The study outlines a number of problems faced by the translator when translating video games from the English language into the Ukrainian language. The demand for entertainment software is growing, and at the same time, it is encouraging video game creators to translate more of their products. However, in order to achieve a high level of popularization, the nature of multimedia interactive entertainment software products requires special translation, i.e. localization. Localization of video games is a complex process that is not sufficiently researched to date. The article attempts to determine the nature of the difficulties faced by the translator, such as the choice of translation strategies, the translation of cultural realities, the translation of the comic, and others. Attention is focused on the fact that semantic errors are often made during localization, which in their turn are divided into gross distortion of the original content, inaccuracy and ambiguity, and linguistic errors, among which lexical, grammatical, stylistic, spelling and punctuation errors can be singled out. We conclude that in order to achieve the adequacy of the translation, it is necessary to apply skillfully a number of translation transformations, namely transliteration, transcription, loaning (when translating proper names, names of objects, phenomena, events, localities), as well as search for effective approaches to the adaptation of various cultural aspects and historical features, during which transcreation (creative translation) turns out to be apt.

Keywords: computer video game, translation, localization, translation transformation, translation strategy.
Introduction. With the growth of the market share of interactive entertainment, the need for translation and localization of computer games in the Ukrainian language is also growing. The aim of the article is to study of the difficulties of translating various types of game discourse texts. The issue of approaches to effective translation of various aspects of video games is being actively explored. Among the scientific works devoted to this issue, we find the works of the following authors: M. A. Bernal-Merino [1], A. F. Costales [3], H. M. Chandler [2], M. O’Hagan [6], C. Mangiron [5], A. Pym [7] and others.

In any video game there are texts which contribute to the communication between the player and the game universe. These are instructions, dialogues and descriptions. They are made in different genres and styles [1, p. 23], which adds a special charm and colouring to each game, the purpose of which is to make a certain impression on the recipient. Nevertheless, the text base remains one of the main components of the game play.

The interactivity of the game becomes especially relevant when it is considered from the perspective of translation, since a large part of the communication between the players and the games themselves is provided by language, both in text and audio formats, as well as in video format. Therefore, to allow such improvisation, the game engine must have a significant amount of linguistic flexibility. Video game programming must take into account syntactic and morphological rules in order to express correctly the dialogue between the game and the players. In some games, players can choose the gender, race or profession of their character, and this information must be seamlessly integrated into the virtual world.

In its turn, localization is also the reproduction of the text in the original language in the translated language, but only with a small correction: localization requires adaptation of the text, in the particular case, for the player [1, p. 124]. For instance, physical quantities, names, proper names, nicknames and addresses need adaptation:

a) at the request of the game developer;
b) at the request of the translation language;
c) at the request of the player [3, p. 398].
**Presentation of the main material of the study.** According to M. A. Bernal-Merino, computer games are usually accompanied by texts that can be roughly divided into three types: instructions, dialogues and descriptions, which are quite diverse, informative and rich in details that indicate the features of the game universe. Dialogues help the story of the game to develop, descriptions make the player immerse deeper into the game world, and instructions do not allow the player to get lost and orient him throughout the game story. Each of these types of texts has certain features and characteristics that can cause difficulties in the translation process, and to which special attention must be paid [1, p. 23].

In his groundbreaking monograph, H. Chandler points out that video game localization involves not only text translation but also other aspects, including graphic adaptation, as well as compliance with legal norms and requirements of the target market [2, p. 124-125].

However, such researchers as M. O’Hagan and C. Manrigon argue about whether localization includes translation, as it is generally considered in translation studies, or, on the contrary, translation is a broader concept that includes localization. As a result, they choose the term “game localization”, which is synonymous to the term “video game translation” when it comes to text operations. Taking a reductionist approach, A. Ranford also believes that this term is relevant, since video games are a product fully adapted to the needs of users, and not a form of translation work [5, p. 52].

Since, in the process of localization of video games the translator is dealing with a multimedia product, this creates certain difficulties, such as high-quality reproduction of dialogue in written form for subtitles and pop-up dialogues, lip syncing during dubbing, space and time limitations for subtitles, number of characters in subtitles, user interface limitations, etc.

The following types of video game texts are distinguished:

1. **Instruction.** Although it always has an interesting and creative writing style that is part advertorial and part literary, most of the text is usually filled with didactic material with instructions to follow in order to fully enjoy the game. It also contains technical texts about the relevant software features for running the game application. In addition, players will always find a legal one information that
informs users about the rights and obligations associated with the terms of purchasing an entertainment software product.

2. **Text on the packaging.** Like the instruction, this text is a mixture of different text types. Its difference is that the space provided is limited by small sizes, images, logos and legal labeling requirements. The text on the packaging combines attractive advertising texts with brief technical information and legal notices.

3. **“Readme” file.** This short file is probably the last file created in the development process. It is used to inform users of all recent adjustments and how to ensure the smooth operation of the product, as well as to correct errors in the operation of the product and errors in printed materials. In general, this is a technical text.

4. **The official site.** The official site consists of promotional text, but also contains some technical details. Websites typically include product previews, reviews, customer support, and more.

5. **Dialogues for dubbing.** This is a written text that should sound like spoken language. Written scenarios are usually presented in tables. There is a separate sound file for each remark.

6. **Dialogues for subtitles.** This is the oral text that should be presented in written form. In addition, translators may encounter the fact that not all languages have the same requirements for writing subtitles. Translators often have to use techniques used, e.g. when translating comics to reproduce certain aspects, such as speakers’ accents.

7. **User interface.** Information in the menu, pop-ups and hints are extremely important, and redesigning them is not always the best option, so translators should consider the number of characters of the source text. Similar to software localization, video games can contain very detailed, crowded menu options to control various features, such as difficulty level, graphics display choices, computer mouse sensitivity, or feedback.

8. **Graphics and text.** A multi-layer graphic format is often used. One of the layers might contain graphics from a video game, while other layers make for titles, age restrictions, etc [1].
It is the player who is the target audience of the localization, and it is necessary to take into account that by losing the nuance of meaning in the translation of the name of the place or the name of the character, the localizer can affect the player’s perception of the game universe, because, most likely, they are pragmatically saturated and aim to make a certain impression on the recipient.

It should also be noted that in the process of translation, it is worth paying attention to the technical components of localization. These include various tags and other notations that are often used by developers. It is strictly forbidden to change them, as this may lead to incorrect display of text on the screen during the game, distortion of information or its loss [1, p. 194].

Translation or localization of a computer game is not only the translation of a text content but also the adaptation of game content and software to national requirements and even legal norms of the target country [3, p. 392].

Subtitling and dubbing have their own characteristics, as a result of which the approach to the translation of subtitles and to the translation of texts for further dubbing are significantly different. Each of the approaches has its strengths and weaknesses and its target audience.

In order to achieve optimal results, a modern professional translator must be excellent at computer and information technologies, experienced in research skills, know the current legislation in the field of production and use of audiovisual products, as well as a creative person [6, p. 87].

The most obvious peculiarity of computer game vocabulary is the presence of non-equivalent vocabulary. The examples in the context of the game are magical spells, creatures, names of places or people. Such vocabulary can also include terms, concepts and names created for a specific game. The non-equivalent lexis itself performs an important function of conveying the national flavor of the language. The translator is required to be in constant search of new transformations to convey the meaning on non-equivalents [4, p. 70].

In addition, another fundamental aspect of video game localization is that, unlike most other products, publishers plan to release all language versions worldwide at the same time. This usually means that the localization process has to start well before the
video game itself is finished if a decent level of quality is to be ensured. These factors add unprecedented complexity to all localization, due to the lack of definitive information during the translation process and the various socio-cultural and geopolitical legal issues that must be considered before the final video game is released in each country.

When translating dialogues and descriptions, inaccuracies often occur due to the lack of context in the translator, due to which the most frequent is a pragmatically non-equivalent translation and the information function of adequacy is violated. In this regard, there is no sufficient communicative effect between the player and the game, which was embedded by the developer in the English text. This entails the impossibility of completing game tasks and misunderstanding of the game world.

A. F. Costales identifies seven main strategies of translation of video games:
a) domestication and foreignization, which involve removing in the localized game as many elements of the national flavor of the original version as possible, leveling them or replacing them elements of the target culture and, accordingly, maximum preservation of these elements in order to convey the atmosphere of the original culture in the target country; b) non-translation, i.e. leaving some basic names, terms, place names unchanged; c) transcreation – making corrections to the source text in order to cause a certain emotional effect in the recipient; d) literal translation, when there is a capital letter in the text the number of technical words and specific terminology related to the relevant field of professional activity; e) loyalty, i.e. preservation of the idea of the original source – a film, book or comic; f) loss of content and compensation – partial or complete loss of elements of the original source and their replacement with functional equivalents, which makes it possible to compensate for the loss of content or main idea; g) censorship – removal or replacement of culturally unacceptable elements. It is noteworthy that when applying even the most optimal strategy, translation errors still occur both at the level responsible for the language and national standards, and at the level that translates the text in the programme interface into the target language [3, p. 399].

The problem of high-quality translation of a computer game requires a complex interdisciplinary approach and includes, in addition to the translation of text modules
directly related to the game plot, the translation of the user interface, instructions, software and hardware manuals, readme files, technical and advertising information, regulatory documents of official sites of computer games [8, p. 61].

**Conclusions.** Video games are usually accompanied by texts that can be roughly divided into three types: instructions, dialogues and descriptions, which are quite diverse, informative and rich in details that indicate the features of the game universe. Each of these types of texts has certain features and characteristics that can cause difficulties during the translation process. The technical features of localization are no less important than the text itself, since the game, using metadata, automatically substitutes the necessary information during the game. It is of great importance for the translator to have thorough background knowledge in areas related to the subject of video games.

Semantic errors are often made during localization, which in turn are divided into gross distortion of the original content, inaccuracy and ambiguity, and linguistic errors, among which lexical, grammatical, stylistic, spelling and punctuation errors can be singled out.

We conclude that in order to achieve the adequacy of the translation, it is necessary to skillfully apply a number of translation transformations, namely transliteration, transcription, loaning (when translating proper names, names of objects, phenomena, events, localities), as well as search for effective approaches to the adaptation of various cultural aspects and historical features, during which transcreation (creative translation) turns out to be apt.

When solving video game translation problems, it is important to understand the context of the game, cultural features, to be proficient in English and Ukrainian languages, to have experience in applying grammatical, lexical and stylistic translation transformations, and to master a creative approach.

**References**


