

Translating game achievements: Case study of *The Long Dark* and *Spyro the Dragon*

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Though localisation in general and video game localisation in particular is increasing in popularity as a subject of research within Translation Studies, it is still a recent phenomenon, and there are many subjects and perspectives in it left to explore. One such subject is the translation of video game achievements, which currently remains completely unstudied. It is the purpose of this thesis to fix this research gap to the extent it is able.

Because of the lack of research on the subject in Translation Studies, much of the background of this thesis comes from the domains of Video Game Studies and gamification research. While achievements are a particularly popular topic of research in gamification, translation has not been taken into account in any of that research.

This thesis aims to examine features of achievement translation by comparing the source and target achievements of the games The Long Dark and Spyro the Dragon and classifying the translation strategies used in them. The results are then discussed and analysed. As the scope of this thesis is limited, generalisations apply mainly to the material of this thesis, and observations about achievement translation can be made only tentatively.

The thesis finds that overall, there is no large difference in translation strategies between these two games and that the translators have adopted different global translation strategies for different structural parts of the achievements, translating certain parts freely and others very literally. The restricting effect of achievements' internal structure is also discussed because the visual element of an achievement sets limits to the translator's ability to translate freely.

Keywords: localisation, video games, achievements, badges, video game translation

Table of contents

1 Introduction	1
2 Background and Theory	3
2.1. Localisation and related terms	3
2.2. Defining video games.....	5
2.3. History of video game localisation	6
2.4. Achievements.....	7
2.4.1. Definition and history.....	8
2.4.2. Player attitudes.....	10
2.4.3. Achievements in translation	11
2.4.4. Analysing achievements	12
2.5. Gamification	14
3 Material and methodology.....	15
3.1. The Long Dark.....	15
3.2. Spyro the Dragon	16
3.3. Reasons for choice	18
3.4. Translation units.....	18
3.5. Translation strategies.....	19
3.5.1. Special case: In-game terminology	22
3.6. The visuals	23
3.6.1. Tentative categorisation.....	24
3.6.2. Interconnectivity	26
3.7. Note regarding errors.....	27
4 Analysis	28
4.1. Names	28
4.1.1. Literal translation	29
4.1.2. Established equivalent.....	30
4.1.3. Radical change	31
4.1.4. Borrowing.....	35
4.1.5. Modifications in information	36
4.2. Descriptions	37
4.2.1. Literal translation	37
4.2.2. Modifications in information	37
4.2.3. Borrowing.....	40

4.3. Findings	41
5 Conclusion	44
References	40
Appendix A: Names and descriptions of <i>The Long Dark</i> 's achievements	42
Appendix B: Names and descriptions of <i>Spyro the Dragon</i> 's achievements	47
Appendix C: Finnish summary	50

1 Introduction

Gaming has gained such widespread popularity that the term *video game* is becoming increasingly difficult to define, while gamification – the introduction of game elements to non-game contexts – is bringing game-like structures to domains that have traditionally been entirely disconnected from any kind of game mechanics, such as education and mental health). *Achievements*, more commonly known as *badges*, are one of the key mechanics of this process. Through the use of badging systems, many applications, especially those related to learning, such as Duolingo, offer additional motivation for their users. The badge is something the gamer or student can strive to achieve – proof of their progress. Even though this thesis studies traditional game achievements instead of gamification badges, the connection is worth mentioning, since it is what makes badges of any sort especially worth of study. This thesis also owes much to gamification researchers for their interest in badges, a phenomenon that had previously been understudied even by game studies scholars.

The scope of this thesis is much narrower than in gamification research: its aim is to find out how achievements are translated and to define the characteristics of achievement translation, as well as find out what the translations of different games' achievements have in common, if they have anything in common at all. This will be accomplished through the study of two games with different genres and target audiences, and, for this reason, the results can only be applied to these games.

Though the effect of the achievements on the player may have been part of what motivates the translators' choices, the reception and effect of the translations are not part of the scope of this study. Additionally, the results of this thesis are not applicable beyond video game achievements and cannot be completely generalised to all video games, either.

The term *video game* is notoriously difficult to define and is becoming even more so. Even in the time before mobile gaming and gamification, academics differed in whether or not they divided *video games* and *computer games* into their own categories or included both under the one term (Rahkola 2018, 5–6). Nowadays, this distinction is becoming obsolete, as the same games can often be played on different consoles as well as computers.

I will begin this thesis by defining key concepts, such as localisation and video games, after which I will talk about the history of localisation and provide some background information as well as current theory on achievements, followed briefly by

an overview of gamification. This will be followed by the material and methodology section, where I will summarise the plots of the games used as research material and provide information about them, as well as explain my methodology, including translation strategies and a classification system for the visual elements of achievements. I will then continue onto the analysis section, which will be split into two parts according to the two kinds of translation units my material includes. The analysis section will be concluded by section dedicated to its findings, after which I will sum up the thesis and provide speculation for the future in the conclusion.

2 Background and Theory

The purpose of this section is to provide background information about video games, localisation and achievements that is necessary to understand the subjects discussed and terminology used in this thesis.

2.1. Localisation and related terms

In this thesis, I will use both the term *localisation* and the term *translation*. Localisation is a term that has very different meanings in the video game industry and Translation Studies, presumably because of their lack of information regarding each other.

According to the industry, localisation is different from translation in that it involves cultural adaptation, an aspect that the industry does not attribute to translation (Bernal-Merino 2006, n.p.), because it sees translation simply as a linguistic process that is part of the industrial, not creative, section of the process of game development (Bernal-Merino 2018, 109). According to the game industry definition, translation is only one step in the localisation process. Esselink (2000, 17) has a list of all the steps in a typical localisation project, including translation:

1. Pre-Sales Phase
2. Kick-Off Meeting
3. Analysis of Source Material
4. Scheduling and Budgeting
5. Terminology Setup
6. Preparation of Source Material
7. Translation of Software
8. Translation of Online Help and Documentation
9. Engineering and Testing of Software
10. Screen Captures
11. Help Engineering and DTP of Documentation
12. Processing Updates
13. Product QA and Delivery
14. Project Closure

This represents the scope of localisation well. Of course, this is not to imply that commercial translation is not also a multi-phased process.

Meanwhile, in Translation Studies, processes like localisation have long been considered to fall under the term of translation (though multiple definitions of *translation* exist even among translation researchers) and even traditional text-based translation usually includes elements of cultural adaptation (Bernal-Merino 2006, n.p.). Translation Studies adopted the term localisation from the video game industry because

it was already widely used by translation professionals, with researchers like O'Hagan and Mangiron (2013, 25) aiming to "locate the sub-domain of game localization within Translation Studies so as to reflect the current concerns in the discipline and highlight new research agenda."

The localisation process involves, by necessity, experts other than translators (Mangiron 2015, 32). The word localisation comes from the term *locale* which, in video game industry, means a culturally and geographically distinct area, such as an individual country (though a locale may also encompass multiple countries or parts of one) (Esselink 2000, 3). In its simplest definition, a localisation is a product adapted for a specific locale (ibid.). Bernal-Merino (2006, n.p.) defines localisation as a "process of making a product linguistically and culturally, but also technically and legally, appropriate to the target country and language." For the purposes of this thesis this will be the definition used. The process of localisation will refer to the adapting of digital content and any associated products (digital or not) for a specific locale, and the process of translation will refer to the part of the localisation process that is allotted to a translation professional; that is, translation in its most basic form.

The term localisation usually refers to the translation of specifically digital content, such as computer software. It utilises translation software, and the translator often receives a list of contextless strings to translate. Bernal-Merino (2006, n.p.) divides localisation (or "linguistic localisation", as he prefers to call it) into three types:

- professional utility software, that requires a highly technical but practical translation;
- web pages, where an edgy journalistic approach is added to the technical layer;
- entertainment software, which opens an extra linguistic layer and calls for a creative translation, facilitating gamers' immersion in order to enhance the player's experience.

(ibid.)

Video game localisation is part of, if not synonymous to, the localisation of entertainment software, and it is somewhat different to other types of localisation: video games are often combinations of many different text types and involve video and audio (O'Hagan and Mangiron 2013, 21). Video game localisation has therefore been referred to as a mixture of, among others, software localisation and audio-visual translation (Bernal-Merino 2006, n.p.), though video games do not follow the same subtitling

practices as most other audio-visual media (O'Hagan and Mangiron 2013, 21). It also involves the translation of different *assets*, the features that video games include, such as subtitles, art assets and in-game texts (Bernal-Merino 2006, n.p.).

There are different degrees of localising a product. The least localised degree, called “box and docs”, only includes the translation of printed material, and is applied to “countries where little revenue is expected or where the original language of the game is widely understood” (Mangiron 2016, 190) This typically includes Finland. The next degree is partial localisation: audio is not dubbed, subtitles may or may not be included, but all in-game texts are translated (ibid.). Finally, full localisation is the costliest investment and includes voice acting as well as the translation all in-game text (Mangiron 2016, 191).

A term closely related to localisation is *internationalisation*. It refers to the practise of simplifying the product that will be localised in the development phase in a way that makes it require as little changes as possible to be adapted to different locales (O'Hagan and Mangiron 2013, 88–89). The changes can be, for example, minimising cultural elements, avoiding subjects known to be taboo in some locales and using Unicode in programming so that the software can support the writing conventions of any language (ibid.). This, then, lessens the work that must be done in the localisation phase, when potential cultural and technological pitfalls have been removed beforehand.

Yet another term that overlaps with localisation is *transcreation*. Transcreation refers to translation or adaptation that is creative to the point of entirely reconstructing the text (O'Hagan and Mangiron 2013, 196–199). Many extreme localisation strategies are examples of transcreation, since they essentially create an entirely new game in the framework of the original (ibid.).

2.2. Defining video games

The term *video game* has seen many definitions, some broad, some more complex. Many of these definitions are contradictory, and no one quite seems to know whether or not, for example, mobile games fall under the term. Bernal-Merino (2014, 17–18) criticizes typical dictionary definitions (specifically the ones found in the *Oxford English Dictionary*, the *Merriam-Webster Dictionary*, the *Encyclopaedia Britannica* and *Wikipedia*) as too broad, mentioning little more than video games' interactive nature. Bernal-Merino himself defines video games as “a multimedia interactive form of entertainment for one or more individuals, powered by computer hardware and

software, controlled by a peripheral [...] and displayed on some kind of screen”. This is the definition that this thesis will also use.

Though the term’s relationship with *console games* and *computer games* has often caused debate (Rahkola 2018, 5–6), Bernal-Merino (2006, n.p.) argues that modern video games are all in fact computer games, as modern gaming platforms (laptops, countertop computers, tablets, smartphones, consoles...) are all computers in various forms. The difference between console and computer games was more profound in the past, because console hardware had different capacities than computer hardware (ibid.). Because there is no such difference today, the division can be considered obsolete for the context of this thesis. Therefore, when this thesis mentions video games, the term should be understood to mean both computer and console games.

2.3. History of video game localisation

Video games have been localised nearly as long as video games have existed; that is, since the creation of *Tennis for Two* (1958) and *Spacewar!* (1962), which in turn facilitated the creation of arcade machines (O’Hagan and Mangiron 2013, 46).

However, the earliest video games had very little in them to translate. In arcade games, text was mainly limited to user interfaces and names, which were nearly always in English (even when the original game was created in Japan) and left in their original form, though the decoration of arcade machines was occasionally changed between locales (O’Hagan and Mangiron 2013, 49). Therefore, localisation formally came into being only (?) in the 1980s, when computer programs started to require extensive translation (Mangiron 2015, 189).

Possibly the earliest instance of what would today be termed video game localisation occurred when the Japanese arcade game *Pac-Man* was first imported to the United States. The original Japanese name of *Pac-Man* had been *Puck-Man*, and at first the US arcade machines followed suit (O’Hagan and Mangiron 2013, 49). However, when it became a fear that machines would be vandalised with graffiti that changing the ‘P’ into an ‘F’, the name was deemed unsuitable and changed to *Pac-Man* (ibid.). Character names were among the first linguistic elements to need changing, because US audiences showed preference toward specific names for video game characters, while Japanese consumers were content with simplistic character descriptions (O’Hagan and

Mangiron 2013, 49–50). As early games did not include much in-game text, the need for genuine localisation did not arise until the emergence of the more text-based games.

When video game technology evolved, so did localisation. Larger memory banks allowed for more text to be stored on game platforms, which led to more content that needed to be translated (O'Hagan and Mangiron 2013, 51–54). However, translation was originally a neglected part of video game localisation, and the use of non-professional translators ensured many incomprehensible translations that hindered players' understanding of game plots (O'Hagan and Mangiron 2013, 56–57). In Japan, the only translated text was often the manual and players were left with in-game text still in its original English form (O'Hagan and Mangiron 2013, 51). The poor translations finally drew the attention of game producers and first localisation protocols were born.

By the 1990s, technology had progressed to a point where localisation could be done in more languages, but even though this increased the need for translators, the quality of translation remained substandard because companies had yet to properly understand and streamline localisation processes (O'Hagan and Mangiron 2013, 55–58). In the mid-90s, competition in the video game industry drove companies to target more locales (Bernal-Merino, 2016, 246) with culturally and linguistically adapted content. This same competition for markets has led to *sim-ship* (simultaneous shipping) practices, where video games are released simultaneously worldwide (Bernal-Merino 2018, 103). Because of this, localisation has come to be done alongside video game development and translators may have to translate some parts of texts multiple times or translate something that never finds its way to the finalised product (O'Hagan and Mangiron 2013, 60–61).

In some ways localisation and video games have developed hand in hand: not only has localisation evolved as a response to video games, but video games have become such a wide-spread and popular medium specifically because of localisation (O'Hagan and Mangiron 2013, 45).

2.4. Achievements

An achievement is a virtual award a player of a video game may receive. It contains an image that is usually related to the achievement's theme, as well as text that names the individual achievement and explains what it is awarded for. No other modes such as

sound or video is included, which means achievements are not multimodal to the same extent as most other aspects of video games.

Achievements may be *unlocked* by fulfilling the conditions mentioned in the text, like completing a task or doing a particular action a certain number of times. When unlocked, the achievement pops up briefly on the player's screen so that they know it has been achieved and can afterwards be viewed on the player's online profile on whichever platform they were playing the game on. Achievements that are still locked are shown as well, but these are typically grey in colour to separate them from the fully coloured achievements that the player has already received. An exception to this are *secret* or *hidden achievements*, which cannot be seen at all until they have been unlocked. Gamers who have not received these achievements by coincidence but still want to unlock them often use sites like Exophase that reveal the conditions of all achievements in a given game.

Achievements are an understudied phenomenon even in the domain of video game studies and remain completely unstudied in translation studies. Most research done on the subject has been in the domain of gamification research, which has contributed much to this thesis.

2.4.1. Definition and history

Hamari and Eranti (2011, 4) define achievements as “*goals in an achievement/reward system (different system than the core game) whose fulfilment is defined through activities and events in other systems (commonly in the core game)*” (italics original). In other words, achievements are individual challenges that have no effect on the rest of the game and together they form a system that overlaps with the game but is separate from it. The definition is cited and agreed on by de Salas and Lewis (2013, 23), who add that “[m]uch like simple check-lists, Achievements are awarded for the completion of specific in-game challenges, but differ in their reliance on a centralized Achievement System.” This means that even though platforms typically have their own achievement systems that all games on that platform connect to (as opposed to each game having its own, self-contained achievement system), a centralised system of this kind is not necessary for the achievements' function, and different games and platforms may incorporate such a system differently.

Achievements and achievement systems are referred to by a number of different terms. In casual discussion, *achievement* is the oldest and most popular term, though other popular and colloquial names include, for example, *trophy*, which PlayStation uses for its achievements and which is therefore often used when talking about PlayStation games, and gamers' affectionate *chievo*, the short form of *achievement*. In academic literature, achievements have been referred to as *achievements*, *badges* or just *rewards*. These terms have no significant difference in meaning, but their use varies somewhat. *Achievement* is most commonly used in reference to specifically video game achievements (for example by Hamari and Eranti 2011 and Jakobsson 2011), while *badge* (used by, for example, Fanfarelli and McDaniel 2015) tends to be used in the context of gamification research and therefore applies to any badge-like mechanic whether in a video game or some other application. When combined, the achievements on a specific platform form an *achievement system* or a *meta-game reward system*. Cruz, Hanus and Fox (2017, 516) define these systems as follows: "Meta-game rewards are systems layered on top of the traditional gaming experience. These systems are most often associated with the badges that serve as visual indicators of the completion of a task but transcend individual badges as they can give aggregate scores across multiple games." This thesis has chosen to use the term *achievement* because of its popularity in both academic research as well as the gaming community.

Achievements were first popularised in 2005 with the release of Xbox 360 and its Playerscore, a system that allowed players to unlock achievements that gifted the player with various amounts of points (Jakobsson 2011, n.p.). The points would then accumulate and function as a ranking system across games. However, the Xbox was not the first video game console to incorporate an achievement system: in a way, Atari 2600 did it already in the 1980s. Atari's achievement system worked with Activision games only and was entirely manual; a player would reach a certain score or other milestone specified in the game's instructions, photograph it and send it to Activision, and receive a physical iron-on badge as a reward (ibid.). Sony adopted achievements into their own platform with the release of PlayStation 3 in 2008 (ibid.).

The achievement system is a feature of the console or platform: though individual achievements have been designed and programmed by the game's developers, the achievement system involves all the games on the platform and operates above the game-level. Some platforms have made achievements a mandatory feature for every game (ibid.), which leaves game developers with little choice in whether or not to

include achievements in their game design. The achievement system of a specific console may include features unique to the console but mainly the system is very similar across platforms. The Xbox achievement system rewards points for each unlocked achievement (the number of points varying between achievements) (ibid.), while the PlayStation's system involves trophies: each achievement (or, indeed, *trophy*) is symbolised by a digital image of a trophy is either bronze, silver, gold or platinum, depending on the difficulty of the achievement, and a number that indicates how many of each the player has gained (overall, as well as in each individual game) is visible in the player's profile. Others, like Steam, do not offer any additional benefits in their achievement system, though unlocked achievements and their rarity are still visible to other players.

An important factor for achievements is their social aspect. The achievement system lists all achievements a player has unlocked in any game and stores them on the player's profile, where (at least if the player's chosen privacy settings allow it) other players can look at the achievements and compare them with their own, which may incite them to play more in order to exceed their friend's score. Achievements are also one way of measuring progress: often having just a few achievements unlocked in a game indicates that the player has not progressed very far in the game, while having many unlocked achievements is a sign that the player has not only finished the game but also continued playing the game after one playthrough (ibid.). As such, achievements can be a form of competition between players – in fact Jakobsson (ibid.) even considers achievements a game of their own, separate from the game titles that offer them.

2.4.2. Player attitudes

As achievements are not part of the core game, but every player is still going to unlock at least a few achievements (whether on purpose or accident) while playing the core game, player response to achievements ranges from irritation to passion. Jakobsson (2011, n.p.) has divided gamers into three groups based on their attitude towards achievements: achievement casuals, achievement hunters and achievement completists. However, he emphasises that a person may fit into multiple categories and a single person may behave differently while playing different games.

Achievement casuals mainly consist of regular players with no particular relationship with achievements; in other words, most of the people who are going to be

playing the game. For them, “the achievement system adds value by providing mental scaffolding utilized in the process of shaping the gaming experience” (ibid.). To achievement casuals, the achievement system is a feature that adds to the gaming experience but is overall secondary to normal gameplay.

Achievement hunters and completists, meanwhile, focus more on the achievements. To achievement hunters, achievements are the most important element of the game. They form their own communities, where competition for most achievements unlocked and highest achievement scores is fierce. This group of players seems to be motivated primarily by competition and is likely to choose to purchase a game entirely based on its achievement potential (ibid.).

Finally, the achievement completists exist between the previous groups in their level of interest in achievements. Completists aim for a full playthrough of their games – doing, achieving and collecting every possible task and reward, which, for them, means that they must also unlock every achievement (ibid.). According to Jakobsson (ibid.), “[t]o these players, achievements make the type of work they always have put into their games more concrete and visible.” Achievements, to completists, are challenges that reward the players’ successes with an immense sense of satisfaction. On the obverse, however, this is the group of players that tends to become more frustrated than others when unlocking an achievement proves to be an impossible task (Cruz, Hanus and Fox 2017, 520).

As every game that has achievements is going to be played according to the style of each of these gamer types, the translation should, too, be suitable for all of them. A misleading achievement translation can make the achievement more difficult to unlock, because it affects how the achievement’s unlocking conditions can be interpreted, which, in turn can cause the players to attempt the unlocking with actions that do not lead to it. This could, at the very least, alienate completist players, who would be frustrated at being unable to gain every achievement, and make achievement hunters more likely to dismiss the game altogether.

2.4.3. Achievements in translation

According to Bernal-Merino (2007, 4), a video game localisation project can include roughly eight types of text: manual, packaging, readme file, official website, dialogue for dubbing, dialogue for subtitling, user interface (UI) and graphic art with words.

Achievements do not fall cleanly under any of these categories, but the UI category does come very close. O'Hagan and Mangiron (2013, 155) have described various text taxonomies in video games, and the characteristics they give to UI texts include “[b]revity due to space constraints; user-friendliness of text [and] clarity of text”. They also suggest translation strategies for UI texts: “pragmatic and functional choice to address space constraints; creative solutions to overcome space constraints and also to reflect an edgy feel often imbued in game text in terms of expressions and naming of certain items” (ibid.). While the characteristics of UI seem to apply to achievements as well, the suggested translation strategies are mainly focused on space restrictions, which the material of this thesis shows no sign of. The characteristics, however, function as a good point of comparison for my material, not including the mention of space constraints.

Achievements are never the only translated feature in a game; if the game itself has not been localised to suit a particular language and culture, either fully or partially, then neither have the achievements. As the same games are often released on more than one platform or console (excluding games with massive followings that are limited to one console in an attempt to force buyers to purchase that console) and different platforms and consoles include different features, it is possible for the same game to also have different features on different platforms. This means that each console or platform may require a slightly different game localisation, which could affect the requirements of the translation. For example, if one platform's achievement system were to have a character limit for achievements, this limit would also affect other platforms' versions of the game, since there is little point in making multiple translations for different platforms. Unfortunately, achievement translation has yet to be studied or even mentioned in game or gamification research, which limits the amount of predictions that can be made on this subject.

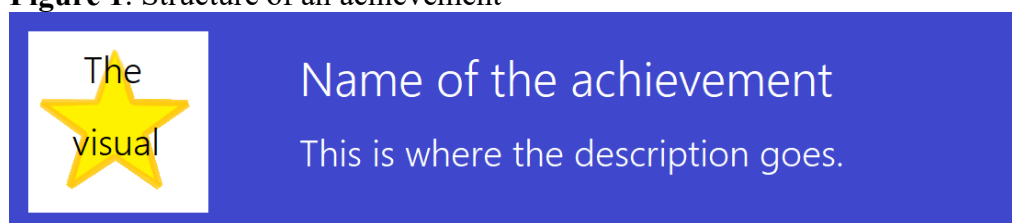
2.4.4. Analysing achievements

Hamari and Eranti (2011, 5–12) have studied the structure of an achievement. According to them, an achievement consists of three parts: the *signifier*, the *completion logic*, and the *reward*. The signifier refers to what a lay person may think of as the achievement in its entirety: the visual part of the achievement. In other words, the signifier consists of the text and images of the achievement (Hamari and Eranti 2011, 5). Completion logic, on the other hand, refers to the in-game mechanics that will

trigger the achievement and allow the player to obtain it (Hamari and Eranti 2011, 7). The reward is an optional element: occasionally achievements will gift the player with an additional reward for unlocking the achievement, such as a skill or a weapon (Hamari and Eranti 2011, 11). Even if there is no additional reward, the signifier is a kind of reward in itself (ibid.).

Hamari and Eranti (2011, 5–7) further divide the signifier into *name*, *visual* and *description*. These are the parts of the achievement that are visible to the player: a title, an image that symbolises the achievement, and a few lines of text that often explain how the player may unlock or has unlocked the achievement. These are depicted in figure 1, which represents the typical appearance of an achievement:

Figure 1: Structure of an achievement



Where the purpose of the name and visual is to express the theme of the achievement and give it a unique appearance (Hamari and Eranti 2011, 5–6), the description puts the completion logic to words and functions as a set of instructions to the player (Hamari and Eranti 2011, 6). Completion logic similarly consists of multiple components (*trigger*, *pre-requirements*, *conditions* and *multiplier*) (Hamari and Eranti 2011, 7–10), but they are not relevant for this thesis and will not therefore be discussed further.

Of these elements, only the signifier has relevance for this thesis because this is the element that requires translation. I will mainly handle the name and description of the achievement in my material. The visuals may be referred to, but their main significance in this thesis is as a factor that may direct the translator's choice of strategy. After all, all language versions use the same images, so the translator must make sure the translation still matches the image. Therefore, the visual must affect the translator's creative freedom. Even though game translation in general is multimodal, achievements only include a textual and a visual dimension.

2.5. Gamification

While not directly relevant for this thesis, gamification is an important factor in studying achievements, and in fact most achievement-related research in this thesis is at least partially related to gamification. Therefore, I have deemed that a short overview of this topic would be beneficial. That is why this subsection very briefly summarises the history of gamification and gamification research, especially concerning badge mechanics.

Gamification is usually defined as “the use of game design elements in non-game contexts” (Deterding et al. 2011, 1). Garcia et al. explain this phenomenon in more detail:

Gamification uses the philosophy, elements, and mechanics of game design in non-game environments to induce certain behaviour in people, as well as to improve their motivation and engagement in a particular task. That is to say, gamification takes those features that make real games fun and attractive (and even addictive), and uses them to improve the player experience in a non-game environment, such as the workplace, the school, a software application, or customer-oriented web site.

(Garcia et al. 2017, 21)

These game mechanics include, among others, leaderboards, points and badges (Nacke and Deterding, 2017, 450). According to Nacke and Deterding (ibid.) gamification was popularised as a phenomenon “in the mid-2000s”, though the idea of using games to learn or accomplish something is an old one, with roots dating back to ancient civilisations (Deterding et al. 2011, 2). Badge mechanics (achievement systems) seem to have found their place as part of this phenomenon fairly quickly, as game achievements were first publicised with the Xbox 360 in 2005, and Nacke and Deterding (2017, 450) cite *Foursquare*, published in 2010, and *StackOverflow*, published in 2009, as some of the earliest examples of gamification, and they both utilise badge mechanics. Therefore, quite a lot of research has been done on badge systems in the past decade. Hamari and Eranti (2011), for example, have studied the structure of achievements, while de Salas and Lewis (2013) have categorised achievements based on the factors they are awarded for. Most of the research, however, is more concrete, and has more to do with user reactions and motivation (for example, Fanfarelli and McDaniel 2015).

3 Material and methodology

The material for this thesis consists of the 85 source language achievements, each of which has a name, description and a visual, and their Finnish translations. These achievements belong to two different games that have been released on the PlayStation 4: *The Long Dark* and *Spyro the Dragon*. For the collection of my material, I have utilized my own account on PlayStation 4 as well as the Exophase website lists all achievements available in a given game. In this section, I will introduce the games and their most relevant features, and then move on to describing the methodology I will use to analyse them. The method used in the analysis is text comparison.

3.1. The Long Dark

The Long Dark is a survival game developed and published by the Canadian game studio Hinterland Games. It was originally released on the Steam platform in 2014 and on Xbox One in 2015 as a pre-release that only included the game's survival mode, and it became fully available on various platforms including PlayStation 4 in 2017 (Hinterland 2017). It has been translated into Finnish (from Canadian English) by Niko Kiiskinen. The game includes a story mode, a survival mode and various challenges, and the player needs to play at least parts of all three to unlock every achievement available. The story mode of the game is incomplete, which allows players to enjoy each new episode as soon as it has been developed. As of October 22nd 2019, the story mode contains three episodes out of the planned five (Hinterland 2019). The third episode has also introduced new achievements for players to unlock. Currently, there are 49 achievements in total, 21 of which are hidden achievements. The hidden achievements are mainly related to the game's story, which is most likely why they are hidden – to prevent spoilers.

The theme of *The Long Dark* is mature, as is its intended audience: in North America, it is rated for teens 13 or older (ESRB) and in Europe for ages sixteen and up (PEGI). The game takes place during winter in post-apocalyptic Canadian wilderness, where the player must scavenge abandoned buildings for supplies and explore the wilderness in order to hunt for food. In the story mode, the player alternates between playing as two characters (controlled from a first person perspective), a pilot called Will Mackenzie and a doctor named Astrid Greenwood, who get separated in a plane crash while trying to deliver medical aid to an isolated community. The player's goal is to

reunite the characters while solving the mystery of “The Event” that caused the crash of all electric networks and appliances and brought about the game’s post-apocalyptic state.

Meanwhile, the survival mode of *The Long Dark* serves as a sandbox where the player has access to the entire current game world and their only goal is to survive as long as possible. Achievements are especially important for this mode of the game, because there are no inherently meaningful actions in the survival mode. While the player has the freedom to do anything and go anywhere, all motivation to do so is also self-created. Therefore, receiving a reward for, for example, staying alive for 50 in-game days in survival mode can definitely feel like an accomplishment that makes an otherwise meaningless struggle worthwhile. This is in opposition to the story mode, where making progress in the storyline is inherently a motivating factor with or without the existence of achievements. Similarly, the third mode of the game, the challenges, are a little like achievements themselves, as each challenge drops the player at an in-game location and gives them a task to complete. Most of the game’s achievements can be unlocked in any of the modes, with the exception of achievements that are awarded for advancing the storyline or staying alive for specific amounts of time in the survival mode.

The localisation of *The Long Dark* is a partial localisation; this is indicated by the fact that the game has opted for a subtitles-only approach to audiovisual translation, as the dub remains in English. The user-interface has been translated, but it appears to have been translated without context: for example, the action “fire”, available through a quick menu, lets the player avatar build a fire, but the translator of the game seems not to have had access to any visual clues, as the action has been translated as “ammu”, “shoot”.

3.2. Spyro the Dragon

Spyro the Dragon was first released in 1998 by Sony Computer Entertainment for the PlayStation console. It was developed by Insomniac Games, and later spawned a large number of sequels. It tells the story of a young dragon, Spyro, who is tasked with a mission to restore peace to his world. The game has since become a well-loved classic.

However, the original 1998 version of the game is not the one I will study. This thesis handles instead a new version of the game released in 2018, which has been updated to match the advances video game graphics have gone through in the twenty

years since the game's original release. The release of this game (still known as *Spyro the Dragon*) is part of the release of the *Spyro Reignited Trilogy* – a package of three remastered games of the *Spyro* series. While studying the original would perhaps otherwise be the obvious choice in a different context, the first PlayStation console – and therefore the game – did not have an achievement system, which is the focus of this study. I also originally considered studying the whole *Reignited Trilogy*, but it would have unnecessarily increased amount of achievements without actually adding any variety to the material. It would also have made the results of my analysis favour the *Spyro* games and made the numbers of findings difficult to compare between the games.

Achievements (of which the game has 36, and none are hidden achievements) are not the only new aspect of the remastered game: the original game was not localised for a Finnish audience, and so the game's translation is also completely fresh. The game is fully localised, which, according to Bernal-Merino (2016, 246) is typically done only for “mature markets”, which the Finnish video game market is not. It is also unusual considering that Finns typically favour subtitling to dubbing, but this is probably explained by the youth of the game's target audience, the game being rated for 10-year-olds and up in North America (ESRB) and for 7-year-olds and up in Europe (PEGI). Some tweaking was also made to gameplay, and voice acting was re-recorded (Wallace 2018, n.p.). The rereleased game also has a different development team and publisher, Toys for Bob and Activision, respectively. Toys for Bob did, however, collaborate extensively with the original developer, Insomniac Games (IGN 2018).

The *Reignited Trilogy's* credits do not list any translators, so there is no information to be found about who is responsible for the game's Finnish translation. This is not uncommon in the video game industry; translators are often made to sign non-disclosure agreements that prevent them from mentioning that they have worked on a particular game (O'Hagan and Mangiron 2013, 32). The credits do, however, include a title named “Activision Publishing: Production Services & Localisation - Europe”, under which multiple people are credited as managers and coordinators. Therefore, it can be assumed that each language version has its own localisation team that includes multiple translators, and as such the Finnish localisation, too, is most likely the result of more than one translator. This conclusion is supported by the sheer magnitude of the task of fully localising three complete games.

3.3. Reasons for choice

Choosing these games as my material was not a difficult decision. After all, both have a suitable number of achievements and they also contrast with each other well: one is a platformer primarily directed at children, with a secondary audience of nostalgic adults, while the other is a survival game mainly intended for adult players. While *The Long Dark* strives for a certain amount of realism (to the extent that the game's opening screen has a disclaimer requesting that players do not try to replicate the game's survival techniques in real life), *Spyro the Dragon* unmistakably takes place in a fantasy setting and has a more upbeat atmosphere. This makes them good candidates for comparison: it should be interesting to see if their translators have adopted similar strategies despite the difference between the games' genres, subjects and target audiences.

3.4. Translation units

In order to compare source and target texts, the translation unit must be defined. This is because the result would vary depending on whether the translations were studied on word or sentence level: the size of the translation unit will determine, for example, whether a text segment includes literal translation or multiple instances of established equivalents. Because achievements' text portions are divided into two different parts, these are quite naturally placed into the role of translation units. Therefore, there are two different kinds of translation units in the material: names and descriptions. This decision is supported by the fact the translators have clearly used different strategies for the translation of names and the translation of descriptions. Each name and description forms its own, complete translation unit. For example, an achievement from *Spyro the Dragon* has the name "Pops of the Tops" and description "Detonate 3 explosive chests on the pillars in Alpine Ridge", which would be analysed separately. The TT units will then be compared with their ST counterparts and analysed with Molina and Hurtado Albir's (2002) translation strategies, which are detailed in the next subsection.

3.5. Translation strategies

The methodology of this thesis includes the use of translation strategies. According to Chesterman (1997, 88), “[a] strategy is [...] a kind of process, a way of doing something” and “[t]o speak of translation strategies is thus to look at translation as an action”. This means that strategies are the instruments that allow us to look at translation as a process, though only those aspects of it that can be accessed from the translation through text comparison (Chesterman 1997, 89). This thesis uses the classification system of Molina and Hurtado Albir (2002). They have created their own definitions for *translation strategy* and its related terms, *translation method* and *translation technique*. Of these, translation method is a kind of superordinate: it refers to the global method the translator uses throughout the translation in order to result in the type of translation desired (Molina and Hurtado Albir 2002, 507–508). Therefore, translation methods have an effect on the translation strategies and translation procedures that the translator chooses. Meanwhile, translation technique and translation strategy refer to local solutions, where strategy means the process of choosing a procedure fit to solve the problem and the technique is the concrete solution applied; Molina and Hurtado Albir (2002, 508) emphasise that translation strategies are part of the translation process, while translation tech are part of the translated product. For this thesis, the most important of these terms is translation technique, because it is a tool for analysing the translation product, which this thesis intends to do.

Though most of the translation techniques I will use come from Molina and Hurtado Albir, I have also seen a need to add another category that Molina and Hurtado Albir are missing from their framework. This is one of Andrew Chesterman’s (1997, 104) translation strategies, *paraphrase*, which belongs in his category of semantic translation strategies. While Chesterman’s categorisations are, on the whole, too detailed for my purposes, paraphrase is a very useful category for this thesis, since it deals with radical changes from the source material, and my material includes plenty of this kind of translation. While Hurtado Albir and Molina have considered some types of categories that translators may use to disengage with the source text (such as discursive creation), they have no real category for the kind of translation where message or sense is prioritised over form, but the connection between the ST (source text) and TT (target text) variants is still clear.

My analysis will use 11 translation techniques as defined by Molina and Hurtado Albir (2002, 509–511), as well as a 12th category by Chesterman (1997, 104):

Adaptation. Adaptation refers to a technique where an ST cultural element has been replaced with a different element from the TT culture. Molina and Hurtado Albir (2002, 509) cite an example of changing the English *baseball* to *fútbol* in Spanish to better reflect a popular sport.

Amplification. Amplification is a technique that adds information to the translation that was not included in the ST, often to explain a foreign concept. Molina and Hurtado Albir's (2002, 510) example involves tagging the clarification "the Muslim month of feasting" to *Ramadan*.

Borrowing. Borrowing takes a phrase from the ST as it is. Borrowing is further divided into *pure* borrowing, in which the phrase remains unaltered, and *naturalized* borrowing, which adapts the phrase's orthography to the target language. For example, the word *blazer* has been naturalized into Finnish as *bleiseri*.

Description. Description replaces a word with its denotation in order to adapt it for a foreign audience that may not recognise the word. Molina and Hurtado Albir (ibid.) illustrate this with the example "to translate the Italian *panettone* as *traditional Italian cake eaten on New Year's Eve*" (italics original).

Discursive creation. Molina and Hurtado Albir (ibid.) define discursive creation as "establish[ing] a temporary equivalence that is totally unpredictable out of context". In other words, the translator creates something entirely new. Molina and Hurtado Albir's (ibid.) example of this is the title of a film: *Rumble fish* has been translated into Spanish as *La ley de la calle*, the street law.

Established equivalent. A translation that has been recognised as an equivalent to the ST term either because of dictionary definitions or because it has traditionally been translated in a particular way. It can be a single word or a whole expression. For example, the expression "like two peas in a pod" is an established equivalent to the Finnish "kuin kaksi marjaa", like two berries.

Generalization. The translation uses a less specific term, such as a hyperonym, than the ST, usually because the specific term is too obscure or unfamiliar to the target audience. In Molina and Hurtado Albir's (ibid.) example, the French *guichet*, a specific type of window, has been simplified to just *window* in English.

Literal translation. According to Molina and Hurtado Albir (ibid.), literal translation “does not mean translating one word for another”; this would simply be an established equivalent. Instead, it refers to a formal equivalence between the ST and the TT. Therefore, literal translation has more to do with the translation’s syntax, dealing with whole sentences instead of single words. For example, translating the idiom “get on like a house on fire” into Finnish as “tulla toimeen kuin palava talo” instead of replacing it with a ST idiom would be a literal translation.

Modulation. Modulation “change[s] the point of view, focus or cognitive category in relation to the ST” (ibid.). The same message will be conveyed in a slightly different way: in Molina and Hurtado Albir’s (ibid.) example, “you are going to be a father” becomes “you are going to have a child”.

Particularization. Particularization is the opposite of generalization: in particularization the translator has chosen to use a specific term instead of the general one used in the ST. Molina and Hurtado Albir (ibid.) illustrate this with an example where the word *window* is translated into French as a more specific window type, *guichet*, *fenêtre* or *devanture*.

Reduction. Reduction is the opposite of amplification: it omits information instead of adding it. If the concept is already familiar to the target audience, it may sometimes be better to omit extraneous information. In Molina and Hurtado Albir’s (ibid.) example, the phrase “Ramadan, the Muslim month of fasting” loses its clarifying elements when translated into Arabic.

Paraphrase. According to Chesterman (1997, 104), “[t]he paraphrase strategy results in a TT version that can be described as loose, free, in some contexts even undertranslated. Semantic components at the lexeme level tend to be disregarded, in favour of the pragmatic sense of some higher unit such as a whole clause.” Paraphrase is part of Chesterman’s category of semantic translation strategies. For example, the material of this thesis includes the achievement name “Community Service”, which has been translated as “Yhteistä hyvää”.

I will group these techniques together based on their similarities (whether the technique can be considered more literal or free and whether it modifies informational content) and then discuss each technique (or sometimes a group of techniques) under its own

subsection. For the sake of clarity, I have not categorised the same translation unit in more than one category, even if it would fit into multiple different categories. As not all of these techniques apply to my research material, I will only include categories that are relevant for this thesis. These are the techniques that come up in the source multiple times, are used in a particularly interesting way (such as either very erratic or particularly consistent use of a technique), or are unexpectedly absent. As an example of unexpected absence, the material includes no examples of amplification, but the absence of amplification still has implications for the analysis, so it is included anyway.

The categories that were not chosen were either left out because the material did not include any instances of them, they were too similar to another category or they could not be applied to the material. Substitution, for instance, is an example of the last option. This is because it necessitates the presence or possibility of paralinguistic elements, as it deals with the translation of linguistic elements to paralinguistic elements or vice versa, which achievements, though multimodal, do not include in the way that the category requires.

The selection of the categories involved a few issues. For example, the category of calque was included in the beginning, but it became impossible to draw a line between literal translation and calque as a type of literal translation. This sometimes occurs with names that only consist of a single word or noun phrase, which forces the name to be examined on the word level. For example, the name “Exploration Game”, which has been translated as “Tutkimuspeli”. This is clearly a type of literal translation, but it is not as clear, which type of literal translation. Is it a calque because it is not an established translation? Is it somehow an established equivalent after all, since the parts of the compound, “tutkimus” and “peli” are established equivalents to “exploration” and “game”? By abolishing calques altogether, it becomes easier to conclude that this is an example of literal translation and not an established equivalent, because, despite “tutkimus” and “peli” qualifying as equivalents on their own, the compound itself is new and in no way established.

3.5.1. Special case: In-game terminology

Some of the achievements include proper nouns from the game world and other in-game vocabulary (such as the names of different actions the player may take, like “) that would normally be categorised under a variety of different translation techniques. However, I have decided to treat them as established equivalents. This is because my

intention is to study specifically the translation of achievements, and therefore the focus of this thesis should be on the decisions the translator has made while translating specifically achievements, not on terms that have most likely been translated before this. After all, the terminology of the game world is part of the whole game's translation. This terminology has almost certainly been translated beforehand as part of the game's text mass, possibly made into a term list, and from there used in achievement translation and where-ever else needed. Even though the terms are not established in the context of the real world as a whole (certainly no dictionary contains an entry for "Forest Talker" or gives it the Finnish equivalent of "metsästäpuhuja"), they are established in the specific context of the game and the achievements. I will therefore refer to these terms as *in-game equivalents* and group them under the category of established equivalents. It should be noted, however, that in-game equivalents are not a category in their own right.

3.6. The visuals

In this subsection, I will handle the visual component of an achievement. The visuals are not formally part of my analysis, but because they can affect the translation of the name and description to a large extent, it is important to look at them in some detail. Visuals, after all, restrict the translator in what creative changes they are allowed to make and what they are not. Therefore, the visuals must be examined before the material can be properly analysed.

A visual is part of the signifier, the image that accompanies the name and the description of an achievement (Hamari and Eranti 2011, 5). It is positioned to the right of the name and the achievement, and it depicts some element relevant to the achievement, which I will clarify in more depth in the following subsection.

Each achievement in my material includes the same visual in both the original and the localisation. This is a tendency in achievements in general: it is not typical for visuals to vary between locales. It is not beyond imagining that some locale would require a change in the visual, for example for depicting a taboo subject, which would lead to either modifying it or replacing it entirely in the localisation process. However, I doubt this is particularly common and that translators would have much say in whether

or not such a change is needed. This means that a visual would never be changed to match a translation; it is almost certainly the translation that must match the visual.

3.6.1. Tentative categorisation

The visuals of *The Long Dark*'s and *Spyro the Dragon*'s achievements usually depict one of a number of things:

- a location relevant to the achievement
- the object of the achievement (such as an enemy whose destruction the achievement is awarded for)
- a figure (again, often an enemy) related to a location or object of the achievement
- the achievement's objective depicted as a symbol
- a location only implicit in the achievement name or description but directly related to the completion logic.

Some of the visuals can be taken as clues: for example, a *Spyro the Dragon* achievement named "Hop, Skip and Jump" requires the player to "[f]ind the hidden entrance to Sunny Flight", and the visual is a depiction of the area where the entrance to Sunny Flight is hidden.

Because, to my knowledge, no one has created any kind of classification systems for visuals, or, indeed, studied them in any detail, I have created four rough categories of my own for the achievement visuals in my material. These are based on the explicitness of their connection to the name and description:

Reference (a concrete element mentioned in the achievement, such as a location, an enemy or an item). For example, the achievement "Sheep Kebab" from *Spyro the Dragon* with a description that reads "Flame 10 sheep in Stone Hill" and a visual that depicts a sheep that has had its wool burnt off, its appearance the same as every sheep that has been "flamed" in the game.

Symbol (an element of the achievement represented by something that is not directly referenced in the achievement). For example, the achievement "Night Walker" from *The Long Dark* with a description that reads "Survive an entire Night outside (single game)" and a visual that depicts the moon, as a symbol of night.

Implicit connection (an element absent from the name and description but relevant to the completion logic or an event during or immediately after the

process of unlocking the achievement). For example, the achievement “Losing a Child is Like...” from *The Long Dark* with a description that reads “Complete Lily's Story” and a visual that depicts a mountaineering rope, an item that is not mentioned or even implied anywhere in the rest of the achievement, but will be gifted to the player during the completion of the achievement.

Unrelated (there is no connection between the visual and description/name). For example, the achievement “Hoarder” from *Spyro the Dragon* with a description that reads “Collect all gems in Gnasty's Loot” and a visual that simply depicts Spyro’s constant companion, Sparx the dragonfly, who has nothing to do with the achievement.

The reference category is by far the most common. Symbol follows behind it with decent number of examples and implicit connection and unrelated occupy the last place with just three examples combined. It seems that the symbol and implicit connection categories are used only when there is no element in the achievement that could be depicted in the manner of the reference category. The reference-symbol-implicit connection-unrelated order remains the same when considering the categories’ restrictiveness to the translator: Reference is the most restrictive and requires translators to retain a direct connection between the visual and name or description. Symbol is more permissive, as it allows the translators to interpret the visual slightly differently from the ST. For example, the peace symbol that has been used to represent pacifism in *The Long Dark* achievement “Pacifist” could also stand for any other kind of non-aggression. Implicit connection and unrelated are the least restrictive categories. Because there is no connection between the visual and the name or description in these categories, the translator must only make certain that the description guides the player to trigger the completion logic.

Both games have achievements in most categories, though *The Long Dark* includes no unrelated achievements. There is still, however a marked difference between the frequency of the categories: while *Spyro the Dragon* only has a few achievement visuals that fit into the symbol category, it is quite frequent in *The Long Dark*. The way it has been used is also different: In the few cases in *Spyro*, a location related to the achievement is symbolised by an enemy encountered in that location. Meanwhile in *the Long Dark*, the symbols are widely recognisable, with healing

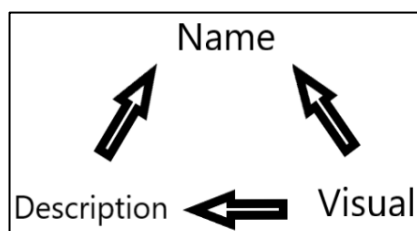
represented by a cross and pacifism by the peace sign (the nuclear disarmament symbol).

Naturally, these categories are only applicable to *The Long Dark* and *Spyro the Dragon* and cannot be generalised. With more material to base them on, the categories would probably be quite different and more numerous, but that is irrelevant here because it is not the purpose of this thesis to create a framework for categorising achievement visuals. My crude categorisation is only meant to help with analysing the translations of the names and descriptions of achievements, and it is adequate for this purpose.

3.6.2. Interconnectivity

In addition to the type of connection between visuals and names/descriptions, it is relevant to the translators of achievements to consider whether the visual is primarily connected to the name of the achievement, its description, both, or neither. This is because they, too, differ in the restrictions they put on the translator: The description, being informative in nature, already restricts the choices a translator can make, so a visual bound to the description does not restrict the translator significantly more. However, when the visual is directly linked to the name, the name is then restricted by both description and visual. It is also irrelevant whether the visual is connected to just the achievement name or name and description both, because the restrictiveness remains the same, having a large effect on the translation of the name but hardly any on the translation of the description. The relationship between these elements is depicted in the figure below:

Figure 2: Restrictiveness of achievement structure



It appears to be rare for either of the games' visuals to reference only the name of the achievement. It is similarly rare for it to have a connection to neither achievement nor name. Meanwhile, a reference to only the description is the most common

relationship between the visual and the rest of the achievement, and this is true for both games, but in the case of *The Long Dark*, referencing both appears to be nearly as common, while in *Spyro the Dragon* references to both are only slightly more common than references to neither. Therefore, it appears that *The Long Dark* has visuals that are more restrictive than the visuals of *Spyro the Dragon*, despite *The Long Dark's* common use of the less restrictive symbol category of visuals. This may cause a higher frequency of names that have been translated literally or a lower frequency of the totally free technique of discursive creation, since the translator of *The Long Dark* has more elements that they must retain in the translations of achievement names. The translation of descriptions should remain mainly unaffected.

3.7. Note regarding errors

This thesis does not include an error analysis, but the material contains several typographical errors that are worth mentioning for the sake of context. I have not included these in my categorisation because it appears clear that they are not intentional decisions made by the translators of these works, so to include them in the analysis of translation techniques would be inappropriate. The errors include several missing full stops in *The Long Dark*: every single ST achievement in the game ends in a full stop, but the translation is missing the stop in three achievements. These same three achievements are also peculiar in the way that the imperative mood of the ST (“survive”) has been translated as a second person indicative (“selvisit”) in the TT, unlike every other achievement, which use the imperative in the TT as well. To me, this indicates that the translator of *The Long Dark* was most likely in a rush, which is a possibility that must be taken into consideration when analysing *The Long Dark's* achievements. *Spyro the Dragon*, on the other hand, seems to have no such issues – the only possible error in its translation is an exclamation mark that has been removed in the localisation, which could either be a conscious decision on the part of the translators or an error.

4 Analysis

In this section, I will analyse the ST and TT achievements from *The Long Dark* and *Spyro the Dragon*. For the sake of clarity, the analysis is divided into two parts: one for analysing achievement names and one for analysing achievement descriptions. Both sections will include examples from each of the translation techniques their translation units include. The following table displays the number translation units in each category:

Table 1 Number of instances in each category (N=name, D=description)

	The Long Dark		Spyro the Dragon		All		
	N	D	N	D	N	D	Both
Adaptation	0	0	1	0	1	0	1
Amplification	0	0	0	0	0	0	0
Borrowing	1	0	1	1	2	1	3
Description	0	0	0	0	0	0	0
Disc. creation	0	0	2	0	2	0	2
Est. equivalent	12	n/a	9	n/a	21	n/a	21
Generalization	0	4	0	0	0	4	4
Literal trans.	24	40	13	31	37	71	108
Modulation	3	1	0	0	3	1	4
Particularization	0	5	0	3	0	8	8
Reduction	0	2	0	0	0	2	2
Paraphrase	9	0	10	0	19	0	19

4.1. Names

In this section, I will analyse the names of the achievements in my material. The section is organised to begin with the technique that is the most common in names and end with the least common. Some categories are grouped together into subsections because of their relation to each other: the *Radical change* subsection includes categories that allow the translator to depart further from the ST, while the *Modifications in information* subsection gathers together the techniques that add, remove or change any information between the ST and TT.

4.1.1. Literal translation

Literal translation is the most common category in both names and descriptions, which is why it serves as a starting point for my analysis. The achievement names of *The Long Dark* include literal translation especially frequently – it has been used in 24 of the game’s 49 achievement names. For example:

- (1) [ST] Too Big to Fail
[TT] Liian iso epäonnistumaan

In comparison, literal translation is only used 13 times out of 39 in *Spyro*’s names, making it only the second most common technique used in its names. An example from *Spyro the Dragon* includes:

- (2) [ST] Leaf on the Wind
[TT] Lehti tuulessa

Some examples of literal translation in achievement names seem a little unidiomatic:

- (3) [ST] Freight-Train of Hate & Hunger
[TT] Vihan ja nälän tavarajuna

This example, from *The Long Dark*, would be without issue if it referred to an actual freight train. With knowledge that the object of the achievement is in actuality an angry old bear (the description reads “Kill the Old Bear”), the name becomes a metaphor that functions best in English, since in Finnish the word “tavarajuna” does not carry the same connotations of massive size and unstoppable force.

Other names are more straightforward:

- (4) [ST] Silent Hunter
[TT] Hiljainen metsästäjä

Both types are common in the material.

4.1.2. Established equivalent

The technique of established equivalent refers to expressions that have a particular translation that has traditionally been used for them. Established equivalents occur in both games, though this technique is again more common for *The Long Dark*, which has 12 examples of it, compared to *Spyro the Dragon*'s 9. Because my translation units are larger than individual words, I have not studied the lexical items of the descriptions. This is why this category is applicable only to names: in descriptions the units are too long to include any established equivalent without separating individual lexical items from the unit.

Established names include many translations that could have also been considered literal translation but have been classified as established equivalents because the criteria are more difficult to fulfil. This leaves literal translation with the cases that have not qualified as established equivalents. Examples of established equivalents include the following names from *Spyro the Dragon*:

- (5) [ST] Hippocratic Oath
[TT] Hippokrateen vala
- (6) [ST] Hoarder
[TT] Hamstraaja

Some achievement names also include examples of the phenomenon I earlier termed *in-game equivalents*; terms that are regularly used within the game world but that are not established equivalents in an ordinary context. However, they are not very common. *The Long Dark* only has two names that qualify:

- (7) [ST] Timberwolf Mountain
[TT] Susivaara
- (8) [ST] Desolation Point
[TT] Murheenniemi

Timberwolf mountain and Desolation Point are both important locations in the game world. In these examples they are related to the locations where the achievements are obtained.

Meanwhile, *Spyro the Dragon* only has one in-game equivalent that has found its way into a name (emphasis mine):

(9) [ST] **Gnasty's Demise**

[TT] **Gnastyn** tappio

In this example, the name of a major foe in the game (Gnasty) is mentioned in the achievement name. However, this is not, in fact, a case that belongs under the label of established equivalent, since the in-game equivalent in the name does not consist of the entire translation unit: “Gnasty”, alone, is an in-game equivalent, but “Gnasty’s demise” is not an established equivalent but rather a literal translation. In truth, *Spyro the Dragon*’s achievement names do not include any in-game equivalents that could be categorised as established equivalents.

4.1.3. Radical change

This thesis uses the term *radical change* to refer to translation that is not strongly tied to the source text’s form. Radical change is very heavily focused on the names of the achievements and cannot be found in the descriptions even once. It could be assumed that this is because names and descriptions have very different roles in the achievement – the name grabs the viewer’s attention and the description lets them know what the achievement has been awarded for or, if the achievement has not yet been unlocked, how to gain it.

Three categories have been grouped under this title: discursive creation, paraphrase and adaptation. Discursive creation and paraphrase can be differentiated by the obviousness of their relation to the ST. If the ST and TT variations would have no connection when transferred to a different context, the translation has used the technique of discursive creation – the translator has created something completely new. If they have a matching theme, word, or some other element, they can be categorized as paraphrase. Most of the creative translations in the material qualify as the latter. This is most likely because the TT, especially the names of TT achievements, are constrained not only by the ST, but also the visual of the achievement, which remains the same in TT as it is in ST. Having to match the translation to both the visual and the description naturally limits the translator’s freedom.

Paraphrase is the most common translation technique used in the names of the achievements, with 9 examples in *The Long Dark* and 10 in *Spyro the Dragon*. It refers to a translation technique that disregards the form of the ST and instead transfers the theme or idea of it. *The Long Dark* uses this technique eight times and *Spyro the Dragon* ten times. A few examples:

(10) [ST] Ready for when the SHTF!

[TT] Valmis kuin partiolainen

(11) [ST] Fool's Errand

[TT] Herra vai narri

In the first example, the expression “shit hits the fan” (SHTF) from *The Long Dark* has been deemed untranslatable or unidiomatic and replaced with a reference to child scouts, who are similarly known for always being prepared. In the same vein, the second example, from *Spyro the Dragon*, uses the expression “fool’s errand”, which has no Finnish equivalent that includes a reference to fools. Because fools are in fact the important part of the name (the description of the achievement is “Charge through 3 Armored Fools in a row”), the translators have used a Finnish expression about lords and fools instead.

Most paraphrases in the material have retained a reference to the ST in the form of an established equivalent:

(12) [ST] Living Off the Land

[TT] Maasta se pienikin ponnistaa

(13) [ST] Dragon and On and On

[TT] Lohikäärmeen kunto-ohjelma

These examples include explicit references to land (example 12) and dragons (example 13) in both the ST and the TT, even though the rest of the name has completely changed. Like in the case of the fool, when idioms in ST achievement names are changed to others in the TT, it does not always seem to matter whether the idioms have similar meanings. Instead, their connection to the description must remain the same; if the ST name makes a joke about fools because the description tells the player to destroy

Armored Fools, the TT must likewise include fool-inspired humour. If not for this, many idiomatic names could instead have been translated as established equivalents since source language idioms often have corresponding idioms in the source language that are typically used in their translation.

Occasionally, however, what connects the name and the description is in fact the idiom's meaning:

(14) [ST] Waste Not, Want Not
Harvest 10 Complete Deer Carcasses (single game).

[TT] Kaikki kerätään
Hyödynnä 10 kauriin ruhoa kokonaan (yhdessä pelissä).

In this example from *The Long Dark*, both the ST and TT name reference the fact that the player must use all available resources and avoid waste, but they do not have any individual elements in common. Therefore, the original idiom has easily been replaced with a Finnish one with similar meaning.

Discursive creation is a technique where no clear connection between ST and TT remains. Discursive creation occurs in the material twice, both instances in *Spyro the Dragon* achievement names. Its low frequency in the names would have been surprising if not for the limiting factor of the achievements' visuals, which the names often need to match. On the other hand, the visuals often depict something that is not directly related to the name; the visual can instead be a picture representing the level or location where the achievement can be unlocked. The lack of this technique does, however, fall in line with the faithfulness the translators of both games have shown to the ST. The instances of discursive creation include:

(15) [ST] Barnstormer

[TT] Pölytyslentäjä

(16) [ST] Triathlon

[TT] Ampumahiihtoliito

The motivation for these examples is different, but the reason for each decision seems evident when reading the descriptions associated with these names. In the case of "Barnstormer" and "Pölytyslentäjä", the description reads "Do a loop around an arch". Since "barnstorming" is a term that refers to doing stunt tricks on a flying plane, the ST

achievement name is quite apt. But since the phenomenon does not have its own term in Finnish and is quite obscure in Finland, the translators have retained the necessary connection to aviation or flying with “lentäjä” and used their creativity to instead make it “pölytyslentäjä”, pollinator. Because the ST and TT name have the reference to flying in common, this case could have been categorised under paraphrase, but since it also fulfils the requirements of discursive creation (the commonality of the names not being easily recognisable) I have instead deemed it an example of this technique.

The case of “Triathlon” and “Ampumahiihtoliito” is quite different. The description of this achievement is “Defeat all three Ski Gnorcs” and the logic behind the ST name is evident: defeating three enemies is a combination of three feats and therefore a triathlon. The name could have easily been translated as simply “Triathlon”, but the translators seem to have seen an opportunity for a pun and used it. “Ampumahiihtoliito” refers to biathlon, “ampumahiihto” (literally “shooting ski”), a sport that involves shooting with rifles and skiing. “Ampumahiihtoliito”, biathlon glide, then refers to the fact that the achievement must be unlocked (due to the conditions of the level where these enemies can be found) by defeating the Ski Gnorcs while gliding and shooting fire at them. This indicates that the translators understand the game context well enough to completely re-create the name of the achievement. It is possible that the translation even includes another pun: the word “hiihtoliito” is very similar to “Hiihtoliitto”, the Finnish Ski Association.

Adaptation is a translation technique where a cultural element specific to the ST is replaced by another cultural element that is more familiar in the TT. The achievements contain surprisingly few instances that could be considered adaptation. Because adaptation refers to changing a ST cultural element for a different, TT one, some of the paraphrases could have qualified, if not for the fact that not all of them include a cultural element in the TT, as well as the fact that I have tried not to put the same examples in multiple categories. The one remaining example that I have identified as adaptation is the following name from *Spyro the Dragon*:

(17) [ST] Jacques-tacular

[TT] Sik-Jacques

“Jacques” is what one of the game’s levels is called, and it is referenced in the achievement name because this level is where the achievement in question can be

unlocked. As an achievement name, it has been turned into a pun. Naturally, the same pun does not work in both languages, and therefore the cultural element that needs replacing is language. While the ST pun appears to be based on the word “spectacular”, the TT phrase imitates the word “siksak”, zigzag. This is well reasoned: the description of this achievement is “Defeat 4 Nightmare Beasts in one glide”, which the ST implies is a spectacular performance, while the translation may instead refer to gliding in a zigzag movement, which is an efficient way to defeat the beasts before the glide ends.

4.1.4. Borrowing

The technique of borrowing involves incorporating a ST word or phrase in the TT without translating it. Borrowing can be either pure, where the ST phrase remains unchanged, or naturalized, where the orthography and pronunciation of the phrase are adapted to the TT. Borrowing is very rarely used in the material. It occurs three times: twice as a name of an achievement and once in the description of an achievement. Of the examples that occur in names, there is one from each game. The *Spyro* case (where the achievement name “Boom!” has been translated as “Buum!”) is a naturalized borrowing, while the *Long Dark* case is a pure borrowing (emphasis mine):

(18) [ST] The Crossroads Elegy

[TT] Crossroads Elegy

The “Buum!” instance can possibly be explained by the fact that *Spyro the Dragon* is a children’s game and the translators may have therefore wanted to naturalize wherever possible. This is, however, impossible to verify because of the lack of other cases of naturalized borrowing in my material.

The case of “Crossroads Elegy” from *The Long Dark* is more puzzling, however. The name is not immediately clear to a Finnish speaker, so the fact that pure borrowing has been used implies one of multiple possibilities: one, that the name refers to some in-game location or term and so the translator could not use a different translation in the achievement, or two, that the translator has been unable (possibly because of lack of time) to find a satisfactory translation and instead left the name as it is. The fact that the definite article has been removed from the name indicates that this has probably been a deliberate decision on the translator’s part. It is most likely that this choice has been made because of some contextual information that I do not possess.

4.1.5. Modifications in information

This is a section for categories that indicate that some object of information or informativity in the TT has changed, which in the case of names means only modulation. Informational changes were surprisingly rare occurrences in the material. Even put together, their number is only 17: two in names and 15 in descriptions. This result may indicate that there are not many culturally difficult concepts in the material and that the translators of these achievements wished to relay the information as faithfully as possible or that the translator was specifically ordered by the commissioner to translate in this manner. This makes sense considering that the descriptions of the achievements, which contain most of the informative content in the material and therefore most of the modifications in information, are mainly simple lists of instructions. This result is no doubt aided by the fact that *The Long Dark* is a Canadian game that takes place in Canadian wilderness, which can be quite similar to Finnish wilderness, at least in wildlife, climate and terrain, and so the cultural concepts require little explanation.

Modulation is a translation technique that changes the perspective of some element in the text. Modulations are the only category of informational change that occurs in names, though it only occurs in them three times and only in *The Long Dark*. In all cases a slight difference in perspective creates a more fluent translation, such as in the following two examples:

(19) [ST] Cache Mastery

[TT] Kätköjen mestari

(20) [ST] Skilled Survivor

[TT] Selviytymistaituri

In the first example, “Cache Mastery” becomes ‘master of caches’, while the second example flips the relationship of the noun and adjective around and changes the adjective “skilled” into a noun meaning ‘a skilled person’, creating the outcome of ‘a person skilled in survival’. Though literal translations “kätköjen mestaruus” and “taitava selviytyjä” would have been perfectly acceptable, they could have appeared slightly anglicised to some players. The modulation also adds expressiveness to the translations, which may have been the translator’s motivation.

4.2. Descriptions

This section will analyse achievement descriptions. Like the section that handled names, it will provide translation techniques from most to least common and include a subsection that gathers all information-related techniques together. However, since descriptions have used partly different translation techniques than names, this section, too, will handle some categories that the name section did not and leave out others.

4.2.1. Literal translation

Literal translation is by far the most common category in descriptions. In fact, most descriptions in the material have used the technique: out of 85 descriptions, 73 have used it. 31 of these are from *Spyro the Dragon* and 40 from *The Long Dark*. When these numbers are held against the total achievement numbers of 36 for *Spyro* and 49 for *The Long Dark*, it appears that the technique is equally common for them both, which was not the case with the literal translations of achievement names.

(21) [ST] Heal yourself using all types of natural medicines (single game).

[TT] Paranna itsesi käyttämällä kaiken tyyppisiä luonnollisia lääkkeitä (yhdessä pelissä).

(22) [ST] Light the two bonfires in Dark Hollow

[TT] Sytytä kaksi kokkoa Synkässä onkalossa

4.2.2. Modifications in information

This subsection deals with the translation techniques that are used to make changes to the information that the translation unit includes. These techniques are amplification, description, generalization, modulation and particularization.

Particularization is a technique that replaces a word with a more specific one. With eight examples, three in *Spyro the Dragon* and five in *The Long Dark*, particularization is the most common of all the changes in information that have been made in between the ST and the TT. However, it is still not particularly plentiful, because there are so few cases of any kind of informational shifts. For example:

(18) [ST] Do a loop around an arch

[TT] Lennä silmukka holvikaaren ympäri

This example from *Spyro* handles a verb that has gained a more specific translation, since “do” has been translated as “lennä”, fly. There is no grammatical reason that would have kept the translators from translating the verb phrase as “tee silmukka”, do a loop, but they have understood the context of the phrase and known that the loop should, in fact, be made while flying. It is possible they have chosen this translation because they were translating a children’s game and felt that the youngest players could use the clarification, but it is also possible that they felt this option was more fluent.

Many of the other cases of particularization are also verbs, especially in *The Long Dark* where, for example, “harvest” (as in “Harvest 10 Complete Deer Carcasses”) has been turned into “hyödynnä”, utilise (“Hyödynnä 10 kauriin ruhoa kokonaan”). In *Spyro the Dragon* only example, the verb “get” (as in “Get Gnasty Gnorc to complete 5 laps”) is specified into “juoksuta”, make [him] run (“Juoksuta Gnasty Gnorcia 5 kierrosta”). It could be that the translators are simply doing what translators are often advised to do and adding more variation to the text. Verbs like “to get” are also versatile and vague in ways that their Finnish equivalents are not, so using a more specific verb in the TT can create a more fluent translation.

Generalization refers to replacing a word with a less specific term, such as a hypernym. It occurs four times in the material, and each these cases is in the descriptions of *The Long Dark*’s achievements. The following appears to be a typical example:

(19) [ST] Enter the Crash Site.

[TT] Mene turmapaikalle.

In this case, the translator has elected to use the more general word “turma”, accident, instead of “törmäys”, crash, or the even more specific “maahansyöksy”, crash landing. This has most likely been done to avoid an awkward compound when combined with “paikka”, site. The translator has also made a similar choice in another achievement, where they have translated the word “crash” (“Escape the ravine after your crash.”) as “onnettomuus”, accident (“Pakene rotkosta onnettomuuden jälkeen.”). Using a more specific term would make the translation sound odd and the extra information would be distracting. “Onnettomuus” is the most typical word to be used in this kind of context. It

is also more neutral than “turma”, which is well suited to a compound but sounds lacking and somewhat poetic on its own.

Modulation is a change in the perspective of a text segment. In all the material, there are three cases that can be categorised as modulation, only one of them in the descriptions:

(20) [ST] Intercept the Radio transmission.

[TT] Kuuntele radiolähetystä.

In this example from *The Long Dark*, “intercept” has been replaced by “listen to” and there seems to be no clear explanation for it. However, this change in instructions makes little difference, as the player is, after all, expected to listen to the transmission after intercepting it. The only case where this translation could be an issue would be if there were multiple radio transmissions to listen to in the game and only one to intercept; the player of the TT would then have no way of understanding which transmission the achievement refers to.

Reduction is a technique in which some element has been removed from the text. There are exactly two instances of reduction in the material, both in the descriptions of *The Long Dark*’s achievements (emphasis mine):

(21) [ST] Catch a fish weighing over **5kg (11lbs)**.

[TT] Ota kiinni kala, joka painaa yli **5 kg**.

(22) [ST] Stun a rabbit with a rock from over **25 meters (80 feet)** away.

[TT] Tainnuta jänis kivellä yli **25 metrin** päästä.

In both cases, what has been removed from the text is a foreign unit: the translator has felt it unnecessary to include measurements in both kilograms and pounds, meters and feet, when only the metric quantities are relevant for a Finnish audience. Presumably, the reason the source text includes both is because the unit system varies between different English-speaking countries and the game only has one English language version.

None of the descriptions include amplification or description, both of which are techniques that add something to the text: amplification adds an explanation for a term that the translator has deemed unfamiliar for the target audience while still retaining the

term it is explaining, description completely replaces the original term with its description. The few instances of amplification I initially thought I had found I later re-categorised as particularization because, once I really considered the instances how information had changed in them, I realised the information that had been added was not genuinely new, just more specific. The lack of amplification and description seemed puzzling at first but does fall in line with these translators' seeming tendency to translate the achievements' descriptions as faithfully as possible. The lack of amplification and description may simply imply that there was no need to deviate from this strategy just to add extra information. Unexpectedly, achievements did not have any obvious space restrictions, at least on PlayStation 4's achievement system where names and descriptions have scrolling text, giving them extra space. This is in opposition to the fact that according to O'Hagan and Mangiron (2013, 155), space limits are typical for user interface texts, and so the translator would usually avoid techniques like amplification that add more text to the translation. However, even though there does not seem to be any space limit, the translator may still have wanted to avoid scrolling text to make the translation more pleasant to read.

4.2.3. Borrowing

Borrowing, as defined in the previous section, refers to phrases that have been transferred from ST to TT untranslated. The technique is divided into pure and naturalized borrowing, depending on whether the phrase remains identical to its ST form in the TT or if it has been adapted to better fit the TT. Borrowing is a very rare category in all the material, but in the descriptions it only appears once:

(23) [ST] Collect all Spyro the Dragon Trophies

[TT] Kerää kaikki Spyro the Dragon -pelin trophyt

The borrowing in this example is pure, and the reason for this is clear: the term *trophy* is part of the PlayStation 4 user interface. Since PlayStation achievements are called trophies, this is the term that is used whenever the UI mentions achievements, which means the translators of *Spyro the Dragon* must use the same term in this achievement as the translators of the UI.

4.3. Findings

The analysis of my material shows that the translators of the games have clearly used two translation methods for the translation of achievements: one for achievement names and one for achievement descriptions. These methods have guided the translators' decisions which can be seen in the specific translation techniques they have chosen. The effect can be seen for example in the fact that descriptions do not include a single instance of paraphrase, discursive creation or adaptation, the categories that often result in a more free translation, while names have very few informational changes.

The technique most common in descriptions is literal translation. All other techniques are almost non-existent in descriptions, their instances all in single digits, while literal translation has been utilised 73 times altogether. This is more than half as much as it has been used in names, though this is partially explained by the fact that names often consist of only a single word. Even though literal translation is the most common technique in names as well, they differ from descriptions in that other techniques have also seen plenty of use. Established equivalent and paraphrase are particularly common in names. Established equivalent, however, could be considered another form of literal translation, which significantly boosts literal translation's amount in names. Paraphrase, however, is an indication of the translator's freedom, which also sets names apart from descriptions: the freer categories of adaptation, paraphrase and discursive creation have not been used even once in an achievement description.

What is surprising is that neither the names nor the descriptions include many instances of the translation techniques that modify information. Because the descriptions are informative in nature, as they function as instructions for the player, they seem like a logical target for techniques that aim to clarify the information based on the audience's cultural expectations and presuppositions. However, this turned out not to be true, though it could be that the cultures involved (American and Canadian source cultures and Finnish target culture) are close enough, at least in the context of these games, that the material simply did not include much information that required modifying.

Another interesting factor is the scarcity of any other type of radical change than paraphrase. While there are instances of both adaptation and discursive creation, they are very few in number. Discursive creation was used only twice and adaption once. This probably has to do with the restrictive influence of achievement descriptions and visuals: As creative techniques, discursive creation and adaptation would be more likely

to be used in achievement names. However, discursive creation in particular is discouraged by the fact that names must often agree with descriptions and visuals. Adaptation, meanwhile, requires ST cultural elements to be exchanged for TT ones, but achievement names tend to be too short and too generic to warrant this treatment. Often ST idioms have also been replaced by expressions that are somewhat idiomatic, but not established idioms if they idioms at all.

Not many differences were found in the use of translation techniques between the games. The main difference appears to be the frequency of literal translation: while *Spyro the Dragon* used this technique 40 times in its 36 achievements (9 times in names and 31 times in descriptions), *The Long Dark* used it in a whole of 64 instances (22 times in names and 42 times in descriptions) in its 49 achievements. While *The Long Dark* has 13 achievements more than *Spyro the Dragon*, this is not enough to explain the difference. There are multiple reasons, however, that could be the cause. For one, *Spyro* was most likely translated by an entire team, which possibly increased creative decision making, while *The Long Dark*'s translation is the work of only one translator. For another, *The Long Dark*'s achievements were most likely translated at least partially in a rush, so the translator may have defaulted to easier techniques whenever possible. The third possibility is in the games' genres and target audiences: as *Spyro the Dragon* is targeted at children, the game's sense of fun may have been prioritised over loyalty to the ST. Conversely, *The Long Dark* has a more serious theme that fits in with literal translations. The final option is simply that it has nothing to do with the games and has been caused by the different translators' preferences.

Another difference is variation in the number of translation techniques the games include. The names of the *Long Dark* have examples from 5 different techniques, while *Spyro the Dragon*'s corresponding number is 6. For descriptions, the numbers are 5 for *The Long Dark* and 3 for *Spyro*. It appears that *Spyro*'s translators have used different techniques more freely in the translation of names, while the translator of *The Long Dark* has not. This may be a coincidence, or it may indicate a difference the translation methods the translators of the different games have used: the translators of *Spyro the Dragon* may have intentionally made the descriptions more uniform.

The distributions of the techniques use are also different: while literal translation, paraphrase and established equivalent are the most popular categories in both games' names, *The Long Dark*'s names significantly favour the literal translation

category, while *Spyro the Dragon*'s names are more evenly distributed between these three categories. There is no such difference in the translation of descriptions, however.

5 Conclusion

In this thesis, I have studied the translation of game achievements. This has been accomplished by first illustrating the history of game localisation as well as achievements as a phenomenon, and by then analysing the achievements of *The Long Dark* and *Spyro the Dragon* through comparative study of Molina and Hurtado Albir's (2002) translation strategies.

This thesis has discovered a number of features that apply to the translation of game achievements. The most significant discovery, and the one most likely to also be true for games not studied in this thesis, is that the two text parts of an achievement that include text in them – name and description, as identified by Hamari and Eranti (2011) – utilise significantly different translation strategies. While both use literal translation often, achievement descriptions rarely use any other translation technique. Meanwhile, translation techniques that lead to larger changes between ST and TT are popular in the translations of names, particularly paraphrase. This type of techniques are not used in the descriptions even once. The reason for this difference is in the different roles these achievement components have: descriptions function as instructions to guide the player, which does not allow for many changes in the translation, while names are more of a novelty that grabs the player's attention and conveys the theme of the achievement, therefore requiring more creative decisions.

The games studied in this thesis, *The Long Dark* and *Spyro the Dragon* were found to be very similar in their approaches to the translation of achievements, with a few key differences. One of these is the frequency of the literal translation technique in name translation: in *The Long Dark*, this technique is by far the most popular, while *Spyro the Dragon's* names use established equivalents and paraphrase nearly as often. This could be, for example, because the *Spyro's* audience is younger and requires a more colourful translation in order to keep its attention, or because *The Long Dark* shows some signs of being translated in a hurry, and literal translations are easy to default to when pressed for time. Another difference between the games in *The Long Dark's* more diverse approach to translating descriptions: its descriptions have examples of five translation techniques, while *Spyro the Dragon* has examples of three.

Unexpectedly, the achievements showed no sign of having space restrictions, which O'Hagan and Mangiron (2013, 155) name common for UI texts. However, the translators of the games have shown signs of avoiding translation strategies that would make the translation longer, such as the translation technique of amplification. This may

imply that, though PlayStation 4, which this material was collected from, might not have any space restrictions, other platforms these games have been released on do, and this shows in the translation. It is also possible that the translators have been instructed towards brevity by the commissioners, or that the translators themselves have wanted to make the translations more user-friendly by avoiding triggering PlayStation 4's scrolling text and allowing as much of the text as possible to be visible at the same time.

Another significant discovery is the almost surprisingly restricting effect the achievement components have on each other. When the visual depicts an element that is also mentioned in the name, the translator has less room to make creative decisions. This room improves somewhat when the visual depicts something that only symbolises an element of the name. The translator has the most freedom when the visual only has an implicit connection to the name or even no connection at all; in cases like these the only restricting factor the name has is the connection between it and its description. Descriptions, on the other hand, already restrict their own translation because of their informative nature, and so the visual does not have as much of an effect on them, regardless of what it depicts.

There is plenty of room for further research in relation to achievements. Translation Studies and Game Studies could both benefit from delving into the little studied topic of achievement localisation, while gamification researchers might be interested in interdisciplinary research on the effects achievement translation may have on the motivation of end-users. This thesis only offers a tentative first step towards defining the characteristics of achievement translation. and therefore a comprehensive corpus study would be an excellent continuation. Of course, the subject of achievements has yet to be studied from any point of view at all within Translation Studies and so it is open to any kind of further research.

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Appendix A: Names and descriptions of *The Long Dark*'s achievements

Source text	Target text
Survive the Quiet Apocalypse Whatever the future brings, you will be ready.	Selviydy hiljaisesta maailmanlopusta Mitä tulevaisuus tuokaan mukanaan, sinä olet valmiina.
The First of Many Survive 1 day in a single Survival Mode game.	Ensimmäinen monista Selviä 1 päivä yhdessä Selviytymistilapelissä.
You Made It! Survive 10 days in a single Survival Mode game.	Selvisit! Selviä 10 päivää yhdessä Selviytymistilapelissä.
Ready for when the SHTF! Survive 50 days in a single Survival Mode game.	Valmis kuin partiolainen Selviä 50 päivää yhdessä Selviytymistilapelissä.
Centurion Survive 100 days in a single Survival Mode game.	Sadanpäämies Selviä 100 päivää yhdessä Selviytymistilapelissä.
The Will to Live Survive 500 days in a single Survival Mode game.	Elämäntahto Selviä 500 päivää yhdessä Selviytymistilapelissä.
Exploration Game Visit every interior location in both Mystery Lake and Coastal Highway (single game).	Tutkimuspeli Käy jokaisessa Salojen järven ja Rannikon moottoritien sisäkohteessa (yhdessä pelissä).
Waste Not, Want Not Harvest 10 Complete Deer Carcasses (single game).	Kaikki kerätään Hyödynnä 10 kauriin ruhoa kokonaan (yhdessä pelissä).
Night Walker Survive an entire Night outside (single game).	Yökulkija Selvisit kokonaisen yön ulkosalla (yhdessä pelissä)
Beneath a Starry Sky Survive 3 consecutive Nights outside (single game).	Tähtitaivaan alla Selvisit 3 peräkkäistä yötä ulkosalla (yhdessä pelissä)

<p>Silent Hunter</p> <p>Survive the first 50 days without firing any firearms (single game).</p>	<p>Hiljainen metsästäjä</p> <p>Selvitä ensimmäiset 50 päivää ampumatta millään tuliasella (yhdessä pelissä)</p>
<p>Pacifist</p> <p>Survive the first 25 days without killing anything (single game).</p>	<p>Pasifisti</p> <p>Selviä ensimmäiset 25 päivää tappamatta mitään (yhdessä pelissä).</p>
<p>Wrapped in Furs</p> <p>Sleep in a Bearskin Bedroll while wearing a Wolfskin Coat, Deerskin Boots and Rabbitskin Mittens.</p>	<p>Pörröä kerrakseen</p> <p>Nuku karhunkalpeutossa, kun päälläsi on sudennahkatakki, kauriinnahkakengät ja jäniksen nahkalapaset.</p>
<p>It was THIS Big!</p> <p>Catch a fish weighing over 5kg (11lbs).</p>	<p>Se oli NÄIN suuri!</p> <p>Ota kiinni kala, joka painaa yli 5 kg.</p>
<p>Living Off the Land</p> <p>Survive 25 consecutive full days only consuming calories harvested from wild plants and animals (single game).</p>	<p>Maasta se pienikin ponnistaa</p> <p>Selviä 25 peräkkäistä täyttä päivää käyttämällä vain villikasveja ja -eläimistä saatuja kaloreita (yhdessä pelissä).</p>
<p>Natural Healer</p> <p>Heal yourself using all types of natural medicines (single game).</p>	<p>Luonnonparantaja</p> <p>Paranna itsesi käyttämällä kaiken tyyppisiä luonnollisia lääkkeitä (yhdessä pelissä).</p>
<p>Happy Harvester</p> <p>Harvest 25 of each kind of plant (single game).</p>	<p>Iloinen kerääjä</p> <p>Kerää 25 kutakin kasvia (yhdessä pelissä).</p>
<p>Stone-Age Sniper</p> <p>Stun a rabbit with a rock from over 25 meters (80 feet) away.</p>	<p>Kivikautinen tarkka-ampuja</p> <p>Tainnutta jänis kivellä yli 25 metrin päästä.</p>
<p>Skilled Survivor</p> <p>Get all skills to level 5 in a single Survival Mode game.</p>	<p>Selviytymistaituri</p> <p>Kouluta kaikki taidot tasolle 5 yhdessä Selviytymistila-pelissä.</p>
<p>Face the Impossible</p> <p>Survive one day on Interloper difficulty.</p>	<p>Mahdottoman edessä</p> <p>Selviä yksi päivä tunkeilijan vaikeustasolla.</p>
<p>Don't Starve</p> <p>Keep calorie store above zero for 10 days.</p>	<p>Älä näänny</p> <p>Pidä kalorivarasto yli nollassa 10 päivän ajan.</p>

Faithful Cartographer Map all named locations in Survival Mode.	Työteliäs kartoittaja Kartoita kaikki nimetyt sijainnit Selviytymistilassa.
Resolute Outfitter Fill all clothing slots with 100 % condition wear.	Päättäväinen pukeutuja Täytä kaikki vaatetuspaikat 100 %:n kunnossa olevilla varusteilla.
Penitent Scholar Complete all Research books.	Paneutunut opiskelija Viimeistele kaikki tutkimuskirjat.
Timberwolf Mountain Climb to the top of Timberwolf Mountain.	Susivaara Kiipeä Susivaaran huipulle.
Desolation Point Craft a full set of improvised tools.	Murheenniemi Luo täydellinen sarja omia työkaluja.
Deep Forest Keep a campfire burning for 3 days.	Metsän syvyydessä Pidä leirinuotio palamassa 3 päivän ajan.
Your Journey Begins Escape the ravine after your crash.	Matka alkaa Pakene rotkosta onnettomuuden jälkeen.
Paradise Lost Make your way to Milton.	Kadotettu paratiisi Pääse Miltoniin asti.
The Long Winter Prepare Grey Mother for Winter.	Pitkä talvi Valmistele Harmaa Muori talvea varten.
Losing a Child is Like... Complete Lily's Story.	Lapsen menetys on kuin... Läpäise Lilyn tarina.
Leaving the Old World Behind Leave Milton. Complete Episode One.	Jätä vanha maailma taaksesi Poistu Miltonista. Läpäise 1. osa.
The Old Trapper Bring Jeremiah back from near death.	Vanha ansastaja Tuo Jeremiah takaisin kuoleman kielistä.
Lights in the Sky Survive the first Aurora event.	Valot taivaalla Selviydy ensimmäisestä revontulitapahtumasta.
Too Big to Fail	Liian iso epäonnistumaan Avaa kaikki tallelokerot Miltonissa.

Open all Safety Deposit boxes in Milton.	
Freight-Train of Hate & Hunger Kill the Old Bear.	Vihan ja nälän tavarajuna Tapa vanha karhu.
You'll Be With Her Soon Leave Mystery Lake. Complete Episode Two.	Pääset pian hänen seuraansa Poistu Salojen järveltä. Läpäise osa 2.
Graduation Day Complete all six Survival School objectives across Episodes One and Two.	Valmistujaispäivä Suorita kaikki kuusi selviytymiskoulun tavoitetta osissa yksi ja kaksi.
Sounds Like Some Kind of Indie Band Find all Forest Talker caches.	Kuulostaa joltain indie-bändiltä Löydä kaikki metsästäpuhujan kätköt.
Cache Mastery Find all hidden caches in Episode One and Episode Two.	Kätköjen mestari Löydä kaikki piilotetut kätköt osissa 1 ja 2.
Challenge Mastery Complete every Challenge.	Haastemestari Läpäise kaikki haasteet.
Community Service Get to Thomson's Crossing.	Yhteistä hyvää Mene Thomson's Crossingiin.
Save Our Souls Enter the Crash Site.	Pelastakaa sielumme Mene turmapaikalle.
Hippocratic Oath Rescue all three lost Survivors and stock the Hall with supplies.	Hippokrateen vala Pelasta kaikki kolme eloonjäänyttä ja täytä seurantalonsa tarviketarvikkeet.
He Lives Intercept the Radio transmission.	Hän elää Kuuntele radiolähetystä.
The Crossroads Elegy Leave Pleasant Valley behind. Complete Episode Three.	Crossroads Elegy Jätä Pleasant Valley taaksesi. Vie osa 3 päätökseen.
Every Last One	Viimeistä myöden

Collect all six Notes with details on Forest Talker activity in Pleasant Valley.	Kerää kaikki kuusi lappua, joissa on tietoja metsästäpuhujien toiminnasta Pleasant Valleyssa.
There Will Be Blood Defeat your first Timberwolf pack.	Verta Vuodattaman Kukista ensimmäinen kalliovuortensusilaumasi.

Appendix B: Names and descriptions of *Spyro the Dragon*'s achievements

Source text	Target text
Gnasty's Demise Collect all Spyro the Dragon Trophies	Gnastyn tappio Kerää kaikki Spyro the Dragon -pelin trophyt
Boom! Take a trip with a Balloonist	Buum! Lähde matkalle ilmapalloilijan kanssa.
Hop, Skip and Jump Find the hidden entrance to Sunny Flight	Hyppy, pomppu ja loikka Löydä kätketty sisäänkäynti Päivälentoon
Sheep Kebab Flame 10 sheep in Stone Hill	Lammaskebabia Kärtsää 10 lammasta Kivimäessä
Light My Fire Light the two bonfires in Dark Hollow	Sytytä liekkini Sytytä kaksi kokkoa Synkässä onkalossa
Leaf on the Wind Glide to the secret Egg Thief area in Town Square	Lehti tuulessa Liidä Kyläaukion salaiselle munavarasalueelle
Barnstormer Do a loop around an arch	Pölytyslentäjä Lennä silmukka holvikaaren ympäri
Burnt Toast Defeat Toasty without getting hit by him	Palanut paahtis Nujerra Toasty siten, että hän ei osu sinuun kertaakaan
Shoot the Moon Use a cannon to dispatch a taunting Gnorc	Tähtää kuuhun Hoitele pilkkaava Gnorc tykillä
Bird Brained Charge a Vulture	Linnunaivo Rynnäköi korppikotkaa päin
Birds of a Feather Flame every Vulture in Cliff Town	Liekitettyjä höyheniä Kärtsää Kalliokaupungin jokainen korppikotka
Triathlon Defeat all three Ski Gnorks	Ampumahiihtoliito Kukista kaikki kolme hiihtävää gnorcia

Hot Wings 1 Flame all Fairies in Night Flight	Tuliset siivet 1 Kärtsää kaikki Yölennon keijut
Comin' Through! Charge through 4 Armored Druids near the start of Magic Crafters	Tästä mennään läpi! Ryntää 4 panssaroidun druidin läpi Taikureiden maailman alussa
Pops of the Tops Detonate 3 explosive chests on the pillars in Alpine Ridge	Huipulla paukkuu Räjäytä pilareiden päällä olevat kolme räjähtävää kirstua Alppiharjanteella
Arachnophobe Defeat all Metalback Spiders	Hämmähäkkikammo Nujerra kaikki metalliselkähämähäkit
Egg Hunt Defeat the hidden Egg Thief in Wizard Peak	Munajahti Nujerra Velhohuipun piiloutunut munavaras
Hot Wings 2 Flame all Fairies in Crystal Flight	Tuliset siivet 2 Kärtsää kaikki Kristallilennon keijut
Gatherer Collect 400 gems in Blowhard	Keräilijä Kerää Blowhardissa 400 jalokiveä
Mushroom Hunter Flame 5 Glowing Mushrooms in Beast Makers	Sienestäjä Liekitä 5 hohtavaa sientä pedontekijöillä
Rocketeer Light 3 fireworks within 15 seconds	Rakettimestari Sytytä 3 ilotulitetta 15 sekunnin kuluessa
Cage Free Free a trapped Chicken	Häkistä ulos Vapauta kana ansasta
Launch Date Jump off every Supercharge ramp in Tree Tops	Ilmojen teille Hyppää Latvalan jokaiselta superrynnäkkörampilta
I Believe it is Time for Me to Fly Complete Wild Flight without touching the ground	Minun taitaa olla aika lentää Läpäise Hurja lento maahan koskematta
Gems in the Rough Collect 500 gems in Metalhead	Jalokiviä karheikossa Kerää 500 jalokiveä Metalheadissa

Fool's Errand Charge through 3 Armored Fools in a row	Herra vai narri Ryntää 3 panssaroidun narrin läpi peräjälkeen
Bad Doggies! Defeat 3 Demon Dogs in large form	Tuhmat koirat! Kukista 3 demonikoiraa, jotka on suurennettu
All Puffed Up Charge through 4 Puffer Birds in a row	Ihan puhkuna Ryntää neljän puhkulinnun läpi peräjälkeen
Scrap Metal Defeat all Tin Soldiers	Romumetallia Nujerra kaikki tinasotamiehet
Fly Like an Eagle Complete Icy Flight without touching the ground	Lennä kuin kotka Läpäise Jäälento maahan koskematta
Jacques-tacular Defeat 4 Nightmare Beasts in one glide	Sik-Jacques Nujerra neljä painajaispetoa yhden liidon aikana
I'm in the Money! Unlock Gnasty's Loot	Rahaa riittää! Avaa Gnastyn saalis
Ratastic! Complete Gnorc Cove without killing any Rats	Rottamaista! Läpäise Gnorcien poukama tappamatta yhtään rottaa
What Really Grinds My Gears Destroy 6 gears in Twilight Harbor	Tämä saa rattaat rämisemään Tuhoa 6 ratasta Iltahämyn satamassa
Dragon and On and On Get Gnasty Gnorc to complete 5 laps	Lohikäärmeen kunto-ohjelma Juoksuta Gnasty Gnorcia 5 kierrosta
Hoarder Collect all gems in Gnasty's Loot	Hamstraaja Kerää kaikki Gnastyn saaliin jalokivet

Appendix C: Finnish summary

Johdanto

Tutkielma käsittelee pelisaavutusten kääntämistä. Vaikka lokalisointia on jonkin verran käsitelty käännöstieteessä, saavutuksia lokalisoinnin osa-alueena ei käännöstieteessä tai pelien tutkimuksessa ole tutkittu. Niinpä tutkielman tarkoituksena onkin selvittää, millaisia käännösstrategioita saavutusten kääntämisessä on käytetty, ja vaihtelevatko ne eri pelien välillä. Aineistona on käytetty pelien *The Long Dark* ja *Spyro the Dragon* pelisaavutuksia, jotka on kerätty pelaamalla näitä pelejä Sonyn Playstation 4 -konsolilta: Lisäksi olen hyödyntänyt Exostats-verkkosivustoa, jolle saavutuksia on listattu.

Pelisaavutukset

Saavutus (*achievement, badge*) on Microsoftin Xbox 360 -konsolissa vuonna 2005 ensi kerran käytetty mekaniikka, joka palkitsee pelaajan tiettyjen päämäärien saavuttamisesta. Kun pelaaja on täyttänyt saavutuksen vaatimukset, saavutus ilmestyy muutamaksi sekuntiksi pelaajan näytölle, jotta tämä saa tietää ansainneensa saavutuksen. Saavutukset ovat pelaajan ja peliyhteisön nähtävissä pelaajan alusta- tai konsolikohtaisessa profiilissa, josta pelaajat voivat vertailla keräämiään saavutuksia. Pelisaavutus on siis myös sosiaalisen vuorovaikutuksen väline.

Tutkielma hyödyntää Hamarin ja Erantin (2011) tapaa luokitella saavutuksen osat: saavutus koostuu tarkoitteesta (*signifier*), joka on saavutuksen näkyvä osuus, palkinnosta (*reward*), joka on jotain konkreettista, minkä pelaaja saavutuksestaan ansaitsee, kuten jokin pelinsisäinen palkinto, ja täytöntölogiikasta (*completion logic*), joka viittaa niihin tekijöihin, jotka laukaisevat saavutusmekanismin. Näistä tutkielmalle tärkein on merkitys, joka jakautuu edelleen kolmeen osaan: nimeen (*name*), kuvaukseen (*description*) ja visuaaliin (*visual*). Näitä merkityksen osa-alueita käsitellään tutkielman analyysiosiossa.

Pienemmässä määrin tutkielma hyödyntää myös Jakobssonin (2011) erittelemiä kategorioita, joihin pelaajat on luokiteltu sen mukaan, miten he suhtautuvat saavutuksiin. Luokituksia ovat arkipelaaja (*achievement casual*), kompletisti (*achievement completist*) ja saavutustenmetsästäjä (*achievement hunter*). Näistä arkipelaaja suhtautuu saavutuksiin melko neutraalisti, kompletistille saavutukset ovat haaste, joka pitää päihittää, ja saavutuksenmetsästäjälle saavutukset ovat itse peliä tärkeämpiä. Käännöksen olisi hyvä sopia kaikille näille ryhmille.

Lokalisointi

Saavutusten kääntäminen on osa pelin *lokalisointia*. Lokalisointi viittaa prosessiin, jonka avulla digitaalinen aineisto kohdennetaan eri yleisöille tietyillä maantieteellisellä alueella, jolla puhutaan jotakin tiettyä kieltä. Näitä kieli- ja kulttuurialueita kutsutaan *lokaaleiksi* (Esselink 2000, 3). Lokalisointi yleistyi 1980-luvulla, kun tietokoneista tuli tavallisia kotikäytössä ja tietokoneohjelmat sisälsivät entistä enemmän käännettävää aineistoa. Tällöin huomattiin myös, että lokaaleilla on erityispiirteitä, kuten erilaisia kirjoitusjärjestelmiä, jotka on huomioitava jo ennen varsinaista lokalisointi vaihetta. Näin syntyi *kansainvälistämisen* käsite (*internationalisation*). Se viittaa prosessiin, jonka avulla pyritään suunnittelemaan ohjelmat jo alusta alkaen helpommin lokalisoitaviksi esimerkiksi ohjelmoimalla ne Unicoden avulla ja välttämällä kulttuurisidonnaisia tabuja, jotka lokalisointivaiheessa jouduttaisiin muutoin poistamaan tai muuttamaan (O'Hagan and Mangiron 2013, 88–89). Pelilokalisointi poikkeaa piirteiltään ohjelmistolokalisoinnista, erityisesti koska pelit sisältävät paljon audiovisuaalisia elementtejä (O'Hagan and Mangiron 2013, 21).

Metodi ja teoria

Analyysin metodi on vertailu. Vertailussa on hyödynnetty Molinan ja Hurtado Albirin (2002) käännöstekniikoita, joista on valittu käyttöön 11:

Adaptaatio (*adaptation*): lähdekulttuurin elementti on vaihdettu käännöksessä kohdekulttuurin elementtiin.

Amplifikaatio (*amplification*): käännökseen on lisätty informaatiota, jota lähtöteksti ei sisällä.

Lainaus (*borrowing*): sana on siirretty käännökseen sellaisenaan tai muodoltaan kohdekieleen mukautettuna.

Kuvailu (*description*): lähtötekstin sana tai fraasi on käännöksessä korvattu sen määritelmällä tai selityksellä.

Diskursiivinen luominen (*discursive creation*): kääntäjä on luonut lähtötekstin elementille täysin uuden käännöksen, jolla ei ole tekemistä alkuperäisen elementin kanssa.

Vakiintunut vastine (*established equivalent*): lähtötekstin elementti on korvattu vastineella, joka on kohdekielessä vakiintunut elementin tavanomaiseksi käännökseksi, koska se on yleisessä käytössä tai sanakirjavastine.

Yleistys (*generalization*): Lähtötekstin termi on käännöksessä korvattu yleisluontoisemmalla ilmaisulla.

Kirjaimellinen kääntäminen (*literal translation*): käännöksen rakenne vastaa lähtötekstin rakennetta sanasta sanaan.

Modulaatio (*modulation*): käännöksessä on muutettu näkökulmaa, josta viesti ilmaistaan.

Täsmennys (*particularization*): käännöksessä on käytetty yksityiskohtaisempaa termiä kuin lähtötekstissä.

Reduktio (*reduction*): käännöksestä on poistettu informaatiota, joka sisältyy lähtötekstiin.

Lisäksi mukaan on otettu yksi Chestermanin (1997) käännösstrategioista, parafraasi (*paraphrase*), koska materiaaliin sisältyi esimerkkejä, jotka eivät sopineet mihinkään Molinan ja Hurtado Albirin kategorioista. Parafrasissa kääntäjä on ei ole säilyttänyt lähtötekstin rakennetta, vaan muotoillut viestin kokonaan uudelleen. Kattegoria kuitenkin poikkeaa diskursiivisesta luomisesta, jossa käännöksen viesti ei välttämättä ole sama kuin lähtötekstissä.

Aineisto

Tutkielman aineisto koostuu kahden Playstation 4 -pelin, Hinterlandin vuonna 2014 julkaiseman *The Long Darkin* ja Activisionin vuonna 2018 julkaiseman *Spyro the Dragonin*, yhteensä 85 pelisaavutuksesta, jotka on kerätty Playstation 4 -konsolilta ja Exostats-verkkosivulta. Saavuksista 49 on *The Long Dark* -pelistä ja 36 *Spyro the Dragon* -pelistä. Pelit soveltuvat aineistoksi hyvin, koska ne ovat monella tavalla erilaisia: *The Long Dark* on realistinen selviytymispeli, joka on suunnattu lähinnä aikuisille ja vanhemmille lapsille, koska sen aihe ja ilmapiiri on synkkä. *Spyro the Dragon* taas on seikkailullinen fantasiamaailmaan sijoittuva tasohyppely-peli, joka sopii myös huomattavasti nuoremmille pelaajille ja jonka käännöksessä on otettu lapset huomioon, sillä siinä missä *The Long Dark* sisältää vain tekstityksen, *Spyro the Dragon* on täysin ääninäytelty. Analyysin tarkoitus on selvittää, näkyvätkö nämä erot saavutusten käännöksissä.

Tulokset

Analyysin perusteella *The Long Darkin* ja *Spyro the Dragonin* saavutusten käännökset ovat pelien eroista huolimatta melko samanlaisia. Saavutusten kääntämisen mahdollisista piirteistä sen sijaan selvisi jonkin verran enemmän. Analyysissa esimerkiksi selvisi, että saavutusten kääntämisen tavallisin käännöstekniikka on kirjaimellinen kääntäminen; tapauksia tästä tekniikasta on peleissä yhteensä yli sata,

kun muiden tekniikoiden kokonaismäärä nousee korkeimmillaan noin kahteenkymmeneen tapaukseen. Kirjaimellinen kääntäminen on siis saavutusten perustekniikka, josta on poikettu vain, jos siihen on ollut syytä.

Kirjaimellisen kääntämisen tapaukset jakautuvat nimien ja kuvausten välillä epätasaisesti; kuvauksissa sitä on käytetty huomattavasti useammin. Tämä johtuu todennäköisesti kuvausten informatiivisuudesta, sillä niiden on tarkoitus opastaa pelaajaa, ja kääntäjät ovat siksi pysytelleet mahdollisimman lähellä lähtötekstiä.

Ero kirjaimellisen kääntämisen käytöstä nimien ja kuvausten välillä on osoitus yhdestä huomattavimmista piirteistä saavutusten kääntämisessä: kääntäjän erilaiseen suhtautumiseen nimien ja kuvausten välillä. Saavutusten eri osat ovat luonteeltaan erilaisia, joten kääntäjät ovat myös suhtautuneet niihin eri tavalla ja valinneet niille erilaiset globaalit käännösstrategiat.

Huomattava oli myös saavutusten eri osien vaikutus toisiinsa. Koska saavutuksen nimi kuvastaa teemaa, joka kuvauksessa tulee ilmi, kuvauksella on nimen kääntämiseen rajoittava vaikutus. Tämän lisäksi visuaali rajoittaa käännöstä: jos visuaali on selvästi sidoksissa samaan teemaan kuin nimi, nimen pitää sopia yhteen myös sen kanssa. Näin ollen kaikista luovimmat käännösratkaisut eivät saavutusten nimien kääntämisessä ole mahdollisia.

Loppupäätelmät

Saavutuksia on tutkittu tähän mennessä vain melko vähän: jonkin verran pelien tutkimuksessa, mutta melkein ainoastaan pelillistämistutkimuksessa. Käännöstieteen osalta tämä tutkimus on ensimmäinen, eivätkä sen tulokset ole yleistettävissä kaikkiin videopeleihin tai pelillistettyihin sovelluksiin. Siksi mahdollisuuksia jatkotutkimukselle on merkittävästi niin pelillistämisen-, käännös- kuin pelitutkimuksessakin. Erityisesti pelillistämistutkimus saattaisi lisäksi hyötyä poikkitieteellisestä näkökulmasta, jonka saavutusten kääntämisen tutkiminen toisi mukanaan. Esimerkiksi käännöksen vaikutusta käyttäjien motivaatioon voisi olla hedelmällistä tutkia. Jotta saavutusten kääntämisestä voi silti sanoa mitään varmaa, varsinkin korpustutkimus tai jokin muu laajuudeltaan vastaava tutkimus olisi hyödyllinen seuraava askel.