

**Localisation Problems in Computer Games Translation**

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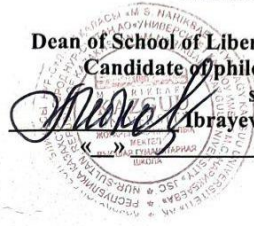
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**TECHNICAL ASSIGNMENT  
for Master Thesis  
«Localisation Problems in Computer Games Translation»**

**I. Justification of the relevance, originality, and novelty of the project.**

Video game translation is one of the most recent translation trends in the 21st century, just as it is one of the most recent forms of literature. In view of the fact that games have recently become more complex and have acquired intricate plots and contained vast amounts of text in various settings, there is a need for specific guidance to translate such kind of literature.

Localisation of games already exists and is developing, but there are still errors from which it makes no sense and misleads the user. For this, it is required to create a specific detailed guide to identify and avoid mistakes in localisation.

At the same time, the paucity and superficiality of research material on game localisation show the demand for newer and more detailed research.

**Research objectives, research question(s), hypothesis (in case)**

The ultimate objective of this qualitative study is to develop resolutions and suggestions regarding translational issues that arise during the process of the localisation of video games. In addition, indicate frequent translation techniques and evaluate whether they are effective.

**II. Scope, order, and terms of work performance.**

Stage 1. Conducting an analysis of the existing literature on the selected topic.

Stage 2. Description of the research methodology, justification for the choice of method (quantitative, qualitative).

Stage 3. Description of the tools of data collection (interviewing, document analysis, survey).

Stage 4. Description of the results of the study.

Stage 5. Description of the conclusion, recommendations.

**III. Thesis quality indicators**

- a) The use of relevant regulatory documents and literature at the time of writing master thesis;
- b) Writing a master thesis in accordance with the MT Guidelines;
- c) Compliance with the requirements of the Academic Integrity Policy regarding anti-plagiarism is implied.

**IV. The responsibility matrix**

Explanation: the matrix of responsibility can be built in the form of a table, diagram or otherwise, allowing to determine the degree of involvement of each member in the implementation of each individual design stage.

Example: Thesis name: " ".

Stages	Supervisor's full name	Graduate's full name
<p><b>Stage 1. Conducting an analysis of the existing literature on the selected topic. (December of 2022)</b></p> <p>To fulfil the objectives of the study, the collection, examination, and selection of potential translation methodologies to express the subject matter of research in the procedure of computer game localisation will be covered in the literature review. The term "localisation" will be defined precisely in relation to translating computer game textual material, as well as a consideration of the challenges that localisation processes face. Numerous related challenges that localisation translators could run into, especially in a project with a considerable amount of culturally distinctive information, particularly the transmission realia and allusions in localisation and consideration of potential translation tactics for addressing the abovementioned challenges will be presented.</p>	Z. Sagyndykova	A. Abilkaiyr
<p><b>Description of the research methodology, justification for the choice of method (quantitative, qualitative). (January of 2023)</b></p> <p>To accomplish the task of this study, there is a need for a review of game materials such as remarks, subtitles, and voice lines. Because this study endeavours to give recommendations to prevent serious translation errors that can deteriorate the gaming experience. In order to fulfil the task in question, the qualitative approach was chosen.</p> <p>In accordance with the qualitative approach chosen for this study, observation will be chosen as the main method for this study, as it is the most appropriate to fully show what difficulties a localiser faces in translation and also convey a description of all translation problems in the localisation of video games.</p>	Z. Sagyndykova	A. Abilkaiyr
<p><b>Stage 3. Description of the means of data collection (interviewing, document analysis, survey). (February of 2023)</b></p> <p>The study consists two-stage data collection process. First is t studying the "lore" of the game, that is, in other words, within the game world or game setting. The historical setting of the game world, a description of the character and biography of the main and secondary characters, the specific flora and fauna of the game, factions and organizations in the game world and their followers, as well as all important in-game story events, will be studied. All this will be done to understand the context of the game's audio and textual content such as lines and dialogue. The next step is the collection of allusions, realia and vulgarism and profanity by observing playthrough videos from hosting websites and the division of them by their classifications.</p>	Z. Sagyndykova	A. Abilkaiyr
<p><b>Stage 4. Description of the results of the study. (March of 2023)</b></p> <p>Collected culturally specific linguistic phenomena will be analysed employing contrastive analysis. After collecting the data, they will be divided according to their topics to see how the difference in contexts and topics can affect the result and the translation process. Data will be examined for the various types of challenges that they would provide to localisation specialists in addition to the precision and adequacy of the translation choices that were chosen with regard to them.</p>	Z. Sagyndykova	A. Abilkaiyr
<p><b>Stage 5. Description of the conclusion, recommendations. (April of 2023)</b></p> <p>In conclusion, this study will summarize all the linguistic concepts described in the literature review, the translation strategies used in localisation and their effectiveness and will highlight the practical difficulties in the localisation of games and offer suggestions for overcoming them.</p>	Z. Sagyndykova	A. Abilkaiyr

**V. Thesis Completion Form.****Thesis Completion Form:**

1) (write recommendations or conduct further research)

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**Zhailagul Sagyndykova**



**Graduate:**  
**Abylaikhan Abilkaiyr**



## **Acknowledgement**

I want to start by expressing my sincere appreciation to my supervisor, Zhailagul Sagyndykova, for her invaluable guidance in completing this study, for always providing me with prompt feedback when I had questions, and for always being patient and understanding with me. I can state with certainty that it was my supervisor's assistance that allowed me to successfully accomplish this challenging endeavor and navigate a challenging academic path. I count myself tremendously fortunate for having her as my supervisor.

Finally, I am truly thankful for my family's moral support. I want to express my gratitude to my grandmother in particular for keeping her faith in me, for providing me with emotional support when things became tough, and for inspiring me to keep going no matter what.

## **Abstract**

### **Localisation Problems in Computer Games Translation**

The computer gaming enterprises displayed themselves in their full splendour between the early 2000s and the middle of the 2010s; specifically, they exhibited not solely significant financial gain but also an influence on mankind in its entirety. For instance, if we consider the sociological and neurological disciplines, where research on the subject of video games started in the 1990s, there have been an immense number of scholarly publications from such disciplines have been published in recent years. Talking about the translation aspect, the global market for video games has made localisation among the most crucial elements in the marketing of the entirety of the video gaming industry. However, there has not been an adequate study done on the issue of localization, particularly when it comes to translating unique words and phrases used in video games. This study's objective is to deal with the issue in question. Written content from distinct genres of video games was examined in this study. The findings of which provided information on localisation mistakes and suggestions for avoiding them. This research will furthermore describe the localisation issues in detail and in addition, it also can be used as a guide that could assist in producing proficient video game localisations.

*Keywords:* video game localisation, culturally unique lexicon, video game, translational challenges.



## Аңдатпа

### Компьютерлік ойындарды аудару кезіндегі аймаққа бейімдеу мәселелері

2000 жылдардың басынан 2010 жылдардың ортасына дейінгі кезеңде компьютерлік ойындар индустриясы өзінің барлық даңқымен өзін көрсетті; атап айтқанда, ол өзінің елеулі қаржылық пайдасын ғана емес, сонымен бірге жалпы адамзатқа әсерін де көрсетті. Мысалы, 1990 жылдары бейне ойындарды зерттеу басталған социология мен неврологияға қарасақ, соңғы жылдары осы пәндер бойынша бейне ойындар туралы көптеген ғылыми жарияланымдар шықты. Аударма аспектісіне келетін болсақ, ғаламдық бейне ойындар нарығы локализацияны бүкіл бейне ойын индустриясының маңызды маркетингтік элементтерінің біріне айналдырды. Дегенмен, бейне ойындарды локализациялау бойынша, әсіресе бейне ойындарда қолданылатын бірегей сөздер мен сөз тіркестерін аударуға қатысты жеткілікті зерттеулер жүргізілген жоқ. Бұл зерттеудің мақсаты осы мәселені шешу болып табылады. Бұл зерттеуде көп жанрлы бейне ойынның ойын ішіндегі контент зерттелді. Зерттеу нәтижелері локализация қателері туралы ақпарат пен оларды жою бойынша ұсыныстар берді. Сонымен қатар, бұл зерттеу локализация мәселелерін нақтылап сипаттайды және сапалы бейне ойындарын локализациялауға көмектесетін нұсқаулық ретінде пайдаланылуы мүмкін.

*Түйінді сөздер:* бейне ойындарды аймаққа бейімдеу, мәдени бірегей лексика, бейне ойын, аударма мәселелері.



## Аннотация

### Проблемы локализации при переводе компьютерных игр

В период с начала 2000-х по середину 2010-х индустрия компьютерных игр показали себя во всей красе; в частности, она продемонстрировала не только значительную финансовую выгоду, но и влияние на человечество в целом. Например, если мы рассмотрим социологию и неврологию, где исследования по теме видеоигр начались в 1990-х годах, то в последние годы по этим дисциплинам было опубликовано огромное количество научных публикаций про видеоигры. Касательно переводческого аспекта глобальный рынок видеоигр сделал локализацию одним из наиболее важных элементов маркетинга всей индустрии видеоигр. Тем не менее, не было проведено адекватного количества исследований по вопросу локализации видеоигр, особенно когда речь идет о переводе уникальных слов и фраз, используемых в видеоиграх. Целью данного исследования является рассмотрение данного вопроса. В этом исследовании был изучен внутриигровой контент из видеоигры, включающей в себя несколько жанров. Результаты исследования предоставили информацию об ошибках локализации и предложения по их устранению. Кроме того, в этом исследовании будут подробно описаны проблемы локализации и его также можно будет использовать в качестве руководства, которое может помочь в производстве качественной локализации видеоигр.

*Ключевые слова:* локализация видеоигр, культурно-уникальная лексика, видеоигра, проблемы перевода.

## Table of Contents

Introduction .....	1
Background Information.....	1
Problem Statement.....	2
Purpose of the Study.....	3
Research Questions.....	3
Significance of the Study .....	3
Chapter 1. Literature Review .....	4
Introduction .....	4
Localisation and translation of cultural terminology .....	5
Defining the computer game's localisation .....	5
Difficulties which commonly occur through localisation.....	5
Distinct elements of computer game content.....	12
The concept of realia and its categorization.....	12
The concept of allusion and its categorization.....	15
Russian profanity and Russian vulgarisms.....	19
Relevant translation techniques for computer game localisation .....	20
Domestication and Foreignization .....	20
Prevalent methods of translation of realia.....	21
Prevalent methods of transmission of allusion.....	23
Translation of profanity .....	23
Conclusion .....	25
Chapter 2. Methodology .....	26
Introduction .....	26

Research Design .....	27
Sampling .....	28
Research Methods .....	29
Data Analysis .....	29
Ethical Considerations.....	30
Conclusion.....	30
Chapter 3. Findings and Discussion .....	30
Examination of Russian Cultural Realia Translated into English.....	30
Examination of Russian Cultural Allusion Translated into English.....	42
Examination of Russian Vulgarisms and Profanity Translated into English.....	52
Summary .....	55
Chapter 4. Conclusion.....	56
References.....	60
Appendix A .....	67
Appendix B .....	68

**List of Tables**

Table 1 .....	31
Table 2 .....	33
Table 3 .....	35
Table 4 .....	36
Table 5 .....	43
Table 6 .....	45
Table 7 .....	46
Table 8 .....	48
Table 9 .....	49
Table 10 .....	53
Table 11 .....	54

## **Introduction**

### **Background Information**

New technologies remain rapidly being employed in a range of individual and societal endeavours, including scientific research, building, and global commerce, as well as in the arts, exchange of information, and entertainment, because of the advancements of science and culture. Video games are an example of the phenomenon of modern society that frequently represent new technological developments as well as numerous social shifts. Each year, more people become cognizant of them, and less and a smaller number still consider they are simple games for kids. The video game industry currently competes with, and occasionally considerably outperforms, the movie industry in regarding the number of resources devoted to projects, the technical skills required to complete them, along with the artistic and cultural significance of the content that is produced. As a result, the global market for interventional entertainment achieved \$134 billion in 2018 (Batchelor, 2018), and is expected to exceed \$215 billion by 2024 (Wijman, 2021). In contrast, the global market for the distribution of movies in the year 2019 barely exceeded \$40 billion (Rifkin, 2020). Taking 2018 as an example, the video game industry has greatly surpassed the music and film industry in terms of market size (See Appendix A).

The global demand to encourage an increasing number of novel products and, consequently, their localisation and translation, is driven by the equivalent size of the computer game industry. It is expected to distinguish between both of these concepts, with the former often implying that the product has been culturally adapted to a certain extent for particular customer groups from other nations, together with the translation (Bolotina & Viktorovna, 2019). With the probable exclusion of video games from particularly independent indie game developers who clearly are unable to set up funding for the

translation of their product, the majority of video games in recent years have been localised to a certain extent.

### **Problem Statement**

The term "localisation" can refer to a variety of more significant modifications than just textual translation, for instance censoring to comply with local laws or even whole plot alterations that could involve aspects which are offensive to the culture of the recipient. Localisation is frequently contrasted with creative, audiovisual, and occasionally as well as technical translation in this sense. An "uncomplicated" translation of a protagonist's dialogue can sometimes provide substantial challenges for localisation translators, particularly in video games containing culturally essential material. The localisation of video games may sometimes create concerns amongst users as well as various localisation translators and scholars because there are frequently no perfect solutions to a variety of translational issues. Although there is still not enough research done on the issue of localising video games and computer games, particularly regarding the transmission of culturally unique aspects from the source material, which establishes the value of this particular study.

Additionally, it's common for games to have a variety of cultural and linguistic components that, while they might seem recognisable to the producers, pose major difficulties when trying to localise their work. Examples of these features include allusions and cultural realia words. Descriptions and categorizations of such phenomenon, not mentioning methods for their translational transmission, remain up for debate, all the way to the academic level. These units can nonetheless exist despite the fact that there are not any evident practical or theoretical guidelines regarding how to handle them, in addition to projects that are relatively cross-culturally universal.

## **Purpose of the Study**

The main aim of this study is:

To contrast the source Russian-language and the English-language localisation, explain how allusions, realia, and obscene lexicon are conveyed using particular instances from the storylines and conversations of characters from video games. In addition, indicate frequent translation techniques and evaluate whether they are effective. All these procedures will be carried out with the ultimate objective of developing guidance regarding handling translational issues that arise during the process of localisation of video games.

## **Research Questions**

Two research questions were created taking into account the goal of the study. The study's research questions are:

1. What kinds of translational challenges can be found in the localisation of video games from Russian to English?

2. How could translational problems in video game localisation be handled by localisation translators?

## **Significance of the Study**

The significance of this study stems from broadening the scope of research in the of localisation and translation of computer games, particularly in regard to the translating of ethnically specific terms that establish an aesthetic and develop a story mainly centred around the indicated characteristics of the culture represented in the game—whether they be from the real world that are hypertrophied stereotypes, or entirely fictitious and unique. To research and instruct in this part of translation studies and spark interest, upcoming translation professionals and educators can benefit from employing the compiled and generalised concepts as well as concrete instances as academic material.



## **Literature Review**

### **Introduction**

This chapter's goal is to offer the reading material needed to complete the study's objectives and respond to the study's research questions. The collection, examination, and selection of potential translation methodologies to express the subject matter of research in the procedure of computer game localisation are all covered in this part of the literature review. The term "localisation" will be defined precisely in relation to translating computer game textual material, as well as a consideration of the challenges that localisation processes face. Numerous related challenges that localisation translators could run into, especially in a project with a considerable amount of culturally distinctive information, particularly the transmission realia and allusions in localisation and consideration of potential translation tactics for addressing the abovementioned challenges will be presented.

Computer game localisation and translation are functional procedures, and a number of techniques found in other forms of the translation may be applied to meet the objectives, the main one among which pertains to the conservation of the experience from gameplay and the impact felt while playing. The final section of this chapter will examine the primarily typical translation techniques utilised to address various translation concerns and which could be applicable in the setting of this research.

This literature review addresses a number of pivotal matters:

- 1) Localisation and translation of cultural terminology;
- 2) Distinct elements of computer game content;
- 3) Relevant translation techniques for computer game localisation;

## **Localisation and translation of cultural terminology**

### **Defining the computer game's localisation**

Given that computer games are computerised, it is sensible to expect that their localisation will mirror technical translation or even software localization in some aspects. Nevertheless, a number of strategies might be used in the video game's translation and localisation. The procedure of transforming and modifying a video game to the ethnic and regulatory requirements of a specific target country without altering the gameplay and psychological impact of the source can therefore be described as computer game localisation (Anisimova, 2018).

In addition, the localisation of the video game necessitates that the translators have a wide acquaintance with the technical aspects of translation as well as the general procedures and developments in the video games industry, as well as the particulars of a certain product, player interaction, and the universe and background of the inner-game environment. (Bolotina & Viktorovna, 2019)

### **Difficulties which commonly occur through localisation**

Translation professionals generally must initially address a variety of issues that inevitably arise from such a complicated procedure. Localizers must first overcome technological restrictions. In a translation of interface elements and text windows regardless of whether they be conversations, depictions of items and people, or inscriptions of the game's map, one of the most prevalent challenges of this sort from a translation standpoint is the necessity to adhere to the prescribed length of the text (Lenskij, 2008). The overall amount of the source text, or at the very least the dimension of the text area it is supposed to be placed in, frequently determines how long the text being translated can be (Morozov, 2019). In certain instances, this issue can be resolved during the project's development and internationalisation phases. For instance, since the fonts that are applied

for various East Asian languages possess a clearly designated size, the developers will have to remake the game's programme code in order to ensure that it displays European fonts appropriately. If not, content can end up with unusually wide letter spacing, which could be problematic for video game creators. Furthermore, mainly since there are fewer characters permitted for each line within the text box, forcing the localisation specialists to make unnaturally small text lines or find other solutions, the accuracy of the resulting translation is suffering additionally to the video game's design aspects, adversely impacting the localisation as a whole (Honeywood & Fung, 2012).

The video game's creator can provide the content for the translation in a particular format or a combination of various, according to the characteristics of the content itself; localisers will sort through the content using a programme that resets the original document; and to ensure the correct entry of the outcome into the video game along with its proper functioning correctly, an additional format for data is required. Furthermore, issues with materials may also occur to a strictly technical degree. A unique text-based layout called XLIFF was initially released in 2002 with the goal to prevent these kinds of circumstances and standardise files that were transferred among groups of localizers and programmers. Various variances and versions of this writing layout remain in the application currently, including SDLXLIFF for the known SDL Trados Studio. Using this layout, one may convert all written arrays of data into a single usable format inversely, which makes the task of localisers more straightforward (Raya, 2004).

The widespread difficulty finding a context in the process of translation is another issue. It is frequently not possible for localisation translators to become completely acquainted with the video game's content, or even to play it from beginning to end (Mangiron & O'Hagan, 2006). Evidently, this is due to the developers' interest to avoid disclosures regarding their game prior to its premiere. As a consequence, at different stages

of localisation, such misleadings as unsuitable order when faced with the enemies in the video game “The Last of Us” can occur. The player's partner clearly tells them to find a way around enemies, while in Russian translation she says "Прикончи их" or from one of the GTA games' translations, the original "BUSTED" line that appears in the centre of the screen when the police have arrested the player was translated as "СЛЮМАНО".

It is essential to consider the social codes and regulations of the target market considering localising a video game because the term that could potentially be regarded as permitted or positively accepted in video game developers' culture could be interpreted in a negative or otherwise unfavourable way in perceiving culture (Petrachenko, 2020). These adjustments may range from minor gameplay tweaks to significant ones of a totally distinct type. Collins' description of the circumstance involving the classic RPG game FF III as an illustration of such substantial alterations is notable. Certain video game concepts and resources were removed concerning the translated release for the US players, as well as the intensity was reduced because Japanese creators and localisers thought the video game might be excessively challenging for American gamers. Presumably despite being overpowered by a significant amount of unpleasant failings brought because of the intricate nature of the game's mechanics, the creators thought that by taking such measures they would enhance the experience of playing for American players and give greater involvement (Collins, 2015).

Various of the aforementioned adjustments are made in response to more real-world conditions than manufacturers' predictions regarding presumable consumers abroad. Absolutely no one is puzzled by the fact that the references to tactical nuclear weapons cause the Japanese people to respond exceptionally sensitively as a result of mournful circumstances in history. It is irrelevant if it's within mainstream literature or in the diplomatic sphere. To accommodate this, certain elements of the video game "Fallout",

which occurs in the USA and was mostly destroyed by nuclear war, had to be altered for Japan's gaming consumers. The player entered one of the towns that are habitable while on one job as it was centred around an undetonated part of a nuclear weapon. The player had the choice to either neutralise the explosive, explode it, or depart the city while accomplishing objectives associated with this town. For obvious reasons, the second scenario and all of its related information were removed from the release for Japan. (Sosnin, 2019).

Politics may additionally serve as a rationale to alter the material in the video game. In the recently popular war-action game "Call of Duty: M.W.", for instance, some scenarios clearly resemble contemporary Middle Eastern events, for instance, the 2014 toxic assault in Syria or the USSR's conquest of Afghanistan. In regard to this, the creators made the decision to "smooth out" a number of the specifics of what is unfolding. For instance, in the target Russian localisation, "Barkov's people"—a secret military force led by a former general of the Russian army are referred to solely by that name; in the US market version, they are referred to as the Russian troopers or plainly Russians. Within the aforementioned localisation, a typical instance of visual modification may be seen during one of the game's objectives, players encounter characters wearing the infamous "White Helmets" outfits, however, in the Russian translation of the video game, their headgear is green colour (Udintsev, 2019). The initial setting and visual approaches were not hidden by these modifications; instead, they emphasised these individuals and at best resulted in amusing remarks, or ultimately allegations of Russophobia, specifically in the particular instance of the previous example. The decision only caused more trouble for the creators and localisers.

The textual material for video games can get censored in line with local legal requirements. One of the latest censorings of "Wolfenstein", which displays a fictional

story of guerrilla combatants in an altered reality of the 1950s when the Third Reich conquered the world after WWII and essentially controlled the globe, is undoubtedly the significantly notable case in the sector of computer games. The German market's localisation of the video game has experienced significant alterations, starting with the substitution of "Mein Kanzler" for "Mein Fuhrer" in every one of the copies due to German law prohibiting explicit references. finalising with the removal of the Nazi leader's moustache, which was included in the penultimate Wolfenstein game, and redesigning every one of the symbols portrayed on the banners and outfits before substituting a lightly altered game symbol. Inevitably the numerous links to Nazi ideology and symbolism in a video game of this nature were removed.

Language barriers, which are fairly common in the translation industry, make up the final category of localisation issues. One could point out the issue of proper name translations within them, which remains particularly severe whenever relating to the transmission of inside the game titles, divisions, geographical names, and distinctive objects. "Skyrim" in particular, contains large in-game definitions of the overall depth of the in-game world with a staggering amount of towns, cities, waterways, and ranges of mountains, the localisation of such a unique title undoubtedly tested localisation specialists' skills. A comprehensive search or construction of an equivalent was necessary for a considerable quantity of toponyms designating the geographical areas of the fictional world since they resembled actual life terms' (Bolotina & Viktorovna, 2019). Nevertheless, for towns and areas, translators ultimately typically used both methods of transliteration and transcription: Whiterun - "Вайтран", Riften - "Рифтен", Windhelm - "Виндхельм", Falkreath - "Фолкрит". As well as translating semantically for locations that are more specialised, such as encampments, dining establishments, and underground chambers:

Howling Wolf's Folly - “Башня Воющего Волка”, The Bannered Mare - “Таверна Гарцующая кобыла”, Darkshade - Глубокая Тень.

Grammatical issues might potentially cause significant problems. This occurs in all video games using an avatar editor, coming from standard fantasy video games such as Elden Ring or Bloodborne to modern action games, for example, in the open world, like any title in the Borderlands series or Assassin's Creed Valhalla. This occurs most frequently in games in which the male or female gender of the main character has not been established (Lenskij, 2008). While the creators frequently work around the issue of the character's gender by creating alternate lines in preparation for various player characters, the translators frequently have to come up with a solution on their own.

A different very frequent problem with translation is the transmission of comedy, which typically involves tinkering around renowned units of phrasing and other idiomatic phrases that are part of a society of the creator's nation (Petrachenko, 2020). However, it happens frequently that such constructs are just impossible to represent in the target culture (Costales, 2012). The localiser's primary responsibility is to maintain the overall comedic meaning of the fragment; therefore translators typically attempt to make up for it by placing it in a more appropriate position or constructing it entirely differently while still maintaining the humour (Anisimova, 2018).

The manner in which language specialists handle vocal accents could represent a different source of debate. Characters are frequently made to talk with an accent in the localised edition, even though in the source material they were not doing so since localizers frequently push protagonists to talk with accents. When a character's nationality distinguishes apart from the others in the finished product, they frequently do this to emphasise it and provide it uniqueness. Even though it's possible that the majority of the characters featured in the video game will have an accent, for instance, if the receiver



player is playing in a foreign setting. As a result, considering that the action takes place in the Gulf of Thailand, several characters in Just Cause 2 including the major characters speak with a Thai accent in the Russian translation. The converse outcome can also be probable in cases where an accent which was evident in the source text for a variety of reasons is deemed to be insignificant in the culture of the recipient during localisation (O'Hagan & Mangiron, 2013). For instance, In the sequel to Assassin's Creed, which is set in the mediaeval Italian countryside, more than half of the main characters talk using a highly pronounced Italian accent in the originally released video game. However, localisation specialists from Russia chose to eliminate this vocal characteristic while leaving multiple Italian phrases that were prevalent in the source material.

The aforementioned does not constitute an exhaustive list of prospective issues that could occur during computer games localisation, but the aforementioned challenges presently highlight how complicated it is to localise video games in addition to how important it is for translators to have a thorough understanding of the game's source as well as target languages along with the universe of video games and any probable links to the outside world. They also highlight the importance of being familiar with video game vocabulary and the restrictions placed by subject matter particularity.

### **Distinct elements of computer game content**

#### **The concept of realia and its categorization**

It is important to initially clarify the terms "realia" and "allusion" and offer potential classification alternatives for these language events. Realia is defined in the traditional sense by O. S. Akhmanova (1969) as a broad range of extralinguistic elements, such as the history and culture of the individuals, their interactions with other societies, the political system of the nation, in addition to specific manifestations of these elements in each language. Nonetheless, exclusively one explanation of this concept has not yet been

created, as stated in more recent publications (Kretov & Fenenko, 2013). The flexibility of the term, which can refer to both the phenomena and its linguistic manifestation, particularly raises concerns. The terms "realia - object" and "realia - word" are used by V. A. Vernigorova (2010) to describe both of these elements. The first, the extralinguistic reality is referred to as the vast array of varied cultural, historical, and linguistic occurrences. The second identifies a particular language indication that characterises this situation. Followers of the idea of "cultureme," which is defined as a language symbol matching a specific aspect of actuality and designating a certain item or circumstance, adopt a comparable strategy. In simpler terms, the idea of "cultureme" is equivalent to the idea of "realia-word" discussed previously within this context.

The difference between "term" and "realia," while do in fact have certain characteristics, is a different illustration of this issue. In fact, both may be used to describe terms that relate to realities that are precisely specified and, in general, do not have equivalents, including ones that emerged in a particular period and are constrained by it. Nevertheless, terms are a condensed collection of words, each of whose members typically has a target language counterpart. According to Vernigorova (2010), Realia are lacking this quality and hardly ever possesses straightforward correlations in translations. In addition, as a rule of terms, these two groups contain dimensions and purposes that differ from one another.

Some scholars generally concur that realia relates to various kinds of equivalent absent terminology, which refers to another level of lexicon which has no association with the language or culture of the receiver, presumably from the perspective of the theory of translation (Tomakhin, 1988). Dissimilarities also exist in this instance, though. Particularly, Barkhudarov (2013) differentiates between the various groups of such terms, including realia, names of objects that do not always possess equivalents in a distinct

language, as well as arbitrary gaps - lexicon entries from a particular language that have no equivalents in the semantic structure of a different language. Some language scholars, however, subscribe to a more expansive definition of realia, which incorporates the aforementioned classifications.

The other significant observation is the one Vernigorova (2010) emphasises: realia bear a particular cultural connotation in addition to its primary meaning, which is reflected in the word's ethnic and chronological colouring. The necessity of the localisation specialist's involvement in the source language's cultural aspect and comprehension of its aspects is once more demonstrated by the fact that this element of connotation should never be forgotten while processing the translation.

Therefore, notwithstanding the disparities in approaches to realia's definitions, its contradictory nature, or its contentious interactions with other words of a like kind, certain essential characteristics of this phenomena may be noted: Realia has three characteristics that distinguish it from language units: A tight affinity with the culture in which it originated and the existence of a strong linguistic element; a description of things, people, and events that are unique to a given culture; and the absence of analogous terms in other cultures and languages. Realia shall be construed in the context of this study as a phenomenon or object of reality and language that has a distinct ethnic flavour from its source but lacks unambiguous parallels in its target culture and target language.

In order to categorise the many manifestations of this cultural and linguistic phenomenon, it is normal to separate several realty subgroups based on their underlying themes, as shown (Kretov & Fenenko, 2013): household, mythological anthroponyms, toponyms, literary, economy, and politics.

G. D. Tomakhin (1988) expressed a comparable point of view, but his categorization is a relatively modified and simpler and clear adaptation of the above

system. This framework, nevertheless, is not entirely completed, so it is possible to add new categories of the stated kinds of realia to the suggested listing:

- 1) realia is indicated with appellative terminology that is not a legitimate name. (Akhmanova, 1969): Names of certain artistic and cultural occurrences; titles of certain phenomenon and objects, the expression of a phenomenon affecting the nation's political, economic, and social structures;
- 2) onomastic realia: particular toponyms with blatant historic or cultural roots; anthroponyms which refer to the names of many political, and public, along with the names of characters in numerous works of literature and art; names of organisations, artwork, and historic occurrences.

Overall, it should be recognised that the categories of appellative realia naturally resemble the theme categorization of A. Kretov and N. Fenenko while repeating the groups of onomastic realia in their thematic orientation. Additionally, S. Vlahov and S. Florin's (1980) classification of realia, which is now one of the most thorough, typically replicates the same framework by merely identifying the unique examples of a certain category in greater detail. The works of several Western scholars, whose study was carefully examined and condensed by P. Kila-Haracca (2008), show a comparable pattern. Consequently, it is essential to highlight the following categories of realia (Tomakhin, 1988) from the perspective of translational theory and practice as well as within the context of this research: geographic; ethnographic; folklore and literary; mythological; household; socio-political; historical.

The outward layout of realia, such as terms and acronyms, sentences, phrases, and phraseologies, can be used as a first criterion for classification. The period of time when they first appeared, whether current or ancient. The final location for their appearance and

operation is, for instance, regional, national or local (Mosienko, 2005). But as previously stated, the realia's theme categorization appears to qualify as the most pertinent inside the context of this study and from the perspective of translating practice because it most accurately captures the phenomenon's cultural component.

### **The concept of allusion and its categorization**

Because there is such a wide range of allusions, scholars have had difficulty reaching a consensus on how to define the term "allusion" or even how to categorise these phenomena (Nechaeva, 2018). For instance, N. Yu. Novokhacheva (2005) defines an allusion as "a precedent text, which is a transformed quotation," directing the reader to another literature that is more or less renowned. According to I. S. Alekseeva (2004), An allusion is defined to be a "figure of style", a subliminal reference to a work of literature, a historic moment, phrases or expressions. A remark about a famous individual, location, occurrence, or product is seen as an allusion in Western sources (Abrams & Harpham, 2015), and in order to understand and decode it, equally the writer and the reader must be familiar with the subject matter. (Irwin, 2001).

Given the existence of different and varied definitions of this notion, A. V. Kosheleva's study (2019) on its generalisation is of utmost importance. She outlines three key characteristics that are shared by all conceptions of the term:

- 1) An allusion must include a certain implicit element for the listener to understand what the author is alluding to and why.

- 2) A combination of a minimum of two sources is necessary for an allusion to function normally in a language; one of these texts is the one that contains the allusion, and the other is the work, event, or another phenomenon that the allusion refers to (Nechaeva, 2018). These texts can, however, be of separate kinds, both artistic and none (2005).

3) Regardless of whether it is objects, facts, events, well-known people, or remarks, an allusion always directs the audience to a certain substance.

Nevertheless, it is important to keep in mind that allusion can be viewed from a variety of perspectives as either a stylistic occurrence, fitting in with other elements of style like figures of speech or tropes, or as an inter-textual phenomenon, representing the infiltration of a particular writing to a different one and the creation of its meaning through references to other works (Novokhachyova, 2005). Although all elements are components of identical phenomena and therefore cannot be incompatible, the distinction appears inaccurate, particularly in the context of the present research.

Allusions often have a function, that the writer of the piece might or might not be conscious of. Allusions in a piece of writing can serve a wide range of purposes, including expressing ideas, drawing attention to the content, adopting stylistic elements from an earlier work, adding new, embedded meanings, adding satire or humour to the written content, posing the writer's call to the audience, and enticing the audience to examine the text more thoroughly. (Lennon, 2008). To put it another way, allusion allows for the artistic enrichment of the written work without adding excessive quantities of unnecessary material or intricate constructs. Whenever an allusion is made, the writer in a particular manner predetermines its precise purpose. In this context, Irwin's (2001) statement that emphasises "random allusions" is intriguing. These allusions arise accidentally, whether it's a consequence of the reader's personal connections with the occurrence stated in the work outside the writer's endeavour, or they occur as an outcome of the writer's lack of knowledge who employs a recognised reference as a widespread expression or an additional word. For instance, a writer might employ "All that glitters isn't gold" in their manuscript and be unaware of Shakespeare and believe the well-known expression to be a common colloquialism with no references to literature or to possess extra connotations.

Allusions present significant translation challenges because of their interrelated nature and the requirement to understand the connections between the newly produced text and earlier works, which can only be done with some background knowledge of local and global cultural contexts. As a result, translators frequently must choose to employ standard figurative language in place of allusions or utilise the descriptive method of translation, which always results in a loss of some of the original message.

A reference to an event well-known in a specific society in the most general manner may be made explicitly or subtly through an allusion. In terms of intertextuality and creative augmentation, allusions necessitate an appropriate foundation of basic knowledge.

As with the definition of this phenomenon, there is debate regarding how references should be classified. For categorising allusions, researchers present a range of criteria. A. V. Kosheleva (2019), for instance, recommends a categorization of references based on their identification, which means in accordance with the attributes of the content with regard to authorship, period, and location of production. theme relevance or theme substance can be used to differentiate between allusions (Kosheleva, 2019). Allusions may be separated into two categories based on the themes they refer to. Dominant types have the ability to connect the concepts together and are the first kind. The second kind is local, and these only matter in a particular section of the written material. Alternatively, you might determine them based on the subject matter they cover, the period they were created, and the relevance of the referenced phenomenon of culture. Ultimately, allusions are usually divided into two categories based on their direct content: literary and historical. In the first category, an allusion relates to a known literary work, a particular character, as well as the event described in it. In the second category, the allusion implies an event in history, a famous individual, or his or her quote (Nechaeva, 2018).



The next types of allusions to can be used to accomplish the goals in this research because using a thematic categorization appears suitable: elements of literature and their titles, aphorisms, culturally unique speech patterns, works of music and film, politics and politicians and their quotations, catchphrases, and artistic creations.

It should be emphasised that the examples offered, and the idea of "allusion" may resemble realia. While there are certain features such language units may be parallel, particularly when one examines realia through the perspective of a "realia-object," that could potentially function as a preceding written material for an allusion. Nevertheless, within the overall setting of this study, these phenomena are capable of being differentiated by stating that realia, as well as particularly its semantic expression, are specific names of the particular item of actuality and are not associated with the deliberate formation of an interrelated phenomenon. Likewise, the allusion does not truly name that particular matter; it simply makes reference to it.

### **Russian profanity and Russian vulgarisms**

The majority of the time, such lexical layers tend to be sufficiently culturally unique to be compared to subjects like realia within their broader sense, such as Russian mat, since there is simply no complete equivalent in English, despite the fact that they do not fully relate with the phenomena characterised previously.

First and foremost, it's important to make the distinction between the words like "profanity" and "vulgarism," which are quite similar. The speech that offends others or is forbidden or obscene is known as the profanity lexicon (Mokienko, 1994). The language employed in vulgarism can be offensive without necessarily being obscene (Buzadzhi, 2006). As a result, it comes clear that while these notions have similar connotations, they do not constitute exactly the same things. According to V. M. Mokienko (1994), certainly, not all vulgarity is obscene, and vice versa. The "Russian mat" is really a layer of profane

phrases that can additionally be applied to express vulgarity. nevertheless, needs to be emphasised that the prohibition surrounding some swears can evolve as well as what was formerly considered offensive may now be accepted, as shown in contemporary media sources along with in the world of artwork (Vlakhov & Florin, 1980).

The crucial point is not the linguistic context of a certain remark, but the actual fact of engaging in aggressive behaviour or speaking banned terminology. This is why most curse speeches, notably obscene, have the essential quality is the loss of basic connotation of the concepts they are made of (Levin, 1986).

Obscene language comes in a huge variety of forms and subgroups, however Yu. I. Levin (1986) recognises a couple of broad groupings within them as follows:

- 1) phrases that stand alone as speech acts and are intended to humiliate or condemn someone or something in particular (e.g., cursing);
- 2) phrases that serve only a stylistic purpose, do not produce autonomous speech acts and take the place of dispensable expressions.

Numerous studies find comparable categories with reference to all forms of misconduct including their additional precise topical categorisation (Mokienko, 1994): names for individuals who exhibit severely terrible traits, biological needs, controversial or "indecent" bodily features and terms for intimacy.

Additionally, Levin's (1986) quite interesting insight on the connection between vulgar and prohibited terminology might be viewed as being important to note. A significant number of expressions with one or more good connotations in the commonly acknowledged level of language lack profane counterparts. Additionally, profane terms typically have counterparts that carry an adverse meaning, comparing such phrases as "pat" and "punch" for the first instance there is unlikely to be any profane equivalents whereas on the latter there are certainly sure to be numerous.

## **Relevant translation techniques for computer game localisation**

### **Domestication and Foreignization**

Two basic techniques may be recognised that influence the eventual outcome of localisation because, along with the translation, the localisation of computer games also involves adjustment to the target society:

Domestication, which is referred to as the opposite procedure regarding foreignization, entails the fusion of the source material with the cultural environment of the receiver (Costales, 2012). This procedure entails the fullest localisation, involving the editing of writing over game assets, and the production of comprehensive dubbing. Case in point: game developers from Japan produced two different renditions of video clips in the game Final Fantasy: the initial Japanese release and the adjusted for the U.S. English-speaking performers had been specifically requested to participate in the animation record for the adjusted edition in order to ensure that the protagonist's lip motions as closely as possible corresponded to what was said in the localised release (Collins, 2015).

In the process, of foreignization, the cultural traits of the source are maintained, which fails to integrate into the targeted culture. among its primary methods is the "no-translation strategy" which is utilised to translate specific terms from one language to another particularly if it involves visual items, that take a lot of resources and time to localise(Costales, 2012). Additionally, for instance, movies names in English frequently get translated, compared to videogame names that cannot be traditionally translated.

These two methods have their respective advocates and protesters, but like other methods of translation used in the localisation of video games, how they are applied is frequently determined by the details of the individual project receiving localisation.

### **Prevalent methods of translation of realia**

The numerous proper names are probably among the most typical sorts of realia that cause issues for localisation specialists of computer games. The semantics of actually existent expressions, which are frequently conveyed in these components and are crucial to retaining in the translation, is the key issue. The translator must additionally keep in mind the ethnic and historical background. Nevertheless, the primary methods of translation employed to convey these types of realia are (Bolotina & Viktorovna, 2019):

- 1) “No-translation strategy” that was mentioned before;
- 2) Transfer utilising conventional correspondence, such as when a name possesses a real equivalent or was previously translated into the franchise of a game or other pieces of literature that are linked to it. For example, “George Washington - Джордж Вашингтон”, “Thomas Jefferson - Томас Джефферсон”, “Benedict Arnold - Бенедикт Арнольд” from the *Assasins Creed III*;
- 3) Transliteration or transcription, for instance: names of side characters “Dave Norton - Дейв Нортон”, “Solomon Richards - Соломон Ричардс”, and districts Vespucci - Веспуччи Vinewood - Вайнвуд in the latest *Grand Theft Auto*, calque,
- 4) Semantic translation, for example, the name of factions in *ES: Skyrim* “Дозорные Стендарра - Vigilants of Stendarr” “Изгои - Forsworn” “Соратники - The Companions”;
- 5) Omission, but because it loses some of the initial meaning, substituting an analogous component of the receiving culture is barely utilised (Petrachenko, 2020).

In addition, some scholars make a distinction between direct translation, which incorporates calque, transliteration, and transcription and is effective at interpreting a variety of simulator computer games because of the large number of terminology and objects from the real world (Petrachenko, 2020). However, this strategy appears excessively generic considering the context of the realia stated previously.

The greatest results may be obtained by combining every one of the aforementioned approaches throughout the localisation.

### **Prevalent methods of transmission of allusion**

There are many references to various famous works of art in computer games, including books, movies, songs, and other media. Such features extend and enhance the storyline and offer new details about the video game's setting (Bogdanova, 2017); nonetheless, localizers may face significant difficulties in implementing them. These allusions might appear everywhere, in protagonist conversation as well as in mission and task titles. For instance, in *Fallout New Vegas* a mission “Veni, Vidi, Vici”, refers to the Latin expression “I came, I saw, I conquered”. In this case luckily for translators of this game, there is a Russian translation for this statement “Пришёл, увидел, победил”, therefore it was correctly translated.

Unfortunately, there is a lack of a well-established terminological and categorization foundation for allusions as well as there are no widely acknowledged translation techniques either. Many methods, such as those mentioned in the preceding subsection, may be employed to express them. There are just two other ways for the conveyance of allusions that may be specifically mentioned in this respect. (Nechaeva, 2018)

- 1) transmission employing a metaphorical phrase that is widely used;

- 2) descriptive translation and interpretation are rarely used in transmission since they lose some of the source content's substance.

### **Translation of profanity**

There is a number of commonly recognised guidelines that operate beyond the gaming industry when it comes to the translating of vulgar and offensive words from English to Russian or vice versa.

Regardless of the increase in prominence of translation of movies, TV shows, and various other comparable pieces of popular entertainment which include profanity, it is not common for Russian-speaking nations to interpret English obscenities with unpleasant or explicit words. Video streaming platforms and social media groups are typically the only places where profanity transmissions occur. (Shepeleva, 2012);

The localisation industry is split between those who embrace translation of profanity albeit they are now considered a minority and others who believe it is improper or perhaps entirely incorrect. Interpreting English verbal abuse with the use of vulgarisms is not uncommon. (Buzadzhi, 2005);

The difference between English "f-word" profanity and Russian profanity must be understood regardless of their seeming closeness. First of all, English swearing possesses a milder tone which is less frowned upon by the general populace. Contrary to CIS countries' film and television distribution, which only sometimes permits profanity (Buzadzhi, 2006), several international sitcoms and TV shows often use the "f-word." The "чёрт" and its variations are frequently used in Russian-speaking media, and they represent some of the most "horrible things" that are allowed to be spoken.

The Russian translation of the aforementioned words by profane vocabulary maybe not just unacceptable but also change what was originally intended by the writers. From

the perspective of a piece of entertainment, the English "f-words" may be utilised not just for cursing but to provide the protagonists with particular traits. (Buzadzhi, 2005);

Lastly, an extensive variety of methods may be employed to translate profane phrases from English to Russian and vice versa, but the main objective is always the same: to maintain the rational similarity of the expression, selecting an equivalent which cannot undermine the story's implication or presentational design and appears no gentler and no harsher compared to the source text - possibly, with no deviating from the accepted range of artistic expression (Shepeleva, 2012). The translator should constantly be aware of the origins of each curse if it deserves to be retained in the target text, as well as where it will be incorporated into the final product. (Buzadzhi, 2006).

Unexpectedly, the use of obscene language is exceedingly uncommon in the localisation of computer games, despite the rise in prominence of adaptations into Russian that includes profanity. The most well-known of these games with profane language in their Russian translations will probably be the contentious localisation of the third "Far Cry". It's interesting to point out that it was the sole game of the series where the translators applied this kind of decision. None profane phrases were translated into either the first or second titles in the entire series. An additional instance is a role-playing game which is the Third "Witcher", which received high ratings from Russian gamers in large part owing to good localisation of the game's contents albeit poor technological realisation. Using profanity was present in the "Witcher", however, it only appeared when it seemed truly necessary. Recent projects include the remarkable "Cyberpunk" translation, a game developed by The Witcher's makers, which this occasion around did not hesitate to utilise profanity in the translation of Russian, albeit at times they overdid it. In essence, localisers still follow the guidelines described above for the delivery of profane words and vulgar



phrases, which were, for instance, implemented in the localization of television programmes and movies.

### **Conclusion**

Although having a pretty clear framework and a generally universal approach, the process of localisation for video games is unable to be correctly categorised due to the translation techniques and solutions employed. Regarding every one of these phenomena which are realia, allusion, and profanity. There are multiple categorisation schemes, but they don't have a consistent or universal application. Because of these considerations, localisation specialists seldom adhere to precise, well-defined translation tactics and algorithms when handling translation issues related to the aforementioned occurrences. Instead, they combine a variety of ways to express what is meant and the sentimental significance established by the creators. To

maintain the playing experience, the transcreation approach (Malyonova, 2017) is progressively utilised when it comes to the translation of these works. This is particularly so while dealing with video games that have intricate plots (Costales, 2012). As a result, it is challenging to generalise the procedure for translation and push the techniques and methods applied in the localising of video games into a predetermined framework. Additionally, it appears to be acceptable to do this given the necessity for an innovative approach to resolving the challenges of a particular localisation.

## **Methodology**

### **Introduction**

The purpose of this chapter on the methodology is to explain and describe the processes that have been carried out to fulfil the purpose of this study, which is to produce guide for handling translational issues that arise throughout the translation of computer games and find answers to the research questions, which are the first - “What kinds of translational challenges can be found in the localisation of video games from Russian to English?” and second “How could translational problems in video game localisation be handled by localisation translators?”.

The main method chosen by the researcher for investigating the issue of localisation problems is qualitative observation. More details on why this method was chosen as well as the data collection and analysis and sampling processes that were put in place to fulfil the purpose of the study and answer the research questions mentioned above can be observed in the following sections.

### **Research Design**

To accomplish the task of this study, there is a need for a review of game materials such as remarks, subtitles, and voice-lines, but at the same time, there is no need for any numerical statistics because this study tries to give, first of all, guidance to prevent serious translation errors that can deteriorate or at very least distort gaming experience.

Therefore, in order to fulfil the task in question, in the study and description of the problem that appears in localisation, the qualitative approach was chosen. (Walliman, 2009).

In accordance with the qualitative approach chosen for this study, the observation method was chosen as the main method for finding problems in localisation, the process of which is described in detail below in the next section.

First of all, when I started the research, I created a research objective and two research questions. After reviewing the existing literature on localisation, in order to make my research more practical, I specified exactly which difficult aspects of localisation I will focus on, namely allusions, vulgarisms and realia. Thus, after choosing a game that has a huge number of phenomena named earlier, I collected and studied both the audio and text content of about 150 of these specific phenomena and gave an analysis of the applied translation techniques. The assessment of the correctness of the translation was based on the fulfilment of the most important goal of the audio and visual content of the game, namely the complete perception and understanding of the essence of the game message.

Additionally, in order to more effectively achieve the goals of the study, other research studies were considered and it was concluded that because there was no requirement for any metrics, statistics, or charts, it was determined that both the mixed-method approach and the quantitative method were impracticable for the research on this topic. For example, it became apparent that quantifying the percentage of problems in every video game has no bearing on how to solve localisation problems.

### **Sampling**

In this section, I will describe how I did the sampling, what processes were involved, and also give an explanation of why this particular type of sampling was chosen.

As mentioned earlier and it was indicated in the chapter of the literature review, the phenomena discussed in this study are vulgarisms, allusions and realia. Since the objects for in-depth research were specified in this study, I used criterion sampling that was suitable for the already indicated parameters, which implies a set of samples according to the criteria that the researcher designated. (Bloomberg & Volpe, 2018).

These phenomena were collected from the game "Metro 2033" and its re-release. Of all the phenomena collected, only slightly less than half were relevant to this study.

Since already in the modern world, developers, having received much larger budgets, began to take the translation of their games more seriously, which made it possible to significantly increase the quality of translation compared to the games of the early 2000s. But even with such circumstances, the developers only managed to get rid of the most obvious and easily solved problems in localisation.

For sampling the game itself to study localisation, the above approach was also used - criterion sampling. The main criterion was the presence in the game of a huge number of the above-mentioned linguistic phenomena and the diversity of contexts in the use of these phenomena. Another criterion for the game was the difference in genres since it was originally planned to study several games, which turned out to be inconvenient due to the fact that such games that also coincide with the two main criteria are extremely rare. In this regard, fortunately, the Metro video game turned out to be an ideal option, since it not only had a large number of peculiar and problematic linguistic phenomena for translation but also combined several genres, namely Action, RPG, Adventure, and Stealth.

### **Research Methods**

As already mentioned in the previous sections of this chapter, observation (Creswell & Creswell, 2018) was chosen as the main method for this study, as it is the most appropriate since in this way I can fully show what difficulties a localiser faces in translation and also convey a description of all translation problems in the localisation of video games.

The process for investigating this problem was divided into several steps. The first is after studying the literature regarding specific linguistic phenomena, to start studying the “lore” of the game, that is, in other words, within the game world or game setting. I studied the historical setting of the game world, a description of the character and biography of the main and secondary characters, the specific flora and fauna of the game, factions and

organizations in the game world and their followers, as well as all important in-game story events. All this was done to understand the context of the game's audio and textual content such as lines and dialogue. The next step is to collect allusions, realia and vulgarism and profanity. And the last was the analysis of the collected data, the process of which will be described in the next section.

### **Data Analysis**

In this section, I will briefly talk about how the process of analyzing the collected culturally specific linguistic phenomena went by employing contrastive analysis. To begin with, after collecting the data, they were divided according to their topics to see how the difference in contexts and topics can affect the result and the translation process. The gathered data was then examined for the various types of challenges that they would provide to localisation specialists in addition to the precision and adequacy of the translation choices that were chosen with regard to them.

### **Ethical Considerations**

Because the present research is founded exclusively on written and pre-recorded audio materials, it lacks participatory approaches like surveys and interviews that would involve interviewees and participant engagement. Due to this, developing procedures for maintaining anonymity and confidentiality as well as calculating the potential hazards and advantages for participants in studies is not required since there are not any human participants.

### **Conclusion**

In overall terms, the chapter on methodology has accomplished what it intended to do that is to show and describe some of the important various aspects of research procedures and methods. Throughout the following chapter, the details of the data that had

been gathered, how it was analysed, and what conclusions have been reached from the issue can be observed.

## Findings and Discussion

### Examination of Russian Cultural Realia Translated into English

Beginning with the most prevalent realia in the video game—the Moscow underground system's stations and, therefore, their names—makes sense given that the game's action takes place there. Since there is a definite lack of uniformity in the translation of station names in English localisation, certain patterns may be identified.

Transcribing or transliteration of the original titles represents one of the utilised translating methods. The localisers of the video game "Metro 2033" have used this tactic quite regularly but not as frequently as one might anticipate even though it was listed in the theoretical section of the paper as being among the most prevalent and practical methods of transferring this type of realia. The table below indicates that in the first three instances, the transcription was utilised to transmit such realia.

**Table 1**

*Station Names in the Metro*

<b>№</b>	<b>RU</b>	<b>EN</b>	<b>Technique of translation</b>
1	<i>Алексеевская</i>	<i>Alexeyevskaya</i>	Transcription
2	<i>Лубянка</i>	<i>Lubianka</i>	Transcription
3	<i>Киевская</i>	<i>Kievskaya</i>	Transcription
4	<i>Кузнецкий мост</i>	<i>the Armory</i>	Semantic translation
5	<i>Проспект Мира</i>	<i>the Market</i>	Semantic translation
6	<i>Тургеневская</i>	<i>Cursed</i>	Semantic translation
7	<i>ВДНХ</i>	<i>Exhibition</i>	Literal translation
8	<i>Сухаревская</i>	<i>Dry Station</i>	Literal translation
9	<i>Рижская</i>	<i>Riga</i>	Calque
10	<i>Чёрная станция</i>	<i>Black station</i>	Calque

Nevertheless, localisers tended to use semantic translation more frequently, emphasising and including the station's key differentiator for the virtual world in its title. For instance, the "Кузнецкий мост" station was translated as "the Armory," illustrating the actuality that within the "Metro 2033" environment this station actually operates a single massive workshop providing every station in the metropolis with weapons and ammunition additionally an allusion to metalworking within its historical and cultural context is also possible. The name "Проспект Мира" was changed in accordance with the same logic, and in the English localization, it was changed to "the Market," which once again represents the station's primary role in the setting of the videogame as the primary commercial centre of the whole metro. A remark to the sizable "Olimpiysky" retail centre that may be found on "Prospekt Mira" is also conceivable. The station's intended use as a service, meanwhile, is not the sole indication. Another illustration is the "Тургеневская" station, which received the designation "Cursed" because of occurring paranormal activity there even by Metro measures.

The title "ВДНХ" represents a single exemption, since it conforms with the direct translation of the key phrase used to decode the term "Exhibition of Achievements of the National Economy" and was translated as "Exhibition". In other words, the "ВДНХ" compound on the ground served as the foundation for naming the station, therefore the English name accurately represents its purpose rather than the idea behind the station's construction or the current situation there. The fact that the station "Сухаревская" is referred to on numerous occasions in the English translation as "Dry Station" is a different peculiar occurrence. Evidently, the localisers were unable to determine what made this station unique and instead began with the "суха-" prefix. In the original version, when this station is referred to in a single phrase, an apparent humorous impact is produced because of the contrast of the original word's "суха-" and "влажн-" roots:



RU ST: “Здесь на Сухаревской влажновато для моих старых костей.”

EN TT: “...this station’s humidity is making me rheumatic”

This wordplay was totally avoided by the localisers, as can be heard in the English translation of this line. A different unique solution is to change the station's name from "Рижская" to "Рига," which was subsequently transliterated to the script of Latin to become "Riga." It's important to note that the "Black Station" is another example of this form of realia, however, it only exists in the "Metro" universe. This is the title of the video game's engineering station, or more precisely, the stop at the crossroads of "Serpukhovsko-Timiryazevskaya and Kaluga-Rizhskaya" ("Chyornaya," 2015). It is assumed that the name was given in reference to the location's proximity to Pogorelsky Road. It was transmitted through calque during localisation. Furthermore, the subsequent group could additionally be credited with producing an arguably different form of realia. The protagonist's "Bourbon"-named companion tells the following after he discovers multiple dead bodies:

RU ST: “Узнаю почерк третьяковских.”

EN TT: “I know that style! Bandits!”

By using this expression, he alludes to the realia of the video game world, which is derived after the name of the metro station "Tretyakovskaya" on which a gang of outlaws resided and from which their hideout's name was given by the townsfolk. A particular crew of Tretyakov outlaws was substituted with the broader idea of “bandits” when this line was translated, which caused some of the meaning to be missed.

Architecture in the majority of demolished areas of Moscow includes another category of onomastic realia, however, these tend to be fewer in number.

**Table 2***The Names of the Locations*

<b>№</b>	<b>RU</b>	<b>EN</b>	<b>Technique of translation</b>
1	<i>Концертный зал имени Королёва</i>	<i>Korolev performance hall</i>	Calque
2	<i>Останкинская телебашня</i>	<i>Ostankino tower</i>	Calque
3	<i>Башня</i>	<i>the tower</i>	Calque

Given the media centre tower arrives up being the objective of the protagonist's quest, the music hall "Королевский", "Останкинская башня," and "Останкино" overall are the locations that are regularly referenced. The developers of the Russian version of the game instead employ the alternative "концертный зал имени Королёва" or plain "концертный зал" instead of the performance hall's formal title, "концертный зал Королёвский" which was retained by the localisers in the case of the music hall. Calque is employed in both situations along with the name's transcription and minor modifications. There are three different spellings of the Ostankino Tower's name. The first "Останкинская телебашня", the second "Башня", is displayed in uppercase letters, and the third "башня" is written in smaller letters. In the very first instance, "Ostankino tower" was utilised as the standard equivalent. For the second, deonymization was employed with the article for compensating reasons to maintain the uniqueness of the identified location. In the third instance, the definite article is kept while the reverse deonymization procedure takes place.

The realia linked with Russian folklore, which metro inhabitants apply to describe mutant wildlife, creatures that live across on the outside and deserted stations and underground, is a different one perplexing, although also a very small category.

Considering the animals in this video game's reality are obviously not the mythical figures to which their names were given, these names naturally have some allusion. These nicknames are undoubtedly realia in relation to the setting of the inside-game world while having a mythical character.

**Table 3**

*The Monsters' Names and the Names of Mutant Animals*

<b>№</b>	<b>RU</b>	<b>EN</b>	<b>Technique of translation</b>
1	<i>Демоны</i>	<i>Demons</i>	Calque
2	<i>Кикиморама</i>	<i>Lurker</i>	Calque
3	<i>Упырь</i>	<i>Nosalises</i>	Calque

Since they are referred to as "demons" in English, the word "демон"—which is incredibly universal for any culture—that refers to enormous aerial creatures that nest in demolished houses—means that there is in fact virtually nothing remarkable about them. Other creatures from the video game's wildlife, in contrast, provide more intriguing implications. As an illustration, little mutated scavengers are known as "кикимора" in homage to the notorious evil monsters from Slavic folklore. With relation to the meaning of the term "lurk," which is commonly converted to Russian as "ждать" or "прятаться" and which accurately captures the normal behaviour of kikumora within the video game, this realia was changed in localisation with "lurker," which can be seen as a description. A different illustration is the title of an increasingly hazardous monster, "упырь" that relates to the Slavic equivalent of the vampires and encourages the player to beware. Based on the way their noses were shaped and how they looked in particular, which was somewhat reminiscent of bats without wings, these mutants most likely got their name. The name "nosalis" that these beasts were given in the localisation might potentially be seen as a

description. The phrase that was picked is extremely reminiscent of the Latin word "nasalis," which has been rendered to mean "nasal," or "nosalises" - generally "носач". Conversely, exclusively female kinds of the aforementioned species are referred to as "носач" ("Упир," 2013) throughout the initial release of this video game; hence, the selected translation option might be regarded as an alteration of the source material, regardless of whether it has little to no detrimental impact on the manner in which the intended demographic perceives the game itself.

The video game incorporates historic and social and political realia related to each of the opposing worldviews and time periods since a sizeable portion of the story takes place during the middle of a battle involving both of the primary organisations, the "Red Line" and the "Fourth Reich." Furthermore, they appear on being references in a manner considering both the Union of Soviets and the German Third Reich were far vanished by the point in time the video game is set, and the main character claims that the battle raging in the tube is merely a repetition of a previous conflict. The subsequent occurrences can still be taken into consideration as realia, particularly in relation to the setting of the inside-game world, because both parties explicitly express their ideals and views, that are hardly distinct from what their predecessors held.

It appears logical to begin regarding the Red Line supporters, which go by various nicknames. The most frequent form, "Красный" within the localisation was converted as the "Reds" employing a calque approach, and "коммунист" in the translated version, is likewise a "Red" however in this case a comparable recipient-culture units was substituted. The term "краснопузый," which translates to "Red scum" having an adverse meaning transformed, is a different name for redline soldiers. The communist worldview provided conception to archetypal occurrences like, for instance, the phrase "товарищ," which the

localisers opted to leave out in the translation process for no apparent explanation, which could be observed in Table 4 in the third and fourth cases.

**Table 4**

*List of Political and Historical Realia*

№	RU	EN	Technique of translation
1	<i>“Красные”</i>	<i>“Reds”</i>	Calque
2	<i>“Краснопузые”</i>	<i>“Red scum”</i>	Compensation
3	<i>“Товарищ командир”</i>	<i>“Commander”</i>	Omission
4	<i>“Товарищ полковник”</i>	<i>Colonel</i>	Omission
5	<i>“Красная Армия”</i>	<i>“Red Army”</i>	Calque
6	<i>“Заградотряд”</i>	-	Omission
7	<i>“Маркс и Энгельс”</i>	<i>“Marx or whoever...”</i>	Transcription and omission
8	<i>“Концлагери”</i>	<i>“Stalags”</i>	Transformation
9	<i>“Гестапо”</i>	<i>“the Gestapo”</i>	Literal Translation
10	<i>“Герр офицер”</i>	<i>“Herr officer”</i>	Calque
11	<i>Спарта</i>	<i>Sparta</i>	Transcription
12	<i>Братва</i>	<i>Bandits</i>	Generalization
13	<i>“Челночу”</i>	<i>“Making the rounds”</i>	Transformation

The Red as well as Soviet military forces are referenced throughout one of the discussions, however, both armies were combined in the localised version, which can be regarded as a minor misinterpretation of the source line's intent:

RU ST: “Мой отец в Красной Армии служил... А его отец еще в Советской армии был полковником. Традиция...”

EN TT: “My father was a Red Army soldier, and his father as well. It’s the family tradition.”

The reference to the existence of retreat-blocking detachment “zagradotryad” is an allusive link with the infamous command "Ni shagu nazad!" as well as the stereotyped picture of military personnel who shot their fellow soldiers in instances of cowardly behaviour are additional memorable realia which have been kept throughout the Eastern Front War:

RU ST: “Попытка остаться на станции считается дезертирством! Заградотряду отдан приказ расстреливать дезертиров на месте!”

EN TT: “Any front-line soldier who remains on the platform after the train has left the station will be charged with desertion and shot!”

This sentence was altered for the localised version of the video game, and the retreat-blocking detachment "zagradotryad" was not even mentioned. There are still a few instances where the armed forces' heritage of the former Soviet Union will be evident, although it is more likely that they are allusions rather realia. These instances will be covered in the respective section. The primary communist theorists are further talked about in the video game's narrative:

RU ST: “Ладно, краснопузый, молись своему Марксу и Энгельсу...”

EN TT: “All right, you Red scum, offer a prayer to your Marx or whoever...”

It is quite noteworthy to point out that throughout localisation, Friedrich Engels was demoted to the rank of "whoever," and that might be viewed as an omission, whereas Karl Marx maintained his position in the phrase from the source version.

Although the central protagonist engages with Fourth Reich culture less frequently than other figures, the archetypal manifestations of authoritarian and Nazis worldviews are frequently met throughout the course of the video game. This primarily

relates to World War Two remnants, including concentration camps. For instance, the term "stalags" in the localisation approximates a translation with a substitute for an analogous but nonetheless distinct connotation unit because this word often refers to a prisoner-of-war prison camp rather than strictly a concentration camp. Another instance is how traditional equivalence is used to convey the name of an organisation like the "Gestapo." As a particular instance, the calque approach was used to render "Herr officer" in localisation, which is a stereotyped title on the border of allusion.

In the Metro video game's universe, those who support these beliefs presumably have only heard about them from conserved literature, movies, and tales of veterans or even grandchildren of the people who have personal knowledge of World War II, which explains why this kind of caricatures and encompassing references in the substance of the aforementioned realia exist. Consequently, the recurring "comrade" and "Herr officer" are constant in Russian military movies. The Fourth Reich's realia is remarkably expressed more completely and properly compared to communist equivalents, notwithstanding the lack of standardised methods of translation. It's possible that the localisers determined it was appropriate to tone down the stereotypical nature of the increasingly satirised portrayal of communism in this video game and refrain from overusing terms like "comrade" in localisation.

The reference to the name "Sparta" is yet another historic realia that has absolutely nothing to do with the conflict mentioned previously but is nevertheless very significant for the video game's fictional setting. Given that this comes from the name of a unique armed forces unit whose primary responsibility is to defend the metro's residents from outside threats, it takes on social and political importance in Metro. ("Orden," 2014). This group's designation, nonetheless, clearly derives from the infamous prehistoric nation, which was renowned for the rigorous morality and regimentation of its military. This realia

takes on an allusive significance as a result. The title of a different organisation in the video game realm is "Ганза," which is based on a remarkably comparable historic realia. Owing to the stations' emphasis on commerce and the impact of the mediaeval alliance of cities that traded, it was given that name (Stamatios, 2022). Surprisingly, upon localising, localisers for reasons unknown chose to use the transcription "Hanza" rather than the standard corresponding, "Hansa," as they had done in the prior instance.

The phenomena associated with the time of the Soviet Union's disintegration make up another type of historic or contemporary realia. For instance, two of them, the conception of shuttle trading and the term "Russian mob" (Ivanov, 2013), distinguish as occurrences of that era's culture. In the first instance, a verb designated "челночить" was translated into English by substituting a more generic English word for it during localisation:

RU ST: "Я тут челночу помаленьку туда-сюда, покупаю товар."

EN TT: "I'm making the rounds, buying merchandise."

The "huckster," a word that in English is meant to refer to obsessional merchants and possesses an unfavourable implication, was translated from the Russian noun "челнок», as a result, it took on a slightly distinct meaning in localisation. Regarding the term "Братва," which was used to describe Russian organised crime at the time it first came out, the localisers chose to replace it by using the looser term "bandits" which can be viewed as an extension of the definition closer to generalisation. However, the term "Братва" can additionally be applied to criminal organisations generally rather than to a particular affiliation. Considering the absence of totally equivalent phenomenon in the receiving culture, these semantic distortions may be attributed to that, and it's important to note the fact that localisers had the capacity to choose substitutes that were sufficiently comparable in connotation.



The prevalent slang moniker for the Kalashnikov automatic weapon, "Калаш" which was localised as "AK," is another example of everyday life realia. even though the website devoted to the video game's and book's universe of the Metro states that the term "Калаш" is a definition indicating, particularly "AK-74М" ("Kalash," 2012), this translational choice appears appropriate given that the precise variation of this firearm is not specified within the video game and "AK" defines all variations of Kalashnikov's automatic weapons simultaneously.

The final category of realia which could be identified in this video game is literature realia, such as references to the renowned scientific fiction work "Пикник на обочине» or the novel "Метро: 2033" covering of which, for an unknown reason, appears in both the source and localised editions of the video game is written in the English language. In the instance of "Roadside Picnic", the conventional English title of the book was utilised, but it was spelt incorrectly: "Roadside picknic" rather than "Roadside Picnic," and the names of the writers were translated utilising a transcription that was different from the standard one: "Strugazky" rather than "Strugatsky." The nickname of a well-known fictional hero might be included in the same category:

RU ST: "Скажите, товарищ полковник, а кто сильнее – вы или Супермен?"

EN TT: "Tell me, colonel, is it easy to be Superman?"

The quote obviously alludes to the superhero by using his name, highlighting the fictional character's superhuman power and rigidity. The phrase's initial meaning was corrupted by the translation, rather than asking the colonel if he is stronger than Superman, it was misinterpreted as a query about the challenges that come with being a superhero.

In overall, it turns out clear that the software localisers were not employing an exclusive technique while transmitting the aforementioned realia. This kind of approach may be justified by the video game's truly wide range of realia, but even inside the

identical category, translational choices can differ significantly and frequently disproportionately, as is the situation, for instance, with station titles. Explanation, generalisation, transcription, and the application of historic equivalents are possibly among the most widely used techniques, however in the latter instance, localisers often prefer their personal transcription to the original, well-established version.

### **Examination of Russian Cultural Allusion Translated into English**

There is a sizable collection of references to well-known musical compositions and songs that may be recognised in addition to allusions to diverse Russian cultural events. As the characters frequently refer to the song's exact name, assigning the instances provided beneath to allusions may at times seem a bit forced. Nevertheless, this approach generally enhances the characters' representations by means of their linguistic traits, frequently implying the song's recognition in that or another social setting. Particularly distinguishable are references to songs about criminal underworld and army songs. The use of foreignization techniques to maintain the full flavour of the source may appear to be the only sensible course of action. The source material's music, for instance, as the majority of the allusions are made by the actors whistling or humming the previously mentioned compositions. Certain translational choices should be examined independently since localisers did not follow consistency.

"Wait, locomotive", which was made popular by Yuri Nikulin in the movie "Operation Y" is one of the first songs featured in the course of the game. The video game "Metro" has a snippet of it right there. The sentence was kept in the original by the localisers, however, it appears that the voice actor was changed because both performers sang in authentic Russian in a quite distinct way.

**Table 5***List of Allusions to Musical Compositions*

<b>№</b>	<b>RU</b>	<b>EN</b>	<b>Technique of translation</b>
1	“Владимирский централ, ветер северный...”	“ <i>Ekh, soldatushki, bravy rebyatushki, raz-dva-tri-chetyre...</i> ”	Transformation
2	“Арте́м, ты слышал это? Ну и песни, слаще <u>Владимирского центра́ла</u> ”... Но страшно...”	“ <i>Artyom, did you hear <u>those songs</u>? Brrr! I wouldn't wish it on an enemy.</i> ”	Omission
3	“Врагу не сдаётся наш гордый варяг...”	“ <i>Гоп-стоп, ты много на себя взяла...</i> ”	Transformation
4	“На бой кровавый, святой и правый...”	“ <i>Na boj krovavyy, svyatoj i pravyy...</i> ”	No translation
5	“Значит нам туда дорога...”	“ <i>That's our destination then</i> ”	Transformation
6	“Они там <u>строят прекрасный новый мир</u> ...”	“ <i>They are <u>building a New Society</u></i> ”	Transformation

The song "Vladimirsky Central" by Mikhail Krug was left out by the localisers. The protagonist "Bourbon," whose character is the stereotype of a Russian bandit, hums a Mikhail Krug song in the first instance. But in localisation, the Russian military song is presented and the army song is then repeated on multiple occasions in Russian accompanied by a distinct accent. Perhaps the localisers chose to substitute it with lines that were just as colourful, if not more so, because they were unable to locate an equivalent

of such a well-known song in some circles. In the second instance, the actual mention of the musical piece is totally left out by the localisers.

The classic armed forces song "Varyag" had a section altered during localisation with the thug-themed song "Gop-stop," which was sung in Russian with no accent. However, this choice still remains debatable even if the second alternative would be more appropriate for the typical criminal singing this song. Likewise, the adaptation of the song "Varshavyanka" portion was not regarded at all which can be seen in the fifth example.

The localisers' choices can be understandable in specific circumstances. For instance, this fifth phrase, which alludes to the song "Road to Berlin," was transmitted in this manner because the line from the song in the conversation is required to foremost accomplish its primary communicative duty and only then preserve its allusive purpose. Localisers, therefore, correctly chose to precisely maintain its primary point rather than the allusive element. The last mention of the communist song "The Internationale" was conveyed in a similar manner.

Associations with literature and folkloric pieces make up the second category of allusions. Because of similar considerations that occurred in the instance of the first case related to the song about the route to the city of Berlin, literary allusions are essentially represented in the localisation by rephrasing and leaving out the allusive element.

One such allusion, for instance, may be seen in the first example in Table 6 and refers to the fairy tale "Turnip." An allusion to Pavel Bazhov's fairy tale is the following potential allusion. The origin of the character's nickname Andrey "Мастер," which was localised as Andrew "the Blacksmith," may be linked to "The Stone Flower." The moniker "Children of the Underground" squad is a reference to the well-known novella by V.G. Korolenko.

**Table 6***List of Allusions to Literature and Folkloric Writings*

<b>№</b>	<b>RU</b>	<b>EN</b>	<b>Technique of translation</b>
1	<i>“Тянем-потянем...”</i>	<i>“Let’s give it a pull...”</i>	Transformation
2	<i>Андрей “Мастер”</i>	<i>Andrew “the Blacksmith”</i>	Semantic translation
3	<i>“Дети подземелья”</i>	<i>“Children of the Underground”</i>	Calque
4	<i>“В аду перекуров не бывает!”</i>	<i>“It’s no rest for the wicked, as you know!”</i>	Transformation
5	<i>“Сталкер”</i>	<i>“Stalker”</i>	Transliteration

The fourth example even includes an allegory to the Bible, in which the vernacular non-allusive expression is changed to an allusive one during localisation. The notion of "сталкер," which connects with realia, stands out because it can be understood simultaneously to be an in-literature allusion to the aforementioned novel "Roadside Picnic," in which those who entered the unnatural "Zone" were recognised as stalkers, as well as a reference to a number of video games that were influenced by the Strugatskys' "Stalker" and a type of dangerous tourism that encompasses the examination of different abandoned landmarks. The transliteration "stalker" was used in this instance by the localisers.

Allusions to social and political issues occurrences and events in history that cannot be clearly classified as realia might be placed together in another category. The Soviet Union's period as well as the Eastern Front War are mostly mentioned in such allusions.

**Table 7***Historic Allusions and Allusions with Social and Political Implications*

<b>№</b>	<b>RU</b>	<b>EN</b>	<b>Technique of translation</b>
1	“Да они тут баррикад настроили, ну чистая революция!”	“ <i>They barricaded themselves.</i> ”	Transformation and omission
2	“Все прелести государства строгого режима налицо.”	“ <i>All the lovely police state “bonuses” like people informing on their neighbours.</i> ”	Explication
3	“Как только наберут полный состав пушечного мяса, сразу отправят его на передовую.”	“ <i>They’re about to send a train full of new recruits straight into the fire.</i> ”	Free translation
4	“Я пошел по политическим убеждениям!”	“ <i>I followed my political beliefs.</i> ”	Transformation /Literal translation
5	“Идейные товарищи...”	“ <i>...young people who embrace our Communist ideals</i> ”	Descriptive translation
6	“...Помогайте правоохранительным органам выполнять их работу!”	“ <i>Assist the law-enforcement personnel in their work! <u>Be vigilant, comrades! The enemy never sleeps!</u></i> ”	Calque/Expansion

In the localisation, the first phrase's unmistakable link to the October rebellion is virtually gone. This occurred because the verb that conceptually connects the word "build" and a noun designating the action's subject was used in place of the original word combination, and because a portion of the sentence was left out. A further instance is the

second allusion from the table, which humorously alludes to the overall condition of circumstances in the Soviet Union, particularly during the era of suppression, and that meaning was rather efficiently transmitted through explanation. The video game also exhibits the earlier described echo of the past conflict; for instance, the third phrase unmistakably alluded to a common circumstance during the start of the Eastern Front War. Because of the challenge of interpreting the Russian expression "пушечное мясо" the localisation ended up being less evocative. In the localisation of the fourth phrase, the Soviet era's state propaganda formulations were similarly abandoned. The verb was replaced lexically and semantically in this instance, and the translation was literal. The interpretation of the sixth phrase utilising the explanation approach is another illustration.

Localisers did try to make up for the communist vocabulary's declining emphasis on occasion. As an illustration, the sixth sentence acquired a continuation of a patriotically ideological nature in accordance with the government's norms in the original version. The latter two expressions are imitations of propaganda from the Soviet Union, which are "Be vigilant!" and "The enemy does not sleep!" These phrases, in addition to the usage of the communist pronoun "comrade," contribute to the stereotype of the "strict authoritarian government."

One of the characters, the stalker "Ulman," enjoys using parodic allusions to clichéd stereotypes regarding people of other nationalities.

In the first example of Table 8, the stereotyped sarcastic speech mannerisms of German troops from World War II, which frequently appear in Russian movies depicting the Eastern Front War, may be heard in particular from Ulman. Nevertheless, the absence of an accent and the reluctance to purposefully employ graphons in the captions during localisation cause some of the comedic effects to be compromised. Ulman used a suitably caricatured accent to mock the words of a stereotyped Georgian cab driver in the second

instance. Despite the stereotype of the conventional Hindu cab driver has been entrenched in the Western gaming community, the localisers sought to counteract this impression on this occasion by reducing the speech tone and substituting a comparable accent from the target culture, most likely one from the African American community.

**Table 8**

*Satirical Allusions to Stereotypes Concerning Nations*

№	RU	EN	Technique of translation
1	“Ми фашистен, приехать захватить ваши станция. Ха-ха...”	“Oh, we’re Nazis. Came to take over your station. Ha-ha!”	Omission of expressiveness
2	“Куда едем, генацвале? Подброшу за пятьдесят патронов!”	“Where ya goin’ ma man? I’ll take ya there for fifty bullets!”	Transformation of expressiveness

Additionally, references to national theatre and movies may be found in this video game. The interpretation of allusions regarding this subject can be examined further in more detail, along with examples and interpretations.

**Table 9**

*References to Theatre and the Movies*

№	RU	EN	Technique of translation
1	“Эй, урод красный, выходи – тогда не больно убьем”	“Surrender and <u>you won’t get hurt</u> . I swear!”	Transformation
2	“Где ж у него кнопка?”	“Where is the lever?”	Transformation
3	“Так, а ты кто? Напарник? Он – рыжий клоун, а ты – белый?”	“And who are you, <u>the comedian’s boyfriend</u> ?”	Generalization



It is quite noteworthy to take observation of the first instance's reference to the classic movie "The Meeting Place Cannot Be Changed" and its well-known line, "We Will Not Painfully Cut You." The phrase "не больно убьем" was translated into a warning that did not seem specifically threatening, and this diminished its expressiveness and altered the player's expected perception of the enemy. Furthermore, not only was this allusion not conveyed, but the implication of the entire statement was also changed, resulting in being evaluated as a translational mistake. The second case's sentence, which unmistakably alludes to the film "The Adventures of Electronics," is a different prominent allusion. The statement changed to "Where is the lever?" as an outcome of the semantically translated phrase, which more appropriately describes what the protagonist would finally rely on to launch the essential hardware. Nonetheless, the reference was not kept in the localisation. When it comes to theatrical allusions, the third statement from Table 9 serves as an illustration. It alludes to the recognisable red-and-white clown duo from mediaeval Italian theatre and circuses. It is important to note that this reference in the source material supports the supposition about the qualities of the main hero's companion, yet in the adapted version, a new subtext and the allusion's generalisation are encompassed in the translated phrase. The formerly distinguished red and white clown was subsequently referred to as a "comedian." Additionally, the companion is referred to as the "boyfriend" even though both characters are males, therefore the comedic element and theatric allusion were warped in localisations.

Lastly, there are additionally numerous allusions to other literature and cultural phenomena in the video game which are impossible to categorise into a single category. They are references to proverbs and aphorisms:

RU ST: "не ешь жёлтый снег"

EN TT: "don't eat the yellow snow"

RU ST: “не суйтесь в пекло”

EN TT: “stay back”

In the first case, the calque approach is used to translate the sentence. An opposite interpretation with a reduction of allusiveness can possibly be seen in the second instance. One of the quotes of Alexander the Great, which is communicated through an intentionally altered conventional correspondence, represents one of the examples of an aphorism being translated:

RU ST: “лучшая оборона - это нападение”

EN TT: “offense is the best defense”

A different instance is the translation of the following aphorism, which is credited to the French theorist Henri de Saint-Simon, applying the calque technique:

RU ST: “нас ждут великие дела”

EN TT: “great deeds await”

This group of references additionally includes humour regarding Lieutenant Rzhevsky, where half of the sentence was translated but left out for apparently sociopolitical motives:

RU ST: “Черт, темно как у н\*гра... дома”

EN TT: “Sh\*t, it’s dark in here...”

In accordance with the video game’s scenario, it includes references to common misconceptions regarding the Soviet Union machinery's durability, which were maintained by translating them practically literally while preserving the allusion:

RU ST: “20 лет без техобслуживания не всякая советская военная техника вынесет...”

EN TT: “20 years without maintenance is too much even for Soviet military structures!”

Throughout the video game, there are also references to the "Sukhum monkey nursery", which is infamous for its animal experimentation, which is interpreted as follows by transforming but omitting the allusion:

RU ST: “А вот и питомцы сухумского обезьянника!”

EN TT: “Our little friends are here, I see!”

Similar to realia, localisers did not follow standardised translational procedures, which is again comprehensible given the range of references used and the challenging process of interpreting them. Most of the time, allusiveness was missed due to literal translation, explanation, or omission, which naturally impacts how people view the video game as a whole. Additionally, there are conceptual deformations present that cannot be justified by the concept's sophistication or the way allusions are expressed.

### **Examination of Russian Vulgarisms and Profanity Translated into English**

The localisers generally did not work to follow an organised methodology when transferring vulgarism, profanity, and other offensive terminology. The use of profanity in the original game conforms with the guidelines established in the media space, it should be highlighted straight away. In this regard, even an extremely seasoned criminal is unable to swear, despite the moral depravity of many characters living in the Metro universe. The only phrase that comes close to being profane is the term "мя" spoken by the previously stated character entitled "Bourbon," which was also not represented in the original Russian version's captions. However, a number of standard methods for expressing this language in a localised videogame could be observed.

The most avoided tactic was to avoid using vulgar words. There are just two instances of this method:

RU ST: “Давай, блин, быстрее, ну!”

EN TT: “Move it!”

When the word "блин," a minor equivalent of an obscenity meant to draw the listener's attention in the first instance, is entirely eliminated during localisation, and the line acquires a kinder connotation. The second instance is the previously cited Bourbon expression, which is completely expressed this way:

RU ST: “Мля, мы вляпались по самые помидоры”

EN TT: “We’re in deep sh\*t.”

The toned-down form of the offensive remark is left out of video game subtitles. Possibly this is the reason the localizers likewise used omission and changed the tomato-related phrase to an equivalent English expression.

During translating such vocabulary, it was found that the most common method was to replace the source term with a comparable unit from the receiving culture. But it was not consistently feasible to maintain the original statement's degree of vulgarity. Modifications may take a distinct direction, such as they might go in a manner of lessening harshness as well as increasing vulgarity. Table 10 illustrates this pattern.

**Table 10**

*Profanity in the Translation When a Comparable Lexicon is Used to Replace the Original*

№	RU	EN	Technique of translation
1	“А эта гребаная станция закрыта.”	“...but this <b>rat-hole</b> is on lockdown.”	Substitution
2	“Не, ну вот <b>на кой</b> ты так накидался, братело?”	“Look, man, <b>why the f*ck</b> do you always drink so much?”	Supplementation
3	“хреновина”	“piece of sh*t”	Substitution
4	“Заткни хлебало!”	“Cut the bullsh*t!”	Substitution
5	“сволочи”	“bastards”	Substitution

For instance, in the first sentence, the metaphorical word "rat-hole" was used as a substitute for the vulgar term that refers to sexual intercourse to lessen the offensiveness of the remark. The second sentence is translated in the opposite. The meaning of the bodily part's forbidden name is presumed in the source material nonetheless remains removed. The line sounds harsher since the "void" has been filled during localisation. Furthermore, there are, however, a number of results that are relatively correct. The antagonistic "Заткни хлебало!" became an equivalent "Cut the bullshit!" and the vulgarism "сволоч" became the comparable "bastard." The word "хреновина" was substituted by the phrase "piece of shit," being comparable in harshness.

It is important to take note of the localisers' choices to utilise offensive and derogatory language in certain statements while maintaining the source vocabulary.

**Table 11**

*Supplement of Profanity and Vulgarity*

№	RU	EN	Technique of translation
1	– “Товарищ полковник! Не могу сражаться в такой рабочей обстановке! Тут воняет так, что уже нюх отбило!” – “Это от твоих шуток!”	- “Colonel, I can’t fight in such an environment! It stinks so much I lost the sense of smell!” - “Ulman, I wish you’d lose the bad jokes, <u>Blin!</u> ”	Literal translation, supplementation
2	“Да ничего хорошего...”	“Nothing good, <u>blin!</u> ”	Supplementation
3	“ <u>Блин!</u> Всех в преисподнюю! Еще один шут гороховый!”	“To hell with you, <u>blin!</u> Another comedian! Stop laughing, <u>blin!</u> ”	Expansion

The most frequent inclusion is the exclamation "blin," which the localisers presumably regarded as a way to make up for colour that was missing elsewhere and frequently employed in the dialogue without representing it in the captions. As a result, the specified exclamation "blin!" can be heard in the localised dub of the conversation that is given first in Table 11. The second phrase's conveyance demonstrates the same phenomenon. It may be observed the addition of the exclamation increased in number in the translation of the latter third line on the table.

Possibly for similar compensating motives, rather peculiar solutions are discovered in localisation. For example, the curse may be replaced by a comparable unit of the native language, which is then transliterated into the Latin alphabet. Although this is an uncommon instance, the outcome is undoubtedly noteworthy:

RU ST: “К чертям свинячьим!”

EN TT: “Chort poderi!”

Because of the frequent substitution of the source materials' obscenities with their English equivalents and minor adjustments in the amount of vulgarity and impoliteness, the localised adaptation of the computer game "Metro" ended up being harsher in certain areas than the source. Additionally, it appears that the localisers used this lexicon to make up for the culturally specific terms that were left out of the translation procedure and to regain the "Russian soul" of the video game. While this does add a little personality to certain kinds of characters' lines, it may also have an unintentionally produced humorous outcome. While the localised version of the video game remains oriented towards consumers who are native English speakers, repeated "Blin" will more likely result in a good response from Russian-speaking gamers who wish to experience this video game with English localisation.

## Summary

The examination of the “Metro 2033: Redux” video game's localisation produced data that, overall, supported the literature review chapter's claims. When it comes to localising video games, the creative aspect of translation is particularly evident. Regarding expressing realia, references, and vulgarity, the video game's developers did not use standardised translation techniques. Localisers appear to have made several problematic choices. For instance, the use of profanity in the aforementioned instance was done to make up for the Russian flavour that was lacking in other areas. Nevertheless, appearing rather conventional in certain lines, the English translation was able to capture the dynamic and powerful atmosphere of this video game. These adjustments could only be appealing to consumers speaking English because the localised edition has been created exclusively for the Western nation's marketplace. It can be stated that the concept of universalizing and standardisation of translational methods and tactics in relation to computer game localisation appears unsuitable, primarily in circumstances involving video games like Metro, that base their video game universe on the characteristics of a specific culture as well as happen to have a wide range of culturally specific terms.

## Conclusion

The Russian language's realia, allusions, profanity, and obscene terminology were researched within the context of this study. This study examined the methods to convey them as part of the video game “Metro 2033: Redux” English localisation. This procedure's challenges have been thoroughly researched. The primary obstacles have been attributed, which come from the comparatively new development of the gaming industry and an absence of understanding of the translation and localisation processes. When examining initiatives that have their foundation in the traits of particular societies and the related language and cultural phenomena, the challenge of generating localisation becomes more apparent. A number of the instances were gathered, encompassing a combination of accomplished and questionable translational choices performed by the localisers of this video game, the main challenges related to transferring culturally particular elements in localisation were determined. Potential solutions regarding their resolution were then grounded on the instances.

The examination of the academic literature revealed that, notwithstanding the relatively wide range of works on realia and allusions, the issue of their precise definitions and categorisation continues to be up for debate. The complicated nature and wide range of these issues give the opportunity to examine them through a number of perspectives, which also can be used to characterise this difficult situation. The majority of scholars believe that translating and localising computer games is a heavily artistic operation, even though there is only a modest quantity of effort involved because of the recent appearance of research interest in this area. It appears quite difficult to identify one particular general translating technique in this case. Localisers perhaps require a great deal of creative flexibility and latitude, sometimes even verging on transcreation. However, the primary objective of localisation shall be to maintain the gameplay experience, the video game's



ambience, and the feelings that the video game provides to the player. The aforementioned approach might seem to be most effective for videogames which are deeply rooted in a particular culture and this, as a result, provides the greatest difficulty to interpreters and localisers.

It is rather challenging to clearly assess the outcome of the localisation done by the 4A Games company because the producers of the video game personally participated in the process of localisation. As a result of the creators' goal, the strange translational inconsistencies and recurring conceptual abnormalities may be explained. Possibly they desired to test how the gameplay will be distinct in English from Russian. But if this fact is excluded, the localisation that results, nevertheless, does not come without disadvantages. Because of the constant utilisation of omission and efforts at explanation while transferring allusions, numerous cultural aspects of video game reality suffered in translations. Localised realia do not possess consistency, as well as those with conventional equivalents have frequently been reconstructed by denominating, calque, cutting off information, and using alternative transcriptions. The majority of profane and vulgar phrases were accurately converted by substituting English equivalents, but occasionally with minor departures from the line's harshness. The employment of authentic Russian swears to make up for colour that has been lost in some areas, nevertheless, creates concerns. However, the outcomes of the research show that the English localisation of the computer game "Metro" is unable to be entirely characterised as being entirely insignificant due to the aforementioned imperfections it was still capable to express the world's setting, even though it had not been entirely maintained because the original and localised versions of the game were created in different languages. At times, the editions diverge considerably. This distinction appears peculiar. The Russian aesthetic of the video game's universe is present across both translations. However, if the initial video game employs concepts that

individuals from Russian society can comprehend, even without awareness of it they are still capable of understanding them. The localisation is primarily centred on stereotyped Western beliefs, the protagonists' improper accents are constantly Russian, despite the fact that they speak the exact same language. Localisation, however, continues to bring out the colour of culture in phrases said by characters. Localised editions absolutely entitled to exist, and everyone who possesses knowledge of both languages is bound to be intrigued to discover both the original and localised version in order to contrast their perceptions of the two.

This study's objective was accomplished as a consequence of the initiative. On academic content concerning the localisation of computer games, an analysis was done. This study researched conceptual frameworks of profanity, realia, allusion, and vulgar language. Throughout the procedure of localising video games, this research suggested potential translation procedures for such a linguistically diverse phenomenon. The "Metro" game was used as an illustration to support the notion arguing that the requirement to formalise a collection of translating procedures in the course of localising video games does not exist as well as localisers should be given the opportunity of a wide range of artistic freedom up to transcreation. Regardless of the drawbacks of English localisation, this study was nonetheless able to gather instances of both favourable and unsatisfactory translating choices considering transmitting the aforementioned units in the localisation of products with diverse cultural contexts. For instructors of the translation theory, beginner interpreters, as well as other individuals who are interested in the subject of translating and localising video games, the gathered practical materials could provide an overview of instances that are occasionally quite out of the ordinary.

Additional research on potential methods for transmitting specific cultural lexicon in both translation and localisation could enhance the level of accuracy of localisations

both in Russian and English because it is crucial to maintain the setting of a computer game throughout its localisation.

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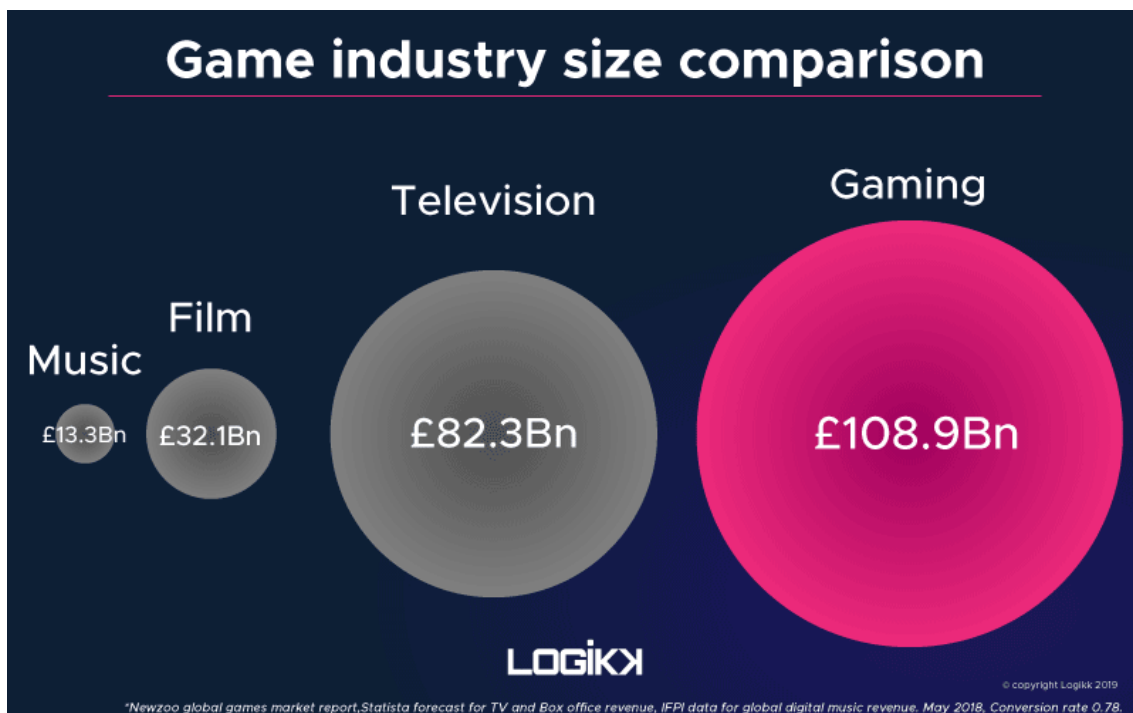


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## Appendix A



## Appendix B

RU ST	EN TT	Type	Translation Method
Это концертный зал...	This is the Korolev...	realia	Transcription
Давай-ка наляжем...Тянем-потянем...	Let's give it a pull...	allusion	Transformation
Башня	the tower	realia	Calque
демоны	demons	realia	Calque
Проходите, товарищ Сухой.	Come on, Alex.	allusion	Omission
ВДНХ	Exhibition	realia	Literal translation
“Кондуктор, нажми на тормоза...”	“Кондуктор, нажми на тормоза...”	allusion	No translation
Сделано на Кузнецком мосту.	Made in the Armory.	realia	Semantic translation
Так! Теперь всё хоккей!	Okay, you're supplied, my friend.	allusion	Omission of humour
Хоккей?	OK?	allusion	Omission of humour
Давай, блин, быстрее, ну!	Move it!	vulgarism	Omission
Рижская	Riga	realia	Calque
Я тут челночу помаленьку туда-сюда, покупаю товар.	I'm making the rounds, buying merchandise.	realia	Transformation
Ганза	Hanza	realia	Transcription

Красные	Reds	realia	Calque
Фашисты	Nazis	realia	Transformation
А если через Ханзу ты не можешь пройти, потому что гражданством не вышел...	And if it's not Hanza...	realia	Transcription
Алексеевская	Alexeyevskaya	realia	Transcription
Слушай, пацанчик...	Listen...	vulgarism	Omission
Сухаревская	Dry Station	realia	Literal Translation
А эта гребаная станция закрыта. Но меня так просто не закрыть, много кто пытался...	...but this rat-hole is on lockdown.	vulgarism	Substitution
муть	sh*t	profanity in TT	Substitution
“калаш”	AK	realia	Substitution
Да нечего сидеть в этом навозе! Вшей можно покормить и в более гламурных местах!	Sitting in this craphole is useless.	vulgarism	Omission
“Владимирский централ, ветер северный <...> сердца мёртвый груз”. Искусство живёт вечно.	“Эх ,солдатушки, бравы ребятушки...”	allusion	Substitution
Ну теперь гляди в оба, пацанчик! Это тебе не на дрезине кататься.	Now keep your eyes peeled, the handcar ride is over.	vulgarism	Omission

А-а-а, это просто кикимора... Они на отряды не нападают никогда...	Ah, that's just a single lurker... They rarely attack groups of people...	realia	Explication
Все жмуры.	They're all dead.	vulgarism	Substitution
Узнаю почерк третьяковских.	I know that style! Bandits!	realia	Generalization
Теперь будь настреме!	Now keep your eyes peeled...	vulgarism	Substitution
Они по беспределу выступают... Добазариться не удастся...	...they won't let us pass freely.	vulgarism	Substitution
А это шухер у них такой. Типа система тревоги.	Alarm system.	vulgarism	Omission
Древняя, как мир, и простая, как сатиновые трусы. Но работает.	Ancient, but quite efficient.	allusion	Omission
Опачки!	O-ooop!	vulgarism	Transcription
Железная маза избавиться от слепых и от безбашенных!	An excellent way to get rid of the blind and daredevils.	vulgarism	Substitution
Да они тут баррикад настроили, ну чистая революция!	They barricaded themselves.	allusion	Substitution, Omission
“Врагу не сдаётся наш гордый варяг...”	“Гоп-стоп, ты много на себя взяла...”	allusion	Substitution
Мост - чисто стрёмное место, пацанчик.	The bridge is a nasty place...	vulgarism	Omission

Ну давайте! Чмошники! Вылезайте! Папа пришел!	Come on, I'm here!!! B*tches!	vulgarism	Substitution
Все, теперь все ништяк. Можно идти.	Ok, they're gone now... we can go.	vulgarism	Omission
Засада, зуб дам!	...seems to me we're being lured.	allusion	Omission
Ну и хрен бы с ним! За мной!	F*ck it - let's go!	profanity	Substitution
Черт!	Damn!	vulgarism	Literal Translation
упыри	nosalises	realia	Explication
хреновина	piece of sh*t	vulgarism	Substitution
Артем, ты слышал это? Ну и песни, слаще "Владимирского централа"... Но страшно...	Artyom, did you hear those songs? Brrr! I wouldn't wish it on an enemy.	allusion	Omission
Проспект Мира	the Market	realia	Semantic translation
Накрывайте на стол серебро!	Set out the good dishes...	allusion	Descriptive translation
братан	old drunk	vulgarism	Substitution
шевели булками	let's move our a*sese	vulgarism	Substitution
Мля, мы вляпались по самые помидоры.	We're in deep sh*t.	profanity	Omission, Substitution
На этих перцев с дрезины у меня лавэ точно нет...	No way I can pay back those railcar guys.	vulgarism	Omission, Descriptive translation

А я пойду перетру кое с кем.	I'll go have a talk with a certain someone.	vulgarism	Substitution
добазарился с одним перцем	made an arrangement with a guy here	vulgarism	Substitution
жмотяра нереальный	greedy a*shole	vulgarism	Substitution
Я уже Мике забашлял...	I've already paid Mike..	vulgarism	Substitution
товарищ командир	commander	realia	Omission, Substitution
Сталкеры!	Stalkers.	allusion + realia	Transcription
черти дерзкие	crazy devils	vulgarism	Literal Translation
Ну там вольны ищут, маслины, технику действующую... Без них метро бы уже давно скопытилось.	...looking for scrap, ammo, anything they can dig up...	vulgarism	Omission
схрон	hideout	vulgarism	Substitution
А тут и маслинок насыпало...	Some ammo, great.	vulgarism	Substitution
Значит так, зырь сюда. Нам нужно добраться до вентиляционной шахты, которая ведет к Сухаревке. Там мы с тобой попрощаемся. Мой "калаш" станет твоим, ну как добазарились.	We've got to reach the air shaft, which we'll use to get down to Dry Station. Then, we go our separate ways, and you'll get my AK, like I promised.	realia	Literal Translation
Пацан, нычкуйся!	Hide, kid!	vulgarism	Substitution

Не тормози! И главное, Артём, главное... Не ешь желтый снег!	Make it quick -- and don't eat the yellow snow...	allusion	Calque
братва	bandits	realia	Generalization
кореша	friends	vulgarism	Substitution
свинтить отсюда	get the hell out of here	vulgarism	Substitution
Да это же наш челнок Бурбон!	It's Bourbon the huckster.	realia	Transformation
пахан	boss	vulgarism	Substitution
Тургеневская	Cursed	realia	Semantic translation
Здесь на Сухаревской влажновато для моих старых костей.	...this station's humidity is making me rheumatic.	realia	Omission
Кузнецкий мост	the Smithy	realia	Semantic translation
коммунисты	the Reds	realia	Substitution
Они там строят прекрасный новый мир...	They are building a New Society...	allusion	Rephrasing
Все прелести государства строгого режима налицо.	...all the lovely police state "bonuses" like people informing on their neighbours.	allusion	Rephrasing, Explication
Андрей "Мастер"	Andrew "the Blacksmith"	allusion	Semantic translation
Но ты поосторожнее тут. Станция у нас, конечно, свободная, но красные за нами приглядывают. Повсюду их агенты. Это не паранойя, парень, а	Careful, kid, our "free station" is under the watchful eye of the Reds -- paranoia's the new game in town -- so keep	allusion	Free translation



осторожность. Так что держись поскромнее, понял?	yourself below the radar. You understand?		
Всем пройти к месту своей прописки! Помогайте правоохранительным органам выполнять их работу!	Please stay at your registered residences and assist the law-enforcement personnel in their work! Be vigilant, comrades! The enemy never sleeps!	allusion	Supplementation, Calque
Хватит, отстаньте, противные! Я не такой!	C'mon, quit harassing me! I don't swing that way!	allusion	Substitution
Заткни хлебало!	Cut the bullsh*t!	vulgarism	Substitution
Так, а ты кто? Напарник? Он - рыжий клоун, а ты - белый?	And who are you, the comedian's boyfriend?	allusion	Generalization
Как только наберут полный состав пушечного мяса, сразу отправят его на передовую.	They're about to send a train full of new recruits straight into the fire.	allusion	Free translation, Explication
Лубянка	Lubianka	realia	Transcription
Идейные товарищи нам всегда нужны!	We're always looking for young people who embrace our Communist ideals.	allusion	Explication
Марш-марш - на фарш, вот и вся воинская слава. Да у свиней на бойне смерть осмысленней!	What they really want are sheep who embrace death. Forward march - to the meat grinder!	allusion	Explication

военнослужащие с фронтовыми путевками	all troops under travel orders	realia	Substitution
Попытка остаться на станции считается дезертирством! Заградотряд отдан приказ расстреливать дезертиров на месте!	Any front-line soldier who remains on the platform after the train has left the station will be charged with desertion and shot!	realia	Omission
Я пошел по политическим убеждениям!	I followed my political beliefs.	allusion	Semantic substitution, Literal Translation
А я за бабло. Я верю... Оно победит зло!	As for me, I'm here for the dough!	allusion	Omission
Мой отец в Красной Армии служил... А его отец еще в Советской армии был полковником. Традиция...	My father was a Red Army soldier, and his father as well. It's the family tradition.	realia	Calque
концлагеря	stalags	realia	Transformation
“На бой кровавый, святой и правый...”	“На бой кровавый, святой и правый...”	allusion	No translation
красный шпион	Red spy	allusion	Calque
гестапо	the Gestapo	realia	Literal Translation
Ладно, краснопузый, молись своему Марксу и Энгельсу...	All right, you Red scum, offer a prayer to your Marx or whoever...	realia + allusion	Transcription, Omission
Чёрная станция	Black station	realia	Calque

братцы	guys	vulgarism	Substitution
герр офицер	herr officer	realia + allusion	Calque
отряд “Дети подземелья”	“Children of the Underground” squad	allusion	Calque
упырь	nosalis	realia	Explication
сволочи	bastards	vulgarism	Substitution
холодные и липкие объятия мертвой Москвы	the gloomy charm of post-apocalyptic Moscow	realia	Literal Translation
Эй, урод красный, выходи - тогда не больно уьем.	Surrender and you won't get hurt. I swear!	allusion	Rephrasing
Ми фашистен, приехать захватить ваш станция. Ха-ха...	Oh, we're Nazis. Came to take over your station. Ha-ha!	allusion	Omission
Не, ну вот на кой ты так накидался, брательо?	Look, man, why the f*ck do you always drink so much?	profanity	Explication
Вот оно тебе надо... Нехрен делать, чиста...	F*ck that man... As if you have nothing better to do...	profanity	Substitution
Спарта	Sparta	realia	Transcription
Черт... Дожить бы до пенсии.	Damn! Can't wait 'til my retirement.	vulgarism	Substitution
Ух ты... А. и Б. Стругацкие... “Пикник на обочине”... Что-то знакомое вроде...	wow... A. & B. Strugazky... Roadside Picknick... hmm, something familiar...	realia	Transcription

Библиотекарь!	Librarian!	realia	Literal Translation
Но неведомый ангел-хранитель помог мне.	But I refused to think that all my efforts would come to nothing.	realia	Rephrasing, Omission
Куда едем, генацвале? Подброшу за пятьдесят патронов!	Where ya goin' ma man? I'll take ya there for fifty bullets!	allusion	Substitution
Может, музон врубим?.. Танцуем, мы с тобой танцуем...	How 'bout some music?	allusion	Omission
Как эти дженгльмены здесь уютно устроились!	It's a nice base the Rangers got themselves.	realia	Explication
Значит нам туда дорога...	That's our destination then.	allusion	Rephrasing
Тогда по коням!	Saddle up then. По коням!	allusion	Substitution
Киевская	Kievskaya	realia	Transcription
ерунда	bullsh*t	vulgarism	Substitution
Пульт управления разнесен в щепки!	The control unit is broken to smithereens!	allusion	Substitution
Черт, темно как у негра... дома.	Sh*t, it's dark in here...	allusion	Omission of allusion
Степан	Stepan	realia	Transliteration
Может, это самое, перекурчик объявим? Такая нервная работа!	How about sitting down and having a smoke... We're way too nervous.	realia	Descriptive translation

В аду перекуров не бывает!	It's no rest for the wicked, as you know!	allusion	Transformation
Вперед, войны мои, вас ждут великие дела!	Forward, my soldiers, great deeds await!	allusion	Calque
Великие дела?! Мне кажется, что мой след в истории будет больше похож на мокрое пятно!	Great deeds? Somehow I'm not too enthusiastic about leaving my mark in history...	allusion	Free translation
Ульман, хватит балагурить...	Ulman, enough with the jokes!	vulgarism	Literal Translation
...будешь зубной щеткой сортиры чистить.	...you'll be sweeping tunnels with a toothbrush!	allusion	Rephrasing
Да, товарищ генералиссимус! Так точно!	Yes, my Marshall! As you say, my General!	allusion	Substitution
-Вот дерьмо! -Эй! Поаккуратнее с выражениями, солдат! -Это не выражение... Это сама субстанция. И я в нее вляпался.	-Sh*t! -Watch your language, soldier! -It's not language, it's sh*t, literally, and I stepped in it!	vulgarism	Literal Translation
-Ну, это на счастье! Ха-ха-ха! -Нет, это дурная примета... Если тут есть помет, значит его кто-то метнул...	-But that's a great sign!...Ha-ha-ha!!! -It's not a sign, it's an omen! If there's sh*t, then something left it here!	allusion	Rephrasing

Лучшая оборона - это нападение!	Offense is the best defense.	allusion	Substitution
Владимир, Артем! Не суйтесь в пекло!	Vladimir, stay with Artyom - and you both stay back.	allusion	Rephrasing
Товарищ полковник! Не могу сражаться в такой рабочей обстановке! Тут воняет так, что уже нюх отбило! Это от твоих шуток!	Colonel, I can't fight in such an environment! It stinks so much I lost the sense of smell! Ulman, I wish you'd lose the bad jokes, блин!	allusion	Substitution, Literal Translation
По стакану самогона за каждого упыря! Если доберемся до самогона!	A glass of moonshine for each nosalis! How about that, Colonel?	realia	Explication
Блин!!! Всех в преисподнюю! Еще один шут гороховый!	To hell with you, блин! Another comedian! Stop laughing, блин!	vulgarism	Rephrasing, Expansion
Вперед! Дважды не умирать!	Another push! Can't die twice anyway!	allusion	Literal Translation
Ублюдки косорылые! Боря, памятью твоей клянусь! Не успокоюсь, пока их не изведу!	The bastards! Boris, I swear on your memory - they won't rest, while I'm alive!	vulgarism	Literal Translation, Omission
20 лет без техобслуживания не всякая советская военная техника вынесет...	20 years without maintenance is too much even for Soviet military structures!	allusion	Literal Translation
Есть, товарищ командир!	Sir, yes sir!	allusion	Substitution
Да ничего хорошего...	Nothing good, блин!	vulgarism	Supplementation

этот хренов агрегат	this sh*t	vulgarism	Substitution
Во! Прямо как в старом добром кино!	Cool! Just like in old Hollywood movies about Soviet Union!	allusion	Explication
Нет, не зря я учился всей этой ахинее в армии.	All that training finally paid off.	vulgarism	Omission
А вот и питомцы сухумского обезьянника!	Our little friends are here, I see!	allusion	Rephrasing
Где ж у него кнопка?	Where is the lever?	allusion	Substitution
К чертям свинячьим!	Chort poderi!	vulgarism	Transliteration
Артем! Теперь задание на миллион!	Artyom, you won't believe what you have to do now!	allusion	Rephrasing
Скажите, товарищ полковник, а кто сильнее - вы или Супермен?	Tell me, colonel, is it easy to be "Superman"?	realia	Literal Translation with slight distortion
Останкино	Ostankino	realia	Transcription
Концертный зал имени Королева	Korolev performance hall	realia	Calque, Transcription
Останкинская телебашня	Ostankino tower	realia	Calque
Давай... Давай, упырье жало... Дава-а-ай!	Ah-h come-on... come-on b*tch	profanity in TT	Substitution