

# Translation and Localization of Video Games: An Analysis of Uncharted 4 in Turkish

## *Video Oyunlarının Çevirisi ve Yerelleştirilmesi: Uncharted 4'ün Türkçesinin Bir Analizi*

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### ABSTRACT

The aim of this study is to assist game designers, game producers, and video game translators with translation procedures and open doors for future research in the field by offering comparative research following a descriptive method. Globalization and technological advancements have grown academic interest, as well as video game and localization sectors, and understanding the video game translation process is crucial.

This study compares the original English subtitles of the video game Uncharted 4 with the professionally adapted Turkish subtitles. Each sentence in Uncharted 4 was coded, and 67 dialogue lines were picked from a wide range of lines that the three coders thought were notable and would fit well within the scope of the study. The coders re-examined the game's 67 lines in order to achieve an agreement on the suggested lines and the translation approach employed in the dialogue.

The video game Uncharted 4 was chosen due to the coders' contextual awareness of the game series, its global success, and its appeal in the Turkish market as a result of its Turkish version. The translation professionals' perspectives as coders on the analysis aims to provide additional support for findings and suggestions. The main variables of the study are Domestication and Foreignization, Transcreation, Keeping the Original Language, Literal Translation, Remaining Loyal to the Origin and Re-creating Meaning and Humor.

**Keywords:** Game localization, game translation, translation analysis, localization analysis, translation strategies

### ÖZ

Bu çalışmanın amacı oyun tasarımcılarına, oyun yapımcılarına ve video oyunu çevirmenlerine çeviri prosedürleri konusunda yardımcı olmayı ve betimleyici bir yöntem izleyen karşılaştırmalı araştırmalar sunarak bu alanda gelecekteki araştırmalara kapı açmayı amaçlamaktadır. Küreselleşme ve teknolojik gelişmeler,

video oyunu ve yerelleştirme endüstrilerinin yanı sıra akademik alandaki çalışmalara olan ilgiyi arttırmıştır. Dolayısıyla video oyunu çeviri sürecini anlamak kritik önem taşımaktadır.

Bu çalışma, Uncharted 4 video oyununun orijinal İngilizce altyazıları ile profesyonelce uyarlanmış Türkçe altyazıları karşılaştırmaktadır. Uncharted 4'teki her cümle kodlayıcılar tarafından kodlanmış ve geniş bir satır aralığından dikkate değer olduğu ve çalışma kapsamına uygun olduğunu görülmüş 67 diyalog satırı seçilmiştir. Seçilen 67 satır, kodlayıcılar tarafından incelenmiş ve diyaloglarda kullanılan çeviri yaklaşımı üzerinde bir anlaşmaya varmak için analiz edilmiştir.

Uncharted 4 video oyunu, kodlayıcıların oyun serisine yönelik bağlamsal farkındalığı, oyunun küresel başarısı ve Türkçe versiyonunun olması nedeniyle Türkiye pazarındaki çekiciliğinden dolayı bu çalışma için seçilmiştir. Çeviri uzmanlarının analize kodlayıcı olarak bakış açıları, bulgular ve öneriler için ek destek sağlamayı amaçlamaktadır. Araştırmanın temel değişkenleri, Yerelleştirme ve Yabancılaştırma, Transkreyasyon, Orijinal Dili Koruma, Literal Çeviri, Kökene Sadık Kalma, Anlam ve Mizahı Yeniden Yaratmadır.

**Anahtar Kelimeler:** Oyun yerelleştirmesi, oyun çevirisi, çeviri analizi, yerelleştirme analizi, çeviri yöntemleri

## INTRODUCTION

Globalization and technical advances have boosted the video game and localization businesses, as well as research interest. Because of technical advances, it is now simpler for game creators and publishers to reach players all over the globe. Games have decreased in size and can now be carried about in our pockets on our smartphones, tablets, and other advanced portable gaming devices, rather than being limited to PCs or consoles. These developments, however, have posed major difficulties for video game translators, and knowing the video game translation process is important for game creators, publishers, and academics. Numerous academics have investigated video games in the framework of translation studies (Bernal-Merino, 2006; 2007; 2009; Mangiron & O'Hagan, 2006; O'Hagan 2007; 2009), and this subject is presently regarded to be in its initial stages, with a specific focus on game studies (Costales, 2012).

Unfortunately, not everyone who can write can also translate, and not everyone who can translate can write. While video game localization includes a wide range of activities and specialists, the main activity is communication via language translation, and it is important to realize that the connection between these two processes is complex (Pym, 2004). The history of video game translation is littered with mistakes, many of which are funny but all of which are preventable, and this has a major impact on immersion. Many individuals with little linguistic knowledge continue to make incorrect assumptions regarding language transfer, partly because their reasoning is

fundamentally flawed and partly because dictionaries have a significant impact on foreign language acquisition, and when tested, it fails. To ensure that the game continues to entertain the player throughout the translation process, the translator must be creative and original.

For many, the most puzzling aspect is the difference between translation and localization. Localization is defined as the process of altering a product, a game, or a piece of software while taking cultural and linguistic differences into account to make the content more appropriate for the target culture and audience. Along with translation, the process of localization involves editing, proofreading, integration, regional adaptation, and quality assurance, whereas translation is the process of converting a text from one language to another while preserving the text's meaning in both languages. Translation and localization have distinct meanings in terms of the actions they perform and the scope of work they complete.

### **Video Game Translation**

From dot and line games to realistic 3D games with genuine human voices and real-time character captures by actors, the video game industry has evolved significantly. Story-driven games with complex storylines or dialogues have become increasingly popular, as have games with plenty of written and spoken content.

With increasing demand comes greater funding by game designers, publishers, and developers to reach as many gamers as possible (Costales, 2012, p. 2). Although early in the gaming industry, preconceptions had to be altered in almost every area of game development and publication to allow for non-national sales., These improvements are driven by market trends and consumer demand from abroad, even if discovered indirectly through the growth of international sales (Bernal-Merino, 2011, p. 12).

In the past, although video games were developed and consumed mostly in the United States and Japan, they did sometimes make their way to other countries in their original form. However, it wasn't until the mid-1990s that entertainment software companies started to investigate the potential of producing fully translated versions for other countries. This international venture has resulted in billions of dollars in revenues for the entertainment software sector (Bernal-Merino, 2006, p. 24). Subtitles were added to cut sequences and in-game animations, as well as menus and user

interfaces, improving the game's accessibility and entertainment value for a broader audience and successfully extending into national and global markets.

### **Video Game Localization**

The fact that video games are software-graded and include text and audio-visual components suggests that games are a combination of software and multimedia location. While the creativity and imagination of the translator are necessary to guarantee the game keeps the user entertained in the process of game localization, functionality first takes place in the software localization paradigm (Mangiron & O'Hagan, 2006, p.13).

A translated version of the game that is in the local tongue of the player and has cultural elements will be even more exciting and impressive, as users will get the feeling that the game was designed especially for them. Localization allows players to talk and immerse themselves in a realm of fantasy, in which they may participate in their own culture and language. When the players completely understand the language, the narrative or the rules and directions of the game will no longer be misunderstood. Bernal-Marino (2011) states that although certain games just need a simple translation of text, since the ideas explored and gameplay shown are likely to be common knowledge, there is no doubt that complete, improved localization is the aim of most game publishers, as it ensures customer pleasure and, therefore, revenue growth and brand strengthening (p. 17).

The localization process involves considerably more than just translating a game's text. It also involves content modification to suit the requirements of different areas and audiences. Therefore, the process of localization involves much more than merely translators and includes a broad range of professional tasks. The translators are expected to find a balance between linguistic accuracy, procedural effectiveness, and management discipline as a substantial contribution to the creation of working processes and flows, and to the overall quality of the localized game.

### **Language, Culture and Research**

Localization must serve a practical function in the target language that is as close to the original as feasible. However, game localization falls short of the criteria established for other goods, such as literary and scholarly publications. Consequently, numerous

players from all around the world often express their displeasure with localization errors and translation problems on official game forums and blogs. The emphasis here is on translation, which means delivering the same information. In other instances, the target language version is produced by altering the original content to appeal to the intended audience.

Linguistic context awareness is also critical while deciding which register to utilize in various parts of the game. If the receiver cannot identify whether a language is formal, casual, or gender specific, they may get incorrect information. Although proficiency in both languages is necessary for localization, it is also vital to be able to write in several styles and have a variety of translation abilities to localize them, depending on the text types associated with them (Mangiron, 2007, p. 3).

Newmark (1991) states that, although language is an essential but imperfect representation of culture, culture also plays a major role in text comprehension (p. 131). The translator's duty is therefore not just to convey an information structure; they must also mediate across various cultural components by relying on common human experience (Newmark, 1991, p. 74).

The emphasis on this intercultural communication activity has undeniably shifted away from simple cultural depiction: the emphasis is now on the product or service and the community that it serves, and localizers may not be required to maintain a particularly close link to the identity of the source culture that inspired it in the first place. Indeed, if the fundamental design of a video game does not preclude too specific cultural features, localizers are frequently encouraged to take a more balanced approach that favors solutions that are totally incorporated into the target culture. When translating video games, video game localizers strongly prefer domesticating procedures to foreignizing approaches (Venuti, 2017, p. 6).

The capacity to detect allusions and intertextual connections to other forms of global popular culture, such as comic books and cinema, is essential for translators working in this field. Jokes abound in games, with the aim of entertaining and pleasing the player as they play. Many of these jokes are based on linguistic deviance, typically in the form of puns that may be difficult to grasp literally. To be effective in the target language and culture, they must be modified (Mangiron & O'Hagan, 2006, p. 18).

Characters in video games often have a wide range of personality traits, with distinct expressions, regional speech patterns, and mannerisms that enhance the portrayal of their characters and differentiate them from one another. This is another aspect utilized in films and plays, but it is comparable to how the emphasis on speech is used in theater and cinema (Bernal-Merino, 2006, p. 34).

### **Commonly Used Translation Strategies in Game Localization**

Translation is a context-sensitive process affected by the translator's choices and perceptions. While adapting multimedia products, a translator must evaluate the characteristics and limits of the source text. A person playing the game in its original form should have the same experience as someone playing the game in its translated version. This statement, on the other hand, presents numerous issues.

The use of puns and witticisms in some video games may hinder the capacity to communicate the concept to a different audience, necessitating compensatory measures (Costales, 2012, p. 7). It doesn't matter if a translation is "true" or "false" for the purpose of video games; the ultimate objective is to meet the expectations of the target audience's users.

**Domestication and Foreignization:** *Assassin's Creed* games are a great example of a successful foreignization technique in video game translation since they effectively maintain the genuine atmosphere and taste of cultures in their target places. The storyline of the second and third games in the series makes significant use of local names, locations, and cultural and historical allusions (Costales, 2012). While looking at the second and third games in the series, which take place in towns and regions in Renaissance Italy, the narrative employs local names, locations, cultural and historical references.

Domestication techniques, however, are designed to bring the game closer to the target audience's culture. As an overarching approach for localization by the translators, the *Final Fantasy* games were translated using a domesticating method of creating an acceptable translation with the goal of making the game more acceptable to the target culture. This is achieved by idiomizing and colloquializing the target text first, then adapting jokes, sayings, and cultural references, and finally creating new cultural allusions and wordplay inside the target text itself. Each of these components adds to

the distinct and different taste of the translated version (Mangiron & O'Hagan, 2006, p. 20).

**Transcreation:** In video games, transcreation refers to the flexibility provided to translators to maintain the gaming experience in the target culture (Mangiron & O'Hagan, 2006, p. 15). Transcreation may be seen as a bridge method that can be employed and used at different points during the story of a title. As previously said, story-driven genres feature more complex and creative tales and include a larger quantity of resources, making transcreation more useful in the translation process.

**Keeping the Original Language:** The translator may employ a no-translation strategy at any point throughout the game. As part of a larger foreignization strategy, some names, phrases, places, or idioms may be omitted from translation. This method may include phrases and idioms from other languages, as well as quotes or swear words. However, this approach is not restricted to this. For example, if a character in an initially English game is Spanish, they may say "sí" instead of "yes" to express agreement, and the translator may retain the phrase as it is in the original version to preserve the experience.

**Literal Translation:** The literal translation approach is most commonly utilized in genres that do not have a sophisticated narrative or plot, such as racing games, sports games, or simulators. In these genres, literal translation appears to be a practical and acceptable option for retaining the gaming experience in the target language. Despite the fact that games like *Microsoft's Flight Simulator*, sports games like *Pro Evolution Soccer*, and racing games like *Need for Speed* feature accurate technical vocabulary and component names that are already in use throughout the world. As a result, these fields demand technological knowledge. Therefore, this does not imply that translating these games is easy, since expertise relevant to the many kinds of games and the topics they concentrate on is required (Dietz, 2007, p. 3).

**Remaining Loyal to the Origin:** There are many examples of games that are original inventions of studios, but there are also innumerable examples of games that are adaptations of comic books, novels, movies, or historical events. It is essential that both the game creators and the localization crew pay careful attention to the original source material while employing this technique to guarantee a good result. For example, watching or reading the original source material, playing previous games in the series, or researching the history of the period in which the game takes place.

**Re-creating Meaning and Humor:** Games are full of jokes designed to entertain and please the player; therefore, humor is a crucial component. Word play, linguistic anomalies, and puns are all used to create a variety of amusing jokes, many of which cannot be translated directly since they are derived from culturally established colloquial language. They must be culturally and linguistically appropriate for the target language and culture, or else meaning is lost, and rewriting is necessary to compensate for the loss of humor, even if this requires significant changes to the original work. If there is a partial or complete loss of meaning during translation, translators may resort to partial rewriting to produce functional counterparts (Di Marco, 2007, p. 6).

## AIM AND METHODOLOGY

This study aims to help provide comparative research to game designers, game creators and video game translators to assist with the translation procedures. This study will compare the original English language texts and the professionally localized Turkish language texts of the video game *Uncharted 4* and will include the recommendations for the lines as well as the translation strategy used.

### Aim

In comparison to other forms of translation, video game localization is a relatively new area, with only a small amount of research focusing on game translation and analysis of translated games available (Mangiron & O'Hagan, 2006; O'Hagan, 2007; 2009). The authors' positions as the head of an established university's Game Design program, an English Language and Literature bachelor's degree graduate, certified translator, and Game Design master's degree graduate, combined with the contributions of the translation expert, ensure that the comparative analysis is resourceful, as the analysis process has been repeated scholarly and recursively upon consensus. In the study, three coders double-coded examples from the 22 chapters of the game separately and then discussed the codes as a team. Coding discrepancies were resolved until a total agreement was achieved. The translated version of *Uncharted 4* (EN-TR) was analyzed using translation methods widely employed in video game localization, and includes comments, observations, and recommendations, which were also peer-evaluated by a translation specialist during the process.

This study uses a descriptive method rather than a quantitative approach to describe video game translation and localization. The variables of the research are the translation strategies described above, namely: “Domestication and Foreignization”, “Transcreation”, “Keeping the Original Language”, “Literal Translation”, “Remaining Loyal to the Origin”, and “Re-creating Meaning and Humor”. The following research questions are proposed in this regard:

RQ1: What are the most frequently used translation techniques in the localization of *Uncharted 4*?

RQ2: What are the main errors in relation to the frequently used translation techniques employed in the localization of *Uncharted 4*?

## Methodology

Throughout the next part of the study, lines were examined from the video game *Uncharted 4* that were particularly notable from the perspective of gamers and translators with experience in linguistics and with a good command of the English and Turkish languages. The video game *Uncharted 4* was chosen because of the contextual knowledge of the coders with regard to the game series and its success in the global market (Barker, 2017), as well as the Turkish market due to its Turkish localization. The examples were taken from simultaneous viewings of the English and Turkish gameplay videos by the authors. In order to create the sampling, each line from the 22 chapters of *Uncharted 4* was coded. A total of 67 dialogue lines, some lines being contextual information, were chosen from a variety of lines that the coders felt were problematic and would fit better within the scope of the study. Afterwards, the coders analyzed the 67 lines from the game in order to reach a consensus about the translation strategy used in the dialogue line. The comparative analysis of the game was possible by viewing simultaneous recordings of both the English and Turkish subtitled versions of *Uncharted 4*.

Each table listed below is organized by chapter and includes: the original line in the English version; the Turkish localized version; the translation appropriateness (to specify if the line is appropriate or inappropriate); the suggestion coded by the coders given in accordance with the translation strategies described above; and the translation method used for the suggestion in the line. The translation methods used are: Domestication and Foreignization, Transcreation, Keeping the Original Language, Literal Translation, Remaining Loyal to the Origin, and Re-creating Meaning and Humor, as

detailed above. Below the tables are the reviews of the coders, explaining why the line is problematic and their comments, supported by the use of the back translation (BT) method (translating the translated version back into the original language, if deemed necessary).

The translation specialists' opinions of the analysis give further support for the findings and recommendations upon reaching consensus. Keeping the close reading technique in mind, authors may have a biased perspective of the source material due to personal connections with the game series, and a detached eye would approach the recommendations and comments with a more natural approach. Close reading necessitates total immersion in the work's experience. Due to the very distinct concepts used by each author, details of the work may be opaque to the general reader. A dual technique of engaging the material as a gamer while simultaneously keeping a safe distance from it is required for the greatest outcomes. To obtain the necessary dataset of trustworthy, consistent, and thorough observations, the researcher employing the close reading approach must properly transition between these two stages (Bizzocchi et al., 2011, p. 291).

## FINDINGS

It is worth noting that the dialogue between characters is written in a colloquial style. The translators working on localization must pay close attention to this to ensure that the original text's meaning is preserved. Even if a completely different technique is employed, the basic meaning of the source text must be maintained for the target text to be properly adapted. The ages of the characters are also important; a child may speak differently than an adult in most instances, and an old person may repeat words common from earlier generations.

There are no black and white solutions when it comes to localization; the goal is to preserve the gaming experience, and it is critical to understand the game's history, previous games or editions from the series, cultural references, historical elements, or any other relevant media.

**Table 1:** Example Dialogue from Chapter 1

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
1.1	Young Nate:	Move it Sister.	<i>Git artık rahibe.</i>	Inappropriate	<i>Kıpırda artık Rahibe.</i>	<i>Re-creating Meaning and Humor</i>
*						
1.2	Young Nate:	Some Bible retreat.	<i>İncil okumasında.</i>	Appropriate	Comments below.	Transcreation
*						
1.3	Young Nate:	So, whatcha been up to?	<i>Peki sen neler yapıyorsun?</i>	Inappropriate	<i>Eee, peki senden naber?</i>	<i>Re-creating Meaning and Humor</i>
*						
1.4	Young Nate:	Hell yeah.	<i>Hazırım tabii.</i>	Inappropriate	<i>Kesinlikle!</i>	<i>Re-creating Meaning and Humor</i>

\*Translation Appropriateness

\*\*Translation Method

## Review

(1.1) “Move it!” is a colloquial phrase, meaning hurry up, be fast, move now. A more appropriate colloquial localization approach here would be the suggestion, which translates to “Move already Sister” and uses a colloquial approach.

(1.2) A Bible retreat is when a Christian takes time away from their normal life, which can vary, to connect with God, usually by prayer. Which makes it challenging to translate this into a different culture, as these things can also differ in different religions. Therefore, this approach is good.

(1.3) “Watcha” is a colloquial phrase. Our two characters are a child and a teenager at this part of the chapter. Thus, the translation is too literal and sharp for that part. So going with a more informal approach is better because it damages the feel of the experience.

(1.4) “Hell yeah” is a slang phrase. The translation does not give the same feeling at all.

## Comments

The coders agreed on the suggestions and comments for this chapter and specifically stated that on (1.4) the localized version is indeed too formal for the use of “watcha”.

**Table 2:** Example Dialogue from Chapter 2

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
2.1	Nate:	Yeah. This isn't sketchy at all.	<i>Evet. Gayet profesyonelce.</i>	Inappropriate	<i>Evet. Hiç de tehlikeli gözükmiüyor.</i>	Re-creating Meaning and Humor
*						
2.2	Vargas:	I'm sticking my neck out for you gringos...	<i>Siz gringolar için kellemi ortaya koydum.</i>	Inappropriate	<i>Siz gringolar için kellemi ortaya koyuyorum.</i>	Literal Translation
*						
2.3	Nate:	There we go, piece of cake.	<i>İşte böyle. Çok kolay bir iş.</i>	Inappropriate	<i>İşte böyle, çocuk oynacağı.</i>	Re-creating Meaning and Humor
*						
2.4	Sam:	I suppose I can live with that.	<i>Kabul edilebilir.</i>	Inappropriate	<i>Sanırım bununla yaşayabilirim.</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(2.1) There is no need for “very professional” there. In the game, Vargas is taking Nate to somewhere down through gates. It does not fit, ends up being confusing.

(2.2) *Gringo* literally means “foreigner” in Spanish and is used as a slang. Keeping the atmosphere intact and using the word as it is in the Turkish translation is great. A slight change in grammar makes the sentence much clearer.

(2.3) “Piece of cake” is a phrase in slang. We can use the Turkish slang meaning “child’s play”, which would fit better.

(2.4) Loss of humor is present. “Acceptable” just does not fit here.

## Comments

The coders agreed on (2.1) noting that the original translation does not fit into the context and that on (2.2), the no translation method usage of the slang “gringo” fits perfectly as well as on (2.3) and for (2.4), stating that they were puzzled by the translation.

**Table 3:** Example Dialogue from Chapter 3

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
3.1	Jameson:	Hey. By my watch you're down to a quarter tank. You wanna come up?	<i>Hey. Saatime göre tüpünde çeyrek hava kaldı. Çıkmak ister misin?</i>	Inappropriate	<i>Hey. Benim saatime göre çeyrek tüp oksijenin kaldı. Çıkmak ister misin?</i>	Re-creating Meaning and Humor
*						
3.2	Nate:	All cargo present and accounted for.	<i>Burası tamam, kargonun tümü hazır ve nazır.</i>		<i>Context</i>	
3.3		And with five minutes of oxygen to spare.	<i>Harcayacak sadece beş dakikalık oksijenim kaldı.</i>	Inappropriate	<i>Ve de fazladan beş dakikalık oksijenle.</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(3.1) Re-wording the sentence and adding oxygen instead of "air" makes it more understandable.

(3.3) Loss of humor is present here. Translation does not give the same feeling as it does in the English version.

## Comments

The coders agreed on all the suggestions, specifically stating that on (3.3), the loss of sarcasm and humor on the line is an important issue.

**Table 4:** Example Dialogue from Chapter 4

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
4.1	Elena:	Where are you?	<i>Nereye gittin?</i>	Appropriate	<i>Comments below.</i>	Re-creating Meaning and Humor
4.2	Nate:	I'm here... being stabbed with a fork.	<i>Buradayım... ve bana bir çatal baturdın.</i>	Inappropriate	<i>Buradayım... ve bir çatalla bıçaklanıyorum.</i>	Re-creating Meaning and Humor
*						
4.3	Nate:	But y'know, I managed to grab a few trinkets here and there.	<i>Ama yine de cebimize üç beş kolye falan attık yani.</i>	Inappropriate	<i>Ama yine de cebimize üç beş ıvır zıvır attık yani.</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(4.1) This fits well because the Turkish version says, “Where did you go?” as Nate gets lost in thoughts in the scene.

(4.2) “Being stabbed with a fork” has a more humorous tone than the Turkish version “and you stabbed me with a fork”.

(4.3) The translator decided to go with “necklaces” instead of trinkets. This is an acceptable approach but there is no reason to change it. We can just use a colloquial translation of “trinkets.”

## Comments

The coders agreed on the suggested lines.

**Table 5:** Example Dialogue from Chapter 5

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
5.1	Sam:	Just a bunch of high class, low-life criminals, all cleaned up for prom.	<i>Bir gurup üst tabaka, ayak takımı hırsız, balo için hazırlanıp gelmiş.</i>	Inappropriate	<i>Bir gurup birinci sınıf, ayak takımı suçlu, aklanıp paklanıp baloya gelmiş.</i>	Re-creating Meaning and Humor
*						
5.2	Sam:	Ooh, I wonder what they got tucked away in there?	<i>Kim bilir o depoya neler koymuşlardır?</i>	Inappropriate	<i>Ooo, kim bilir o depoda neler saklıdır?</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(5.1) The localized version causes a clash in meaning. The translators found better words and a more colloquial approach.

(5.2) There is a slight loss of humor here. Better wording fixes the problem.

## Comments

The coders agreed with the suggestions for this chapter stating that on (5.1), “üst tabaka” and “ayak takımı” do not fit for the same people, as they are opposites.

**Table 6:** Example Dialogue from Chapter 6

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
6.1	Sam:	You have drawings? What, are they up on the fridge or something?	<i>Çizimlerin mi var? Buzdolabına asılacak türden çizimler mi?</i>	Inappropriate	<i>Çizimlerin mi var? Evde buzdolabının üstüne falan mı asıyorsun onları?</i>	Re-creating Meaning and Humor
*						
6.2	Sam:	Jesus, you guys act like you've never spent time in prison.	<i>Hayret bir şey, sanki hiç hapishanede yatmadınız, ha.</i>	Appropriate	<i>Comments below.</i>	Re-creating Meaning and Humor
*						
6.3	Rafe:	I don't know how you scammed your way in here.	<i>Buraya ne hileler yaparak girdiğini bilmiyorum.</i>	Inappropriate	<i>Buraya ne dolaplar çevirerek girdiğini bilmiyorum.</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(6.1) Loss of humor is present here. The second sentence is sarcastic and funny, but the Turkish version does not have the same approach at all.

(6.2) I like the way that Turkish translation is even slightly more humorous than the English version without exaggerating.

(6.3) Better phrasal choice would sound better.

## Comments

The coders agreed on (6.1), stating that the suggestion was a better approach. They noted that the localized version of the line (6.2) was great and the suggestion for (6.3) was a more suitable approach as it sounded more natural.

**Table 7:** Example Dialogue from Chapter 7

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
7.1		All right, look...	<i>Tamam, dinle...</i>		Context	
7.2	Nate:	I'm still a little jetlagged.	<i>Uçak yolculuğu biraz tuttu da.</i>	Inappropriate	<i>Uçak yolculuğu biraz yordu da.</i>	Re-creating Meaning and Humor
*						
7.3	Nate:	The biggest pirate treasure of all time is within our grasp.	<i>Tüm zamanların en büyük korsan hazinesi şu an bizim avuçlarımızda.</i>	Appropriate	<i>Comments below.</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(7.2) Better word choice helps with humor. The Turkish version sounds slightly off.

(7.3) This is great phrasal translation for “within our grasp”. It keeps the meaning intact while having the same approach.

## Comments

For the line of (7.2), the coders noted that in Turkish, we do not say “travel made me sick”, thus when we look at the meaning of a sentence about this situation, we prefer to say, “the car made me sick” or “I have carsickness” and due to this, the localized version does not sound correct in Turkish.

**Table 8:** Example Dialogue from Chapter 8

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
8.1		Hey, smoke—	<i>Hey sigaracı...</i>		Context	
8.2	Nate:	Need your lighter over here.	<i>Bana çakmağın lazım.</i>		Context	
8.3	Sam:	You know, that hurts my feelings.	<i>Biliyor musun, hislerimi incitiyorsun.</i>	Inappropriate	<i>Biliyor musun, duygularımı incitiyorsun.</i>	Re-creating Meaning and Humor
8.4	Nate:	Not as much as it hurts your lungs.	<i>Sigaranın incittiğini kadar değil.</i>	Inappropriate	<i>Sigaranın ciğerlerini incittiği kadar değil.</i>	Re-creating Meaning and Humor
*						

8.5	Sam:	If this really is Tew's mark...	<i>Eğer bu gerçekten de Tew'dan kaldıysa...</i>	Inappropriate	<i>Bu gerçekten Tew'un nişanıysa...</i>	Re-creating Meaning and Humor
8.6		then that mean he's involved in this... how?	<i>Nasıl oldu da tüm bunlara karıştı peki?</i>	Context		

\*Translation Appropriateness

\*\*Translation Method

## Review

(8.3) Better word choice makes it sound more localized.

(8.4) Addition of "lungs" makes it clearer and keeps the humorous meaning intact.

(8.5) "If this really was left from Tew..." is the translation of the Turkish version. Why keep out the "mark"? Maintaining context can be easily implemented.

## Comments

The coders agreed that on (8.1) the word "tiryaki" would also be good here instead of "sigaracı" and that the word "eğer" can be kept in (8.6).

**Table 9:** Example Dialogue from Chapter 9

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
9.1	Nate:	Good thing we're jaded treasure hunters.	<i>Ama neyse ki biz bitkin hazine avcılarımız.</i>	Inappropriate	<i>Ama neyse ki biz bezgin hazine avcılarımız.</i>	Re-creating Meaning and Humor
*						
9.2	Sam:	That's another test down.	<i>Bir test daha tamamdır.</i>	Context		
9.3	Nate:	At this point, I'd rather take another death trap.	<i>Şu anda bir Ölüm tuzağı çıkmazsa iyi olur.</i>	Inappropriate	<i>Yani bunun yerine başka bir ölüm tuzağına bile razıyım şu an.</i>	Re-creating Meaning and Humor
*						
9.4	Nate:	Long story; short version is get us the hell out of here!	<i>Uzun hikaye, kıssadan hisse, bizi buradan götür!</i>	Inappropriate	<i>Uzun hikaye! Özet geçeyim; bizi buradan götür!</i>	Re-creating Meaning and Humor
*						
9.5	Sam:	Well, the map chamber completely caved in, so, you know...	<i>Şey, haritanın olduğu bölüm tamamen çökmüştü, yani yok.</i>	Inappropriate	<i>Şey, haritanın olduğu salon tamamen çöktü, yani... bilirsiniz işte.</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(9.1) Better word choice for “jaded” would fit much better.

(9.3) This line shows frustration with the test, that Nate would rather handle a death trap than a test like this. It is sarcastic. The Turkish version has a totally different meaning, “It better not be a death-trap now”.

(9.4) “Kıssadan hisse” is a saying that does have a similar meaning in Turkish, though it does not fit the colloquial style here.

(9.5) This line requires context knowledge. They do get a chance to see the map for a little while. The Turkish version says “...was caved in”.

## Comments

The coders noted that unclear translations and loss of humor and sarcasm are indeed an issue for most lines. Specifically suggesting that for (9.4), “kıssadan hisse” is not colloquial but that the line can also be translated as “Uzun hikaye. Uzun lafın kısısı; bizi buradan götür!”.

**Table 10:** Example Dialogue from Chapter 10

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
10.1	Nate:	The only road to the volcano is straight through them.	<i>Volkana giden tek yol oradan geçiyor.</i>	Inappropriate	<i>Yanardağa giden tek yol oradan geçiyor.</i>	Re-creating Meaning and Humor
*						
10.2	Sullivan:	Whenever you're done fondling poor Saint Dismas,	<i>Zavallı azizi mucıklamanız bittiğinde,</i>	Appropriate	<i>Comments below.</i>	Re-creating Meaning and Humor
10.3		I think you might want to come take a look at this.	<i>Belki gelip buna bir göz atmak istersiniz.</i>	Context		

\*Translation Appropriateness

\*\*Translation Method

## Review

(10.2) Using another word for volcano fits better as we do not really use “volkan” in everyday language. (10.3) Using “pinching” instead of “fondling” here adds to the fun of the line.

## Comments

For this chapter, the coders noted that for (10.2) the word “yanardağ” is a more common usage for volcano, but that both the localized version and the suggestion can be used.

**Table 11:** Example Dialogue from Chapter 11

ID	Speaker	Original	Translation	TA*	Suggestion	TM*
11.1	Nate:	Now what do you bet...?	<i>Bakalım ne var...?</i>	Inappropriate	<i>Bahse var mısın...?</i>	Re-creating Meaning and Humor
*						
11.2	Nate:	Man, Rafe really wants us out of the picture!	<i>Of, Rafe bizi yok etmeyi kafasına takmış!</i>	Inappropriate	<i>Of, Rafe bizden kurtulmayı cidden kafaya takmış!</i>	Re-creating Meaning and Humor
*						
11.3	Elena:	How's the Malaysia job going, Nate?	<i>Malezya işin nasıl gidiyor, Nate?</i>	Inappropriate	<i>Malezya işi nasıl gidiyor Nate?</i>	Literal Translation
11.4		Seems like you're a hair off course.	<i>Anladığım kadarıyla yolunu kaybetmişsin.</i>	Inappropriate	<i>Anladığım kadarıyla birazcık yoldan sapmışsın.</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(11.1) The context here is that Nate says this line before something big happens. Keeping that slightly humorous excitement in the Turkish version is important.

(11.2) This sentence is very colloquial and uses a phrase that is challenging to implement into Turkish. Though using “getting rid of” instead of “eliminate” fits better.

(11.3) Changing “the Malaysia job” to “your Malaysia job” is not needed.

(11.4) Sarcasm factor in the English version does not transfer into the Turkish version.

## Comments

The coders commented that the suggestion for (11.1) is more natural and that for (11.2), there is no need to change the line. For (11.4) the coders noted that “yoldan sapmak” can have several meanings, thus it should be used carefully with contextual knowledge.

**Table 12:** Example Dialogue from Chapter 12

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
12.1	Sam:	So, maybe Libertalia is more of a small beachside shack...	<i>Şey, ister misin Libertalia küçük bir sahil kulübesi çıksın?</i>	Appropriate	<i>Comments below.</i>	Re-creating Meaning and Humor
*						
12.2	Sam:	Well, I guess Avery's builders clearly didn't take hundreds of years of erosion into account.	<i>Ah. Avery'nin inşaatçıları belli ki yüzlerce yıllık erozyonu hesaba katmamış.</i>	Inappropriate	<i>Yani... belli ki Avery'nin ustaları yüzlerce yıllık erozyonu hesaba katmamışlar.</i>	Re-creating Meaning and Humor
12.3	Nate:	Clearly.	<i>Aynen.</i>	Inappropriate	<i>Belli ki.</i>	Re-creating Meaning and Humor
*						
12.4	Nate:	The glamorous life of a treasure hunter.	<i>Bir hazine avcısının cazip yaşamı.</i>	Inappropriate	<i>Bir hazine avcısının göz kamaştırıcı hayatı.</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(12.1) This sentence recreation is great and keeps humor intact, even adding to it while also keeping the colloquial approach.

(12.2) Using a different word here for “builders” fits better to the context.

(12.3) This line is slightly sarcastic, though Turkish version is just very straight forward.

(12.4) We shouldn't change “glamorous” here. It is sarcastic and humorous. The localized version does not have the same sense.

## Comments

The coders agreed with all the suggestions and comments for this chapter.

**Table 13:** Example Dialogue from Chapter 13

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
13.1	Sam:	You want to know what we're doing here?	<i>Burada ne yaptığımızı söyleyeyim mi?</i>	Inappropriate	<i>Burada ne yaptığımızı mı bilmek istiyorsun?</i>	Literal Translation
13.2		We are buying my life back.	<i>Hayatımı kurtarmaya çalışıyoruz.</i>	Inappropriate	<i>Hayatımı geri satın alıyoruz.</i>	Literal Translation

\*Translation Appropriateness

\*\*Translation Method

## Review

(13.1) There is no need to change the sentence here.

(13.2) While we are indeed trying to save Sam's life, the wider context reveals that the way to do this is to reach Henry Avery's treasure to make the payment. Therefore, the sentence should remain the same; changing it breaks the meaning.

## Comments

The coders agreed with the suggestions for this chapter.

**Table 14:** Example Dialogue from Chapter 14

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
14.1	Sam:	Is that thing steady?	<i>O şey sabit mi?</i>	Inappropriate	<i>O şey sağlam mı?</i>	Re-creating Meaning and Humor
14.2	Nate:	Steady as anything else around here.	<i>Etraftakiler ne kadarsa öyle işte.</i>	Inappropriate	<i>Etraftakiler ne kadar sağlamsa o kadar işte.</i>	Re-creating Meaning and Humor
14.3	Sam:	Oh, okay. So... no.	<i>Tamam. O zaman... Olmaz.</i>	Inappropriate	<i>Ha, tamam. Yani... değil.</i>	Re-creating Meaning and Humor
*						
14.4	Sam:	Not residential, though. What do you think? Some kind of administration building?	<i>Ama konaklama yeri değil. Ne diyorsun? Sence bir idare dairesi falan mı?</i>	Inappropriate	<i>Konut değil ama. Ne diyorsun? Sence bir idare binası falan mı?</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(14.1) Wider context shows that “that thing” is something they will jump over. Using “sabit” there adds a slightly off meaning. Using “sağlam” instead which is steady/durable/sturdy makes it better.

(14.2) The Turkish version does not have “steady”. There is no reason to not include it.

(14.3) The literal translation here is a wrong approach. Because the “no” at the end completely changes the meaning.

(14.4) The Turkish translation sounds off here. “Konaklama yeri” sounds like a stopover on a highway. The translation of the “administration building” sounds off as well.

## Comments

The coders noted that the removal of “no” in (14.3) indeed damage the context, also commenting that for (14.4) “yönetim binası” instead of “idare binası” can similarly be used.

**Table 15:** Example Dialogue from Chapter 15

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
15.1	Nadine:	Are you always this clever?	<i>Hep böyle akıllı mısınız?</i>		Context	
15.2	Nate:	I have my moments.	<i>Yani, arada bir.</i>	Inappropriate	<i>Yani, fena sayılmam işte.</i>	Re-creating Meaning and Humor
*						
15.3	Nadine:	Trust a Drake? Hm.	<i>Size güvenmek mi? Hm.</i>	Inappropriate	<i>Bir Drake'e güvenmek mi? Hm.</i>	Re-creating Meaning and Humor
15.4		I'm not falling for that again.	<i>Bir daha aynı hataya düşmem.</i>		Context	
*						
15.5		Hey look, look, Nate, if it's any consolation, he duped me too.	<i>Hey dinle, dinle, Nate, teselli olacaksa, beni de işletti.</i>	Inappropriate	<i>Hey, dinle, dinle, Nate, eğer seni teselli edecekse, beni de oyuna getirdi.</i>	Re-creating Meaning and Humor
15.6	Rafe:	He pulled a Houdini on me. He brought you...	<i>Bana numara çekti. İşin içine</i>	Inappropriate	<i>Birden sırta kadem bastı. İşin içine seni...</i>	Transcreation
15.7		and that old man back into the mix.	<i>seni ve ihtiyarı karıştırdı.</i>	Inappropriate	<i>ve o ihtiyarı karıştırdı.</i>	Literal Translation

\*Translation Appropriateness

\*\*Translation Method

## Review

(15.2) There is a big loss of humor here.

(15.3) Nadine says this line with a derogatory, sarcastic tone. Emphasizing “Drake” there is important.

(15.5) Better wording fits better into the language.

(15.6) “To pull a Houdini” is to vanish suddenly: it is an idiom. We can implement the translation into Turkish well enough with an idiom in the local language.

(15.7) Continuation of the sentence.

## Comments

The coders agreed with all the suggestions in this chapter, noting that the suggestions are more appropriate and natural, that they sound better in the target language.

**Table 16:** Example Dialogue from Chapter 16

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
16.1	Young Nate:	Yeah... it's probably a knock off of some kind.	<i>Haklısın, herhalde bir imitasyondur.</i>	Inappropriate	<i>Ha, büyük ihtimalle bir çakma falandır.</i>	Re-creating Meaning and Humor
*						
16.2	Old Woman:	Of all her discoveries...	<i>Tüm keşifleri arasında...</i>	Context		
16.3		this would have been her crowning achievement.	<i>bu, onun en parlak başarısıydı.</i>	Inappropriate	<i>bu, onun en parlak başarısı olacaktı.</i>	Re-creating Meaning and Humor
*						
16.4	Young Nate:	Greatness from small beginnings.	<i>Büyüklik, küçük başlar.</i>	Inappropriate	<i>Büyüklik küçük başlangıçlardan gelir.</i>	Remaining Loyal to the Origin

\*Translation Appropriateness

\*\*Translation Method

## Review

(16.1) Again, in this chapter, our character is a child. A more colloquial approach from a child's perspective is much better.

(16.3)The translation weirdly changes the sentence into "this was her crowning achievement". However, the context is that Nate and Sam's mother died before she could pursue the lead.

(16.4)This line requires context and is important. Sic Parvis Magna is what Nate sees right before this line and translates into "So Great and Small". It is a quote from Sir Francis Drake. In the game, this quote is given as "Greatness from small beginnings". Additionally, in the first game of the series, the translation of this phrase is much different Turkish from this translation.

## Comments

The coders noted that for (16.4), the comments for this line are on point, that it is important to keep the previous material in mind, is important for the series, and thus should be kept as close as possible to the previous material.

**Table 17:** Example Dialogue from Chapter 17

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
17.1	Elena:	I didn't get the full tour... I was a little preoccupied with finding you.	<i>Tura katılmadım maalesef... Çünkü seni bulmakla uğraşıyordum.</i>	Inappropriate	<i>Tura katılmadım maalesef... Birazcık seni bulmakla meşguldüm.</i>	Re-creating Meaning and Humor
17.2	Nate:	Right...	<i>Evet...</i>	Inappropriate	<i>Doğru...</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(17.1) Elena here is sarcastic; the Turkish version does not portray the same sense of sarcasm.

(17.2) Different word choice fits better here and keeps the humor and meaning intact.

## Comments

The coders agreed with all the suggestions made for this chapter.

**Table 18: Example Dialogue from Chapter 18**

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
18.1	Elena:	I have to wonder if this was always the plan.	<i>Asıl plan başından beri bu muydu acaba?</i>	Inappropriate	<i>Asıl plan başından beri bu muydu diye düşünmeden edemiyorum.</i>	Re-creating Meaning and Humor
*						
18.2	Elena:	Just busting your chops.	<i>Sadece şaka yapıyorum.</i>	Appropriate	<i>Comments below.</i>	Transcreation
18.3	Nate:	Yeah, well the chops are plenty busted already. Thank you.	<i>Evet, zaten halimiz şaka gibi. Sağ ol.</i>	Appropriate	<i>Comments below.</i>	Transcreation

\*Translation Appropriateness

\*\*Translation Method

## Review

(18.1) The original sentence is mysterious and encourages the player to think, but the Turkish version is straightforward.

(18.2) This small conversation here in this and the next line are not direct translations. They keep the humor intact and are very creative. BT: "I am just joking."

(18.3) BT: "Yeah, we are already a joke. Thank you."

## Comments

The coders agreed on all the suggestions and comments made for this chapter.

**Table 19:** Example Dialogue from Chapter 19

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
19.3	Nate:	You realize, we are not even for everything I've ever pulled, all right?	<i>Bundan sonra aramızda ödeşecek şaka kalmadığımı farkındasın, öyle değil mi?</i>	Inappropriate	<i>Artık şimdiye kadar yaptığım her şey için ödeşmiş olduk, farkındasın değil mi?</i>	Re-creating Meaning and Humor
19.4		Yeah, like ever.	<i>Evet hem de hiç.</i>	Inappropriate	<i>Evet, hepsi için.</i>	Re-creating Meaning and Humor
19.5	Elena:	No.	<i>Hayır.</i>		Context	
19.6		Not by a long shot.	<i>Yanından bile geçemez.</i>	Appropriate	<i>Comments below.</i>	Re-creating Meaning and Humor

\*Translation Appropriateness

\*\*Translation Method

## Review

(19.3) "Everything I've ever pulled" has a broader meaning than "jokes," when we look at the context. It limits the meaning of that sentence.

(19.4) This line changed to fit the previous line better by keeping the humor intact.

(19.6) This translation is a great one, it is a phrase with the same meaning.

## Comments

The coders noted that for (19.3), in Turkish, you do not settle accounts with one another as a joke, you just pull a joke on somebody; thus, the suggestion is more suitable.

**Table 20:** Example Dialogue from Chapter 20

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
20.1	Sullivan:	Good to see you, kid.	Seni görmek güzel.	Inappropriate	Seni görmek güzel evlat.	Re-creating Meaning and Humor
20.2	Nate:	Yeah, right in the nick of time.	Evet, tam zamanında geldin.		Context	
20.3	Sullivan:	Yeah, well...	Evet, şey...		Context	

20.4		Got a little antsy waiting around to hear from you two.	İkinizden haber bekleyen sabırsız biri vardı.	Inappropriate	İkinizden bir ses gelene kadar sabırsızlandım işte.	Re-creating Meaning and Humor
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\*Translation Appropriateness

\*\*Translation Method

## Review

(20.1) There is no need to remove “kid”. This removes feeling from the line.

(20.4) This line has a different meaning than the original. “There was an antsy person waiting to hear from you two” is what it translates as.

## Comments

The coders agreed with all the suggestions made for this chapter.

**Table 21:** Example Dialogue from Chapter 21

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
21.8	Rafe:	Think about mercenaries, Nadine...	Bunlar paralı asker, Nadine,	Inappropriate	Paralı asker nedir bir düşün, Nadine,	Re-creating Meaning and Humor
21.9		their loyalty, it's bought...	sadakatleri satılıktır,	Context		
21.10		it's not earned.	yani kazanılmaz.	Inappropriate	kazanılmaz.	Re-creating Meaning and Humor
*						
21.11	Rafe:	Atta girl.	İşte bu.	Inappropriate	Aferin kızıma.	Transcreation

\*Translation Appropriateness

\*\*Translation Method

## Review

(21.1) The context is that the mercenaries that were working for Nadine switched sides simply because Rafe offered them better pay. This line is to make a sharp emphasis of that. However, the Turkish version softens this.

(21.2) Minor changes change the tone.

(21.3) This line belittles Nadine and she must comply even if she is very angry. This is an important thing for the context.

## Comments

The coders noted that for the line (21.8) both the localized version and the suggestion are acceptable.

**Table 22:** Example Dialogue from Chapter 22

ID	Speaker	Original	Translation	TA*	Suggestion	TM**
22.1	Rafe:	Now, why are you trying to instigate?	Aramızı karıştırmaya çalışma.	Inappropriate	Neden ortalığı karıştırmaya çalışıyorsun?	Re-creating Meaning and Humor
*						
22.2	Sullivan:	And no more late night phone calls about “one last time,” hm?	Ve bir daha gece yarısı “son kez” diye beni sakın aramaya kalkma.	Inappropriate	Ve bir daha gecenin bir yarısı “son kez” diye beni aramak yok, hm?	Re-creating Meaning and Humor
*						
22.3	Sullivan:	Don’t be a stranger.	Arayı açma.	Appropriate	<i>Comments below.</i>	Transcreation

\*Translation Appropriateness

\*\*Translation Method

## Review

(22.1) The translation means “Don’t try to instigate us”. However, there is no need to change the sentence structure in the Turkish version.

(22.2) Different word choices and sentence structure sound better in Turkish.

(22.3) This is a great way of using a colloquial expression.

## Comments

The coders agreed that for (22.1), the change in the localized version of this line changes the meaning, and thus the suggestion fits better. Further, that for (22.3), in order to give the emphasis, instead of “hm?”, we can also take the initiative and add “tamam mı?” at the end.

## DISCUSSIONS AND CONCLUSION

The distinction between translation and localization is confusing for many and is often understood incorrectly. Localization is described as the act of modifying a product, game, or piece of software to account for cultural and linguistic variations in order to make the content more suitable for the target culture and audience. Localization is the process of translating computer programs from one language to another. For example, software localization includes translating across languages while maintaining functionality. Localization entails editing, proofreading, integration, regional adaptation, and quality assurance in addition to translating. Translation, on the other hand, is the act of transforming a text from one language to another while keeping the sense of the text in both languages (Bernal-Merino, 2006; O'Hagan, 2007).

When it comes to game localization, maintaining the gaming experience is the objective. The game's dialogue will be easier to understand for players who don't speak a foreign language. Thus, translating without changing the game's structure will increase playability and sales for players who do not speak other languages (Mangiron & O'Hagan, 2006). This ensures that both the public and the game companies profit from the game.

Modern games are works of art that integrate video, music, and narrative techniques to create captivating stories in which users participate and play an active role in the story's development rather than simply watching it unfold (Costales, 2012, p.2). *Uncharted 4* is a great example of a captivating storyline. The *Uncharted* series is home to a protagonist who is known for his humorous approach to situations. The previous games in the series, as well as the fourth and last, all have followed the humorous and colloquial style. While there are lines not included in this study by the coders that were translated in accordance with the humorous approach and meaning, there are many issues arising from the lack of humor and meaning in the translation of it.

*Uncharted 4* suffers from a lack of humor & meaning in many places, as shown in this study of the game. While humor and puns in some video games makes it challenging to alter the message without losing meaning (Di Marco, 2007; Costales, 2012), this became a reoccurring problem in the translation (2.1, 4.2, 9.1, 12.4, 14.3) and can be improved. Humor is an important part of the game's characters, including the protagonist. Consequently, numerous problematic methods have been developed, which need additional consideration. Additional problems arise from the transmission of colloquial

language and grammatical usage; many sentences lose their essential meanings and tones as a result of the translation process. It goes without saying that transcreation and literal translation methods should be used whenever feasible, but they must be tonally accurate as well.

Prior to the development of the video game *The Lord of the Rings*, the team engaged in its production had to study Tolkien's work and pass a test about its content (Bernal, 2009). While the *Uncharted* series is not an adaptation from a literary work, as this is the fourth and final game in the series, there is previous material connected with the game and the knowledge of the prior work and story as well as the translated version is crucial. Nevertheless, there is an issue with one Latin phrase that is key to the series and to our protagonist Nathan Drake: "Sic parvis magna," which means "Greatness from small beginnings" (16.4). This statement and its meaning have been used in earlier games in the series. However, the sentence has been translated into Turkish in a very literal and harsh manner which unfortunately sounds very dull, which is a major flaw. Players of this game have most likely played the previous games in the series, which thus creates a problem for the flow of the game.

Occasionally, some dialogues or chapters stand out as being detached from previous ones, both in terms of style and tone, resulting in a sense of bewilderment. It's possible that this is related to having several editors working on the same localization project. There are two flashback chapters in the game, which allows us to take on the role of Nathan Drake when he was a child, alongside his brother when they were adolescents. This chapter includes dialogue that was appropriate for the characters' respective ages, but the translated version is literal and lacks the same feeling of the portrayal of the age difference (1.1, 1.3, 16.1, 16.1).

Additionally, there are numerous instances where excellent transcreation and phrasal choices are made that are appropriate for the humorous tone or situational approaches, such as the use of a unique colloquial approach to the term "fondling" for (10.3) or the rebuilt sentence that even adds to the humor by using a colloquial approach for (12.1, 18.2, 18.3).

Successful localization, on the other hand, must make use of language choices in order to create conversations that add to the further characterization of a character, or even the development of a whole world (Mangiron & O'Hagan, 2006; O'Hagan, 2007;

2009). In this regard, all of the points raised above are extremely important, and while translation is a context-sensitive process that is significantly influenced by the decisions and judgments made by translators and editors throughout the process, it is critical to maintain the consistency & feel of the original, and *Uncharted 4* suffers from these problems in the Turkish localized version. In the 67 lines coded and sampled throughout the analysis, 10 were found appropriate (%14.9) by the coders and 57 were found inappropriate (%85.1) with 49 of the lines suffering from loss of meaning and humor.

Ideally, a good translation should provide the best experience while still maintaining a very accurate depiction of the game's overall experience. Ensuring that translated dialog flows smoothly and isn't cluttered with odd phrases or mistakes that lead players to get distracted is a significant component of this effort. The purpose of this article was to investigate terminology and clarify concepts in order to aid future translation studies research with a descriptive and comparative approach. This article also opens the possibility of further in-depth textual analysis research to be conducted on *Uncharted 4*, supported by an in-depth interview with the company that localized the game and the previous games in the series. Further comparative research and analysis in the area, especially including not just one but several games, will be beneficial for both translation studies and game studies perspectives, as well as the improvement of the localization market in Turkey.

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