

Creating a method for video game subtitle analysis

and presenting a demonstrative case study on Trine 2's Finnish subtitles

Jenni Maja

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Faculty of Humanities

University of Turku

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In this study, I set out to create a method for video game subtitle analysis that could benefit translation studies, especially the study of video game subtitling. I demonstrate the use of my method by conducting a case study on the video game *Trine 2*'s Finnish subtitles in comparison to the English original subtitles. Much of the popularity of video games can be credited to their translations, as having been translated to multiple different languages has enabled them to be marketed all around the world. However, little research on video games is done by translation studies, even though video games have become a globally popular pastime in the past few decades. I chose this topic for my study as I believed it could benefit the field of translation studies by bringing a new research topic and a practical method of research into the attention of a larger audience.

The study begins by presenting background information on both subtitling and video games, as they are the essential factors of this study. Then, the study introduces the theoretical background on which the new analysing method is based on, which is by the works of Díaz-Cintas and Remael *Audiovisual Translation: Subtitling* (2014) and Mangiron *Subtitling in game localisation: A descriptive study* (2012). Linguistic subtitle analysis by Díaz-Cintas and Remael (2014) and video game subtitling conventions by Mangiron (2012) are combined into a new analysing method for video game subtitles. The method consists of two main categories; linguistic analysis components and video game subtitling attributes. There are three linguistic analysis components: text reduction, linguistic cohesion and coherence in subtitling and segmentation and line breaks; and five video game subtitling attributes: subtitle length and duration, font: size, type colour, and background, character identification, sound effects and emotions, reduction and segmentation. The method is introduced on its own, and then demonstrated in use in the case study on *Trine 2*'s Finnish subtitles.

The case study on *Trine 2* successfully demonstrated the use of my method for video game subtitle analysis. The Finnish subtitles were compared to the English originals by using the new method, and the analysis provided much results. The case study proved that this method could be used by translation studies to study video game subtitles and lay the foundation for future work in video game translation studies.

Keywords: video games, subtitling, audiovisual translation, case study

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1 Introduction

Today, millions upon millions of people spend their pastime by playing video games. I have played video games since I was a child, and so have countless of others. Many say that they have grown up playing video games, and I can also agree to that statement. Playing video games is considered as a popular hobby and pastime, but also, more recently, a career option and a professional sport. Video games are an entertainment industry for hundreds of millions of people worldwide, and the industry only seems to be growing and expanding (Wolf 2008: 1). In 2006, the U.S. made a record of 12.5 billion dollars in the video game industry, and in 2017 the revenue almost tripled into 36 billion U.S. dollars (Wolf 2008: 1, Statista 2018).

The success of video games began in the arcade era in 1970s to late 1980s, after which the popularity of home video game systems began growing in the forms of different consoles. In late 1980s and early 1990s consoles such as the NES (Nintendo Entertainment System), and later SNES (Super Nintendo Entertainment System) and SMS (Sega Master System), established the culture of playing video games at home. Simultaneously, during the 1990s, video games were also released on CD-ROM for home computers and the industry was growing globally (Wolf 2008: xix.) Translation has also played a major role in the success of video games, as it enabled the games to be marketed to a wider audience, as people from different countries and cultures could access the games in their own language. This is also very closely tied to the localisation process, which includes the linguistic side of translating the game to different languages, but also the process of converting the software of the game to the requirements of different markets (O'Hagan 2007: 2.) Due to the constant development and progress of the video game industry, video games can be played on consoles, computers, different handheld devices and even smartphones. It is undeniable that video games have taken their place in our everyday lives and have thus become a worldwide phenomenon in only a few decades.

However, academic interest was slow to follow the growth of the video game industry. Only when the video game playing generation entered academia in late 1990s, writing and studies on video games began to emerge. Studying video games became more popular after the 2000s, and it has established itself as a valid field of study since (Wolf 2008: 22.) Still, games studies have not taken much interest in studying translation, and translation studies (TS) have also left studies on video

games on a minimal level (O'Hagan 2007: 2). This is one of the main reasons I chose the topic of my study to be video game translation, as it is an area of study that deserves more attention. Video games have been translated for decades, which transfers into great amounts of potential research material for translation studies, but this opportunity has not yet been utilised properly.

Therefore, with this study, I aim to bring this area of study on video game translation, more specifically on video game subtitle translation, to the attention of a greater audience. As video games are an area of research that translation studies have overlooked for decades, I aim to explore this field by presenting its research potential and demonstrating how research on video game subtitles could be conducted. I do this by explaining theoretical background of both “traditional” subtitling, which includes TV, DVD and cinema, and video game subtitling and video games in general. The theoretical framework is then combined into a model method for video game subtitle analysis, which I created from Diaz-Cintas's and Remael's (2014) linguistic subtitle analysis, and Mangiron's (2012) video game subtitling conventions. The use of this method is demonstrated in the case study of *Trine 2*'s Finnish subtitles, which are analysed by the aforementioned method by comparing them to the English original intralingual subtitles.

This study begins by introducing audiovisual translation and subtitling, and then presenting background information about video games in relation to the topic of this study. Then the study's theoretical framework on linguistic subtitle analysis and video game conventions is presented, which is followed by the introduction to the model method for video game subtitle analysis. Continuing, the application of the model is demonstrated in the case study on *Trine 2*. Lastly, then, the study is completed by the conclusion which discusses the accomplishments of this study and my concluding thoughts.

2 Introduction to audiovisual translation

Smart phones, television sets, cinemas and computers all provide different shapes and sizes of screens through which audiovisual materials are easily accessible today. These materials are present at our homes, work places, hobbies, cinemas and many other private and public areas. Audiovisual materials provide a way to advance careers and studies, to gain information or to simply find entertainment. Audiovisual translation (AVT) potentially holds more importance in people's lives than it is given credit for, as even with decent foreign language skills, the "unsuspecting viewer" is likely to face many difficulties in their viewing experience (Díaz-Cintas 2009: 4). When a scene, in a movie or a TV program, emulates a real-life situation, many factors can prevent the viewer from completely understanding the dialogue, such as the usage of unknown dialects or fast paced scenes where people talk over each other. These factors, and many more, add to the importance of AVT for most of the viewer-base (Diaz-Cintas 2009: 4.)

AVT has been known as *film translation* in the first studies on the field but having expanded the field of study into television and video releases, the term *audiovisual translation* was presented. Nowadays, as technology allows people to access audiovisual material through different kinds of screens like discussed above, the term *screen translation* is also frequently used in the field of AVT. Screen translation is meant to contain all material distributed via screen, whether it is a phone, television, cinema, or a computer screen. This point of view includes computer games, web pages and CD-ROMs to be studied under the field of AVT (Diaz-Cintas 2003: 195.) This type of flexibility of the AVT field corresponds directly to my study of *Trine 2*'s subtitle translation, as it allows for the inclusion of other AV media besides "traditional" TV, DVD or cinema. The concept of screen translation is an important step in AVT studies, since it allows a great amount of audiovisual material to be studied under the AVT principles, in comparison to being limited to only cinema and television, for example.

Research interest on AVT is relatively newly found, as the actual “boom” on the subject happened only a few decades ago in the early 1990s (Remael 2010). The beginning of the studies on AVT was not well organised, as publications were scattered in different forms in journals or weekly magazines, sometimes failing to reach other researchers, or sometimes succeeding through other channels (Díaz-Cintas 2009: 1). In practise, this means that quite a few researchers have been carrying out work without the knowledge of others’ research, and the area still lacks a decent bibliography of AVT and its study today. However, in the last two decades, the extensive spreading of AV materials in our society has boosted the general interest in AVT, thus taking research on the subject forward (Díaz-Cintas & Remael 2014: 8.)

2.1 What is subtitling?

In the field of AVT, subtitling and dubbing are the most commonly used modes of translation, which is due to the well-established custom and habit of using either method for translation (Díaz-Cintas 2003). Subtitling can technically be explained as a translation practice involving the presentation of a written text that is usually on the lower part of the screen. The subtitles try to convey the speakers’ original dialogue, while also including other elements seen in the screen, such as letters, inserts or placards, as well as the information included on the soundtrack, such as songs (Díaz-Cintas & Remael 2014: 8.)

According to Díaz-Cintas and Remael (2014: 9): “All subtitled programmes are made up of three main components: the spoken word, the image and the subtitles”. The basic attributes of audiovisual translation are determined by the viewer’s capability to process both image and written text at a certain speed, and the size of the screen, all while in interaction with the aforementioned main components. The subtitles should also be synchronised with the image and dialogue, present semantically sufficient description of the second language dialogue while also presented long enough to be read (Díaz-Cintas & Remael 2014: 9.)

Subtitling is generally considered to be divided into two different types, which are interlingual for films in foreign language, and intralingual subtitling for the deaf and hard-of-hearing. This division originates from the distinctive needs of deaf and hard-of-hearing people as viewers. Interlingual subtitles “only” convey the linguistic part of the show or a movie, leaving out “non-speech information”, such as different sounds, which are needed for understanding the message and meaning of the programme in question. Intralingual subtitles are created especially for people with hearing disabilities, which means that the aforementioned “non-speech information” elements are included in these types of subtitles. In comparison, interlingual subtitles are more focused on conveying the meaning behind the foreign language message, and the other elements, such as the soundtrack, are in the background to support the subtitles (Linde & Kay 2014: 1.)

2.1.1 Common subtitling conventions

Next, I briefly discuss some of the Finnish and English subtitling conventions in comparison to each other. Finnish and English differ from each other quite significantly, which can also be seen from the general subtitling conventions and recommendations for those languages.

In Finland, the national TV channel YLE allows 33 characters on one subtitle line, and channels MTV3 and Nelonen allow 34 characters. Vertanen (2007: 151) states, that full length two-lined subtitles in Finnish should be displayed on the screen for 4-5 seconds, and a full-length one-liner subtitle should be displayed for 2-3 seconds. Diaz-Cintas and Remael (2014: 84) state, that TV programs in English allow for 37 characters on one subtitle line, with variation from 33 to 35 characters depending on the client. The minimum display time for a subtitle should be one second so the viewer has time to process the information, with the maximum of 6 seconds for full-length subtitles. DVD and cinema subtitles allow for 40 to 42 characters per subtitle line, with the maximum of 6 seconds of screen time for full-length two-lined subtitles. (Diaz-Cintas & Remael 2014: 84-85)

The “six-second rule” for two-lined subtitles is mostly considered in TV subtitling, as the TV audience is more heterogenous in comparison to the audiences of other media, such as DVD and cinema viewers, thus subtitles for TV viewers need to be satisfactory for a larger audience (Diaz-Cintas & Remael 2014: 24). Also, the viewers of other media are usually considered to be more focused in the viewing experience, which means that they can be assumed to read subtitles faster, which also enables the subtitles to be lengthier (Diaz-Cintas & Remael 2014: 96).

2.1.2 Subtitle analysis

Subtitles can be analysed by many different methods, as the translation process incorporates much more than plain text. There are technical aspects, country-specific conventions, linguistic aspects, and many more, which can all be the subject of analysis together or separately. In this study, I analyse *Trine 2*'s Finnish subtitles in comparison to the English intralingual subtitles, which in majority falls into the category of linguistic analysis. This means that other translational aspects, such as the game's software localisations, are not in the scope of this study.

Diaz-Cintas and Remael (2014: 145) discuss subtitling through linguistic analysis and highlight the challenges subtitlers come across in their work. Space and time are particularly challenging for subtitlers, as audiovisual translations need to be a condensed representation of speech as writing, while simultaneously incorporating the image to create a cohesive translation. Most translators face similar challenges in their work, and all translations in general are created by the interpretation and choices of a translator (Diaz-Cintas and Remael 2014: 145.) Subtitlers differ from other translators for being bound to both sound and image, which must be both interpreted together for a translation. The restrictions of space and time are also stricter, since subtitles need to be precisely timed and usually condensed into one or two lines of text to be satisfactory.

Even though subtitles might appear as less complicated translations, they are as sufficient translations as any other medium, and analysing them in the proper context is also as important as in other translations (Diaz-Cintas and Remael 2014: 145). Video game subtitles are a newer platform, but they often develop their guidelines through other media, such as TV or DVD (Diaz-Cintas and

Remael 2014: 81). By acknowledging the similarities of video games and TV/DVD subtitles, it is possible to analyse a video game's subtitles through the same methods as subtitles for TV or DVD. It should be noted, though, that video games often follow the rules less strictly, which results in more variation in subtitles between different games. That is one of the main reasons that I have added the video game subtitle conventions by Mangiron (2012) into my analysing method, as otherwise the method would lack an important aspect from the factor that makes the subtitles different, which in this case is the video game *Trine 2*.

In order to evaluate translations, the concept of “good” or “bad” translation choices are relative, as the quality of a translation relies upon multiple aspects (Diaz-Cintas & Remael 2014:145). Subtitle analysis could be described as a layered process, as there are many different factors that affect the outcome of the translation. Rather than focusing on the black-and-white approach of “good” and “bad”, this study is about the “how” of subtitle analysis. In my method of analysing video game subtitles, I focus on analysing the aspect of how the translations and subtitles have been executed, instead of trying to evaluate them on a scale. I would also argue that analysis by evaluation would result in more contrasting results, as personal opinions can easily have more weight on the results than in a more objective approach, which is what my proposed method strives to be.

3 Introduction to video games and video game subtitling

Academic research on the area of video games is still relatively new, which means that terminology on the subject is not yet fully standardised. Mostly depending on the researchers themselves, the term *video game* is used in various ways. Sometimes the term is spelt as a one word, or sometimes the term *digital games* is preferred (O'Hagan 2005: 2). Personally, I prefer the form "video game" as the Oxford English Dictionary (OED) has defined it, as the term is consistent with other similar terms, such as *board games* or *card games*. Also, for the sake of clarity and consistency, the term *video game(s)* will be solely used in this paper to refer to video games, as defined below.

OED's (2018) definition of video games:

"A game played by electronically manipulating images produced by a computer program on a monitor or other display."

OED's definition is simple and explains the very basic idea of video games. But, for the purposes of this thesis, the definition is perhaps over-simplified. The definition by Frasca (2001: 4) comes from the area of video game localisation, which is closer to the AVT subject of this study. Below, then, is Frasca's (2001: 4) definition of video games, which also serves as the basis for the usage of the term "video game" in this study:

"... any forms of computer-based entertainment software, either textual or image-based, using any electronic platform such as personal computers or consoles and involving one or multiple players in a physical or networked environment."

While Frasca's definition is also rather vague like OED's, Frasca includes some important factors that should be noted. One factor is that video games can be played alone or in groups, whether it be in the same physical location or on the internet. Also, video games are regarded as entertainment software, which is lacking in the OED's definition (Mangiron 2005: 2). Mangiron (2005: 2), also mentions that the nature of video games is interactive. The experience is between the player(s) and the video game, and both the player and the game affect each other in multiple ways. This is a unique and essential factor in video games that differentiate them from other entertainment software or media, such as films.

Before moving on, I will briefly go through several terms that could be in other circumstances listed in the category of video games, but not regarded as such in this paper. The term *electronic games* should be differentiated from video games, as electronic games include games such as pinball machines or fruit machines. Technically speaking any “game” operated by silicon-chip computer circuitry is an electronic game, but the reference to “video” games primarily means the feedback device, which is a TV-set or a monitor. *Arcade video games* are nowadays referred to as *arcade games*, largely due to their old-fashioned nature as popular games from the 1970’s and 1980’s, which is why in today’s standards they do not quite match the idea of video games (Bernal-Merino 2006: 25.) *Mobile games* played on smart phones or other hand-held devices are widely regarded as video games, and they have gained huge popularity in just a decade or so (The Guardian 2015) While mobile games are separated from the previously discussed “traditional” video games, the industry is quickly changing according to Konami’s CEO Hayakawa (Polygon 2015):

“With multiplatform games, there's really no point in dividing the market into categories any more. Mobiles will take on the new role of linking the general public to the gaming world.”

While the gaming industry is out of the focus of this thesis, it is beneficial to understand the continuously developing and changing environment of video games. Research on video game translation and AVT is also constantly developing further, and the next section will discuss the AVT aspect of video game translation further.

3.1 Audiovisual translation in video games

In this and the following section, AVT will be explained from the perspective of video games. Translation of video games is highly beneficial in order to successfully reach international audiences, which applies to almost every industry today.

In the process of video game translation, both dubbing and subtitling are used. Games produced in Japan are generally first dubbed in English and after that subtitled into other European languages, but games produced originally in English are dubbed or subtitled into other languages. Subtitling is usually favoured even in countries where dubbing is more prominent, due to the fact that dubbing is much more expensive and time consuming than subtitling. English is also widely considered to be the lingua franca by the global video game communities, which makes subtitling a compelling choice (Mangiron & O'Hagan 2006: 13.)

Video game subtitling differs greatly from conventions used for film subtitling, and the only common features are usually the location of the text at the bottom of the screen. Video game subtitling shares more features with DVD subtitling, as DVDs are a much newer media than films. For example, video games include both interlingual and intralingual subtitles like DVDs. The subtitles can be turned on or off whenever the player wants, or the subtitled dialogue can be played again, depending on the game (Mangiron & O'Hagan 2006: 14.)

Even though there are similarities between subtitling for video games and DVDs, video games have many conventions unique to them. There is not much common ground with other subtitling mediums in relation to video games, which is why the conventions of video game subtitling will be introduced and discussed in greater detail in the next chapter.

3.1.1 Video game subtitle types

As already discussed in the previous sections, video games also have two types of subtitles: intralingual and interlingual. Subtitles in video games are generally optional, and the player can choose to enable the subtitles from the game's settings menu. Even though today many games include intralingual subtitles, it is still not a thoroughly common practice. The absence of game developers' knowledge on accessibility issues is usually the reason for the lack of subtitles in today's video games. Currently, the leading trend is to have intralingual subtitles in most original video game releases and interlingual subtitles in localised video games. Developers and publishers such as Ubisoft, Sony and Microsoft, have all their video games subtitled with intralingual subtitles. In comparison to the previous statement, here is a list of examples of rather recently published games without subtitles are: *Battlefield: Bad Company*, *Spiderman 3*, *Army of Two: The 40th Day* (Mangiron 2012: 46.)

Mangiron (2012: 46) also brings up the topic of SDH (subtitling for the deaf and hard of hearing), which she has studied from the video game perspective. She notes that there is little SDH in video games, though some features in video game subtitling are close to SDH in other AV products, for example the colour-coding of the characters' speech. Due to the lack of subtitling in some video games, the gamers themselves have set upon to subtitle their favourite games, a phenomenon called *fansubbing*. *Fansubbing* has also established itself in other AV media also, such as in films and animated series (Mangiron 2012: 46.)

Nowadays, nearly all games are localised to some extent, and therefore include interlingual subtitles. This means that everything textual in the game is translated into the target languages, but the game's soundtrack is in the source language (most often English) and it is subtitled into other languages. Japanese games, on the other hand, are usually first localised into English and then into other languages, using the English one as the source. Games for PCs and consoles are normally released with one language version or, alternatively, with multiple different language tracks together in one version. Both intralingual and interlingual subtitles are commonly used in *cut-scenes* (non-interactive cinematic scenes) – and songs and in-game dialogue. If the original version has not subtitled sound effects, the localised version's interlingual subtitles do not usually include captions for them either (Mangiron 2012: 46.)

3.1.2 Video game subtitle levels

According to Mangiron (2012: 47), there are three levels of subtitling in video games. The levels are:

- cut-scenes
- cut-scenes and in-game audio dialogue
- full subtitling (cut-scenes, in-game audio dialogue, audio tutorials, and sound effects when available)

Mangiron (2012: 47) also points out that the first level of only subtitling cut-scenes is not enough for the SDH gamers, who quite obviously will miss information conveyed by audio only. I would also like to note, that the aspects important for SDH gamers are also relevant to gamers who cannot access some games in their own language. Non-native English (NNS) or English as second language (SL2) speakers, for example, might not be as proficient in English to be able to follow in-game audio dialogue without the support of subtitles. By having second level subtitling, as in cut-scenes and in-game audio dialogue, the games are more accessible to both SDH and NNS/SL2 gamers.

Mangiron lists a few games that are fully subtitled, including subtitles for cut-scenes, in-game audio dialogue, audio tutorials and sound effects. Some of the games are *Half-Life 2*, the *Portal* series, the *Dragon Age* series. In the game *Dragon Age Origins*, the player can choose to play without subtitles, to have subtitles only for dialogue, or both dialogue and sound effects. Mangiron suggests this as the best model to be used in video games, so the players can choose the best subtitling option for themselves depending on their situation (Mangiron 2012: 47.)

3.2 Video game genres

In the context of studying video game subtitles, it is important to understand the essential part of video games, which is their *genre*. For a gamer, a few words labelling a game can tell them whether they would like to play that certain game and what kind of an experience they can expect. For a translator, knowing the game's genre gives them direction on what kind of work they will be doing. For example, an RPG (role playing game) is much more likely to include large amounts of text to translate than an action shooter game. Video games most often include more than one genre specification, which is helpful to both the gamers and the translators in understanding what kind of a game is in question. In this chapter, I will further explain the relevance of video game genres in relation to translation, beginning with some background information in the section below.

Categorisation by different genres according to specific conventions occurring in them has been used in the study of both literature and film, and the genre-specific categorisation has been useful in those areas (Wolf 2008: 259). Of course, the process has not been without its flaws, as in what qualities define a genre or a sub-genre for that matter. There is also the question of overlap between similar and different genres, genre hybrids and some products that might belong to multiple different genre categories at the same time. The question of genre boundaries and criteria for classifying different works in genres is relevant in films, literature and also video games. New products from those aforementioned areas continuously mould the categorisation of genres, as new works present new ways of specifying genres.

The study of video game genres, on the other hand, varies quite noticeably from literary and film genre studies. Video game audience is much more active and in more direct contact with the product, the video game, and the audience participates more in creating the product's experience. In a certain aspect, the player's participation is the most fundamental element of classifying a game's genre, dominating over categorisation by iconography (Wolf 2008: 259.)

In the video game industry, the companies making and marketing their games, as well as the game reviewers, were ones to define genres for video games. This began to slowly change when players' interactivity with video games began to influence genre specification, and more

video game –specific literature was published (Wolf 2008: 259.) Bernal-Merino (2007: 2) also points out, that the 1980’s and 1990’s had a great influence in the shaping of the video game genres we know today. When a new type of video game gained enough popularity after its release in 1980’s or 1990’s, the game simultaneously created a new genre. People began to use these newly established genres in further video game releases without concern for variations, thus creating sometimes confusing genre classifications for the future (Bernal-Merino 2007: 2.)

3.2.1 Video game genres from a translational perspective

As mentioned in the previous section, a video game’s genre classification(s) can provide the translators with important information about what kind of translations they will be doing. The genres of today’s video games vary greatly from one end to another, and the translation of modern games “-- may require additional training and research skills in order to cope with the demands of a particular project.” (Bernal-Merino 2007: 2). Bernal-Merino (2007: 2) highlights the importance of a translator’s knowledge on video game genres, as being familiar with different genres and having a general idea of what certain video games contain, is a great benefit before beginning a translation project.

However, a problematic aspect for translators are games that belong to multiple genre categories that differ notably from each other. Bernal-Merino (2007: 2) gives an example of a game with these qualities, *Max Payne*. *Max Payne* is classified as a *shooter, adventure shoot-em-up, modern shooter* (Bernal-Merino 2007: 2) and also as a *noir, action, classic, third-person shooter* (Steam 2018). *Max Payne* does include all the listed genre elements, and many of the genre specifications can be determined even further, such as the example of “shooter”. Shooters can be defined further by including more elements of the game into the genre title, such as “third-person-shooter” or “first-person-shooter” depending on the perspective the game is played from, thus adding some extra information on the game experience (Bernal-Merino 2007: 2.) In the case of *Max Payne*, the game includes both shooter-elements and rich story elements, which traditionally are thought to differ drastically from each other. By combining these different elements, the gaming experience becomes rather unique, which also transfers to the translation process. The translation needs to “match” the feel of the game, and to achieve this, the translator most likely needs to be more accustomed to

translating video games with intriguing storylines than regular shooters. Bernal-Merino also (2007: 3) notes, that having standardised genre specifications would benefit both the gamers and the translators, as it would be possible to get a more reliable interpretation of the game beforehand.

Bernal-Merino has separated video games into two different types according to the amount of freedom the translators have on the project. In his opinion, some games need more *research* than *creativity*, and vice versa. He bases this division on the fact that different video games are influenced by different aspects of popular culture. When the source of the influence is clear, the translation requires efficient understanding of the source material, while also being able to work with the material fluently in linguistic terms (Bernal-Merino 2007: 3.) For example, the translation process will be distinctively different if a video game aims to be an accurate depiction on World War II or an addition to the *Batman* series. The genres of these two types of video game vary greatly from each other, and it is quite clear that a game on WWII would require more research in terms of historical accuracy. On the other hand, a Batman series addition requires both research on the already existing fantasy universe and creativity to maintain the “feel” of the game’s originality that the fans are accustomed to.

O’Hagan (2007: 3) also discusses video game genres in relation to translation, and the importance of a translator’s experience and knowledge on video games. She, too, agrees that the genre of a video game greatly affects the translation process, while also mentioning the relevance of the target audience and the culture the video game is localised into. O’Hagan mentions that different countries and cultures create different markets that need to be taken into consideration when translating video games. O’Hagan’s aspect to video game translation comes from a localisation perspective, in which she brings up the aspect of translating the *experience* of the game (O’Hagan 2007: 3.) O’Hagan (2007: 4) states “With games localisation, the translator is expected to convey a game play *experience* that is as close as possible to the equivalent of the original” (emphasis added). This statement reminds of Nida’s (1964: 159) *dynamic equivalence*. O’Hagan shares the same principle with Nida, as in the form of the translation is less relevant, and the weight is more on the translation’s accuracy in relation to its surroundings (target group, culture). She also describes how the translation of video games differs from other entertainment media, such as literature or film industry, because modern video games are not restricted by textual components and can be adjusted more flexibly through technical applications (O’Hagan 2007: 4).

Even though O'Hagan discusses video game translation through localisation, she credits the international success of the series *Final Fantasy* also due to the translation methods used in the localisation process. She notes that localising translators have more freedom in their translations, which is why the end-product is more domesticated and thus more appealing to the target audiences. The domestication shows in the game's dialogue through more adaptive jokes, word play and in general linguistic aspects (2007: 5.) These are also examples of the idea of translating an experience rather than only the game's textual content.

4 Theoretical framework for video game subtitle analysis

As stated earlier, this chapter is dedicated to exploring the methods of linguistic subtitle analysis, followed by video game subtitle conventions, with the goal of creating a potential, new method of subtitle analysis for video games. This is done by first introducing the linguistic subtitle analysis by Diaz-Cintas and Remael (2014), following Mangiron's (2012) video game subtitling conventions. Diaz-Cintas's and Remael's analysing method was chosen for this study as it provides a comprehensive look into subtitle analysis, which serves as a sufficient base on which to build in relation to the topic of video game subtitles. Later, the two methods from Diaz-Cintas and Remael and Mangiron are combined, as the purpose of this study is to find an analysing method for video game subtitles that could benefit the study of video game subtitling. By drawing from two sources that complement each other in this field of study, I believe that a successful model for video game subtitle analysis could be found.

This chapter serves as the theoretical framework for my proposed method of video game subtitle analysis, which is then demonstrated in the case study on the video game *Trine 2*'s Finnish subtitles. By doing this, I aim to provide a basis for a new type of subtitle analysing method, and to also showcase how to possibly conduct an analysis based on it. Again, the purpose of this study is to begin the discussion on video game subtitle analysis as a research topic by providing a model for a new analysing method. As this is the very first stage of proposing something new to be considered in this field of study, my approach is a combination of exploration of already-existing methods and demonstration of possible practical application.

This chapter on theoretical framework consists of Diaz-Cintas's and Remael's (2014) linguistic subtitle analysing methods, which are edited to fit to the requirements of this study. This subtitle analysing method features similar categories to Chesterman's (1997) translation strategies, especially in the category of text reduction. The analysing methods are explained in the following segment, with examples from Diaz-Cintas and Remael, including some of my own comments and examples. The segment focuses mostly on Diaz-Cintas's and Remael's approach, which is from the perspective of subtitling for TV-programmes, films or DVDs. As previously discussed, the platforms of the aforementioned subtitling media are close enough to video game subtitling, that in my opinion, it is sufficient to illustrate Diaz-Cintas's and Remael's analysing method as it originally is, without needing to constantly draw attention to the fact that in this case it is used for video game subtitles. Then again, whenever I have felt necessary to comment on the differences of these subtitling media, I have brought it under discussion to avoid possible misunderstandings.

Jorge Díaz-Cintas's and Aline Remael's book *Audiovisual Translation: Subtitling* was first published by Jerome Publishing in 2007, and in 2014 by Routledge, which is the version referred to in this study. They are both professors in the field of translation and teach and do research in various fields of translation. They have both specialised in AV translation and have research interests in subtitling. Carme Mangiron's article *Subtitling in game localisation: a descriptive study* was published in *Perspectives: Studies in Translatology* volume 21, number 1, in 2012 by Taylor & Francis online. She has a PhD in Translation Studies and does both teaching and research in the field of translation. Mangiron, too, has specialised in AV translation and subtitles, but also in combination with video games and video game localisation.

4.1 Text reduction

This segment about linguistic subtitle analysis begins with text reduction, which is perhaps the most essential and dominant factor in the whole platform of subtitling. The categories of condensation and reformulation, and omissions, are discussed under the category of text reduction. According to Diaz-Cintas and Remael, the original oral source text is practically always shortened when turned into subtitles. Subtitles are by design a shortened version of the original message, and they are supported by other audio-visual signs of the original material, thus a complete rendering of the source text is not necessary in the subtitles. Text reduction is explained through different examples by Diaz-Cintas and Remael, but as this segment is more of an introductory to the following text reduction categories with numerous examples, only a few are needed in this section to feature the discussion (Diaz-Cintas & Remael 2014: 145.) As mentioned earlier, this segment on text reduction is similar to Chesterman's syntactic and semantic translation strategies. Chesterman's categories feature the same elements almost interchangeable to Diaz-Cintas's and Remael's condensation and reformulation at word, and sentence and clause level (Diaz-Cintas & Remael 2014: 145, Chesterman 1997: 94-107.)

As text reduction is a somewhat vague concept on its own, Diaz-Cintas and Remael (2014: 146) give three reasons behind quantitative text and content reduction in subtitling:

1. Viewers/listeners can absorb speech more quickly than they can read, so subtitles must give them enough time to register and understand what is written at the bottom of the screen.
2. Viewers must also watch the action on screen and listen to the soundtrack, so they must be given sufficient time to combine reading with watching and listening.
3. Subtitles are limited to a maximum of two lines. How much text they contain depends on the time available, the subtitling reading speed applied, and the speed at which ST is actually pronounced.

Diaz-Cintas and Remael (2014: 146)

An important point to note about the list above, is that Diaz-Cintas and Remael (2014: 146) consider interlingual subtitling in the list, not intralingual subtitles. As discussed in earlier, the two different subtitling methods require different approaches. Linde and Kay comment on interlingual

subtitling as not sufficient enough for the deaf and hard-of-hearing people, as interlingual subtitles only convey the linguistic elements of the source text and the subtitles' rates also are excessively high for many of them (Linde & Kay 2014: 1.) Also, as the focus shifts more into video games later in this chapter, it is worth mentioning at this point that in many video games the subtitle length is not limited to two lines. The limit is often exceeded, especially in games with greater focus on storytelling, but this is discussed in more depth in the following segments.

Continuing, Diaz-Cintas and Remael divide text reduction into two different categories: partial and total reduction. Partial reduction of the source text is done by creating a more condensed version of the original message in the subtitles. Total reduction, then, refers to complete extraction or omission of some pieces of the source text in the subtitles. Usually, both of these methods are done simultaneously while subtitling, as the space and time is quite limited for the translation. Diaz-Cintas and Remael, feature the subtitlers' process on text reduction in the following way (Diaz-Cintas & Remael 2014: 146.):

- (they) eliminate what is not relevant for the comprehension of the message, and/or
- reformulate what is relevant in as concise a form as possible or required.

Diaz-Cintas and Remael (2014: 146)

Diaz-Cintas and Remael (2014: 148) continue by stating that subtitlers need to “act on the principle of relevance” when translating the source text and creating subtitles. While they leave the discussion on relevance theory out of AVT, they mention that “communication works on a principle which operates in terms of a balance between processing effort and pay off.”, which is known as *mini-max effect* (Kovacic 1994: 246) . The mini-max effect, in short, is to gain maximum effect by inflicting minimal effort. Diaz-Cintas and Remael discuss this as an important factor in the process of subtitling, by offering questions to be asked if faced with a subtitling decision in a single scene (Diaz-Cintas & Remael 2014: 148.):

What requires more effort on the part of the viewer?

- A shorter subtitle with less information (quicker reading, more thinking)?
- Or a slightly longer subtitle with more information (slower reading, less thinking)?

Diaz-Cintas and Remael (2014: 148)

These questions are also tied to the context of each case, as every case, for example in separate films or scenes, is different and requires different amounts of deletion or reductions. While the actual amount of omissions is less relevant, the fact is that in most cases reductions need to be done to some extent (Diaz-Cintas & Remael 2014: 148.) Shortening the source text of a very dialogue-heavy programme or film might seem like an impossible task at times, but Diaz-Cintas and Remael note that subtitling into a different language removes some of the restraints of the source text. The idea is, that the subtitler should strive to create a translation that is edited for the requirements of its audience (Diaz-Cintas & Remael 2014: 149.)

Essentially, Diaz-Cintas and Remael prefer to avoid listing specific rules for omissions or text reformulation and condensation. They state that the best method for learning is to study professionally-made subtitles, but also to remember that even professionals can sometimes make poor subtitling choices (Diaz-Cintas & Remael 2014: 149.) Subtitling in itself consists of many different factors, and every one of them has a different effect on the process. Usually some details might get “lost in translation” during the process, but Diaz-Cintas and Remael (2014: 150) remind that the other audiovisual elements usually make up for these losses by transferring the information by other channels than subtitling.

Subtitlers are also responsible for taking the target audience into account when translating the source text. Translating a foreign cooking show is quite different from a sci-fi film, and in both cases many different factors need to be considered when making translation decisions. Diaz-Cintas and Remael highlight the importance of knowing both the source and target cultures of the material and having at least some information about the target audience. This way, the subtitler can make translation decisions by determining the audience’s familiarity with the “producing culture” in question. In general, reading subtitles requires a somewhat higher level of concentration, and the audience could also be expected to figure out some of the missing pieces of information based on

their general knowledge. Then again, if the subtitling style differs greatly from the audio, for example an unnecessarily long subtitle for a speaker who barely says two words, or vice versa, is most likely a troublesome experience for the viewer (Diaz-Cintas & Remael 2014: 150.)

4.1.1 Condensation and reformulation

This segment introduces condensation and reformulation at word and clause/sentence level as a method of text reduction. The similarity to Chesterman's (1997: 94-107) syntactic and semantic translation strategies is quite evident here, as both condensation and reformulation at word, and clause and sentence level feature elements from Chesterman's categories. Diaz-Cintas and Remael have categorised the features differently, but similarities could be, for example, drawn between Chesterman's semantic translation strategy, to Diaz-Cintas's and Remael's condensation and reformulation at word level. Both strategies feature elements of changing the more simpler elements of the translation, such as looking for synonyms for certain words, to create a suitable translation. Then, Chesterman's syntactic translation strategy could be compared to Diaz-Cintas's and Remael's condensation and reformulation at clause/sentence level. Both strategies and categorisations consider the form and structure of the translations, which are to be altered to produce a fitting translation (Chesterman 1997: 94-107, Diaz-Cintas & Remael 2014: 151-161.) The methods considered in this study are presented as a list below, and then explained further in numeric order with examples.

Condensation and reformulation at word level

1. Simplifying verbal periphrases
2. Generalising enumerations
3. Using a shorter near-synonym or equivalent expression
4. Using simple rather than compound tenses
5. Changing word classes
6. Short forms and contractions

Diaz-Cintas and Remael (2014: 151-153)

Simplifying verbal periphrases: Colloquial English typically uses verbal periphrases, which lengthens the sentences, and in order to save space, they are often replaced with shorter forms if it is possible in the target language (Diaz-Cintas & Remael 2014: 151). For example: “The party couldn’t have been more lovely!” → “The party couldn’t have been lovelier!”.

Generalising enumerations: Even though enumerations are a characterising factor in dialogue, they use up valuable space. By generalising the enumerations, for example saying “pets” instead of “my cat and my dog”, space can be saved (Diaz-Cintas & Remael 2014: 151.)

Using a shorter near-synonym or equivalent expression: Using shorter synonyms is quite an easy method to save space (Diaz-Cintas & Remael 2014: 151). However, it should be noted that usually synonyms do not have the exact same meaning, as they can represent different registers and function words such as “her” require more cognitive processing than “the cook’s” (Diaz-Cintas & Remael 2014: 151)

Using simple rather than compound tenses: Using a simpler tense instead of a compound tense is a popular method, as it shortens subtitles in cases where the exact timing of an action is not the focus. Sometimes it is necessary to use different tenses depending on the language pair, for the translation to be grammatically correct in the target language (Diaz-Cintas & Remael 2014: 152.)

Changing word classes: Sometimes the simple change of the word class can save space, for example turning a noun into an adjective or an adjective into an adverb, as in “Your singing was beautiful!” --> “You sang beautifully!” (Diaz-Cintas & Remael 2014: 152.)

Short forms and contractions: Depending on the target language, using shorter forms or contraction with specific words can allow for saving space, for example in English, “you will” --> “you’ll”. However, this method can result in changes in register in some languages, such as Spanish, turning polite dialogue into direct address. The subtitler needs to pay close attention when making changes in forms or contractions, as a formal speech will need subtitles in the same style in order to represent the speaker correctly (Diaz-Cintas & Remael 2014: 153.)

Condensation and reformulation at clause/sentence level

1. Changing negations or questions into affirmative sentences or assertions, indirect questions into direct questions, etc.
2. Simplifying indicators of modality
3. Turning direct speech into indirect speech
4. Changing the subject of a sentence or phrase
5. Manipulation of theme and rheme
6. Turn long and/or compound sentences into simple sentences
7. Active sentences into passive or vice versa
8. Use of pronouns (demonstrative, personal, possessive) and other deictics to replace nouns, or noun phrases
9. Merge of two or more phrases/sentences into one Diaz-Cintas and Remael (2014: 154-161)

Changing negations or questions into affirmative sentences or assertions, indirect questions into questions, etc.: Reducing sentence length can also be done by writing the sentences in different modes (Diaz-Cintas & Remael 2014: 154). For example, turning a question into a statement “How was I supposed to know what to do?” → “I didn’t know what to do.” or changing a negative sentence into an affirmative one “This is not the best hotel.” → “This hotel is average.”.

Simplifying indicators of modality: In speech, politeness and formality are demonstrated by using, for example, modal auxiliaries. The use of modality in speech gives the impression of anticipation, undecidedness, hesitation; the general characteristics for polite speech or address. This also adds length to the sentences, and by deleting or simplifying the modalities sentences can be made shorter. Again, this method could cause the meaning of the sentence to shift into a more abrupt statement, so the changes need to be made carefully (Diaz-Cintas & Remael 2014: 155.)

Turning direct speech into indirect speech: Turning indirect speech into direct speech is a less common practise, in which the translator can remove the usage of a presentative verb by the speaker (Diaz-Cintas & Remael 2014: 156). For example, “I thought to myself...” → “I thought...”.

Changing the subject of a sentence or phrase: Parallel to modifying sentence structure, changing the subject of a sentence or a phrase can be used to shorten the amount of text without altering the meaning of the message (Diaz-Cintas & Remael 2014: 156). For example, “I think my dress is the most beautiful.” → “This dress is the most beautiful.”.

Manipulation of theme and rheme: In speech, the structure of theme (already known information) and rheme (new information) is different than in writing. Speakers tend to present new information first in the sentence, particularly when the intention is to highlight the importance of the matter, or to diversify their speech. The “neutral word order” is therefore changed, which also switches the place of the lexical units usually placed at the end of a sentence, at the front. Diaz-Cintas and Remael, give an example of this: “The laundry, the ironing, your grandmother did all that!” → “Your grandmother did all the chores.”. By switching the word order into neutral order, the effect of enumeration and the illusion of speech is partly lost, although the scene could make up for it with the speaker’s body language and speaking style. The example as a method is used by subtitlers to ease reading for viewers, as the theme-rheme-construction is more commonly used in writing (Diaz-Cintas & Remael 2014: 157.)

Turn long and/or compound sentences into simple sentences: In order to make reading subtitles easier, this method separates heavy sentence constructions into smaller pieces of information by dividing into several subtitles. By this method, it is easier for the reader to process information when it is presented in shorter amounts of text. Then again, if the subtitler does not construct the subtitles carefully, they may end up as “telegraphic” in style. Dividing long sentences into a few smaller ones can also result in the loss of connections between clauses, as in the difference between coordinated and subordinated clauses (Diaz-Cintas & Remael 2014: 158.)

Active sentences into passive or vice versa: Switching between active or passive voice shifts the focus of the sentence on either the action or the performer, meaning this method is not as “neutral” as others might be. Then again, if done carefully, text reduction without any considerable changes to meaning is possible by this method (Diaz-Cintas & Remael 2014: 159.) “The choices made by the judges were questionable.” → “The judges made questionable choices.”.

Use of pronouns (demonstrative, personal, possessive) and other deictics to replace nouns, or noun phrases: Deictics are used to refer to context-based information by using different expressions, pronouns or adverbs. Deictics can replace longer phrase constructions by referring to already known information, using words such as “here, there, this one, over here” and so on. This method also requires the subtitler to pay close attention to the context of the translation, as using this method too often has the chance of making the subtitles confusing to read. Deictics can also rely on the image the viewer is presented, for example referring to an item that is seen on the screen at the same time a person speaks about it, called “intersemiotic cohesion between word and image”. Diaz-Cintas and Remael give an example of this: “The murderer must have- like- hidden in this closet, right?” → “The murderer had to hide here.” (Diaz-Cintas & Remael 2014: 160.)

Merge of two or more phrases/sentences into one: If the dialogue consists of many short sentences or phrases, they can be combined into one to save space. This also helps to make the subtitles more unambiguous, as the subtitler can edit the text to convey meaning behind different elements of the original dialogue more efficiently. The main point is to combine important elements separated throughout a lengthy dialogue, which then both saves space and makes the subtitles more enjoyable for the viewer (Diaz-Cintas & Remael 2014: 161.) For example, “Where did he go? Did you see him?” → “Did you see where he went?”.

4.1.2. Omissions

Omitting parts of the source material is necessary when subtitling, as already seen in the previous section about condensation and reformulation. Omission and reformulation are closely related as subtitling methods, reformulation usually being the more favourable option, but not automatically the best or only option. Depending on the situation, omitting something from one subtitle might not cause misunderstandings, if the omitted part comes up in later subtitles to fill in the gap. The targets of omissions are usually information pieces that do not serve a fundamental point to the dialogue or story, in which case those parts can be edited out in order to save space for more essential information. After omitting a part of the source material, subtitlers face the question of whether the meaning of the message and scene will be interpreted correctly, and will the viewer have much difficulty following the subtitles. The challenge for translators is to balance between necessary and unnecessary information, and how to edit the source material to produce unambiguous and enjoyable subtitles (Diaz-Cintas & Remael 2014: 162.)

Omissions at word level and at clause/sentence level

Omissions are quite necessary and a usual method in subtitling, as the “unnecessary” pieces of dialogue often need to be deleted in order to leave enough space for the more essential information. However, if too much of the dialogue is omitted, it could disturb the viewer’s experience of following the program, which means that the subtitler needs to be careful and accurate when omitting parts of the original dialogue in the subtitling process. Diaz-Cintas and Remael give an example from the series *Secrets and Lies*, in which the omitted parts are “unacceptable”. In the example, the omissions influence the scene in a manner that alters the characters’ interaction and characterises them under a different light (Diaz-Cintas & Remael 2014: 163.)

A: Well, I always... thought she'd 'ad a boy...	→	Ik dacht dat ze een jongen had. [I thought she had a boy.]
B: She's a slag.		Ze is een snol. [She's a slag.]
A: No she's not.		NO SUBTITLE
B: She fucking is.		NO SUBTITLE
A: She loves yer. We all lover yer.		Ze houdt van je. Wij allemaal. [She loves you. All of us do.]
B: You comin' back?		Kom je terug? [You coming back?]
A: No		NO SUBTITLE
B: You got to.		Je moet. [You have to.]
A: Why should I?		NO SUBTITLE
B: You gotta face up to it!		Je moet 't onder ogen zien [You have to face up to it.]
A: Face up to what?		NO SUBTITLE

Diaz-Cintas and Remael (2014: 163) example of excessive omission in subtitles of *Secrets and Lies* in Dutch.

In the previous example, the subtitles omit many lines from both characters, which clearly affects their characterisation as well as the dynamic between the two. For a Dutch viewer with little understanding of English, the dialogue arguably gives a different understanding of the characters, and the scene can also be confusing as to why the characters are speaking without being subtitled. It is unclear why this kind of decision was made, as the lines are quite short and could also be combined if needed. This example of omission is a rather drastic one, as omission is in many cases a valid subtitling technique, which will be further explored at word level through more examples.

Word level omissions are common when translating from English to another target language, as some linguistic phenomena are more typical in English, such as question-tags (Diaz-Cintas & Remael 2014: 163). When compared to Finnish, the question-tags need to be translated into a polite request to serve the same purpose as in English, as in the example of Diaz-Cintas and Remael (2014: 163) “Close the door, will you?” would be “Sulkisitko oven?” [Would you close the door?] in Finnish. Whether the tag has a function or not, also determines whether it needs to be subtitled at all, as sometimes the tags are only an extra feature or serve as an emulation of speech. Targets for omission also consists of modifiers, mainly adverbs and adjectives, which usually have a less important task of modifying nouns or verbs. Then again, sometimes the modifier can make an important difference in the message, in which case omitting it would change the message’s meaning. The importance of modifiers is often context-based, which will be demonstrated through different examples below (Diaz-Cintas & Remael 2014: 163.)

If a scene were to take place at a frozen lake during winter, a character warning his friend by saying: “Be careful not to fall through the ice into the cold water.” could be reduced to “Try not to fall through the ice into the water.”. The coldness of the water during winter can be considered a given, and therefore the omission of the word “cold” is justified, as the context of the scene fills in the information. Another example of needless modifying could be a scene from a busy office, where a person is obviously swallowed by work, then interrupted by someone: “Hey, I was very busy working here!” → “Hey, I was working!”. As the context makes it clear, the person was busy in his work and the interruption was an annoyance, the modifying expression “very busy” is more redundant than necessary, in which case it can be deleted from the subtitles.

Diaz-Cintas and Remael (2014: 164,165) also list “phatic words” and “interpersonal elements” as usual targets for word level omissions in subtitles. Phatic words refer to elements of speech that do not necessarily convey information but serve as additional elements to complement the style of the speaker and act, for example, as polite remarks during conversation (Zegarac 1998: 330). Interpersonal elements build character by different elements conveyed by speech, such as demonstration of dominance over others by interjections, vocatives, greetings or courtesies, and other such otherwise non-informative elements (Diaz-Cintas & Remael 2014:165).

Phatic words are often deleted from subtitles as they do not hold the same value as words that carry information, and most often there is not enough space to include all the elements of speech into the subtitles. For example, “Do you remember that place we used to go as kids? You know, the one with the paintings?” → “Do you remember the place we went to as kids? The one with the paintings.”. In the example, the phrase “you know” is the speaker’s style of including the person he is with into the question, but the phrase can still be removed, as it is only taking up space without adding any information (Diaz-Cintas & Remael 2014: 163). Interpersonal elements can often be removed, due to the fact that polite expressions or formal addressing is not relevant enough to be kept in the subtitles, and the elimination also does not affect the message (Diaz-Cintas & Remael 2014: 163). For example, “Could you be a dear and open the door for me, please?” → “Could you open the door for me?”, the meaning of the message is essentially the same, but without the “unnecessary” interpersonal elements that take up space from the more important information pieces (Diaz-Cintas & Remael 2014: 164). Then again, sometimes the speaker’s style is very noticeable and the centre of attention, and therefore it must be included in the subtitles (Diaz-Cintas & Remael 2014: 165.): “My, my ... My manager, he, he’s at the back ... I- I- I can, I can get him for you.” → “My, my manager... He’s at the back. I -I can get him for you.”.

Omissions at clause and sentence level are certainly not recommended, but in some cases, it is inevitable. This action is also tied to the importance of the message, and usually it is more acceptable not to subtitle a character’s turn if it holds little information. Each case still needs to be considered as their own, as the context of the case plays a major role in whether something can be omitted. For example, if a scene takes place in a busy and noisy environment, it would be practically impossible to subtitle everything, and usually it is an atmospheric choice and there is little material to even subtitle (Diaz-Cintas & Remael 2014: 166.) If the scene consists of people

arguing and talking over each other, it is beneficial to subtitle only the dialogue pieces that actually contain information in relation to the subject, therefore leaving the less important substance out of the subtitles. Below are a few examples by Diaz-Cintas and Remael (2014: 167-171) on omissions at clause and sentence levels.

Eliza: I could have danced all night.	→	J'aurais voulu danser sans fin [I would have danced forever.]
Servants: You're tired out.		NO SUBTITLE
You must be dead.		NO SUBTITLE
Eliza: I could have danced all night.		Danser jusqu'à l'aurore [Danced until dawn.]
Servants: Your face is worn.		NO SUBTITLE
Your eyes are red.		NO SUBTITLE
Eliza: And still have begged		Danser jusqu'au matin [Danced until morning.]
Servants: Now say good night, please.		NO SUBTITLE
Turn out the lights, please		NO SUBTITLE
Eliza: For more.		NO SUBTITLE
Servants: It's really time for you to be in bed.		NO SUBTITLE

Example of clause and sentence level omissions from *My Fair Lady* (Diaz-Cintas & Remael 2014: 167)

In the example above, the subtitler has decided to omit the servants' turns, as there is not enough time to display them between Eliza's subtitles. The decision to omit the lines sung by the servants' is based in context and relevance, since Eliza is the protagonist in the musical, therefore her lines are considered more relevant than the supporting characters. In the scene, the servants are slowly getting Eliza ready for bed as they are singing, and the viewer needs to rely on this context to interpret what the scene is about (Diaz-Cintas & Remael 2014: 167.) Even though complete omission is rarely recommended, in this case it is more straightforward to give priority to the protagonist, instead of trying to balance between the supporting characters and the main character.

Being consistent with the subtitling strategy is also important, as in the case of *My Fair Lady*, the viewer can focus on picking up the visual clues for only the other half of the scene (the servants).

As already discussed, relevance is the main component to making omissions in subtitles. The subtitler needs to recognise which lines are important to the scene and the story, and then omit the parts which are not as important, if needed.

A: Isn't that your door?	→	Is dat jouw deur niet?
B: What?		- Ja.
A: Isn't that your door knocking?		[Isn't that your door?
B: Yes.		- Yes.]

Example of omitting less relevant conversation pieces (Diaz-Cintas & Remael 2014: 168).

In the example above, the relevance of the information stays the same even though it is repeated, so the conversational element of rephrasing a question can be omitted to save space (Diaz-Cintas & Remael 2014: 168.). This is a common practice to simplify the dialogue and give the viewer more time to process the content of the subtitles, instead of trying to include everything the characters are saying. In this case, subtitling all the lines would be redundant, as the two extra turns of the speakers do not add more information to the scene.

Then again, if the subtitler does not pay enough attention, small but important pieces of information can get lost if too much is omitted. This can lead to confusing lines or changing a character's personality in the eyes of the viewer. An example of this from Diaz-Cintas and Remael below (2014: 171.)

Hold, hold on for a second.	→	No sabemos si todo es cierto,
We don't know if this is all true.		Sólo es una teoría.
This is just a theory		[We don't know if this is all true, it is just a theory.]
Yeah, but it's a great theory.		Sí, pero es una teoría genial.
Have you been paying attention?		[Yeah, but it's a great theory.]
This is a great theory.		

Example of overly simplifying the original message in the subtitles (Diaz-Cintas & Remael 2014:171)

The example above highlights the importance of knowing how to omit pieces of dialogue. Omission should be done by the rule of relevance and context, and in this case the omissions alter the dynamic between the characters. In the first part, the hesitation of the character is no longer there, and the advice of not getting ahead of themselves is also lost. In the second part, the subtitle highlights the theory which they are talking about, leaving the speaker's questioning of his partner out (Diaz-Cintas & Remael 2014: 170.)

Omission in subtitling is inevitable, but also a valid strategy to edit the subtitles to be more viewer-friendly. This method requires accuracy and interpretation skills from the subtitler, in order to know which parts to omit, and how to subtitle the dialogue correctly according to the scene.

4.2 Linguistic cohesion and coherence in subtitling

Diaz-Cintas and Remael (2014: 171) define coherence and cohesion as follows:

“Coherence is a property of texts that are well written, and helps the message come across, whereas the term cohesion refers to the techniques writers have at their disposal to promote such coherence.”

They also mention intersemiotic cohesion, which is the way the soundtrack and images on the screen are linked to the language via subtitles. This way, the information conveyed by both image and language form a “coherent linguistic-visual whole” (Diaz-Cintas & Remael 2014: 171.)

As condensation, reduction, and spreading a sentence over multiple subtitles are the usual subtitling methods, the overall cohesion of the text is at risk. Even though the audiovisual nature of this medium helps in delivering the message, good level of cohesion in the text is something to strive for, as well as internal coherence in the subtitles (Diaz-Cintas & Remael 2014: 171.) If the level of coherence is not sufficient, the subtitles might contain unclear references and transitions, which are referred to as “telegram-style” subtitles with lacking sentence structures, verbless clauses or absurd distribution of subtitles (Diaz-Cintas & Remael 2014: 172).

As a reminder, Diaz-Cintas and Remael point out, again, that translators need to look back into the translations and subtitles they have made, in order to keep the source text’s message intact in the subtitles. The translator should especially look back at subtitle transitions and different kinds of references across the subtitles (Diaz-Cintas & Remael 2014: 172.)

4.3 Segmentation and line breaks

First, segmentation and line breaks are discussed in general. These structural elements affect the cohesion and coherence of subtitles. Translators should construct the subtitles in such a way that they are understood with little effort by the viewer and connected to the previous and upcoming subtitles. Diaz-Cintas and Remael describe subtitles as “self-contained”, which refers to both the syntactic and semantic structure of subtitles. Every subtitle should be structured clearly and without possible ambiguities, while also remaining as full sentences. As this is not always the case, segmentation becomes a key component (Diaz-Cintas & Remael 2014: 172.)

Segmentation is the act of separating the source text’s material, such as dialogue and narration, into different sections in the subtitles. There are practically two methods of segmenting subtitles: *line breaks*, in which a sentence is presented collectively in the two lines of a subtitle; or distribution of a sentence over two or more subtitles. If there is a particularly complicated sentence, it should be divided into smaller ones to help the viewer understand the subtitles’ message better. Also, if sentences are spread onto more than more subtitle, the subtitler needs to remember that the viewers reading the subtitles have limited memory capacity and edit the subtitles accordingly (Diaz-Cintas & Remael 2014: 172.)

When the subtitles are in the form of two lines, the text should be considered from syntactic and grammatical aspect instead of aesthetics, such as having a shorter top line and a longer bottom line (Diaz-Cintas & Remael 2014: 172). Diaz-Cintas and Remael (2014: 173) refer to Karamitroglou’s (1998) work by using his example of the sentence “The destruction of the city was inevitable.”:

The destruction of the
city was inevitable

vs.

The destruction of the city
was inevitable.

Clearly, the example on the right is easier to read. The pieces of information on the right example are presented in more complete “chunks”, so the brain processes the information with less effort. Whenever a sentence is broken into segments, our brains need to pause processing the linguistic material before our eyes provide more linguistic material. If line breaks are necessary, subtitlers

should strive to shift these “pauses” to the points in text where the linguistic load is as minimal as possible (Diaz-Cintas & Remael 2014: 173.)

Also, as a reminder, I want to highlight the nature of video game subtitling, which sometimes differs greatly from other subtitling media. Especially in the case of segmentation and line breaks, the trend with video games seems to be less cohesive. In the case of role playing games (RPGs), the amount of dialogue and text is usually much larger, which also transfers into the subtitles. Often in those types of games, the subtitles are more than two lines, sometimes exceeding over four lines, such as in *Dragon Age: Origins*. The subtitles are less edited and usually follow the spoken dialogue exactly, which is another greater difference. As segmentation and line breaks are less in focus in the subtitling process, the end product usually features little consideration for how the subtitles are segmented and where the line breaks occur.

4.3.1 Line breaks within and across subtitles

Diaz-Cintas and Remael (2014: 176-178) introduce eight different syntactic-semantic approaches to within-subtitles line breaks, and some overall advice on across-subtitles line breaks. Next, these points are discussed briefly with some examples.

First, when making line breaks within the two lines (or more) of available subtitles, words should never be hyphenated. As mentioned in the earlier segment, the brains' linguistic processing pauses whenever the eyes need to search for more linguistic material. If a word is hyphenated, it is distributed over two different subtitle lines, thus forcing the process to pause at an undesirable time. Diaz-Cintas and Remael recommend putting each sentence on their own lines, if a subtitle consists of two or more sentences (Diaz-Cintas & Remael 2014: 176.) This is particularly difficult in regards of video games, as especially dialogue-heavy role-playing games (RPGs) are known for subtitling the whole dialogue exactly as it is, often using more than two lines without much regard for this subtitling "rule", such as in the *Dragon Age* series. The same notion could be applied to Diaz-Cintas's and Remael's (2014: 176) next recommendation, which is to avoid line breaks inside clauses, such as:

I don't need him because I can manage him perfectly.	vs.	I don't need him here because I can manage him perfectly.
---	-----	--

This method of avoiding line breaks inside clauses makes the subtitles much easier to comprehend, but many video game subtitles do not adhere to these rules, which have - originally - been created for different media. Then again, there are video games that strive for the more "cinematic" look and feel, in which the subtitles are also designed to fit that experience better, for example in the game *Last of Us*.

Closely related to the previous point, is Diaz-Cintas's and Remael's recommendation on keeping "sense-units" together in subtitles. In practice, for example, this means that separating an article from a noun, adverb from verb, and so on, is not advisable, because it slows the viewer's reading speed down (Diaz-Cintas & Remael 2014: 176.) This same advice applies to clauses and sentences

with to-infinitives, phrasal verbs and collocations, which all should be kept together in the same subtitle lines if possible (Diaz-Cintas & Remael 2014: 177). It is quite common in video game subtitling to separate sense-units from each other, and generally let the clauses end when the space for the subtitle ends.

Continuing, Diaz-Cintas and Remael (2014: 177) recommend that sentences with compound verbal structures be kept together, as well as to avoid separating verbs from their direct or indirect object. Both methods ensure that the subtitle reading experience is faster and easier for the viewer. But, as already stated, many video game subtitles follow their own rules, which often results in separating important semantic structures from each other. Lastly, discussing line breaks within subtitles, it is advised to segment the subtitles in such a way, that a reply or a reaction to a question is based on the second line of the subtitles. This should be done with consideration and the context in mind, as it is important that the subtitles do not reveal information about the situation beforehand. In the example below, the three consecutive lines (- - -) represent a break in the subtitles, as the left example presents the lines in different screens, whereas on the right one the subtitles are present on the same screen (Diaz-Cintas & Remael 2014: 177):

Give me those damn keys.

vs.

Give me those damn keys.

- - -

- Enough! Stop!

Enough! Stop!

Finally, regarding the subtitling approaches to line breaks across subtitles, the rules are almost the same. Subtitlers should avoid separating important semantic and grammatical units from each other when distributing subtitles over two or more lines. Sometimes, though, the structure of the subtitle can become so complex that it is better to distribute the information over several subtitles. When doing this, the same syntactic-semantic rules should be considered when segmenting the subtitles, so that the message is easily comprehensible for the viewer, even though the information is distributed between several subtitles. When the subtitle is divided into two or more, the break off point should be at a place where the sentence makes sense, but also indicates that it is going to be continued, for example (Diaz-Cintas & Remael 2014: 178.)

You said you didn't know her,
that you had never met her, but that

was obviously a lie.

vs.

You said that you didn't know her,
that you had never met her,

but that was obviously a lie.

The example on the left has been cut off at a place that disturbs the flow of the text, and both the upper and lower clauses lack actual meaning. The subtitles on the right segment the text according to the previously mentioned rules, by which the text has been cut off at a logical point, while still indicating that the sentence will be continued. According to Diaz-Cintas and Remael (2014: 178), in such cases where the source text's sentence is very long and complex, it is then best to reform the subtitles in such a way that the same sentence is not continued over multiple subtitles. As every viewer is limited by their memory capacity, it is more beneficial to create a few simplified subtitles, instead of trying to include every bit of information in them, thus creating an excessive number of complex subtitles (Diaz-Cintas & Remael 2014: 178.)

4.3.2 Rhetorical segmentation

As subtitles transform speech into written form, they also need to mimic the dynamics of spoken language. In order for the subtitles to imitate speech, the subtitles need to convey the same features as speech, such as pauses and hesitations, surprise and suspense. Successful rhetorical segmentation creates subtitles that feel like speech, as it takes the aforementioned aspects into account. Syntactic-semantic and rhetorical segmentation share common features, as both of those elements of speech work together. Usually, the subtitler can work by adhering to syntactic and semantic units in combination with correct punctuation, which results in automatic rhetorical segmentation in the subtitles. Sometimes, though, subtitlers need to pay close attention to such cases as segmenting important, information-revealing lines either together or separately, or when to cut off a lengthy piece of dialogue. Below is an example of the different segmentation choices in a piece of dialogue, the left one has segmented the whole sentence together, while the right one has separated a part of the sentence into a different subtitle (Diaz-Cintas & Remael 2014: 179.):

You are looking really good	vs.	You are looking really good for...
for... a twenty-one-year-old.		- - -
		a twenty-one-year-old.

The subtitler needs to decide whether to convey the speaker's hesitation or pause in the message's oral delivery. In the example above, the subtitles on the right have been distributed in accordance with the speaker's rhythm. Diaz-Cintas and Remael (Diaz-Cintas & Remael 2014: 179) point out, that modelling the subtitles after the spoken dialogue may convey the feeling of hesitation, but it can also disturb the subtitles' "syntactic unity". This raises the question of whether the effect of the rhetorical segmentation is important enough to sacrifice over the semantics of the speech. At times, the difference can be so little that it is rather a question of opinion than actual relevance, see example (Diaz-Cintas & Remael 2014: 179.):

I'm scared.

vs.

I'm scared. I would like to...

I would like to get out of here

- - -

get out of here.

The difference in the example above is quite subtle, with the right one creating a new subtitle to go along with the speaker's pause (Diaz-Cintas & Remael 2014: 179). In these kinds of situations, in general, creating multiple shorter subtitles mimics speech more, but can be more difficult to read. While favouring longer and more informative subtitles does ease reading, the rhythm and feel of speech is usually lost in this subtitling strategy. In general, the subtitler should be aware of the context and the source material's situation and try to edit the subtitles accordingly. While some strategies are more "by-the-book", such as segmenting the subtitles to facilitate reading, in some cases the rhetorical effect of shorter and more dynamic subtitles might be more entertaining for the viewer. In relation to this, Diaz-Cintas and Remael name one "golden rule" for rhetorical segmentation: "if the speaker's hesitations do not contribute to the message, do not convey them." (Diaz-Cintas & Remael 2014: 180.)

It should be mentioned, that similarly to line breaks, rhetorical segmentation is also something that is done with varied results in video game subtitles. As already discussed, some video game subtitles pay little attention to the form and structure of the subtitles, or the syntactic-semantic nature of the text. Video games are also a completely different platform for subtitles, as video games are an interactive and dynamic environment. In my point of view, this means that the viewer, who is also the player, could sometimes benefit more from subtitles that are not rhetorically segmented. If a player relies on subtitles for information and instruction in a game, it is more beneficial to have the subtitles stay on the screen for a longer time, and also present the subtitles in "bulk", so that the player can take their time to re-read them if they need to.

An important point to understand is, that conveying information effectively in video games is one of the most essential parts in the gaming experience. If the player is left without sufficient amount of information, the player is unable to progress, or the game becomes unnecessarily difficult to advance in. For this reason, rhetorical segmentation in subtitles could sometimes cause unnecessary harm. For example, if an in-game character is giving the player advice in an action-packed situation, and the subtitles disappear right after the character has finished speaking, the player is most likely unable to process the information.

The next chapter discusses these topics in more detail, as it brings video game subtitling conventions and linguistic subtitle analysis together. As discussed earlier, these two fields need to be combined in order to achieve better understanding of video game subtitles, and to be able to analyse them. The new method of video game subtitle analysis is also explored in the next chapter, with the aim of bringing new research material to this field of study.

4.4 Conventions in video game subtitling

As discussed earlier, subtitling in video games does not usually follow the established guide-lines for other media. Audiovisual translation in video games is a unique environment with great variations between different games, largely depending on genre of the game in question. It is also worth to mention, again, that the industry of video game localisation is not standardised, which contributes to the irregular nature of this subject. In this chapter, the defining characteristics of video game subtitling are divided into five different categories and explored further, according to Mangiron's descriptions (2012: 48-51). The categories are: subtitle length and duration, font, character identification, sound effects and emotions, reduction and segmentation (Mangiron 2012: 48-51).

4.4.1 Subtitle length and duration

The common six second rule for two lines of text in other media of subtitling is commonly broken in video games, as already stated in the earlier chapters. The recommended character per line is 40-42 for DVDs and cinema, which is a little higher than recommended for television. There are great amounts of subtitling choices in video games that refuse to follow the recommendation, such as in *Dragon Age II*. In *Dragon Age II*, some subtitles consist of 57 characters for one line, and some one-liner subtitles go over 90 characters. One of these 90 character-lines stays on the screen for six seconds, which is above the recommendation for one subtitle-line, but it contains characters for two. Subtitles are often longer in video games, and it is usual to have three or more lines for subtitles, for example in the *Final Fantasy* series (Mangiron 2012: 48.)

Video game subtitling methods should not be compared too closely to DVD subtitling, but to rather think of DVD subtitling as a general point of reference. Typically, video games are an interactive experience and players themselves can affect the speed and duration of subtitles in certain video games. For example, players can decide to skip over the subtitles when they have finished reading them, or perhaps have already played through the sequence before and want to progress faster in the game. This is the case in games such as *Final Fantasy* and *Mass Effect* series (Mangiron 2012: 49.)

Mangiron (2012: 49) brings up a problematic feature in regards of subtitle duration, especially in the case of action-heavy games. For example, in *Assassin's Creed II*, there is a sequence in which the player is supposed to improve their character's fighting skills, while another character is providing them with information about the storyline and game mechanics. The player needs to fight and listen to the audio, or read the subtitles, which becomes increasingly difficult as the player is supposed to shift their focus between different objectives, but in most cases the players focus on the main object, which in this case is fighting. This quite obviously hinders the player's ability to understand the game and progress in it, which can lead to major problems later in the game (Mangiron 2012: 49.)

4.4.2 Font: size, type, colour, background

There are a few practical concerns to be considered in regards of video game subtitling. One is that video games can be played on both PCs and different kinds of consoles. Playing games on a PC means that the player is physically closer to the screen than console players, who are much further away from the TV screen. Nowadays, most video games are meant to be played on high definition TV sets, which means that playing a video game with an older standard definition TV makes subtitle font too small to read. In general, developers apply the same font size no matter which platform a video game is played on. Different supports would require variation in font sizes in relation to the player's distance to the screen, as a font size that is fitting for a PC, is usually too small to be displayed on a TV set (Mangiron 2012: 49.)

In addition, there are no standard fonts to be used for video game subtitles, and some developers even customise their own fonts specifically for their video game. Highly stylised and customised fonts usually result in more difficult legibility due to aesthetic preference. The most commonly used font colour for video games is white, and the subtitles are frequently displayed on top of a black, rectangular background, or directly on the screen. If the subtitle colour is white and they are displayed on a light background, the subtitles can be nearly impossible to read. This is the case in some instances in the game *Dragon Age II*. The problem is quite easily avoided if the subtitles would always be presented in a box with a darker background. Ideally, the player could control the subtitles by scalable font options or developers could implement multiple font and colour options to be chosen from (Mangiron 2012: 50.)

Some games, such as the *Final Fantasy* series, use variations of colours to guide the player by highlighting different points in dialogue. For example, the destination the player is supposed to go next is presented in different colour to stand out from the rest of the dialogue. These types of conventions reflect the interactive nature of video games, which transfers into more variation in their subtitles. The placing of the subtitles may also vary between different games, as sometimes the dialogue is displayed in speech bubbles above the in-game characters, and sometimes either at the bottom or the top of the screen (Mangiron 2012: 50.)

4.4.3 Character identification

Many games, such as the subject of the case study, *Trine 2*, use colour-coding to establish character recognition in the subtitles, which is especially helpful in such cases where many characters are taking part in the conversation. It is also common to use portraits of the characters in the subtitles to showcase which character is speaking, such as in *World in Conflict*. An additional type of character identification is to add the name of the character whose dialogue is being displayed before the subtitles. These methods are quite unique for video game subtitling and are also beneficial in regards of SDH (Mangiron 2012: 50.)

4.4.4 Sound effects and emotions

Subtitling sound effects by animating them, usually onomatopoeic sounds or animated visualisations, is a rarer concept, but used in abundance in games such as *The Sims* series (Mangiron 2012: 50). The use of icons and non-standard language as a means of conveying emotions is, however, more common in video games than in other media platforms (Mangiron 2012: 51).

4.4.5 Reduction and segmentation

In general, not much reduction is done in video game subtitling in comparison to other subtitling media, which also adhere to the already-established subtitling guidelines more faithfully.

Intralingual subtitles are often verbatim by the game developers' choice, which could result in large amounts of text that players have difficulties reading, as the timing for the display of these subtitles might not be sufficient. Interlingual subtitles differ marginally from intralingual subtitling, in some cases possibly having some reduction in them (Mangiron 2012: 51.)

Currently, subtitling guidelines advise subtitlers to reduce and condensate the source text in the subtitles, as well as to keep the text's "sense blocks" together and improve readability. In video games, neither reduction nor segmentation are executed in relation to the guidelines. The trend in

video game subtitling is to use all the space available for subtitles, which of course results in much longer subtitles than in other media. The idea of preserving sense or grammatical blocks is also disregarded in general in video game subtitles. These are very common features in dialogue-heavy video games such as the *Mass Effect* series (Mangiron 2012: 51).

5 Model method for video game subtitle analysis

<u>Model method for video game subtitle analysis</u>	
<u>Linguistic analysis components</u>	<u>Video game subtitling attributes</u>
1. Text reduction	1. Subtitle length and duration
<ul style="list-style-type: none"> ● Condensation and reformulation 	
Word level & Clause/Sentence level	2. Font: size type, colour, background
<ul style="list-style-type: none"> ● Omissions 	
Word level & Clause/Sentence level	3. Character identification
2. Linguistic cohesion and coherence in subtitling	4. Sound effects and emotions
3. Segmentation and line breaks	5. Reduction and segmentation
<ul style="list-style-type: none"> ● Line breaks within subtitles ● Line breaks across subtitles ● Rhetorical segmentation 	

Model 1, layout of the proposed method for video game subtitle analysis

The model (Model 1) summarises the main points and factors of my proposed analysing method for video game subtitles. It is composed from the previously discussed methods of linguistic subtitle analysis by Diaz-Cintas and Remael (2014) on the left side, and video game subtitling conventions by Mangiron (2012) on the right side. As Diaz-Cintas's and Remael's (2014) method required a rather lengthy description in the previous segment, this table was also created in order to help distinguish all the relative features in this analysing method. Next, I will briefly explain how I intend this method to be used, and how I will also use it in my own case study.

As the features are already explained in the previous segment, I focus on providing information on the application of this method. The analysing method of Model 1 is aimed to be straightforward and transparent, as it lists the possible features to be analysed in video game subtitles, which includes both the linguistic side of the subtitles, and the video game aspect of the game itself in relation to its subtitles. Both aforementioned features need to be analysed together, in order to provide a complete analysis on the video game's subtitles in question.

The actual analysis of video game subtitles, then, is done by applying the linguistic analysis components and video game subtitling attributes of Model 1. Even though these two approaches are presented as their own categories, they should be used in combination when conducting the analysis on video game subtitles. The approaches work best by interacting with each other, as video game subtitles by nature are a combination of many different approaches, thus they should be analysed by an interactive model. On the other hand, the method excludes the SDH people (Subtitles for the Deaf and Hard of Hearing), which is an important point to note in video game subtitling, as SDH targeted subtitles in video games are often executed with varying results if at all. In relation to that feature, the aspect of SDH is left out of the scope of this study and this model, as it is its own different approach of subtitling that would require a different analysing method. SDH is also quite a specific, but large, area of study, therefore deserving to have an independent study devoted to that subject.

Continuing, another important feature of this model is that it is meant for the analysis of interlingual subtitles, as stated earlier. What also needs to be considered is the fact that the language pairs being analysed might sometimes vary greatly from each other, the most apparent and important features being grammatical differences. In the case of this study, I have aimed to approach subtitle analysis from a rather general aspect, so that this method for video game analysis could be applied as widely as possible. Then again, in my case study the language pair is Finnish and English, which both are very distinctive and contrast each other very much. The differences of the language pair should be discussed at least at a basic level, so that the results of the analysis are easier to explain with some background information about the languages being analysed. I provided a brief look into the differences of Finnish and English language section 2.1.1, which should be enough information to cover the essential features of the two languages in comparison.

As interaction is an important element in the field of video games, I think it should also be applied to the analysis of the subtitles, to adapt something from the environment of the study subject. Also, video games often combine many different elements from various fields, such as films, history, pop-culture, music, to name a few, and combine them with different audiovisual experiences and unique playstyles. This alone, in my opinion, makes video games such a versatile field that to analyse something from there, the method should also reflect the diverse ground of its subject. It would be helpful in the analysing process for the researcher to be knowledgeable in both video games and translation studies, as the field of video games is a field that, to my knowledge, is much easier to grasp and understand with personal experience. This, in combination with skills and knowledge in translation studies, preferably in subtitling, should create a solid base for video game subtitle analysis.

Then, the analysis should be much easier to conduct if a subtitle script of the game's dialogue is attainable, as all the spoken lines and dialogue should be included in the script. This benefits the analysis in a few ways, one of them being the reduced room for error, as the collection of the lines and dialogue does not rely on the researcher's abilities and attention to detail. It would be ideal if the researcher could also play the game and simultaneously revise the script in comparison to it. In general, playing the video game in question is highly beneficial, and should preferably be played through by the researcher at least once. Ideally, from my point of view, the researcher would have

the video game available at any point of research, where, for example, the context of the subtitles could be reviewed if necessary.

6 Trine 2

First, this chapter begins with a brief look into the background details behind *Trine 2*, before moving onto the next segment about the game's features. Then, the main playable characters are introduced, which is followed by the explanation of the storylines of the original game, excluding the expansion pack, as it is left out of the analysis.

The following segment, then, moves on to the case study on *Trine 2*'s Finnish subtitles. The method of the case study is explained first, and after that, the case study and analysis of the subtitles are presented. The analysis is distributed between the linguistic analysis components and video game subtitling attributes, which were introduced in Model 1 earlier. Some features are analysed and discussed together, as there is overlap between some of the categories, and by this method the analysis is more effective.

6.1 Background details

Trine 2 is a video game by the Finnish independent game developer *Frozenbyte*, which was founded in 2001 in Helsinki. The game is the second one in the currently three-parted series of Trine games. *Trine 2* was released in 2011, but with the addition of new content in the expansion campaign *Goblin Menace* in 2012, the game is also often referred to as *Trine 2: Complete Story*. Players who had already purchased the *Goblin Menace* expansion pack had their games automatically upgraded into *Trine 2: Complete Story*. The expansion featured new abilities for the playable characters, additional levels to be played, new skills to be acquired, different level environments, as well new enemies to be fought (Frozenbyte 2018.)

6.1.2 Game features

The game *Trine 2* can be played on the following platforms: Android, Linux, Mac, PC and PlayStation 4 (Frozenbyte 2018). The game features both online and local co-op, which means that the game can be played with other people online in the internet or on the same location sharing the platform, with the maximum of three people. Cross-platform multi-player is also supported, which enables people playing on different platforms to play together, such as PC players and PlayStation players. *Trine 2* can also be played in single-player mode, multi-player being an optional game mode (Steam 2018.)

The game is available in 15 different languages: English, Finnish, French, German, Italian, Spanish, Czech, Hungarian, Korean, Portuguese-Brazil, Romanian, Russian, Turkish, Polish and Traditional Chinese. All the language versions have the game interface and subtitles in their respective languages. The full audio translation and dub is available in English, French, German and Spanish versions (Steam 2018.)

Trine 2 is a side-scroller, which means that to progress in the game, you need to move your characters from the left side of the screen to the right side to get to your objective (Poole 2000: 209). The game is viewed from a 2-dimensional side-view perspective and the camera angle stay the same through the game, as in similar games such as *Super Mario*. The game's genres are classified as fantasy, action, platformer and puzzle (Frozenbyte 2018.) The multiple genre specifications help people understand what kind of a game *Trine 2* when looking for games of the same genres, usually before purchasing.

First, fantasy describes the overall nature of the game, as the game is set in its own fantasy universe and contains magical and supernatural elements. Action refers to the objects in the game, which is usually some kind of fighting and defending your characters, as it is in *Trine 2*. Platformer is a variation of playing style, in which the player needs to move the characters by jumping over platforms and obstacles to progress in the game (Poole 2000: 324). Usually, if the player fails at this, the characters are at the risk of falling to dangerous traps or simply falling out of the level

altogether. Lastly, the puzzle genre refers to the game progressing mechanic of the player having to solve different kinds of puzzles in game to keep going forward. In *Trine 2*, the puzzles revolve around navigating around and figuring out different ways through various objects that block the characters' path.

6.1.3 Characters

Trine 2 features three playable main characters, which the player(s) can switch between at any time. The characters are *Amadeus the Wizard*, *Pontius the Knight* and *Zoya the Thief* (Trine 2 2011). The three characters all have different abilities, with which to solve the many puzzles of the game, and also fight against enemies. The characters also have distinctive personalities, which is showcased in the dialogue and by the Narrator throughout the game.

The characters' names being quite self-explanatory, Amadeus the Wizard is able to use magic to conjure boxes and planks out of the air, and also levitate objects. He is more cautious than the two other characters, and more reluctant to face dangerous situations. Pontius the Knight, on the other hand, is very brave and fearless when faced with new situations. He uses his sword and shield to fight and break objects. Lastly, Zoya the Thief is more mysterious and witty, but also eager to help and join in adventures. She uses her bow to attack and destroy objects and can also use her grappling hook to move around.

While the *Trine* is not an actual character in the game, it is an important but mysterious object that brings the heroes together to go on an adventure to save the kingdom. Trine appears whenever help is needed somewhere and gathers the heroes together. It also has its own powers, and, for example, it can teleport the heroes to distant locations where their help is needed at that moment.

6.1.4 Story

The story of *Trine 2* is a continuation to the first *Trine* game, in which the heroes fought back an invasion of the undead and saved the Kingdom. *Trine 2* begins by the Trine bringing all the heroes together, as their help is once again needed to save the Kingdom. The heroes are brought to a new location by the Trine, and as they make their way forward, the player is revealed that someone is keeping an eye on them. Later, this person is revealed to be *Princess Rosabel*, who wants the heroes to drive away the goblins who have taken over the Kingdom. The heroes decide to help the Princess, and eventually take down the *Goblin King* who had previously overrun the Kingdom's castle (IGN 2012.)

Soon after, the heroes realise that Rosabel had ulterior motives behind her actions. The story of two sisters, *Isabel* and *Rosabel*, is revealed to the player by book entries and poems found throughout the game, which explain that Princess Isabel is the rightful Queen of the Kingdom. Rosabel had become envious of her sister's fame, so she trapped Isabel with her magic and Rosabel took her place as the Queen. Isabel had magic powers too, and as he was imprisoned, her magic seeped into the environment and caused all the problems that the Kingdom was experiencing. Apparently, Rosabel regretted her decision and wanted the Trine for herself to reverse everything that her actions had caused. The heroes did not want to give up the Trine, which lead to Rosabel imprisoning the heroes in the dungeons. The heroes manage to escape and then defeat Rosabel and her dragon to protect the Trine. These events lead to Isabel waking up from Rosabel's magical trap, and she is quick to save Rosabel who fell into a lake after being defeated. In conclusion, the Kingdom is once again saved by the Trine and our three heroes, who receive Isabel's gratitude for their service (IGN 2012.)

7 Case study: Trine 2

This chapter presents and discusses the case study on the video game *Trine 2*'s Finnish subtitles in comparison to the English intralingual subtitles, by implementing the previously introduced model for video game subtitle analysis. This segment initiates the discussion on *Trine 2* with some practical background information, and then continues to the method of the case study, which is introduced first, before moving on to the following section of the actual subtitle analysis. As already discussed, the purpose of this study is to demonstrate the research potential of video game subtitles as a research subject for translation studies. I set out to create a model for a suitable method for video game subtitle analysis based on already-existing methods, which was introduced in chapter 5.

Then, I chose *Trine 2* as the subject of the case study for a few different reasons. I have had the video game, with the addition of the expansion pack, in my games library since 2012. Ever since the purchase of the game I have played it numerous times on my own PC, both alone and together with my friends. Having played it through many times, I felt that I knew the game well enough to select it as the subject of my study. Another important feature of the game is, that it has an English soundtrack and English intralingual subtitles, as well as interlingual Finnish subtitles, therefore providing material for interlingual subtitle analysis. The characteristics of the subtitles were also a deciding factor, as the general amount and average length of the dialogue serves well for the purpose of demonstrating the analysing method.

7.2.1 Background

Having presented my concept of a new video game subtitle analysing method in Model 1, this segment on the case study introduces and discusses the material in question and how it is analysed in this study. This segment also narrows down and describes the process behind the case study, in order to further define the scope and purpose of this case study.

After contacting the Frozenbyte support team about my interest in having *Trine 2* as the subject of my study, the team were able to provide me with the Finnish and English scripts for both the *Trine 2* and the expansion pack. I also received a cover letter from their scriptwriter Maija Koivula, who explained some of the processes behind the localisation of *Trine 2*, and also included additional background information of the translation project. Koivula also explained that the files I received were scripts in both Finnish and English, some in different formats as they were from different stages of production. The most useful and important file in my study was a file containing both the English and Finnish translation of the subtitle script in excel format, which made the comparison of Finnish and English more effortless. The file itself is a final version of the English dialogue with Finnish subtitle translations. Also, according to Koivula, the Finnish translations have been done solely by Susanna Lyytikäinen, except for the translation of the poems, which were translated by Koivula herself. It would appear from Lyytikäinen's job description at the Finnish freelance journalist website, that she graduated as an M.A. in Finnish, and is now a journalist and a subeditor with English language skills and specialty in games and information technology, among other fields (Freeluttelo 2018).

Most of the analysed subtitles is dialogue from the three main characters of *Trine 2*, Amadeus, Pontius and Zoya. The Narrator also has subtitled lines, which usually help the player advance in the game by providing tips and hints, and also commentary on the happenings in the game. Towards the end of the game, the character of Rosabel also has more lines, with the addition of some from Isabel. The enemies, goblins, also have a little dialogue throughout the game. There is also "idling dialogue" between the characters, which consists of a few lines of dialogue between them when the player is not actively doing anything in the game. *Trine 2* also features sequences between levels where the Narrator reads a section out of a story book, describing the heroes' adventure. The player can also find treasure chests throughout the game, which contain poems that are read by different

characters. These aforementioned story book sequences and poems are not included in the analysis, as they do not technically qualify as subtitles, but rather as plain, translated text.

Even though I received both the subtitle scripts for *Trine 2*'s original game and the expansion pack, only the original game's subtitles are analysed in this case study. The original game's subtitles provide enough material for a study of this extent, as the main role of the case study is to be a demonstration for the video game subtitle analysis model.

Then, the actual analysis of the subtitles is done by selecting a few lines of dialogue out of those chapters of the game which contain dialogue that is sufficient for analysis. I hand-picked lines that I thought to be representative in demonstrating the use of Model 1, as that is the purpose of the case study. The lines are then analysed according to the model. I did the selection by comparing the Finnish subtitles to the English intralingual subtitles, and picked lines that, from my perspective, would serve well as demonstrative examples on the use of the video game subtitle analysis model. I chose to select the subtitle samples by myself, as a randomised selection method could have resulted in picking lines which were decided to be left out of the analysis, such as the aforementioned poems or story book sequences. While the selection could still be randomised and then edited later by leaving out unsuitable material, I found it more effective to choose the samples myself. This selection method also ensures that the analysing method is presented as diversely as possible, as random selection could possibly result in less varied samples. Other features of the game are also analysed according to Model 1, such as subtitle length and duration, and font. These features are analysed together with the subtitles, as many of the more "external" qualities, such as the font, can influence the outcome of the subtitles as a whole.

7.2.2 Finnish subtitle analysis

The main features of the analysis are the components of linguistic analysis and the attributes of video game subtitling. The main categories of the analysis are discussed in their own segments, according to Model 1. These features are analysed together, as they both influence each other in this type of subtitling environment. Even though the categories are discussed in their own segments, the connection of these features transfers over the separated segments. In practise, this means that the individual segments of the analysed features also share the discussion with other categories around them.

Out of *Trine 2*'s thirteen playable levels, I selected subtitles from levels 1-7 and 12-13, leaving subtitles from levels 8-11 out of the analysis. Having studied the subtitles to look for representative examples for my model of video game subtitle analysis. I concluded that the number of subtitle samples I gathered from the aforementioned levels were enough to demonstrate the model. In total, I gathered 32 lines of subtitles as representative analysing samples. I also played through the game to take screenshots, of different subtitling occurrences for discussion, which I gathered a total of six. Then, I selected a lengthier subtitle sequence for analysis, which is 17 lines altogether, as the previous samples are mostly one-liners extracted from throughout the game. In total, then, I analysed 55 lines of subtitles. The points of analysis are explained in greater detail in the following segment, which begins the subtitle analysis.

However, an important matter to note before the analysis, is that some features of the analysing method are left out of the analysis, as I was unable to find representative examples of them. The excluded features are:

- three condensation and reformulation features at word level; simplifying verbal periphrases, changing word classes, and short forms and contractions
- two condensation and reformulation features at clause and sentence level; turning direct speech into indirect speech and manipulation of theme and rheme

7.3 Text reduction

As discussed in Chapter 4, text reduction is perhaps the most essential feature in subtitling. Therefore, I think it is fitting in the context of this study to begin the case study by analysing text reduction in *Trine 2*'s Finnish subtitles. Text reduction is analysed in two segments, which are word level, and clause and sentence level. The analysis is done according to Model 1, which features six aspects on word level, and nine aspects on clause and sentence level. As already mentioned, some of the aspects are left out of the analysis due to the fact that the Finnish subtitles of *Trine 2* did not feature every aspect of those methods, or representative samples were not found. In total, three out of the six word level aspects, and seven out of the nine clause and sentence level aspects are featured. As the goal of this study is to demonstrate the use of the video game subtitle analysis model, these examples should be sufficient in achieving that.

7.3.1 Condensation and reformulation at word level

As chapter 4.1.1 introduced the six word level condensation and reformulation categories, three of them are considered below. The considered categories are; generalising enumerations, using shorter near-synonym or equivalent expression, which is featured by two samples, and using simple rather than compound tenses. The first sample, then, features generalising enumerations:

But it's Rosabel **who took her and locked her up somewhere.**

Mutta Rosabel **vangitsi hänet.**

Sample 1

In sample 1, the main characters are discussing what Rosabel has done with her sister, Isabel. This sample is an example of *generalising enumerations*, as the Finnish version reads as “But Rosabel captured her.”. Essentially, the Finnish version has generalised the actions of Rosabel taking Isabel and locking her up, into simply stating that Rosabel captured her. In the scene, the characters

discuss what has happened between the sisters, and the character Zoya emphasises that Rosabel was the one who did all those questionable things. In the Finnish version, the actions are simplified to some extent, as Zoya simply states “Rosabel captured her.”, instead of spelling out that Rosabel took the time to take Isabel and lock her up.

Get your **poky-stick**. We cook the big fat one.

- - -

Ota **keihäsi**. Paistamme tuon ison ja lihavan.

Sample 2

In sample 2 above is a voice line from the enemy goblins, who usually shout out something before attacking the main characters. In this case, for the goblin’s dialogue, a *shorter near-synonym* is used for the “poky-stick”, which is translated as “spear” in Finnish. The goblins are armed with spears, so it is logical to use the name of the weapon instead of a made-up-one. Then again, the goblins are portrayed as somewhat simple and barbaric beings, which is reflected from the poor grammar and odd word choices in their dialogue. In this sample, replacing “poky-stick” with “spear” turns the dialogue more neutral, and perhaps characterises the goblins less in Finnish.

So **the artefact of souls** is bound to you three. I wonder what happens to it when you all die.

- - -

Trine on siis kiinni teissä kolmessa. Mitä mahtaa tapahtua, jos te kaikki kuolette?

Sample 3

Sample 3 is in the same category as the previous one, but this sample has used *equivalent expression* for “the artefact of souls”, which is “Trine” in the Finnish version. Rosabel is talking to the main characters in this piece of dialogue, but only the first sentence is considered in this case. Essentially, Trine is the artefact of souls, so the two terms can be used interchangeably. In another piece of dialogue, though, Rosabel talks about “the artefact of souls” and it is translated as “sielukoje” in Finnish, which has practically the same meaning. It is unclear to me why this translation was not used in this instance, but in practise, the difference between “artefact of souls”

and “Trine” is only in principle. In the end, the Finnish version delivers the same message as the English version without too much of a difference.

The enormous flesh-eating plant **was guarding** the path, its ravenous jaws **gaping** at the heroes' every move.

- - -

Valtava lihansyöjäkasvi **vartioi** polkua. Sen ahnaat leuat **tavoittelivat** sankarikolmikkaa.

Sample 4

Sample 4 is an example of *using simple rather than compound tenses*. The English version uses the forms “was guarding” and “gaping”, which are in the form of past progressive. The Finnish version, then, has been translated into simple past as “guarded” and “reached (for)”. This makes the Finnish subtitles shorter and simpler, and the verb forms are still in past tense with only a minor difference to the original.

7.3.2 Condensation and reformulation at clause/sentence level

Next, then, seven out of the nine categories of condensation and reformulation at clause and sentence level are discussed. The featured categories in this segment are:

- changing negations or questions into affirmative sentences or assertions, indirect questions into direct questions, etc.
- simplifying indicators of modality
- changing the subject of a sentence or phrase
- turn long and/or compound sentences into simple sentences
- active sentences into passive or vice versa
- use of pronouns (demonstrative, personal, possessive) and other deictics to replace nouns, or noun phrases
- and merge of two or more phrases/sentences into one.

The analysis begins with an example representing the first category of the aforementioned list, and then moves on presenting another example of the following categories until all of the above categories are discussed.

If only the flames could be redirected somehow.

Voisiko liekin suunnata jonnekin?

Sample 5

Sample 5 above is the Narrator's hint for the player when they are faced with a new kind of puzzle to solve, in the category of *changing negations or questions into affirmative sentences or assertions, indirect questions into direct questions, etc.* In this case, an indirect question is turned into a direct question in the Finnish subtitles as "Could the flame be directed somewhere?". The original indirect question in English is already quite leading in terms of solving the puzzle, and the Finnish version is only slightly more forward by turning the indirect statement into a direct question. In my opinion, this translation choice keeps the same level of difficulty in the puzzle-solving process, as the player still has to figure out by themselves how and where to direct the flames.

We'll have to use the portal to get our hands on the last piece.

Maybe I could shut down the cauldrons!

Tarvitsemme taikapeilin päästäksemme käsiksi viimeiseen palaan.

Minä voin sammuttaa padat!

Sample 6

Samples 5 and 6 are both examples of *simplifying indicators of modality*. The left one reads in Finnish as “We need a magic portal to get our hands on the last piece.” and the right one as “I can shut down the cauldrons!”. Both lines are from the character Amadeus, who is the least brave of the three main characters, and his signature style of speech also reflects that, as he hesitates and uses hedges often. In the Finnish subtitles, though, this effect is lessened due to the translation strategy of leaving the indicators of modality out, which are the modal verbs “will” and “could” respectively. In the Finnish samples above, Amadeus seems more confident and self-assured than he actually is, which could have been also communicated in Finnish by using modal verbs and conditional forms.

It was not perhaps the smoothest of **rides**, but it would get them across.

Kyyti ei ollut mitä pehmein, mutta vei heidät suon yli.

Sample 7

Sample 7 is the Narrator’s commentary on the happenings of the game, as the main characters transport themselves over a swamp with a goblin machine. This sample is an example of *changing the subject of a sentence or phrase*. The Finnish version reads as “The ride was not the smoothest, but it took them across the swamp.”. The English version is using the “dummy it” as the subject of the clause, but as Finnish does not feature such a grammatical phenomenon (Iso suomen kielioppi 2008), “the ride” is the subject instead. This is a necessary change to be made in the Finnish subtitles, as trying to mimic the English “dummy it” would most likely make the Finnish version look poorly translated. Therefore, even though the sentence structure is slightly different, the translated message is still the same as the original.

But something had gone wrong and their kingdom had ended up in ruins and overtaken by goblins.

Mutta jokin oli mennyt pieleen. Valtakunta oli tuhoutunut, ja peikot olivat ottaneet sen haltuunsa.

Sample 8

Sample 8, then, is of *turning long and/or compound sentences into simple sentences*. The dialogue is from the Narrator, who in this line gives additional information about the story of the game. In Finnish, the long sentence is split into two more simple sentences as “But something had gone wrong. The kingdom was destroyed, and the goblins had overtaken it.”. The English version is quite heavy to read without any punctuation marks to divide the text in any way. The information is easier to process in the Finnish version, as the information is given in smaller constructs, which Diaz-Cintas and Remael (2014: 158) also refer to. Even though this method could result in confusion between the connections of the clauses, in this case the change has been achieved without altering the message.

I thought **witches built their houses** from gingerbread. It is a great shame this isn't one.

Luulin, että **noitien talot on tehty** piparkakusta. Sääli, ettei niin ole.

Sample 9

Sample 9 above is an example of (*turning*) *active sentences into passive or vice versa*. This is a line of dialogue from Pontius, who shares his thoughts after the heroes have visited Rosabel’s house. In Finnish, the line reads as “I thought that witches’ houses were built of gingerbread. Shame that it isn’t so.”. In Finnish, the first sentence has been turned into passive instead of the original’s active voice. From my point of view, the original from could have been kept in the Finnish version as “Luulin, että noidat rakensivat talonsa piparkakusta.”, which would be a literal translation of the first sentence. By turning the sentence into passive voice, the meaning changes slightly, and it could be interpreted that the witches themselves do not build their houses, but that their houses are only made of gingerbread (by someone else’s doing). This is, of course, a minor detail in the whole context of the dialogue, and this line is most likely meant to be a humorous observation from

Pontius, who is a character with some child-like features and thoughts. It is still a note-worthy point to bring up, as these types of changes shift the focus of the sentence, and it could result in major differences if done carelessly.

Treasure at last! I'll keep **his crown**, if you don't mind.

- - -

Aarre, vihdoin! Pidän ainakin **tämän kruunun**, ellette pane pahaksenne.

Sample 10

Sample 10 is of Zoya's dialogue, after the main characters have defeated the Goblin King. It is an example of *use of pronouns (demonstrative, personal, possessive) and other deictics to replace nouns, or noun phrases*. The Finnish subtitles read as "Treasure, finally! I'll at least keep this crown, if you don't mind.". The Finnish version has replaced "his crown" with the demonstrative pronoun "this", which shortens and simplifies the subtitles. If it were translated according to the original, it would read as "Pidän ainakin hänen kruununsa, --", which does make the subtitles somewhat lengthier. On the other hand, as Diaz-Cintas and Remael (2014: 160) note, translation choices rely on the context of the situation, and in this case the player needs to make the connection that Zoya means by "this crown" the Goblin King's crown, and not any other crown that she might have found. Also, in general, the subtitles are presented on the screen for a long enough time for the player to read through them without needing to hurry. Taking that into consideration, small changes like the in sample 10 would not generally be needed, as the amount of space that is saved is only a little, and the message would perhaps be more unambiguous if translated more literally — at least in this instance.

Amadeus, is there anything you could do? Fiddle with the pipes? You don't need to get close.

Etkö voi tehdä putkille mitään, Amadeus? Sinun ei tarvitse mennä niiden lähelle.

Sample 11

Lastly, sample 11 is of *merge of two or more phrases/sentences into one*, from Zoya's dialogue, which also gives hints to the player on how to solve the puzzle they are facing. In Finnish, the subtitles read "Can't you do anything to the pipes, Amadeus? You don't have to go close to them.". In the original English version, Zoya asks two questions and then says one more statement. In the Finnish subtitles, the two questions have been merged into one, which shortens the dialogue. The goal of the dialogue is to get the player to think about solving the puzzle with Amadeus's skills, as he can manipulate objects from a distance. The idea stays intact in the translation, even if the Finnish version is somewhat simplified. From my perspective, the important points are that Zoya calls out to Amadeus and asks him to do something to the pipes, while also mentioning that he does not need to move much in order to do so. It is also easier for the player to process information, when they only need to read one, more simplified question, instead of figuring out what the multiple clauses try to communicate together.

7.3.3 Omissions at word level and clause/sentence level

In this segment, both the word level, and clause and sentence level omissions are considered together. The discussion is much briefer than the previous topic and with fewer samples. In general, not much is omitted in the Finnish subtitles throughout the game. The omissions are usually done on such parts of the dialogue that serve other than linguistic purposes, such as phatic words and interpersonal elements. These two categories are the usual targets of word level omission, according to Diaz-Cintas and Remael (2014: 164,165). I was unable to find any occurrences of clause and sentence level omissions from the Finnish subtitles of *Trine 2*.

Next, then, a few samples of word level omissions from the Finnish subtitles. These four examples feature omissions of *interpersonal elements*:

Huh! Turn it off, I'm sleeping here!

- - -

Sammuttakaa se, täällä nukutaan!

Sample 12

In sample 12, Amadeus's exclamation of "Huh!", after he is awakened by Trine, is left out of the Finnish version. The sequence happens in a cut-scene, where the player is not yet in control of Amadeus, and only watches the him being wakened by the Trine, and he is quite surprised by it, and the exclamation of "Huh!" is his first reaction. Leaving it out of the Finnish subtitles does not alter the situation in any significant way, as the player sees and hears everything happening without possibly being distracted by the gameplay yet.

I... **um**. I think someone **hocked** it.

- - -

Luulenpa... että joku **kähvelsi** sen.

Sample 13

Sample 13, then, features Zoya's answer after Pontius and Amadeus wonder where a magic talisman, which they previously had in their possession, could have gone. It is quite clear that Zoya, being the thief, has something to do with the talisman's disappearance. Zoya hesitates to answer, but in the Finnish subtitles it is translated as "I think... that someone stole it." This is a more straightforward interpretation of the situation, with a much slighter hesitation from Zoya. Also, from my understanding, as Zoya prefers not to be called a thief, she deliberately uses another word instead of "stealing" for taking someone else's possession and turning it into profit. The main point of this sample is, that some of Zoya's hesitation is omitted in the Finnish subtitles. The three dots are present in the Finnish subtitles, which do signal some hesitation. But, in combination with the

switch from “hocking” to “stealing” in Finnish, the situation could be interpreted differently in the end.

Ooh! Look at those tiny lights!

Oi! Pikku valoja!

Sample 14

Look, up there! What are those little specks of light?

Tuolla ylhäällä! Mitä nuo valopilkut ovat?

Sample 15

The samples 14 and 15 both feature the omission of “Look” by Pontius and Amadeus, as they encounter fireflies for the first time. In sample 14, Pontius’s exclamation of “Ooh!” is kept in the Finnish version, which reads as “Ooh! Tiny lights!”, which does fit his style of child-like dialogue and observations. Amadeus then exclaims “Up there! --” in Finnish, which out of context is quite a vague expression, as the player has to look down to read the subtitles, and “up there” does not give much directional information. If “Look” was included in the Finnish subtitles, the subtitles could be textually more comprehensible, as Amadeus would first tell the player what to do, which is “look” and then the direction of “up there”. Then again, these are rather minor details, and in the case of these occurrences, the game is at a quite a peaceful stage, where there is no need to fight or run away from any enemies, so the player has more time to observe the scene.

Next, then the samples of *phatic word* omissions in are discussed. The three examples are listed below:

Strangling vines, eh? Let's see if I can do a little gardening with this sword of mine.

- - -

Kuristavia köynnöksiä? Taidanpa vähän harventaa niitä.

Sample 16

Above, sample 16 is Pontius's dialogue while he is freeing a farm from overgrowing plants. In the Finnish translation, the tag "eh?" at the end of the first sentence is not included in Finnish, which is the same with the second sentence's "with this sword of mine". The Finnish subtitles read as "Strangling vines? I might thin them out a little.". "Eh?" does not serve any actual linguistic function in this sample, as it is an addition of Pontius's style of speech. In this case, it is a safe target for omission, as emulating it in the Finnish subtitles would most likely disturb the flow of the text. "Thin out" works well as a synonym for "gardening", but the omission of "with this sword of mine" is not, in my opinion, at all necessary. This line of dialogue is at the beginning of the game, where the player is taught how to use Pontius's skills, and the addition of "this sword of mine" also functions as a hint for the player to start swinging the sword at the vines. Also, it would have been a minor addition in Finnish to include the phrase, as it can be done by phrasing it as follows; "Taidanpa vähän harventaa niitä *miekallani*.", which only adds one extra word, but at the same time provides more information.

Nice bubble, **please** don't pop.

Kiltti kupla, älä puhkea.

Sample 17

Then, sample 17, is from Amadeus, who is riding on top of a bubble to reach an above ledge. The word “please” is omitted in Finnish, as an equivalent translation does not exist in the language. The Finnish version reads as “Kind bubble, don’t pop.”, which, for Finnish, includes the word “kind” as the equivalent for “please”. Amadeus’s signature style of speech includes hesitation and modalities, as well as indicators of politeness, which are sometimes difficult to translate into Finnish. In this case, the translation of “nice” into “kind” in Finnish, could be considered as a more polite or sympathetic way of speaking, which also conveys the characteristic of Amadeus’s style of speech.

Why isn't this cauldron **cooking up them bubbles**?

Miksei tästä padasta **nouse kuplia**?

Sample 18

Finally, sample 18 is from Pontius, who is assisting the player by asking why a cauldron is not creating bubbles, which are generally used for transportation to higher platforms in the game. Pontius has a distinctive style of speech, which is quite difficult to recreate in Finnish. His line reads as “Why aren’t (any) bubbles rising from this cauldron?” in the Finnish subtitles. The line does function in the same way as it is meant to be in the original, which is to bring the player’s attention to the cauldrons, and to solve the puzzle in order to get bubbles for transportation. These types of characterisation differences are perhaps inevitable at some point, as attempting to create a similar dialect in Finnish could result in poor language, which would then be a distraction for the player.

The samples in the segments above were all featuring word level omissions, which occurred in different instances throughout the game. Clause and sentence level omissions, then, were not featured in the Finnish subtitles in the whole game of *Trine 2*. Different methods were used to translate different types of dialogue, but, according to my findings, no sentences or clauses were completely omitted in the Finnish version. This could be due to the fact that most video games' original (usually English) subtitles are intralingual, and the style of including every line of dialogue is also transferred to the translation of interlingual subtitles. This is discussed further in an upcoming section on video game subtitling attributes on reduction and segmentation.

7.4 Linguistic cohesion and coherence in subtitling

Continuing, this segment features the discussion on the linguistic cohesion and coherence in *Trine 2*'s Finnish subtitles. In general, *Trine 2* is the type of a game which features less long, back-and-forth dialogue sequences, and more puzzle-solving and action, which are the main elements of the game. Most of the dialogue comes from the main characters and the Narrator, and the type of dialogue is either in form of hints on how to progress in the game, or the Narrator's commentary on the happenings of the game. The main characters' sequences mainly feature their reactions to the situation at hand, which are usually one-liner commentaries. Usually, the longer sequences are featured either in the beginning or towards the end of the levels, where there is less action, so the focus is on advancing the plot. The dialogue sequences between the main characters and other characters of the game are the lengthiest ones, where there is most of the back-and-forth type of dialogue. Some of these sequences are presented below and then discussed from the perspective of cohesion and coherence.

Zoya:	
We need to get out of this place, where ever we are.	Meidän on päästävä pois, missä sitten olemmekin.
Amadeus:	
Yes , and find out what's going on with Rosabel and her sister.	Ja selvitettävä, mitä Rosabelin ja hänen siskonsa välillä on.
Pontius:	
This Isabel makes the trees and plants grow back home?	Isabelko saa kasvit kasvamaan?
Why would she do that?	Miksi hän tekee niin?
Amadeus:	
Maybe she's a wicked cackling witch gone mad?	Ehkä hän on häijy käkättävä noita, joka on tullut hulluksi?
Zoya:	
But it's Rosabel who took her and locked her up somewhere.	Mutta Rosabel vangitsi hänet.
Pontius:	
But princesses ought to be nice and lovely!	Prinsessoiden pitäisi olla kilttejä ja ihania,
Not tearing each other hair or destroying kingdoms over crowns.	eikä kiskoa toisiaan tukasta tai tuhota valtakuntaa kruunun vuoksi.

Sample 19

In sample 19, one of the longer dialogue sequences between the main characters is featured. The Finnish subtitles have been translated quite closely to the original, but in some lines, the lack of cohesion techniques affects the textual coherence of the subtitles. First, a technical notion before going further, in *Trine 2*, only the currently speaking character's lines are presented on the screen individually when the character is speaking. For example, then, Amadeus's first line reads in Finnish as "And find out, what's (going on) between Rosabel and her sister.". The sentence begins with "and", which is a direct continuation to Zoya's previous line, but as Zoya's line is not visible any more when Amadeus speaks, the sentence structure is somewhat lacking in coherence.

Originally, Amadeus begins his line by assuring Zoya with “yes”, which could have been included in the Finnish subtitles, as it would have kept the cohesion between the two sentences intact.

Next, Pontius’s first line, which continues from Amadeus’s mention of Rosabel’s sister, with “this Isabel”. In Finnish, it is not quite recommendable to replicate the beginning of the sentence with a demonstrative pronoun, but the Finnish translation of “Isabelko” with the suffix -ko, puts emphasis on Isabel the same way the English line does. This creates coherence between Amadeus’s and Pontius’s lines, as Amadeus ends his sentence talking about Rosabel’s sister, and Pontius begins his by mentioning Isabel.

Next, Amadeus’s line following Pontius, reads in Finnish as “Maybe she is a wicked cackling witch, who has gone mad?” and Zoya’s line follows as “But Rosabel captured her.”. Zoya’s line was already featured in the previous chapter, but it is also relevant by the lack of coherence that is apparent in this sequence. As the main characters argue who is responsible for all the odd occurrences in the Kingdom, Zoya’s line in Finnish is much shorter and contains less information in comparison to the original. Zoya’s line emphasises the fact that Rosabel is the one who has been acting questionably, and that accusing Isabel of being a witch gone mad is not something they should consider. Also, the Finnish version could be interpreted as Zoya meaning that Isabel could not have done anything, as she has been prisoned the whole time. This is not what Zoya’s line is communicating in the original, but as the Finnish subtitles have simplified the message much in comparison to the English one, different interpretations could be made.

Also, the whole dialogue uses the pronoun “her” much, instead of repeating Isabel’s name on some of the occasions. This has transferred into the Finnish subtitles as “hän”, as well. Both the English and the Finnish dialogue suffer from using the pronoun “her” perhaps too often, as it is sometimes difficult to distinguish which sister the main characters are talking about. Cohesion is created and maintained by clarifying who the speakers are referring to, which seems to be lacking in this sequence.

Amadeus:	
They say witches eat babies.	Sanotaan, että noidat syövät lapsia.
Zoya:	
Good thing you're not a baby.	Onneksi sinä et ole lapsi.
Pontius:	
Don't worry, I'll protect you Amadeus.	Älä huoli, Amadeus, minä suojelen sinua.

Sample 20

This sample 20, then, features one of the more common pieces of dialogue that are scattered throughout the game. One of the main characters usually react to their surroundings or events they're facing in different ways, which usually results in another line from some of the other main characters. These type of short commentaries and come-backs do not include much linguistic material, thus coherence is not such an important element in these cases. These pieces of dialogue usually occur when the heroes are advancing through the level, but not in a particularly important point, as these sequences are often there to "fill the space", for example, when the player is walking a lengthier distance to get to another puzzle.

Narrator:	
It seemed the worst kind of a dead-end: one with sharp spikes and deadly fire.	Edessä oli pahimmanlaatuinen umpikuja: teräviä piikkejä ja tappavia liekkejä.
Narrator:	
But not to worry. The old wall seemed to be in a sorry frail state. It would break down easily.	Mutta ei huolta. Vanha muuri oli hauras ja kaatuisi helposti.
Narrator:	
They still needed a little help getting up the wall. Perhaps aid was nearby?	Ylöspääsy ei silti ollut helppoa. Ehkä apu oli lähellä.

Sample 21

Sample 21 above, is the Narrator's typical commentary and hints on how to solve puzzles in the game. As the Narrator is talking without expecting a reply, his lines are more in the form of leading the player into thinking of the solution to the puzzle they are facing, usually in one or two lines of dialogue. The commentary, as in the first line, is also informative, as the player faces a new kind of danger, the Narrator makes sure that the player realises that the fire and spikes are, indeed, deadly to the main characters. His lines are also very contextual, and the player is assumed to be aware of their surroundings always, as the Narrator refers to different objects or locations quite often. The Narrator's dialogue is mostly statements and one-liner commentary, thus, the cohesive elements are not playing a major role in his lines.

7.5 Segmentation and line breaks

This section considers segmentation both as a linguistic analysis component and a video game subtitling attribute. Segmentation and line breaks are analysed from the linguistic perspective first, with the addition of video game subtitling perspective afterwards. Considering the aim of this study, it is more beneficial to discuss these similar topics together.

7.5.1 Segmentation and line breaks as a linguistic analysis component

This segment examines the execution of segmentation and line breaks of *Trine 2*'s Finnish subtitles. As already discussed, these elements are considered less relevant in the scope of this study, and for that reason the analysis on segmentation and line breaks is briefer. Also, in this case of *Trine 2*, rhetorical segmentation and line breaks across the subtitles were not featured in the subtitles, thus they are left out of the analysis.

First, then, segmentation in the Finnish subtitles of *Trine 2* is considered. The Finnish subtitles largely follow the construction and form of the English subtitles, in which segmentation is not particularly purposeful. The subtitles are presented on the bottom of the screen individually per speaking character, and when another character speaks, the previous speaker's lines disappear. Most of the subtitled dialogue in the Finnish version are presented in one line, and if the character limit exceeds the one-line limit, the rest of the subtitles are on the second line. In such cases where the subtitles are two-lined, there are no specific cut-off-points, or thought out "pauses" as Diaz-Cintas and Remael (2014: 173) call them. The dialogue cuts off where the character limit is exceeded, sometimes resulting in only a few words on the second line of subtitles, as seen in Picture 1. This method makes the comprehension of the message more difficult, as Diaz-Cintas and Remael (2014: 173) mention, that the brains' linguistic processing pauses whenever the eyes need to look for more material. If considering the example Picture 1, the cut-off is placed inconveniently for the viewer, as it forces the processing of the message to stop after a comma has just occurred, which would be a more natural cut-off-point. The last sentence reads as "Maybe we will find the royal treasure, which [cut-off] Rosabel talked about.". Rhetorical segmentation is also left out of the subtitling strategy, which, too, is featured in the example below, as the three sentences are presented right after another.

This is a rather long piece of dialogue, and it would certainly benefit from being segmented differently. For example, the last sentence could be placed entirely on the second line, or then presented on its own as a line break across the subtitles.



Picture 1. Example of segmentation and line breaks in the Finnish subtitles.

As already mentioned, line breaks occur in the subtitles whenever the character limit exceeds the first line, and the rest of the subtitles are distributed on the second line. However, subtitle breaks only occur within subtitles, without any occurrences across the subtitles. In general, there are less two-lined subtitles in the Finnish version than in English, thus most of the subtitles are presented in one line.

As in Picture 2, the subtitles, again, are cut off where the character limit is exceeded, leaving the rest of the dialogue on the second line without much editing. In Finnish, the last sentence reads as “But if you give Trine [cut-off] to me, I can remove the spell for good!”. Diaz-Cintas and Remael (2014: 176) recommend keeping “sense-units” together when distributing dialogue on different subtitle lines. In the example below, the last sentence is cut off right before a comma, which would be a more natural pausing point for the text. The construct “give Trine to me” should be kept together, as now that the units are separated from each other, the subtitles fail to facilitate reading. Then again, it would perhaps be more beneficial to divide the sentences differently altogether, much like the previous example. The last sentence could be placed on the second subtitle line, or as an across subtitles line break from the first two sentences.



Picture 2. Example of segmentation and line breaks in the Finnish subtitles.

7.5.2 Segmentation as video game subtitling attribute

The previous segment considered segmentation and line breaks from the perspective of linguistic analysis, and this segment is now going to look on the subject from the video game subtitling perspective. This look is rather brief, as segmentation is something that is generally left out of the process of video game subtitling.

The subtitle features discussed in the previous segment, such as dividing “sense blocks” in Picture 2, are common practice in video game subtitles. When considering this with the subtitles’ legibility in mind, this type of subtitling method might seem lacking in quality. On the other hand, one should understand that many players are already used to these kinds of subtitles being a part of the video gaming experience. The quality of video game subtitles is largely dependent on the developers of the game, and due to the great number of video game developers today, the execution of subtitles also varies greatly between different developers. Video game subtitling still lacks common guidelines, which is one of the major reasons for great variety within the field of video game subtitling. Although, this should not be used as an excuse for lower quality subtitles, but it should give a more of an “insider look” into the different nature of video game subtitles.

7.6 Subtitle length and duration

This segment discusses the length and duration of *Trine 2*'s Finnish subtitles. Below, there is a picture of samples from two dialogue sequences, which feature the main characters, Rosabel, and Tick the Goblin. The sample is from the beginning of level 12, the first half from a cut-scene, which ends at "And now we're trapped", and the rest of the dialogue assumes after the cut-scene ends and the player begins progressing in the game. In the scene, the heroes have slain the Goblin King by Rosabel's request, and they find out Rosabel had ulterior motives. Rosabel actually wants the Trine for herself to reverse the spell she cast on her sister Isabel. As the heroes refuse to give up Trine, Rosabel imprisons them in the dungeons, from which the heroes make a quick escape. Then, they continue their way out of the Icewarden keep and discuss what is going on between the two sisters.

I'm so grateful that you've slain the goblin king. Now, please hand over the Trine.	Olen kiitollinen, että löitte peikkokuninkaan. Luovuttakaa nyt Trine.	83/69	0:06
We can't do that, even if we wanted to. It's bound to us!	Emme voi vaikka haluaisimmekin. Se on sidottu meihin!	57/53	0:04
I see.	Vai niin.	6/9	0:01
Where is your sister?	Missä sisaresi on?	21/18	0:01
Where's your sister?	Missä sisaresi on?		
Poor Isabel. I'm afraid her magic has cursed the forest. But, if you give me the artefact, we can remove the enchantment for good!	Isabel-rukka. Pelkäänpä, että hänen magiansa on kironnut metsän. Mutta jos luovutatte Trinen minulle, voin kumota loitsun iäksi!	130/128	0:10
No, we'll come with you and face her together!	Ei, kohtaamme hänet kanssasi!	46/29	0:03
I'm afraid I can't allow that.	Sitä en voi sallia.	30/19	0:02
And now we're trapped.	Ja nyt olemme jumissa.	22/22	0:01
Well well, what have we here. The goblin-hating adventurers, locked up in our dungeons!	Kas kas, mitäs meillä täällä on. Peikonvihaajia tyrmään lukittuina!	87/67	0:09
You'll never get out! Not while I have you in my sight!	Ette pääse koskaan pois! Pidän teitä silmällä!	55/46	0:07
Then let's get out of his sight.	Siispä pois silmien ulottuvilta.	32/32	0:02
Huh? Where did they go.	Mihin ne menivät?	23/17	0:03
We need to get out of this place, where ever we are.	Meidän on päästävä pois, missä sitten olemmekin.	52/48	0:03
Yes, and find out what's going on with Rosabel and her sister.	Ja selvítettävä, mitä Rosabelin ja hänen siskonsa välillä on.	62/61	0:03
This Isabel makes the trees and plants grow back home? Why would she do that?	Isabelko saa kasvit kasvamaan? Miksi hän tekee niin?	77/52	0:06
Maybe she's a wicked cackling witch gone mad?	Ehkä hän on häijy käkättävä noita, joka on tullut hulluksi?	45/59	0:03
But it's Rosabel who took her and locked her up somewhere.	Mutta Rosabel vangitsi hänet.	58/29	0:03
But princesses ought to be nice and lovely! Not tearing each other hair or destroying kingdoms over crowns.	Prinsessoiden pitäisi olla kilttejä ja ihania, eikä kiskoa toisiaan tukasta tai tuhota valtakuntaa kruunun vuoksi.	107/114	0:08

Picture 3. Dialogue samples of subtitle length and duration in *Trine 2*.

These two dialogue sequences in Picture 3, are some of the lengthier ones of the whole game, as the dialogue usually consists of a few back-and-forth-lines between the main characters. The figure includes both the Finnish and the English subtitles, and on the right side on the figure, are both subtitles' character counts respectively. Then, last on the right, are the timings for the subtitles. Both Finnish and English have the same timings for their subtitles.

In the case of the samples in Picture 3, there is great variation in the amount of characters in each subtitle, and the subtitles' timing. The timing follows the audio accordingly, as a new subtitle appears every time a character speaks, and disappears right after the character has finished speaking, even if there was a long enough pause to keep the subtitle on the screen for a longer time. The English subtitles are intralingual, meaning that the subtitles include everything as exactly said in the audio, which is more problematic in the perspective of timing the subtitles. The Finnish subtitles follow the example of the English subtitles, without editing the original message barely at all, for example by condensing the message into shorter form. In the sample scene, most of the time the characters are speaking right after another, which leaves little time for some of the subtitles to be shown on the screen. Most of the subtitles in Finnish are presented in one subtitle line, with the exceptions of the two longer subtitles of two lines with 128 and 114 characters.

Out of the 17 subtitle samples in Finnish, 16 are one-lined, and two are two-lined. Out of the 16 one-lined subtitles, 8 go over the recommended 33-34 characters for one-lined Finnish TV subtitles, and the recommended 40-42 characters for one lined DVD subtitles.

Some of the shortest subtitles appear on the screen only for one second, which is not recommended, as it might not leave the viewer enough time to process the message, as in the case of "Ja nyt olemme jumissa", which is 22 characters for one second of screen time. Considering that the line is not immediately followed by any additional dialogue, the screen time could have been increased for the line, which would facilitate reading and balance the reading rhythm for the subtitles.

Then, six of the subtitles have three seconds of screen time, all of them being different length. For example, "Ei, kohtaamme hänet kanssasi!" is 29 characters and fits in the recommendation, but "Ja selvitetävä, mitä Rosabelin ja hänen siskonsa välillä on." is 61 characters with the same screen time

of three seconds. The latter sample has over double the characters of the first sample, which could make reading the subtitles quite difficult, as the reading rhythm changes between different lengths of text.

Then, on the other end of the spectrum, two of the subtitles are given nine and ten seconds of screen time. “Kas kas, mitäs meillä täällä on. Peikonvihaajia tyrmään lukittuna!” is 67 characters in length, but it is given nine seconds of screen time. As mentioned in the discussion on common subtitling conventions, long screen time usually results in re-reading of the subtitle, which disrupts the reading rhythm. This subtitle fits in the six second rule of full two-lined subtitles, but it is presented in one line, as most of the other lengthier subtitles. The subtitle could have also been divided into two one-lined subtitles, but this alternative is not utilised throughout the subtitles. The subtitle “Isabel-rukka. Pelkäänpä, että hänen magiansa on kironnut metsän. Mutta jos luovutatte Trinen minulle, voin kumota loitsun iäksi!” is 128 characters in length with ten seconds of screen time. This is a rather lengthy subtitle, and it is continued on the second line. However, the subtitle is not divided purposefully, as can be seen in Picture 2 in the earlier segment. Subtitles like these could benefit from being edited more, at least so that the division into two lines is more streamlined, rather than being cut off where ever the character limit for one line is exceeded.

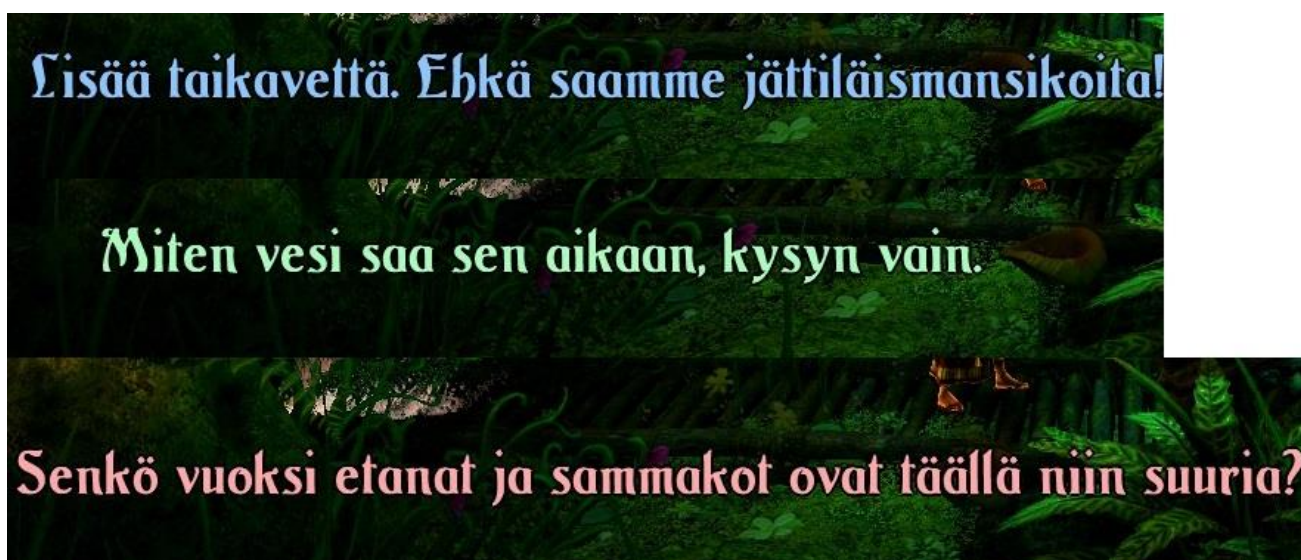
On the other hand, though, Mangiron (2012) talks about the nature of video games, which offers a very different experience in comparison to TV or DVD programmes or cinema. As already discussed, video games are a different subtitling platform, and while video game subtitling shares features with other platforms, video games also have their own unique features. In terms of subtitles, many video games are an interactive experience, and the player can control the flow and speed of the subtitles, as in the *Mass Effect* and *Final Fantasy* series. *Trine 2* does not feature such an element, but arguing in the favour of *Trine 2*, the game contains significantly less subtitles and text in general in comparison to the *Mass Effect* series, for example. The fact that *Trine 2*'s subtitles differ greatly from TV, DVD, or cinema subtitling standards, can be partially explained by the history of video game subtitling. It has generally become a norm in the video game industry to use intralingual subtitles, which are then translated into other languages, following the same method of including everything in the original subtitles into the translated versions.

Also, as Diaz-Cintas and Remael (2014: 96) state, DVD and cinema subtitles can be lengthier in text or shorter in duration than TV subtitles, as the audience is assumed to be more active while purposefully watching a DVD or going to the cinema. As discussed earlier, TV subtitles are either shorter or stay on the screen for a longer time, as the TV audience is expected to be less involved in the situation, and the subtitles also need to work for a wider audience. I think the same approach can be applied to video games, as the players make a conscious decision to play the game and need to be in a more focused state throughout the experience to be able to progress. Therefore, shorter duration or lengthier subtitles might not disturb the player so much, as they are already focused on keeping their attention in the game. By this method, they can read the subtitles faster and process the information quicker, as it is important in achieving their goals in the game. Also, the frequent gamers could be presumed to be used to the differences of video game subtitles in comparison to other subtitling media. In my speculation, gamers might not even think of video game subtitles as comparable to TV, DVD or cinema, as the platform is quite different from the more traditional subtitling media. Of course, if the subtitles are at the extreme ends of the spectrum, such as in being significantly shorter or longer in duration or length, it will most likely disturb the gaming experience. The main thought behind this is, that while video games share many similar features with other subtitling platforms, video games do have unique elements which need to be considered as well.

7.7 Character identification and Font: size, type, colour, background

In this segment, *Trine 2*'s font and its features, as well as character identification, are considered together. In the case of *Trine 2*, these features of the game are connected closely, thus it is more effective to discuss them together. It is quite usual for video games to combine character identification with subtitling, and it is usually done by different colours of text for each character, or adding a portrait of the speaker, or simply by adding the speaker's name before their lines. Then again, some games might aim for a more simplistic and filmic subtitling method, and trust that the viewer is able to distinguish the speakers without explicit help, such as in the game *Grand Theft Auto V*.

In Trine 2, then, each character has their subtitles represented by a different colour, as can be seen from Picture 4. The first line in light blue is from Pontius, the second in light green is Amadeus, and the last one in light pink is from Zoya. The Narrator, the goblins, Rosabel and Isabel also have differently coloured subtitles for them. The font of the subtitles is Argos, which is a rather stylised font in comparison to some of the more traditional ones, such as Arial or Times New Roman. The font Argos has serifs, which is generally not preferred in other subtitling platforms. The subtitles are presented at the bottom of the screen against the current level's background, which varies from light to dark and between different colours. In Picture 1 in the previous segment, Zoya's line in light pink against a similarly coloured background makes it somewhat more difficult to read. The subtitles do have a black contouring effect, which helps the legibility against backgrounds with similar shades, but an even more effective way of presenting the subtitles would be a dark background or a box in which the subtitles would always be displayed.



Picture 4. Samples of differently coloured lines of dialogue.

Diaz-Cintas and Remael (2014: 84-85) discuss subtitle font in pixels, instead of points. In the case of Trine 2's subtitles, it would be rather ineffective to measure them by that method, as pixels are a dynamic method of measurement. Diaz-Cintas and Remael (2014: 84) recommend Arial 32 *pixels* as the font of the subtitles, but this measuring method cannot be applied in this study, because of the following reasons: the number of pixels in the screen, the size of the screen, and viewing distance. The number of pixels in the screen is dependent on the resolution of the screen. In practise, the same number of pixels in different resolutions appear in different sizes. If 32 pixels are applied to screen resolutions of 800x600 or 1920x1080, the 32 pixels are going to take up a larger amount of

space in the smaller resolution screen, and a smaller space in the larger resolution screen. As video games can be played on a large variety of screens, ranging from small PC monitors to large TV screens, this font measurement is difficult to apply. *Trine 2*, for example, can be played on both PC and console, and people playing on consoles most likely have the game displayed on a larger TV screen. Because of this difference, sufficient subtitles for a PC monitor are most likely insufficient for console players. A solution to the differences in the fonts of video game subtitles could be in Mangiron's (2012: 50) suggestion of scalable fonts, so that the players could adjust the size of the font by themselves according to their preferences.

7.8 Sound effects and emotions

While different sound effects and emotions are included in the subtitles of some video games by varying methods, *Trine 2* features the more traditional method of storytelling. The story of *Trine 2* is told through narration and character dialogue, in audiovisual form by both the soundtrack and subtitles. *Trine 2* includes various lyricless musical pieces in the background and sound effects for different events, but these elements are only present in the soundtrack, without being explicitly incorporated in the subtitles in any way.

However, in my analysis of the subtitles, I did find one occurrence of an otherwise unusual exception throughout the subtitles, which is shown in the figure below. The line reads in English as "You dare come into MY lair? Crush them!". This line is from the Goblin King, whom the heroes are about to fight after entering his lair. The Goblin King does emphasise the word "my" very clearly in the soundtrack, and it is incorporated in the subtitles. According to my findings, this is the only occasion that such a case of emphasis is also present in the subtitles, even though the characters are quite expressive in the dialogue through the whole game. As this is presumably the only case of such explicit emphasis, it clearly stands out from the rest of the subtitles. It remains unclear why the emphasis has been added on this specific line of dialogue but excluded from other such instances. It would bring more coherence into the subtitles, if this type of emphasis was either used throughout the subtitles or left out completely. As of now, this one instance of explicit emphasis is perhaps more of a distraction, as the purpose of it remains uncertain.



Picture 5. Sample of emphasis in the subtitles by capitalisation.

In the end, video games are known to be subtitled by a wide variety of different methods, as the field still lacks uniform subtitling guides. This is one of the major reasons for the great differences to other subtitle media. Mangiron (2012: 52) calls out the need for guidelines for video game subtitling, and I agree that a greater level of uniformity and common standards would benefit the field of video game subtitling. To highlight the difference of video game subtitles from other subtitling platforms, video game subtitling should indeed have their own standards and guidelines, rather than trying to adapt to rules for other media. These viewpoints will be considered in the next chapter, which discusses the application of the model for video game subtitle analysis on this case study.

8 Conclusion

The main goals of this study were to bring attention to the research potential of video game subtitles in the field of translation studies, and to create and demonstrate the use of an analysing method for that purpose, which could benefit the study of video game subtitles in the future. I began this study by introducing the field of subtitling and discussing common conventions of Finnish and English subtitling. Then, I introduced video games in relation to this study and the field of translation. I aimed to achieve my first goal of bringing attention to this research topic, by introducing subtitle analysing methods from both the traditional subtitling media and video game subtitling. The methods I used were originally from the works of Diaz-Cintas and Remael (2014) and Mangiron (2012). The methods were introduced as their own entities, and then I combined them to create a model method for video game analysis, which is presented in Model 1.

The model features two main categories: linguistic analysis components and video game subtitling attributes. Linguistic analysis components feature three categories, with two of them including additional subcategories; text reduction, which features condensation and reformulation at word level and clause and sentence level, and omissions at word level and clause and sentence level; linguistic cohesion and coherence in subtitling; segmentation and line breaks, featuring line breaks within and across subtitles, and rhetorical segmentation. Then, the five video game subtitling attributes:

- subtitle length and duration
- font: size, type, colour, background
- character identification
- sound effects and emotion
- reduction and segmentation

Additionally, the category of text reduction also includes six methods of condensation and reformulation at word level, which are:

- simplifying verbal periphrases
- generalising enumerations
- using a shorter near-synonym or equivalent expression
- using simple rather than compound tenses
- changing word classes
- short forms and contractions.

Then, lastly, the same category also features nine methods of condensation and reformulation at clause and sentence level:

- changing negations or questions into affirmative sentences or assertions, indirect questions into direct questions, etc.
- simplifying indicators of modality
- turning direct speech into indirect speech
- changing the subject of a sentence or phrase
- manipulation of theme and rheme
- turn long and/or compound sentences into simple sentences
- active sentences into passive or vice versa
- use of pronouns (demonstrative, personal, possessive) and other deictics to replace nouns, or noun phrases
- merge of two or more phrases/sentences into one.

Having studied both video game subtitling and subtitling for other media, I concluded that the aforementioned features are the essential elements of studying and analysing video game subtitles. Therefore, the features were combined into one method of analysis, that could further benefit the field of translation studies. I also wanted to contribute to this field with my proposed method of analysis, as it could be used to analyse new material from video games, which has remained as an

untapped research potential for a few decades already. Considering the reasoning, this method of video game subtitle analysis could be used to analyse a wide variety of video game subtitles and gather data for translation studies research. As the field of translation studies has lacked a method for video game subtitle analysis, I think this study could be considered as the foundation for a new branch of research in this field.

Then, the analysing method itself was demonstrated in use in chapter 5, in the case study on the video game *Trine 2*'s Finnish subtitles. The case study on *Trine 2* is the culmination of this study, as it demonstrates the application of the method of video game subtitle analysis. In the case study, the Finnish subtitle translations of *Trine 2* were compared to the English intralingual subtitles. I received the materials from the game's developer, Frozenbyte, in excel and PDF format files, which contained the subtitles and subtitle script in Finnish and English. I picked representative samples throughout the game's subtitles, which in total were 32 one-liner subtitles, one 17-lined dialogue sequence, and six screenshots of different subtitling occurrences from the game itself. With these samples, the method for video game subtitle analysis was demonstrated in practise. I found a representative sample for almost every feature, but it was not possible to apply every element of the model to the analysis on this occasion. The features that were not included in my analysis were from the category of linguistic analysis components, from text reduction's condensation and reformulation on both word, and clause and sentence level. Three out of the six word level categories were featured; generalising enumerations, using a shorter near-synonym and equivalent expression. Then, two out of the nine clause and sentence level categories were left out, which were; turning direct speech into indirect speech and manipulation of theme and rheme. Nevertheless, my intention for the method is to be applicable to different languages, which might result in some features being left out, which is only natural between different languages.

As I was able to find representative samples for nearly every feature of my method and provided plenty of material for analysis, I believe this method could be applicable to video game subtitling research in the future. The method combines traditional subtitling analysis methods with video game subtitling conventions, which are the key elements to understanding video game subtitling. The features I included in the method provide tools for in-depth analysis of video game subtitles, which can be applied to a wide variety of different types of video games. As I showed in my analysis, video game subtitles have great research value, as they hold large amounts of translated

material that has yet to be properly explored by the field of translation studies. This method is meant to act as an example of how research could be conducted on this field, and I hope to have achieved that with my study.

This study is, of course, somewhat limited by the scope of which it is presented in. Also, my background to this subject is in my studies of translation and hobby of playing video games, which limits my knowledge on this topic. I approached this subject by combining already-existing materials, as of the scope of this study and due to my personal limitations, creating a completely new analysing method for video game subtitles would have been too great of a task. It should also be noted, that I mostly used materials from only two sources in my analysing method, from Diaz-Cintas and Remael (2014) and Mangiron (2012), and perhaps a larger and more in-depth study could benefit from multiple sources. “Traditional” subtitling has been studied for decades, and I would say that it has been covered by quite a lot of research already, but in the context of video games the field is still lacking. Therefore, for future research, I would suggest focusing more on the potential of video game subtitling as a topic of research.

The video game industry has been growing and gaining popularity by the masses for a few decades already, but research on that field from the perspective of translation studies seems to lag behind. The field of study in video game translation and subtitling is certainly a large one, and it deserves to be researched more, as it has proved to contain great amounts of research material. I wanted to showcase that potential by studying video game subtitling and demonstrating how video game subtitles could be analysed. This potential of video games as research topics should be noted in the field of translation studies, as the influence of the industry most likely keeps growing for the oncoming decades. In practise, this study could be used as a basis for studying video game subtitling more, and perhaps in the future in combination with other studies on this field, develop guidelines for video game subtitling and translation. Finally, with this study, I aimed to take the first step towards a new method of research, that could benefit the field of translation studies in the future. I hope to have achieved my goal by bringing attention to this field, and to have laid the foundation for future work that could be inspired from this study.

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Tiivistelmä – Finnish summary

Tutkielman tavoitteena on esitellä videopelitekstityksiä uutena tutkimusaiheena, sekä tuoda aihe suuremman yleisön tietoon, ja kehittää metodi videopelitekstitysten analysoimiseksi. Metodeja videopelitekstitysten analysoimiseen on tällä hetkellä käännoalalla vain vähän, minkä vuoksi tutkielman päämäärä on varsin aiheellinen. Videopelejä on käännetty eri kielille jo vuosikymmenten ajan, mutta käänno tutkimus ei ole suuntautunut tutkimaan pelien käännoksiä. Tutkielmani tarkoitus on luoda metodi, jota voisi tulevaisuudessa hyödyntää laajemmin videopelitekstitysten tutkimisessa.

Metodi on luotu yhdistämällä Díaz-Cintasin ja Remaelin (2014) kielellinen tekstitysten analysointimenetelmä, sekä Mangironin listaus (2012) videopelitekstitysten konventioista, mitkä ovat mielestäni tärkeimmät videopelitekstittämisen elementit. Lingvistinen analysointimenetelmä ja videopelitekstitysten konventiot yhdistettiin yhdeksi metodiksi, jonka avulla videopelitekstitysten käännoksiä voisi analysoida. Metodia testataan tapaustutkimuksella, joka tehtiin videopeli *Trine 2:n* suomenkielisistä tekstityksistä. Pelin suomenkielistä tekstitystä verrataan alkuperäiseen kielensisäiseen englanninkieliseen tekstitykseen.

Audiovisuaalinen kääntäminen (*audiovisual translation, AVT*) ja ”ruutukääntäminen” (*screen translation*) ovat keskeisiä termejä tutkielmassa. Audiovisuaalinen kääntäminen yhdistetään perinteisesti elokuva-, TV-, ja DVD -käännoksiin. Ruutukääntäminen on myös tärkeä käsite, sillä se avaa AV-kääntämisen (audiovisuaalinen) tutkimuksen kattamaan kaikkea materiaalia ruutujen välityksellä, mikä tuo analysoitavaksi useita median alueita perinteisen television ja elokuvan lisäksi.

Tekstittäminen on Díaz-Cintasin ja Remaelin (2014: 8) mukaan kääntämisen laji, joka käytännössä on kirjoitetun tekstin esittämistä kuvaruudun alaosassa. Tekstityksen on tarkoitus välittää puhujan alkuperäinen sanoma, sekä muut diskursiiviset elementit. Tekstityksissä esitetään myös muu ruudulla näkyvä informaatio, kuten planssit tai mainokset (Díaz-Cintas & Remael 2014: 8.) Díaz-Cintas ja Remael (2014: 9) kuvaavat tekstitettyjen ohjelmien muodostuvan kolmesta päätekijästä: puheesta, kuvasta ja tekstityksestä. Nämä kolme tekijää juontuvat katsojan kyvystä käsitellä kuvaa ja kirjoitettua tekstiä samaan aikaan, samalla kun edellämainitut päätekijät vuorovaikuttavat

katsomiskokemuksen taustalla. Tekstitysten tulee olla synkronoitu kuvan ja dialogin kanssa, sekä niiden tulee esittää semanttisesti riittävä kuvaus alkuperäisestä dialogista toisella kielellä, sekä pysyä ruudussa tarpeeksi kauan, että katsoja ehtii lukea tekstitykset (Diaz-Cintas & Remael 2014: 9.)

Linden ja Kayn (2014: 1) mukaan tekstittäminen jaetaan kahteen luokkaan, kielensisäiseen (*intralinguistic*) ja kieltenväliseen (*interlinguistic*). Kielensisäinen tekstittäminen on tarkoitettu kuuroille ja kuulovammaisille, kieltenvälinen taas vieraan kielen käännöksille. Näiden tekstittämistapojen erot liittyvät katsojien tarpeisiin, sillä kielensisäinen tekstitys sisältää ”ei-kielellistä tietoa” (*non-speech information*), joka on tarpeellista kuulovammaisille. Interlingvistinen tekstitys keskittyy viestin välittämiseen eri kielellä, jolloin katsojan oletetaan pystyvän tulkitsemaan ääntä osana ohjelmaa (Linde & Kay 2014: 1.)

Yleisiä tekstittämiskonventioita suomalaisessa tekstittämisessä ovat 33-34 merkkiä per tekstitysrivi, kanavilla YLE, MTV3 ja Nelonen. Yhden täyden suomenkielisen tekstitysrivin tulisi pysyä ruudulla 2-3 sekuntia, ja kaksi täyttä tekstitysriviä tulisi pysyä ruudulla 4-5 sekuntia (Vertanen 2007: 151.) Englanninkielinen ohjelma sallisi 37 merkkiä per tekstitysrivi, vaihdellen asiakkaan toiveiden mukaan 33-41 merkin välillä. Yhden täyden englanninkielisen tekstitysrivin tulisi pysyä ruudulla vähintään yhden sekunnin, ja kaksi täyttä riviä tulisi pysyä ruudulla maksimissaan 6 sekuntia (Diaz-Cintas & Remael 2014: 85.) DVD ja elokuvatekstitykset voivat olla pituudeltaan 40-42 merkkiä per tekstitysrivi, ja kaksi täyttä tekstitysriviä voi pysyä ruudulla maksimissaan 6 sekuntia (Diaz-Cintas & Remael 2014: 84).

Diaz-Cintas ja Remael (2014: 24) puhuvat ”kuuden sekunnin säännöstä” kahden täyden tekstitysrivin kestoksi, mikä on ennemminkin TV tekstitysten sääntö, sillä niiden pitää sopia suuremman yleisön tarpeisiin. Muun median kuluttajien oletetaan olevan keskittyneempiä katselukokemuksessaan, jolloin esimerkiksi DVD ja elokuvatekstitykset voivat merkkimäärältään pidempiä, mutta näkyvissä ruudulla saman ajan (Diaz-Cintas & Remael 2014: 96).

Videopelin määrittely käsitteenä on Oxford English Dictionary -sanakirjan (2018) mukaan: ”Peli, jota pelataan manipuloimalla kuvia elektronisesti tietokoneohjelmalla monitorin tai muunlaisen näytön välityksellä.” (oma käänös). Frasca (2001: 4) määritelmä tarkentaa käsitettä lisäämällä videopelien olevan pelattavissa yksin tai yhdessä muiden pelaajien kanssa, joko fyysisesti samassa tilassa tai internetin välityksellä. Frasca (2001: 4) myös lisää videopelien olevan viihdetarkoitukseen luotuja ohjelmistoja. Mangiron (2005: 2) taas tuo määritelmään syvyyttä kuvailemalla videopelejä interaktiivisiksi, mikä on tärkeä lisäys, sillä videopelien vuorovaikutteisuus on olennainen videopelien ominaisuus, joka myös erottaa ne muusta viihdemediasta, kuten elokuvista.

AV-kääntäminen toteutetaan videopeleissä yleisimmin tekstittämällä. Tekstittäminen on yleensä dubbaustakin suositumpaa, sillä tekstittäminen vaatii vähemmän resursseja ja on siten halvempi vaihtoehto. Videopelien tekstittäminen muistuttaa eniten DVD-tekstittämistä verrattuna esimerkiksi elokuvatekstittämiseen. DVD- ja videopelitekstitykset ovat molemmat intra- ja interlingvistisiä, ja pelaajat sekä DVD:n katsojat voivat yleensä vaikuttaa tekstitysten esitystapaan ruudulla (Mangiron & O’Hagan 2006: 13.)

Nykyään yleisin trendi videopelitekstityksissä on sisällyttää intralingvistiset tekstitykset alkuperäiseen videopelin julkaisuun, ja interlingvistiset tekstitykset pelin lokalisoituihin versioihin. Nykyään lähes kaikki videopelijulkaisut on lokalisoitu ainakin sillä tasolla, että pelit sisältävät interlingvistiset tekstitykset. Tämä tarkoittaa sitä, että kaikki pelin tekstuaalinen sisältö on käännetty kohdekielille, mutta pelin ääniraita on lähdekielellä, joka on yleensä englanti. Japanilaiset pelit yleensä lokalisoidaan englanniksi, jota muut kielet käyttävät lähdekielenään käännoissään (Mangiron 2012: 46.)

Mangiron (2012: 47) listaa kolme videopelitekstitysten tasoa. Näitä ovat välinäytökset (*cut-scenes*), välinäytökset ja pelinsisäinen dialogi, ja täysi tekstitys, joka sisältää välinäytökset, pelinsisäisen dialogin, äänitutoriaalit ja ääniefektit (Mangiron 2012: 47). Pelkkien välinäytösten tekstittäminen ei riitä kuuroille ja kuulovammaisille pelaajille, sillä äänimateriaalista jää tällä tekstityksen tasolla olennaisen paljon pois. Mielestäni kaksi viimeistä tasoa hyödyttävät ei-natiiveja englannin kielen

puhujia sekä englantia toisena kielenä puhuvia, sillä he todennäköisesti pystyisivät seuraamaan pelin tapahtumia paremmin jos kaikki materiaali olisi tekstitetty.

Videopelien genret ovat olennainen osa videopelejä, sillä ne kertovat pelaajille pääpiirteittäin millainen pelin sisältö on ennen kuin peliä on edes pelattu. Kääntäjät taas pystyvät genremääritelmien avulla arvioimaan, millainen käännöstyö heillä tulee mahdollisesti olemaan edessään. Videopelit eroavat esimerkiksi elokuvien ja kirjojen genremääritelmästä, sillä videopelit luovat interaktiivisen kokemuksen pelaajan ja pelin välillä (Wolf 2008: 259). Suurin osa pelien genreluokittelusta juontaa juurensa 1980- ja 1990-luvulle, jolloin pelien genremääritelmät muotoituivat pelien julkaisujen myötä (Bernal-Merino 2007: 2).

Kääntämisen näkökulmasta tarkasteltuna videopelien genreluokittelu on tärkeä osa-alue, sillä kääntäjän ymmärrys videopelien genreistä vaikuttaa suoraan käännösprojektiin. Videopelikääntäjän tulisi ymmärtää eri genrejen erot ja mitä eri genrejen pelit pääpiirteittäin sisältävät. Ongelmia pelien kääntämisessä saattaa aiheuttaa saman pelin sisältämät useat genremääritelmät, kuten esimerkiksi pelissä *Max Payne*. *Max Payne* voidaan luokitella yhtäaikaan esimerkiksi toimintapeliksi, seikkailupeliksi ja noir-teemaiseksi. Kaikki edellämainitut määritelmät pätevät pelin sisältöön, minkä vuoksi pelin käännöksen täytyy mukailla pelin teemoja tarinankerronnan ja toiminnan välillä (Bernal-Merino 2007: 2.)

Bernal-Merino (2007: 3) jaottelee videopelit kahteen luokkaan kääntäjän ”vapauden” mukaan käännösprojektissa. Hänen mukaansa pelien kääntäminen vaatii joko enemmän tutkimusta tai luovuutta. Jos peli sijoittuu esimerkiksi toiseen maailmansotaan, vaatii pelin sisällön kääntäminen enemmän tutkimusta oikean ja tarkan sisällön luomiseksi, kun taas esimerkiksi Batman -sarjan peleissä kääntäjältä vaaditaan enemmän luovuutta, että peli muistuttaa muita sarjan osia ja ”tuntuu” samalta pelaajille (Bernal-Merino 2007: 3.) O’Hagan (2007: 5) painottaa kääntäjän omaa osaamista ja kokemusta videopeleistä. Videopelien kääntäminen vaatii videopelin kokemuksen sisällyttämistä käännöstrategiaan, sillä pelin käännöksen pitäisi luoda käännetyn pelin pelaajalle sama kokemus kuin alkuperäistä versiota pelaavalle (O’Hagan 2007: 5).

Materiaali videopelitekstitysten analysointimedoin luomista varten otettiin Diaz-Cintasin ja Remaelin (2014) kirjasta *Audiovisual Translation: Subtitling*, joka käsittelee lingvististä tekstitysten analysointia. Tämä yhdistettiin Mangironin (2012) listaukseen videopelien tekstityskonventioista, minkä hän esittää artikkelissaan *Subtitling in game localisation: a descriptive study*. Diaz-Cintas ja Remael (2014) kohdistavat lingvistisen analyysin TV-, DVD- ja elokuvatekstitysten tutkimiseen, mutta metodi sopii myös videopelitekstityksille, sillä ne sisältävät yhtä lailla lingvististä materiaalia kuin muutkin mediat. Videopeleillä on omat ominaisuutensa, jotka vaikuttavat kääntämiseen, joten yhdistämällä Mangironin (2012) listaamat videopelitekstityksen konventiot lingvistiseen analyysiin pystytään yhdistämään videopelikäntämisen keskeisimmät tekijät.

Diaz-Cintasin ja Remaelin (2014) tekstitysten lingvistiseen analysointitapaan kuuluu kolme pääkategoriaa, jotka ovat tekstin vähentäminen (*text reduction*), lingvistinen koheesio ja koherenssi tekstityksessä (*linguistic cohesion and coherence in subtitling*) sekä segmentointi ja tekstitysrivin vaiho (*segmentation and line breaks*). Tekstin vähentämisellä on kaksi alakategoriaa, jotka ovat tiivistäminen ja uudelleenmuotoilu (*condensation and reformulation*) ja poistot (*omissions*). Edellämainittuja kategorioita käsitellään sekä sanatasolla, että lause- ja virketasolla. Segmentoinnilla ja tekstitysrivin vaihdolla on myös kolme alakategoriaa, jotka ovat rivinvaihdot tekstityksen sisällä (*line breaks within subtitles*), rivinvaihdot tekstitysten välillä (*line breaks across subtitles*) sekä retorinen segmentointi (*rhetorical segmentation*) (Diaz-Cintas & Remael 2014: 151-153.)

Mangironin (2012: 48-51) videopelien tekstityskonventioiden listaukseen kuuluu viisi kategoriaa: tekstitysten pituus ja kesto (*subtitle length and duration*), fontti: koko, tyyppi, väri, tausta (*font: size, type, colour, background*), hahmontunnistus (*character identification*), ääniefektit ja tunnetilat (*sound effects and emotions*) sekä vähentäminen ja segmentointi (*reduction and segmentation*).

Diaz-Cintasin ja Remaelin (2014) tekstitysten lingvistisen analysointitavan ensimmäinen kategoria ”tekstin vähentäminen” on keskeisin tekstittämisstrategia. Alkuperäistä viestiä on käytännössä aina lyhennettävä tekstityksissä, ja muun audiovisuaalisen materiaalin oletetaan tukevan viestin välittämistä katsojalle. Koheesio ja koherenssi ovat tekstittämisen sisäisiä piirteitä, joihin tekstittäjän täytyy kiinnittää huomiota muokatessaan alkuperäistä viestiä tekstitykseksi. Tekstitysten tulee olla

sujuvaa tekstiä, joka ei nojaa pelkästään audiovisuaaliseen materiaaliin viestin välittämisessä, vaan itse tekstitys on myös selkeää luettavaa (Diaz-Cintas & Remael 2014: 171.) Segmentointi ja rivinvaihdot jakavat tekstityksiä, ja tekstittäjän tulisi tehdä jaot niin, että teksti on helppolukuista. Segmentointi erottaa alkuperäisen dialogin osia toisistaan ja jaottelee ne eri osiksi tekstityksissä. Rivinvaihdot joko jakavat tekstin kahden tekstitysrivin välillä samassa ruudussa, tai jakavat tekstityksen useammalle riville eri ruutujen välille (Diaz-Cintas & Remael 2014: 172.) Segmentointi ja rivinvaihdot ovat yleensä pelitekstityksissä toissijaisessa asemassa, sillä yleinen trendi alalla on olla käyttämättä segmentointia ja rivinvaihtoja johdonmukaisesti.

Mangironin (2012: 48-51) listaamat videopelitekstittämisen konventiot käsittävät viisi keskeisintä videopelitekstittämisen tapaa. Tekstitysten kesto ja pituus yleensä poikkeavat videopelitekstityksissä muusta mediasta, sillä pelien tekstitykset ovat yleensä merkkimäärältään pidempiä kuin esimerkiksi TV- ja DVD-tekstitykset, ja pysyvät ruudulla vaihtelevasti joko huomattavasti pidemmän tai lyhyemmän ajan. Joissain peleissä on myös mahdollista hypätä tekstitysten yli tai vaihdella tekstitysten nopeutta. Fontti: koko, tyyppi, väri ja tausta myös vaihtelevat suuresti eri pelien välillä. Joillain peleillä saattaa olla kokonaan oma fonttinsa tekstityksille, ja tekstitysten koko vaihtelee myös. Joidenkin pelien tekstitykset ovat värikoodattu puhujien mukaan. Peleillä on myös eri tapansa näyttää tekstitykset, esimerkiksi jotkut ovat puhekuplissa, kun osa on taas esitettyä suoraan pelin taustaa vasten, jolloin lukeminen voi vaikeutua erivärisiä taustoja vasten. Hahmontunnistus voi tapahtua pelien tekstityksissä esimerkiksi värikoodeilla, eli jokaisella hahmolla on tekstityksissä oma värinsä, tai hahmon kuva näkyy ikonina tekstitysten vieressä. Ääniefektit ja tunnetilat esitetään joskus tekstityksinä, mikä on ainoastaan videopeleille ominainen tekstittämistapa. Vähentäminen ja segmentaatio on videopelien tekstityksissä huomattavasti vähäisempää kuin muun median tekstityksissä, mikä on ollut trendinä videopeleissä jo pitkään. Videopelitekstitykset käyttävät kaiken tilan hyväkseen ja tekstitykset mukailevat yleensä suoraan intralingvistisiä alkuperäistekstityksiä, eikä interlingvistisiä tekstityksiä muokata juurikaan verrattuna alkuperäiseen (Mangironin 2012: 48-51.)

Edellämainitun teoriamateriaalin pohjalta luotiin malli videopelitekstitysten analysoimiseksi, mikä on esiteltyä Model 1 -mallissa. Malli esitellään käytännössä *Trine 2*:n tapaustutkimuksessa.

Trine 2 on suomalaisen peliyhtiö *Frozenbyten* videopeli, joka julkaistiin vuonna 2011. Pelissä ohjataan kolmea päähahmoa Amadeusta, Zoyaa ja Pontiusta. Pelissä edetään kulkemalla vasemmalta oikealle (sidescroller) ja sen genreiksi kuvaillaan toiminta, seikkailu, fantasia ja ongelmanratkaisu (Frozenbyte 2018.) Pelin määränpäänä on pelastaa Kuningaskunta sen vallanneilta peikoilta ja taikavoimista villiintyneeltä metsältä, minkä oli aiheuttanut Kuningatar Rosabel, joka oli huijannut kruunun siskoltaan Isabelilta (IGN 2012).

Tapaustutkimus *Trine 2*:sta tehtiin Frozenbyteltä saamieni materiaalien avulla. Sain Frozenbyten tukitiimiltä *Trine 2*:n tekstitystiedostot suomeksi ja englanniksi excel- ja PDF-muodossa, ja perustin tapaustutkimuksen näihin materiaaleihin. Otin materiaaleista analysoitavaksi tekstitettyä dialogia päähahmoilta, sekä kertojalta ja muilta tärkeiltä hahmoilta, kuten Isabelilta, Rosabelilta ja peikoilta. Valitsin analysoitavat tekstitykset itse etsimällä esimerkit tekstitystiedostoista, sillä tapaustutkimuksen tarkoitus on demonstroida analysointimetodin (Model 1) käyttöä. Valitsemalla esimerkit itse pystyin kontrolloimaan esimerkkien edustavuutta, sillä tarkoitus oli löytää sopivat esimerkit kuvastamaan analysointimetodin käyttöä.

Tapaustutkimuksessa analysoitiin 32:a tekstitysriviä ja yhtä 17 rivin pituista dialogijaksoa, sekä kuutta erillistä kuvakaappausta pelin tekstityksistä. Jokaista analysointimetodin kohtaa vastaavaa esimerkkiä aineistosta ei löytynyt, eikä ole myöskään oletettavaa, että kaikkia kategorioita vastaavia esimerkkejä olisi aineistosta löydettävissä. Analyysiin ei siis lukeutunut seuraavia kohtia lingvistisen analyysin tekstin vähentämisen kategoriasta: kolme tiivistämisen ja uudelleenmuotoilun kohtaa sanatasolla (*simplifying verbal periphrases, changing word classes, short forms and contractions*), sekä kaksi lause- ja virketasolla (*turning direct speech into indirect speech, manipulation of theme and rheme*). Kaikille muille lingvistisen analyysin kategorioille löytyi siis kuvaavat esimerkit, mikä on mielestäni sopiva määrä analysointimetodin käytön havainnollistamiselle, ja todistaa myös lingvistisen analysointiaspektin toimivuuden. Videopeliominaisuuksien kaikille viidelle kategorialle löytyi pelistä ja tekstityksistä havainnollistavia esimerkkejä, mikä osoitti videopeliaspektin aiheellisuuden tekstitysten analysoinnissa. Tapaustutkimus *Trine 2*:n tekstityksistä osoittautui edustavaksi esimerkiksi tutkimuksesta, jota kääntämisen tutkimuksessa voitaisiin toteuttaa tulevaisuudessa.

Tapaustutkimus on mielestäni onnistunut, sillä sen avulla pystyttiin analysoimaan *Trine 2* -pelin tekstityksiä monipuolisesti ja analyysi tuotti paljon materiaalia tutkittavaksi. Analysointimetodia voisikin siis käyttää jatkossa eri videopelien tekstitysten analysointiin, ja materiaalia voitaisiin käyttää kääntämisen tutkimuksessa. Omaa tutkimustani rajoitti tutkielman mittakaava, minkä takia laajempi aiheen käsittely ei ollut mahdollista. Tutkielmassa käytettiin myös jo olemassa olevia materiaaleja Diaz-Cintasin ja Remaelin (2014) ja Mangironin (2012) analysointimeteista, sillä kokonaan uuden metodin luominen ei olisi ollut tämän tutkielman mittakaavalla mahdollista. Tutkimusta voisikin jatkaa tulevaisuudessa kehittämällä metodia muidenkin tutkimusten pohjalta, sekä keskittymällä laajemmin videopelien tutkimiseen, sillä ”perinteisestä” tekstittämisestä on jo varsin paljon materiaalia.

Videopeliteollisuus on kasvanut jo vuosia ja valtavia määriä pelejä on käännetty eri kielille, mutta kääntämisen tutkimus ei ole vielä ottanut videopelejä laajasti huomioon tutkimusmateriaalina. Tarkoitukseni olikin omalla tutkielmallani luoda käännösalaan hyödyttävä analysointimethodi videopelien tutkimista varten. Tutkielma toimii mielestäni parhaiten perustana uudelle tutkimusaiheelle, joka voisi lähteä kasvamaan tekemästäni aloituksesta.