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The Witcher 3: Wild Hunt. The study of playability through the case of Slavic lore for immersion in English and Spanish editions of the game.

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Abstract

The video games industry is, undoubtedly, one of the most profitable industries. Each year, video game companies release hundreds of different titles, participating in the race for critical acclaim and fans' recognition. Video games are subject to a complex localisation process, allowing international players to fully benefit from their entertainment value, regardless of the language they speak.

Building on the concept of playability as the crucial measure of localisation quality, this thesis investigates how localisation affects playability, its key factors and their implication on playability itself. This research focuses on role-playing games (RPG) in which the narrative relies significantly on a given (authentic or fictional) (langua)culture. In this investigation, a handful of scenes from the Polish game *The Witcher 3: Wild Hunt* were selected to compare how the Slavic elements interplay in different languages. A selection of scenes was analysed in the Polish, English, and Spanish versions. Following the Grounded Theory Method, the scenes were analysed with the application of the theory containing concepts such as othering, self othering, going native, and languaculture. The theory was then compared with the players' experience of the game, displayed on international fora such as Reddit.com or the CD PROJEKT RED forum.

The results presented in this thesis show that the gamers' cultural immersion can be compared to the three steps of scientific fieldwork proposed by Malinowski and that it is achieved not only by the mentioned concepts but also by cultural connotations. Moreover, the study suggests that playability depends on gamers' participation and gamers' engagement. It also indicates that the informative and operative text types are used to create functional information; meanwhile, the expressive text category is being used to build the ambience of the game. The multidisciplinary approach and the results can be crucial in improving players' experience in localised games.

Declaration and statements

DECLARATION

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

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Date ....29/10/2021.........................

STATEMENT 1

This thesis is the result of my own investigations, except where otherwise stated.
Other sources are acknowledged by footnotes giving explicit references. A bibliography is appended.

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Acknowledgments

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Glossary of Terms and Abbreviations

AAA title – games with high development and marketing budget.

Easter Egg – a hidden message or feature that appears in a piece of software, a film, music, and other forms of information or entertainment. It is bonus content and often of humoristic nature.

Entity – elements of a virtual world such as characters, populating the virtual environment.

Fandom – a social structure and cultural practices created by the most passionately engaged consumers of mass media properties (Jenkins, 2010).

Fates – three sisters from the Greek mythology, weaving goddesses responsible for assigning destiny to individual mortals. Each of them had a specific task. *Clotho* (the Spinner) weaves a thread of human life, *Lachesis* (the Alloter) determines the destiny and *Atropos* (the Inflexible) cuts the thread, which means death.

Fyke – a type of a fishing net

Fyrd – historical, either an obligation of to military service or the military array of Anglo-Saxon England before the Conquest in 1066.

Game engine – a software – development environment allowing to create and build computer games.

GTM – Grounded Theory Method

Hypocorism – a pet name used to show affection or closeness

Karboszki – pagan ritual masks used during the ceremony of the Forefathers' Eve.

Kievan Rus – The first East Slavic state, existing from the late 9th century to the mid-13th century (Encyclopædia Britannica, 2016).

Kunai – a small knife used as a multi-functional weapon by ninja.

LC – languaculture

Lockit - a bundle of files containing the content of the translated game

MIES – Multimedia Interactive Entertainment Software

MOBA – Multiplayer Online Battle Arena

NPE – non-player controlled - entity

Omamori - A Japanese amulet sold in Buddhist temples and Shinto shrines (Jacobsen, 2015).

Open world – a game mechanics used in non-linear gameplays characterised by the lack of artificial barriers such as loading screens.

Parallel localisation approach – a localisation approach in which a primary target language is chosen and the rest of languages uses it as the original language.

Pivot translation – a translation strategy in which an intermediary language is used to translate between many other languages.

Slavic Native Faith (called also Rodnoviery) – a modern Pagan religion, based on the historical beliefs (theology and cosmology) of the Slavic tribes.

Speculative literature – an umbrella term meant to inclusively span the breadth of fantastic literature, encompassing literature ranging from hard science fiction to epic fantasy to ghost stories to horror to folk and fairy tales to slipstream to magical realism to modern myth-making (Speculative Literature Foundation, 2020).

Spinster – In the game is used in its archaic meaning as a woman practicing spinning as a regular form of occupation.

Rusalka, plural Rusalki – in Slavic mythology, the lake-dwelling soul of a child who died unbaptized or of a virgin who was drowned (whether accidentally or deliberately) (Kamoń, 2016).

Successive localisation approach – a localisation approach in which all languages are being translated one after another.

Tabletop Role-Playing Games – Similar to board games as they may include accessories such as figurines, dice (creating randomness), pen and paper etc. Players assume a particular character's identity and follow their characters' adventures in a fictional world. One of the players becomes a game master responsible for telling the story and creating a scenario of the game.

TW3 – The Witcher 3: Wild Hunt

Virtual Reality (VR) - An experience providing gamers with an immersive experiencing isolating them from the real world (Interaction Design Foundation, 2020).

Wycinanki – popular in Poland, Belarus and Ukraine folkloric art of papercutting.

XP – Experience Points

1. Introduction

1.1. The hidden potential of video games industry

Although often disregarded by academic research, the video games industry has a high economic impact on modern society. According to the market researcher Newzoo, it will grow from $159.3 billion in 2020 to over $200 billion in 2023. Newzoo estimates that there are currently about 2.3 billion gamers worldwide and that this number is about to grow even further (Wijman, 2020).

The enormous impact of the industry can be seen in significant contributions to the countries' economies and the number of jobs it offers. In the UK alone, in 2019, the video games industry contributed £3 billion to the country's economy, surpassing its 2016 record of £2.87 bn (Batchelor, 2020). Most of the positions offered by the industry can be divided into two categories: one related to the technical side of the games' development and the other related to the business itself. For the purpose of my research, I would like to focus on the translation profession, which belongs to the first of the two mentioned categories.

The video games industry is a global phenomenon in which each game has to undergo a process of localisation so that it can be released and sold in different international markets. According to Mangiron (2018, 123), localisation is "the process of adapting a game technically, linguistically and culturally to market and sell it in different territories." It is a complex process, involving not only the change of language but also changes in the cultural contents (e.g. colours or symbols) and functional ones (dates, numbers). In some cases, localised content might become recreated entirely to avoid any faux pas. Even though in high demand, localisation is a relatively new discipline as a field of study. Although a significant number of articles and monographs have been written on the subject, e.g. Esselink (1998, 2000) Pym

(2004), O'Hagan (2006), Maxwell (2011), Fernández Costales (2012), Esser et al. (2016), Mangiron (2018), (Bernal-Merino, 2020) due to its constant development, the discipline remains understudied. This specific type of translation offers new research possibilities as it merges different types of communication implemented in video games such as sound effects, soundtrack, dubbing, images, animations and text. In addition, localisation includes employing a particular system of signs and symbols, which is either created for the game's purposes or recycled from the already existing ones. Most of the authors present the reader with a descriptive study of video games localisation. The articles and monographs dealing with particular issues in the video games localisation industry examine techniques and strategies necessary for localising games as well as showing how different to any other translation field the role of the translator is. As was mentioned earlier, the domain is under constant development due to the progress of technology. Video games companies constantly develop new technological solutions, allowing gamers to immerse even more in the game. The new possibilities created by video games designers take the gaming experience to a whole new level. However, at the same time, they pose new challenges to the translators that need to localise the games.

In this research, I will focus on video games localisation. The game that I have chosen for the purpose of this project is *The Witcher 3: Wild Hunt* (*TW3*), belonging to The Witcher Franchise. The franchise, produced by the Polish video games studio publisher and distributor CD Projekt Red, consists of a trilogy of games with added expansions. Within a year from its release in 2015, the Polish production was critically acclaimed and gained over 251 prizes, which made it the most awarded game in the industry's history (Leack, 2016). By the end of 2017, *The Witcher 3: Wild Hunt* made it to the top of the best-seller lists, with over 33 million copies sold(Koronowski, 2018). Even President Barack Obama received a collector's edition of

CD Projekt Red's *The Witcher 2: Assassins of Kings* as a keepsake during his presidential visit to Poland. The game became a Polish trademark and created a vast retail ecosystem of computer games in Poland (Koronowski, 2018).

Many people associate *The Witcher's* success with the unique atmosphere of the game's universe (Bileta, 2019). Regardless of the cultural and historical mix used to design the game, a large part was inspired by Slavic folklore. The plot of the game is loosely based on Andrzej Sapkowski's series of fantasy novels of the same title. Published in the '90s, the books followed the adventures of a witcher called Geralt of Rivia. In Slavic mythology, a witcher (*Vědmák*) is a warlock or a male witch. The word *Vědmák* comes from the Proto-Slavic language, from the verb *vědět,* which means "to know" (*ведьма*, 2012: 176). In the oral tradition, a *Vědmák* was usually a character with abnormal abilities comparable to a witch; however, they were using predominantly white magic to help others. Sometimes they were responsible for bringing harm. They could do so in many ways, for example, by sending a disease or spoiling the crops (Валенцова, 2016: 31-33). In the book, however, the witcher is a paid, trained monster hunter who kills creatures with his sword and magic skills (Sapkowski, 2013: 1).

In his books, Andrzej Sapkowski, follows the traces of famous writers such as J.R.R. Tolkien, by recycling many of already existing fantasy motives. He also invents new languages (such as 'Common Speech' used by humans or 'the Elder Speech' used by elves), which are based on European languages (Italian, Swedish, Welsh and Irish) (Grenda, 2017). The author introduces different races like elves or dwarves and sets the story's plot in a continent similar to Europe[1]. What makes his work different from Western fantasy books is the use of Slavic

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[1] The continent is not named and is simply being referred to as the Continent.

mythology and culture. Even though in one interview he admitted that he was not aiming at creating a story that would praise Slavic folklore, no one can deny that there is a visible inspiration (Sapkowski, 1993). It seems that Sapkowski's timing could not have been better, as his books were published at a time when the Polish fantasy market was missing an original approach to the subject. Like everything else during the 1945-1989 period, the publishing market in Poland was affected by the communist regime. The first speculative fiction[2] books featured social realism, the prise of the communist regime and many futurological associations such as time and space travelling (Sokołowski, 2019). The majority of published books, including those written by the "father of Polish speculative fiction" (Stanisław Herman Lem), belonged to the science fiction genre. During the '70s, Poland was going through gradual political change (*Gomulka's thaw* also called *Polish October*), which resulted in more Western books and music being released. In the '80s, another big name appeared on the speculative fiction scene - Janusz Zajdel (Sokołowski, 2019). However, the fantasy genre in the current shape emerged in the '90s, together with the first of The Witcher stories. Although Sapkowski used the popular Western schemes, he also incorporated many Slavic elements, which made his story unique.

A similar situation took place in the video games market. During the '90s, Poland began to open up to the rest of the world, which meant that the Polish market was "flooded" with Western goods. As a result, some companies, such as CD Projekt Red, were importing Western games. Over time, more and more companies offered localisation services, which made the Western games more accessible for the Polish audience. The company decided to diversify its source of income by creating its own game. It became successful because, at the time, the

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[2] Speculative literature is an umbrella term "meant to inclusively span the breadth of fantastic literature, encompassing literature ranging from hard science fiction to epic fantasy to ghost stories to horror to folk and fairy tales to slipstream to magical realism to modern myth-making" (Speculative Literature Foundation, 2020).

market offered repetitive fabular options, and the public was looking for something new (Jayne, 2017g, 23:00). The CD Projekt Red owners acknowledged that they wanted to create a game based on this particular book, as they were passionate about it from the very beginning. Soon enough, they managed to convince the author to sell the copyrights (Jayne, 2017g, 22:00).

The Witcher 3: Wild Hunt is a single-player action role-playing game set in an open world. In role-playing games, the player undertakes the actions of the main character. *Open world* means that the user is able to explore the fantasy world freely. As opposed to linear gameplay, one is not confronted with a fixed set of challenges but can individually approach them in a preferred order (Muncy, 2015). The game is also based on moral choices; depending on a decision taken by a player, some of the options will no longer be available, and the game might finish differently. The plot focuses on a search for Cirrila (sometimes also called Ciri), the adoptive daughter of Geralt that went missing after escaping the Wild Hunt (a pursuit led by the ghostly hunters). The game's main goal is to find Geralt's daughter while completing several secondary missions that not only make the game more enjoyable and interesting, but also allow the player to experience the genuinely mythical Slavic world of *The Witcher*.

1.2. Video Games Industry – localisation in detail

As mentioned before, localisation is a complex process that involves several steps. Although localisation can be divided into three different approaches (successive, parallel and cascade), each of them contains the following aspects: translation, editing, proofreading, integration, regional adaptation and linguistic quality assurance (LQA) (Bondarenko, 2018). The elements such as translation, editing and proofreading are well-known processes, which do not require further explanation. On the other hand, integration, regional adaptation and

linguistic quality assurance are specific for the video games localisation, and that is why they ought to be clarified. Integration is a stage at which all translated materials are integrated in the game code. That may involve changes in the User Interface and User Experience Design as well as the necessary code tweaking. Regional adaptation is a process by which the cultural content of the game is adjusted to the particular requirements of the locale. This way, the producers avoid a situation where the game is taken off the market on legal (e.g., sexualising minors in the USA or Europe) or cultural (playing with religious themes in Korea) grounds. Finally, the LQA is a stage in which the game is being tested to check the quality of the game's translation and translation's integration. The following three illustrations present particular localisation approaches.
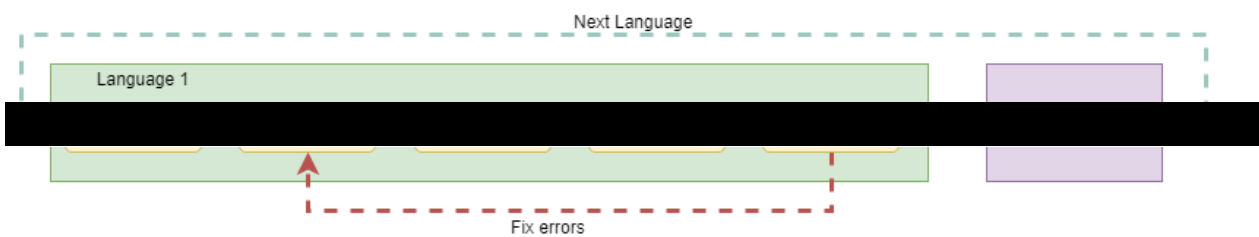
Figure 1. Successive approach in video games localisation (Bondarenko, 2018).

The first approach is called the successive approach, which is characterised by the languages being translated one after another. While the advantage of this process is its simplicity, the downside is the fact that it takes a long time to complete all of the language versions and therefore is suggested for the lockit not exceeding 10,000 words (Bondarenko, 2018).

The parallel approach, shown in the Figure 2, suggests tackling the localisation by translating the game's content from one primary language into many others. Once the translation of the primary language is completed, the text is further simultaneously translated into the other target languages. After the finalisation of all versions, they are subject to

general integration and LQA. The parallel approach offers increased speed at the cost of the complex workflow, expensive LQA and possible changes. However, it is a popular choice for more extensive projects involving several languages options to be ready by a specific deadline (Bondarenko, 2018).
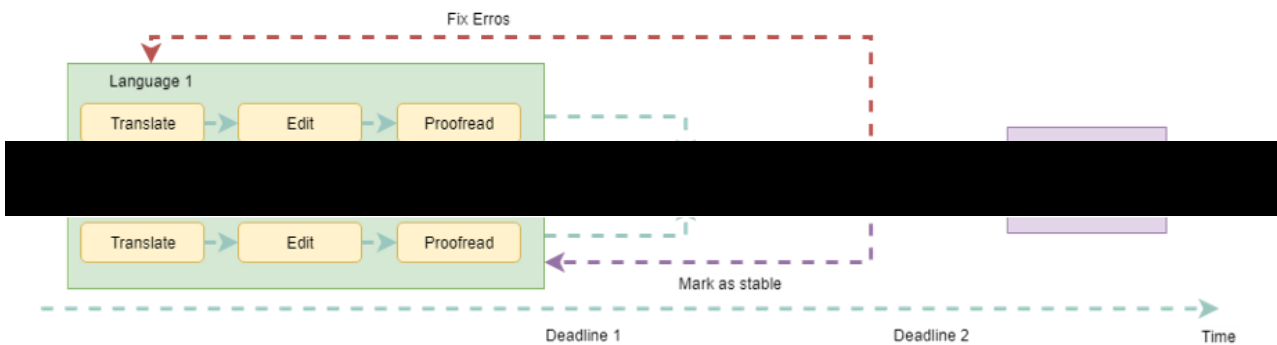
Figure 2. The parallel approach in video games localisation (Bondarenko, 2018).

The final option, being a hybrid of the two already mentioned, is a cascade. In this approach, particular parts of the game's content are translated one by one as soon as they are ready and stabilised. This way, specific elements of the lockit are translated and integrated into the game quicker (Bondarenko, 2018). This approach is suggested in the case of having several primary languages. Another reason for using it will be if the translation is being done consecutively between the language pairs. The downside of this solution is a complicated workflow. The Figure 3, presents the cascade approach.
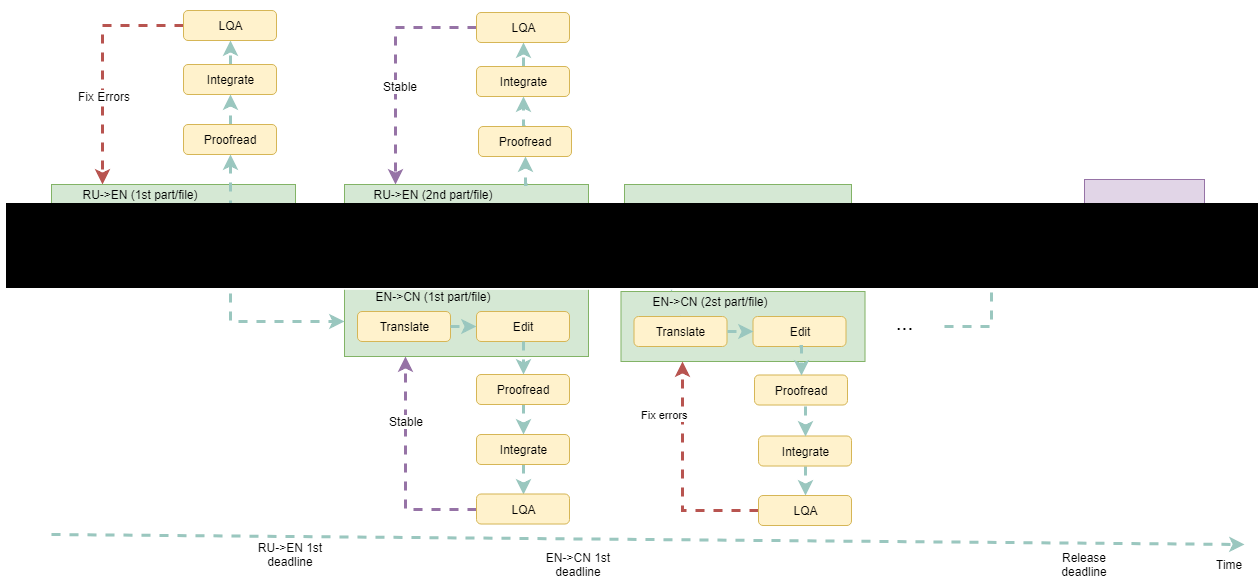
Figure 3. The cascade approach in video games localisation (Bondarenko, 2018).

Translators working on games localisation do not just convert a story and its characters from one language to another, but recreate the entire game universe. In addition to translating the game content, they are often required to transcreate the marketing content associated with the translated game. This profession entails not only the need for a perfect command of the TA's native language but also broad general knowledge, in-depth knowledge of the source and target culture as well as passion for video games.

Although computer-assisted translation (CAT) tools facilitate translators' work, there is still a fair amount of challenges that translators face daily. Some of the main obstacles include words with multiple meanings, sarcasm, puns and character restrictions. The major problem is the lack of context, causing misunderstanding and leading to an inadequate translation. As stated by the Level Up Translations website (Yoccoz,2017), it is a common practice not to provide the translators with reference materials. This way, the professionals work only on the text enclosed in the lockit and do not have audiovisual materials to give more background information. The reason behind this is usually the fear of video games companies regarding

an unauthorised release of the game material. Without a doubt, translating without context impacts the game's overall playability, as we will see in the further chapters of this thesis. As the company's blog states: "embarrassing mistranslations happen 9 out of 10 times because of the lack of context. So ask, ask and ask again." (Yoccoz, 2017).

1.2.1. Dubbing and Subtitling in the Video Games Industry

Due to the characteristics of video games as an audiovisual medium, localisation includes working with the process of dubbing and/ or subtitling. Dubbing is a post-production process in which the original soundtrack of the medium is being replaced with the new one made in the target language. Dubbing is often preferred in countries of homogeneous linguistics communities, with an extensive market (Palumbo, 2009: 12-13). In terms of the audience's reception, this form requires less processing effort. Its advantages include: conveying more of the original text and better reproduction of the internal dynamics between the characters. However, the usage of this form is time-consuming and more expensive than subtitling. It also imposes the limits "on the naturalness of the translated text" as well as involves "the neutralisation of socio-linguistic variation portrayed by the SL dialogue" (Palumbo, 2009: 39).

Subtitling is a process that delivers the message from the audiovisual medium's source language to the intended translation audience in the form of synchronised written text streams, usually appearing at the bottom of the screen. Compared to dubbing, its production process is quicker, cheaper and proven to be a good option for smaller markets (Palumbo, 2009: 12-13). Palumbo differentiates between two types of subtitling: interlingual and intralingual. Although subtitling allows preserving the original aesthetics of work, at the same time, it affects the overall viewing experience. Moreover, subtitling is subject to time (reading

speed parameters) and space (the number of characters that can be displayed on the screen at the time) restriction.

Both of these audiovisual forms are of equal importance to my research due to their imact on game's playability. To present the difference in the impact, in the futher chapters I will analyse and compare the English dubbed version of the game with the Spanish subtitled edition. Before we move further, we should mention that while both translation teams were provided with additional material, the Spanish translation team relied mainly on the English and not the Polish version of the text. However, the Spanish gaming audience was presented with an opportunity to select the Polish audio during the game. In this comparison, we should see the particular constraints of each form and their impact on the overall game perception.

1.2.2. Localisation Strategies in the Video Games Industry

RPG games can have a compelling, complex storyline, feature advanced multimedia and are made using the newest technology. In addition, they are characterised by their multimodality and multidimensionality. Multimodality in games serves as a narrative strategy. It allows game designers to provide players with information about the game's story via particular modes such as audio, graphics, cinematics or written language displayed on the screen. Multidimensionality enhances gamers' experience as due to the use of multiple dimensions, games designers create an illusion of a realistic world in which a character of the game exists. Investing in the audiovisual layer (containing elements such as cinematics, graphics and sound effects) helps in creating more compelling and intense games mimicking the real life experience. In order to achieve global success, game companies decide to locaise their product as translation is considered "the driving force that enables to represent an original atmosphere in a foreign culture" (Fernández Costales, 2014: 4). It is an essential

process allowing gamers worldwide to enjoy the game's adaptation. During the translation process, in addition to the written text, translators work with an adaptation of non-textual and semiotic elements. These elements influence "translatable assets generated by the game industry" (Bernal - Merino, 2007). Taking all of this information into account, translators tend to take the functionalist approach and choose the most suitable translation strategy. The selected strategies are based on the aim of the particular translated game's elements. While performing such a task, one of the critical components a translator needs to consider is a game's complex taxonomy (Sandbox, Real-time strategy (RTS),Shooters (FPS and TPS), Multiplayer online battle arena (MOBA), Role-playing (RPG, ARPG, and More), Simulation and sports, Action-adventure, Platformer, Party games and Action-adventure).

First, each genre, sub-genre or hybrid genre game has characteristic features requiring a particular translating approach. For instance, as mentioned by Mangiron (2004: 11), certain types of games, such as role-playing games (RPG), contain more complex storylines and more translatable assets than a simple racing game.

Second, these classifications could be considered as provisional as many of these types/labels transgress the marked boundaries and serve as an exception to the rule. Furthermore, each game and its elements should be treated as an individual case because of its characteristics. Without a doubt, each game translation should be consistent and, according to the functionalist approach, provide gamers with the original gaming experience, regardless of the restriction of the medium or TA's culture and/or language.

As stated by Fernández Costales (2014, 7), "as long as video games are concerned, the concept of 'right' or 'wrong' translation does not apply, and translators focus on achieving the objective of meeting a functionalist objective: preserving the game experience". To achieve this aim, translators use a wide range of different translation strategies.

The first two of the most popular translation strategies are **domestication** and **foreignisation**. Lawrence Venuti coined both of the concepts in his book *The Translator's Invisibility* (1995). Domestication aims to adjust the game to the target culture. On the other hand, the foreignisation strategy intends to keep the original look and atmosphere of the game by presenting the particular elements of the source culture. This strategy is often used in the games, where the audience would reject domestication. It could be observed in the case of games such as *Ghost of Tsushima* (2020), which rely on its original culture-based atmosphere. In this case, the developers set the plot on a Japanese island in the late 13th century. To give the game its authentic Japanese feeling, the American producers decided to record the dialogues in Japanese so the audience could listen to the Japanese audio while reading English subtitles. The game also contains many Japanese terms such as *kunai[3]charms* (苦無) or *omamori[4]charms* (御守). Moreover, during the production process, the designers consulted numerous cultural experts to ensure that the game complies with the authentic Japanese culture.

The choice between domestication and foreignisation is an important one, as it impacts specific translation technique used further as a consequence. Another strategy used often as a part of foreignisation is a no-translation strategy, where names, terms, objects and certain expressions are being left unchanged (Fernández Costales, 2014: 8).

The following translation strategy is **transcreation**, a term that was applied to the localisation of video games by Mangiron and O'Hagan (2006). The term describes the freedom a translator has in choosing a suitable alternative, which preserves the original experience in the target locale. This strategy is beneficial in games with a creative and complex storyline, such as RPG,

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[3] It is a small knife used as a multi-functional weapon by ninja.

[4] A Japanese amulet sold in the Buddhist temples and Shinto shrines (Jacobsen, 2015).

action, or adventure games. The use of this approach can usually be observed in the translation of poems, songs, proper nouns or dialogues. An opposite professional practice is a literal translation. It is especially useful in games containing specific terminology or technical words (e.g., racing games, sports games (e.g., FIFA) and simulators), since technical jargon is rapidly internationally standardised in most industries (Fernández Costales, 2014: 10). Localised games are often a part of an already existing franchise, and therefore translators have to deal with metatextual references to a particular book or a film. In these cases, translators aim to stay true to the original to ensure the balance between the freedom of adaptation and the source of the game. Preserving the original character of the game (that is, the original atmosphere and the elements of the adapted story) results in meeting the expectation of the target audience (TA) (see chapter 4).

Sometimes certain game content is lost or omitted on purpose, as specific references to the original culture cannot be easily adapted into the target culture. In these cases, translators by the means of transcreations try to rewrite these parts of the game and achieve functional equivalents, compensating for the loss of initial meaning (Di Marco, 2007).

Finally, specific content can be subject to censorship. The censorship mitigates any legal consequences resulting in removing the game from the market due to propagating excessive violence, offensive language or featuring a cultural taboo.

1.3. The Witcher and locale

The Witcher 3: Wild Hunt required an enormous amount of work regarding not only the visual content of the game and designing the quests but also in terms of the game localisation. According to the list of official languages posted on the website of GOG Ltd. (a digital distribution platform for video games and films as well as a subsidiary of CD Projekt),

there are seven dubbed versions of the game (English, Polish, German, Russian, French, Brazilian Portuguese, Japanese) and sixteen subtitled versions (English, French, German, Italian, Hungarian, Polish, Brazilian Portuguese, Turkish, Czech, Russian, Arabic, Japanese, Korean, traditional Chinese, Latin American Spanish and Peninsular Spanish).

As the translation team interviewed by the Noclip crew explains, most people perceive games localisation as translation only, while a large part of it relies on adaptation. The main aim of the localisation team was for players to feel as if the game were developed in their native language (Jayne, 2017d, 02:55-3:05).

Localising a game requires a lot of patience, consistency, and creativity. Although the original language of production was Polish, the English version was being developed and translated simultaneously by an internal team of translators. It should be mentioned that it is not a usual practice in such productions. The English version served later as a pivot language for all other language versions of the game. The game's designers made sure that its text would contain a great deal of the so-called Easter eggs[5] relatable to many different cultures.

Although *The Witcher* is a compound work containing a mixture of Nordic, Slavic and Anglo-Saxon cultural references, the difficulty lies in translating and adapting countless allusions to the Polish culture and language. The work of the team was relying on the already existing content of the novel, as in some of the countries, there was already an established translation of the book. The main purpose of the proper names' usage is to uniquely identify its referent in the presented world. For the purposes of clarity, certain names must have been transcreated entirely.

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[5] "An unexpected or undocumented message or feature hidden in a piece of software, intended as a joke or bonus. Also: a feature of this kind in film, music, and other forms of information or entertainment" ((Oxford University Press, 2005).

Another challenge the localisation team faced was showing something new to the people through the prism of their own culture. Therefore, adaptation required not only the knowledge of the source material, but also of the target culture. To ensure a high-quality localisation of the game's English version, CD Projekt Red invited Borys Pugacz-Maruszkiewicz. Born and raised in a Polish family in the USA, he, later on, moved to Poland and studied Theatre Arts and Semiotics. His thorough knowledge of both Polish and English languages ensured the success of the game with a typically Polish content in a world where English is a contemporary lingua franca.

The Witcher was a game made entirely in Poland to compete against those made by huge international companies. In order to ensure worldwide success, the game had to give an impression of being designed specifically for the English-speaking audience. Especially in this genre (Fantasy Role-Playing Game - RPG), the player faces an overwhelming quantity of information presented by language, the interactive world, non-player controlled characters (NPC) and the game protagonist. For that reason, the content has to be as entertaining as possible, but at the same time, it needs to convey a great deal of information. Therefore, the translators of the English version relied on a particular set of accents and habits that allowed them to create a fully functioning universe. Some of the material included in the source happened to be so unique that it had to be essentially rewritten into the target language. A perfect example is a phrase that originated in Warsaw slang, *Czy chciałbyś kupić cegłę?* (*Would you like to buy a brick?)*. A corresponding slang expression in English would be *Would you like to buy a knuckle sandwich?* (Jayne, 2017, 7:38), i.e. *Would you like to be punched in the face?* In Polish, the expression goes back to the time of post-war Warsaw. Back then, the Second World War devastated 98% of the city, so ruins and bricks were a common sight. A group of people from Prague (Warsaw district) would set an ambush on other residents of the city,

especially those dressed nicely or carrying valuable objects. They would grab a brick and ask the question; if the answer was no, the person would be hit with the brick. The primary motivation behind using this phrase was to depict dangerous places in the city.

The Witcher became a sensation in Europe, the Americas but also in Asia. As censorship varies across these three continents and their different cultural groups, translators had to adjust the game for each of them, fitting into the requirements of the established censorship. For instance, particular graphic assets such as gambling, violence, prostitution or alcohol, had to be changed. *The Witcher 3: Wild Hunt* contains several gory scenes, which are usually presented to players during a battle with an opponent or a monster. The gore effect of these scenes is generally achieved by body damage (beheadings, limbs dismemberment or stomachs cut open), environment (blood stains, impact stains and blood pools), as well as animation and sound effects. Although it is acceptable to show a severed leg or arm in Japan, showing intestines is regarded as disrespectful. Therefore, the scenes containing this specific "gore" content were deleted for Japanese audiences (Censored Gaming, 2015).

Taking such a lengthy game, like The Witcher, (which counts around 100 hours of play time), and dubbing it into seven languages, was easier said than done. For the first *The Witcher* (2007) game, the crew had only 15 days to record over 20,000 lines of dialogue, and therefore it was nearly impossible to establish specific accents for each race and region. In the case of *TW3*, the translators made sure to offer players a vast variety of accents, representing the scale of the witcher's world and use it as persuasive storytelling. Some of the characters had their own already established accent from the previous parts of the game. In the English version of the game, all supernatural beings would speak with a Welsh accent, while some people coming from different realms would be characterised by the use of different parodied European accents such as Danish used by the people of Toussaint or Northern Irish for

characters from Skellige. The recordings lasted for 3-4 hours every day. Except for the particular legal restrictions (e.g. only in Poland actual children are dubbing children characters), in some parts of the world, the dubbing pool had been exhausted due to an insufficient number of actors (Jayne, 2017d, 21:52 - 25:04). In this case, translators were often asked to record a particular line to avoid having the same person, reading out the lines of all characters featured in the same scene. As we can see, the game's production is a result of strong collaboration between writers, designers, quest makers and translators.

As mentioned before, the Spanish language version was based on the English localisation. The Indirect Translation might suggest that certain Slavic elements were lost in translation due to the English version being the source text. However, as claimed by Alba Calvo Porrúa and Ramón Méndez González (two of numerous Spanish translators working on the game), the Spanish translation team was given a significant amount of context for translation. Calvo Porrúa and Méndez González, posted a video (Petisoperías, 2017) on their YouTube channel, describing their work and summarising the main challenges they encountered while translating *TW3*.

One of the main obstacles was the game genre, as RPG games contain many translatable assets, such as numerous lists of objects, complex variables for generating system messages and many lines of dialogue. The team needed to respect mythology and references to Eastern European culture, which formed the characteristic lore of the game.

The next challenge was posed by the fact that the Polish language is, in the Venutian sense (Venuti, 1998: 135), a minority language. Although 8% of EU citizens consider Polish as their mother tongue (2012: 10), Polish (and Slavic) culture is not widely known. Hence, foreign gamers require additional information to understand better and follow the game. Furthermore, using Polish as an original language of the game imposes the problem of finding

Spanish translators, translating the game at the convenient for the company rate. However, as underlined by the translators, their work was facilitated by an internal translation team, which tackled most of the ambiguous cultural references, complicated word puns and jokes and localised them to English. Moreover, due to *The Witcher* being a part of a book series, the Spanish translators applied loyalty strategy and used already existing reference material (a book translation made by José M. Faraldo).

The main aim of this chapter was to introduce the reader to The Witcher series and the whole process of making the game as it is of vital importance to this research.

1.4. Thesis outline

Having seen the importance of culture in the marketing and localisation of video games such as The Witcher, this thesis aims to investigate the concept of playability in culture-rich video games, using the means of translation. To better understand games as a medium, the second chapter presents a selection of literature covering the topic of Transmedia Storytelling and its direct links to video games localisation. This chapter revisits the most relevant literature about Anthropology and Ethnography due to the complexity of culture-specific items included in the game. Furthermore, it introduces the necessary information regarding the phenomenon of playability in Computer Science and the widely understood video games industry. Playability is a well-studied term in Computer Science. In Translation Studies, although is widely used, it is still understudied in the literature. This chapter introduces the readers to video games characteristics and the specific jargon of this industry. Moreover, it familiarises them with terminology related to the field of video games localisation.

Chapter three is devoted to the presentation of the methodological approach followed. The methodology chapter describes the methods of data collection, defines Slavic

folklore, explains the samples' taxonomy, provides introductory descriptions and hyperlinks to chosen scenes' videos. Furthermore, it underlines limitations to the method while still explaining why it is considered the most suitable one.

Chapter four is divided into three sections in which I analyse how the playability of *TW3* was maintained in the process of translation. The first section examines Leshy's quest (In the Heart of the Woods). The second section presents an analysis of the missions and cinematic sequences related to the character of Crones. Finally, the last section shows the study of the Forefathers' Eve quest.

Chapter seven is divided into three parts, each answering a particular research question, stated in the methodology chapter. Moreover, it describes the process of immersion, seeks the correlation between translation immersion and playability, and investigates the influence that a text type has on the players' participation in the game. Finally, chapter eight provides the discussion and detailed evaluation of the data introduced in the Leshy's, Crones' and Forefathers' Eve sections (the analysis chapters).

2.   Literature review

In the previous chapter, I have briefly described the phenomenon of the video games industry as well as presented the basic strategies and approaches functioning in the associated localisation industry, giving an insight into its complex localisation process.

As mentioned before, modern games are characterised by their multimodality and multidimensionality (see section 1.4.). The game *The Witcher 3: Wild Hunt* is also categorised as an RPG with an open world, which is also a part of an existing franchise. In addition, the game contains many cultural references, and therefore should be analysed from different perspectives.

In this chapter, I will focus on reviewing the literature concerning several different academic disciplines, which are Computer Science, Media, Ethnology, Anthropology and Translation Studies. For a better understanding of the gaming experience, it is crucial to understand the phenomenon of playability from the viewpoint of Computer Science. Moreover, the literature from this field can offer a better insight into games design and specific jargon of this field, which I will be using in the further chapters. Another important concept that I will review in this chapter will be Transmedia Storytelling. As a part of a franchise and a specific medium, the game expands the existing Witcher's Universe and serves as one of multiple platforms for telling the Witcher's story. Through the study case of *The Witcher 3: Wild Hunt*, this work aims to prove that the experience of immersion is directly connected with the cultural aspects of the game's world. In the further chapters, I will study how immersion could be achieved via the process called going-native, a concept originating in both Ethnology and Anthropology. The cultural aspects of the game will not only be reviewed from the perspective of Translation Studies literature but include the Sociolinguistic concepts

of self-othering and othering.

2.1.   Playability in Computer Science and Videogames Design

Many scholars working in the area of videogame design believe that gamers' preferences play a crucial role in creating successful products that boost sales in the games industry. For that reason, the majority of them try to investigate what exactly makes people play games, how this phenomenon can be measured, and which elements affect this experience. The topic of playability has been thoroughly discussed in the area of video game design. Among the first scholars who have focused on the subject, I find Malone (1981) and Malone & Lepper (1987). Their research is based on educational video games, identifying two motivating factors: individual and interpersonal motivation. As the game I am going to analyse a single-player game, I will not focus on interpersonal motivating factors. In his work, Malone presents his version of the theory of intrinsic motivational factors, which are based on three categories: challenge, fantasy and curiosity (Malone, 1981: 356).

Although their research was based on educational video games, their study of the factors involved in motivation can be extrapolated to other types of video games. The authors were among the first scientists in the field of Computer Science that were focusing on the phenomenon of playability. Although many of their findings (motivational factors and their categorisation) are applicable and have been replicated by other scholars, others can be considered outdated due to the development of new technologies such as Augmented Reality[6] (AR) or Virtual Reality (VR)[7]. In this dissertation, I will use motivation as one of many factors

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[6] An experience in which gamer's physical reality is being enhanced by the use of computer-generated input (Interaction Design Foundation, 2020).

[7] An experience providing gamers with an immersive experiencing isolating them from the real world (Interaction Design Foundation, 2020).

of the playability phenomenon. In this work, motivation is measured via players' subjective assessment, which are comments posted on online forums such as Reddit.com, The CD RED Projekt Forums or purchase reviews on Amazon.com. I will use motivation in the analysis chapter (see sections 4, 5 and 6) to consider the localisation of a particular game's element and its impact on the gamers' actions (e.g. killing a creature or performing a ritual). As we will see in the further chapters, motivation is an essential element of playability, maintaining the gamers engagement until they succeeded in reaching the established aim.

Another key figure is Richard Rouse, a famous American video game designer responsible for the development of games such as *The Suffering* or *The Homefront* (Rouse, 2005: VII). Having over a decade of experience in video games design, Rouse's next project was writing a book that would combine the available knowledge with his expertise. His book *Game Design: Theory and Practice* (2006) contains the most concise summary of the basics of video game design. It consists of the description and profound analysis of the most famous games; it answers questions related to the video games design process, provides useful tips, and explains particular elements of the game. It is essentially an encyclopaedia of video game design. Rouse builds on Malone and Lepper's idea of motivation and proposes eight motivating factors, encouraging gamers to play games. Among the player's "wants", Rouse lists a desire for challenge, socialisation, dynamic solitary experience, feeling of self-satisfaction and achievement, emotional experience, good fantasy facilitating the process of immersion as well as the possibility of exploration and interaction (Rouse, 2001: 2 - 8).

He also advances understanding of the players' expectations. According to the information contained in his book, players expect a game to have a consistent world in which they would be aware of both the allowed actions and these actions' consequences (Rouse, 2001: 9-10). Without a doubt, players expect to understand the boundaries and rules of the

presented virtual environment. They want to know which actions are possible and which are not. Besides, gamers expect to find reasonable solutions to the problems and tasks they are presented to in the game. Following the solutions, the players anticipate being pointed in the right direction; they need an idea of what an accomplishment in the particular video game looks like (Rouse, 2001: 10-11). They also expect the game's primary goal be supported by a chain of equally important side missions. In addition, players wish for the game to be completely involving and engaging to enjoy it fully. An equally demanded condition is getting a fair chance while playing the game and facing the challenges featured in it. Another players' expectation is not being hopelessly stuck, as Rouse underlines: "nothing is more frustrating than playing a game that cannot be won" (Rouse, 2001: 16). Finally, he also emphasises that one of the players' expectations lies in video games' characteristics. They do not wish to be just spectators of the action taken on the screen; they want and expect to participate within their virtual environment fully (Rouse, 2001: 8-18).

The next critical article for the understanding of the phenomenon of playability in Computer Science is Playability in Action Videogames: A Qualitative Design Model, by Fabricatore et al. (2002). The authors carried out an empirical study of a group of players using the Grounded Theory Method introduced by Glasser and Strauss in 1967. The Grounded Theory Method (GTM) is considered one of the most popular research methods globally, especially in the field of Social Science (Birks and Mills, 2015: 1). This research method typically uses data from qualitative sources such as observations, surveys, interviews, focus groups, or pre-existing sources. While in most research methods, an already existing theory is being tested on a set of data, in the GTM, one must first collect the data and then create a theory based on it (Birks and Mills, 2015: 6). One clear advantage of this method is that a researcher

does not need to finish one stage of the research before moving to the next one (Rich, 2012: 4). I plan to replicate the GTM to some extent in this work.

Fabricatore et al. (2002) focus on games as pure entertainment products, in contrast to the previous researchers such as Malone and Lepper, who centred their research around educational video games. Building on Rouse's work, Fabricatore et al. created a qualitative design model and terminology, both of which I will be using throughout my thesis. First of all, Fabricatore et al. (2002) state that "playability is the instantiation of the general concept of usability when applied to videogames, and it is determined by the possibility of understanding or controlling the gameplay" (2002: 317). The authors distinguish the following determinants of playability: **information, interface,** and **playability issues**. The first playability determinant is information. Fabricatore et al. (2002: 316-317) distinguish between two types of information. The first is functional information, which helps a player understand how to play a game. The second, determined by games fantasy, is ambience information. The ambience information maintains players' attention, facilitates immersion, and creates the atmosphere of the game. Without a doubt, both types are crucial parts of the game, and therefore I will include them in the analysis.

Another important playability determinant is an interface. An interface is a tool facilitating the gamer's interaction with the game. It contains two types of component: contextual (providing information via visualisation) and explicit (allowing the configuration of a particular game's or entity's elements). In the article, Fabricatore et al. (2002) analyse different types of interfaces separately, depending on their content.

Finally, they describe the third and the last playability determinant, which is playability issues, illustrated in Figure 4.
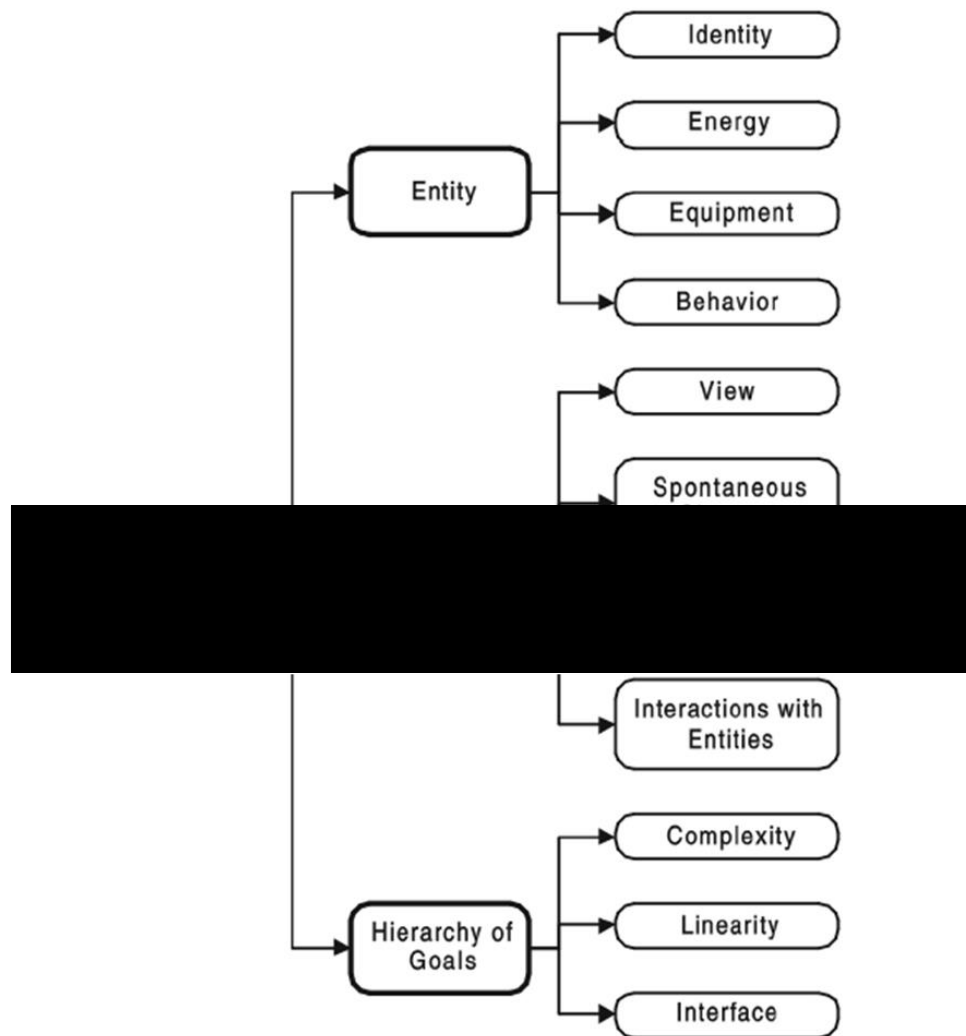
Figure 4. An overview of determinants of the playability (Fabricatore et al., 2002: 326).

The authors name three playability issues: **entities, scenario,** and **hierarchy of goals**. Entities are elements of a virtual world, populating the game. They are divided into categories: protagonists and non-player-controlled entities (NPE). Protagonists are usually players' characters, also referred to as a players' token. Non-player-controlled entities are predesigned and often possess assigned attitude and predictable behavioural patterns. Hence, a bandit or a monster that would attack the main entity. Based on the mentioned attitude, they are divided further into antagonists and variable entities (their attitude changes given the

situation or protagonist's behaviour). Each of the entities is characterised by four elements (identity, energy, equipment, and behaviour).

The **hierarchy of goals** is divided according to goal complexity and linearity (linear and non-linear goals). In their work, the authors treat playability as an "instantiation of the general concept of usability when applied to videogames, determined by the possibility of understanding or controlling the gameplay" (Fabricatore et al., 2002: 317). According to them, poor playability "cannot be balanced by any non-fictional aspect of the design, because a very good gaming atmosphere by itself means nothing if the player can't understand and play the game" (Fabricatore et al., 2002: 317). While the taxonomy introduced by Fabricatore et al. (2002) is useful in performing video game analysis, many elements are subject to change depending on the genre of the video game. For example, in action video games, the experience emphasises physical challenge like hand-eye coordination and reaction time; a large part of the experience in RPG games relies on the interactions with Scenario and other Entities. The application of the Fabiricatore's et al. (2002) model to the *TW3* case allows us for a better understanding of playability components and the localisation challenges.

Another important paper is a report on Heuristics Evaluation for Playability (HEP), written by Desurvire et al. (2004). The report was specifically designed to evaluate video, computer, and board games. In the paper, the authors state that playability is more than just the usability of the game, and it relies on the following four heuristic categories: gameplay, game mechanics, game story, and finally, game usability. They have changed the understanding of the phenomenon of playability. Due to the HEP use, the authors have implemented new and more accurate methods of evaluating game playability. By **playability**, they understand an experience going beyond a standard user experience, enriched by additional properties such as gameplay, mechanics and story (Desurvire et al., 2004: 2).

Moreover, the authors created a comprehensive list of games heuristics (based on existing literature), which could be used in the early stage of games development.

A different article stressing the importance of analysing video games via playability's lens is a conference paper by González Sánchez et al. (2009). As emphasised by the authors, the objectives set out for usability are different from those established for playability. In contrast to the majority of other software, measuring videogame usability is not an adequate method to receive an authentic user experience. While the sole object of playability is to entertain the gamer, usability can be compared to productivity. For instance, the objective of apps such as Microsoft Office Excel is to calculate complicated formulas, create visualisations, and analyse data. As stated in the article, it is challenging to define playability, yet the scholars identified a few standard features: usability, heuristics, design, and playing quality. Thus, they consider two definitions of playability.

On the one hand, they defined **playability** as: "a set of properties that describe the Player Experience using a specific game system whose main objective is to provide enjoyment and entertainment, by being credible and satisfying, when the player plays alone or in company" (González Sánchez et al., 2009: 357). On the other hand, for the authors, "playability represents the degree to which specified users can achieve specified goals with effectiveness, efficiency and especially satisfaction and fun in a playable context of use, with an emphasis on the interaction style and plot-quality of the game or the quality of Gameplay" (González Sánchez et al., 2009: 357). Both of the descriptions are essential for my research as they provide the way not only to define but also to identify the extent to which a game is playable. While the article offers a detailed analysis of playability principles, facets and attributes, these elements are out of the scope for this research and thus will not be used further. However,

both of the definitions coined by González Sánchez et al. (2009) are of vital importance for the understanding of the playability phenomenon.

2.2. Application of Fabricatore's et al. (2002) model to *TW3* case.

In the previous section, I have presented the games terminology and different playability concepts developed by scholars such as Fabricatoreet al. (2002), Desurvire et al. (2004) or González Sánchez et al. (2009), among others. Since in the analysis, we will be using the terminology created by Fabricatore et al. (2002), before we move any further, we ought to take a closer look at the game from their model's perspective. As mentioned by the researchers, there are three determinants of a game's playability: information, interface and playability issues (see section 2.1).

While playing, gamers experience in many ways the process of going native, which will be explained in details in the further chapter. (Malinowski, 1922). To fully participate in the game, players need to understand particular rules applied within the virtual world. They can do it by observation, learning (reading tutorials), and trial and error methods. Regardless of the games' genre, by doing so, players become familiar with a new (authentic or fictional) culture. Information is in large part intertwined with the localisation of the game. The Slavic elements of *TW3* convey the ambience information of the game regardless of the language version of the game. By contrast, the functional information of the game, in its localised versions, depends on these elements being adequately transferred, translated or adapted to the target culture. Only correct localisation ensures players' positive experience: immersion, enjoyment and (further) progression. The second determinant is the interface consisting of two types of components. The first element is the contextual one presenting qualitative information displayed on the screen in the graphic form of the beast bleeding after being cut by the witcher. The second component is the explicit one illustrating quantitative information

shown in the form of a panel in which the number of the beast's health points decreases. Another example of an explicit component is the map on which players can adjust their destination, etc. The last of the three determinants are the playability issues, which includes: entities, scenario and the hierarchy of goals as explained above (see section 2.1).

In terms of *TW3*, players do not have the option of choosing their token, as they are automatically assigned Geralt's identity at the very beginning of the game. The non-player-controlled identities appearing in the game can be further divided into two categories:

- antagonists – monsters and dark, evil characters (Geralt's opponents)

- variables – their attitude changes depending on the situation and/or behaviour of the protagonist.

It is characteristic of *TW3* that the dynamic and behaviour of the characters depend on the interaction and players' choices. The entities are characterised by four elements (identity, energy, behaviour and equipment). Identity is crucial for interactions; thanks to it, players know how to behave in specific situations; the case of The Witcher is a bit more complicated as one of the traits of the main character is the possibility of staying neutral. For that reason, a gamer has the opportunity of making controversial choices that will influence the ending of the game.

The entity's role determines its abilities and purposes in the virtual world. Depending on the game, this might be chosen by a player. In the Witcher, a player has the possibility of modifying specific abilities via training, gaining experience or using magic potions. Particular skills and purposes are, however, assigned to a character and cannot be changed. For instance, as a witcher, Geralt can use certain magic signs, but he does not possess magic powers equal to those of a wizard. Energy is another vital element as it allows the token's existence in the virtual world. It is changeable due to the different activities in *TW3;* you can either gain it by

meditating/ eating/ drinking a magic potion or lose it in a battle or by drinking a magic potion.

Another critical element of an entity is a piece of equipment necessary for interaction with the environment, for example, weapons or food items. As we can see, all of these elements are equally important as they help to create compelling entities, which are the first of three playability issues.

The second of the playability issues is the scenario. In *TW3*, the Scenario is set in a Medival universe, in which players are faced with the different cultures of the game's world, forming a unified virtual reality. The game designers allow players to fully explore this different dimension by using four of the components constituting it (view, spontaneous changes, cinematic transitions and interactions with entities).

The third and the last of playability issues is the hierarchy of goals. The game uses a complex and non-linear system of goals, in which actions are taken by the players shape the further storyline of *TW3*. These three issues (entities, scenario and hierarchy of goals) summarize the main components of playability.

2.3.   Playability in Translation Studies

In the field of Translation Studies, the term playability appears in the context of drama translation and localisation. In drama translation, playability is often referred to as **performability** (Fernandes, 2010). In the context of drama translation, playability makes the speech playable (able to be performed); in the case of localisation, playability is what makes the game playable by the audience. It is clear that playability, as used in drama translation, falls outside the scope of video games localisation, as it refers to a different meaning of the verb play. Thus, it will not be used in the context of this work.

Only recently, a concise definition of the "playability" used in the video games context has entered the field of Translation Studies. One of the few scholars approaching the topic and introducing this term is Bernal-Merino.

In his recent work (Key concepts in Game Localisation Quality), Bernal-Merino defines **playability** as "the key quality metric of video game localisation" (2020: 299). This understanding of playability is built on the notion that the whole polysemiotic virtual experience is a conversation between a player and a game/machine Playability is crucial for the video game industry since the entertainment value of games depends significantly on providing players with both functional and ambient information with the help of all the semiotic layers, regardless of their language choice (2020).

For this reason, it is a shared responsibility between all language professionals in the industry (freelance translators, linguistic testers and style editors) to ensure that the localised version preserves the playability of the original version. Therefore," localisers need to work both interlingually and intralingually to enhance user experience and guarantee playability" (2020: 298). Among the most common errors in localised games, Bernal-Merino lists the following four categories: language, sound, visual and pragmatic environment (2020: 303). As an accurate and final measure of game localisation quality, the scholar gives Localisation Quality Assurance tests. This is due to all of the translatable assets being put together with the semiosis layers so that they can be checked together in the proper playing context with the correct TA in mind (2020: 308). To facilitate the process of measuring the playability in the localised video game, Bernal-Merino presents a quantitative model shown below (see Figure 9) (2020: 308-310).

Table 15.2 Numeric formula to measure playability in localised games

Image

| −1 | −1 | −1 | −1 | +1 | +1 | +1 | +1 | 0 |

Figure 5. Numeric formula to measure playability (Bernal-Merino, 2020: 309).

The model (see Figure 5) is based on the nine layers of semiosis (written and recorded language, graphics, textures, sounds, music, animations and interactions), which evoke particular pragmatic approaches, allowing for preserving the intended playing experience. The model assigns either +1 or -1 to each of the categories shown. This way, the playability assessed in a particular game might reach a total positive score of +8 or a total negative score of -8. The scholar suggests assigning 0 only when a semiotic layer is not used in any version (2020: 308). A total of +8 demonstrates that "playability has been transferred adequately and players in that locale do not see their fun or decision-making hindered. The pragmatic layer of game semiosis has been preserved by the industrial localisation process" (2020: 309). In addition to the presented quantitative model, Bernal-Merino develops guidelines facilitating the localisation process.

The first two of the presented guidelines are similar to Rouse's (2001) gamer's expectations and demands. The main aim of each game is to provide entertainment and for a gamer to complete it successfully. Next, the game experience must be faithful to the logic of the game universe. The further guidelines follow the established concept of playability and video games as a creative multimodal medium. For instance, if the semiotic network across the layers gets broken, e.g., the text displayed quest belongs to the other scene in the game, it disrupts the game's playability. Therefore, it should be emphasised that any necessary

changes introduced to the game should be reassessed via the lens of pragmatics and semiotics. It is not only literal translation that translators should avoid but also text-focused localisation, which tends to diminish the game's playability (2020: 299). As Bernal-Merino mentions, "localising characters, storylines or graphics can appear to distort the original considerably, however, the focus is not so much on the content but on the playing experience" (2020: 311). Yet, the publishers need to ensure that each of the eight semiotic layers is considered. Playability should be maintained across all language versions as "the conversation between the game-machine and players should not break down because of poor localisation "(2018: 130). Poor localisation confuses players and might result not only in them not completing the game or getting stuck but also in an overall failure of the game outside its primary market (2018: 123-124). In his research, Bernal-Merino adopts a pragmatic approach towards the concept of playability. He uses it as a critical metric of video game localisation and places it in the broader context of different semiotic layers. In my work, I will use his definition of video games as a digital machine consisting of both hardware and software, providing the players with polysemiotic virtual experiences. As we will see in the analysis, due to the chosen samples, I will investigate only five (written text, spoken language, sound, music, graphics and animations) rather than all eight layers of semiosis.

Since there is a strong connection between playability and localisation, I will look closer at the terminology beneficial for shaping the further definition of playability. In translation studies, the term **localisation** first appeared in the '80s and was used mainly regarding computer software translation. The term evolved with time, with the World Wide Web's appearance and the development of the industry. Currently, the term is used to refer to a translation or an adaptation of multimedia products (Mangiron, 2018: 190). For my research, however, I will focus mainly on video games localisation.

As video games consist of different assets, it is a complex process involving linguistic, cultural, legal, and marketing changes. There are two main reasons behind this process's application: marketing and facilitation of immersion (Marignon, 2018: 190). The phenomenon of **immersion** has been described widely in the area of video game design within computer studies. There are several definitions, and I have chosen the one made by Witmer and Singer in 1998 to focus on the subject of presence in the virtual environment. They describe immersion as "a psychological state experienced as a consequence of focusing one's energy and attention on a coherent set of stimuli or meaningfully related activities and events." (Witmer and Singer, 1998: 227). Immersion allows the players to become a part of the story by entirely unfolding and discovering both the world and the game character, which is very important, especially in RPGs.

The domain of video games localisation has been the focus of studies, including Maxwell-Chandler (2011), O'Hagan and Mangiron (2013), Bernal-Merino (2018), Mangiron (2018) and Bernal-Merino (2020). Emotions and players' experience are vital for playability purposes. Therefore, I would like to focus on the following division of localisation mentioned in the article by Mangiron (2018), which includes **cultural**, **emotional**, and **ludological localisation**. In her article, Mangiron presents extratextual sociocultural factors such as linguistic variation, territory-specific requirements, rating and censorship, gaming culture, and gameplay expectations that influence what she calls cultural localisation. Cultural localisation is a cultural dimension of game localisation that focuses on a broad scope for cultural adaptation (Di Marco 2007: 2; Mangiron 2018). In their definition, the scholars underline that treatment of culture-specific content depends on three major factors: the game itself (genre), translation strategy, and target audience.

Another critical category is emotional localisation, which Díaz Montón (2010: 8; Mangiron 2018) characterises as a good quality translation, and which allows its target players' immersion. The final category is ludological localisation, suggested by Lepre (2014: 8; Mangiron 2018). The objective is to replicate the exact experience of the source audience to the target audience, even if the product requires severe alteration. A similar term, "emotion engineering," was introduced by O'Hagan and Mangiron (2013: 314). The term has been previously studied in the video games design field by scholars such as Bura (2008) or Dormann and Biddle (2009). The principal aim is to understand players' emotional experience so it can be replicated for target players. One needs to understand elements and how they are responsible for triggering an emotional response from the audience of a target language. The translator needs to recognise those elements and use their equivalents or reproduce them in the target language, so both groups share the same experience—the modification of different game assets guarantees that the product will fit into the specific market.

Besides Bernal-Merino's model, there are currently no other translation tools for measuring a game's playability. However, it is clear that the player's experience can be a primary indicator of this magnitude. A poorly translated or over-localised game becomes unplayable for a gamer. Marignon (2018: 201) gives several examples of games that failed in foreign markets due to poor localisation. One of them is a translation of a Japanese hit, *Tokimeki Memorial* (1994). As the game was one of Japan's best-selling simulation games, the creators released its PlayStation Portable (PSP) version in 2006. Seeing the game's potential, the developer and publisher Konami decided to carry out research in the USA and then localise *Tokimeki Memorial.* As Marignon says:

(…) developer and publisher Konami decided to localise the game for Western markets, keeping the dating theme but adapting all the visuals and rewriting all cultural references to

adapt the game to American High School life (O'Hagan 2007: 4). It was sold in North America as Brooktown High: Senior Year (2007), and despite the intense adaptation efforts and the market research carried out before its release, the game was considered "mediocre" by most game review sites, such as Gamespot and IGN, due to its repetitiveness, boring dialogues, and gameplay (2018: 201).

According to Dietz (2006: 125), a poor-quality translation can lead to a **linguistic plot-stopper**: "a translation error that prevents the player of the localised version of the game from finishing a mission or even the entire game." In his work, Fernández Costales (2014) analyses *Batman Arkham Asylum* and gives several examples of a linguistic plot-stopper. In this particular example, to progress in the game, a player must resolve several riddles posed by Batman's opponent - Edward Nigma. The riddles presented by the villain rely intensely on puns, thus losing their meaning in translation, and may result in a gamer being not able to progress further:

A notable example of just such a scenario is when Batman has to find a particular clue hidden behind a portrait of the warden of Arkham, Quincy Sharp, players receive the message «Don't cut yourself on this sharply observed portrait.» In the translation *No te cortes con este retrato tan 'afilado'*, the adjective *afilado* is written in inverted commas in the game in an attempt to compensate for the loss of meaning, providing users with a subtle clue, as the pun with the word *Sharply*, which in the English makes reference to the name of Quincy Sharp, cannot be successfully reproduced in Spanish (Fernández Costales, 2014: 234).

In terms of the cultural dimension of localisation, another obstacle for a gamer could be a **cultural bump**. It is any cultural oddities that make a game either incomprehensible or offensive (Leppihalme, 1997) and thus, decrease playability.

2.4.   Othering, self-othering and going native

In order to provide gamers with a good quality localisation, the translator needs to understand the process of immersion. This work will study how immersion is achieved by the following concepts: **othering, self-othering**, and **going native**. The concept of **othering** has a long and extensive history dating back to the times of Ancient Greece. As pointed out by Riggins (1997: 3), the term was used by Plato to state the physical boundary "who used it to represent the relationship between an observer (the Self) and an observed (the Other)". In the semiotic context, this term helps in cognitive identification. Due to its use, everything is labelled, categorised and made intelligible.

Extensive research has been done on the topic of othering by Nikolas Coupland. In his work, he states a representation of the "other" is, at the same time, a cognitive and a discursive/ linguistic process (Coupland, 2010: 243). The process of othering is usually achieved by the comparison of an object with a conceptual prototype, in relation to which we can classify the object as "normal" or "abnormal" (Gwyn 1996: 69).

Although the process of othering is natural for all human beings, its linguistic representation can be perceived in several ways; first, as mentioned above, it can be neutral and used to differentiate between "us" and the "others". However, it can also be used in a derogatory way to "altercast" someone. In this usage, it is usually accompanied by the process of labelling, which again, itself can be neutral (e.g. Welsh people) or in a depreciating way (e.g. Taffies). Last but not least, the process of othering can also be used in reverse to "totemise" someone (Coupland, 2010:244).

Another sociolinguistic term coined by Coupland is **self-othering**. Self-othering is a non-stigmatising form of self-identification, based on simple binary systems, e.g. me vs you (2010: 258). The characteristic lore of *The Witcher 3: Wild Hunt* is built on Slavic, but also

Nordic cultural references. These cultural aspects build the virtual world and make it more convincing for gamers. The concept of self-othering fulfils a cognitive function as it allows gamers to preserve their self-identity while playing the game's entity (Geralt of Rivia). Secondly, it helps the players to establish a relation towards these cultural aspects of the game. Othering highlights the foreign character of the Slavic elements to the non-Slavic target audience, while at the same time, it keeps it familiar for the Polish audience.

This thesis focuses on the cultural aspects of translation, and, therefore, it is noteworthy to acknowledge the importance of anthropology and ethnography's common point: culture. The most significant input in my work regarding the definition of a **culture** and culture-related terms comes from Michael Agar's paper (2006) "Culture: Can you take it anywhere?". In his work, Agar first states two old fashioned definitions of the word culture. The first characterises culture as a "uniquely human" thing, while the other definition specifies it as a set of society's meanings and actions, marking characteristic differences between particular societies. In his book, *The professional stranger: An informal introduction to ethnography* (1996), Agar presents a concept of a languaculture (LC) in which he joins the essential language elements (such as grammar or vocabulary) with background knowledge and local information (2006: 2). He then uses the concept of languaculture to define culture as "the ethnographic product, the result that is a translation that links the LC1 and the LC2 that defined the ethnographic encounter in the first place" (2006: 2).

Another equally important term in this work, coined by Agar, is **rich point**. A rich point is any novel linguistic and cultural context, which by being incomprehensible surprises a researcher and therefore requires explanation (translation) to an outsider (2006: 2). As Agar underlines, while speaking about languaculture, we will use culture in its second definition above. He then draws five points of culture: visibility, relation, fuzziness, bottom-up

ethnography and plurality. First, in order to exist, a culture must be noticed by an outsider. Second, culture is relational and exists solely as a translation, allowing for communication between LC1 and LC2. Therefore, it is always dependant. Because it is relational, its boundaries are constantly shifting and thus become fuzzy and conventional. What is more, the culture is usually characterised by bottom-up ethnography, and that is why it should be treated as "the multisite, multilevel chase after a particularly rich point" (Agar, 2006: 11). Finally, culture is characterised by its plurality. For that reason, while speaking about the culture, one must assume that there are always several of them. In *TW3*, the rich points are the most distinctive elements of the Slavic culture embedded in the game. They are visible for an outsider (either a translator or a gamer) in both their localised and unlocalised form, such as unchanged elements of graphics or music. Since the items of the Slavic languaculture (and effectively Slavic culture) are translated, its boundaries are fuzzy. That is why certain elements may seem like another fictional creation (languaculture of the game) rather than an authentic, existing culture. Given all of the factors above, in this work, I will be analysing only the elements concerning Slavic (mainly Polish), Anglo and Spanish culture.

This thesis focuses on the cultural aspects of translation, and therefore, I will be referring to some related anthropological terms. The reason behind the use of anthropological terms is that, during the game, players do not only come in contact with the material culture of the game (such as everyday objects or traditional Slavic patterns visible on the screen) but also with non-material culture (like music, beliefs and languaculture). The game uses the ancient Slavic pagan faith as a mean of attracting and immersing the players. Thus, it should also be analyzed from an anthropological point of view. Therefore, I will be working on the concept of **going native**. The term was coined by Polish anthropologist Bronislaw Malinowski in 1922. During his stay in New Guinea (1914-1918), he suggested that in order to grasp

natives' point of view entirely, their relations to life and variations of their world, one needs to participate in it, not only observe. Going native requires one's complete immersion and participation in the observed world. It is essential to mention that, while using the concept, I will refrain from the rhetoric of colonialism. I am aware that nowadays, going native can be used in an offensive and derogatory way. My aim, however, is to describe as best I can the process of approaching the localised culture.

While talking about going native, it is crucial to mention Malinowski's three aims of scientific fieldwork. The first aim is to describe a skeleton of the tribe, which represents the customs, traditions, institutions and structure of the particular tribe (O'Reilly, 2009: 3). The second step is to give this skeleton its flesh and blood "by describing how daily life is actually carried out", as well as describing the imponderabilia of actual life. Finally, the last step mentioned by Malinowski is "to record typical ways of thinking and feeling associated with the institutions and culture" (O'Reilly, 2009: 3).

The main aim of this thesis is to investigate the concept of playability in translated video games. While the primary emphasis is put on translation strategies and procedures used in the game, we ought to remember that language affects society's everyday life. By analysing the cultural messages through the scope of anthropology and ethnography, we can identify specific patterns occurring in the groups of gamers and their impact on the overall gaming experience. In order to understand what prompts gamers to become immersed, one should analyse their perception of themselves and the game, as created by the language used in the game.

The process of going native introduced by Malinowski can be successfully applied as a means to achieve an immersive experience (books, films and games) or to approach another culture in general. By using it in the analysis conducted in chapter four, we can see how each

of the presented elements was gradually created to ensure better storytelling and the creation of the virtual environment. While playing, gamers experience in many ways the process of going native. To fully participate in the game, players need to understand particular rules that apply to the virtual world. They can do it by observation, active learning (e.g. reading tutorials), and trial and error methods. By doing so, players become familiar with a specific (authentic or fictional) languaculture, regardless of the games' genre. In the following chapter, I will analyse the implications of the process of going native on the phenomenon of playability.

2.5. Transmedia Storytelling

Another strong connection occurs between playability and **transmedia storytelling**, a concept developed by Jenkins (2006: 95). He describes it as a technique in which a story is being told via multiple media platforms. Each of them contributes to the understanding of a fictional world and a more integrated approach to franchise development (Jenkins, 2006: 293). The main task of a medium is to tell the story while fulfilling its requirements. Each medium must be self-contained and a different entry point to the franchise, so the user is not forced to follow a particular order to enjoy the experience in-depth. This concept is crucial for the playability of the games that form a franchise (*The Witcher, Lord of the Rings, Harry Potter*, and many others). It can also be applicable for games that were not a part of any franchise, yet they started their own—for instance, the computer game *Tomb Raider*, which was followed by films.

The three critical elements of transmedia storytelling - **participatory culture, collective intelligence**, and **media convergence** (Jenkins, 2006) are also strictly related to the phenomenon of playability, as they allow it to fully function. **Media convergence**, explained by Jenkins as a "flow of content across multiple media platforms, the cooperation between

multiple media industries, and the migratory behavior of media audiences" (Jenkins, 2006: 2), creates a space in which content is being exchanged. **Collective intelligence** enables that content to grow and circulate fully, and finally, participatory culture allows everyone to share the experience and actively create new content.

Participatory culture is a type of culture in which the audience (fans and other consumers) participate actively in creating new content (Jenkins, 2006:293). Transmedia storytelling benefits from the same elements as Japan's **media mix culture**, a term coined by anthropologist Mimi Ito, referring to a distribution of the content across the media and **hypersociability** (encouraging various forms of participation and social interaction between consumers) (Jenkins, 2006: 110). Many franchises benefit from co-creation and collaboration with either famous or unique artists. The main point is to create a unique space, a virtuous cycle, where artists will create and fans will explore. In many cases, devoted fans not only help by expanding the fictional universe or providing the authors with necessary criticism but also come up with innovative solutions for arising problems. Some of them are later hired by the companies responsible for the productions of these games. Therefore, they are being actively accountable for increasing playability. One of many examples is work done by Gökhan Halil Düzgün, who, as a gamer, enjoyed playing *The Witcher* (The Witcher, 2012). He quickly realised that there was not a Turkish version, and he wanted to create one in order to share the experience with other players that did not know the language. Gökhan made a team of six people responsible for the Turkish translation of The Witcher. They contacted the enterprise and equipped themselves with all the necessary source text. The final version of the translation became the official Turkish translation.

Another vital element is **collective intelligence** and **collective knowledge**. Pierre Lévy coined both terms, the former, to refer to "the ability of virtual communities to leverage the

knowledge and expertise of their members, often through large-scale collaboration and deliberation." (Jenkins, 2006: 282). The latter refers "to the sum total of the information held individually by the members of a knowledge community that can be accessed in response to a specific question." (Jenkins, 2006: 282). Both terms are of equal importance in terms of video game playability, as it is the fandom expertise that many times has sealed the fate of a particular game. In many cases upsetting the fans lead to financial losses of game production studios (e.g. BioWare, Bethesda or Ubisoft) (WhatCulture Gaming, 2019). A storyteller, who at the same time is a creator of the story, has the power to inspire his audience to study in detail his work. The perfect example of both collective intelligence and collective knowledge is the Twitter conversation between J.K. Rowling and her fans regarding a date confusion when in 2016, Harry Potter's author got the epilogue date wrong and was corrected by her fans. In the latter statement, she admitted to the mistake and issued an apology (Simpson, 2016). This situation is a perfect example of fans having both a thorough knowledge and unlimited access to the different online resources that came to hand.

The last of the transmedia storytelling key concepts is **convergence**. The word describes "technological, industrial, cultural, and social changes in the ways media circulates within our culture." (Jenkins, 2006: 282). It also refers to the special relationship between fans, multiple media platforms, and franchise industries.

A crucial part of this phenomenon is a story. As Jenkins mentions, stories are essential items to all human cultures. They are used to share, structure, and make sense of the surrounding world. Some of the authors, such as J.R.R. Tolkien or Andrzej Sapkowski, created new fiction that "self-consciously imitated the organisation of folklore or mythology, creating an interlocking set of stories that together flesh out the world" (Jenkins, 2006: 119). The new

creations gain the interest of the audience and trigger a search for the meaning, which results in fans looking for a source of the story.

The story is also a crucial part of any video game. The difference is that as a non-linear medium, games ought to provide a different type of entertainment experience bonded with emotions. For that reason, many of them use intertexts so the audience could benefit from the more emotionally nuanced and morally complicated story. Moreover, players seek the experience of immediacy, for the game character is a vehicle that enables their direct experience in the world, allowing them to immerse themselves fully.

Transmedia storytelling has great power and attracts different types of audiences. Following Janet's Murray division (Jenkins, 2006: 119), we can distinguish three types of consumers. The first one is an actively engaged, real-time viewer that seeks suspense and satisfaction in each episode. The second is a long-term audience, which is more reflective and searches for coherent patterns in the story. Lastly, the navigational viewer is the one that engages the most by following connections between different parts of the story and discovering multiple arrangements of the same material (Jenkins, 2006: 119).

Transmedia storytelling is also responsible for creating a new kind of society, one that processes culture. By following what Jenkins calls a transmedia impulse, experimental artists create within transmedia guidelines. The generation that grew up in the mix-media culture is producing new kinds of media. In contrast, the older generations can be divided into two categories – one that is lost and confused and one that is learning to adapt. What unites all of them is the remaining option of further exploration.

In my work, I will use Rouse's (2001) motivational factors and players' expectations to explain some of the translators' choices. Since both the Fabricatore et al. (2002) model and terminology are applicable to *TW3*, they will be employed in the analysis chapters to refer to

the specific game's elements. I will emphasise the determinants of playability (information, interface and playability issues) due to its correlation with translation. The playability phenomenon will be understood under the merged definitions of Desuivre et al. (2004) and González Sánchez et al. (2009). I will define playability as an enjoyable experience provided by a specific game system, enriched by gameplay, mechanics, and story.

Regarding translation studies, in addition to the basic terminology, I will use concepts of cultural, emotional, and ludological localisation. Furthermore, while referring to a possible obstacle in the localisation process, I will apply the concept of a plot-stopper. Moreover, I will not examine playability as a key metric of video game localisation but instead focus on playability as the main aim, which is supported by different culture-specific elements and their localisation. I will take a closer look at the glocalisation of the particular game's elements since the game focus should be not so much on content but on the playing experience (2020: 311). Finally, following Bernal-Merinos steps, I will assume that playability is a vital element of each game and that it should not change from one language version into another.

The Witcher 3 is rich in cultural content, which players encounter on multiple occasions. The concepts of othering and self-othering will fulfil the cognitive functions and preserve players' identity (both cultural and personal). They also help to establish a relation towards the cultural aspects of the game. Othering highlights the foreign character of the Slavic elements to the non-Slavic target audience, while at the same time, it keeps it familiar for the Polish audience. Using the concept of languaculture, I will refer to the three languages (Polish, English and Spanish), their background knowledge and local information featured in the game. I will take a closer look at how these particular elements replaced or changed the localized Slavic items. Apart from languaculture, I will focus on the Slavic, Anglo and Spanish culture. The term rich point will be explicitly applied to the Slavic items featured in the game.

They might be localised (visible for a translator) or unchanged (visible for a gamer). As we will see in the following chapters, the process of going native is a mean that not only help players get immersed in the game (as they are being asked to observe and participate in the actions of the virtual environment) but also allows them to experience and learn about the culture featured in the game. In *TW3*, this is evident during the ritual of Forefathers' Eve, presented in section six of the analysis chapter.

As I will demonstrate in the further chapters, transmedia storytelling can be one way of achieving immersion. In addition, most of the information required for this research can be found through online sources, removing the need for a participant observation study. *TW3* is a prominent example of Transmedia Storytelling. The game serves as a separate point of entry to *The Witcher's* universe, aimed at gamers. It also expands its complex fictional world and makes its own contribution to the unfolding of *The Witcher's* story. Moreover, *TW3* includes many of the notable transmedia storytelling features such as participatory culture, collective intelligence and collective knowledge. Participatory culture will appear in regards to fanart used in this thesis to illustrate the interest of international gamers in the Slavic folklore, which originated in the localisation of *TW3*. Hypersociability of gamers will be crucial since discussions posted on online forums such as Reddit.com will allow us to see various perspectives presented by the gamers without the need of conducting a survey. I will apply collective intelligence by using the internet forums' section on The Witcher (where gamers exchange their knowledge, opinions and expertise on how to succeed in the quests) to receive their opinions on the language choices and motivation behind it. Finally, the concept of collective knowledge will be beneficial for obtaining gamers' thoughts on particular Slavic elements such as Leshy. Using this combined framework, I aim at achieving a better

understanding of the relevance of localization in the process of immersion and how this affects

playability.

3. Methodology

3.1. Introduction

In this chapter, I will discuss my methodological approach, methods of data collection and methods of analysis whilst also justifying and evaluating the chosen methodology. The research I conducted is a translation study focusing on the playability of *The Witcher 3: Wild Hunt* (TW3) through the translation of Slavic lore for the purposes of immersion. While collecting and analysing the data, I tried to find an answer to the following questions:

- To what extent was the localisation one of the contributing factors for the success of the game *TW3*?

- Does the gamers' participation depend on the language function of the game's text?

- What are the correlations between immersion, playability and translation?

3.2. Methodological approach

The research I have undertaken is both theoretical and practical. I aimed to fill the gap in already existing knowledge, presented earlier in the literature review (see chapter 2). By studying the correlation between immersion, playability and translation, we can understand the pattern of how translation affects playability. The result could be used to produce a high-quality localisation. I consider a "high-quality translation" of the game one which achieves emotional localisation (Díaz Montón, 2010) via the means of emotion engineering (O'Hagan & Mangiron, 2013) and ludological localisation (Lepre, 2014). Hence, a high-quality game localisation, allows players to fully immerse themselves in a virtual world by replicating both the emotions and the experience designed for the original (source) audience. The degree of a high-quality game localisation could be assessed via gamers' positive reviews posted online.

The study I performed is based on the award-winning video game *The Witcher 3: Wild Hunt*. It is important to note, however, that the English localisation of this game is considered to be one of the best localisations in history (Supersharpshots, 2016). Thus, we can assume that the pattern I have found could be successfully used while localising other similar productions.

My methodology is mainly qualitative and inductive. I decided that the analysis of the game's linguistic, ethnographic and cultural elements is the most suitable approach to answering my research question as it allows me to get an in-depth insight into the process of immersion in the player experiences. In addition, I was able to investigate step-by-step how to reproduce this state of immersion through localisation and examine possible factors that increase or decrease this condition. To support my analysis, I decided to investigate the positive reviews of the game. Moreover, this approach allowed me to explore and analyse the correlations between translation, immersion and playability. In the case of this research, there were no ethical considerations. I used widely available and authorised software for accessing localisation files, as well as audiovisual materials such as a game walkthrough (posted by online enthusiasts) or interviews (published by the CDR Projekt Company).

There were three limitations to the method I needed to deal with. Due to the scope of the MA by Research it was impossible for me to analyse the whole game. Therefore, I needed to minimise the sample size. In the case of *TW3*, it is hard to draw boundaries, mainly because the combination of every mission (both main and side) and cinematic sequences are joined together to make the game cohesive. For players, these boundaries are usually barely noticeable. The action that takes place in the game does not break this fluid transition and therefore allows players to stay immersed in the story of the game. We can, however, distinguish a pattern. Usually, a quest, regardless of its importance (side or main), would begin

and end with a cinematic sequence, which would be a follow-up of previous actions performed by gamers. Apart from these, we can identify elements such as single sentences said by other entities or dialogue boxes, which could also be taken as conventional boundaries of the game as often they referred to the finished cinematic sequence or summarise the actions of the player.

In many cases, particular elements appeared in several scenes, that is, quests and cinematic sequences. However, each time the element was shown from a different perspective and another piece of information was given to the audience. For that reason, in order to thoroughly analyse the chosen element, I decided to take into consideration different types of quests and joined cinematic sequences.

Another limitation was the sampling bias. Although I established particular criteria (language usage, customs, beliefs, narratives and items of material culture) for the data I had been collecting, the general requirement was to include any Slavic element. Many of the elements were mixed or alternated, and there was no possibility of finding a relevant and precise measurement. I decided that the best way to mitigate this sampling bias would be to rely on fans' comments presented on different online fora. This way, I selected the most distinctive elements of the game that sparked particular interest among English and Spanish gamers. Furthermore, I decided to divide them based on the type of quest they were representing. Once the quests were divided, I categorised the rest of the Slavic elements featured within the particular mission that players seemed to overlook due to their localisation.

The last limitation I encountered was confirmation bias. Firstly, as a member of the Slavic community my perception of the Slavic elements can differ from that of a non-Slavic audience. In order to avoid choosing elements based on personal assumptions, I decided to

support my views with particular blog reviews and forum posts written by non-natives. The majority of them present particular Slavic elements analysed in the further chapters.

Secondly, self-identification with certain folkloric elements, makes them easy to spot, but also carries a risk of misinterpretation, especially in the case of mixed items. For example, the character of the Crones, which joins several various folklores. To overcome this problem, I decided to support claims with the material published by members of the Witcher's fandom. Another aspect of the analysis, which could be influenced by confirmation bias is perceiving the game's playability from the perspective of culture and translation, and not the overall game design. For instance, sometimes the playability of individual elements was less dependent on a translator, given that it was predesigned. In this case, I tried to challenge my pre-existing ideas by watching videos and interviews published by CD Projekt Red. It should be said that the majority of solutions come from already published material. Nevertheless, in future research I plan on surveying players, translators, and game designers, which would help me avoid such a bias.

I am aware of other methods that could be used while conducting this research. One of them could have been a large-scale survey that could have provided my study with a more quantitative approach. However, taking into consideration the size and scope of the project, with the time limitation brought about by this MA by Research, I was not able to conduct it. Yet, the currently applied method allowed me to establish a preliminary theory that could later be tested by performing such a survey. Furthermore, after using the current methodology, I will be able to find support for my hypotheses, and my findings have the potential to be applied to many other videogames that contain folkloric references, helping to produce high-quality localisation.

3.3.   Methods of data collection

The material analysed for this research was the transcript of *TW3*, which will be referred to as the "textual layer". As my thesis focuses on localisation rather than translation itself, in the analysis, I will also include the "audiovisual layer" (images and sounds).

The elements were chosen based on the following criteria: items needed to be a Slavic element that in some way contributed to creating the Slavic lore. Thus it is of vital importance to establish a definition of what I call the Slavic lore. According to the explanation given by Collins Thesaurus, the word "Slavonic" is "of or relating to Russia, Poland, Bulgaria, and other countries of central and eastern Europe" (Collins, 2020). The term folklore has a long and complex history. In fact, in the field of folkloristics or Folklore Studies, there is still disagreement regarding its definition. It comes from the fact that within academia, the term was described as "artistic communication in small groups" (Ben-Amos, 1971:13) and was usually related to oral traditions and narratives. In everyday life, the word is being used to describe customs and material items of particular groups. As Klein mentions:

'Folklore' has four basic meanings. First, it denotes oral narration, rituals, crafts, and other forms of vernacular expressive culture. Second, folklore, or 'folkloristics,' names an academic discipline devoted to the study of such phenomena. Third, in everyday usage, folklore sometimes describes colorful 'folkloric' phenomena linked to the music, tourist, and fashion industries. Fourth, like myth, folklore can mean falsehood. [2001:5711]

In my research, by using the term "folklore" I always mean Klein's first definition. In addition, when I refer to what I call "Slavic lore", or use the term "lore", I do so interchangeably with the term "folklore". As McNeill wrote (2013:5), lore is "what gives form to folklore". Hence, it dictates the particular expressive forms, used by members of a group to communicate and interact. It should be noted that in my definition of Slavic lore, there are

additional elements. Firstly, by referring to Slavic territories, I would also include historically

Slavic lands such as Kievan Rus[8]. Secondly, I consider Slavic lore an element of Slavonic culture

that makes the atmosphere of the game *TW3* more distinctive. It can be related to the

language, faith, or the material culture of Slavic people. Henceforth, the terms of "lore" and

"folklore" will be merged. An additional category that analysed elements needed to fulfil was

their presence in the audiovisual and textual layer of the game.

By "Slavic element", I understand any item related to the Slavonic culture, which can

be faithfully reproduced (e.g., Water Hag) or serves only as an inspiration (e.g., *Leshy*)*.* The

analysed element can be used as a whole, e.g., as decoration or a visual aspect of the game,

or used partially (the designers have used only specific characteristics), e.g., character of Baba

Yaga (The Crone Sisters). Like Baba Yaga, the Crones are old, ferocious-looking and feed off

children. They offer help and information in return for favours. Contrary to their mythological

equivalent, they do not live in a hut standing on chicken legs nor do not have only one leg

themselves. I have also included items that were mentioned in passing by the characters (e.g.,

the cutting ritual) or explicitly explained (e.g., Forefathers' Eve ritual).

In order to deal with the problem of sample size, I decided to narrow down the scope

of my analysis to three quests , each of them representing a different type, which were: Ladies

of the Wood (main quest) together with its interlocking quests (Bald Mountain and Whispering

Hillock), Forefathers' Eve (secondary quest) and In the Heart of the Woods (contract quest[9]).

The entire game consists of each of these three types of the quests. Hence, an example of

each category is analysed in the next chapters. Although chapters 4, 5 and 6 focus on the

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[8] The first East Slavic state, existing from the late 9th century to the mid-13th century (Encyclopædia Britannica, 2016).

[9] Paid side mission. The gamer is rewarded with the virtual currency of the world and some experience points, but the quest itself has no repercussion on the main quest and could potentially be skipped.

mentioned quests, the title of the chapters are based on the cultural elements analysed, rather than on the names of the quests itself.

The reason they were chosen was that in each of them, the Slavic element (creature or ritual) is the centre of attention of the player. It should be remembered that each of the scenes can be played in multiple ways, depending on the player's choice, which then results in different outcomes. Each of the analysed scenes, regardless of its language edition, was played with the same set of choices. Thus, Geralt (played by the player) would perform the same action, and the player would access the same dialogues or cinematic sequences in Polish, English and Spanish. Moreover, the consequences of the taken action would be the same in each of the language editions.

Below I present a summary of each of the analysed scenes with links to the gameplay in English.

Ladies of the Wood – It is one of the main quests, which is necessary to complete to progress further in the game. In this case, the Crones seem to possess information regarding Ciri's whereabouts (for whom the players are looking). .The players are presented with a cinematic sequence that shows them woven in the tapestry. The analysed transcript presents different dialogues between the characters featured within related missions and scenes. The links presented below feature scenes presenting the Crones either directly to the player (*The Witcher 3 Ladies of the Wood / The Crones* and *The Tapestry's scene*) or via descriptions of other characters (*Godling*).

The Tapestry's scene:

Figure 6. Crones' Image on the Tapestry (Inderwildi, 2020).

https://www.youtube.com/watch?v=Z1vBGI2eWk4&t=3s

The Witcher 3 Ladies of the Wood / The Crones:

Figure 7. The Crones from the Ladies of the Woods quest (Inderwildi, 2020).

https://www.youtube.com/watch?v=i8TweSzo7aI

Godling:

Figure 8. Screenshot of Johnny the Godling (the-witcher, 2015).

https://www.youtube.com/watch?v=Z1vBGI2eWk4&t=3s

The Ritual of Forefathers' Eve:
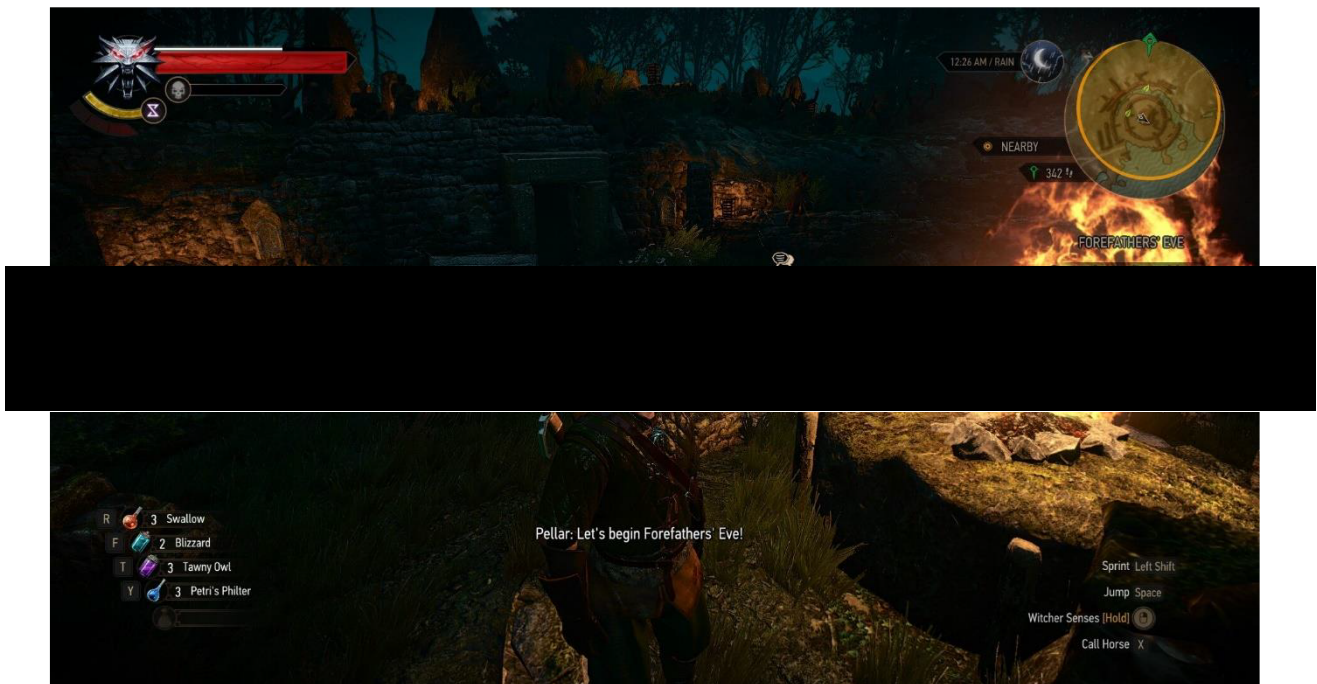
*Figure 9.*Forefathers' Eve Screenshot from the game (lagertha, 2017).

https://www.youtube.com/watch?v=l71hgUXLvh0

Forefathers' Eve The ritual of Forefathers' Eve takes place on Fyke Isle, where the player is asked protect the Pellar and other participants of the ritual.

In the heart of the woods – Leshy:

Figure 10. The body in the woods screenshot from TW3 (Mechemik, 2017).

https://www.youtube.com/watch?v=OPJX7dwDxIc&t=112s

In the heart of the woods - After approaching a group of people on the road southwest out of Fayrlund (In the Heart of the Woods, 2016), gamers are presented with a cinematic sequence. A group of people encountered before is arguing over a massacred man's body. The player learns that the creature responsible for this man's death is called the Woodland Spirit, which upon futher investigation, turns out to be an Old Leshen.

The twofold analysis concerned both the audiovisual and textual layers. In order to transcribe the various dialogues and textual pieces of information, I had two choices: I could either write everything down as I progressed through the game, or I could access the localisation files directly. To save time and retrieve all necessary elements for the analysis, I opted for the latter. However, while obtaining the data, I faced several issues.

First, the files I needed were encrypted. In order to access them, I used a program

called W3STRING Encoder and Editor. This program is a free piece of software made by a *TW3*

fan, which allows for the reading and editing of files encrypted in W3STRING Encoder with the

.w3strings extension that one can obtain from the game. These files contain compressed

localisation data for the *TW3*. The editor permits a gamer to add their localisation IDs and text

in *TW3*. In this research, I have used it to export and analyse txt.files from the Polish, Spanish

and English version of the game.

The Figure 11 shows the main interface of the W3STRING Encoder and Editor.
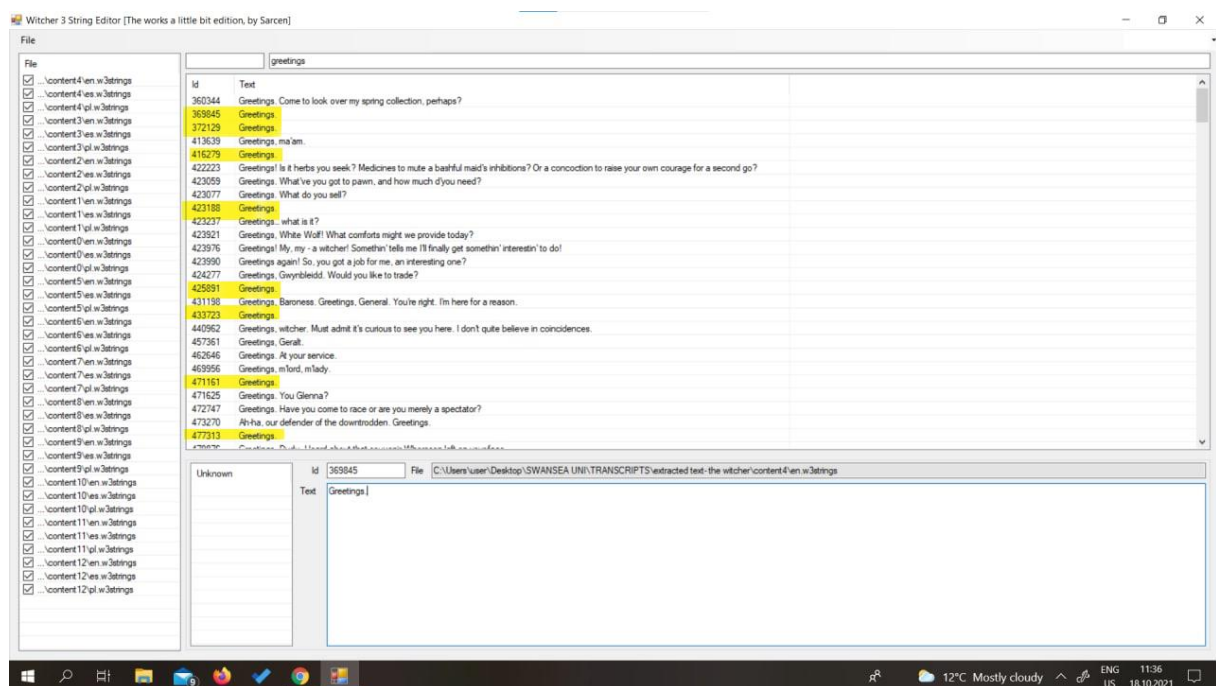
Figure 11. W3STRING Encoder and Editor screenshot. The software does not specify to which character or scene the lines are assigned, which can lead to confusion. Some of the problematic lines have been highlighted. (Kuśnierek, 2020).

As we can see, the program has a simple and intuitive interface. The main window is divided

into three parts:

- A tall pane on the left - allows seeing the extracted file that is being worked on.
- A large, central pane - displays particular lines allowing for viewing and editing specific lines within the text.
- The upper search bars.
- And lower panes - display the chosen text and allow to edit the text.

Due to the limited (yet sufficient) number of actions a user can make, the program is easy to use. One of its useful functions is the possibility of searching a particular text line or a
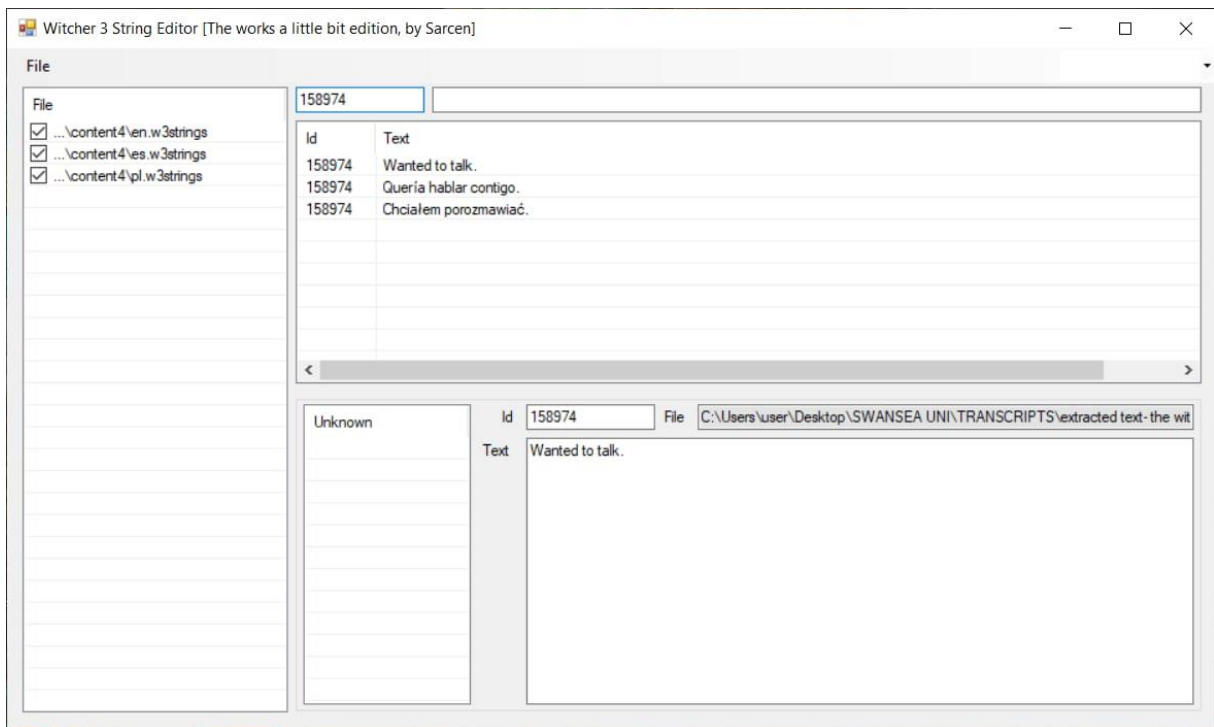
Figure 12. A screenshot of the multilingual view (Kuśnierek, 2021).

specific word based on its unique ID. It allowed me to access all the necessary text without going through the game again. Another advantage of using this program was the fact that it allowed me to see the text translated at the same time for all three languages (see Figure 12).

. Another problem I have encountered was related to the usage of this program, designed specifically for the localisation process. The standard localisation process includes the following steps: receiving Lockit, exporting strings, importing strings, translation of the content, localisation of the non-text-based elements, quality assurance checks, assembling all localised elements and localising the packaging of the game (Tirosh, 2020). The W3String Editor is used to export, import, and implement the game's text elements. The files are organised in thirteen different numbered folders that for an average user seem to have no logical explanation. They are not assigned to a particular scene, character, or specific progression in the plot, which make it hard to identify dialogues. For that reason, it was

essential to analyse the textual layer together with the audiovisual one, as seeing the videos helped me in identify elements and assigning them to the particular scene. The research data consists of transcript, audio, and images for three quests (one from each category). The transcript's data amounts to a total of 11,769 words in all three languages (Spanish, English and Polish). Furthermore, it includes text types such as dialogues, monologues, and on-screen interface text elements.

3.4.   Method of analysis

After transcribing, the text was later arranged into tables and categorised according to the particular element analysed, i.e., the elements were grouped into three main categories: creatures, proper names and rituals. Each category contained several different Slavic items which were then grouped into subcategories. After rearranging the data, two analyses – content and theme were conducted.

The thematic analysis focused on explaining the origin and meaning behind the chosen Slavic element. I also analysed the way an examined element was used in a game, e.g., served as inspiration or faithfully reproduced. The same component was later analysed from the linguistic point of view (the category in the Systematic Functional Grammar, etymology of a word, possible connotation, etc.). The positive gaming experience entails the correct interpretation of semiotic signs included in the game. Since Systematic Functional Grammar forms part of the semiotic approach to Systemic Functional Linguistics, it seems the most suitable choice for categorising language elements included in the game. Afterwards, the element was examined from a translation point of view, taking into consideration the used techniques; potential challenges translators could face, and other possible solutions that could be applied while localising the game. In terms of playability, I tried to answer the question of how the element's playability was maintained, to which category of localised

elements players participation it could be assigned. I also established the element's dominant language function.

Throughout this chapter, I have presented the main research questions of this dissertation. I have discussed my methodological approach, as well as familiarised the reader with my methods of data collection. furthermore, I have explained the criteria of typology and established definition of Slavic lore. These concepts are necessary for further analysis of the game. In the next chapter, I will use these concepts to analyse scenes in search of a correlation between the localisation of the Slavic elements, immersion, and playability. I will also investigate and evaluate particular translation strategies and procedures used in the localisation process of the game.

4. In the heart of the woods (Leshy quest)

As in the majority of RPG games, the players' experience in *TW3* is based not only on the game's storyline but also on the game's open-world design. The open-world design offers players the possibility to explore the presented virtual world freely. The world is limited only by its internal rules (e.g. you need a boat to cross an ocean, or it is quicker to travel on a horse than by foot). Moreover, this type of design is often supported by countless hours of side quests which enrich the presented world and encourage players to spend more time in it.

In this chapter, I am going to analyse the side quest called *In the heart of the woods* and its cinematic sequences. As a side contract quest, the players don't need to complete the mission in order to progress in the game, and it does not have a direct implication on the main storyline. However, players are encouraged to play the side quest as they might gain additional bonuses in the form of XP (experience points) and other valuable items.

As mentioned in the methodology (see section 3.3), there a several ways in which players might engage in this side quest. In this particular case, they can do so by picking up notice from the local notice board or finding a group of people on the road southwest out of the village Fayrlund. After reaching the designated area and the group of onlookers arguing over a corpse, a player is automatically pulled into the conversation, which explains the entire situation that leads to the quest. From this conversation, players learn that the beast responsible for the attack is an unknown (at the time) creature who lives in the nearby woods. As the information received is insufficient to identify the species of the monster, Geralt (the player's entity) investigates the nearby forest. After careful examination of all the clues, gamers need to decide who to side with; they can choose either Harald (the older man who

offers to seal a pact with the demon) or Sven (a young man who wants to kill it). Depending on which ally they choose, gamers will be asked to perform a different set of actions.

The quest contains elements from both Western (character names and their appearances) and Eastern (Slavic) origin. Right from the beginning, a player is faced with several different languacultures. As Agar says when speaking about languacultures, one must remember that there are always several of them (2006: 6). Therefore, it is essential to clarify that although we may see the game's own languaculture (a mix of the different, already existing ones and the fictional ones that belong to the game's universe), in the analysis, I focus mainly on the Slavic languaculture.

Compared with the other two quests, which will be analysed in the following chapters, this one contains only a few Slavic elements. The central Slavic element appearing in this scene, which focuses the player's attention and builds the game's characteristic ambience, is the mythological *Woodland Spirit*.

4.1. *Leszy*'s portrayal in the game

The beast featured in the game is an ancient Slavic demon[10] – *Leszy* (Leshy). The *Leszy/Leshy,* shown in Figure 16, is a male demon found in folklore, also known as a guardian of the forest. In some folk tales, he appears under different names such as *Laskowiec, Borowy, Boruta,* and he is paired with another mythological creature called *Baba Jaga* (Leszy, 2005: 61-62). He is considered to be both a guardian and a master of the woods. His attitude towards people would change depending on their behaviour. He can be either friendly or aggressive. If friendly, he would help people collect berries or protect them from animal attacks. If angered by their disrespectful attitude towards nature, he would make people wander in the

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[10] It is essential to mention that in comparison to other cultures, all creatures appearing in Slavic mythology are called demons, regardless of their attitude, actions or appearance.

woods (Leszy, 2005: 61-62). Places where people observed his activity were treated as shrines (Winiarski, 2016). There are many images of the Leshy in which he could resemble either a humanoid creature, an older man with a long white beard, or transform into any woodland animal or the wind. He was accompanied by his "helpers", smaller demons living in the woods, as illustrated in Fig. 16. He could also change his size depending on the height of the trees surrounding him (Podgórscy, 2005: 61-62).

In *The Witcher* book series, Leshy appears several times in the book called *The Last Wish: Introducing the Witcher* (Sapkowski, 2008: 19, 49, 131). It is essential to note that the creature is mentioned a few times, but there is no direct encounter between the Leshy and the witcher. Hence, the reader is not provided with the Leshy's physical appearance, as shown in the following excerpt:

> Geralt bowed even lower. "Your Majesty, you know our code of practice forbids us to speak of our work."
> "A convenient code, witcher, very convenient. But tell me, have you had anything to do with spriggans?"
> "Yes."
> "Vampires, leshys?"
> "Those too." (Sapkowski, 2008: 19)

The next time Leshy is mentioned in the book is when, during a mission, Geralt investigates a woman's crops:

> "The thing which killed them," continued Geralt, watching the forest's edge, "was neither a werewolf nor a leshy. Neither would have left so much for the scavengers. If there were swamps here I'd say it was a kikimora or a vypper…but there aren't any swamps here." (Sapkowski, 2008: 49)

The last time the creature is mentioned is when Geralt mentions different types of creatures he killed, during his witcher "career":

Some creature which lived to kill, out of hunger, for pleasure, or invoked by some sick will. A manticore, wyvern, fogler, aeschna, ilyocoris, chimera, leshy, vampire, ghoul, graveir, werewolf, giant scorpion, striga, black annis, kikimora, vypper…so many I've killed. (Sapkowski, 2008: 131)

The quotes from the book provide partial information on the topic of Leshy. According to the passages, he attacks his victims without leaving much of them behind. He lives inside the woods and could be hiding inside an oak tree. The Leshy lives only for killing, no matter the reason (it is not explained whether he kills out of hunger or just for the sake of it).

The Leshy shown in *TW3* differs from the mythological creature. Although he is portrayed as an ancient and powerful woodland spirit, he is not reminiscent of a thinking being and is less intelligent than in Slavic mythology. He behaves like an animal that preys on those who dare to wander into his territory. Even though the in-game Leshy deviates in appearance from "standard" Slavic versions, his physical appearance is full of folkloric references which resonate with the Slavic audience. Hence, the strong connection with nature is reflected in his presentation. As illustrated in Figure 15 below, he has a deer skull, and the rest of his skeleton is made out of branches and twigs. Additionally, he travels escorted by woodland creatures such as wolves or crows. The character of the Leshy is an excellent example of the glocalisation approach (Bernal-Merino, 2020: 310), in which game designers and translators co-create the game to incorporate both the legal requirements and players' requirements for the target locale. Although inspired by Slavic mythology, the character's adaptation was simplified by the game designers so it can allude to the more popular form of the Algonquian Wendigo (Sheenathehyena, 2019). The interaction between the *TW3* Leshy and a gamer can be compared to an interaction between a hunter and a wild, aggressive, dangerous animal, which corresponds well with the description in the book. It should be clear to players that the Leshy is an adversary to confront. As opposed to the mythological one, the witcher stresses that the Leshy cannot be peacefully convinced to leave the villagers alone.
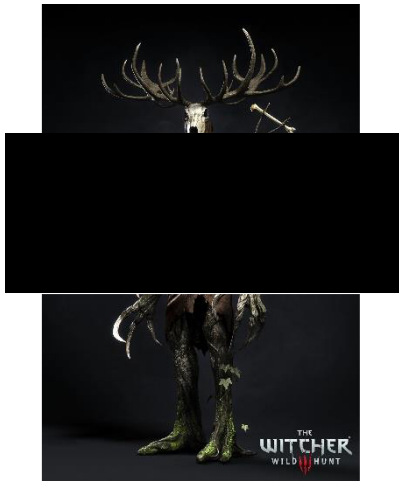
Figure 14. Leshy in *TW3* (Blaszczak, 2016)

Figure 13. Leshy in the Slavic Mythology (MartaEmilia, 2015).

Several reasons seem to explain this choice in the creature's adaptation. In the game, information is transmitted to gamers via various means such as the other characters, the "Bestiary" book[11] and face-to-face interactions between a player and an element in the game. If the designers were to convey the authentic folkloric representation of the Leshy, the game would have required numerous changes. For instance, the cinematic sequences presented in the game would be much longer to allow for more elements explaining Leshy's character in detail.

For example, if Leshy was to speak and interact with the players more, the designers would have to prepare more dialogues, monologues and cinematic sequences. That would result in offering the gamer a different experience with less action and more text and information to process. As pointed out by Desurvire et al., "player's fatigue is minimized by varying activities and pacing during game play" (2004: 4). She also mentions that the story should be discovered as a part of game play (2004: 4). By introducing more text, the game would offer play that would be more passive, slower, and lacking action. This type of

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[11] In the game, the Bestiary is a manual that equips gamers with all necessary information regarding creatures and places where you can find them which allows them to progress in the game.

experience would be similar to the one offered by more traditional media, such as television, which can lead to a negative experience and discourage players from playing the game

4.2.   The Leshy's representation in the textual layer

As the game's transcript shows, Leshy also appears in the textual layer of the game, where his name underwent a spelling modification. Although there is an ongoing discussion regarding the etymology of the word *Leszy* in Polish, scholars such as Pełka (1987: 12) and Gieysztor (2006: 263) point out that the name is a pure borrowing from either Russian (*lešij*) or the Proto-Slavic language (*lěsъ*). The word consists of the root **lěsъ* meaning "forest" or "woods" and the suffix *-jь* meaning "belonging to" (леший, 2020). Therefore, the literal translation of the name *Leszy* could be "he who belongs to the woods".

The English version of the game is loyal to the book version as the name Leshy appears both in the game and *The Witcher* saga. The word was made by using the technique of naturalised borrowing (Molina & Albir, 2002). According to Molina and Albir (2002), naturalised borrowing occurs when a word is taken from one language and used in another, written following the rules of the target language. As we can see, the translators decided to change the spelling of the word, where "sz" was changed to "sh" producing a similar sound. To preserve the same phonological level, the change was introduced in the spelling of the word.

By using the strategy of foreignisation translators introduced an element of the Slavic languaculture, responsible for adding ambience information. As explained by Fabricatore et al. (2002: 316-317), ambience information captures the players' attention, facilitates immersion, and creates the game's atmosphere. However, the creature's "background" is well explained by using supplementary information such as the alternative name of the beast, the Woodland Spirit, or the quest's name, In the Heart of the Woods (generic words and concepts

common to communities living close to the woods). Thus, the use of foreignisation enhances the game's ambience information and, at the same time, does not cause any linguistic plot-stoppers because the overall game design supports it.

The Spanish translators kept the English name of the creature in the Spanish version of the game. In contrast to the English translation team, the Spanish translators were not loyal to the Spanish version of *The Witcher* book. As mentioned by Bernal-Merino (2018: 65), if a game draws from popular culture, "the translators are constrained by pre-existing common knowledge and a body of fans that has very specific expectation for the game universe". Moreover, he states that "Betraying those expectations with a localisation that disregards the existing known translation of that universe will probably reflect on a poor game experience, fans discontent, and low sales" (2018: 65). Despite the existing translation of the book (*El último deseo*) by José María Faraldo[12], the translators decided to refrain from translating Leshy as *Silva* and used the technique of pure borrowing. The fact that they used an English transliteration of the Polish word shows that even though the translators intended to stay as faithful as possible to the already existing translations, certain words were overlooked due to the game's size. Another reason that might explain this choice could be the change in the image of the creature. As previously mentioned in the book, there is no description of the demon's appearance. However, in the game, players' imagination is supported by the audiovisual layer and information included in the Bestiary. Therefore, the anglicised version of the creature's name, *Leshy*, seems not to negatively impact the general outcome and atmosphere of the Spanish version of the game.

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[12] The translator responsible for the Spanish edition of the book was José María Faraldo. He is a professor at Universidad Complutense de Madrid, specialised in East European history and an expert in Polish Fantasy, who worked directly with Andrzej Sapkowski (Torán, 2010). His work is considered to be one of the best non-Slavic translations of the Witcher (Ezekhiel2517, 2019).

4.3. The Leshy as a game element

Leshy's main task is to centre the players' attention and provoke specific actions, which will both immerse players in the narrative and encourage them to participate in the game.

In the game, players can interact with two types of creatures: key creatures and plot-fillers. Key creatures are a crucial feature of particular quests and cinematic sequences. They also allow gamers to interact with them on many levels. On the other hand, *TW3* is also full of plot fillers. In contrast to the first category, these creatures appear quite frequently in particular locations in the game, for example, "drowners" living close to water reservoirs. Moreover, plot-filler creatures are only one of the many other elements featured in the game's scenario. Finally, they are merely subject to limited interaction with the players. Players can only interact with them by fighting them or by collecting their remains. For example, a gamer is sometimes required to obtain particular parts of a creature as proof of fulfilling a mission or as an ingredient for a magic potion.

Although we have classified it as a key creature, Leshy shares some similarities, such as simplification, degree of localisation and available choice of action, with plot-filler creatures. As we will see in the following chapters, the mentioned characteristics are unusual for this category of non-player characters (NPCs).

The purpose of Leshy's creation is to attain and maintain players' attention during the game. However, even its "gamer-friendly" version can be considered a potential rich point, presenting players with a different languaculture.

As explained in the literature review (see section 2.4), rich points are both the novel, surprising linguistic context and the cultural context, which require explanation (translation) to an outsider (Agar, 2006: 2). In this case, the Leshy is a novel cultural context for a foreign gamer. The translator undertakes the role of cultural mediator, whose task is to explain the

demon's existence and its function in the game by employing localisation. Since culture exists only when spotted by an outsider, the presence of rich points is possibly owed to the process of othering. The process of othering is "the manner in which social group dichotomies are represented in language via binary oppositions of 'us' and 'them'" (Nilsen et al., 2017: 40). As stated by Coupland (2010: 243), this is not only a linguistic but also a cognitive and discursive process. In the case of *TW3*, gamers participate in this process by comparing the elements of "their languaculture" with the new/different aspects of "the other (foreign) languaculture". Therefore, we can assume that othering drives those rich points, which in turn fuel curiosity and lead to deepening the immersion effect experienced by the players. The fact that the Leshy is a rich point evoking gamers' curiosity is confirmed in the gamers' conversations on different fora (see Fig. 15, Fig. 16 and Fig. 17).

Figure 15. Question from a player (seacliff25, 2015).

KaerMorhenResident 5 points · 1 year ago · *edited 1 year ago*

I think they're interesting in so far as they're a monster taken from actual lore that I had never heard about before. I mean with all the bullshit Hollywood movies about monsters over the years you'd have thought they'd use a Leshen at some point. However, the only time I've seen them is in Witcher and the Netflix movie "The Ritual".

There is also I think innate fear of the wilderness in human beings that goes back to our primative past. Even with all of our modern technology there are still people, including experienced adventurers, who are killed every year in the wilderness. That's part of the fun of going out into the wilderness it's not just the beauty, but the risk associated with living in an environment not purposely desgined to comfort and protect you as a human being in the same way as civilization is designed to do. The Leshen is sort of the personification of the deadliness of the wild, which absolutely can be a dangerous monster to the unprepared or the unlucky. It manifests itself from the spirits of the forest controlling plants and animals alike within it directing them all toward you, the intruder in its environment and potential destroyer of it.

*Figure 16.* Post on Leshy's topic (KaerMorenResident, 2019).

Figure 17. Fanart showing Leshy (dionne_ong, 2021).

The game designers and translators took advantage of the game's audiovisual modes to achieve the player's full immersion. The players are given the cultural context, which consists of both the functional and ambience information. The functional information "allows the player to understand and control the gameplay" (Fabricatore et al., 2002: 317), while the ambience information, in this case, is responsible for the game's Slavic lore. Gamers gradually receive both types of information via different games channels, such as the entities' dialogue (conversation between Sven and Harald), the narrator's comments, Geralt's monologue, audio effects and visual depictions. This way, even if the creature differs from the folkloric description, the gamers learn a great deal of information and are aware of the boundaries of the virtual world. Hence, they understand what is allowed and expected of them.

The Leshy can also be an example of gamers' participation that depends on the game designers. At the beginning of the creation process, they decide how and to what extent gamers will participate either by playing particular quests or by watching cinematic sequences. In this case, players are faced with only two options, kill it or let it be, and they cannot deviate from those options. As we can see, gamers' participation incorporates some of Rouse's expectations (2001: 9-10) because gamers must understand how their participation works (have a clear goal and know what to expect). This information is clearly stated by the surrounding entities in the featured dialogue and communicated to players. We can also observe that the majority of the text types appearing in the quest and cinematic sequences are informative. Hence, the gamers' engagement (a conscious state in which gamers immerse themselves in the game) can be described as partial. It relies mainly on the players' ability to process information and put it into effect.

To conclude, because of Leshy's intracultural translation, the creature did not require full localisation. Moreover, it was subjected to the same translation techniques applied to the

plot-filler creatures. The demon still directly influences the playability of the game as the beast is the centre of players' attention. It also has an immediate effect on the gamers' engagement, which is a conscious state in which gamers immerse themselves in the game. Although the main element of the quest, the Leshy provides the gamers with only partial game engagement. Players can only collect the information about the beast and kill it or seal a pact with it. They cannot interact with it on the same level as with the rest of the characters. While analysing this quest, we can observe that the most used language function is an informative one. In Leshy's case, a gamer is given all necessary cultural background information through dialogue between the characters (villagers and Geralt) and the witcher's inspection of the woods. The two main consequences derived from the informative text type are the gamers' low engagement and a lower degree of player interaction with the NPC. The role of the players becomes passive because they are being downgraded to the role of a spectator. Although they are asked to act upon the information received, they can do so only in between cinematic sequences. The use of the informative text type leads to a simplification of the Leshy's creation, giving the gamers only two possibilities of interaction with this NPC.

5. Wiedźmy z Krzywuchowych Moczarów (The Crone sisters / The Crones)

In RPG games, such as *The Witcher 3*, the narratives of the gameplay play a vital role in building playability because the main characteristic of these games is to fit into a role of a character and live through their eyes. To build a cohesive and convincing narrative that intrigues and encourages gamers to play, the designers need to pay attention to the smallest details. Hence, they are responsible for creating both the ambience and functional information defined by Fabricatore et al. (2002) as the playability determinants. The translators are given an equally essential task as they are asked to deliver both emotional (Díaz Montón 2010: 8; Mangiron 2018) and ludological localisation (Lepre, 2014: 8; Mangiron 2018).

To be able to produce in-depth analysis and to get an insight into the players' experience, it is crucial to present the context of the analysed scenes and characters. The central theme of this chapter is the analysis of the Crones. The chapter investigates the following quests: *Ladies of the Wood, Bald Mountain* and *The Whispering Hillock*. The study of these scenes is crucial because the first and last ones are examples taken from the main mission. Therefore, they must be completed by the gamers because otherwise, they will not be able to progress further in the game. Additionally, the side quests incorporated into the main quests need to be investigated for two reasons. Firstly, each one of them contains a great deal of information and shows particular elements analysed from a different perspective. Secondly, many of these side missions are necessary and unavoidable, leading to a more significant achievement such as completing the main quest. Apart from the Crones (see section 1.1.), this chapter will take a closer look at the character of Godling (see section 1.2.), whose character introduces numerous Slavic elements to the game's narrative.

All of the mentioned quests and those presented in the next chapter take place in Velen in the fictional northern region of Temeria. Velen was created purely for the game's purpose, as the name does not appear in the books. The area is also often referred to as "No Man's Land". Velen is inhabited by an impoverished population, working in agriculture, fishing and minor crafts. The villagers are repeatedly harassed by the local authorities, who terrorise the local community by looting and destroying their property. The people living in Velen are very superstitious and old-fashioned. They pay homage to the local deities, also known as the Ladies of the Woods, and often engage in ancient rituals. It is mainly a wetland area, with numerous moors, bogs and lakes. In the northeastern part of the land, there are deposits of new mineral resources. The whole area is mostly lowland, while larger hills are mainly located in the south-eastern part of Velen. Due to its wilderness, Velen is home to many dangerous, magical creatures.

5.1. Folkloric concept of a witch embodied in the Crones

The concept of a witch in Slavic and Polish cultures became famous during the times of reformation and counter-reformation in the 16th and early 17th centuries when a classical folk image of a witch (see Fig. 18 and Fig. 19) and the one propagated by the Church merged (Etnografia Lubelszczyzny, 2020).

Figure 18. Baba Yaga in traditional tales (Bilibin, 1900).

Figure 19. Baba Yaga in Slavic folklore (darkdreams, 2014).

Slavic culture is full of witch-like characters such as *wiedźma* (witch), *jędza* (witch/shrew/hag), *znachorka* (female quack) or *babka* (midwife). They had the power to use charms, cure diseases and assist in births; therefore, they were generally considered to be good. Under the influence of the Christian religion, the folk appearance of the witch has shifted from positive to negative. Since then, the witch has always foreshadowed misfortune. Slavic people believed that witches would participate in so-called Sabbaths, i.e. night-time witch rallies that would take place on Bald Mountain, where they would mate with the devil. One of the most famous Slavic witches is *Baba Yaga*, who appears in many movies and some computer games, including *TW3*.

5.1.1. Image of a Witch presented in *TW3*

The concept of the witch presented in *The Witcher* books and *TW3* reflects how witches are represented in folklore. Following the information found in the book saga, the game designers divided the "magic" characters of the franchise into three groups: sorceresses, mages and witches. For this analysis, I will focus only on the last group. Indeed, the most

remarkable witches the gamer encounters are the three sisters called the Crones. Although I have categorised them as "Slavic creatures", they are a fusion of West and East European culture. I have decided to assign them to this category, as due to the inspiration from numerous Slavic mythological tales and a striking resemblance to the character of *Baba Yaga*, these characters might pose an adaptation challenge for a translator.

First of all, we should take a closer look at the inspiration from Western culture, which is visible in the characters of the Crones, especially because they influence specific translation techniques and transcreation procedures. Apart from the motif of sisters from Macbeth (Crones, 2020) (three powerful witches controlling the destiny), the game designers used the Greek tale of the *Moirai* (also known in English under the name "Fates"). A similar motif can be found in Slavic mythology as there is a version of the Fates called *Rodzanice.*

Another folkloric motif that undoubtedly affected the image and the adaptation, making it more Slavic, is the famous *Baba Yaga*. All of the mentioned inspirations are reflected in the translation of the characters' names. The original Polish word used for "witch" in everyday language is *wiedźma.* The word is also used in the game in reference to the Crones. In the Polish version, the three sisters are, in fact, called *Wiedźmy z Krzywuchowych Moczarów* (the witches from the crooked ear swamps). However, in the English-speaking version of the game, the translators have used the word "crone". The Cambridge Dictionary gives the following definitions of crone: "an unpleasant or ugly old woman" and "in stories, an old woman with magic powers" (Cambridge Dictionary, 2020). The word derives from Old Northern French word *carogne* meaning "a cantankerous or mischievous woman" (Oxford University Press, 2020). It appears that the translators used the word deliberately as its full meaning complements the image of the characters. As we can see in the pictures (see Fig. 20, Fig. 21 and Fig. 22), the crones are old, repulsive and scary. Moreover, as we can see from the

beginning of the first cinematic sequence featuring the three sisters, they possess magical powers and are indeed mischievous characters.

In the Spanish version, the translators decided to take a different approach and used discursive creation (Molina & Albir, 2002), naming the witches after the Fates (Spanish: *Moiras*). This way, they indicated that the Crones in the game are involved in the lives of the local people as the Fates or *Moiras* were in Greek mythology. The name complies with the mix of Eastern and Western culture, as mentioned earlier.

The witches' names, which clearly state what they do, are also significant. In the Polish version, the witches are called *Kuchta, Prządka* and *Szepciucha*. The following table presents their names in all three languages, together with their back translation.

Polish	Back Translation	English	Spanish
Kuchta	Mediocre cook	Brewess	Guisadora
Prządka	Spinster	Weavess	Tejedora
Szepciucha	Whispering woman	Whispess	Susurradora

Table 1. Crones' names

Kuchta, meaning mediocre cook in Polish, is a disrespectful way of calling a cook, kitchen assistance or a stay-at-home mum, especially those who cannot cook. The word derives from the Polish word *kucharz,* which means a "cook". The expression is used only in informal language and has only negative connotations. In the game, *Kuchta* is responsible for preparing magical mixtures and cooking a stew made from human flesh. As we can see in the picture (see Fig. 22), both the game designers and the writers took care of the smallest details as the name complies with this witch's appearance, personality, and actions.

Figure 20. Brewess in *TW3* (by Marek, 2014).

Kuchta was translated into English as "Brewess". "Brewess" is a formal and obsolete word used in the UK for a female brewer (Ale-wife, Boulton, 2013: 21). According to the Oxford English Dictionary (OED), the term also exists with the following spelling "breweress" (OED, 2020). The word, in contrast to the Polish, has no negative connotations. For this character, the translators used the technique of discursive creation (Molina & Albir, 2002: 510). Discursive creation allowed the translators to establish a temporary, unpredictable equivalence valid only in this particular context. In Kuchta's case, the change was made on the semantic level and morphological level. Instead of using a nominal clause, the translators created it using a common English suffix.

There could be two reasons justifying the use of the aforementioned technique. As stated in the OED to "brew" means to "make (ale, beer, and the like) by infusion, boiling, and fermentation" (OED, 2020). Its other meaning is also related to the process of preparing any different mixture, for example, a magic potion, but also contriving mischief (OED, 2020). The character was domesticated in several ways. First, it references medieval England because ale

was a popular drink throughout the entire society (Medievalist.net, 2019). Second, as mentioned before and in the journal entry[13], the character was responsible for making magic potions. Due to the game's multimodality, the translation is supported by the universal image of a witch. Brewess shares several common features associated with the witches from other cultures, such as brewing potions, being unsightly and old. By alluding to Anglo-Saxon culture, the translators created a cohesive and convincing character. The folkloric element of a witch was not lost but domesticated for playability.

In the Spanish edition of the game, the witch is called *Guisadora*. The word translates as "a person who cooks stew". It is a feminine nominalised adjective, which does not have a particular connotation. The translators used the technique of transposition, in which a word changes its grammatical category (Molina & Albir, 2002: 510). We can also observe the change on the semantic level as the name refers to the "cooking skills" of the witch rather than "brewing a potion". The word has a different connotation, yet it is still applicable to the action performed by the character, especially as the players often receive clues about the unique culinary interests of this character during the game. By retaining the main meaning, although losing the culture-specific connotation, the translators ensured the playability of the Spanish version.

The second of the three Crone sisters is *Prządka* (spinster[14]). *Prządka* in the Polish language has several meanings, and all of them seem to be applicable to this character. The name derives from the verb *prząść*, meaning "to yarn" or "to spin", which originated in the Proto-Slavic *pręsti*. *Prządka* is an archaism of an obsolete profession, which is emotionally

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[13] The Witcher Journal is a source of information within the game. It contains a great deal of information, which can be helpful for plot advancement.
[14] In its archaic meaning (until the 17th century), "a woman (or, rarely, a man) who spins, esp. one who practises spinning as a regular occupation" (Oxford University Press, 2020).

neutral. In the game, this witch is responsible for making thread out of human hair, necessary for weaving the magic tapestry. The name also refers to both a genus of moths and a species of tropical, dangerous spiders known for creating vast, strong spider webs. As we can see, all of the connotations fit the overall image of a witch, presented in the picture below (see Fig.23).

Figure 21. Weavess in *TW3* (by Marek, 2014).

In the English version, the name of the witch was translated as "Weavess". The word is a neologism that appears to have been created by the translators. It seems that by transcreating the name, they were following an established pattern. Like the previous case, the name consists of a verb "to weave" and a suffix forming female nouns "-ess", which is now considered old-fashioned (Fowler, 2015: 272).

In order to keep the playability, the translators created a consistent name that fits the character. That seems to be proved by the fact that instead of choosing words such as "weaver" (the proper name of a person who weaves) and "spinster" (in its archaic meaning), they have created their own word. Even though weavers were often female, the translators kept the game's archaic stylistics by emphasising it with the female suffix "-ess".

In addition, a semantic change seems to have been made in the name of the witch. Although both spinning and weaving are part of the process of textile production, they describe different actions. While spinning consists of making a thread out of raw fibre, weaving takes the thread and makes it into cloth. In the English version, the witch's name seems to have more in common with the tapestry shown in the game rather than with the motif of "thread of life". In addition, by using the English neologism, the translators alluded to the one of Slavic goddesses *Rodzanice*, rather than one of the Greek Fates (the Spinner). It appears that during the process of transcreation, the translators used the technique of modulation where they have changed how a player perceives and associates with the witch (Molina & Albir, 2002:510).

In the Spanish version of the game, the Weavess was replaced by *Tejedora* (weaver), which is a feminine adjective used as a noun, the result of the verb *tejer* and the ending *ora* (person who weaves). Another meaning of the verb *tejer* is to "come up with a plan", which might refer to a scheming witch. In this case, the translators used the technique of the literal translation. The word *Tejedora* comes from the verb *tejer* meaning "to weave" or "to knit". By adding the letter "a", the translators stressed the fact that the character is female.

Figure 22. Whispess in *TW3* (by Marek, 2014).

The last of the three Crone sisters is *Szepciucha. Szepciucha* means a "whispering woman" and is a neologism that was made only for the purpose of the game. The root of the word *szepci-* derives from the verb *szeptać* meaning "to whisper", the suffix -uch is an ending that conveys a pejorative connotation. At the same time, the letter "a" suggests that the agent of the action is female. Like the previous examples, this one also has a double meaning. First, the name is justified by the character's action. The witch in the game collects human ears and places them all over the Crookback Bog to gather information. Second, a Polish player should be able to spot the allusion to the old folkloric profession of a witch *Szeptucha* (a woman who whispers but also a female whisperer) created from the male *Szeptun*. She would be a healer, offering her services to people who believed in the power of healing. The new name could be created because a Polish gamer would recognise the positive connotation with the word *Szeptucha*. The designers have followed the same pattern and named the witch after the actions she performs.

The translators of the English version followed the established pattern. The name was translated as "Whispess". Although the name of the witch could have been translated as "whisperer", the translation of the names for all three Crones remained consistent through the use of neologism (see Table 1 above).

In the Spanish version, the name "Whispess" was translated as *Susurradora* (a whispering woman). The Spanish translation team used a literal translation of the English version. The word *susurradora* derives from the verb *susurrar* (to whisper). Likewise, in the case of *Tejedora*, literal translation seems to be a sufficient procedure since it marks the characteristic of the entity (connotation to the whispering and being a female). Apart from the consistency, the Spanish translation team followed the same creation pattern to rhyme the Crones' name (Méndez González, personal communication, April 21, 2021).

The English translation of the Crones' names is an example of what will be defined as cultural connotations in this thesis. The cultural connotations are elements, such as words or concepts that evoke particular culture-specific allusions or particular emotional reactions. Regardless of the game's language version, the Crones' names refer to both the character and the particular feature of each sister. By doing so, they provide the game's functional information due to the names; the gamers can make assumptions about these NPCs. Moreover, in the English translation, the translators ensured that the original narrative of the game was preserved, thanks to the old-fashioned suffix "-ess" and allusions to the culture-specific practice of brewing beer. As a consequence, they have not only kept the ambience information but also facilitated players' immersion in the game. The careful creation of these characters with the use of folkloric elements is reflected in both the textual layer and the audiovisual one. In terms of the images, all three language versions share the same one. Apart from depicting the typical witch's features (being unsightly, deformed and old), each of the

sisters has an item related directly to their name and reflecting their actions. Brewess can be spotted with kitchen utensils, Weavess is wearing a hangman's knot on her neck (a hint to her influencing peoples' lives), while Whispess wears a necklace made out of human ears. To give them an even more terrifying look, the designers decided to incorporate hanging remains of human flesh as a direct allusion to them eating children. In terms of the audio layer, both the English and Polish versions rely on dialogue and the voices of dubbing actors. In contrast, the Spanish version uses only subtitles. Therefore, the players can miss out on part of the gaming experience such vast variety of accents and effective voice modulationHowever, the audio layer contains not only a dubbed dialogue but also a soundtrack. The soundtrack seems to influence the game's ambience significantly and is included in each language version.

The witches, or rather the Crones, in *TW3,* share a significant quantity of features with their folkloric counterparts. They live in isolation on the bog, surrounded by their future victims, children from the orphanage that are meant to be eaten, and a servant, Anna. The Crone sisters remain closely connected to nature and are accompanied by animals such as crows which serve them. Just like the witches in Polish tales, they organise Sabbaths on Bald Mountain. They use magic, cast spells, help local people return for a favour (as in Geralt's case), full commitment to them or payment (for example, body parts). To produce their magic, they use ritual objects such as the Covenant Stone or the tapestry made out of human hair. When it comes to their image, the designers decided to go for the standard version of an ugly, old woman who could transform into a beautiful maiden using her supernatural powers. It is difficult to deny that these characters were not based on the most famous Slavic witch – *Baba Yaga*. The Crone sisters are as powerful and dangerous as she is, and they too prey on little children.

The designers decided to mix more prominent features of Western culture (allusions to Greek mythology or Macbeth, for example) as cultural binders with those of Slavic origin for the characters of the Crones. The most noticeable change in the audiovisual level was the use of accents in the English version. During the initial stage of localisation, the team decided to use accents. Since the supernatural beings were assigned Welsh accents, the English players can hear it being spoken by the witches. It appears that the elements from both Western and Eastern culture are well balanced; therefore, they do not need to be transcreated. As Jenkins mentions (2006: 122): "So, even if you see classical myths as more valuable than their contemporary counterpart, works such as *The Matrix* draw consumers back to those older works, giving them new currency". The same can be said about fantasy stories such as the one shown in *TW3*. The game makes many allusions to Slavic mythology and culture. The new currency, in this case, is a game that features different folkloric elements. The players encounter these folkloric items often in a subconscious way as they are embodied in the game's narrative without being explicitly stated or explained. They do not know if they are part of fictional or authentic culture. However, these elements spark the gamer's interest, which leads them to look for sources. Often, they look for information about these elements on specialist forums and even in academic publications. As the example of the witches shows, the target audience is being confronted with both an old, in this case, Western image, which the TA already knows, and a new, Slavic image. This game's localisation process starts at the beginning of game productions as the characters appeal to both audiences by moderate use of different languacultures. Although the witch's character is familiar to the target audience, the Slavic elements within it can cause either cognitive dissonances or spark the gamers' interest, provoking them to research and fill their knowledge gaps. A survey carried out by an

anonymous CD RED Projekt forum user in 2015 shows that for 74.5% of the respondents, the game triggered an interest in Slavic myth (see Fig. 25).
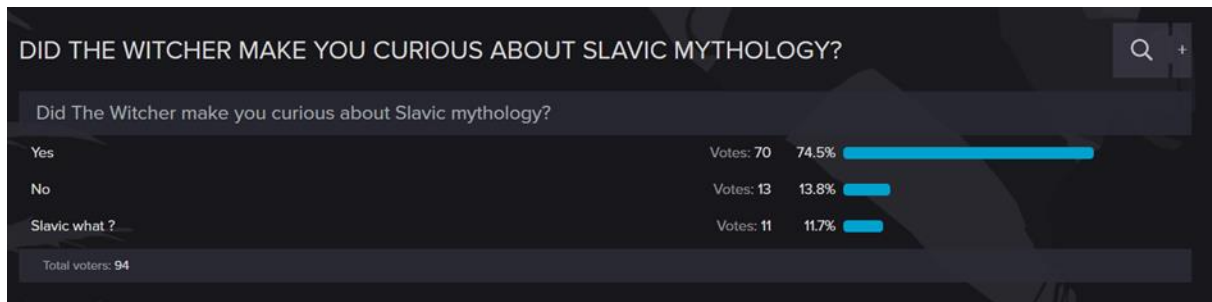
Figure 23. A survey made by players in CD Red Projekt's forum (no author, 2020).

As previously mentioned, the sisters are examples of complex characters. For instance, they are more intelligent than Leshy; therefore, a gamer can interact with them on more levels by talking to them, for example, than with any other creatures. For this reason, it is vital to analyse the textual layer of these characters, in which the designers showed off their creativity when it comes to the use of folklore elements.

The language used by the witches is intensely stylised compare to other characters. This is achieved by using relatively uncommon words associated with an older generation, archaisms or changes in syntax. Another characteristic feature of the Crones' speech pattern is the apparent use of irony and sarcasm, fitting with the image of a witch. Analysis of some particular examples of their speech can be found below.

The first example is the word *kawaler*, an appellative used by the Crones to refer to the witcher. In everyday life, the term is used in official documents to describe someone's marital status and translates as "bachelor". However, in the past, it was used to describe a young man or a man who courts a woman. The word is often used by older generations in everyday language either condescendingly or humorously.

Only after their second meeting, the Crones used that word to address Geralt informally. It seems that the designers chose this word to achieve various effects such as irony,

treating the witcher condescendingly, and adding humour. Moreover, it is supported by a suprasegmental trait, the tone of the Crones. As presented in the analysis below, the word has been translated differently depending on the effect intended for TA.

As presented in the table below, the English translators used the technique of discursive creation (Molina & Albir, 2002:510) with changes on the lexicogrammar level (Halliday, 2014: 7).

ID	PL	Back Translation	EN	SP
415267	Schowaj broń, **kawalerze**…	Hide your weapon, **bachelor**	Sheathe your weapon, **young man…**	Enfunda tu espada, **joven…**
415269	W rzeczywistości jest ładniejszy…	In real life he is prettier…	He's even lovelier in real life…	Es aún más guapo en persona…
415271	W rzeczywistości też jesteście… inne niż na gobelinie.	In real life also you are… different than on tapestry.	Hm, in real life you're… different… than you were in the tapestry.	Vaya, en persona sois… diferentes… a como eráis en el tapiz.

Table 2. Translation of the word *kawaler.*

In the presented example, the Crones treat the witcher in a patronising way. They tell him to sheathe a weapon, but the word *kawaler* is used here to mark the tone of their statement, which is similar to the way an adult would reprimand a child. For that reason, the word *kawaler* was translated as "young man". The Spanish version follows the established earlier pattern and uses literal translation to translate it as *joven* (young). In both the English and Spanish translation, the word loses its original connotation of a single, unmarried man. The following table presents a different translation of the same word.

No	Polish	Back Translation	English	Spanish
382506	Posłużyłyście się mną. Wysłałyście mnie na Szepczące Wzgórze.	You used me. You send me on Whispering Hill.	You used me to tame the Whispering Hillock - a lot of work.	Me usasteis para someter la Loma de los Susurros. Un duro trabajo.
382508	Nic za darmo, **kawalerze**.	Nothing for free, **bachelor**.	Naught's free, **brave soul**.	Nada es gratis, mi **valiente**.
382510	Czy zniszczyłeś złe moce? Czy przywróciłeś spokój naszym poddanym?	If destroyed evil power? If you brought back peace our servants.	Did you destroy the evil powers? Have you brought peace to our domain?	¿Destruiste los poderes malignos? ¿Has traído la paz a nuestros dominios?

Table 3. Another translation of the word *kawaler.*

In this example, the word *kawaler* is translated as "brave soul". In the presented fragment of the scene, the characters discuss the quest given to the player by the Crones. It seems that the designer decided to use the word to introduce sarcasm because one of its meaning can suggest a member of military order. This way, the witches make an allusion to Geralt's behaviour and his mission (using him as a monster slayer to help them fulfil their goal). Since the Crones are ancient, powerful beings ruling over Velen, by addressing Geralt as a "brave soul", the Crones refer to his character traits as well as establish their superiority over him at the same time.

In the English version of the game, the translators used linguistic amplification as they added linguistic elements (Molina& Albir, 2002: 510). They have changed the noun *kawaler* (bachelor) into an adjective and noun (young man and brave soul). In the Spanish version, we can observe the use of two translation techniques: linguistic compression and literal translation. Linguistic compression is a translation technique in which translators reduce the number of linguistic elements used (Molina and Albir, 2002: 510). In this case, "brave man" is translated as *valiente* (brave) using only an adjective. In Spanish, the word *valiente* is rarely used in its nominalised form. Thus, we can assume that it has been used in the game for stylistic reasons to make the Crones sound more ironic. The following table presents another alternative translation for *kawaler*. Moreover, it is a clear example of indirect translation.

No	Polish	Back Translation	English	Spanish
382658	Nie wierzę wam. Ponoć zawsze dotrzymujecie słowa, więc opowiecie mi wszystko dokładnie, tak jak było.	I don't believe you. Apparently always keep your word, so tell me everything exactly as how it was.	Don't believe you. They say you always keep your word. So tell me everything, exactly as it happened.	No os creo. Dicen que siempre cumplís con vuestra palabra. Contadme exactamente lo que ocurrió.
416573	Opowiemy, **kawalerze**.	We will tell, **bachelor**.	We shall tell you, **brave boy**.	Te lo contaremos, **valiente**.

Table 4. Alternative translation of the word *kawaler.*

In the previous example, the word *kawaler* is translated into English as "brave boy". It seems that the intended effect was to convince a player that the Crones treat the witcher as somebody insignificant and try to provoke him. Moreover, they downgrade him from a man to a boy. In the English version, the effect was replicated by discursive creation (Molina & Albir, 2002:510). By using this technique, the translators established a temporary equivalence between the Polish source text and the English target text, which is valid only in this specific context. The fact the translator replaced the word "soul" with "boy" deepens the effect. It should be clear that the Crones treat the witcher as a child. The Spanish translation team duplicated the existing translation, and, once again, by means of linguistic compression, translated the word as *valiente* (brave). Although the word was translated correctly and did not cause any linguistic plot-stoppers, the Spanish speaking audience may miss the nuances and the context of the scene.

5.1.2. Crones as an example of going native

On the one hand, using specific languaculture helps in creating the ambience characteristic of the game. On the other hand, it poses difficulties and cultural misunderstandings, which need to be solved by the translators before the game's release. In these cases, translators become **cultural mediators** whose main task is to explain the convoluted elements of the foreign languaculture. Yet, due to specificities of the medium of the games, they need to do so that it does not interfere with the narrative but builds upon it instead. One of the tools game designers can use to ease the translators' task are the entities.

Characters, such as the Crones, play an essential role as entities, allowing the players to achieve immersion via the process of "going native" Malinowski defines the process of going native as an experiential fieldwork method (Going Native, 2010). His methodological approach is relevant for games such as *TW3* as it can explain how gamers experience the process of immersion in games full of cultural content. From now on, I will refer to this type of immersion as a cultural immersion since it is mostly experienced in RPG games full of cultural content such as the *Assassin's Creed* series or *Ghost of Tsushima*.

Each new culture approached seems chaotic, but the scientist must remember that each action taken by the observed community members is controlled by their rules, laws, customs, and traditions (O'Reilly, 2012: 3). The same happens when gamers enter a virtual reality furnished with a large quantity of culture-specific items. It does not matter whether the presented culture is fictional or real; the gamers need to be provided with some commentary to understand the exhibited world better. In the case of *TW3*, the players are given this explanation twofold: firstly, by implementing the participant observation method, i.e. by direct exposition to these elements of the new languaculture, and secondly, by understanding the commentary provided by the game's entities such as the Crones.

Let us consider the example of a typical Slavic ritual called *Postrzyżyny* (the Cutting). The rite is mentioned and explained during the tapestry scenes by the Crones, while the elements referring to it are incorporated in the entire quest (the character of the Weavess, the tapestry made out of hair, etc.). Although similar customs can be found in other cultures, the ritual of *postrzyżyny* is well-known in Slavic culture. In Slavic territories, the rite was joined together with a naming ceremony (Winiarski, 2016). Several sources provide different information. According to some, the ritual was performed on boys at the age of seven. Other sources state that boys aged 3 to 12 participated in the rite. During the naming ceremony, they were given new names. After the ceremony, i.e. after cutting the hair, boys would be taken from their mothers and put under their fathers' care. From that time, their social status changed, and they were no longer considered children (Winiarski, 2016). There was an equivalent ceremony for girls. People believed that during the ceremony, Slavic demons, *Rodzanice*, and a god called *Rod* appeared. They would be given a strand of hair, food and drink, and sometimes even money (Winiarski, 2016).

In *TW3*, the Crones describe the ceremony to the witcher, and they play the role of *Rodzanice* in the game. During the conversation, the player learns that the tapestry is made out of human hair, collected by the witches. Next, the Crones explain that the fate of the person whose hair was used to create the tapestry depends on the weft. With the use of the Crones' description, a gamer is introduced to this particular custom comprehensively. The translation of the dialogue is literal for the most part. It is essential to mention that similar rites of passage are common in other cultures and, therefore, should not cause any plot-stoppers.

Thanks to the Crones, gamers are provided with cultural context. Although different for English and Spanish audiences, it helps them better understand the game's element. Both

the elements of rite and its explanation seem to give enough information, and by doing so, immerse players in the game. Moreover, they build the game's narrative and enhance the ambience information. The second step of fieldwork, which in the game's case becomes cultural immersion, is describing the mundane aspects of life which are important because they help to overcome the temptation of ethnocentricity (O'Reilly, 2012: 4). The player's role is limited to the reader and learner, while both the producers and translators are the ethnographers. In this case, the Slavic elements of the game would create ethnocentrism in the players, and that would be their sole focus. Instead, players experience cultural immersion through the imponderabilia of the entities' lives in the game. This means that to become immersed in the game, players are presented the information regarding the entities' lives; this makes up the game's languaculture. This way, players learn the "reality of life in Velen". The people from the community of Velen are aware that they live in a dangerous place full of different monsters, and none of the ruling noble people cares about them or wants to help them. Their only chance of help is the witches from the Crookback Bog. Thus, players are being provided with the functional information of the game, which is the Crones' role in the story.

The third step is recording a typical way of thinking and feeling, which helps in achieving the process of going native (O'Reilly, 2012: 4). In the game, the emotions of the entities are displayed by the advanced graphics, the dialogue of the entity and their actions. Players are required to decide how to act based on the thoughts evoked by the virtual feelings of entities. Hence, once players learn that a monster hidden in the Whispering Hillock terrorises the people of Downwarren, they can choose to eradicate it or leave it unharmed after hearing the creature's story. Since the game relies on moral dilemmas, going native, understanding the fictional characters' point of view plays a crucial role in shaping the players' decisions.

As we can see, the producers created a world (languaculture) that has to be introduced to the gamer. In addition to the game's own languaculture, it features elements of Slavic origin. The Polish gamers are presented to the game's languaculture even if they already understand most of it as it overlaps with their languaculture. However, other players, such as English or Spanish gamers, are not familiar with it. Thus, they need additional support in the form of the ethnographer's/translator's work. The ethnographer (translator/producer) is responsible for introducing these elements to the player to secure engagement and, therefore, the game's playability.

5.2. Godling

Another element featured in the Crones' quests is the character of a godling called *Janek*. Like the Crones, a sample will be analysed based on several scenes from the game. *Janek* appears in the following quests: *The Ladies of the Wood, Return to the Crookback Bog* and *Bald Mountain.*

In Slavic mythology, godlings were silent and docile creatures, created from the souls of dead, unbaptised children. They lived in huts with humans yet avoided any type of direct contact. In terms of their character and behaviour, they resembled children (see Fig. 25). Most of the merciful housekeepers would take care of them by offering them small amounts of leftovers. In gratitude, these little grateful spirits guarded the house so that no evil being would enter and affect the people living there (see Fig. 25). Johnny is an example of a Slavic creature that appears only in the game and not in the book series. Besides enriching the storyline and being a character that the gamers interact with, his character allowed the game designers to introduce even more Slavic elements.

*Figure 24*. Janek in TW3 (by Dettlaff, 2015).

Figure 25. Godling in the Slavic Mythology (by Zych, 2014)

First, his image reflects folk tales (see Figure 24). The character of a godling shown in *TW3* does not differ from the one depicted in Slavic mythology. His appearance matches the description from the tales. Johnny not only looks like a slightly odd child (he is green, and he has got bigger eyes than a typical child) but also behaves like one. He likes children and spends a lot of time playing with them in the swamps. He could also be considered as an unusual character. Johnny lives on the marsh in proximity to animals and dangerous monsters. He uses his magical powers and skills to help children from the orphanage, for instance, by curing them of diseases.

Second, he carries a common name, which is common in folkloric tales. *Janek* is the most common name used in Polish tales, legends, fables or songs (Malec, 2001: 110). This name is a diminutive of a masculine given name *Jan* and is formed by adding the suffix *-ek*. As we can see in the English version, the translators domesticated the name by using the English equivalent, John, and followed the same pattern of using its diminutive, Johnny. Due to the use of diminutive, the name fits a childlike character.

As mentioned in section 1.5, the Spanish translators were using the English version as the source text. Therefore, in the Spanish version of the game, the translators used the technique of borrowing instead of the Spanish equivalent. Hence, the character is called *Johnny* and not *Juanito. Juanito* is a diminutive of the male name *Juan* (John) created by the suffix *-ito.* There are two reasons which might explain the use of this solution. First, it is related to the fact that the Spanish audience could only play the subtitled version of the game. The players can follow the dubbed English perfectly fine regardless of the godling's name. Second, there is a general tendency in Spanish fantasy literature to leave proper names unchanged. However, using the creature's Polish name and thus foreignising the game could have helped preserve the characteristics of Slavic lore even more.

As a godling, *Janek* is an optimistic, mischievous creature who is also a bit naïve. He is scared of the Crones, who also live on Crookback Bog. Although resembling a child, he often behaves in a contradictory manner, showing that he is older than he looks. Compared to the other creatures, his audiovisual layer is more expanded and filled with additional Slavic elements such as typical lullabies. The designers used the sound layer, where they not only played with his accent but also used an old Polish lullaby. That allowed them to introduce even more Slavic elements subtly. Polish gamers would experience a virtual environment that, in many cases, is similar to their cultural reality (familiar names, places or culture products). While it increases the interest and the immersion of the Polish gamer, at the same time, it poses a challenge for the translators who must convey the message to an audience not having this cultural background. In the following section, I will analyse particular elements of *Janek*'s character.

As mentioned before, *Janek* often behaves in a contradictory way. This is evident if we focus on and analyse his speech pattern presented in the table below (see Table 5).

No.	Polish	Back translation	English	Spanish
1.	Chcesz zamienić ten piękny akt altruizmu w ordynarne kupczenie przysługami?	You want to change this beautiful act of altruism into a coarse buy-in of favours?	Would you turn this beautiful act of altruism into a banal bartering of favors?	¿Vas a convertir este bello acto de altruismo en un banal intercambio de favores?
2.	Pomogłeś mi, to nie będę burakiem i też ci pomogę.	You helped me, so Not I be beetroot And also you help.	You helped me, and I'm no boor.	Tú me ayudaste, y no soy un patán.
3.	Dziękuję ci zatem, szlachetny kimkolwiek jesteś. Bywaj w zdrowiu.	Thank you so, Noble whoever-you-are. Be in health.	Thank you for this, noble whoever-you-are. Long be your life.	Te doy las gracias, noble quién-seas. Larga sea tu vida.

Table 5. Janek's speech pattern.

After initial analysis of the Polish original, it can be noticed that the character uses both a formal (see Example 1) and informal register lexis (see Example 2). Moreover, the character uses mixed vocabulary. Sometimes, *Janek* uses complicated phrases such as "beautiful act of altruism" as if he were an adult. On other occasions, he does not care about the conventions and brags like a little child, calling himself a "boor". Given that the game's language is full of

expletives the fact that the writers decided to use an expression (*burak* meaning "beetroot"), which is old-fashioned and euphemistic at the same time, underlines the character's childish and innocent nature. These visible contrasts give the character volatile behaviour. The character of *Janek* should come across as friendly and funny. This friendly character serves to introduce more interaction into the game and encourage players to participate in further missions. For this reason, the translation of *Janek*'s speech must convey the same effect in English and Spanish to preserve the original playability of the game. In both languages, the expressive language function of the text is essential (Reiss, 2014: 26).

In Example 1, we can see that the English version of the text was translated literally. The translators kept the characteristic mix of the informal and formal lexis. To underline the colloquial register of *Janek*'s speech, they used the contraction "I'm" instead of "I am". The text was also generalised as the translators changed the emotional saturation of word *ordynarne*, which in Polish mainly means "coarse" or "vulgar" rather than "banal". This means that the Polish audience has the impression that Geralt does something more "distasteful" than "common". The Spanish translation team tried to keep Janek's speech colloquial, not only by choice of lexis (*patán*) but also by the use of the verbs conjugated in the second-person singular. Although the Spanish translation is a direct translation of the English version, the emotional connotation of the chosen words changes. As stated by the OED, "bartering" can be referring to something "mercenary or unworthy" (Oxford University Press, 2020), whereas in Spanish, the word *intercambio* seems to be neutral and should not have a negative impact on the gaming experience as it does covey the main message.

In the second example (2), the word causing the comic effect is *burak*. In Polish, *burak* means "beetroot". The term can also be used as an offensive expression, describing an ill-mannered person. It was also used as an offensive word meaning a person from a village

(PWN, 2020). In the English version, *burak* was translated as "boor". The translators used the technique of discursive creation where they established a temporary unpredictable equivalence (Molina & Albir, 2002: 510). The English word not only covers all of the Polish meanings mentioned but is also an obsolete word. In the Spanish version, the translators also used the technique of literal translation (Molina & Albir, 2002: 510). The word *patán* is a colloquial expression meaning "boor". Likewise, its English counterpart is considered a rather odd expression, which makes it suitable for Janek's character.

While in the first example, the technique of discursive creation was applied to only one word, in the third example (3), the entire phrase was transcreated. The word *bywaj* is an old-fashioned way of saying goodbye, which originates in the phrase *Bywaj zdrów!* meaning "be healthy". This archaic way of parting was used especially if the people saying it had a close relationship. In the English version, the words were replaced by "Long be your life", a phrase which seems to be used only in the game. The Spanish version is a literal translation of the English phrase. Due to the grammar of the language, the translators used the subjunctive in the second-person singular (*Larga **sea** tu vida* – Long be your life.). It is worth mentioning that by omitting the conjunction *que,* Janek's words are quite formal.

5.2.1. Janek's character as a way of introducing additional Slavic elements

Introducing Janek's character into *TW3* allowed its designers to include even more allusions to politics, tradition, art, Slavic pagan religion and other particular culture products. The example of the latter is *Dusiołek (little strangler)*. The name is mentioned during Geralt's and Janek's conversation. The word *dusiołek* is derived from the verb *dusić* meaning "to strangle". The term is a lexicalised diminutive and neologism originated in a poem written by Polish poet Bolesław Leśmian (Wieczorkiewicz, 2016: 236). The name is sometimes used to

refer to another mythological Slavic creature called *Zmora*. For players not familiarised with the mythology or poem, *dusiołek* could be associated with a small, presumably adorable creature. Hence, together with the godling's image, it seems to be a suitable species with which Janek could be associated.

In the English version of the game, transcreation was used to translate *dusiołek* as "smudger". There is no such creature in Celtic culture; therefore, the translators needed to re-create the name of the creature. The word was created from the verb "to smudge" and adding the suffix "-er". Many cultures worldwide (e.g. Indigenous peoples of the Americas) perform smudging ceremonies, which are performed to clean or purify a soul or a place from negative energy or a spirit. It can be assumed that the translators tried to compensate for losing an item of Slavic folklore, the creature's name, by alluding to another culture-specific item, the smudging ceremony.

In the Spanish version, the *Dusiołek* is called *indeseable,* which translates as "undesirable". It is an adjective used as a noun. Because this creature does not appear in Iberian culture, nor does it exist in the Spanish language, the translators used the technique of discursive creation (Molina & Albir, 2002). The choice of the word could be justified by the conversation Janek has with the witcher. As the godling tells Geralt, when visiting a nearby village, the local people mistook him for a "smudger" and wanted to get rid of him. As we can see, the translators transformed the character, so its translation fits better into the narrative and allows playability of the game. Although not being faithful, this translation allows for a better immersion for Spanish speakers.

As we learn from the cinematic sequences, Janek has lost his voice due to unknown circumstances. The voice was sealed in a bottle and left in a harpies' nest. The godling could not get it back on his own and required the players' assistance. After completing the mission,

the gamers receive their prize, which, in this case, is Janek's voice. Following the game's progression, the player is shown a cinematic sequence, where Janek decides to celebrate getting his voice back by trying it out. To do this, he uses several count-outs, tongue twisters, exclamations, and enumerations. In both the game scene and the cinematic sequence, the designers emphasised phonetics. In fact, instead of the real meaning of the words, what matters is the sound effect they create. The table below contains the first words that Janek says after getting his voice back, and these words will be analysed.

Polish	Back Translation	English	Spanish
Mleko! **Sz**ysz ka! **Ś**limak! **Tru**s**i**a! Ko**szycz**ek! **Bździ**na! Ha! Jak to brzmi!	Milk! Pine cone! Slug! Little bunny! Basket! Fart! Ha! How does that sound!	Whiskey! Slither! Ringworm! Rubbish! Bumblebee! Flabbergasted! Ha! The sound of it!	¡Whiskey! ¡Zigzaguear! ¡Roñoso! ¡Excremento! ¡Abejorro! ¡Pasmarote! ¡Ja! ¡Música para mis oídos!

Table 6. First words said by *Janek.*

In the Polish version, game designers use a combination of words that do not have any other standard features than emphasising features typical of the Polish language phonological level. The words contain typical sounds (si, sz, cz) as well a characteristic combination of consonants that would usually be used in vocal exercises. In this case, the words were used to stress the fact that Johnny can speak again as they are hard to pronounce. The combination of random words that can be considered reasonably difficult to pronounce for children results in a comic effect.

In the English version, we can observe an example of transcreation as the words used are entirely different to those used in the Polish original. The translators seem to follow the expressive text type (Reiss, 2014: 26). For that reason, Polish words were replaced by these stressing phonological features typical of the English language (pre-r vowels and reduced vowels). This preserves the comic effect and allows the intended audience to experience a similar level of playability that the source audience had.

The Spanish version is a word for word translation of the English version, in which the word choice on its own makes very little sense. In contrast to the English version, the Spanish version indicates that the Spanish translation team did not have access to all localisation files (audio-visuals).. Although the translators used words containing double "r"s, the Spanish text seems to have a less demanding pronunciation than its English original—this means that the comic effect is missed. Although able to follow the game, the Spanish audience probably does not share the experience of the Polish or English gamers as particular elements do not evoke the same emotional reactions. Even though they are exposed to a good quality localisation, the Spanish audience does not experience ludological localisation as suggested by Lepre (2014: 8: Mangiron 2018).

The producers of the game use a variety of means to highlight Janek's joy. Another example is the use of unusual words, such as *bisiora racicznicy,* meaning the byssus of the zebra mussel, that do not appear in everyday language frequently. Besides, their combination seems to be slightly odd. The choice has dictated the use of phonetics and not the actual meaning. Table 7 below presents an example of such an unusual lexis choice.

Polish	Back Translation	English	Spanish
bisiora racicznicy	zebra mussel's byssus	surreptitious shananacking	subrepticia serendipia

Table 7. Unusual choice of vocabulary.

First of all, the word choice seems to be awkward even for Polish native speakers. *Bisiora* is a Polish word of Old East Slavic language origin. The original translation of the word means "pearl necklace"; however, nowadays, it is translated as "byssus". According to the Collins Dictionary, it is a "mass of strong threads secreted by a sea mussel or similar mollusc that attaches the animal to a hard fixed surface" (HarperCollins, 2020). In Poland, this mass is produced by a type of mussel called *zebra mussels* (*racicznica*). As we can see, the word has nothing to do with the plot other than stressing specific difficulties presented in the Polish phonetics.

In the English version of the game, the translators used the technique of discursive creation. It seems that their primary focus was the poetic function of the language and the particular phonetic features of the English language they could use. Therefore, in the English version, *bisiora racicznicy* was replaced by the words "surreptitious shananacking". Part of the expression is a translation of the ST, while the other part is a word created by Welsh poet Dylan Thomas. The word "surreptitious" (which means "clandestine") exists, while *shananacking* is a neologism, coming from Dylan Thomas's *Just like little Dogs* story (Thomas, 1954). Some people speculate that Dylan Thomas wanted to use an already existing word *shenanigan*, but misspelt it (Finlay 44, 2019). Janek character's localisation is a well-thought process which should also be apparent in this example. It should be noted that the English-speaking audience would find a fundamental cultural reference to their own culture here. This domestication, achieved via self-othering, allows them to follow the plot of the game easily.

As previously mentioned, thanks to self-othering, players can establish a connection with the particular languacultures featured in the game. They do so by using a simple binary opposition (my culture vs their culture). Among the many elements of foreign languaculture, they can spot the familiar aspects of their own languaculture. This evokes certain emotions, which allows them to experience the game in a similar way to the SA. Thus, regardless of the "number" of culture-specific elements, they are all playing the same game.

Moreover, all of the magical or unusual creatures, including Janek, speak with a Welsh accent in the English dubbing. The use of that accent reinforces the immersive effect of the entire scene, where each of the characters belongs to a particular place in the story. This way, by means of compensation, an English-speaking gamer is given an experience which is comparable to the SA's experience.

In terms of the Spanish version, it is one of the few cases where the translators did not use literal translation. Instead, by following the English version, it seems that they decided to replicate the phonetic effect the specific vocabulary had on the English audience. To do this, the Spanish team employed a creative discourse technique, emphasising phonetic features by using words such as *subrepticia* (meaning "clandestine") and *serendipia* ("serendipity"). There are no cultural references as the primary experience relies on the phonetics of the language. The playability of the scene was meant to have a humoristic effect (Johnny talking gibberish) and, by doing so, encourage the gamers to interact with the character even more. By replicating the experience for the TA, the translators maintained the intended playability even if the actual meaning behind the words was lost.

The last example discussed in this analysis that not only joins both the textual layer but also sums up all of the cases presented above is the lullaby called "Bajka iskierki" ("Fairy tale of a sparkle"). Johnny sings the lullaby at the opening of the cinematic sequence before the

tapestry scene. The lyrics of the lullaby were written by Polish poet Janina Porazińska, while the melody is the traditional melody used in folkloric lullabies (Cyfrowa Biblioteka Piosenki Polskiej, 2017). The game creators use only part of the song. While they left the melody of the song unchanged, they altered the lyrics to fit the plot. The reason behind it was to leave a hint for the Polish players who would immediately recognise the melody of a familiar lullaby. At the same time, the song in the scene was meant to draw the attention of another entity, Granny.

In the scene, Janek's voice is used as a way of getting another character's attention by singing a lullaby. The table below presents the lullaby sung by Janek at the opening of the cinematic tapestry sequence.

Original Polish version	Back Translation	*TW3* Polish version	Back Translation	English version	Spanish version
Z popielnika na Wojtusia iskiereczka mruga: Chodź, opowiem ci bajeczkę bajka będzie długa	From the ashpit on Wojtuś the sparkle blinks: Come on, let me tell you a fairy tale The fairy tale will be long	Słońce zaszło, słowik umilkł, światło już się mroczy. Księżyc wpełza zza okiennic, Sypie piaskiem w oczy.	The sun has gone down, the nightingale has gone silent, the light is already getting dark. The moon crawls from behind the shutters, It's sanding eyes.	Little Johnny softly gazing, fire waning, pale Pop! A spark jumped out and whispered… Listen, I've a tale…	El pequeño Johnny miraba apagarse el fuego… ¡Y paf! Una chispa saltó y susurró… Escucha, me sé un cuento…

Table 8. Text of the lullaby sung by *Janek.*

The translation teams could not expect the audiences to associate this song with Polish or Slavic folklore. In order to suit the other language versions, the song required drastic changes. The English translators have transcreated the song entirely, while Spanish translators translated it directly from English. The folklore element is maintained by introducing allusions

to the original lyrics of the lullaby in the English text. By doing so, the translators ensured that playability is maintained for their target audience. As a result, the English version of the song and the Spanish subtitles are even more folkloristic than the Polish original. Because the intended TA would not recognise the song's melody, they made allusions to the original lyrics by introducing the phrase "a sparkle telling a tale". However, a more literal translation of the original song would not be suitable for the plot. In the Polish lullaby, there are elements from modern history (*ashpit*) and names (*Wojtuś*), which, although Polish, have nothing in common with the game's story. To avoid introducing any confusion, the translators replaced the name *Wojtuś* appearing in the original lullaby with the godling's name – *Janek*.

As mentioned in section 1.5, the Spanish translation team's skopos was different from the English one. Therefore, instead of introducing Spanish culture-specific elements, they created a direct translation of the English version. However, the Spanish audience can intensify their experience by listening to the original Polish or localised English audio, which they can choose in the setting options at the beginning of the game. As we can see from the CD RED PROJEKT forum, a vast majority of speakers of languages other than Polish decided to do so for better immersion in the game's narrative (bonesteoca, 2020).

It is crucial to point out that many different folkloric elements are featured in the scenes which present *Janek*'s character. They all have several various tasks as they build upon the characteristic Slavic lore of the game, compensate for its playability, intensify the gamer's experience and create the game's narrative. Apart from presenting another developed, both visually and textually, Slavic character, they focus on displaying phonetic features and cultural items of the Polish language. It can be noted that the examples illustrate Rouse's gamers' motivating factors (Rouse, 2001: 1-8), resulting in deep immersion. First of all, players are presented with a side-quest featuring a clear goal (a challenge) to find Johnny's missing voice.

At the same time, they know that their prize will be information about the character (Ciri) they are looking for, which will help them achieve their primary goal to fulfil the main quest.

Moreover, players are guaranteed a dynamic solitary experience (Rouse, 2001: 5), which is ensured by interrupting the actual gameplay with coherent cinematic sequences featuring Geralt and Johnny. In these scenes, the game designers inserted culture-specific elements such as a lullaby, tongue twisters and the overall image and character of Johnny. The culture specific-elements also serve as emotional connectors to the players' culture and by evoking a specific reaction, make sure that the players are being offered an emotional experience. Finally, by introducing the element of Slavic culture (or their cultural equivalents), gamers can explore and fantasise (become a part of the different world).

The English translation team's main challenge was the fact that Johnny was meant to be a cohesive character, introducing several different folkloric elements. The main focus of the translation is the dialogue because the game's primary focus is the interaction between the various entities and the possibility of making moral choices. However, the primary source of Slavic lore and gamers' participation can be found in the audio-visual elements. The scene dominates the expressive text type (Reiss, 2014: 26), which is complemented by a good quality translation and allows players to become immersed in the story. It seems that some aspects of Slavic folklore needed to be compromised for the sake of ludological localisation, which would lead to increased playability by intensifying immersion. It is important to mention that the compromised elements (e.g. his name) were compensated for in different ways (e.g. the lullaby) later on. The particular aspects of the audiovisual layer such as dialogue, the creature's monologues and songs contained folkloric elements that left unchanged could cause possible plot-stoppers and result in disrupting the players' immersion. This character requires full

participation from the player.

5.3. The NPCs importance in the narrative of the game

Both the Crones and the godling characters serve as an example of a game's multimodality and its impact on both the translation and game's playability in general.

The character of Johnny uses all of the three modes to engage the player in the game entirely. The visual mode of the game allows the designers to introduce many folkloric elements, which do not need any explanation, such as typical folkloric patterns (*Wycinanki)* or the particular characters in the game. This way, players can learn about the existence of godlings and their folkloric appearance in a natural, subconscious way.

The audio mode of the game plays a particular role in creating the characteristic ambience. Apart from the soundtrack featuring the original traditional Slavic music performed with traditional musical instruments, players can experience the lore through dubbing. The game designers take the opportunity to create a convincing and friendly character by creating many occasions (such as the lullaby or tongue twisters) for Johnny to speak. Therefore, he is not just another character in the game but also an element that holds the players' attention long enough to immerse them.

The text-mode creates a wide range of possibilities to keep the gamers engaged in the game. In this thesis, gamers' engagement is defined as the level of attention that the players reach during the time they are involved in the game. The mentioned level of attention depends on the players' response to the content shown. *TW3* features all three types of text type. Each of them engages the gamers and encourages them to participate differently, making the game's narrative more complex and immersive. In *TW3,* the primary possibility of gamers' interaction is hidden in the dialogue which players must have with different entities.

The informative text type appears mainly as a part of on-screen information but also whenever an entity offers information in the story. An example of this is when Johnny briefs Geralt about how powerful and dangerous the Crones are. The operative text type can be spotted in the commands that Geralt receives from the other characters, e.g. when the Crones ask him to eradicate the creature from the Whispering Hillock. The choice is ultimately the players', but gamers are being persuaded to do as the witches tell them. Hence, these two text types are responsible for the functional information of the game. In the analysed scenes, featuring both Johnny and the Crones, we can also find the expressive type of text (e.g. lullaby or the tongue twisters), which not only draws the players' attention to the aesthetics and creative composition but also evokes a particular reaction from the audience.

All of the modes mentioned are equally important because they have different ways of gaining the gamers' attention and engaging them in the game. Together they complement each other and build both the functional and ambience information of the game. However, they also posed challenges for the translators, such as preserving the characteristic lore or delivering partial translation (e.g. subtitles), which is subject to its limitations.

6. Forefathers' Eve

The rituals presented in *TW3* can be divided into three categories, each depending on the degree of players' participation. Players' participation is the interaction between the players and the game. Gamers' participation is predesigned by the game's creators as they decide to what degree players will engage in the game and how to immerse them in the game's narrative. Gamer's participation plays an important role in terms of playability as it helps to fulfil all of Rouse's expectations (2001: 8-18), but above all, it fulfils the most important one – an active role in gaming experience.

The first category contains rituals that require full participation from a player. Players are asked to complete several actions before taking part in the ritual, and during its duration, they actively participate in it. An example of this would be the side quest of Forefather's Eve. In this case, the player's entity, Geralt, must prepare for the rite, arrive at the designated location, and guard the participants. The second category contains rituals that require partial participation, such as *Postrzyżyny* (the Cutting). In this case, gamers' participation is limited to gathering information spread across the quests, which is hidden in the dialogue as well as the smallest visual details of the game. For instance, players receive information about the ritual of the Cutting in the Crones' quest. In this quest, elements of the ritual are featured in the cinematic sequence either in the form of visual elements (tapestry made out of hair, for example) or dialogue (the Crones explicitly explaining the ritual to the player). Finally, *TW3* includes rituals where only a small amount of participation is required. These are usually represented by cinematic sequences. The players' participation is limited to completing side quests, leading to a cinematic sequence and later observing the presented rites, such as the witches' Sabbaths, shown in *The Bald Mountain* quest. The quest analysed next differs from

the others in that, instead of characters, the main focus is the ritual of Forefathers' Eve. Most cultural RPG games feature at least some elements of the ritual, if not all of it. An example of this would be the ritualistic movements performed by the entity called *Jin* in the game *The Ghost of Tsushima* during a fight (Metatron, 2020, 6:35). *The Witcher 3*, however, enables its players to fully experience Slavic culture through active guided participation in the ritual.

The quest of the Forefathers' Eve is a secondary quest, which has several meanings in the case of TW3. Firstly, and most importantly, the secondary missions are either of lesser importance than the main game's plot, or they introduce additional tasks and information about the plot. Secondly, in *TW3,* I identify secondary quests as missions that are not paid contracts or treasure hunts.

In this chapter, I will focus on the elements presented in the Forefathers' Eve such as a profession of *Guślarz* (pellar), geographical locations (*Wyspa Kłomnica*, *Jezioro Morzycko*), plot-filler creatures (*Baba Wodna, Utopiec, Topielec*, and *Upiór*) as well as the ritual of Forefathers' Eve.

6.1. The character of the pellar

The first element of the quest is the character of *Guślarz,* meaning pellar, as he comes and asks Geralt to help him with the ritual. The word "pellar" is of Cornish origin and means an exorcist, sorcerer or wizard; it also comes in two forms mentioned: "pellar" and "peller" (Oxford University Press, 2020). The pellar explicitly describes the ritual and its meaning to the gamers. Players should recognise this entity from a previous secondary quest called *A Princess in Distress*. *Guślarz* means a person that performs rituals accompanying magic practices ("guślarz", 2020). It is an informal way of saying *Wołchw* "volkhv" (Gieysztor, 2006:81). The word was propagated by one of the most famous Polish poets – Adam Mickiewicz (Guślarz,

Brückner, 1927). Mickiewicz used the Guślarz character in his acclaimed drama called Forefathers' Eve. Although the word is not frequently used, it will allude to the mentioned drama and the Slavic ritual for the majority of Polish players.

In the English version, the word was translated as "pellar". The translators decided to use the technique of variation (Molina & Albir, 2002) and introduced a term that exists in the West Country dialect. Although the Polish word and the ritual do not exist in Anglo-Saxon culture, they have been adapted for the purposes of the game.

In the Spanish version, the translators used indirect translation, which resulted in the nominalised adjective ("*conjurado*" + "-or"). The generic meaning of *Conjurador* (RAE, 2019, para. 1) means a person who casts spells. In both English and Spanish, the translators wanted to underline the character's ability to connect with the netherworld. They seem to have done this because the name of the character indicates his role in the quest and gives the first impression of what may happen in the presented cinematic sequence. Moreover, it specifies in which situation a gamer should use the pellar's help. As we can see, although the translators used different approaches, the result maintains the original playability because the player is provided with the necessary functional and ambience information.

The trade of a pellar appears in Slavic traditions and is continued nowadays by the pagan believers of the contemporary Slavic Native Faith (*Rodnovery*) (Spiritual leaders in Slavic Native Faith, Dworski, 2017). As per tradition, he was a mix of a priest, wizard, Wiseman and mage, and would play an essential role during rituals such as Forefathers' Eve (*Dziady)*. He would know how to cure people, make offerings or prophesies. People believed that he was able to contact the netherworld while in ecstasy, which was usually caused by drugs and other psychotropic substances. The character of the pellar does not appear in the book.

In the *TW3*, the pellar lives in the village of *Konary*, where he practices all magic rituals. Additionally, he provides a gamer with the possibility of purchasing necessary items such as crating diagrams, runestones, glyphs, alchemical ingredients and formulas. Also, he helps the local people by offering sage advice and healing them. The character of the pellar is a perfectly designed Slavic character in terms of both the audiovisual and text layers. When it comes to the audiovisual layer, the character is dressed in typical Slavic clothes. His clothing reflects nature, as he wears traditional Slavic clothes (*rubacha* – a linen shirt decorated with embroidered ornaments, trousers, leather belt) in the colours of nature (brown, beige and green). What differentiates him from other characters and at the same time makes him even more Slavic are the incorporated details such as characteristic geometrical patterns covering his clothing or magic items (see Figure 28 and Figure 29). The necklace he wears made of chicken feet is an example of this. In Slavic culture, chickens symbolise fertility and harvest.

Figure 26. Pellar in *TW3* (by Petruchik, 2018).
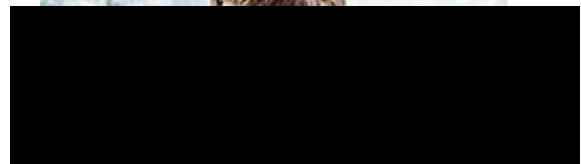
Figure 27. Contemporary *Wołchw* (by Union of Slavic Rodnover Communities, 2010s).

This attention to detail is also visible in the textual layer because his speech pattern is distinct from any other character. The pellar uses a syntax inversion and the third person singular to refer to himself.

ID	PL	EN	SP
308555	Dziady	Forefathers' Eve	La Víspera de los Antepasados
171631	Guślarz	Pellar	Conjurador
558114	**Guślarz chce** spytać o waszą usługę. Wiedźmińską, znaczy się...	Ask a service of the witcher, the **pellar must**. A witcherly service, that's to say...	Los servicios del brujo **requiere el conjurador**. Un servicio brujeril, por decirlo así...
561620	**Guślarzowi trza** człeka, co złego się nie ulęknie.	A man who fears no evil, **the pellar needs**...	Un hombre que no tema al mal, es lo que **el conjurador necesita**...
561618	Powiedz, o co chodzi.	What do you need, tell me.	¿Qué necesitas? Dime.

Table 9. The pellar referring to himself in the text.

Furthermore, he uses many archaisms and quite often refers to different Polish cultural elements. He quotes the famous drama Forefathers' Eve, for example. All of this makes the character sound more archaic and as if he comes from a lower class.

6.2.   Ritual of the Forefathers' Eve

The original name of the analysed rite is *Dziady* (lit. "unnamed ancestors"). The name of the rite, *Dziady*, is a plural of the word *dziad,* meaning "unnamed ancestor". The word is not commonly used nowadays. The word is used in a subdialect found in Belarus, Ukraine and Russia. The celebration is called this because during the ritual, "*dziady*" would come back to "our" world to visit their families (Gołdowski, 2020).

The scene contains multiple references to the famous Polish poetic drama called *Dziady*, written in the 19th century by Adam Mickiewicz, which plays an integral role in Polish education. The drama is crucial for two reasons: first, because of the impact it had on the translation of the game, and second, because of the effect the drama had on this particular quest and cinematic sequence. This play is especially significant for Poles, as it is a part of the

Polish literature canon and an essential cultural artefact standing for Slavic traditions. The drama is considered to be a synthesis of Lithuanian, Belarusian and Ukrainian beliefs and customs. Although the costumes shown in the drama are false in some parts, the designers quoted them in the game to add more Slavic elements to it (Gołdowski, 2020).

The custom of *Dziady* has survived and is still celebrated in Russia, Belorussia, Ukraine and Eastern Poland. It should be noted that similar rituals also exist in other cultures. For example, Celts celebrated *Samhain,* and people celebrate *Día de los Muertos* in Hispanic culture. Hence, although a gamer is presented with a typical Slavic custom, the main idea of it should be well understood. Besides, many cultures shared similar rites features. While Celts used masks made out of pumpkins or turnips, Slavs had wooden equivalents called *kraboszki* (see Figure 29), which were used during the ceremonies (Gołdowski, 2020).

Figure 28. Forefathers' Eve in Belarus (by Bagieński, 1904).

Figure 29. *Kraboszki* (by Gibich, 2009).

In the English version of the game, *Dziady* was translated as Forefathers' Eve. There are two reasons for this translation. First, the translators used the existing translation of the poem, which can be found in linguistic magazines such as *The Polish Review* (Braun, 1998: 397). Second, the noun "forefather" comes from Old Norse (Oxford University Press, 2020), while "eve" is used to describe the close of day or evening (in this case, the evening of 31st October). Since the source language for the Spanish version of the game was English, the term was translated literally as *La víspera de los antepasados* (the eve of the forefathers).

Dziady in *TW3* seems to have a lot of standard features in common with the original rite, yet there are some meaningful differences. The designers used the character of the pellar in the way he was presented in the poetic drama. However, his role in the actual rite was not so important. In the game, he is responsible for engaging the gamer, explaining the parts of the ritual and providing necessary information. In the folkloric tradition, the ritual was performed in houses or cemeteries. However, in the game, it is carried out on the Fyke Isle in the Slavic stone circle, a common practice among Goths and Celts.

Moreover, the place in which the ritual takes place seems to be a dangerous choice. The ritual in the game is performed during late autumn, at midnight. The characters taking part in the scene do not perform the actions mentioned earlier, such as spilling the drink, but pray and summon the spirits. As in the folkloric version, there is a fire burning inside the stone circle. The place is dangerous as the pellar asks for the witcher's help. The pellar is fully aware that both good and evil spirits can appear, as well as being aware of the consequences of breaking the rules of the ritual (spilling blood of a killed person or breaking the circle). The music choice is also meaningful as it seems to deepen the suspense. Like the folkloric version, the main point of the scene and the ritual was to contact the souls, trying to help them or send them back to the netherworld.

The textual layer of the game presents players with a mix of functional and ambience information as they learn about their task by speaking to characters and participating in the story. For this reason, the text translation is essential for the game's playability. The text can be divided into two categories: the information provided by the pellar and the actual rite. There are no exact alchemical formulas or spells used during the rituals. Thus, the designers seem to use their imagination and take inspiration from the dramatic poem *Dziady.* This can be proved because the game designers used a direct quote. It can be noted that in the textual layer, proper names appear which can be classified as Slavic folklore elements. Several elements characterise the Polish text of the ritual. First, there is the evident use of rhymes that are styled to resemble the dramatic poem (see Table 10).

Polish	Back translation	English	Spanish
Czym jest życie? Sami **wiecie.**	What is life? Yourselves know.	What is this life? Well **ye know**…	¿Qué es esta vida?
Krótką męką na tym **świecie.**	Short agony on this world.	Fleeting torment **ere we go**.	Efímero tormento sin valía.

Table 10. Rhymes example.

Due to the use of transcreation, rhymes are also apparent in the English version of the game. However, the Spanish translation team seemed to pay more attention to conveying the message rather than replicating the rhymes. The reason behind it could be misplaced text strings and lack of referencing material (audiovisual file) to which translators did not have access (Méndez González, personal communication, April 21, 2021).

Polish	Back Translation	English	Spanish
Wnet zaczniemy wołać zbłąkane dusze.	**Soon** we start calling wandering souls.	**Soon** shall we summon the wandering souls.	**Pronto** invocaremos a las almas errantes.
Zaczynajmy **tedy** Dziady!	Let's begin **then** Forefathers' Eve!	Let's begin Forefathers' Eve!	¡La Víspera de los antepasados comenzará!

Table 11. Archaisms in Forefathers' Eve.

The word *wnet* is a naturalised borrowing from Czech (*hned*) used from the 15th century, which translates as "soon" (Boryś, 2005: 705). The latter word *tedy* is used nowadays only in books and can be translated as "then" or "therefore" (PAN, 2015). In the English version of the game, the translators used the technique of literal translation to translate the word *wnet*. In the second example, they used the method of linguistic amplification. While translating, the team removed the word "then". The English translators did use more archaic structures and words in another part of this text, so it does achieve the intended effect of immersion in the medieval fantasy world.

As previously mentioned, the Spanish translation team used direct translation from English. Therefore, since the word "then" was deleted from the English version, the Spanish translators did not include it. The literal translation seems a good choice since it entirely transmits the message and allows the player to follow the plot. In the second case, we can observe several different translation techniques such as linguistic amplification, transposition and modulation. In the following example, the game's English version "Let's begin Forefathers' Eve!" was translated as *"¡La Víspera de los antepasados comenzará!"* (Forefather's Eve will

start). The direct translation of this phrase would be *¡Empecemos la víspera de los antepasados!* Except for reducing the number of linguistic elements and changing their grammatical tense, the translators change shifted the cognitive category of this phrase. The change of text type, from operative to informative, comes with the shift of cognitive categories. It could have resulted in a different playability experience because while the English version is more inclusive and "treating" the players like a participant of this ritual, the Spanish version treats the players only as observers.

As mentioned, the game designers quoted parts of the poetic drama in the game scene. It adds a lot of ambience information for Polish players, mainly because the rest of the text seems to be adapted from the drama. To deliver the same type of experience, both the English and Spanish translators needed to focus on the poetic language function. Table 12 presents quotes from the rite's scene, which include poetic language function; the Polish quote presented in the table comes from the poetic drama.

Polish	Back Translation	English	Spanish
Ciemno wszędzie, głucho wszędzie. Co to będzie, co to będzie?	Dark everywhere, silent everywhere. What it will be, what it will be ?	All is quiet, all is gloom. What beings in the darkness loom?	Todo calla y apesadumbra. ¿Quién acecha en la penumbra?

Table 12. Quote from poetic drama and its translation.

In the presented example, the use of several translation strategies can be observed. First, the use of transcreation can be seen because the text conveys the same message, but it has been written differently so the text could rhyme, e.g. *gloom* and *loom*. The use of linguistic amplification is also evident as the words *ciemno* (adjective) *wszędzie* (adverb) were changed

to "All is gloom" (noun- verb- adjective). Last but not least, the translation procedure used in this fragment is modulation. In this case, the Spanish translation appears to be more thought through as the text not only rhymes, e.g. *apesadumbra* and *penumbra*, but also the use of modulation makes the text more emotionally intense. This is achieved by using the word *acechar,* meaning "to lie in wait for". It seems to be a form of compensation, preserving both the characteristic lore and playability of the game.

6.2.1. Names of geographical locations in the game

Another element of the Forefathers' Eve quest is the different geographical names used in *TW3*. The game can be classified as a work that is "encyclopaedic, containing a rich array of information that can be drilled, practised, and mastered by devoted consumers" (Jenkins, 2006:97). The game is one of the storytelling platforms for the Witcher Universe. A gamer entering the Witcher Universe faces a wide range of various locations and terrains. It is a whole new world consisting of mountains, fields, lakes, seas, and islands. The gamers are entering a fully developed world with established geopolitical rules that should be obeyed. The names of particular locations that allow the gamer to navigate this rich fantasy world also affect playability. Like the previous examples of characters' proper names, the names can be divided into several categories:

- Names that appear in *The Witcher* books, such as Keadwen or Nilfgaard.

- Names created especially for the game, Whispering Hillock or White Orchard, for example.

- Names of locations based on real geographical locations / geographical features, for example, *Jezioro Morzycko* (Lake Morzycko).

- Geographical names inspired by Western culture, such as la Valette's Villa.

- Names created based on specific countries or specific languages. This is reflected not only in the name of a particular location but also in the audiovisual layer, the people that inhabit that area or the look of the place.

- Geographical names inspired by Slavic culture:

    - Names of places that already exist in Slavic countries.

    - Names of areas that are connected to / featured in particular Slavic legends and tales (cultural allusions, folkloric representations).

    - Names based on Slavic language features or specific historic law.

Please note that the location names in the Polish version either do exist in real-life Poland or follow a well-known pattern and sound as if they did exist in the real world.

6.2.2. The translation process of geographical locations in *TW3*

In the online interview *Así se tradujo The Witcher 3: Wild Hunt al español y otros idiomas* ("That's how *TW3* was translated into Spanish and other languages"), the translators share an insight into the translation process used to translate geographical locations in the game. As an example, they present the case of the city *Novigrado* (Novigrad).

In the Spanish version of the game, which was translated from the English edition, the translators applied the technique of naturalised borrowing. By adding the letter "o" to the original word, the Spanish translation team translated Novigrad as *Novigrado.* As stated by Calvo Porrúa and Méndez González (2017, 6:12 - 6:46), the name Novigrado is a derivation of the name *Novogorod* or *Nowogród* in Polish, where *novo* stands for new and *gorod* (*górd*) for settlement. The use of this name was widespread in Slavic territories during the Middle Ages, and the name can be translated as "new city" or "new settlement". The name Novigrad is important in Slavic culture for several reasons (Calvo Porrúa and Méndez González, 2017, 6:21- 7:26). Firstly, it is often used to name cities, for instance, a town in Croatia (Croatian

belongs to the South Slavic languages). Secondly, *Навагруда Navahrudak* (Belarusian equivalent) or *Nowogródek* (Polish equivalent) is the birthplace of the famous Polish poet (Adam Mickiewicz) to whose work inspired many elements of other quests in *TW3*. Finally, between the 12th and 15th centuries in an area found in present-day Russia, a medieval East Slavic state called Novgorod Republic (*Новгородская республика* or *Republika Nowogrodzka*) existed.

The fact that the translators used this particular example shows the importance of geographical locations in the game's narrative. It also shows the challenges the translators faced because many of the translated elements were rich in cultural context and, thus, building the game's ambience information.

6.3.   Geographical locations in the Forefathers' Eve

The Forefathers' Eve take place on the Fyke Isle. To get there, players must take a boat from one of the shorelines and sail across Lake Wyndamer. While in reality, the island itself does not exist, certain elements related to it, such as its name, location and associated quests, contain several allusions to Slavic culture. First, there is an allusion to one of the real islands found in Lake Gopło. This island appears in legends about the bad king *Popiel*, who was eaten alive by mice (also referenced in the name of t related quest *A Towerful of Mice*). Second, the name *Kłomnica* (Polish name for the island in *TW3*) refers to a brook that is a left tributary of the River *Piława.*

The original name of the island in the game is *Wyspa Kłomnica* (Island Kłomnica). The name *Kłomnica* is derived from the word *kłomnia,* meaning a "net" or "trap" for fish or birds (Wójcik, 2018). The term is rarely used as it is somewhat archaic and part of fisher's jargon. However, the word is used deliberately in the game to underline the main occupation of the

island's inhabitants. It does fit with the medieval stylistics of *TW3*. The English name of the island was translated as "Fyke Isle".

The word "Fyke" is a borrowing from the Dutch word *fuik* meaning a "fish trap" (fyke, 2020). The technique used for the translation of this word is modulation. The second part of the name is a synonym, an archaic way of saying "island", which is used in place names (Oxford University Press, 2020). Here, the translators used the technique of variation (Molina & Albir, 2002). We can see that the translators made an effort to stress the occupation of the people living on the island and compensated for the loss of the original name's meaning. Moreover, the use of this technique reinforces the feeling of being immersed in a medieval fantasy setting. All of these techniques lead to the game being cohesive, which allows full immersion, and as a result, the game's playability in English maintains the same level as the Polish version.

By contrast, in most cases, the Spanish translation simply mimics the English version. The example of *Isla del Palagre* shows that it is possible to deliver a better translation. The word "fyke" can be translated as *doble trampa de pesca*, which is a professional term. Instead of using this professional term, the translators named the island *Isla del Palangre*, which translates as "island of the fishing line with hooks" or "island of longline fishing". Although the Spanish version does not mark at what point in history the action takes place, it can be seen that the translators followed the established pattern of linking the island to fishers. Moreover, the word *palangre* is a specialist term that is not commonly used in the Spanish language (RAE, 2021).

The next example is *Jezioro Morzycko* (Lake Morzycko). The lake appears in several quests, including Forefathers' Eve. The lake does exist in real life and is located in West Pomeranian Voivodeship, Poland. Lake Morzycko is the ninth-deepest lake in Poland (Choiński, 2006: 234-235). In the majority of international publications such as Kubiak & Tórz,

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(2005) and Czerniejewski & Czerniawski (2004), the name *Jezioro Morzycko* is translated as Lake Morzycko or Morzycko Lake. Although the etymology of the lake's name is not clear, some assume that the name could have originated in the Kashubian language, a West Slavic dialect spoken in Poland (Barbour & Carmichael, 2000: 199). However, in the English version of TW3, the lake's name was translated as "Lake Wyndamer". It could be assumed that the English translators used a two-level adaptation. First, they have found an English equivalent of the original lake - Lake Windermere, the largest natural lake in England (Windermere, Parrott-Sheffer, 2020). However, the adaptation has been taken further as the name of the virtual lake is spelt differently to the real lake's name. The name appearing in the game is a variation on the etymology that can be tracked in both Old Swedish and Old Norse ((Whaley, 2006: 374). Some historical sources also give alternative versions of the spelling of the lake, such as 'Wynenderme' and 'Wynhendermere' (Whaley, 2006: 374). Following the strategy of domestication, the translators adapted the game so that the English speakers can immerse themselves in the game more easily.

In the Spanish version, the name of the lake was translated literally as *lago* (lake) Wyndamer. Méndez González (personal communication, April 21, 2021) mentioned that while there were certain terms adapted to Spanish mythology, there were no references to existing geographic locations in Spain, as it would not make sense in the game.

Although the English version maintains playability to a greater extent than the Spanish one, both language versions should help ease the players' immersion because all of the versions of the name complement the storyline and the game's atmosphere. Therefore, they impact the game's ambience information and maintain the overall playability of the game.

As we can see, the challenge of translating these names led the translators to perform "ludological localisation". The translation team needed to create names that resonated with

the intended TA but, at the same time, sounded typical for fantasy world nomenclature. The Slavic elements were diminished for the purpose of better playability. The game's playability was maintained by the localisation of the chosen components and by reflecting the intended meaning of the original names in their translated versions. The language function of these elements requires the gamers' basic participation and is used to build the game's cohesive and convincing storyline which allows for immersion.

The Witcher 3: Wild Hunt is full of Slavic languaculture which is evident when analysing the game's localisation. As mentioned, the names have an essential role in helping the players navigate the presented universe. To achieve the unique Slavic atmosphere, it seems that the designers used the typical set of patterns and double meanings, hidden in Polish names. While attempting to recreate the same kind of feeling for the non-Polish speaking audience, the translators needed not only to transcreate the original names but also analyse the history, meanings and associations relating to both the names and the process of naming itself.

6.4.   Creatures presented in Forefathers' Eve

The main focus of the quest is to hold the ritual, and the creatures appearing in it are plot-fillers of secondary importance. They do not interact with the gamer as much as characters like the Crones or the Leshy, and are the best example of what Fabricatore et al. (2002: 314) consider to be one of the playability issues – the hierarchy of goals. Since the creatures belong to the non-linear hierarchy of goals, gamers can decide if they want to interact with them or not. In many cases, they populate the fictional world in order to introduce more action as players travel from one place to another. The plot-filler creatures can also be regarded as part of the other playability issue – scenario (Fabricatore et al., 2002: 354). This is because completing the side quests, for example, killing a monster or obtaining

part of it, guarantees progress in the game. As mentioned in section 5.3, these creatures are only a passive subject of the action. In the case of the creatures from this category, I will take a closer look at the way they are described and perceived in Slavic folklore, their presentation in the game, and how their proper names are translated.

6.4.1. *Utopiec (Drowner) and Topielec (Drowned dead)*

Another creature players face during the ritual is an *Utopiec*. The original name, *Utopiec,* can be translated as "drowned man". *Utopiec* is a recognisable creature in Slavic folklore, whose name can differ depending on the local myths and legends. He comes into existence when a person drowns in the water or when he commits suicide in it. After converting to Christianity, people believed that the creature would disappear when touched by holy water. *Utopiec* would appear only during the night and attack people by creating whirlpools and then submerging fields and villages and drowning people and cattle.

The appearance of the creature would also vary. Usually, people imagined them either looking like humans or as a mix of an animal and a human being. Their emergence at midnight was typically accompanied by the sound of them clapping on the surface of the water and would foretell somebody's death (Winiarski, 2016). In *TW3, Utopiec* would arise from villains' bodies who died in running water or in undertows after storms. As shown in Figure 34, they are ugly, slimy, tall, bony, green humanoid creatures. *Utopce* (plural of *Utopiec*) attack people in larger groups, outnumbering their victim. They appear at night on the banks of ponds, lakes and rivers.
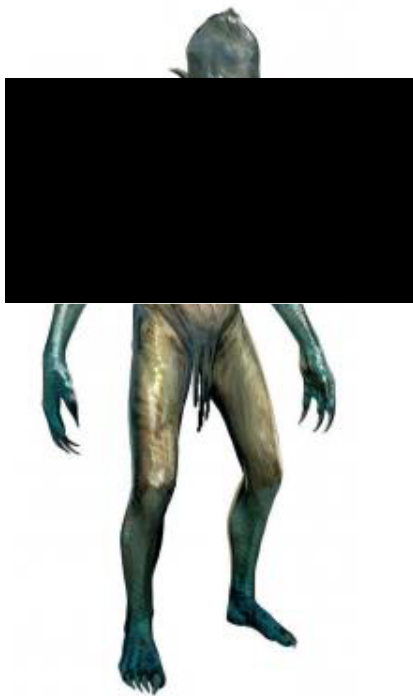
Figure 30. *Utopiec* in *TW3* (by Mayeny, 2011).
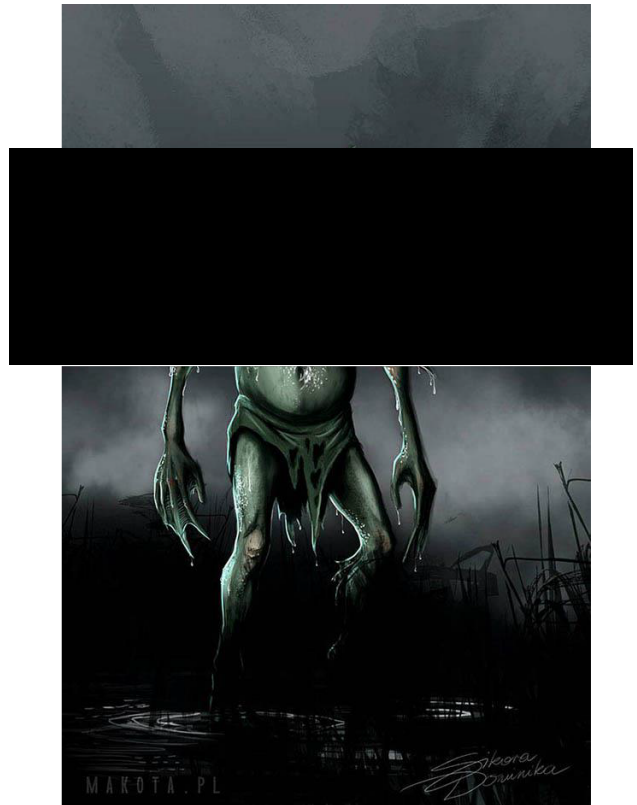
Figure 31. *Utopiec* in the Slavic Mythology (by Sikora, 2016).

In the English version, transcreation is used to translate *utopiec* as "drowner". It is a neologism meaning something, in this case, the creature, drowns again and again. The word was created by combining the word "to drown" with the suffix "–er", which is used to refer to the performer of the action.

On the contrary, in the Spanish version of the game, the word was translated by using the technique of modulation (Molina & Albir, 2002: 510). "Drowner" was translated as *Sumergido* ("submerged/sunk"). It should be noted that the English target audience perceives a "drowner" as a person that drowns other people in the water. In contrast, the Spanish audience can imagine the creature as something that is immersed in water. This could affect playability as the Spanish audience might be missing the hint that this creature can be a danger to them. Someone who submerges themselves in water is not as potentially dangerous as someone who may drown the player.

The designers of the game introduced a particular type of *Utopiec* called *Topielec* to the game*. Topielec* is an ambiguous word that has two meanings: a "corpse of a drowned person" or a "survivor of drowning". There is no such creature in Slavic mythology. Moreover, the word *Topielec* is used in Polish interchangeably with *Utopiec.*

It seems that to make the game more varied, the designers added the creature *Topielec* to the Bestiary as a more dangerous type of "drowner". Therefore, the translation of this proper name should be analysed as well. It seems that the English translation team opted for a literal translation and translated the word as "a drowned dead". By doing this, they conveyed the first meaning of the word in Polish. In the Spanish version, "drowned dead" is called *Anegado.* In this case, the translation team used the technique of linguistic compression, where the number of linguistic elements was limited (Molina & Albir, 2002: 510). The word *Anegado* is a past participle of the verb *anegar* meaning "to inundate" or "to drown something". By using this nominalised adjective, the Spanish translation team created a graduality between the "drowner" and "drowned dead". In contrast to the English version, the difference does not lie in being dead (drowned dead) or alive (drowner), but rather the violence attached to the word itself. Because of its rather violent meaning, the players should be aware of the possible threat it may cause and know that is more dangerous than a "drowner".

6.4.2. *Baba Wodna* (Water Hag)

In the game, *Baba Wodna* (Water Hag) is shown as a creature similar to "drowners" (see the previous section). They are excellent swimmers that live near shallow streams, rivers and wetlands. They look like a combination of an old woman and a "drowner" (see Fig. 32). The "Water Hags" seem to be less intelligent than the witches, similar to the case of the Leshy.

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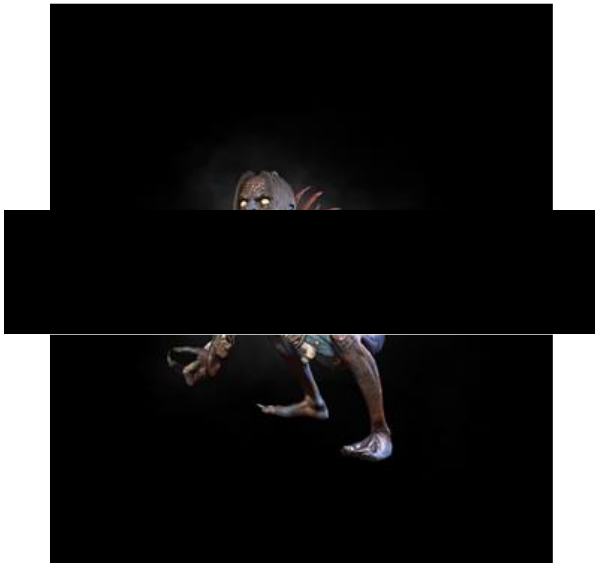
Figure 32. Water Hag in *TW3* (Juraj103, 2016).

Figure 33. Water Hag in Slavic Mythology (by Buchuliak, 2018).

In Slavic mythology, a *Baba Wodna* was considered to be an old *Rusałka*[15] who would dance in the moonlight on the shore. Contrary to a *Rusałka*, she would not look like an attractive young woman. Instead, she was often described as an old, ugly woman (see Fig. 33) (Winiarski, 2018).

For this reason, she would rather drown men in the river than simply seduce them. People believed that *Baby Wodne* (plural of *Baba Wodna*) were souls of old women who had died of a tragic death or who had drunk themselves to death. They would be found on the banks of rivers and lakes. They attacked their victims by swimming by their side and assaulting them with their sickle-shaped claws.

In the game, these creatures have a different origin. They are naiads who were punished for their love for mortal men, and as a consequence, they would lose their youth

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[15] Rusalka, plural Rusalki, in Slavic mythology, lake-dwelling soul of a child who died unbaptized or of a virgin who was drowned (whether accidentally or purposely) (Kamoń, 2016).

and beauty. The original name of the creature is *Baba Wodna* which means an old woman that lives in the water. The term *baba* in Polish has a pejorative connotation usually associated with old age, ugliness or being from the lowest social class. In the English version, the translators used the technique of established equivalent and translated it as "Water Hag". In the Spanish version, the translation team used the techniques of linguistic amplification and modulation. This time, the translation team transcreated the name and called the creature *Bruja del agua*, which translates as "a witch from the water" or "a water witch". It should be noted that there was a change on the semantic level, as the creature changed from an ugly, old woman to an intelligent being able to cast spells. The name chosen in Spanish fits the character well, and it does not break the reference to Slavic lore.

6.4.3. *Upiór* (Wraith)

Different legends explain what an *upiór* (phantom/ghost) is and its origin differently. Without a doubt, it is a creature of Proto-Slavic origin. Some sources say that these were people who come to life after death and scare other people's souls (Kosiński, 2019). Others say that sometimes the term *upiór* is used to describe all demons associated with death and evil. Over time, *Upiór* started to be associated with vampires. Today, the term "vampire" is primarily used to describe the bloodthirsty undead, while the term *wraith* is usually used to describe a repentant soul returning to the world. However, the semantic distinction between the two words was made relatively recently. For a long time, different words were used to name the same type of demon – the undead returning to the world, who took revenge on people, especially loved ones (Gołdowski, 2019).

In *TW3*, *Upiór* appears in several quests including one of the main quests, the Forefathers' Eve. They are described as people that wronged during their lifetime, and they

stayed on the Earth in the form of ghosts. They usually attack in groups and die if the Witcher burns their belongings that, in a way, keep them attached to the living world.

Upiór translates as "ghost". However, the English translation team did not translate the word that way but opted for the word "wraith" instead. The word "wraith" is a Scottish dialectical word for "ghost". The translators used the technique of variation by introducing a "change of dialectal indicators" (Molina & Albir, 2002: 510). It should be noted that the English translation team is consistent with its domestication strategy as, once again, they attribute Celtic languages to the translation of the magical fantasy creatures.

In the Spanish version, *Upiór* was translated as *Aparición* (appearance). If we look up the definition of *aparición* in the RAE dictionary, it could be translated as "ghost" or "apparition". Although they could have used the more general term *fantasma,* which also means "ghost" or "spirit", they have used particularisation and used a more precise term to describe these creatures. The name is very descriptive, and players should know what to expect from their opponents. In the game, the "wraiths" usually appear out of nowhere, attack by surprise and, in contrast to the ghosts featured in the game, are always the witcher's adversaries.

In the same scene, a gamer is a witness to a ghost appearing during the ritual. As explained later in the scene, the spirit is pellar's late father. He calls the Pellar a "patricide" and then disappears. As we later learn, he was an aggressive man who abused the pellar and his mother, which resulted in the pellar losing his patience and killing his father. As a result, the pellar is hunted by the ghost of his father. A gamer can choose to help the pellar by applying the methods used in Slavic mythology which are to find and burn the remains of the pellar's father.

The character of the ghost is worth analysing for several reasons. First of all, it has a two-fold connection, as a ghost and an allusion, to the Polish drama *Dziady,* which also features a wandering soul (Upiór). Second of all, this character shows us another challenge the translators faced regarding proper names. As we can see in the examples above, the Polish word *Upiór* was translated as a "wraith" or *Aparición.*

However, it is essential to mention that this word is used as an equivalent of the word Duch, meaning "ghost" in the Polish language. It is crucial to say that a *Duch* can be considered good, neutral or bad, while an *Upiór* is always scary and evil towards other beings. Due to his evil nature, the character of the pellar's father appears in this category. It should also be noted that while English distinguishes between "ghost", "spirit", and "phantom", Polish does not.

The secondary creatures require low player engagement as their task is to "fill the background" and add some additional action between particular quests. The informative language function regarding all of the necessary knowledge required by gamers to hunt down the creatures and kill them dominate the part of the game where secondary creatures appear. There isn't any dialogue or any primary form of interaction with this entity. However, gamers find the necessary information about them from other sources such as books, announcements or notices. Due to this, the major challenge that the translation teams faced was how to create a translation that would allow cohesion between the names, appearance and behaviour of the creature with a nod towards folklore that, at the same time, would maintain the game's playability. There were no cultural bumps or linguistic plot-stoppers; in fact, foreignisation helped retain the game's ambience. The foreignisation of these creatures helped in maintaining both the immersion process and the game's playability.

Apart from creating the characteristic ambience information in *TW3*, the Slavic demons play an equally important role as **rich points** (see section 2.4). Ambience information is all the

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elements that give players information about the character of a story they are participating in. For instance, these will be demons and creatures typical of Slavic culture in *TW3*. As we saw in section 2, "rich points" are those elements of one culture that puzzle the outsider and, therefore, require translation by an anthropologist (Agar, 2006: 2). In *TW3*, Slavic demons can be defined as such items because they are unique to Slavic folklore. Although the creatures in most RPG fantasy games are presented as fantasy ones, they are either taken directly from or are heavily influenced by well-known mythologies from around the world. The players instinctively recognise them as they are used to Greek, Roman, Norse and Celtic mythology. However, in the case of *TW3*, many of the creatures are taken from a different niche cultural background, which means that players might not identify an analogical pattern. As a part of particular quests and the entire storyline, the Slavic creatures cannot be omitted, yet by being different from the creatures featured in the other mythologies, they can puzzle players. However, their localisation is realised in a way that evokes curiosity, which fuels the immersion process and, as a result, the creatures leave players wanting to spend more time within the Witcher's Universe (see Figure 34 and 35). In this case, a translator can be compared to the exemplary case of an anthropologist as their task is to help players understand these foreign elements of the game and avoid a culture shock which could spoil gameplay.

Figure 34. Questions from the players regarding Slavic mythology in the game (UnwiserZeus7472, 2016).

Figure 35. An online forum comment proving that different elements of foreign languaculture spark gamers interest (Meledesco, 2018).

6.4.4. *Forefathers' Eve as an example of cultural immersion*

The ritual of the Forefathers' Eve is one of the many examples of different rituals presented in *TW3*. Rituals are an essential part of the game for several reasons. Firstly, they enable gamers' participation. Secondly, they build an engaging narrative by intensifying the

folkloric character of the game, and finally, they allow players to achieve cultural immersion via the process of going native, self-othering and othering.

In the example of *TW3*, the process of going native is one of the mechanisms that allow players to achieve a better immersion in the virtual world. It enables gamers to get the perspective of the entities by participating in their rituals. Moreover, together with players' participation, the process of going native becomes another platform through which the story is told.

The rituals have a vital role in achieving cultural immersion, as they are one of the most distinctive folkloric elements. As presented in the Forefathers' Eve quest, players' cultural immersion has three steps: presentation, exploration, and empathy. In the first step, translators must ease the player into the game, mainly via the strategy of domestication and the technique of adaptation. An example of this would be the pellar, who explains the ceremony to the players, and thanks to whom, the players know what is expected of them. The second step is exploration. Players must navigate the differences in cultures with the help of tools such as othering and self-othering in the virtual world. The examples of the exploration stage are the elements found in the ambience information belonging to Slavic culture, such as the traditional music, the character of the pellar and the atmosphere of the rite, which gamers could consider to be "different" or "foreign". The third and final stage of cultural immersion is empathy, which requires players to experience the rite themselves by actively participating and becoming the character they are playing.

When analysing a game featuring so many elements of a languaculture, this work proposes the following distinction between the two types of gaming: conscious and subconscious. Conscious gaming occurs when gamers are required to perform any action in the game. As a result of this, they need to decide which will have further repercussions on the

outcome of the game. The players are consciously exploring the virtual world and are willingly learning its rules and boundaries. In *TW3*, examples of conscious gaming could be killing the monsters, following the orders of the Crones, or learning about and playing the card game "Gwent" in the virtual world. In order to play "Gwent", gamers have to learn its rules and obey them. They do that consciously and voluntary since it is not part of the mission, but rather a separate, non-compulsory quest.

Subconscious gaming requires an unconscious absorption of the information about the other languaculture while playing the game. The majority of the information about Slavic mythology is presented in sections 4.1, 5.1, 5.2, 6.1, 6.3 and 6.4 and is given to the players during the game via various channels. In *TW3*, we can distinguish these channels: interactions with the monsters/creatures, interactions with the other characters, music, sound effect, Bestiary, and Journal Entries. This way, players receive condensed information via different means and are gradually educated about particular aspects of Slavic mythology. The players' main objective is to progress in the game, and they can do so by fighting the creatures. To be able to do this, they need to first educate themselves about that particular type of creature (what does it look like, where it comes from, how to defeat it, etc.). This way, not only do they subconsciously learn about the other languaculture, but they also experience it. Some aspects of the other languaculture are often found as part of a richly developed game-world, both in the scenario and the general storyline, and are revealed gradually during gameplay.

7. Discussion

7.1. To what extent was the localisation one of the contributing factors for the success of the game *TW3: Wild Hunt*?

As demonstrated in the previous chapters, the Slavic lore featured in the game is one of the elements responsible for *TW3* success and is a recognisable branding element of the CD Projekt Red company. As shown in the analysis, the third instalment of the game was localised to a significant degree and for several reasons, as it directly influences the game's playability.

Following Bernal-Merino's formula of measuring playability in localised games, presented in the literature review (see section 2.3.), we can estimate that the game's English version scored 8/8 points. In comparison, the Spanish version scored 6/8 points. This model helps us to establish realistic expectations towards the quality of localisation. The lower score is mostly caused by the Spanish version only being subtitled and not dubbed. The Spanish players insisted on the game's full localisation several times, justifying that reading the subtitled version had a negative impact on their immersion in the game (Forcystux, 2018).

One of the direct influences on the game's playability is replicating playability determinants for the TT. The replication provides both functional and ambience information. Due to high-quality localisation focusing on the game's minor details, players receive a cohesive narrative responsible for building the game's characteristic lore. Secondly, by replicating the same experience and evoking particular emotions and reactions, localisation creates the same set of stimuli for foreign players. Thirdly, it enables immersion by fulfilling the player's expectations (Rouse, 2001). Moreover, it preserved the game's interactivity by allowing the players to interact with the virtual environment fully. Some elements needed to be adapted not to damage the game's ambience and prevent a culture shock.

In the field of ethnography, a culture shock is described as "a feeling of profound disorientation" (Agar, 2006: 6). In terms of game playability, a culture shock could be a cultural element of the game that is foreign and different, making the gamers confused, uncertain, or even uncomfortable. As a result of experiencing a culture shock, the immersion of the gamers is disrupted. In the worst-case scenario, the story loses coherence, players become puzzled and no longer know what is expected from them. Hence, the functional information of the game is disrupted. However, we ought to remember that culture shock is not a binary phenomenon and can have different grades. Thus, it might not stop the gamer from playing a game, but it can be detrimental to the immersion level. Qualify if this is a high level or low level, for example, if the translators were to translate a Polish tongue twisters' words instead of inserting their culture-specific equivalent (as it was done in Johnny's example).The other reason for compromise between folkloristic elements and playability appeared, where the aspect contained complex cultural information. The cooperation between different creative departments allowed for the retention of ambience information (the unique Slavic ambience). Hence, Leshy's example when a foreignising translation compensated the simplified representation.

The game's Slavic elements posed different challenges to the translators, which were tackled in different ways. Many times, the slavicness of the items was compromised for playability. As argued in the previous chapters, these items were later compensated for or used as secondary elements. These elements were treated with mixed strategies and techniques, and the boundary between them seems to be unclear. The main techniques used were foreignisation, domestication, and languacultural adaptation.

The languacultural adaptation is visible in all of the versions of the game, as it adapts the elements of the Slavic and Western folklore for the game's purposes. It provides gamers

with condensed folkloric information, which was compromised in the interest of playability. The quantity of this information is balanced to help in players' immersion but at the same time not to diminish playability by either provoking a culture shock or influencing other elements of the game (e.g. the length of cinematic sequences).

Foregnisation was mainly used for secondary elements such as names and background elements (e.g. plot filler creatures). The names are a crucial feature of each RPG, as they allow for the construction of a cohesive world in which the gamer is being immersed. In the case of names featured in *TW3*, half of them belong to the fantasy world, while the other half to the Slavonic culture.

Foregnisation was done by the use of literal translation (Water Hag), naturalised borrowing (Leshy) and the technique of modulation (Drowner). It should be noticed that all of these elements required low gamers' engagement and were processed somewhat subconsciously. Players encounter these mainly by accident, and the interaction with them is restricted to combat. Although the players can read more information about these creatures in the *Bestiary*, there is no further interaction with these elements.

In contrast, domestication was used whenever an element required high gamers' engagement (e.g., featured in the scenes requiring full participation). Domestication allows the gamers to enter and get immersed in the *TW3* world more easily. Moreover, this encourages the gamers to stay in the game and fully discover its "foreign" parts. Domestication was done via transcreation (smudger), variation (Pellar), adaptation (Lake Windermere) and compensation (rhymes of Forefathers' Eve). As mentioned before (see section 5.2.), Johnny's character introduces many other Slavic elements, including creatures that do not exist in any different culture (*Dusiołek*). Thus, the domestication of Johnny's character required a transcreation, in which translators allude to common concepts (such as

smudging), complying with Johnny's character and its image. In case of further examples, translators were able to use equivalents existing in the Anglo-Saxon culture. While domesticating *Jezioro Morzycko* (Lake Morzycko), the localisation team managed to find its counterpart. They also managed to preserve the medival ambience of the game using the old-fashion version of the name. By means of variation technique, translators introduced a Cornish version of *Guślarz* (Pellar) without reducing it to a mere shaman.

Moreover, they are introducing the compensation method during the *Forefathers' Eve* quest and replicating the rhymes accordingly with the English language rules allowed for the game's ludological localisation for the English audience. These elements evoked particular culture-specific allusions or specific emotional reactions, allowing for the cultural immersion of the players.

As we saw in the previous chapter, both translation teams approached the subject differently. The English translators disassembled the game and localised it piece by piece. Each of the Slavic elements was carefully considered and compared to its counterpart in the Celtic and Anglo-Saxon culture. While translating the game, they undoubtedly had access to the script and the audiovisual file. The English localisation is cohesive and allows for complete immersion. Due to the domesticated parts, the English audience can enter the world of *TW3* and benefit from the Slavic ambience due to foreignised parts of the game. The carefully chosen elements of the Celtic and Anglo-Saxon culture and fantasy-like items help build a convincing narrative, a part of the games' genre.

In terms of the Spanish version, we have to consider that the Spanish version of the game was only subtitled and not dubbed. The translation of the subtitles itself was of good quality and fulfilled its purpose. The Spanish translation is, in the majority, a direct translation from English and confirming that the translation was done without referencing material

(audiovisual files). In the interview given by Calvo Porrúa and Méndez González (2017), the translators themselves say that they were provided with a lot of context and background information regarding both the Slavic culture and The Witcher universe itself. While at times literal translation was a deliberate strategy (e.g., translation of the geographic locations), at others, it was simply overlooked. It is understandable since while dealing with such an immense text, the text was distributed among many translators. Méndez González (personal communication, April 21, 2021) stated that a single translator would be responsible for only 20-25% of the entire text. The Spanish audience was able to play the game; however, given that the objectives and possibilities of translation are entirely different, the process has impacted the audience's reception of the game. While the English audience benefited from language nuances such as accent, tone of voice or any other element related to dubbing, the Spanish audience was provided with only subtitles. In a certain way, it was a limitation, as precise information could not be transmitted unless gamers were eager to play the English version.

Consequently, the Spanish audience is presented with a simplified fantasy world that feels more generic, as the translation is not preserving the Slavic elements, and neither is it explaining them. Often, the elements are given English names or their direct equivalent, without any attempt of transcreation or inspiration from Hispanic culture. Furthermore, the "English" elements introduced do not hold the same meaning as they would for the English audience, which can be emotionally and culturally attached to those new elements.

With the current position of English as lingua franca, many countries are exposed to natural exposition to the Anglo culture. In terms of the video games industry, the primary producers are the USA, China and Japan (Newzoo, 2020). It is no wonder then that Spanish native speakers are faced continuously with Anglo culture (or at least with the English

language), and the use of the English language in video games seems to be a norm. This same situation can be observed in the market of fantasy books and films and explains why a Spanish translator would often leave the names in English rather than translate them into Spanish.

The example of the Spanish-speaking audience clearly shows the impact the participatory culture has on the current video games development, including the localisation process. Due to the business decision, the Spanish-speaking audience was deprived of the English audience's exact level of immersion, regardless of the quality of translation. The Spanish gamers tried to negotiate with the studio to improve the game's playability before its release. In this case, we can assume that most gamers were encouraged to play the game, not due to the level of its localisation but the successes of previous parts.

7.2. Does the gamers' participation depend on the text type?

As we could notice in the analysis, gamers' participation is a gradient and can be categorised into three levels (full, partial, low) depending on their degree of immersion. As Jenkins (2006: 148) explains, the main focus of the game industry is to provide gamers with interactive experiences rather than commodities. Moreover, he suggests that players' affiliation towards the game is strengthened by broadening customers' participation (2006: 148). Both the gamers' participation and engagement can depend on the text functions.

From the various text type categories by Reiss, the informative text function was usually used in the *journal* and *bestiary* entries or the descriptions made by the characters. It could also be spotted in the dialogue boxes. The expressive type text was usually used when a scene featured a poem, song, count-out etc., presented by an entity. The operative text types were represented by all of the tasks received by gamers from different characters. They

could be given during a conversation with an entity or read out from a notice board in the middle of the village or town.

The following figure and two tables (see Fig. 36 and Tables 13 and 14) present the distribution of the text types in the analysed quests.
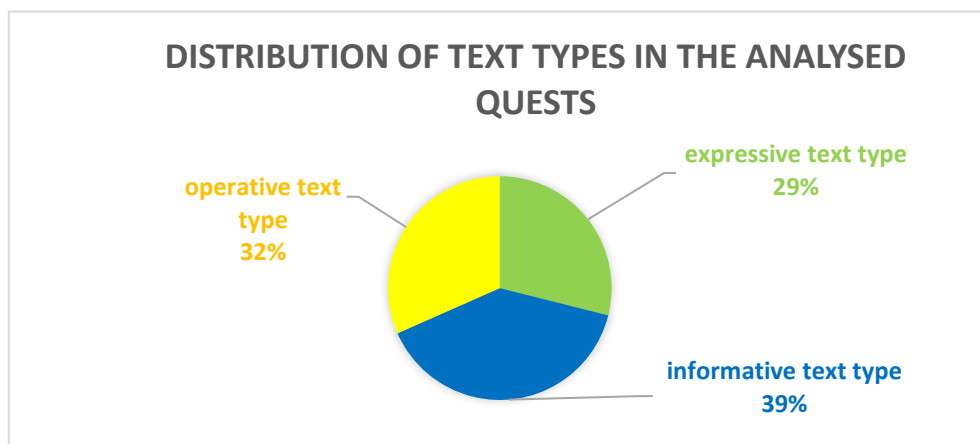
Figure 36. A pie chart illustrating the percentage proportion of the text types used in the analysed quests.

Text Type	Leshy's quest	Crones' quest	Forefathers' Eve quest	Total
Expressive	26	56	25	107
Operative	27	69	21	117
Informative	45	74	27	146
Total number of strings	98	199	73	370

Table 13. A table presenting a comparison between the distribution of text types in each of the analysed quests.

Text Type	Leshy's quest	Crones' quest	Forefathers' Eve quest	Total
Expressive	27%	28%	34%	29%
Operative	28%	35%	29%	32%
Informative	46%	37%	37%	39%

Table 14. Table showing the distribution of text types in percentages.

The preliminary data analysis shows that the text is primarily informative, although all three text types are present. However, to obtain a definite conclusion, we would need a larger sample since the variation in the frequency of the text types could be caused by the natural randomness of a small sample size.

Based on all of the given data, we can make an assumption that there is a correlation between text types and the levels of gamers' participation. As a video game, *TW3* is an example of audiovisual text, containing all three text types either in varied proportions or mixed (hybrid functions). All the text's categories were influenced by game information. While the informative and operative text category influenced functional information of the game, the expressive text category impacted ambience information. In the parts of the game, where gamers were asked to perform specific actions, appeared mainly informative or operative type of text. This suggests that employing these two type of text allows gamers to fully participate in the game, as they know what is expected from them. The dialogues, responsible for partial gamers' engagement, featured all (expressive, informative and operative) three text types. Finally, fragments of the game requiring passive participation featured mainly information and from focused text, and by doing so, they build its ambience information. An analysis of the entire game's text would be required to verify this hypothesis; it is however, out of the scope of this research.

7.3. What is the correlation between translation, immersion and playability?

Building on the notion of Fabricatore et al. (2002) definition of playability, the analysis results in this dissertation suggest that playability consists of two components, gamers' participation and their engagement in the game. Game designers predesign gamers' participation for each part of the game. From the beginning of the creation process, they decide how gamers participate in the game and to what degree the players will get involved in the game. For instance, in TW3, we can distinguish three levels of gamers' participation (full, partial and low). An example of low gamer participation would be cinematic sequences, which, although immersive, require players to only listen, watch and enjoy prepared material. The partial

gamers' participation can be encountered in the mixed scenes with dialogues. As was said in the introduction, the formula of TW3 is based on the immersive experience of the gamers that need to control the action of their entity. During the conversation with other entities, the players can choose a suitable dialogue line and wait for the prompted response. The last and the fullest level of gamers' participation occurs when gamers are expected to perform specific actions such as a fight. Gamer participation allows the players to get involved in a narrative structure and contribute to it to a certain extent.

The immersion in each of these stages is built gradually and depends on the second playability element, which is gamers' engagement. As stated by Schoenau-Fog, "Player engagement is one dimension of the experience of playing games and can be related to a multitude of concepts" (2011: 2). In this work, I define players' engagement as the level of attention that the players reach during the time when they are involved in the game. It depends on the players' response to the shown content. Players' engagement is related to, but should not be mistaken with, players' immersion.

Let us consider the following examples to understand this difference. Games such as *Pacman* (1980), *Tetris* (1984), or the more recent *Candy Crush Saga* (2012) require high engagement from the gamers. The players are presented with a simple mechanism, and it is expected that they accomplish specific tasks to progress further in the game. This particular task can be something simple, like running away from ghosts (*Pacman*), piling falling tiles in lines (*Tetris*) or linking symbols in groups of 3 (*Candy Crush Saga*). These games require a high level of attention from the gamers, as the players need to take continuous action. Therefore, their engagement can be described as high. However, these games do not offer the possibility of developing a complex narrative in which gamers could be **immersed**. Moreover, there

are fewer means of storytelling, and the games are focused on the gameplay mechanics. As a result, the game is playable and can be rewarding, yet it cannot be described as immersive.

When it comes to the relation between localisation and gamers' engagement, localisation influences ambience information. In this case, the objective of localisation is different, and it is meant to allow players to immerse themselves in the various game's languacultures by the process of going native. In the virtual reality of *TW3*, the immersive yet diverse languaculture is built-in by the use of different folkloric elements. The elements introduce the players to a very particular world, in which enjoying this unique ambience and participating entity's life is their primary task.

This cultural immersion process is achieved via otherness and self-othering. Both concepts are essential in the process of cultural immersion, as stated by Agar (Agar, 2006: 2): "culture is viable only when spotted by an outsider", the otherness serves as a particular boundary in distinguishing between two different languacultures**.** Otherness helps in establishing boundaries between two different languacultures. The otherness helps non-Slavic gamers participate in the game's ambience by acknowledging that they do not belong to this (Slavic) culture. Apart from easing the gamers through the "foreign" part of the game, its domesticated elements (particularly in the English case) underline the otherness of the Slavic lore. The culture shown in the game fits into a definition of "a particular society's shared system of meaning and actions, in which differences between specific groups (different TA) are emphasised. As Agar (2006: 10) says, culture is always plural. In the case of *TW3*, that means that, while speaking about different groups of audiences, we have to bear in mind not only different languages speakers but also groups such as that fans of the franchise or diverse type of gamers. For each of those, the experience of immersion will depend on different elements.

The "otherness" in *TW3* drives so-called rich points, which in effect fuel curiosity and deepen the immersion effect experienced by the players. The localisation works as a form of bridging these different cultures, in which they all benefit from each other's differences. In *TW3* rich point elements are the items belonging to the Slavic folklore. Many of them were drastically changed to improve the overall playability. Agar presents the scale of the rich points, in which he categorises them into major, subtle, and forced, depending on a persons' incomprehension. This classification is relevant and can be used during the games' localisation process. All the elements presented in the analysis, requiring gamers interaction (high participation) and thus being possible "major rich points" were localised and lost the otherness reflected by the Slavic lore.

On the other hand, the elements fitting in the background, which did not require high gamers' participation, required minor localisation such as change of name or were left unchanged. Each one of them could be classified as a subtle rich point. They were approached differently because, in reality, these were the real Slavic features of the game, adding more to the ambience information and creating the atmosphere of the Slavic lore. As evident in the examples of the Crones or Janek, the featured characters serve mainly to deepen the immersion via players' engagement. The Godling serves as an additional character to interact with and accompanies players in this virtual environment. Additionally, they were treated as an "excuse" for adding even more elements of Slavic culture (such as lullaby, tongue twisters or other elements, which usually would not have much use in the game's plot).

An essential element for creating "otherness" was the names. First, names are a crucial feature of each RPG as they built a cohesive world in which a gamer is immersed. The difficulty of translating them in *TW3*'s case lies in the fact that they have to fit into Slavonic and/ or fantasy narrative. The adaptation of the names needed to prevent the audience from

experiencing culture shock and resulting in a negative gaming experience. Yet, at the same time, localised versions of the names should not break the overall ambience of the game.

While speaking about the process of game localisation, we should also discuss the approach a translator should use while translating the games to improve gamers engagement and, as a result, overall playability of the game. Agar mentions two approaches an ethnographer can follow in his work: the top-down approach and the bottom-up one. The first difference between the mentioned approaches is the reason why people notice rich points. The majority of researchers present a top-down approach, primarily if they are supported by the founder (Agar, 2006: 8). On the contrary, if the motivation of a researcher (or in our case, a translator) comes from "wandering along through life thanks to independent wealth or unreimbursed curiosity, the work might start bottom-up" (Agar, 2006: 8). Thus, we should think of translators as the first group members since they were paid for chasing and explaining the specific rich points (the Slavic items of the game). As mentioned in section 2 in the top-down approach, the ethnographer or translator (as they are both cultural mediators) needs to set the constraints around the world, within which the rich point will be sought (Agar, 2006: 8). In the case of *TW3*, that would mean two primary constraints. First, the use of the Polish language as the original and second, the Slavic culture as the LC1 (languaculture 1).

Moreover, Agar says that "the culture in languaculture 1 becomes whatever the ethnographer learns and makes explicit so that a person with the same languaculture 2 as him or her can understand those people doing those activities like an insider does" (2006: 9). The analysis results would suggest that gamers participation is possible only if they understand the purpose of their action and what they are expected to do precisely. Because the game is a languaculture itself, the first necessary step was to adapt the Slavic folklore for the game's playability and explain them to the Polish audience. Since the foreign audience was not

expected to be familiar with the Slavic elements, these must have been explained by a translator so that the gamers could receive much needed functional information. As we can see, the top-down approach seems to be crucial in preserving the game's playability.

On the other hand, there is also the bottom-up approach in which could be described as a "multisite, multilevel chase after a particular rich point" (Agar, 2006: 11). In this example, the ethnographer/translator is not only required to fulfil the previous tasks (chasing and explaining the rich points) but also "focus on how and why rich points shift and change as they cross social domains and levels of scale" (Agar, 2006: 11). This approach might be in part beneficial for the localisation process for two reasons. First, when a translator is faced with an intricate social pattern that they need to explain, and second when they try to adapt some aspects to the TC of TA. However, the intended effect is different. The task of a translator is to make the game playable by solving any cultural problems. They are not expected to lecture the gamers on the trait background of the particular cultural element. Thus, with their pragmatic aim of delivering emotional localisation, therefore the presented top-down approach is implemented. In the top-down approach, the translator adapts the game for the players allowing them to play it without being overwhelmed by particularities of the foreign languaculture.

The other means via which immersion is achieved is the process of going native. Although usually used in ethnography or anthropology, the concept may be applied in the field of games localisation. However, to fully use it for the localisation process, we should assume that the people going native are players and not translators. Only by assuming the players' point of view translators would be able to deliver localisation, which will make the game playable. In pursuit of an immersive experience, achieved by full participation and player engagement, players are expected to become their characters and participate in entities'

everyday lives. They can only do so by going- native, as by grasping the entities point of view, players can adequately function in the game's world. They start to understand and obey the rules of virtual reality (understanding functional and ambience information) and become "natives" of the virtual environment. That leads them to the point where they stop perceiving mediation and fully integrate with the culture of the virtual world. As a result, they become immersed in the surrounding virtual reality. The role of a translator is to facilitate and teach the player how to go native by balancing two different translation strategies (domestication and foreignization), and the moderate use of languaculture adaptations. Only the compromise between these two can ensure a high-quality process of localisation. While radical foreignisation can lead to a lack of understanding of the game elements or even a culture shock, extreme domestication may cause the loss of ambience information.

Furthermore, it could cause a major plot-stopper, resulting in gamers being not able to progress further or even complete the game. Careless modification of the game may result in players not realising that they are passing the conventional border between two languacultures. In that case, the process would make the game native, but the players would not go native. This way, gamers would not experience the ambience created by the other culture. The only way to provide players with this experience is by making equal use of both strategies. This way, players can go native and immerse themselves in the narrative of the game.

We should also look at different tasks attributed to these approaches. While domestication serves to introduce gamers to the diverse culture by triggering a response to the already known stimulus (the elements of their culture), foreignisation encourages them to search for new experiences. For this reason, it is essential to leave cultural factors which work as possible rich points. As evident in the example of *TW3*, these elements could be of

secondary importance, such as e.g. plot fillers creatures or appearing now and then elements of scenery decoration. In my work, I suggest that the use of already existing anthropological approaches can improve the process of localisation significantly, as due to them the translator can better understand the point of view of foreign gamer.

While discussing video game playability as a phenomenon, we should always take the specificity of this medium. As Jenkins mentions, gamers expect the direct experience of the gaming world (2006: 121). Thus, we ought to consider the way the players need to engage in the game, which is interactively and reflectively. Based on the analysis, we could see that gaming as a process could be divided into two categories (conscious and subconscious), which should be taken into consideration while dealing with localisation process. Conscious gaming occurs when gamers are required to perform any action in the game. They need to make decisions, which will have further repercussions on the outcome of the game. They are also consciously exploring the surrounding world and learning about its rules and boundaries.

Contrary to the conscious gaming, subconscious gaming happens when a gamer unconsciously absorbs information about another languaculture enclosed in the game. Hence, by meeting with the Slavic creatures or reading about them in the Bestiary (which is the highest level of the conscious learning the players experience in the game), gamers learn about Slavic mythology. They can also subconsciously experience the other languaculture, as some aspects of the culture are hidden within a story they are experiencing. Players process them without more profound thoughts and usually do not pay much attention to them. This "subconscious education" is a part of the entire process of going native in the game. We have to remember that players of the RPG genre aim to fit into their entity and experience their lives. That can be done by, for example, taking part in the rituals or learning about them via other entities.

The field of games localisation can take far more from the ethnography than the process of going native. As previously stated, a critical feature of good localisation quality is that it helps gamers' immersion. To help the translators understand that complex process and assist them in navigating through it, we could divide the immersion into three steps and compare them to Malinowski's three aims of scientific fieldwork (O'Reilly, 2012: 140).

The game's world presentation has a different form than in books, as usually (excluding cinematic sequences and journal entries), there is no description. The subjective experience of the gamers is based on their experience and testing particular elements of the game. In this case, players could be compared to the tourist travelling through a new foreign land. The second step of both the immersion process and scientific fieldwork is exploring the so-called "imponderabilia of actual life". The game has to be constructed and localised in a way that allows players to participate in the virtual world. Hence the functional information needs to be clearly stated (designers' task), while the localisation should ensure the fluid transition between two languacultures and prevent any possible linguistic plot-stoppers.

The final level of the immersion process focuses on "typical ways of thinking and feeling". In ethnography, that would suggest investigating group mentality and their points of views on life, which would help a researcher understand them (O'Reilly, 2012: 141). In terms of video games, that would mean investigating the "virtual mentality" of other entities presented in the game, which would help players establish their role and place in the virtual environment. The typical example of this "virtual mentality" is the dialogues featured in the game, which clearly state people's attitude towards the Witcher and his profession.

The application of the mentioned concepts and their correlation with playability is illustrated in the picture below (Fig. 37).
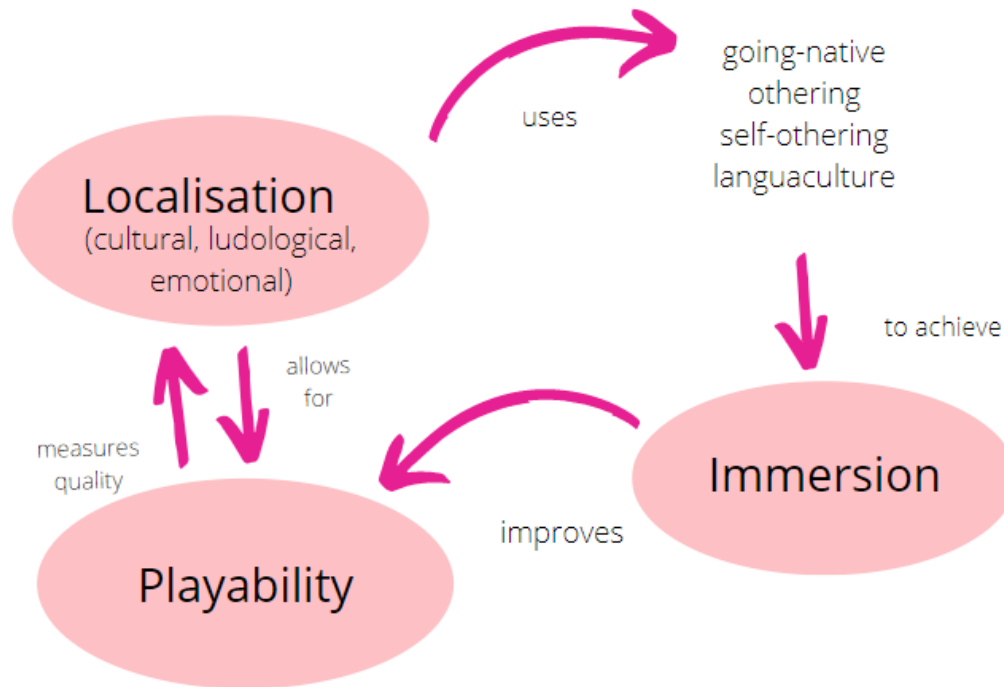
Figure 37. Correlation between playability, immersion and localisation.

Each of the analysed elements had a different influence on the game's playability. Moreover, each one of them was tackled differently, from the very engaging and interactive element being fully localised (e.g. main characters) to the elements of secondary importance (scenery, plot-filling creatures), which were left unchanged. The following graphics (Fig. 38) proposes a new way of deciding on the strategy applied to translate folkloric elements of a game.
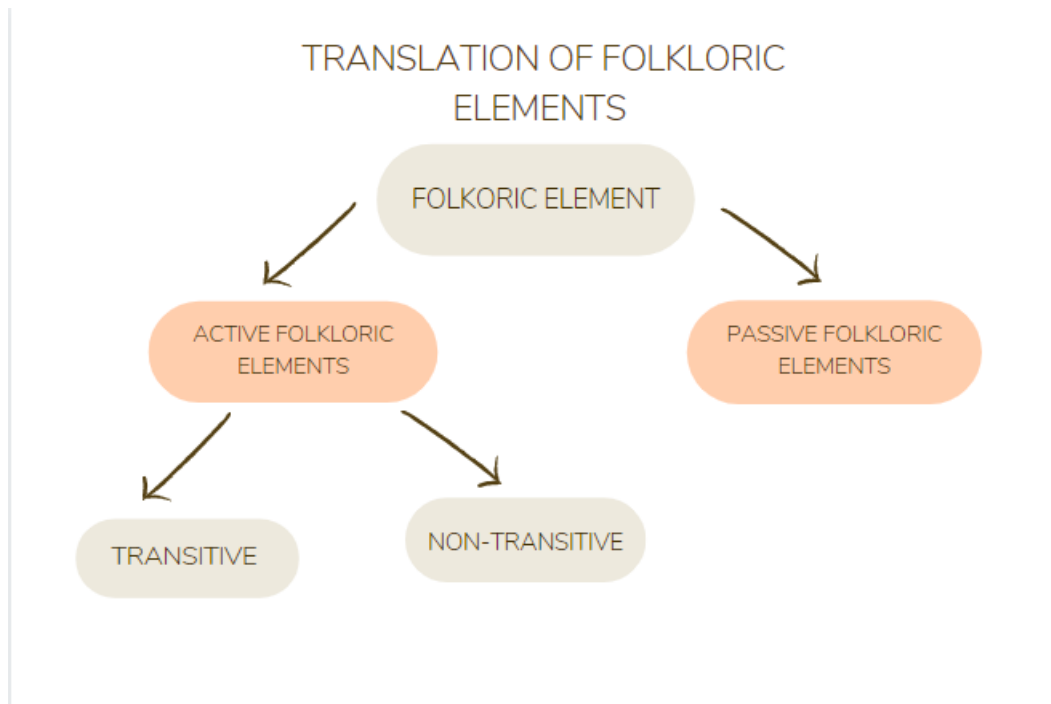
Figure 38. Suggested translation scheme for the translation of folkloric items in the video games localisation.

We can distinguish two main categories of the folkloric elements that differ by the degree of players' interaction. The first category is active folkloric elements, requiring translation and/or localisation as based on interaction with them, players may progress in the game. Their lack of localisation may result in either linguistic plot- stoppers or cultural bumps breaking the immersive experience. The second category is passive folkloric elements, which serve as a background to the story. These elements have a lesser impact on the game's playability as their sole role is to give additional ambience information. They make the game more cohesive and could be used as elements of subconscious education about foreign culture while remaining a brand sign of a game studio. They do not require any localisation, as they are not controversial (no need to apply censorship), nor can they cause any plot-stopper or cultural bump. An example of such an element in *TW3* would be *Vytynanky*, also called *Wycinanki*, which are elements of the game décor but not subject to direct interaction.

For Polish and Slavic players, they are a relatable piece of native culture, while for other players that do not have this cultural background, just a usual piece of folkloric décor.

The former category (active folkloric elements) can be divided further into two subcategories: transitive folklore elements and non-transitive folklore elements. The transitive folklore elements preserve part of their original identity even if translated. Hence, they can be localised by the use of much different translation technique, yet employing compensation, they would allude to their original culture. One of many examples of this category could be Janek's lullaby, where the entire text was transcreated to allude to the authentic folkloric lyric of the song. In this way, these elements are critical factors, building the ambience of the game.

The latter subcategory consists of these folkloric elements, which are lost in the process of translation. These elements aim to evoke particular emotion or connotations within the TA in order to facilitate the process of immersion. Therefore, they are transformed from a component in source languaculture into its equivalent in target languaculture, like in the case of *Jezioro Morzycko* becoming Lake Windermere (see section 6.3). This categorisation of the folkloric elements establishes new schemata, which could speed up the process of localisation and point out the elements to which translators should pay more attention. The main objective of this pattern is facilitating gamers' immersion via means of translation and not the translation of video games itself.

8. Conclusions

The video game industry is a thriving sector that is reshaping the way we interact with the world. Video games serve not only as a source of entertainment but also as a gateway for discovering new cultures. The digital character of video games enables the potential to spread content all over the world. To effectively tap into this potential, the industry faces the challenge of cultural and linguistic barriers. To resonate with the audience, video games need to be adapted to the requirements of each particular local market, both from the cultural and linguistic point of view. Otherwise, issues like a 'cultural shock' can disrupt the player experience and discourage possible consumers from playing or buying the game.

This research studies playability through the case of Slavic lore for immersion in English and Spanish editions of the Polish game. The qualitative analysis of theme and linguistics has been done by extracting and investigating scripts from the game. The analysed elements were further categorised based on criteria stated in the methodology chapter and studied through several different disciplines, which were in turn applied to Translation Studies.

While carrying out the research, I expected to find patterns and relations between immersion, playability and translation. The area of Translation Studies lacks in-depth research on the playability of videogames. Previous work in the field used the concept without establishing a proper definition of the term, and they did not focus on particular aspects of the immersion process.

TW3 game was a remarkable success and, as mentioned in the Introduction, has become a trademark of the Slavic world. For this reason, I wanted to see how the Slavic lore was reflected in the presented fictional world and study the use of specific translation

strategies and techniques. I expected localisation to be done to a lesser extent to preserve the original character of the game. Although I was aware of the differences between the localisation of the English edition and the Spanish subtitled edition of the game, I did not expect such a visible difference in the playability of English and Spanish editions of the game.

In addition, through the course of my research, I have also discovered new patterns that can be successfully applied in further research and translation practice. The study confirms that localisation is vital to maintaining players' immersion and shows that players' immersion is a crucial part of playability. Besides, the research explains the concept of playability from a Translation Studies' point of view.

One objective of this research was to determine the extent to which the localisation was a contributing factor to the game's success. This research stresses the importance of high-quality localisation processes and shows that it was, in fact, one of the critical factors in the success of the game. It illustrates that both playability aspects (gamers' engagement and gamers' participation) rely on the process of localisation. In terms of gamers' engagement, localisation plays a vital role in stimulating ambience information. Hence, gamers can fully immerse themselves in the culture of the presented world and enjoy its ambience. In the case of gamers' participation, localisation is responsible for providing functional information necessary to understand and navigate the virtual world. On logical grounds, we observe that localisation influences gamers' overall experiences in multiple ways.

The second issue investigated in this study was the dependency of gamers' participation on text type. As proven by my research, gamers' participation does depend on the text type and is predesigned by game designers. Following the text typology established

by Reiss, I have demonstrated that each of the text types (informative, expressive and operative) has a different impact on functional and ambient information. Informative and operative text types are used to create functional information. In other words, these types of text can be found in the interface of the game or particular explanations of the quests. Equally, the expressive text category is being used while building the ambience of the game. The expressive text type is usually featured in the cinematic sequences, which require a passive form of participation from a player. They appear in the form of songs (Johnny's lullaby), poems (rhymes cited during the Forefathers' Eve ceremony) or tongue twisters. Although in many cases domesticated, they help players immerse themselves in the presented world. Apart from that, players may encounter this type of text in the NPC's commentaries placed between a particular quest. The Witcher's universe is populated with characters whose sole purpose is to throw a line or two, simulating a phrase of an overheard conversation, giving the players the feeling that they travel through an authentic world. In most of these comments, it is their humorous form rather than the actual content that grabs the players' attention. Finally, the expressive text type, equipped with an extensive glossary of literal and rhetorical terms, allowed writers and translators to underline the qualities of each character. This research shows that the scenes characterised by full players' engagement dominate operative and informative text types. With 39%, the informative text type is, in fact, the most in the analysed samples. Its purpose is to give the players clear instructions on what they are supposed to do to progress in the game. The operative text type (32%) encourages players to participate and become a part of the story. On the other hand, in the fragments of the game requiring passive participation (absorption of the information), the dominating text type is the expressive one (29%).

The last research objective was to establish the correlation between translation, immersion and playability. The analysis showed that playability relies on gamers' participation and engagement in the game. Gamers' participation is a gradient that can be categorised into three levels (full, partial, low) depending on the degree of action that is required from the players and the interactivity of particular scenes. Gamers' participation is also usually predesigned in the early stage of game creation. On the contrary, gamers' engagement depends on players, although they can be encouraged by the use of particular elements in the game. As we could see in the case of Candy Crush, it is not a narrative but simple mechanics of the game. Although the game's mechanics provokes players to take immediate and continuous action, it becomes repetitive and does not offer the same level of immersion as RPG games. The more immersive a game is, the more it can develop narratively and, as a result, engage the gamers.

Based on the available data, this research proposes categories of folkloric elements, which could be further used to facilitate future localisation processes. The accumulated elements were divided into two primary categories: active and passive folklore elements. Active folklore elements are characterised by prompting and requiring players' interaction, while the passive elements do not require (or require little of) players' attention and interaction. Furthermore, this thesis suggests that the active folklore elements can be divided into two subcategories: transitive and non-transitive folklore elements. The transitive folklore elements can preserve their original identity, while the non-transitive elements require adaptation. Otherwise, they could cause a significant plot-stopper (linguistic or not) or profound culture shock and effectively discourage the players from further play.

The research establishes the distinction between conscious and subconscious gaming. The first one occurs when gamers intentionally take any action in the game; the latter is characterised by absorption of other linguacultural elements presented in the game. This research focuses on video games as a specific medium in which the primary focus should be put on players' experience. Hence, the playability should be put ahead of any languaculture. In the case of a conflict between playability and languaculture, the translators ought to adapt and localise as much as possible to avoid players' negative experience.

Considering the pragmatic aim of games localisation, my research suggests that translators should apply a top-down approach. In other words, the translators are contracted to fix particular linguistic problems, familiarise gamers with foreign cultural content of the game, and adapt the game to the needs of the foreign market. A translator follows the steps of the ethnographer from Agar's article: "in this top-down case, the culture in languaculture becomes whatever the ethnographer learns and makes explicit so that a person with the same languaculture as him or her can understand those people doing activities such as those that insider does"(2006: 9). The study I have undertaken underlines the difference between the approaches taken by translators towards a particular game's element. In the case of most interactive elements, translators seemed to localise them, while when the elements did not require any (or less) interaction, they were translated or left unchanged.

In my work, I have looked at immersion from a cultural perspective, which led to defining the term of cultural immersion. Following Malinowski's three aims of scientific fieldwork, we can see that the same scheme can be applied to the process of immersion in the game, especially in terms of cultural immersion. As stated in this work, cultural immersion is built via various means, and this process can be divided into three stages: presentation,

exploration and empathy. They are parallel to the three aims of scientific work established by Malinowski. The first stage requires translators to ease players' way, mainly via the strategy of domestication and technique of adaptation. Exploration requires the player to navigate via the virtual world and experience the differences of other linguacultural features in the game. Finally, the last of the stages requires the players to experience and become the character they are playing.

There are several ways of building the process of immersion via the following processes: going native, othering, self-othering, and the use of cultural connotations. The process of going native allows the players to experience the lives of the entities fully. Otherness (and self-othering) drives rich points fuelling curiosity and deepens the players' immersion effect. Finally, the study suggests the presence of elements resonating with particular native speakers. These elements help create gamer's personal vision of the game's universe, which is relatable to their linguaculture. Yet, we should underline that the same elements prompted unexpected questions on the subject of emotional connotation assigned by the players to particular words and concepts. These differences in connotation may result in a different reception of the same elements by the players of other cultures.

This research is subject to several limitations such as sample size, sampling and confirmation bias. Due to the time restriction, the following theories were based on collected data posted online (reviews, interviews with translators and game designers) and the analysis of the content only. While it allowed me to depict a general picture of playability and immersion in the field of Translation Studies, the study could benefit from a more quantitative approach. For instance, a survey designed within the proposed framework, aimed at the Polish, English and Spanish audience, could confirm gamers' point of view regarding elements

of Slavic culture showed in the game. Moreover, it would allow setting coherent patterns that would help adequately localise them applied to the folklore content of the games. Also, it would be beneficial to analyse the text of the entire game to confirm the statistics presented in the discussion chapter (see chapter 7).

In conclusion, this research aims to provide translators with a more usable definition of playability that can be applied for future localisation of the cultural content in the games. By building a new definition of playability and gaining further understanding of its mechanisms, translators and game designers can improve the quality of players' experience. Furthermore, this research investigates in-depth the nature of the immersion process. It defines its main aspects, which, when fully understood, can be a critical factor in providing a high-quality localisation. Finally, I suggest a broadening of perspective by using already available tools from other fields of study such as Computer Science, Ethnography or Anthropology. The use of Fabricatore's et al. (2002) model examining determinants of playability allows for a better understanding of this phenomenon. The fields of ethnography and anthropology contribute by offering the concepts of going native, othering, self-othering and languaculture. The aforementioned concepts are used in the localisation process to achieve immersion. Translation Studies could greatly benefit from the joint effort of interdisciplinary research and the perspectives from these multiple points of view. I hope that the proposed framework will allow for an even better understanding of players' needs and facilitate the process of localisation.

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Gameography

(Developer Year: Publisher)

Assassin's Creed Franchise (Ubisoft Montreal 2007: Ubisoft)

Baldur's Gate (Interplay Entertainment 1998: BioWareBlack, Isle Studios)

Batman Arkham Asylum (Rocksteady Studios 2009: Eidos Interactive, Warner Bros. Interactive Entertainment)

Candyman Crush Saga (King 2012: King)

Cyberpunk 2077 (CD Projekt Red 2020: CD Projekt)

Ghost of Tsushima (Sucker Punch Productions 2020: Sony Interactive Entertainment)

Gwent, The Witcher Card Game (CD Projekt Red 2018: CD Projekt)

Harry Potter Franchise (Superscape 2001: Lego Software, Electronic Arts, Aspyr)

Lord of the Rings (Electronic Arts, Griptonite Games, Visceral Games 2004: Electronic Arts)

MOBA The Witcher Battle Arena (CD Projekt Red 2015: CD Projekt Red)

Pacman (Namco 1980: Namco, Midway Games)

Tetris (Alexey Pajitnov, Vladimir Pokhilko 1984: Academy of Sciences of the USSR)

The Homefront (Kaos Studios 2011: THQ)

The Suffering (Surreal Software 2004: Midway Games, Warner Bros. Interactive Entertainment - GOG.com)

The Witcher (CD Projekt Red 2007: Atari (retail), CD Projekt)

The Witcher 2 Assassins of Kings (CD Projekt Red 2011: CD Projekt)

The Witcher 3: Wild Hunt (CD Projekt Red 2015: CD Projekt)

The Witcher Versus (one2tribe Sp. z o.o 2008: Chillingo (iOS))

Tokimeki Memorial (Konami 1994: Konami)

Tomb Raider (Core Design 1996: Eidos Interactive)

Wiedźmin (Metropolis Software 1997: TopWare)

Appendix

Leshen– Transcript

ID	PL	EN	SP
385814	Duch daje nam kolejne ostrzeżenie!	It's the work of the Spirit! He warns us again!	¡Es obra del espíritu! ¡Una nueva advertencia!
1087406	Obraziliśmy go, Sven. Duch Lasu mści się na nas. Mówi, że zboczyliśmy ze starej ścieżki.	We've offended him, Sven. The Woodland Spirit seeks revenge. This here is him saying we've strayed from the old paths.	Lo hemos ofendido, Sven. El espíritu del bosque quiere venganza. Es su forma de decirnos que nos hemos alejado de las antiguas tradiciones.
386528	Obraziliśmy? Ten potwór zabił już pięcioro ludzi. Ma w rzyci ścieżki, dukty, mnie i ciebie. Jest chędożoną bestią z chędożonej puszczy.	Offended him? The monster's killed five already. He doesn't give a rat's arse about paths or tracks or me or you. He's a ploughin' beast from the ploughin' forest.	¿Ofendido? Esa monstruosidad ya ha matado a cinco personas. Le importan un rábano las antiguas tradiciones, tú o yo. No es más que una maldita bestia del bosque.
388545	Rozrąbał mu żebra. Silny jest ten wasz duch.	Split his ribcage. A strong one, this spirit of yours.	Le partió la caja torácica. Ese espíritu es muy fuerte.
386520	A ty? Coś ty za jeden?	What do you need, tell me.	¿Ah, sí? ¿Y quién lo dice?
388557	Rozwiązuję problemy. I jeśli się dogadamy, mogę rozwiązać wasz.	I solve problems. And if we can agree terms, I can solve yours.	Resuelvo problemas. Y si llegamos a un acuerdo, resolveré los vuestros.
388559	Jest wiedźminem, najemnym zabójcą.	He's a witcher, a killer for hire.	Es un brujo, un asesino a sueldo.
394162	Tu mieszkają porządni ludzie, nie znajdziesz u nas roboty.	This village is home to decent folk only. You won't find any work here.	En esta aldea solo vive gente decente. Aquí no encontrarás trabajo.
388647	Jesteś pewien? Bestia jest agresywna i bardzo silna. Mogę wam pomóc. Za ustaloną zapłatą.	Sure about that? Beast that did this - it's aggressive and incredibly strong. I can help you. For a price.	¿Estás seguro? La bestia que hizo esto es agresiva e increíblemente fuerte. Puedo ayudaros. Si me pagáis.
391769	Podoba mi się ten człowiek. Rób swoje, wiedźminie, może się dogadamy.	I like this man. Ply your trade, witcher. I believe we will agree terms.	Me gusta este hombre. Ejerce tu oficio, brujo. Creo que alcanzaremos un acuerdo.
386733	Wnętrzności rozdziobały ptaki... A tutaj widzę ślady zębów – dużego psa, może wilka. Zawsze tak zabija?	Birds pecked apart his entrails… And here - tooth marks - a large dog, a wolf maybe. This the way it always kills?	Los pájaros picotearon sus entrañas... Y aquí... marcas de dientes... Un perro grande, quizá un lobo. ¿Siempre mata de esta forma?
386738	Tylko tchórzy. Dla wojowników, ludzi	Only cowards. True warriors, men with the hearts of predators - the	Solo a los cobardes. A los guerreros de verdad el

	prawdziwie mężnych, z sercem drapieżcy, ma godną śmierć.	Spirit grants them an honorable death.	espíritu les concede una muerte honorable.
385854	Kim albo czym jest ten Duch Lasu?	Who or what is this Woodland Spirit?	¿Quién o qué es ese espíritu del bosque?
385858	Powiem ci czym nie jest. Nie jest twoją sprawą.	Tell you what it's not - any of your concern.	Te diré lo que no es: nada de tu incumbencia.
386679	Jest zwykłym potworem. Morduje każdego, kto wejdzie na jego teren.	It's a common beast. Murders any man who ventures into its territory.	Es una bestia común. Asesina a cualquiera que se adentre en su territorio.
388651	Bardzo wyczerpujący opis. A jak wygląda wasz Duch? Ktoś widział go na własne oczy?	Exhaustive as descriptions go. What does this Spirit look like? Anyone seen it for themselves?	Una descripción de lo más exhaustiva. ¿Qué aspecto tiene? ¿Alguien lo ha visto con sus propios ojos?
388653	Nikt z żywych.	No man alive has.	Nadie que esté vivo.
394204	Świetnie. Wszyscy jesteście bardzo pomocni.	Great. Really helpful, all of you.	Estupendo. Sois de gran ayuda.
386748	Dlaczego powiedzieliście, że ta istota mści się na was?	You said the creature wants revenge. Why? For what?	Dijiste que la criatura buscaba venganza. ¿Por qué?
386750	Nasi dziadowie polowali z nożem i włócznią, a Duchowi Lasu podobały się takie łowy. Pozwalał nam żyć w spokoju i nigdy nie byliśmy głodni.	Our forefathers hunted with spear and knife. This pleased the Woodland Spirit. He let us live in peace. We never knew hunger.	Nuestros antepasados cazaban con lanzas y cuchillos, lo que complacía al espíritu del bosque. Nos dejaba en paz, no conocíamos el hambre.
386801	Dawniej też zabijał. Ilu chłopców pomarło, próbując stać się łowcami? Po prostu odkąd myśliwi zginęli na wojnie, bestia stała się bardziej krwiożercza.	He killed back then, too, he's always killed. How many lads died trying to become hunters? Now, since our hunters died in the war, the beast's turned even more bloodthirsty.	Antes también mataba, siempre lo ha hecho. ¿Cuántos jóvenes murieron tratando de convertirse en cazadores? Pero desde que nuestros cazadores murieron en la guerra, se ha vuelto más sanguinario.
386879	Jesteśmy an Craite! Za co inni płacą złotem, my płacimy życiem i krwią.	We are an Craite! What others buy with gold, we buy with our lifeblood.	¡Somos del clan an Craite! ¡Lo que unos compran con dinero, nosotros lo compramos con sangre!
386881	Jesteśmy niewolnikami strachu podsycanego przez takich ślepców jak ty. To nasz las i najwyższy czas skończyć z bestią.	We are slaves to fear spread by blind fools like you. These woods are ours. High time we put an end to this beast.	Somos presas del miedo que sembráis los necios como tú. Estos bosques nos pertenecen. Es hora de acabar con esa bestia.
394196	Starczy tego. Na pewno macie problem z potworem. Nie jestem tylko pewien, czy chcecie go rozwiązać.	I've heard enough. You've got a monster problem, that's clear. Just not sure you want it solved.	Ya he oído suficiente. Está claro que tenéis un problema con un monstruo, pero no queréis resolverlo.

394198	Chcemy. Przyjdź do mnie, to porozmawiamy o cenie za głowę bestii.	Oh, we do. Come see me. We'll figure us a fair price for the beast's head.	Oh, claro que queremos. Ven a verme. Acordaremos un precio justo por la cabeza de la bestia.
385870	Kłótnia nad trupem to za mało. Muszę się tu rozejrzeć i ustalić, z czym będę miał do czynienia.	Our little talk while I looked over the corpse - not nearly enough. Need to look around, figure out what I'm up against.	Nuestra pequeña charla mientras inspeccionaba el cadáver no ha sido suficiente. Tengo que investigar más a fondo.
386222	Nie postępuj pochopnie, zabójco. Nie jest jeszcze za późno na przywrócenie starego porządku.	Be not rash, killer. It's not too late to bring back the old ways.	No tengas prisa, asesino. Aún no es tarde para recuperar las viejas tradiciones.
388884	Sam zdecyduję, co trzeba zrobić. Na wszelki wypadek zacznijcie już zbierać pieniądze.	I'll decide what to do. But start collecting coin, just in case.	Yo decidiré la estrategia a seguir. Por si acaso, empezad a reunir el dinero.
388884	Sam zdecyduję, co trzeba zrobić. Na wszelki wypadek zacznijcie już zbierać pieniądze.	I'll decide what to do. But start collecting coin, just in case.	Yo decidiré la estrategia a seguir. Por si acaso, empezad a reunir el dinero.
1074011	Trop. Ciekawe gdzie mnie zaprowadzi.	Got a trail to follow. Wonder where it leads.	Hay un rastro. Me pregunto adónde llevará.
379569	Ślady cięć są wąskie i głębokie. Jak zadane brzytwą.	Thin and deep cuts. Not unlike a razor…	Cortes delgados y profundos. Como los de una navaja...
376647	Kości połamane z dużą siłą. Nie warto parować ciosów.	Smashed bones - that takes strength. No point in trying to parry its blows.	Huesos rotos... hace falta fuerza. Es imposible intentar parar esos golpes.
376129	Ostrzył szpony. Albo zaznaczał terytorium.	Sharpened its claws. Or just marked off its territory.	Afiló sus garras. O marcó el territorio.
392478	To leszy, samiec, jest bardzo stary.	A leshen. Male - very old.	Un leshen. Macho. Muy viejo.
1074003	Zraza. Pewnie naznaczył kogoś w wiosce.	Dammit. Probably marked one of the villagers.	Mierda, seguramente marcó a un aldeano.
390234	Może dla ciebie, może dla innego?	Maybe for you... maybe for another.	Puede que para ti... o puede que para otro.
393078	Obejrzałem ślady w lesie. Wasz Duch wie, jak zrobić wrażenie na intruzach.	Went to look at the tracks in the woods. Spirit sure knows how to make an impression on intruders.	Estuve observando las huellas en el bosque. Desde luego el espíritu sabe cómo dejar un recuerdo imborrable en los intrusos.
393080	Mówiłem, że lubi zabijać.	Told you - he likes killing.	Te lo dije, le gusta matar.
393056	Jestem prawie pewien, że to bardzo stary leszy.	Almost certain we're dealing with an old leshen.	Estoy casi seguro de que se trata de un viejo leshen.
393058	No, zwykły potwór. A nie mówiłem?	An ordinary beast, then? Just as I said.	¿Una bestia común? Justo lo que dije.

393064	Nie taki zwykły. Stanowi duże zagrożenie dla wsi. I dla mnie, jeśli zdecydujecie się mnie wynająć.	Not so ordinary. Monster like that's a serious threat to the village. And to me, if you decide to hire me.	No tan común. Los monstruos como ese son una seria amenaza para la aldea. Y para mí, si decidís contratarme.
393068	Złoto się znajdzie.	Oh, don't you fret - we'll have the gold.	No te preocupes, reuniremos el oro.
393070	Jest tylko jeden szkopuł. Leszy naznaczył jedno z was. Dopóki ta osoba żyje w pobliżu jego terytorium, potwora nie da się zabić ostatecznie. Odrodzi się wcześniej czy później.	Just one small problem. The leshen's marked one of you. As long as that individual lives near its domain, the beast can't be killed, not completely. Sooner or later, it'll be reborn.	Solo hay un pequeño problema. El leshen ha marcado a uno de vosotros. Mientras esa persona viva cerca de sus dominios, la bestia no morirá del todo. Tarde o temprano, renacerá.
393072	To na pewno ktoś ze starszyzny, pewnie Harald. Sam go słyszałeś.	Must be one of the elders - Harald, I'm sure of it. You heard 'im.	Debe de ser uno de los ancianos... Seguro que es Harald. Ya lo has oído.
393074	Twoje słowa nie wystarczą. Muszę sam odnaleźć naznaczonego.	Words aren't enough. Gotta find the mark my way.	Las palabras no son suficientes. Encontraré la marca a mi manera.
393076	Ludzie ci nie uwierzą, nie pozwolą obcemu nikogo oskarżać. Znajdź tego naznaczonego, ja zajmę się resztą.	Folk won't believe you. They'd never listen to an outsider accusing one of their own. But you find the marked one, and I'll handle the rest.	La gente no te creerá. Jamás admitirán que un extranjero acuse a uno de los suyos. Pero tú encuentra al marcado y yo me ocuparé del resto.
1073999	Muszę użyć wiedźmińskich zmysłów, żeby znaleźć osobę naznaczoną przez Ducha Lasu.	Gotta use my senses, find the one marked by the Woodland Spirit.	Debo usar mis sentidos y encontrar a la persona marcada por el espíritu del bosque.
1023284	I co ty byś z nim zrobił, jak zębów nie masz?	What would ye do if I did? Ye ain't got no teeth.	¿Y qué harías si te la sirviera? ¿Masticarla con las encías?
531659	Pójdziesz ze mna na posłuchanie do jarla? Raźniej bedzie...	Come entreat the jarl with me. It'll be easier goin'…	Acompáñame a suplicarle al jarl. Será más fácil si…
389615	Nie miał zbyt wielu przyjaciół, co?	Didn't have many friends, did he?	No tenía muchos amigos, ¿no?
389617	Ludzie nie chcą patrzeć na taką śmierć, a kiedyś...	Folk aren't willing to look at this kind of death today, but in the past…	Hoy en día, la gente tiene miedo de mirar a la muerte a la cara, pero antaño...
393586	Raz, kiedy byłem mały... Lugos Zajęcza Warga prowadził rajd na naszą wieś. Zastała ich cisza i mgła. Ledwo widziałem mojego ojca i wujów przyczajonych za drzewami.	I remember… I was just a lad. Lugos Harelip led a raid on our village. Found nothing but silence and fog. I could barely make out my pa and my uncles, lyin' in wait behind the trees…	Recuerdo cuando era solo un crío... Lugos Labio Leporino hizo una incursión en nuestra aldea. Solo halló silencio y niebla. Apenas podía distinguir a mi padre y a mis tíos, ocultos y al

			acecho detrás de los árboles...
393588	Pamiętam, jak odławiali jednego wojownika za drugim. A gdy otoczyli Zajęczą Wargę... Chyba wolałby spotkać Ducha Lasu.	I remember how they hunted down one warrior after another. And once they surrounded Harelip himself… well, I believe he'd rather have faced the Woodland Spirit.	Recuerdo cómo cazaron a un guerrero tras otro. Llegaron a rodear al mismísimo Labio Leporino... Creo que hubiera preferido enfrentarse al espíritu del bosque.
389619	Wasz Duch to bardzo stary leszy. Jest groźny, ale raczej dam mu radę.	Your Spirit is a very old leshen. He's dangerous, but I should be able to deal with him.	Vuestro espíritu es un viejo leshen. Es peligroso, pero creo que podré ocuparme de él.
389621	To on zrobił z nas niepokonanych wojowników.	Rid us of him? Yet he's what made us invincible, turned us into great warriors.	¿Pretendes librarnos de él? Pero él es quien ha hecho de nosotros grandes guerreros.
389704	Może nie wysłowiłem się jasno: Duch Lasu to potwór. Cięty mieczem będzie krwawił i umrze, tak jak ty czy ja.	Maybe I wasn't clear. The Woodland Spirit is a monster. Cut with a sword he'll bleed and die, like you, like me.	A lo mejor no he sido claro. El espíritu del bosque es un monstruo. Si le cortas con la espada, sangrará como tú y yo.
389706	On jest czymś więcej. Dzięki niemu lasy są pełne zwierzyny, a nasze kobiety rodzą silne dzieci. Za sprawą Ducha Lasu jesteśmy najlepszymi myśliwymi na wyspach.	He's much more. Thanks to him the woods teem with game, and our women bear strong babes. The power of the Woodland Spirit makes us the best hunters in the Isles.	Es mucho más que eso. Gracias a él, los bosques rebosan de vida y nuestras mujeres paren bebés fuertes. El poder del espíritu del bosque hace que seamos los mejores cazadores de las islas.
394409	Nie każdy chłopiec, który ma zostać myśliwym, przeżywa uświęcony rytuał, to prawda. Ale czyż nie podobnie tworzy się wiedźminów?	True, not every lad who sets out to be a hunter survives the sacred ritual. But aren't witchers made at similar cost?	Es cierto que no todos los que deciden ser cazadores sobreviven al ritual sagrado, pero ¿no ocurre lo mismo con los brujos?
389629	Gdy staliśmy przy drzewie, powiedziałeś, że znasz jakiś sposób na powstrzymanie leszego.	Back by the tree, you said you know another way to stop the leshen.	Allá, en el árbol, dijiste que conocías otra forma de detener al leshen.
389631	Trzeba wrócić na starą ścieżkę. Wejść do puszczy z nożem i włócznią. Stoczyć równą walkę i dowieść swojej odwagi. To mu się spodoba.	We must return to the old path, restore the old ways. Roam the woods with knife and spear. Fight on even terms and prove our valor. That would please him.	Debemos volver a las antiguas tradiciones. Recorrer los bosques con cuchillos y lanzas. Luchar de igual a igual y demostrar nuestro valor. Eso lo complacerá.
389633	Nasi przodkowie ustawili w lesie Kamień Przymierza.	Our ancestors placed the Covenant Stone in the woods. Laid	Nuestros antepasados colocaron la Piedra del

	Złożyli na nim dar z trofeów i tak zawiązali pakt.	sacrifices of prized game on it and thus made a pact.	Pacto en el bosque. Dejaron sacrificios en forma de presas sobre ella para sellar un pacto.
393273	Zrób to co oni. Idź na południe wzdłuż strumienia. Poddaj się próbie Ducha i spal w uświęconym miejscu ofiarę z serc wilków.	Do as they did. Go south, along the brook. Submit to the trial by burning a sacrifice of wolves' hearts on the sacred spot.	Haz lo mismo. Ve hacia el sur siguiendo el arroyo. Sométete a la prueba y quema unos corazones de lobos en el lugar sagrado.
389661	Nie ma pewności, czy twój sposób zadziała, a ryzyko jest za duże. Być może łatwiej będzie zabić leszego.	There's no guarantee your method will work. And the risks are great. Probably easier to just kill the leshen.	No hay garantía de que tu método funcione, y conlleva muchos riesgos. Probablemente sea más fácil matar al leshen.
389635	Jeśli Duch umrze, odejdzie wszelka zwierzyna. Mężczyźni stracą siłę, a kobiety staną się płonne. To będzie koniec nas wszystkich – tak stoi w przymierzu.	If the Spirit dies, all game will leave the woods. Our men will lose their strength, and our women will be rendered barren. It will be the end of us all - that was our covenant.	Si el espíritu muere, toda la caza abandonará el bosque. Nuestros hombres perderán su fuerza y nuestras mujeres serán estériles. Será nuestro fin... Ese fue nuestro pacto.
389637	Lepsze to niż pewna śmierć.	Still better than certain death.	Sigue siendo mejor que una muerte segura.
389639	Nie jesteś stąd, nie rozumiesz. Dla nas śmierć jest niczym, a duma wszystkim.	You're not from here, you don't understand. Death is nothing to us, pride is everything.	Tú no eres de aquí, no lo entiendes. La muerte no significa nada para nosotros, pero sí el orgullo.
389649	Zastanowię się jeszcze. Bywaj.	Gotta give this some thought. So long.	Tengo que pensarlo un poco. Adiós.
388866	Leszy wybrał tę dziewczynę... Zaraza.	The leshen's chosen the girl... Dammit.	El leshen ha elegido a la chica... Mierda.
391737	Jesteś wiedźminem, prawda?	You're a witcher, right?	Eres brujo, ¿verdad?
1023275	Masz tam plamę na rękawie, Lukka. Nie dość mocno szorujesz.	You've still a stain on the sleeve, Lukka. You're not scrubbin' hard enough.	Aún queda una mácula en la manga, Lukka. No estás frotando lo suficiente.
1023277	Jeszcze słowo, a tobie gębę wyszoruję.	Another word and I'll scrub your ploughin' mouth out.	Una palabra más y lo que frotaré será tu sucia lengua.
393092	Wiesz już, kto trzyma z potworem?	So? Find out who's mates with the beast?	¿Y bien? ¿Has encontrado al amiguito de la bestia?
393094	To nie jest świadoma współpraca.	It's not intentional, the marked individual has no idea.	No es intencional, la víctima no tiene ni idea.
393096	Znamy starszyznę nie od dzisiaj. Każdy z nich oddałby własną matkę, żeby przypodobać się bestii.	You don't know the elders like I do. Every last one of them codgers would surrender his mother to please the monster.	No conoces a los ancianos como yo. Serían capaces de vender a sus madres para complacer a la bestia.

395299	Zresztą nie ma co strzępić języka. Sam powiedziałeś, że najpierw trzeba zabić wspólnika potwora.	And no point in mincin' words. Said yourself, the monster's helper must die first.	¿Y para qué andarnos con rodeos? Tú mismo lo dijiste, el ayudante del monstruo debe morir.
390691	Nikogo nie trzeba zabijać. Wystarczy, że naznaczony opuści wioskę. Jeśli nigdy nie wróci, to leszy się nie odrodzi.	No one needs to die. The marked one should leave the village, that's enough. If they never return, the leshen'll never be reborn.	Nadie tiene que morir. El marcado debería abandonar la aldea, eso es todo. Si jamás regresa, el leshen no renacerá.
390693	Słyszeliście, co powiedział wiedźmin? Trzeba przegnać starszyznę i raz na zawsze będzie spokój!	Did you hear what the witcher said? We've but to banish the elders to have peace for all time!	¿Habéis oído lo que ha dicho el brujo? ¡Tenemos que desterrar a los ancianos si queremos tener paz!
390940	Leszy naznaczył Hildę.	The leshen's marked Hilde.	El leshen ha marcado a Hilde.
390942	...Hildę?	Hilde?	¿Hilde...?
390966	Trzeba ją przegnać. Sam mówiłeś.	We must banish her. Said so yourself.	Debemos desterrarla. Tú mismo lo has dicho.
395297	Przecież ona jest jedną z nas!	But… she's one of us!	Pe… pero… ¡es una de nosotros!
393590	Dla dobra wsi, Sven.	For the good of the village, Sven.	Por el bien de la aldea, Sven.
390968	...Wygnajcie ją. Niech wie, że nie może tutaj wrócić. Nigdy.	...Drive her out. Make sure she knows she's not to return. Ever.	Expulsadla. Aseguraos de que sepa que no puede volver nunca.
393596	Nie pójdziesz za nią? Myślałem, że ci na niej zależy.	Not going with her? Funny, thought you cared for her.	Not going with her? Funny, thought you cared for her.
393598	Nie wtykaj nosa w cudze sprawy.	Tend to your own affairs and leave me to mine.	Ocúpate de tus asuntos y deja que yo me ocupe de los míos.
393600	Zrobiłem, co musiałem zrobić. Teraz twoja kolej.	I did what I had to do. Now it's your turn.	Hice lo que debía hacer. Ahora te toca a ti.
397891	Tutaj zaczyna się terytorium leszego. Zanim go znajdę, muszę zniszczyć wszystkie totemy.	Leshen's territory begins here. Need to destroy all the totems before I find the beast.	El territorio del leshen empieza aquí. Tengo que destruir todos los tótems antes de encontrar a la bestia.
393385	Zabili ich z zimną krwią...	Killed 'em in cold blood…	Los asesinaron a sangre fría.
1043156	Coście z tą czarownicą w ogrodzie Freyji nawczyniali?!	In Freya's garden, of all places?! What vile blasphemy'd you and that witch work there?	¿Nada menos que en el jardín de Freya? ¿Qué blasfemia pergeñasteis la bruja y tú?
392775	Ha, spójrzcie tylko! Mówiłem, że wiedźmin sobie poradzi!	Hey! Hey, look at this! Told you the witcher'd solve this!	¡Eh, eh, mirad esto! ¡Os dije que el brujo lo solucionaría!
392777	Co tu się stało?	What happened?	¿Qué sucedió?

392779	Ty pozbyłeś się potwora, a my jego wspólników.	You rid us of the beast, we rid ourselves of its accomplices.	Nos libraste de la bestia y nosotros hicimos lo mismo con sus cómplices.
392782	Nie bój się, nasza umowa obowiązuje. Zapracowałeś na swoją zapłatę.	Don't worry, our agreement stands. Earned your coin, you did.	No temas, lo acordado sigue en pie. Te has ganado tu recompensa.
392788	Nic się nie zmieniło. Leszego już nie ma, ale wsią nadal trzęsie morderca.	Nothing's changed. Leshen's gone, true, but a murderer still haunts the village.	Nada ha cambiado. El leshen ya no existe, pero un asesino sigue asolando la aldea.
392790	Twoja robota skończona, wiedźminie. Ty wywiązałeś się ze swojej części umowy, a ja ze swojej.	Your work is done, witcher. You've done your part, and I've done mine.	Tu trabajo ha terminado, brujo. Has cumplido tu parte y yo la mía.
392804	Myślisz, że cała wieś pójdzie za tobą?	Think the village will go along with this?	¿Crees que la aldea lo ignorará?
392806	Ludzie ochłoną i zrozumieją, że należało ukarać winnych.	Folk will calm down, realize the guilty needed to be punished.	La gente se calmará, entenderá que el culpable debía ser castigado.
392810	Słyszycie?! W mojej wsi nie będzie już rządów strachu! Nie będzie już zabójstw! Idźcie do domów!	D'you hear?! Fear will not rule my village! There will be no more killings! Go to your homes!	¿Me habéis oído? ¡El miedo no reinará en mi aldea! ¡No habrá más asesinatos! ¡Volved a vuestras casas!
392812	A ty, wiedźminie, ruszaj w swoją stronę. Tutaj już nie ma potworów.	And you, witcher - on your way! No more monsters left around here.	Y tú, brujo, prosigue tu camino. Aquí ya no quedan monstruos.

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379776	W porządku. Teren czysty. Ani pół wiedźmy. Zaśpiewam babci, to ją uspokoi.	Good. It's clear. Not a Crone in sight. I need to sing to Gran, that oughta calm her.	Bien. Todo despejado. Ni una moira a la vista. Tengo que cantarle a la abuelita, eso la calmará.
379779	Słońce zaszło, słowik umilkł, światło już się mroczy.	Little Johnny softly gazing, fire waning, pale	El pequeño Johnny miraba apagarse el fuego...
379781	Księżyc wpełza zza okiennic,	Pop! A spark jumped out and whispered…	¡Y paf! Una chispa saltó y susurró...
379783	Sypie piaskiem w oczy.	Listen, I've a tale…	Escucha, me sé un cuento...
420704	To ty znowu mówisz?	You... got your voice back?	¿Has... has recobrado la voz?
420706	Mam wrażenie, że gdzieś zgubiłem oktawę. Wrócę do siebie, to poszukam.	I did! Though I seem to have lost an octave somewhere in the process. I shall look for it when I get home.	Así es, aunque parece que he perdido una octava sobre la marcha. Ya la buscaré cuando llegue a casa.
382015	Nie wolno ci tu być, Janku. Nie możesz tu przychodzić.	You're not allowed here, Johnny. You shouldn't 'ave come.	No tienes permiso para estar aquí, Johnny. No deberías haber venido.
382017	Spokojnie, babciu. Nie wolno ci się denerwować.	Calm down, Gran. Don't get angry - it's not good for you.	Tranquila, abuelita. No te enfades, no es bueno para ti.
420714	Czy możesz doprowadzić mnie do wiedźm?	Can you take me to the Crones?	¿Puedes llevarme hasta las moiras?
420716	Babcia mu wybaczy. Ten osobnik koniecznie chce się spotkać z paniami.	Forgive me, Gran, but this fellow absolutely must talk to the Ladies.	Perdóname, abuelita, pero este tipo tiene que ver a las damas.
420718	Och nie, nie wolno.	No, 'tis not allowed.	No, está prohibido.
420720	Proszę. To bardzo ważne.	Please. It's important.	Por favor. Es importante.
420722	Osobnik się zamknie. A babcia łaskawie mnie wysłucha.	The fellow will be quiet. Gran, please hear me out.	El tipo se portará bien. Abuelita, por favor, escúchame.
420724	Odnalazłem Jagienkę, jak przepadła? Odnalazłem. Spędziłem Gniewkowi gorączkę? Spędziłem. Nigdy nic nie chciałem, nawet za głos nie mam żalu.	I found little Yagna when she got lost, did I not? Did I break Genny's fever too? I did. I ask anything in return? No. Didn't even fuss about my stolen voice.	¿Acaso no encontré a la pequeña Yagna cuando se perdió? ¿No curé la fiebre de Genny? Claro que sí. ¿Y pedí algo a cambio? No. Ni siquiera molesté cuando perdí la voz.
420726	No to teraz czegoś chcę. Niech babcia mu pomoże, temu osobnikowi. Bo wiem, że będzie mnie	Well, now I want something. Gran, help this fellow. Because otherwise he'll pester me day and night, even durin' potty time. His	Bueno, pues ahora quiero algo. Abuelita, ayuda a este tipo. Si no, me molestará día y noche,

	dręczył noc i dzień, nawet przy kupie. Dziewucha mu zginęła, a nuż, widelec panie pomogą znaleźć, hm?	lass is missing, mayhaps the Ladies can help find her, eh?	hasta cuando haga popó. Su chiquilla ha desaparecido y quizá las damas puedan encontrarla, ¿no crees?
420728	Janku... Skoro tak prosisz, pomogę mu.	Well, since you put it that way, Johnny... I'll help him.	Bueno, si insistes, Johnny... Lo ayudaré.
426900	Chodź za mną.	Come with me.	Acompáñame.
370801	Janek to dobry chłopiec, dobry. Cóż – Panie go nie lubią, nie... „parszywy stwór" mówią... Nie lubią go.	Johnny's a good, good lad. Though the Ladies don't like him, no... "Foul creature," they say. Don't like him.	Johnny es un buen chico, muy bueno. Aunque a las damas no les gusta, no... "Una criatura maloliente", dicen... No les gusta.
367790	Kim są kobiety na gobelinie?	Who are the women in the tapestry?	¿Quiénes son las mujeres del tapiz?
370803	To właśnie są Panie.	Those're the Ladies.	Esas son las damas.
374214	Wszechpotężne, piękne panie. Przybywajcie na wezwanie. Marny człek przed wami stanie.	Ladies lovely, with power o'er all, Beseech I thee, answer my call, Before you a worm crawls, wretched and small.	Queridas damas todopoderosas. Os imploro, responded a mis súplicas temblorosas. Ante vosotras se arrastra un gusano, sed generosas.
367792	Jak śmiesz zakłócać nam spokój, kobieto?	How dare you disturb our rest, woman?	¿Cómo te atreves a interrumpir nuestro descanso, mujer?
396473	Ktoś przez ciebie przemawia?	Someone's speaking through you?	¿Alguien habla a través de ti?
396475	Niebrzydki i na dodatek niegłupi. Gdzież to się taki uchował?	Good looking and clever, too. Where've you been hiding, boy?	Y además es guapo y listo. ¿Dónde te habías metido, chico?
374229	Rozumiem, że to wy jesteście trzema wiedźmami?	So you're the three Crones?	¿Así que vosotras sois las tres moiras?
374231	Wiedźmami? A gdzież to usłyszałeś tak paskudne słowo, kawalerze?	Crones? Where d'you get such an ugly word, young man?	¿Moiras? ¿De dónde has sacado esa palabra tan vulgar, joven?
374233	Baby po wsiach znów nas obgadują.	Village bitches have been gossiping again.	Esas zorras campesinas han estado chismorreando de nuevo.
374235	Zawiść i podłość ludzka nie znają granic. Czy my wyglądamy na wiedźmy?	There's no limit to how jealous and petty humans can be. Do we look like crones to you?	Los celos y la mezquindad de los humanos no tienen límite. ¿Acaso te parecemos moiras?
401743	Sprawdź. Dotknij mnie, Białowłosy. Tam, gdzie lubisz najbardziej.	Go ahead, check. Touch me, White-Haired One. Where it pleases you most.	Adelante, compruébalo. Tócame, albino. Donde más te guste.
401745	Czy mi się wydaje, czy ten gobelin jest zrobiony z włosów?	Is it my imagination, or is this tapestry made of hair?	¿Son imaginaciones mías o este tapiz está hecho de pelo?

401747	Cóż za wspaniały zmysł dotyku!	Ooh, he's got a sensitive touch.	Oh, tiene un lado sensible.
401749	Kawaler podotyka sobie jeszcze.	Touch me more, boy, touch me more.	Tócame más, chico, tócame más.
401751	Skąd bierzecie ludzkie włosy?	Where do you get human hair?	¿De dónde sacáis el pelo humano?
401753	Czyżbyś nie słyszał o postrzyżynach? W tych stronach młodzieniec staje się dorosły dopiero wtedy, kiedy po raz pierwszy obetnie włosy.	Never heard of the Cutting? 'Round here a young boy turns into a man when they cut his hair for the first time.	¿Nunca has oído hablar del primer corte? Por aquí los chiquillos se convierten en hombres cuando se cortan el pelo por primera vez.
401755	Nasza siostra plecie gobeliny z odciętych włosów. Równe sploty – dobre losy.	Our sister weaves tapestries of this cut hair. If the weft is straight, happy's the fate.	Nuestra hermana teje tapices con el pelo cortado. Si la trama es recta, el destino es propicio.
401757	A jeżeli splot jest nierówny?	What if the weft's crooked?	¿Y si la trama se tuerce?
401763	Wtedy trzeba pruć.	Then it must be unraveled.	Entonces debe ser desenmarañada.
401793	Jesteście zaklęte w tym gobelinie?	Is this a curse? You trapped in the tapestry?	¿Es una maldición? ¿Estáis atrapadas en el tapiz?
401795	Dociekliwy ten nasz kawaler.	Oh, he's curious.	Oh, es curioso.
401797	To my jesteśmy tymi, które zaklinają.	We don't fall victim to curses - we cast them.	Nosotras no sucumbimos a las maldiciones, las lanzamos.
374264	Wiem, że spotkałyście się z szarowłosą dziewczyną, której szukam. Gdzie ona jest?	I'm looking for the woman with ashen hair. I know you met her. Where is she?	Busco a la joven de pelo ceniciento. Sé que la visteis. ¿Dónde está?
374266	Jaki wyrywny!	Ooooh, he's impatient!	Ooooh, he's impatient!
374268	Może lubi tylko szarowłose?	Perhaps he only likes ashen-haired girls?	A lo mejor solo le gustan las chicas de pelo blanco...
374278	Ta dziewczyna jest moją przybraną córką...	The young woman... She's my daughter by choice, I raised her.	La joven... Es mi hija adoptiva. Yo la crie.
374280	Jeżeli ponętna, to nie przeszkadza...	Huhuha. If she's shapely, what does it matter?	Si es hermosa, ¿qué más da?
374282	Mnie przeszkadza.	Matters to me.	A mí me importa.
374284	Jaki wrażliwy... Burzy się jak piwo w kadzi.	I believe we've hit a nerve! He's bubbling like well-fed yeast.	Creo que hemos tocado una fibra sensible... Le hierve la sangre como un puchero al fuego.
374286	Lubię takich.	Ooh, that's how I likes 'em.	Ooooh, así es como me gustan.
374288	Opowiedzcie mi wszystko o waszym spotkaniu.	It's clear you met her. Tell me everything.	Está claro que la visteis. Contadme todo.
374294	Prosto z mostu? Może to i lepiej. Powiedz mi, czy	That was blunt. Well, perhaps it's for the best. Tell me, have you got	Eres muy directo. Bueno, quizá sea lo mejor. Dime,

	masz jaja? Lękasz się leśnych bestii?	bollocks? Do you fear woodland beasts?	¿tienes agallas? ¿Temes a las bestias del bosque?
374310	Ciężkie czasy nastały, Białowłosy. Człek wystąpił przeciw człekowi, w ziemię wsiąka krew. Zło jest silniejsze niż kiedykolwiek.	Oh, hard times are upon us, White-Haired One. Brother has turned against brother, the land is soaked in blood. Evil reigns stronger than ever before.	Vivimos tiempos difíciles, albino. Las luchas fraternales empapan la tierra de sangre. El mal reina con más fuerza que nunca.
374312	Ciemna moc odrodziła się w pobliżu Sztygarów. Karmi się nienawiścią i pogardą. Zniszcz bestię, a my będziemy wdzięczne. Powiemy wszystko o szarowłosej panience.	A dark power has surfaced near Downwarren. It feeds on hatred and disdain. Destroy the beast, and we will be grateful, tell you all we know about this ashen-haired maid.	Un poder oscuro ha emergido cerca de Madriguera Baja. Se alimenta del odio y del desdén. Destruye a la bestia y te lo agradeceremos contándote todo sobre la doncella de pelo ceniciento.
400973	Ciemna moc? Potrzebujecie błędnego rycerza albo łowców czarownic, nie wiedźmina.	Dark power? You need a knight-errant, or a witch hunter, not a witcher.	¿Un poder oscuro? Necesitáis un caballero errante o un cazador de brujas, no un brujo.
382094	Wszystkiego dowiesz się od sołtysa ze wsi Sztygary. Pamiętaj tylko, żeby po wykonaniu zadania wziąć od niego zapłatę.	The ealdorman of Downwarren will tell you all. Remember to collect payment from him after you complete your task.	El regidor de Madriguera Baja te lo contará todo. No olvides cobrarle el pago tras completar tu misión.
400975	A teraz nasza służka przyniesie ci sztylet.	And now our servant will bring you the dagger.	Y ahora nuestra sirviente te traerá la daga.
396481	Sztylet? Po co?	A dagger? What for?	¿Una daga? ¿Para qué?
401845	Pokaż sztylet, a sołtys będzie wiedział, że przychodzisz od nas. Pomoże ci we wszystkim.	When the ealdorman sees this dagger, he'll know we sent you. He'll aid with all.	Cuando el regidor vea esta daga, sabrá que te enviamos. Él te ayudará con todo.
396493	Porozmawiam z tym sołtysem, ale niczego nie obiecuję.	I'll talk to the ealdorman, but I can't promise anything.	Hablaré con el regidor, pero no puedo prometeros nada.
396495	Ruszaj się, kobieto! Podaj kawalerowi sztylet!	Move, woman! Give the young man the dagger!	¡Muévete, mujer! ¡Dale la daga al joven!
480552	A ty, Białowłosy, wróć, gdy wykonasz zadanie.	And you, White One - return only once you've completed the task.	Y tú, albino, regresa únicamente cuando hayas completado la tarea.
396499	Tak, pani. Dobrze. Już idę. Sztylet. Muszę przynieść sztylet...	Aye, mistress. Right. On my way. Dagger. Gotta bring the dagger…	Sí, señora. Enseguida. Ya voy. La daga. Tengo que traer la daga...
396503	Sztylet. Daję. Tutaj masz sztylet. Panie kazały ci dać. Ten sztylet.	The dagger. For you. Ladies told me to give it to you - here it is. The dagger.	La daga. Para ti. Las damas me dijeron que te la

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			diera… Aquí tienes. La daga.
404430	Zapłatę od sołtysa położysz na głazie.	Place the ealdorman's payment on the stone.	Deja el pago del regidor sobre la piedra.
405883	Łysy głaz, głaz łysy. Głaz wie, głaz słyszy…	Stone bare, stone shear, stone knows, stone hears…	Piedra desnuda, piedra gastada, piedra que oye, piedra enterada…

The Crones – Transcript

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415267	Schowaj broń, kawalerze…	Sheathe your weapon, young man…	Enfunda tu espada, joven…
415269	W rzeczywistości jest ładniejszy…	He's even lovelier in real life…	Es aún más guapo en persona…
415271	W rzeczywistości też jesteście… inne niż na gobelinie.	Hm, in real life you're… different… than you were in the tapestry.	Vaya, en persona sois… diferentes… a como eráis en el tapiz.
415260	No, przynieś.	Well? Bring it here!	¿Y bien? ¡Tráela aquí!
415263	Miałaś przynieść, nie oglądać.	You were to bring it, not ogle it.	Te hemos dicho que la traigas, no que la contemples.
370728	Znów okazałaś nieposłuszeństwo.	You disobeyed us once more.	Nos has desobedecido de nuevo.
370730	Wybaczyłybyśmy, ale nie upilnowałaś dzieci.	We are forgiving creatures, but you - you allowed the children to escape.	Somos seres comprensivos, pero tú… has dejado que los niños escapen.
382500	Nigdy nie chciały stąd uciekać. Lubiły tu być. Bawiły się.	They never wanted to flee. They liked it here. They played.	Nigdy nie chciały stąd uciekać. Lubiły tu być. Bawiły się.
372997	Poniesiesz surową karę. A teraz milcz. Chcemy porozmawiać z Białowłosym.	Your punishment must be harsh. Now silence. We must speak to the White-Haired One.	Sufrirás un severo castigo. Ahora silencio. Tenemos que hablar con el albino.
416565	Poznaję to znamię. Przecież to Anna, żona Barona z Wrońców.	Conozco esa marca. Es Anna, la esposa del barón de Percha del Cuervo.	I know that mark. This is Anna, the wife of the baron of Crow's Perch.
416567	Ona nie należy do żadnego człowieka.	She belongs to no man.	Ella no pertenece a ningún hombre.
416569	W jej wnętrzu dojrzewał owoc. Owoc z nasienia kogoś, kogo nienawidziła.	A fruit ripened in her womb. A fruit sprouted from seed sown by a man she detested.	Un fruto maduró en su vientre. Un fruto salido de la semilla de un hombre que ella detestaba.
419043	Pomogłyśmy jej. Zgodziła się służyć.	We helped her. She agreed to serve.	Nosotras la ayudamos. Ella aceptó servirnos.
419045	Nosi nasz znak. Jest nasza.	She bears the mark. She is ours.	Ella lleva la marca. Es nuestra.

373001	Ale przecież ciebie interesuje inna kobieta. Mów, Białowłosy.	Come, it is another woman who interests you. Speak, White-Haired One.	Vamos, es otra mujer quien te interesa. Habla, albino.
382575	Na gobelinie wyglądałyście inaczej niż teraz.	You looked different in the tapestry.	Na gobelinie wyglądałyście inaczej niż teraz.
382577	Wystroiłyśmy się specjalnie dla ciebie.	We're all dressed up just for you.	Nos hemos puesto elegantes solo para ti.
382579	Gdybyś wiedział, ile czasu spędziłyśmy przed lustrem!	If you only knew how much time we spent in front of the glass!	¡Si supieras la cantidad de tiempo que hemos pasado delante del espejo!
382601	Pożądasz nas?	Do you desire us?	¿Nos deseas?
382607	Jestem pod wrażeniem. Macie wrodzoną zdolność polimorfii?	I'm impressed. Polymorphism - a rare talent.	Estoy impresionado. El polimorfismo es un talento especial.
382609	Mogę wyssać cię do sucha.	Oh, I'd suck every last drop out of you!	¡Oh, te chuparía hasta la última gota de sangre!
382611	Mogę stać się z tobą jednym splotem.	Ah, to be woven together with you!	¡Ah, me encantaría entretejerme contigo!
419057	Mogę być twoją najlepszą i ostatnią.	I'd be you're best - and last.	Sería tu media naranja... y la última.
419059	Przyszedłem tu po coś innego.	Hm, not what I came for.	Mm, no vine para eso.
382575 *	Na gobelinie wyglądałyście inaczej niż teraz.	You looked different in the tapestry.	Teníais otro aspecto en el tapiz.
382613	Wiecie po co przyszedłem. Wiecie o czym chce rozmawiać.	You know why I'm here. You know what I want.	Sabéis por qué estoy aquí. Sabéis lo que quiero.
382615	Będziesz o nas śnił i wrócisz po to, co odtrąciłeś. Zawsze wracacie.	You shall dream of us, and return for what you reject. They always come back.	Soñarás con nosotras y volverás aunque nos detestes. Siempre volvéis.
382506	Posłużyłyście się mną. Wysłałyście mnie na Szepczące Wzgórze.	You used me to tame the Whispering Hillock - a lot of work.	Me usasteis para someter la Loma de los Susurros. Un duro trabajo.
382508	Nic za darmo, kawalerze.	Naught's free, brave soul.	Nada es gratis, mi valiente.
382510	Czy zniszczyłeś złe moce? Czy przywróciłeś spokój naszym poddanym?	Did you destroy the evil powers? Have you brought peace to our domain?	¿Destruiste los poderes malignos? ¿Has traído la paz a nuestros dominios?
382520	Wyzwoliłem ducha, który mieszkał w drzewie.	I freed the spirit trapped in the tree.	Liberé al espíritu atrapado en el árbol.
382543	Słyszałyście?	Hear that, sisters?	¿Habéis oído eso, hermanas?
382545	Zdrada!	Traitor!	¡Traidor!
419047	To ona zabrała dzieci! To ona!	She took the children! 'Twas her!	¡Ella se llevó a los niños! ¡Fue ella!
382547	Zawarliśmy umowę, że pomogę mieszkańcom wsi. Wywiązałem się ze	We made a deal. I was supposed to help the villagers. I held up my end of the bargain. They're safe now.	Hicimos un trato. Se suponía que debía ayudar a los aldeanos. Cumplí mi parte. Ahora están a salvo.

	zlecenia – nic już im nie zagraża.		
382549	A więc to tak – postanowiłeś nas okpić.	So, a mockery, you chose to outwit.	Te burlas de nosotras y te crees más listo.
382581	Kim był duch zaklęty w drzewie?	Whose spirit was trapped in the tree?	¿De quién era el espíritu atrapado en el árbol?
382583	Kimś, kto kiedyś oszukał śmierć.	That of one who once cheated death.	De alguien que una vez engañó a la muerte.
382587	Uwolniłeś prastarą moc.	You've freed an ancient power.	Has liberado un poder ancestral.
419051	Pojawi się znowu. W innym miejscu, poza naszym zasięgiem. Znów poleje się krew.	It will rise again. Elsewhere, beyond our reach. Blood will flow once more.	Resurgirá. En todas partes y lejos de nuestro alcance. La sangre correrá de nuevo.
382589	Oto, do czego prowadzi ludzka głupota.	What foolish things men sometimes do.	Los hombres cometéis a veces grandes errores.
382617	Ja wywiązałem się ze swojej części umowy. Kolej na was.	Our deal - I did my part. Now you do yours.	Nuestro trato... Cumplí mi parte. Ahora os toca a vosotras.
419061	Nigdy nie łamiemy danego słowa.	A word once given we never break.	Jamás incumplimos una palabra que hemos dado.
382619	Dziewczyna... Mysie włosy – tak na nie mówią.	The girl... Mousy blonde - that's what they call it.	La chica de... Pelo ceniciento, así es como lo llaman.
382621	Chudzina, wyczerpana i przestraszona. Bidulka słaniała się na nogach.	Thin as a rail - terrified, exhausted. She could barely stand, the poor thing.	Flaca como un perro, aterrada, exhausta. La pobre apenas se mantenía en pie.
382623	Zaopiekowałyśmy się nią najlepiej, jak potrafiłyśmy.	We cared for her as best we could.	La cuidamos lo mejor que pudimos.
382625	Jak własną córką.	Like she was our own daughter.	Como si fuera nuestra propia hija.
382627	Wszystko na próżno – to była bardzo niegrzeczna dziewczyna.	Wasted affection. She proved a very naughty girl.	Un afecto desperdiciado, pues demostró ser una niña traviesa.
382629	Krnąbrna, uparta i samolubna.	Mischievous, stubborn, and selfish.	Mischievous, stubborn, and selfish.
382637	Dziewczyna, której szukam, nigdy nie skrzywdziła nikogo bez powodu.	The young woman I seek never hurt anyone without cause.	La joven que busco jamás le haría daño a alguien sin motivo.
382639	Nie widziałaś jej od dawna. Zmieniła się na gorsze.	You've not seen her long. She's changed for the worse.	Hace tiempo que no la ves. Ha cambiado a peor.
382641	Dlaczego was zaatakowała?	Why'd she attack you?	¿Por qué os atacó?
382644	To już nie jest ta, którą znałeś. Przepełniał ją gniew.	She's no longer the girl you once knew. Wrath consumes her.	Ya no es la joven que conociste una vez. Está consumida por la ira.

382658	Nie wierzę wam. Ponoć zawsze dotrzymujecie słowa, więc opowiecie mi wszystko dokładnie, tak jak było.	Don't believe you. They say you always keep your word. So tell me everything, exactly as it happened.	No os creo. Dicen que siempre cumplís con vuestra palabra. Contadme exactamente lo que ocurrió.
416573	Opowiemy, kawalerze.	We shall tell you, brave boy.	Te lo contaremos, valiente.
416577	Wiedziałyśmy, że przyjdzie ktoś niezwykły. Wyczytałyśmy to z wnętrzności zwierząt.	We knew someone special was to arrive. We read beast entrails, saw the omens.	Sabíamos de la llegada de alguien especial. Leímos las entrañas de las bestias y vimos los presagios.
41657	Widywałyśmy jej postać jako mgnienie w kałużach.	We would glimpse her likeness, a mirage in a puddle.	Observamos su aspecto, era como un espejismo en un charco.
416581	Nadeszła od strony moczarów.	She came from the lower swamp.	Vino de la ciénaga baja.
419459	Nie od razu wiedziałyśmy, że wróżby mówią właśnie o niej.	We knew not at first it was her the omens had spoken of.	Al principio no sabíamos que era la persona de los presagios.
419461	Dziecię Starszej Krwi. Zasiane Ziarno, które wybuchnie ogniem...	A child of the Elder Blood. The Sown Seed that will burst into flame…	Una hija de la vieja sangre. La semilla que arderá en llamas...
419463	Wpadła prosto w nasze ręce.	She fell into our hands.	Cayó en nuestras manos.
374360	Starsza Krew...	Elder Blood…	Vieja sangre...
374362	Krew Mącicielki...	Mmm, the blood of the Traitoress.	La sangre de la traidora...
418671	Śpi już?	Does she sleep?	¿Duerme?
418673	Jak jagniątko.	Like a lamb.	Como un bebé.
418675	Dalej, siostry, nie ma co mitrężyć! Do stołu nakryłam, w kotle już buzuje.	Come, sisters, no point in dawdling. The table's set, the cauldron bubbles.	Venid, hermanas, no hay tiempo que perder. La mesa está lista y el caldero hierve.
418677	Nie wolno nam! Wiesz, że ona jest dla Niego!	We cannot! You know she is meant for Him!	¡No podemos! ¡Sabes que ella es para él!
418679	Imlerith dostanie ją, dostanie. Ale nie całą.	Imlerith will get her, he will. But not whole.	Será para Imlerith, sí. Pero no entera.
418681	Dobrze mówi. Skosztujemy jeno krzynę.	Well said. We'll just have a sample.	Bien dicho. Solo probaremos un poquito.
418683	Stopy jej utnę. Ładne ma, zgrabne. Na rosół będą jak znalazł.	I'll take her feet. Lovely, hmhm, plump. Perfect for a broth.	Me quedo con sus pies. Hermosos, rollizos. Perfectos para un caldo.
418685	Uff, narobiłaś mi smaku... Niech będzie. No, idź już, idź!	Oooo, I can taste it already… Very well. Get on with it!	Mmm, ya puedo saborearlo... Bien. ¡Manos a la obra!
418694	Oj, pożałujesz tego, dziewczynko, pożałujesz.	Oh, you'll regret that, girl, regret it dearly.	Oh, lamentarás eso, niña, lo lamentarás profundamente.

ID	PL	EN	SP
416294	Ślady prowadzą do jamy. Ciekawe, czy jest w środku.	Tracks lead to a burrow. Wonder what's inside.	Las huellas conducen a una madriguera. ¿Qué habrá dentro?
379656	Janek!	Johnny?	¿Johnny?
501265	Nie obawiaj się.	Don't be afraid.	No tengas miedo.
379660	Jesteś oblakinią...?	You're a bucca...?	¿Eres un trasgo...?
420493	Jaroszkiem...?	A lutin...?	¿Un duende...?
420497	Acha, ubożę. Mało was zostało na świecie.	Ah, a godling. Not many of you left.	Ah, un criaño. No quedan muchos como tú.
415134	Poszukuję szarowłosej dziewczyny. Widziałeś ją?	I'm looking for a woman with ashen hair. Seen her?	Busco a una mujer de pelo ceniciento. ¿La has visto?
379670	Opowiedz mi wszystko po kolei. Gdzie ją widziałeś, co robiła? To dla mnie bardzo ważne.	Tell me everything, from the start. Where did you see her, what was she doing? It's important to me.	Cuéntame todo desde el principio. Dónde la viste, qué estaba haciendo... Es importante para mí.
553783	Bo?	Why not?	¿Por qué no?
379706	Dobrze znasz dzieciaki z polany?	You know the kids from the clearing well?	¿Conoces bien a los niños del claro del bosque?
420489	Nie bój się. Nie skrzywdzę nikogo.	Don't be afraid. Not gonna hurt anyone.	No temas. No haré daño a nadie.
379710	To tutaj mieszkasz?	This where you live?	¿Es aquí donde vives?
417713	Przytulna jama, w dobrym miejscu. Pewnie wiesz wszystko, co się dzieje na moczarach.	Cozy burrow, good location. Must know about everything that happens in the bog.	Una acogedora madriguera, bien situada. Debes de estar al tanto de todo lo que pasa en la ciénaga.
417717	Nie przeszkadza ci sąsiedztwo potworów?	Doesn't bother you, having monsters for neighbors?	¿No te preocupa tener monstruos como vecinos?
379684	O co chodzi, nie możesz mówić?	What's wrong, can't talk?	¿Qué ocurre, no puedes hablar?
577225	Czemu?	Why?	¿Por qué?
415142	Straciłeś głos?	Lost your voice?	¿Has perdido la voz?
381987	Mogę ci jakoś pomóc?	Can I help you somehow?	¿Puedo ayudarte de algún modo?
379692	Mam iść za tobą?	Want me to follow you?	¿Quieres que te siga?
379700	Cóż... Chyba nie mam wyjścia.	No choice, I guess.	Supongo que no tengo elección.
573617	Trzymaj się blisko mnie.	Stay close to me.	No te alejes.
415177	Jesteśmy na miejscu? Pozwól mi się rozejrzeć.	This the place? Let me look around.	¿Este es el lugar? Echaré un vistazo.
379741	Na tej półce jest coś, co sprawi, że zaczniesz mówić?	Something's on the ledge? Something that'll get you your voice back?	¿Hay algo en el saliente? ¿Algo capaz de devolverte la voz?
379745	W takim razie wejdę tam.	Guess I gotta make this climb.	Supongo que tendré que escalar.
379750	Może chodziło mu o tę butelkę...	Maybe he meant this bottle...	Quizá se refería a esta botella...

1059930	Trzymaj.	Here.	
373361	Mleko! Szyszka! Ślimak! Trusia! Koszyczek! Bździna! Ha! Jak to brzmi!	Whiskey! Slither! Ringworm! Rubbish! Bumblebee! Flabbergasted! Ha! The sound of it!	¡Whiskey! ¡Zigzaguear! ¡Roñoso! ¡Excremento! ¡Abejorro! ¡Pasmarote! ¡Ja! ¡Música para mis oídos!
417768	Król Gardic Karol kupił królowej Brugge Karoline korale koloru koralowego.	Peter Piper picked Prince Proximo a peck of pickled peppers by the Pontar. Hahaha.	Pedro Pecas pela papas con un pico, con un pico pela papas junto al Pontar.
373363	Już się nacieszyłeś?	Done celebrating?	¿Ya has terminado?
373365	Moje ulubione słowa... Życie bez napawania się brzmieniem „bisiora racicznicy" jest jak lizanie ślimaków przez sukno.	My favorite words... Life without savoring the sound of "surreptitious shananacking" is like licking snails through a cloth.	Mis palabras favoritas... La vida sin escuchar el sonido de palabras como "subrepticia serendipia" es como lamer caracoles a través de un trapo.
373369	Dziękuję ci zatem, szlachetny kimkolwiek jesteś. Bywaj w zdrowiu.	Thank you for this, noble whoever-you-are. Long be your life.	Te doy las gracias, noble quién-seas. Larga sea tu vida.
415703	Zaraz, zaraz... Ja ci pomogłem, więc ty też mi pomóż.	Hang on a minute... I helped you - now you help me.	Espera un momento... Yo te he ayudado. Ahora te toca ayudarme a ti.
415705	Chcesz zamienić ten piękny akt altruizmu w ordynarne kupczenie przysługami?	Would you turn this beautiful act of altruism into a banal bartering of favors?	¿Vas a convertir este bello acto de altruismo en un banal intercambio de favores?
373383	Jak to się stało, że straciłeś głos?	How'd you lose your voice?	¿Cómo se puede perder la voz?
367364	Jednego razu budzę się i normalnie chcę pośpiewać z drozdami. A tu się okazuje, że nic z tego. Próbowałem, aż o mało nie dostałem wylewu.	One morning I awoke and opened my mouth for my usual bout of singing with the thrushes. Lo and behold, no sound escaped. I tried and tried, almost burst a blood vessel.	One morning I awoke and opened my mouth for my usual bout of singing with the thrushes. Lo and behold, no sound escaped. I tried and tried, almost burst a blood vessel.
415717	Potem poszedłem do wsi, bo wieść niesie, że nowa czarownica czyni cuda. Ale ludzie zaczęli krzyczeć: „Dusiołek! Dusiołek!" i poszczuli mnie psami.	Then I went to the village, 'cause word has it the new cunning woman works miracles. But people began crying out "A smudger! A smudger!" and sicced their dogs on me.	Después fui a la aldea, ya que dicen que la nueva mujer sabia hace milagros. Pero la gente empezó a gritar "¡Un indeseable! ¡Un indeseable!", y me echaron a sus perros.
420525	Czy ja wyglądam jak dusiołek?	Do I look like a smudger to you?	¿A ti te parezco un indeseable?
417782	Ani trochę.	Not a bit.	En absoluto.

415719	No właśnie. Po mojemu to sprawka wiedźm. Kto inny mógł mnie zaczarować? Jeden znajomy kos pomógł mi znaleźć głos, ale i tak nic nie mogłem zrobić.	I thought not. So it must be the Crones' doing. Who else would curse me? Blackbird friend of mine located my voice, but I was helpless to retrieve it.	Eso pensaba. Así que han debido de ser las moiras. ¿Quién si no me maldeciría? Un mirlo amigo mío encontró mi voz, pero no tenía forma de recuperarla.
392627	A czemu nie poprosiłeś znajomej wrony, żeby oddała ci butelkę?	Couldn't ask a raven friend to just give you the bottle?	¿Por qué no le pediste a algún cuervo amigo que te diera la botella?
367366	Przecież wrony służą wiedźmom. Nikomu nie pomagają.	Ravens serve the Crones. They don't help no one.	Los cuervos sirven a las moiras. No ayudan a nadie.
482411	Zastanawiam się, jak można zamknąć głos w butelce.	How do you lock someone's voice in a bottle? Just wondering…	Me pregunto cómo es posible encerrar la voz de alguien en una botella…
482412	No, ja też się zastanawiam, bo to głos nad głosami. Czasem jak ten strumień leśny, a czasem jak grom. No i nie oszukujmy się – gadam tyle, że z beczki by się przelało.	As am I - especially as mine's a voice to crown all voices. Sometimes it's like a forest brook, at others like a roll of thunder. And let's be honest - I talk enough to fill three barrels and more.	Y yo también. Y más una voz insuperable como la mía. A veces es suave como un arroyo del bosque y otras retumba como un trueno. Y seamos sinceros: hablo por los codos.
482413	Ktoś posłużył się potężną magią dla kaprysu albo ze złośliwości.	Somebody used some powerful magic on you - as a prank or just to be mean.	Alguien usó una magia muy potente sobre ti... como broma pesada o por pura maldad.
479693	Szukam młodej, szarowłosej dziewczyny. Widziałeś tu taką?	I'm looking for a young, ashen-haired woman. See anyone like that?	Estoy buscando a una joven de pelo ceniciento. ¿Has visto a alguien así?
479695	Czy widziałem? Wyszedłem sobie, jak co dzień rano, zrobić kupę – to mój ulubiony moment dnia. Napawanie się widokiem wschodzącego słońca przy kupie... coś wspaniałego!	Did I ever. Remember it as if it were yesterday. Soon as I woke, I went to empty my bowels - my favorite part of the day. Defecatin' to the sunrise - downright glorious…	Pues claro. Lo recuerdo como si fuera ayer. En cuanto me desperté, fui a evacuar el vientre... Mi momento favorito del día. Defecar al amanecer es algo glorioso...
479697	A tu jak nie huknie, jak nie gruchnie – znikąd pojawiła się dziewucha. Młoda, szarowłosa, a na dodatek ranna i zziajana.	Suddenly, heard a bang - so loud it couldn't 'ave been me. And that lass appeared! Out of nowhere. Young, ashen-haired - just like you said. Wounded, and panting to boot!	De repente, oí una explosión tan fuerte que no podía provenir de mí. ¡Y apareció esa chica! Salió de la nada. Joven, pelo blanco, como tú dijiste. ¡Estaba herida y jadeando como un fuelle!
479699	Pobiegła w stronę chat, gdzie mieszkają dzieci. Pędziła, jakby ją wiedźmy	She raced off towards the children's huts. Quick - as if the Crones were after her. I yelled some unpleasantries - she'd	Fue corriendo a las chozas de los niños. Muy deprisa, como si la persiguieran las moiras. Grité algunas

	goniły. Wołałem za nią, ale nie słyszała.	disturbed my morn. Sadly, I'd lost my voice, so I don't think she heard me.	obscenidades, pues me había arruinado la mañana. Por desgracia, había perdido la voz, así que no debió de oírme.
373411	Byłem w wiosce na bagnach i spotkałem kobietę, która mogła być wiedźmą.	I've been to the village in the swamp, met a woman who might've been a Crone.	He estado en la aldea de la ciénaga y he conocido a una mujer que podría ser una moira.
373415	Nie wydała ci się obłąkana?	Did she seem… confused to you?	¿Te parecía confundida?
415709	Całkiem stuknięta.	Nuts, completely.	Estaba completamente loca.
373417	Uf, czyli to nie ja jestem dziwny. To żadna wiedźma, tylko babina, która opiekuje się sierotami. Twierdzi, że wymyśliły mnie dzieci.	Oof, so I'm not crazy. That's no Crone, that's the granny who takes care of the orphans. Claims the kids made me up. Me.	Vaya, entonces no estoy loco. Esa no es una moira, sino la abuelita que cuida de los huérfanos. Dice que soy una invención de los niños. ¡Yo!
417945	Sierociniec na bagnach?	An orphanage in a swamp?	¿Un orfanato? ¿En una ciénaga?
417947	A co masz do bagien? Mieszkam tu całe życie i polecam każdemu.	What d'you have against swamps? Lived here my whole life and I heartily recommend it.	¿Tienes algo en contra de las ciénagas? Llevo en esta toda la vida y no dudaría en recomendarla.
373407	Co wiesz o wiedźmach?	What do you know about the Crones?	What do you know about the Crones?
415707	Są stare jak ta puszcza. Złośliwe, pamiętliwe… Nie trzeba wchodzić im w drogę.	They're as old as this forest. Cruel, vindictive… Not to be crossed.	Son tan viejas como este bosque. Crueles, vengativas... Es mejor no hacerlas enfadar.
417943	A jeśli ktoś wszedł im w drogę?	What if someone does cross them?	¿Qué pasa si alguien las hace enfadar?
373409	Mogą zabrać głos, mogą zabrać życie – zależy od ich kaprysu. Są wredne, ale na swój sposób dbają o tę ziemię i o ludzi. Ponoć nigdy nie łamią raz danego słowa, ale trzeba uważać, o co się je prosi.	Might take his voice, might take his life - depends on their whim. They're nasty, although… they care for this land and its folk in their own way. Supposedly they always keep their word, but you must be careful what you ask for.	Podrían arrebatarle la voz, o quizá la vida... Según se les antoje. Son malvadas, aunque... se preocupan por esta tierra y sus habitantes a su manera. Se dice que siempre cumplen su palabra, pero hay que tener cuidado con lo que se les pide.
415783	Nie spotkasz ich, dopóki same tego nie zechcą. Ale pamiętaj, że słyszą wszystko, co dzieje się na moczarach.	Won't find them until they want to be found, see them until they want to be seen. But remember, they see and hear all that happens in the mire.	No las encontraremos ni veremos hasta que ellas así lo quieran. Pero no lo olvides: ven y oyen todo lo que sucede en el cieno.
373824	Skoro pobiegła w stronę sierocińca, to może opiekunka albo dzieci jednak coś wiedzą…	She ran off toward the orphanage. Kids could know something, or the old woman who takes care of them…	Corrió hacia el orfanato. Los chiquillos podrían saber algo, o la anciana que cuida de ellos...

477551	Babcia nie rozmawia z obcymi. A ty jesteś obcy.	That old hag don't speak to strangers. And you're a stranger.	Esa vieja bruja no habla con extraños. Y tú eres un extraño.
479691	A tobie powie?	Will she talk to you?	¿Y hablará contigo?
477546	No niby potrafię z nią rozmawiać... Hmm, niech będzie. Pomogłeś mi, to nie będę burakiem i też ci pomogę. Chodźmy.	I have spoken to her, got my ways… So be it. You helped me, and I'm no boor. Come with me.	He hablado con ella, tengo mis trucos... De acuerdo. Tú me ayudaste, y no soy un patán. Ven conmigo.
1059659	Szelestnym szemrzą brzozy szeptem, ha!?	The thirty-three thieves thought they thrilled the throne throughout Thursday. Hah!	Tres tristes tigres tragaban trigo en un trigal en tres tristes trastos. ¡Ja!

Forefathers' Eve – Transcript

ID	PL	EN	SP
308555	Dziady	Forefathers' Eve	La Víspera de los Antepasados
171631	Guślarz	Pellar	Conjurador
558114	Guślarz chce spytać o waszą usługę. Wiedźmińską, znaczy się...	Ask a service of the witcher, the pellar must. A witcherly service, that's to say…	Los servicios del brujo requiere el conjurador. Un servicio brujeril, por decirlo así...
561620	Guślarzowi trza człeka, co złego się nie ulęknie.	A man who fears no evil, the pellar needs…	Un hombre que no tema al mal, es lo que el conjurador necesita...
561618	Powiedz, o co chodzi.	What do you need, tell me.	¿Qué necesitas? Dime.
561622	Zbliża się noc Dziadów i mus nam święto urządzić. Przyjdą zbłąkane duchy, ale i potępieńcy. Trza chronić krąg przed potworami.	Forefathers' Eve is nigh, we've rites to conduct. Wandering souls to emerge, damned souls, too. We've the circle to protect from these wretches.	La Víspera de los Antepasados se acerca y hemos de celebrar ritos. Acudirán almas errantes y también almas condenadas. El círculo nos protege de ellas.
558185	Skoro potrzebujecie wiedźmina – pomogę wam.	Seems like you could use a witcher - so, yeah, I'll help.	Me parece que necesitáis un brujo, así que os ayudaré.
558186	Guślarz wiedział, że nie odmówicie. Czas zebrać ludzi.	You'd not refuse, the pellar knew. The time's come to gather the folk.	El conjurador sabía que aceptarías. Es hora de reunir a la gente.
558192	Musicie przeprawić się przez jezioro, na Kłomnicę. Spotkamy się w kręgu kamieni.	Across the lake, we must journey - to Fyke Isle. There, in the circle of stones, we shall meet.	Debemos atravesar el lago hasta la isla del Palangre. Nos veremos allí, en el círculo de piedras.
393199	Im szybciej to załatwimy, tym lepiej. A najlepiej dziś o północy.	The sooner we resolve this, the better. Best do it tonight, at midnight.	Cuanto antes lo resolvamos, mejor. Lo ideal sería hoy mismo, a medianoche.

558363	Czym jest życie? Sami wiecie. Krótką męką na tym świecie.	What is this life? Well ye know. Fleeting torment ere we go.	¿Qué es esta vida? Efímero tormento sin valía.
1054181	Ależ wieje.	Wind's howling.	El viento aúlla.
several	Witaj	Greetings	Saludos
561782	W samą porę.	Just in time.	Justo a tiempo.
561784	Ludzie! Oto jest ten, który będzie nas chronił! Nie lękajcie się!	Good folk! Behold the one who will protect us! Ye needn't fear!	¡Gentes piadosas! ¡Contemplad a nuestro protector! ¡No temáis!
558432	Wnet zaczniemy wołać zbłąkane dusze. Waszą rzeczą jest bronić nas przed tymi, którym nijak pomóc nie można.	Soon shall we summon the wandering souls. Beyond all help some will be. From these you must protect us.	Pronto invocaremos a las almas errantes. Ya no podremos hacer nada por algunas. Protégenos de estas.
561787	Musicie utrzymać złe stworzenia z dala, dopóki Guślarz nie skończy Dziadów.	Evil creatures keep at bay, keep at bay till the ritual's done.	Mantén a raya a las criaturas malignas hasta el fin del ritual.
558460	Zaczynaj.	Begin.	Comienza.
558603	Czym jest życie? Sami wiecie.	What is this life? Well ye know…	¿Qué es esta vida?
561823	Krótką męką na tym świecie.	Fleeting torment ere we go.	Efímero tormento sin valía.
561669	To, co po nim następuje. Każdy z nas sam decyduje.	What comes next, once life subsides? Man his own fate decides.	¿Qué ocurre cuando la vida se extingue? El hombre su destino decide
558364	Wnet tu zjawią się przodkowie. Co ich dręczy, każdy powie.	Soon will rise thy dead, thy buried. Each will say by what they're harried.	Los difuntos se alzan a esta hora… Y nos enseñarán su dolor otrora.
561833	Czy gotowiście na swady?	Will ye grant these souls reprieve?	¿Indulto a estas almas se les dará?
561835	Przybywajcie! Już czekamy!	We're prepared to end their grief!	¡Pues aquí su dolor terminará!
558611	Zaczynajmy tedy Dziady!	Let's begin Forefathers' Eve!	¡La Víspera de los antepasados comenzará!
558625	Kto z was wietrznym błądzi szlakiem,	Ye who wander on the gale,	Vosotros, que vagáis en la tempestad.
561852	Nie opuścił tego świata,	Ever caught in this world's thrall,	Presos de este mundo amargo.
561854	Tego lekkim, jasnym znakiem,	See this sign, gentle, pale,	Este signo tierno y pálido contemplad.
561856	Przyzywamy, zaklinamy.	Ye we summon! Ye we call!	¡Os invoco! ¡Os llamo!
437958	Czy się mylę? Dobrze słyszę? Duch przerywa nocy ciszę!	Hark! A sound I hear! 'Tis right? A spirit breaks the still of night!	¡Escuchad! ¡Oigo un sonido! ¡Puede ser un espíritu perdido!
437960	Niechaj kądziel płonie w żarze. Niechaj duch się nam ukaże!	Burn the incense ever higher! Spirit, join us 'round the fire!	¡Avivad la llama que consume el incienso! Espíritu, ¡acompáñanos junto al fuego inmenso!

437969	Niechaj duch zabierze głos. Wnet poznamy ducha los!	Spirit - speak! This time is yours! Tell us of your ghostly woes!	Espíritu, ¡habla! ¡Ha llegado tu hora! ¡Comparte tu desdicha y llora!
568272	Mam go przegnać?	Should I drive him away?	¿Quieres que lo aleje?
568274	Nie	Nay	No
568277	Przyszedłem po ciebie, ojcobójco.	I've come for you, patricide.	He venido a por ti, parricida.
558659	Odejdź, siło nieczysta! Zaklinam cię światłem Wiecznego Ognia!	Begone, foul force! I cast upon you the light of the Eternal Fire!	¡Vete, fuerza maligna! ¡Que la luz del Fuego Eterno caiga sobre ti!
558668	Natychmiast przerwijcie tę ohydę!	Abomination! Stop this at once!	¡Qué abominación! ¡Detened esto de inmediato!
562004	Kiedy mus nam pomóc zbłąkanym duszom...	The errant souls… we must help them…	Las almas errantes... Tenemos que ayudarlas...
558669	Milcz! Nie będę tolerował nekromancji!	Silence! I'll not tolerate necromancy!	¡Silencio! ¡No toleraré la nigromancia!
569163	Pomóżcie	Help me.	Ayúdame.
558692	Odejdźcie stąd. Zakłócacie święto.	Leave now. You're disrupting the ritual.	Largaos. Estáis interrumpiendo el ritual.
562099	Ci ludzie praktykują czarną magię i niepokoją zmarłych. Nie możemy na to pozwolić.	This is black magic, these folk disturb the dead. We cannot allow it, we will not.	Esto es magia negra, están molestando a los muertos. No podemos permitirlo.
562103	Nie masz pojęcia o ich zwyczajach.	You don't know a thing about their customs.	No sabéis nada sobre sus costumbres.
558693	Brać go! A ludzi rozpędzić!	Take him! And disperse the others!	¡Detenedlo! ¡Y dispersad al resto!
558701	Ludzie! Nikt nie rusza się z miejsc!	Good folk! Leave not these grounds!	¡Gentes piadosas! ¡No os vayáis!
558702	Nie wolno przerwać kręgu!	Ye cannot break the circle!	¡No podéis romper el círculo!
558636	Ciemno wszędzie, głucho wszędzie. Co to będzie, co to będzie?	All is quiet, all is gloom. What beings in the darkness loom?	Todo calla y apesadumbra. ¿Quién acecha en la penumbra?
558734	Źle się stało, źle... Biada nam.	Tis an ill turn, ill… Woe are we.	Un desafortunado giro... Pobres de nosotros.
562293	Krew splamiła uświęconą ziemię.	Blood has stained the hallowed ground.	La sangre ha mancillado el terreno sagrado.
558735	Ale nie wolno przerwać tego, co zaczęte.	Yet… we cannot stop what has begun.	Pero... ya no hay marcha atrás.
569669	Jeśli chcesz kontynuować, to jestem gotowy.	If you wanna continue, I'm ready.	Si quieres continuar, estoy listo.
569666	Ludzie, trza dokończyć Dziady! Szykujcie się!	Good folk, we must the Eve complete! Prepare yourselves!	Gentes piadosas, ¡debemos completar la Víspera! ¡Preparaos!

558736	Przyzywamy, zaklinamy. Duszę każdą przebadamy.	Ye we summon, ye we call. Enter, souls, we'll judge ye all.	Os invocamos, os llamamos. Entrad, almas, os juzgamos.
558738	Cosik szemrze, cosik piska. Ktoś się zbliża do ogniska.	Something whispers, something peeps. Someone near our fire creeps.	Algo susurra, algo acecha. Algo junto al fuego se acerca.
558740	Upiory!	Wraiths!	¡Apariciones!
558741	Święta ziemia została zbrukana krwią. Jednak nie dokonczymy rytuału!	This sacred ground is with blood stained. We cannot the ritual complete!	Esta tierra sagrada está manchada de sangre. ¡No podemos completar el ritual!
1075572	Ludzie! Ratujcie się! Uciekajcie, komu życie miłe!	People! Save yourselves! If your lives you value, run!	¡Gente! ¡Salvaos! ¡Corred si valoráis vuestras vidas!
569783	Wszystko stracone.	Alas. All is lost.	Ay. Todo está perdido.
569785	Łowcy czarownic musieli dowiedzieć się o Dziadach od chłopów…	Hm. Gotta be a peasant who told the Witch Hunters about the ritual.	Mmm. Algún campesino debe haberles hablado del ritual…
569787	Ten upiór, którego przepędzili, to był duch twojego ojca, prawda? Groził, że wróci, i pewnie dotrzyma słowa.	That spirit they drove away - your father's ghost, right? Threatened to come back, likely to keep his word.	Ese espíritu que expulsaron… era el fantasma de tu padre, ¿no? Amenazó con volver, y es probable que cumpla su promesa.
569789	Guślarz nie boi się starego Jamroza.	Old man Ambros the pellar fears not.	El conjurador no teme al viejo Ambros.
569793	Sam sobie nie poradzisz. Przecież widzę, że się boisz – upiór będzie miał nad tobą władzę.	You can't hope to manage this alone. You're afraid, that's clear. Wraith'll hold sway over you.	Jamás lo conseguirás tú solo. Es evidente que tienes miedo. La aparición acabará dominándote.
569794	Przegnam go, ale muszę wiedzieć, gdzie został pochowany. Prawdopodobnie ciało nie rozpadło się w proch i jest jego łącznikiem ze światem żywych.	Listen, I'll send him off, I've got to. But I need to know where he's buried. Corpse probably hasn't turned to dust yet - that's his bond to the world of the living.	Escúchame. No tengo otra opción que ahuyentarlo. Pero necesito saber dónde está enterrado. Es probable que aún queden restos del cadáver. Ese es su vínculo con este mundo.
569796	Jamroz leży w bagnie.	Ambros… lies in the swamp.	Ambros… descansa en el pantano.
569798	Poszukam ciała i zobaczę, co da się zrobić.	Fine, I'll find his body. See what I can do.	De acuerdo, buscaré su cuerpo. Veré lo que puedo hacer.
569015	Bagno zakonserwowało zwłoki Jamroza… Hm… Guślarz roztrzaskał mu głowę.	Swamp's kept Ambros' body in good shape… Hm… Even where the pellar smashed his head in…	El pantano ha conservado el cuerpo de Ambros en buen estado… Incluso se ve el golpe en la cabeza que le asestó el conjurador…

569016	Odejdź ze świata żywych i nigdy nie wracaj.	Leave the world of the living, never return again.	Abandona el mundo de los vivos para no regresar jamás.
349711	Biały Wilk, mądry wilk. Czego wam trzeba?	White Wolf, wise wolf. What is it the wolf needs?	Lobo Blanco, lobo sabio. ¿Qué necesita el lobo?
569086	Znalazłem ciało twojego ojca i spaliłem je.	Found your father's body. Had to burn it.	He encontrado el cadáver de tu padre. Tuve que quemarlo.
569691	Dobrzeście zrobili. On wróciłby po mnie.	Good you did. Return for me he would 'ave.	Hiciste bien. Habría vuelto a por mí.
569695	Duch pewnie już nie wróci.	Ghost's not likely to come back.	No creo que el fantasma vuelva.
569697	Dziękuję wam, wiedźminie. Przyjmijcie to w nagrodę za pomoc.	Thank you, witcher. A reward for your aid.	Gracias, brujo. Una recompensa por tu ayuda.
569699	A jeśli kiedyś będziecie potrzebowali ziół lub leków, to Guślarz da wam wszystko za półdarmo.	And if herbs or remedies you ever need, for near nothing you will have them from me.	Y si alguna vez necesitas remedios o hierbas, por casi nada los obtendrás de… mí.