UNIVERSIDADE FEDERAL DE SANTA CATARINA
CENTRO DE COMUNICAÇÃO E EXPRESSÃO
CURSO DE PÓS-GRADUAÇÃO EM ESTUDOS DA TRADUÇÃO

Fernando da Silva

**THE MAPPING OF LOCALIZED CONTENTS IN THE
VIDEOGAME inFAMOUS 2:
A MULTIMODAL CORPUS-BASED ANALYSIS**

Orientadora: Prof. Drª Viviane M. Heberle

Florianópolis
2016

Fernando da Silva

THE MAPPING OF LOCALIZED CONTENTS IN THE VIDEOGAME inFAMOUS 2: A MULTIMODAL CORPUS-BASED ANALYSIS

Tese submetida ao Programa de Pós-graduação em Estudos da Tradução da Universidade Federal de Santa Catarina para a obtenção do grau de doutor em Estudos da Tradução.

Orientadora: Prof. Drª Viviane M. Heberle

Florianópolis
2016

Folha de assinatura

Folha de assinatura

Acknowledgements

Resumo

Esta tese tem por objetivo analisar a prática de localização em videogames a partir das áreas de estudos da tradução e análise de corpus multimodal. Além disso, este estudo se pauta na investigação do game inFamous 2 (PS3) e sua versão localizada para o Português Brasileiro observando como este é atravessado por especificidades culturais de ordem linguística e da própria mídia. Como objetivo secundário, mas não menos relevante, esta investigação tem por meta também desenvolver uma representação sistematizada de conteúdos localizados nas interações entre personagens no jogo analisado de forma a oferecer um aparato de pesquisa baseada no uso de computadores para a análise de dados em formato de texto e em formato a partir do software ELAN. O aparato metodológico e de análise dos dados coletados orienta-se pela observação dos aspectos de ordem de consistência terminológica, de percepção cultural, narrativa e prosódia semântica entre os pares linguísticos Inglês dos Estados Unidos da América e Português do Brasil (En-US e Pt-Br) nos diálogos entre personagens do jogo analisado. Quanto aos resultados obtidos, o sistema de anotação utilizado mostrou leves mudanças em termos de uso da linguagem avaliativa que acompanhava as linhas de diálogos de alguns personagens, os quais fazem parte do enredo do jogo. O perfil lexical observado nas linhas de diálogos associadas aos personagens demonstrou uma atenuação na prosódia semântica em termos de perfil collocacional e registro de linguagem Por fim, as discussões e interpretações expandidas dos dados coletados visam refletir acerca da prática de localização como campo de expertise tradutória dentro da área de estudos da tradução.

Palavras-chave: Localização de games; Análise de corpus; Estudos da tradução; Prosódia semântica; Análise multimodal; Game studies.

Abstract

This dissertation aims at analyzing how localization practices operate in video games from the perspective of the fields of Translation Studies and multimodal corpus-based research. Furthermore, it intends to investigate how the video game inFamous 2 (PS3) and its localized counterpart is constrained by implicit cultural specificities in their Brazilian-Portuguese translation and specificities of its very own media. As a secondary objective, but not less important, this study aims at developing a systemic representation of localized content in video game interactions by providing a computer-assisted framework of annotation for written and audio-visual data. This analysis was based on the annotated data performed by the software ELAN. The methodological and analytical framework also have the purpose of observing and describing the aspects of terminological consistency, cultural awareness, narrative and semantic prosodic nature within the linguistic pairs En-US and Pt-Br in the dialogue lines belonging to the characters in the game. As for the results obtained, the annotation framework used informed slight changes in terms of the evaluative language that accompanied the dialogue lines of the certain characters, who are part of the game's plot. The lexical profile observed in the dialogue lines associated to these characters displayed an attenuation in the semantic prosodic features in terms of collocation profile and language register. Finally, the discussions and interpretations expanded from the data collected are used to systematically map the practices involved in digital game localization by drawing upon the practical aspects of this field of expertise in translation studies.

Keywords: Game localization; Corpus analysis; Translation studies; Semantic prosody; Multimodal analysis; Game studies.

TABLE OF CONTENTS

TABLE OF FIGURES

TABLE OF TABLES

INTRODUCTION

When in 2008 I had the opportunity to start a job in one of the major game developers in Brazil, Hoplon Infotainment, as a game localizer I was introduced to a topic which until that moment I was not quite familiarized with it. At that moment, the perception of what signified to *translate* a game from one language into another was solely based on the superficial idea of translation of dialogue lines and features related to user interface. Needless to say the understanding of how such task operated in relation to other areas of knowledge and practical expertise was also quite scarce in my perspective. In the one and a half years I worked in this company I was able to realize how important this type of translation was to the overall perception of a product in other markets, as well as its significance for game development as a whole.

One of the major characteristic regarding video game localization is the sole purpose of assuring the preservation of the original gameplay experience (as seen in the source game) for a target audience (MANGIRON & O'HAGAN, 2006, p.15). Within the areas of translation and localization, this gameplay experience, most of the time linguistically bound, conveyed by means of texts, dialogues, and art assets, for instance, must be perceived by players, as if it were originally conceived in the target audience's own language, reproducing similar psychological and emotional effects, integrating players in an immersive context of meaningful representations.

According to Chandler & Deming (2012), major game publishers are now aware of the fact that video game sales in non-English speaking countries amount to 30-50% to the total revenue of world market. These numbers could be better visualized by organizations that are devoted to measuring the revenue of this type of market around the world. Today, the numbers that account for the revenue of the game industry outside the North American market correspond to more than 50%, reaching almost 65% depending on the sources used[1]. As a result of such

[1] Source: http://www.gamesindustry.biz/articles/2015-04-22-gaming-will-hit-usd91-5-billion-this-year-newzoo

popularity and the prospect of profit in other countries, new linguistic markets have made translation achieve new practical dimensions and become a key feature in the planning and development of new titles. Due to its unique nature, video game localization merges together elements that incorporate language translation and software development creating a different model regarding translation practice. Still, according to Chandler, (2005b) and Darolle, (2004 apud Mangiron & O'Hagan, 2006), the paradigms employed for localization practices, as in software and web pages, are not directly transferable to the game paradigm as each genre, each game, each locale demands different approaches in order to render the functionality of all the features within the gameplay interaction.

Motivated by the desire to look deeply into the concept of game localization from a perspective of corpus-based studies and translation, and taking into account the multimodal characteristics that are part of all video games, the present investigation was conceived with the purposes of testing an alternative way to address the analysis of dynamic corpora in video format and the localization of characters' dialogues in game localization and focus on the specific characteristics that emerge from the game's localization. Furthermore, the investigation apparatus of this research intends to use the approach of a corpus-based framework of annotation based on tags that will serve to map the aspects of cultural adaptation, narrative consistency, lexical profile and localization features. In order to operationalize these objectives, this doctoral dissertation had to address the main contrasting aspects between the concepts of translation and localization, as well as the epistemological relations between the two fields of knowledge.

This study is placed within the theoretical framework of translation, localization studies, corpus based analysis and game studies. The discussions and reasoning raised in the following chapters have the objective of reflecting upon the nature of game localization and the variables that account for this process, as this translation practice demands further research at language and at theoretical levels. Moreover, the approaches used for the investigation of the corpus used in this study may contribute as basis for further analysis in the areas of audiovisual translation and multimodality, as already suggested.

As a means to address the methodological components that are part of this study, the game selected to compose the corpus of analysis was the game inFamous 2 . Infamous 2 was the second title released for the gaming platform Play Station 3 to be fully localized into Brazilian Portuguese, namely subtitles and dubbing. Aside from portraying the dichotomist view of good versus evil and power dynamics, common to what is popularly perceived in most video games, the interactions to be analyzed in Infamous 2 in this thesis are characterized by presenting a clear filmic structure characterizing the depiction of moral dilemmas with clearly motivated ideological content. Developed by Sucker Punch Productions[2], Infamous 2 follows the saga of Cole MacGrath, a former bike messenger who is victim of a mysterious explosion caused by a device called Ray Sphere (*Esfera de Raios*). After this incident, Cole sees himself imbued with powers similar to the ones of a Demi-God. In the first game, Infamous 1, released in 2009, Cole struggles to control his newly developed powers finding himself in situations where he could either choose to act as a villain or as a morally aligned hero. After "saving the day" in Empire City, the fictional universe portrayed in the first installment of the franchise, Cole now tries one more time to save the lives of those living in the town of New Marais and defeat an evil monster called The Beast (McSHEA, 2009).[3]

The criteria for using this game were mostly of personal preference for the franchise; however, the first contact with its storyline was based on an unfortunate event that took place in 2011. In 2011 Sony Entertainment suffered a major attack from hackers who exposed thousands of users' accounts containing private information including

---

[2] Source: http://ps3.ign.com/articles/117/1170808p1.html

[3] Source: http://www.gamespot.com/infamous/reviews/infamous-review-6210038/?page=2

credit card numbers, addresses and other data which were present in its US based networks (PSN, Quirocity and Sony Entertainment) (McSHEA, 2011). Aside from this breach in the Play Station Network, which led players to stay offline during days, Sony decided to try to achieve a settlement with its players by offering free games as gifts. One of the games offered during this period was the title inFamous, the first part of the game franchise (GERA, 2015).

This game represented a deeply personal gameplay experience which was mostly rooted on the perception of the game by its narrative content, as well as the emersion level which the game promoted. The desire to use games in my doctoral dissertation coincided with the release of the game in Brazil in 2011. As the second game was about to be released, and the news that the title would be released and localized into Brazilian Portuguese, the selection of the object of my study was defined. What was left was to establish the scope of the investigation and approach used to observe the corpus selected.

The hypothesis informing this research proposal is that an optimal gaming experience results from cultural adaptation and adherence to terminological and intertextual parameters. From these characteristics it is hypothesized that the balance between lexical choices regarding collocational profile is paramount for the localization of game analyzed and for its narrative. Furthermore, the observation of the localized content in video games through a multimodal approach of corpus investigation may provide a deeper insight on the representation of a language profile. From these initial remarks, there emerges the following research questions:

1. What kind of localization profile emerges from the annotation implemented?

2. What are the implications of the technical apparatus used in this research?

3. What kind of semantic prosodic profile emerges from the game investigated concerning the linguistic pair En-US-PT-BR in relation to the categories of annotation *intertextuality*, *cultural awareness*, *linguistic variation*, *explicitation*, and transcreation?

Based on the main aspects regarding translation and game localization, multimodal analysis and semantic prosody, this investigation will present the following steps of development of its proposal:

Chapter 1 provides a basic overview on the organization of this PhD dissertation by presenting the main topic in which this investigation is sustained. The introductory chapter will also provide a brief account of the motivation that has led me to choose the object of my research, the game inFamous 2, as well as the main hypothesis of this study.

Chapter 2 provides an account of the fundamental concepts, as well as the epistemological development of the concept of localization. This chapter will address the basic differences between the concepts of translation and localization, and the role of translation in the overall level of importance of translation in the localization discourse. This chapter does not have the purpose of establishing a hierarchical level for the two concepts within the framework of translation studies, but rather to rationalize the whole process from the perspective of globalization. Furthermore, Chapter 2 will approach the concepts of adaptation from a translation perspective and relate it to localization. Finally, it will give a specific focus on the concept of game localization and how different variables of meaning representation intertwine with this media of entertainment.

Chapter 3 offers a brief account on the main theoretical aspects regarding the investigation of games as multimodal resources This chapter will also address the main implication of carrying out an investigation in which the focus is the analysis of dynamic multimodal corpora. Furthermore, Chapter 3 will address the concept of semantic prosody which will account for part of the analysis of this investigation and as basis for the evaluation of the localization and the methodological apparatus selected for the study.

Chapter 4 presents the main methodological apparatus used for the extraction of data for the analysis, the tool used for annotating and the framework of annotation selected for the analysis of the corpus. This chapter will also address the main implications of the analysis concerning the use of specific hardware and software for processing and analyzing the corpus.

Chapter 5 presents the results obtained from the analysis implemented as well as the interpretation that raised from the collected data. This chapter will also provide a brief reflection about the game inFamous 2 and how specific traits of its narrative could have interfered in the overall data collected as well as the perception of gameplay

Chapter 6 revisits the main research questions by addressing each one of them according to the results obtained in the analysis. Finally, an overall discussion of the research will be provided as part of the conclusion.

To conclude, by understanding the translation profile emerging from this investigation contained in this dissertation, it will be possible to map which norms are present in PT-BR localization practices, what paradigms of translation are part of what is acceptable in our locale (Brazil). In this sense, Translation Studies might not only favor the understanding of the inherent linguistic and emergent multimodal aspects of localization, but also provide an opportunity to perceive how such practices can affect the representation of cultures, languages and markets (PYM, 2006, PYM, 2004).

2. REVIEW OF LITERATURE

2.1 TRANSLATION AND LOCALIZATION

This chapter provides a brief account on the development of localization practices from the point of view of its historical background, the epistemological relevance of translation studies within this technical field of expertise and discusses the existing tension between these two areas of research. Also, this chapter establishes the conceptualization of localization as commonly seen as an industrial process applied to types of contents in digital format that need to be adapted for market-specific requirements. Furthermore this chapter presents the basic levels of localization and how this type translation practices works in relation to the concepts of distribution, globalization and internalization.

According to Pym (2004) in game localization, translation is reduced to quite a small part, and perhaps the least interesting feature in the localization discourse. From an industrial perspective, translation is relegated to the simple replacement of natural-language strings from one language into another. Brooks (2000 apud Pym, 2004, p. 52) points out that since the 1990s there has been a consistent sense that localization is not only a language problem. On the other hand, this view also reduces translation to language problems only. Pym (2004) points out that in localization, the costs involved in internationalization, the leveraging of economic inequities, the structuring hierarchies related to the preferences of target markets, the organization of localization teams, the organization of schedules, the testing of localized products, evaluation of translated content, the definition of controlled language for translation, in short, all these aspects might be perceived as being beyond translation in the sense of dealing with language constraints and communication. However, as opposed to what the author states, these same variable and constraints are present in major translation projects, and account for the actual set of measures necessary for mostly all projects that use the framework of organization and use of technical resources that localization utilizes.

Such view on translation practice emerges from a rather simplistic notion of equivalence reproduced as part of the common sense on language transfer within localization discourse, as stated by Pym. Pym (2004) points out that whatever the theory, localization practices assume interesting ideas on translation. To illustrate this rather simplistic notion, the author presents the following points (p. 54):

translation is regarded as a text-replacement process suited mainly to natural-language strings;

translation should not be confused with text adaptation and text-redesign, and other inherent parts of localization practice;

translation operates on the basis of equivalence;

internalization has as one of its main tasks the assurance of equivalence in translation.

Corroborating the view put forth by Pym (2004), the topics above indicate that localization is a broader framework of translation practice that operates at different levels of culture and technology at the same time. Following the guidelines proposed by LISA (The localization Industry Standards Association), by Fry and Lommel (2003), localization practices just as other translational practices need to address these main issues:

- Linguistic issues – it relates to any linguistic element of a product's user interface, documentation, search engine or wizard.

- Content and cultural issues – it relates to culture-sensitive content or functionality that needs to be adapted for a local audience such as icons, symbols, graphic content, date and address format, measuring system, among others.

- Technical issues – this aspect of localization relates to the development of a product itself by requiring the presence of an adaptive interface that can accept the use of different writing systems, punctuation, Eastern characters, different input methods (Eastern keyboard, space allocated for items in the

user interface, for instance). From the point of view of an epistemological evolution, Pym (2006, p. 112) establishes an interesting parallel through an evolutionary perspective of translation and localization practices. Similarly to any organism, in order to survive, localization has to spread its genes throughout several places, reproducing itself over different cultures, ideas and theories. Analogous to organisms in a biological system, translation and localization also develop a symbiotic relationship, depending on each other as a means to survive their environment and strengthening each other based on different contextual demands.

Localization is commonly seen as an industrial process applied to contents that are most likely in digital format and need to be adapted for market-specific requirements. As O'Hagan (2006) points out, one way of defining localization may be to focus on how such concept differs from translation in its conventional idea. Such difference lies in the very nature of the content it has to deal with. Still, the author indicates that localization has also acquired the status of a business sector devoted to serve customers who seek to globalize their products without having to worry about linguistic and cultural barriers. In terms of how translation can be seen in the context of localization, O`Hagan depicts the following relation:
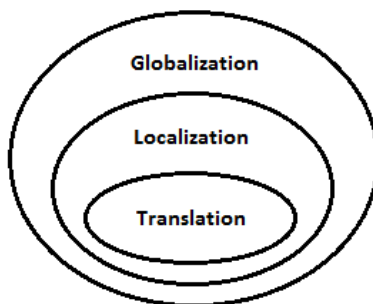
Figure 1 – Globalization, localization and translation

The picture should not be perceived in terms of placing localization in a superior position in relation to translation, but rather to be realized in terms of how translation is positioned in the overall chain

of development of a product. In order to translate the linguistic assets that are present in an operating system, for instance, firstly it is necessary to make sure the product will embrace the new language system (localization), that it will conform to the constraints of the a new language format and then the actual translation is performed. Despite the apparent similarities between what translation and what localization mean in terms of the processes and variables involved, the two could not be placed at the same level in O'Hagan's representation, since other activities and other processes not directly involved with translation become part of the localization.

The term locale, which promptly emerges in the localization discourse, becomes a difficult concept to define once we realize the several variables of linguistic and cultural nature involved. These variables contribute towards defining what globalization and internationalization are, what the concept of language means and how this language relates to specific markets. A locale, in a computer science field, can be described "as a collection of language-related user preferences"[4], to the technical specificities necessaries to implement this language code in a product, to the cultural and language-use specificities of a given region (LOCALES AND LANGUAGES, n.d.). In other words, the term locale does not refer to languages per se, but to the use of a language in specific markets. For instance, the use of Portuguese in the different countries that speak this language implies the need of having different types of localization for the markets that use language, as each one of the countries account for specific characteristics of its linguistic code.

O'Hagan (2006) points out that another level of change towards translation can be seen in use of technology for translation in the context of localization practice. Historically, while machine translation (MT) has not made any substantial contribution to localization, in the sense of developing its practices, translation memories (TMs) and translation management systems on the other hand have played a paramount role in the workflow in which translation finds itself today, becoming an inherent part of this field of practice and expertise (ibid, p. 40).

---

[4] Definition provided by Microsoft. Source: https://msdn.microsoft.com/en-us/library/windows/desktop/dd318716(v=vs.85).aspx

Dunne (2006) projects the notion that localization is one out of several processes involved in the development of a product that cannot be fully (or correctly) comprehended if not contextualized interdependently. To the author, these processes are referred to by the acronym GILT (Globalization. Internationalization, Localization, Translation). For the sake of accounting for a more accurate description of the historical evolution of the software industry and how the industry was aware of the relative importance of localization in this context, Dunne (ibid) offers a brief description of each one of its elements as follows:

> • Translation:."The world's second-oldest profession" has existed for thousands of years.
> • Localization: The term emerged in the late 1980s and early 1990s, as software companies first began to attempt the "translation" of their products, and "this work began to be recognized as an industry related to, but different from and more involved than, translation" (Lieu 1997).
> • Internationalization. The advent of localization in the late 1980s and early 1990s in turn spurred the development of internationalization. "When multiple localization efforts were performed on the same product, it became obvious that certain steps could be performed in advance to make localization easier: separating translatable text strings from the executable code, for example. This was referred to as internationalization or localization-enablement" (Cadieux and Esselink 2002).
> • Globalization. In the context of localization, this term refers to the process of conducting business globally, i.e., of selling in international markets. Globalization entails an enterprise-wide focus and set of strategies. On a larger level, globalization refers to international economic and technological integration and the concomitant "flattening" of the world that is driving localization (Friedman 2005) (p. 4).

Similarly to O'Hagan (2006) Dunne (2006, p. 5) used a graphic model to exemplify the level of importance of translation in relation to

the other processes and how it is interdependent in a chain of historical development of localization.
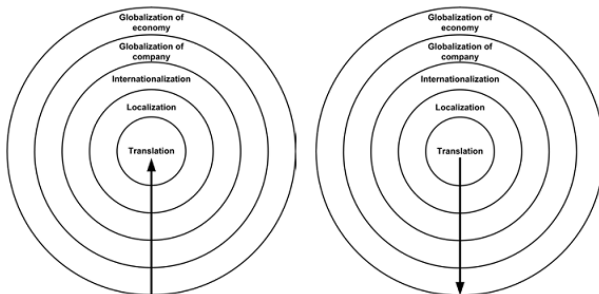
Figure 2 – Dunne and Dunne's model

Figure 2, according to Dunne (ibid:5), frames globalization as the primary driving force of localization practices. Dunne also suggests a perspective from inside out by explaining that in the early attempts to adapt a program from one language into another, soon developers came to the conclusion that this task was far beyond changing a text from one language into another. As a result of this reasoning, localization was conceived. However, even in order to localize a product, it was necessary to rationalize the specific aspects of translation and the markets to which a product would be sent. Such measures revealed that rethinking certain aspects in the chain of development of the product would be mandatory, such as preparing a software to accept other language code systems, remodeling its interface, consider different specificities of language use. Thus, internationalization became a key factor. Then, there was also the need to rationalize an entire development cycle so as to support the simultaneous development of a product to several target languages has led publishers to adopt global strategies at enterprise level with the object of the overall process of development of a product. Thus, globalization strategies gain more ground as a process to expand the reach of a product to other economic and linguistic markets. In a more straightforward manner, in order to

conduct a progressive strategic move of software towards new markets, from translation, to localization, to internationalization, it is necessary to take into account a larger process of international economy, technological and financial integration, aligned with the fall of trade barriers, also known as globalization (DUNNE, 2006).

The apparent lack of understanding on how both areas are intertwined is further discussed in terms of their epistemological significance. O'Hagan and Mangiron (2003, p.103) suggest that one possible explanation for the existing tension between translation and localization may stem from a rather reductionist view of translation which is perceived in the localization industry, and on the other hand, the lack of complete recognition of localization in terms of a phenomenon of epistemic validity within Translation Studies. The authors point out that such view may reflect the fundamental objectives of localization, which is to advocate in favor of the idea of global products, and at the same time accept differences in each locale a product is distributed. Lefevere (1993, p. 229-230) (cited in O'Hagan and Mangiron, 2013) indicates that translation studies would benefit from a more unified discourse, once it is perceived by all researchers in the field as relevant and central to their very endeavor of understanding how translation is influenced by multiple forces. To O'Hagan and Mangiron (2013), in Lefevere's view, such convergence could be achieved in the final analysis being culture-based, implying the absence of any exclusiveness for specific types of translation.

According to Pym (2004), the difficulty in determining which system is sending the message, and which system is receiving it, emerges especially if this consideration is retained in the context of intercultural communication and the place such intercultural space is. This perspective takes into account what culture means, how localization practices should be intersected by translation and culture, and how different markets can be affected by these variables

Furthermore, to Pym (2004)

> That is why we talk about localization as a response to globalization processes, precisely because there are countless different locales that resist the planetary propagation of central cultural values. Rather than propagation of the self, there

> would seem to be quite tremendous cultural forces
> that simply impede the propagation of the other.
> Whatever its promises, localization exists
> precisely because of those resistances. It caters to
> and appears to promote many of the cultural
> differences that impede the rise of a global
> culture(p. 112).

Another important aspect to be considered is the fact that translation is shaped by the media it employs, be it a pen, the printing press, computers, and for this characteristic, it could be investigated through the technology it uses (Cronin, 2013). Gouadec (2007, p. 38) and O'Hagan and Mangiron (2013, p.105) state that localization can be regarded as "instrumental translation" or in a literal analogy, as a translation that produces instruments. To the authors, failing to adapt contents and specific formats may result in immediate penalty occasioned by non-understanding, non-acceptance in a given market of distribution or non-usability. According to Gouadec (2007),

> Localisation used to start once the game actually
> existed in the design language – usually English
> as a way of broadening the commercial prospects.
> Today, localisation tends to be carried out in
> parallel with the development of the ingames,
> scripts, and packagings in the design language,
> each component or element being sent for
> localisation as soon as it is ready and no longer
> according to a preset schedule (p. 43).

As Pym (2004b, p. xv) explains, from the beginning of the 1990s, localization, in its general sense, has been commonly related to the most successful industries of our time, namely the areas of software development, product documentation and e-commerce. On the other hand, translation, as referred to in its traditional sense, has been usually considered as a "cottage industry", a view which for centuries has remained unaltered. To Pym, localization and translation exhibit a rather evaluative perspective towards each other and different ways of perceiving cross-cultural communication. Despite the fact that professional translation has suffered profound changes over the several decades (although it is one of the oldest professional practices), the developments in the discipline of translation studies have been placed in the axis of pure translation studies, rather than towards the axis of

applied studies. Such rationale is based on the traditional taxonomy of the discipline of translation studies proposed by James Holmes in 1972, in which he divides this area of study into two branches of investigation called pure translation studies and applied translation studies (Figure 1, DUNNE and DUNNE, 2011). Maybe such reductionist view emerged from the fact that historically there has been a huge gap between the practical field and the theoretical realm of academia. Such tension has gradually been addressed in spaces of theoretical discussion , such as the academia and the practical field of translation offices. The split that was perceived in Holmes's model and is now resignified is today addressed from the perspective of translation in the digital age.
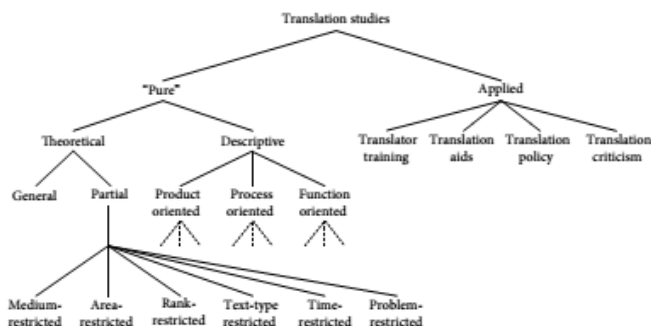
Figure 3 - Homes' Map

The figure above describes the relations between the different fields of translation studies and the distinct theoretical and practical frameworks that are part of the area. According to Minako and O'Hagan (2013) and other authors that discuss the concept from its historical perspective of development, as localization in the 1990s developed towards the professionalization of its field, it realized that it had become an integral part of the modern translation industry. Furthermore, the authors point out that localization made its way into the realm of translation studies by influencing the applied areas of translation training and translation aids as represented in Holme's map from 1972. The overlapping of the different branches of the taxonomy devised by

Holmes in his model are now part of the overall perception of what translation is, being at times difficult to distinguish these two modalities of translation.

Also in relation to Figure 3, Chesterman (2000) argues that the distinction and separation between the pure and applied fields of translation in part is solidified from the perception of those involved in both areas. According to the author, practicing translators tend to see scholars in this field of expertise as prescriptive of their task, when in fact what they mostly do is to be as descriptive as possible of what translators do on their jobs. Chesterman states that the distance between theory and practice, or translation theorists and professional translator, has been widened because of the rejection to a prescriptive view on translation.

Dunne and Dunne (ibid:3) claim that in Holmes' perspective, the expansion of translation as an applied field of knowledge was not envisaged by the scholar, especially if considered the evolution of the profession and the emergence of a whole new level of language industry which the authors punctuate by the following examples:

- The rapid and diversified evolution of the skills the industry required which demanded specific training of translators;

- The shift from traditional to new translation aids, which according to Holmes are identified as lexicological and terminological aids, to translation technologies such as computer assisted translation tools, and later the development and evolution of this technological apparatus from common desktop computers to corporate servers with data in the cloud.

- The expansion of translation criticism along with more reliable methods to assess and evaluate translations;

- The development of standards for translation projects in industry;

- The development of technologies to manage translation projects.

In the light of his studies, Crespo (2013) claims that attempting to define localization is a highly contentious task, especially if taken into account that the very own definition of translation reflects a multiplicity of perspectives and theoretical apparatuses that are part of the translation studies. Crespo (ibid) puts forward the claim that the term localization stems from the definition of "locale", which is established as the combination of a sociocultural region and a language in a given industrial setting. In addition, this concept reflects both the processes by which digital texts are modified in order to be used by specific audiences in different sociolinguistic regions (or contexts since the notion of locale is not directly related to a geographical place) and the products that are created from these processes.

From a historical point of view, Esselink (2006) reminds that

> Initially, software vendors dealt with this new challenge in many different ways. Some established in-house teams of translators and language engineers to build international support[5] into their products. Others simply charged their international offices or distributors with the task of localizing the products. In both cases, the localization effort remained separated from the development of the original products. Development groups simply handed off the software code and source files for supporting documentation to those responsible for localization (p. 22).

Historically the separation between development and the localization process tends to be quite a problematic endeavor, according to Esselink (2006). The author recalls that in the 1980s Microsoft asked of their distributors in Japan to localize Multiple (then-predecessor of

---

[5]   "One who creates software that is easily adapted into another language, making the localization process simpler. This method involves organizing and implementing programs, templates, and scripts of software or web pages so that the transition of a software program from one language to the next is a smooth one. Knowledge of a foreign language is useful." Source: http://lrc.wfu.edu/careersinlanguages/main/languageengineer.htm

Office Excel). According to a Microsoft's localization director by that time, *"we'd finish the product, ship it in the United States, and then turn over the source code library to the folks in Japan, wish them luck and go on vacation* (p. 22)."

By drawing his definition from the perspective of experts in localization studies, as well as the Localization Industry Standards Organization, Dunne (2006) defines localization as

> the processes by which digital content and products developed in one locale (defined in terms of geographical area, language and culture) are adapted for sale and use in another locale. Localization involves: translation of textual content into the language and textual conventions of the target locale; and adaptation of non-textual content (from colours, icons and bitmaps to packaging, form factors, etc.) as well as input, output and delivery mechanisms to take into account the cultural, technical and regulatory requirements of that locale (p. 04)

Localization as a dedicated domain of translation studies is recognized as quite a recent phenomenon. A common consensus is the fact that localization emerged from the needs of a rapidly growing industry in the late 80s: the one of software development in America mainly, and other emerging markets such as Japan secondarily. As the source codes in programing languages are mostly written in English, following American conventions on the formatting of dates, addresses, zip codes, currency and other common assumptions of symbolic and cultural representation in the US, localizing software became a major challenge in terms of interlinguistic transfer (O'HAGAN and MANGIRON, 2013).

According to O'Hagan and Mangiron (2013), current game localization practices draw on a framework of GILD (Globalization, Internationalization, Localization and Translation), which accounts in great measure for the current status of game industry, one of the most profitable ventures in the 21st century. The concept of localization works in relation to two further concepts internationalization and globalization,

that represent and become part of the overall nature of distribution across linguistic and international markets. According to Fry and Lommel (2003), for the Localization Industry Standard Association, "*Localization involves taking and making it linguistically and culturally appropriate to a target locale (country/region and language) where it will be used and sold (p. 29)*".

The first determinant process which works in relation to the concept of distribution is the one of internationalization. According to Fry and Lommel (2003),

> Internationalization is the process of generalizing a product so that it can handle multiple languages and cultural conventions without the need for re-design. Internationalization takes place at the level of program design [in the case of software] and document development (p. 29).

Moreover, according to Fry and Lommel (2003), internationalization practices consist primarily in the process of abstracting the overall functionality of a product away from any particular culture, language or market as in its development support so that language and market-specific feature can be integrated more easily. In other words, internationalizing a product for global market means to consider, in the beginning of its development the inclusion of extended language functionality in its interface, to adapt visual specificities for particular market demands, and other features related to a target group of consumers.

The second concept worth calling attention to is the one of globalization. Globalization becomes a step further from the idea of integrating a product into another market and goes beyond the idea of simply adapting the interface of a product and its coding system to different language systems. Pym brings forth the broad concept of Globalization, which according to LISA,

> addresses the business issues associated with taking a product global. In the globalization of high-tech products this involves integrating localization throughout a company, after proper internationalization and product design, as well as

marketing, sales, and support in the world market (p. 30).

Thus, to deal with concerns related to globalization is not a an easy task, once, unlike most physical products, software is easily portable around the world and its distribution relies heavily on textual content as one of the main conditions of locale-oriented marketing, as Fry and Lommel (2003) suggest. Still, while other industries make use of translation services to make their products available in other countries, and therefore, global, prior to the software industry there were not consistent business globalization practices following the models of localization and distribution.

The truth of the matter was that localization in the past was treated merely as *high-tech translation*, not capturing the importance, the complexity of this process, and even what is really involved in its practice, as Fry ans Lommel put forth . Still, localization seems today to be relegated to a secondary role in business and production processes, when it is in fact an integral part of globalization, without which globalization attempts from the part of industry would certainly be ineffective (FRY and LOMMEL, 2003).

Pym distinguishes the very nature of this phenomenon called globalization as a wide process where in order for a product to become globalized, a company has to assure a certain degree of generalization of its interface and coding by means of "internationalization", and after this process a product is adapted for market-specific needs by means of "localization" procedures. Pym (2004b) calls attention to the fact that not only culture and language adaptation account for what localization truly represents. Geopolitics, religion and other aspects fall into the pool of constraints that establish the guidelines for localization projects. According to Mashida (2012), despite the seemly positive impacts of globalization, there are also innumerous potential dangers lurking behind the proposal of equality and uniformity that accompanies such global perspective. The impacts of globalization are commonly perceived from the elimination of diversity of local cultures and by the consistent promotion of values from western cultures, such as US and a few countries from Europe. This vision transcends and is re-dimensioned into what other authors in Mashida (2012) perceive as

different outlooks of cultures, that become hybridized and homogenized into one similar culture around the world.

Pym (2004) points out that there seems to be a terminological misconception among industries as to what globalization, internationalization and localization are in the overall process of developing and distributing software. Such terminological problem ends up turning into a practical flaw regarding the amount of localization of a given product, or even how a software is coded in order to enable localized content. For Brooks (2000 apud Pym 2004b, p. 11) ultimately, the primary factor which determines the amount of localization, or whether a product should be localized, to a different locale is the size of its market. The bigger the market, or the potential sales of a product to it, the more resources will be dispensed to localization to ensure the increase of revenue. *"Big markets justify big changes; smaller markets do not (they will learn to love American English)* (p. 11). Brook (2000 apud Pym, 2004b, p. 9) describes three basic levels of localization adopted by Microsoft, regarding the globalization of software.

- Complete localization: Also called *adapted version*, this type of localization refers to versions of a product with their content fully adapted to a new locale. From software interface to documentation.

- Partial localization: This type of localization is aimed at small markets and focused on the most popular line of products of a company. Only parts of the software, such as user interface menu, are localized.

- Enabled software: In this kind of localization the product remains in its original language, along with the rest of its content; however the software can be used in other language inputs.

Brooks (2000 apud Pym, 2004b, p. 10) also explains that in order to decide on whether a product should be localized, a company should account for the amount of *resistance* presented by the locale, that is to say, a quite exotic language or culture specificities will demand a higher amount of investment for localization. Once the decision on whether to localize a product has been made, changes are implemented

in order to suit the locale requirements of a specific market, and in the event of existing relative proximity to other neighboring locales, generalization and minor modifications could be applied to a product (e.g. specific features for different Spanish speaking countries) in order to provide the feel of a locale-specific distribution.

To understand the relevance of translation in the field of localization, and the role of both fields within the overall concept of globalization is of uttermost importance, particularly to perceive the similarities and the reasons why these two fields might be apart concerning their epistemological development. Furthermore, the comprehension that translation is part of all localization practices, and that it is usually placed in a later position in the overall chain of development of a product, does not imply a hierarchical placement of inferiority of the first area, but rather it demonstrates the role of the process within a series of other ones (programming, interface design, marketing etc).

Having briefly addressed the aforementioned issues and attempting to make clear the placement of translation not as a secondary task in the field of localization, the next section will address the different levels of adaptation of products of localization practices in the game industry. Furthermore, the next segment will also illustrate the role of translation in terms of translation equivalence.

2.2 TRANSLATION EQUIVALENCE AND ADAPTATION IN LOCALIZATION

One of the major prevalent statements that become part of the overall theoretical and practical discourse in localization is the perception that a product should optimally look and feel as if it were locally produced by its vendor or developer. Inherently to this line of reasoning lies the idea of how well a text should represent, or be represented by, other texts and how the concept of equivalence emerges as part of a discussion on localization (PYM, 2004b).

Pym (2004), states that the concept of equivalence is often avoided in translation, in part because of the extensive discussion developed on this topic over the years, and part because of the several approaches on the notion of equivalence provided by different authors. Although the concept acquires a tone that perceives the issue as a well resolved aspect in translation discourse, it is still relevant to address this issue quite thoroughly in the localization industry and in localization theory. To Pym, the concept of equivalence becomes one of the first points of entry used to define translation itself for those not acquainted with translation theory. Furthermore, the perception of equivalence becomes part of the psychology involved in the evaluation of translated materials, especially if tasks of quality control performed by translators evaluating other translations are considered.

If not grounded on a solid theoretical foundation, the conveyed concept of equivalence can be perceived according to different variables that manifest themselves with criteria of objective and subjective nature. For example, depending on the realm of use of a given type of text, it is common to judge their quality based on how distant these texts are from their source language. Pym (ibid) claims that types of equivalence are often related to the way translations are received in relation to prestigious language, such as French, Italian, German, Spanish and Japanese, that are usually the languages considered for localization as they belong to major consumption markets. In areas related to information technology and software development it is common to produce the texts in these areas as if they were conceived in an English-speaking context by a mode of "foreignizing" equivalence, as Pym puts forth.

Another aspect that should be considered when addressing the concept of equivalence in translation is the supposedly discursive configuration that coexists as function of a linguistic and cultural space, particularly from the perspective of (game) localization studies. Along a similar reasoning, Pym argues that although it is not possible to approach the issue of equivalence without referring to a perspective of language and culture, it is possible to claim discursive authority on specific areas of industry and specific locales by building technical languages and cultures around it.

In other words, the status of recognition and authority that localization gains from the industry emerges from its relevance in a world that revolves around strong market relations. This fact not only grants this branch of translation studies a level of autonomy in terms of its epistemic nature, but also in terms of how localization relates to different configurations of discourse.

> [...] the whole discourse of localization is traditionally concerned with narrow professional locales. Translational equivalence, on the other hand, is traditionally concerned with large-scale complex social en tities. To the extent that its problems concern both value and significance, that it has both internal and external faces, translation cannot help but engage in the complexity and overlaps of cultures (PYM, 2006, p. 65).

Addressing the topic of equivalence in translation, in the field of translation studies particularly, is still quite a risky endeavor. In terms of simplifying the concept in this study, and as a means to focalize further discussions on the concept throughout this dissertation, equivalence could be understood as being concerned with the functionality of as text and its communicative intention in the target language, or a target market, particularly from the perspective of localization studies. Despite the fact that this field of study is reasonable well established in terms of the theoretical foundations, in order to discuss equivalence as one of the principles that contribute towards defining what translation quality and translation itself are, as Pym puts forth, one firstly has to define what equivalence means and according to whom.

One of the most relevant references regarding the issue of equivalence in translation and one of the scholars that still feeds the overall discussions on this topic is Eugene Nida. Nida (1964) approaches two different perspectives on equivalence in translation that discusses how a message is rendered in the translated text, and the level of adherence of the translation to the source text. The two concepts put forth by Nida and Taber (1982) are formal equivalence and dynamic equivalence. *Dynamic equivalence* can be understood in terms of how the target audience receives a message in its language and respond to it in the *same* manner as the audience of the source language. In other

words, dynamic equivalence is concerned with the informative value of the text and the communication of the information contained in the source text to a given target language. The authors also claim that in this type of equivalence, the intelligibility of a message in a translated text cannot be measured in terms of whether the words are comprehended or whether the target text is grammatically correct, but rather what is the overall impact of the message in its target audience in terms of the perception and experience with the translated text..

Despite the fact that we are led to believe dynamic equivalence should always prevail over a more formal approach on translation, Nida and Taber (1982) address the fact that the meaning of a text is also embedded in the way it is organized. Although translators should seek as one of their prime directives to emphasize the maintenance of the meaning intentions of the source text rather than the form of their utterances, some texts rely heavily on the way they are structured and in different layers of format that give them their identity. To the authors, the concept of *formal equivalence* relies on the linguistic tradition of form and aesthetics some texts have and the need to maintain their characteristics as genre, literary prestige. For this reason, this type of translation equivalence features mostly a direct correspondence with the source text which is reproduced in the target language. Moreover, formal equivalence is known to distort the grammatical and stylistic patterns of the target language, and as a consequence ends up distorting the original message.

In game localization, more than focusing on aspects of dynamic meaning, hence dynamic equivalence, translators should also give attention to the way structural aspects are maintained in such texts. Such phenomenon takes place in characters' dialogues, screen prompts, and user interface items, for example. The way these elements are presented is paramount to the overall perception of these contents as an inherent part of games as a whole.

Besides the concerns related to dynamic meanings that should be addressed in any translated material, in game localization the aspects associated with formal equivalence should also be part of the translator's agenda when thinking of the audience a game is targeted at. More than any other translated media, game localization quality is expected to pass through an acceptance filter of their main public, the gamers. Because of

the large capacity of media storage game use nowadays, DVDs, BlueRay Discs and Hard Drives (HDDs), which as a result provides more than one language code accompanying the product it is purchased, games usually offer their user the opportunity to choose the language in which they will play. Therefore, if the game localization is not satisfactory for the parameters expected by players in terms of the way meanings come across languages, and how language is used in a given game, it is quite easy for a player to simply choose to play the game in its original language, if the game does not demand the entire comprehension of all language mediated features in order to progress. Evidently, certain elements necessary for an optimal game experience , such as the perception of the storyline and dialogues would be compromised.

O'Hagan and Mangiron (2013) explain that what game localization ultimately seeks is to enhance the engagement of players at a deeper level, perceiving games as a malleable base rather that a finished product. Furthermore, the authors state that localization should be related to recreation rather than reproduction, nonetheless, the degree of freedom in adaptation will ultimately depend on how legal agreements were established in terms of how adaptable a game and its content are.

According to O'Hagan and Mangiron (ibid) game localization entails the idea of transformative and multifaceted action that are beyond the manipulation of textual assets. Moreover, game localization also provides a deep look of introspection into theories that discuss the issue of adaptation circumscribed to the area of translation studies, which provides further discussions on the topic beyond the field of knowledge it originated. However, it is important to make it clear that issues of authorship should be addressed in game localization with attention, since the concept of adaptation in translation does not imply a free hand to do change contents that are originally under the status of intellectual property, as the authors put forth.

Also regarding adaptation in game localization it is interesting to consider that in some cases the role of implementing changes in assets is not restricted to translators, but rather to whoever creates the content in the game. As the changes to be implemented require a fairly extensive technical knowledge traditional translation practices of textual content

are at times secondary to the task of adapting a game to other markets. Kehoe and Hickey (2006) and Bernal-Merino (2008) explain that when the games Warcraft III and Crash Bandicoot were released, in order to meet demands of specific markets, the developers were obliged to implement changes that involved changing the ways characters were portrayed and how the story was told. When the game Crash Bandicoot was released in Japan, Crash Bandicoot's hand was portrayed originally with three fingers and one thumb in the version released in the US in 1996 for the game platform PlayStation 1 (Figure. 4). However, in the version later released in Japan in the same year, its main character was portrayed with four fingers and one thumb, once the representation of three fingers and one thumb could be easily associated to members in the infamous Japanese mafia, the Yakuza.

Figure 4 – Crash Bandicoot (1996, Sony)

As for Warcraft III, a Real Time Strategy (RTS) game developed by Blizzard Entertainment, Kehoe and Hickey (ibid) and Bernal-Merino (ibid) recall that when the game was released in South Korea, the cultural specificities of the country forced the developers to rethink the story present in the game (Figure. 5). One of the aspects in the game narrative involved a son betraying a father, and due to the degree of importance of honor and respect to family values present in

this society, this narrative stratus of the game had to be modified so that the game could be sold in this market.

Figure 5 – Warcraft III (Blizzard, 2002)[6]

   The game culture of a specific niche of players can also shape development teams' decisions when delivering products to different markets. A common practice of this process involves altering some of the original setting of the game mechanics in order to meet the expectations of gameplay for different audiences. Honeywood (2007 apud O'Hagan and Mangiron, 2013) says that when the game Final Fantasy VII (originally developed in Japan) was released in the US in 1997, game designers had to reduce monsters' HP (hit points[7]), the number of random encounters with enemies and increase the experience points[8] of player characters so that the gameplay experience would be

---

[6] Source: http://www.dlcompare.pt/img/warcraft3-screenshot-2.jpg

[7] The number of times a player character had to hit an enemy to defeat it.

[8] "*An experience point (often abbreviated to Exp or XP) is a unit of measurement used in many role-playing games (RPGs) and role-playing video games to quantify a player character's progression through the game. Experience points are generally awarded for the completion of quests,*

smoother for the North American public of players. This experience confirms what has been suggested so far that localization, and game localization is far from being related to the translation of segments from one language into another.

The next section will address the issues of cultural adaptation culturalization, domestication and foreignization. Furthermore, the section will also approach how specific aspects of translation theory relate to game localization and to the overall discourse of translation in terms of its practice and theoretical framework. The section addresses how game localization should be perceived in terms of its nuances of translation, internationalization, the constraints of this practice, and negotiation that emerge from and to which those products are marketed.

2.3 VIDEO GAME LOCALIZATION: CULTURES AND MARKETS

This chapter discusses the perceived discrepancies between game localization and translation studies based on the main demands of cultural and market adaptation. Finally, the chapter gives example of localized games and discusses a few related aspects of localization regarding market-specific needs. Furthermore, this chapter provides a more detailed account of how game localization operates within and from other theoretical frameworks, such as traditional translation, cultural studies, and how the most relevant aspects regarding the practical and theoretical field of game localization become distinct from closely related practices of productivity and theory such as software localization and audiovisual translation (AVT).

The current emergence of game studies as an interdisciplinary field of research has given rise to a miscellaneous of approaches on linguistic, media investigations and several other areas. Expanded from a computational theoretical framework of analysis, video games are now

---

overcoming obstacles and opponents, and for successful role-playing."
Source: https://en.wikipedia.org/wiki/Experience_point

looked upon interculturally as a result of their increasing acceptance as a mass media phenomenon and market demand over the years. Games have become intertwined with popular culture, and as a result of their evolution as media of entertainment and communication, they have become subject to several aspects of linguistic and discursive investigation (Vidal and Heberle, 2013). Video games can now be looked upon as part of a discursive, narrative and semiotic tradition, mainly due to their ability to develop stories with the depth and resonance of literary and cinematic fictions (KÜCKLICH, 2003).

According to Chandler and Deming (2012),

> The computer and video game industry continues to grow each year, and much of this growth can be attributed to the availability of international versions of the games. These versions include games localized for distribution into a variety of regions, including the United States, Europe, Asia, and the Middle East (page[9]).

As video games have grown in popularity and gained attention from different markets, video game localization has emerged as a business strategy in response to the growing desire of game developers to benefit from revenue derived from sales overseas. As a result, localization gains importance as a strategic form of capitalizing from new emerging markets (DIETZ, 2007). According to Bernal-Merino (2012, cited in Chandler and Deming (2012), games are inherently a product which originates from a cultural context, and therefore, they may be perceived as completely alien or unappealing when distributed in other cultures. Contrary to the general consensus, translators do not find difficulty in having to be creative, as such feature has been part of their practice for millennia. However, translators have to be aware of the parameters within which their creativity can be developed, by basing their action on a complete set of well-organized information that is defined by their locus of practice, the games their localizing, the target markets and all the other variable that are taken into account in this translation process.

---

[9] Kindle version

The perceived difficulty in establishing clear parameters for game localization regarding translation norms arises in parallel to what Pym (2004) discusses on translation and localization in terms of their practices.

> In a ground-breaking article, the Belgian translation scholar José Lambert came close to internationalization when he described our age of mass communication in terms of "a multiplicity of receivers — unrestrained by political or linguistic borders — and a reduction in the number of senders" (1989:216). He quite correctly saw that this new geometry requires a relative homogenization of messages and a relative monopolization of the decreasing numbers of "original" senders (p. 34).

Based on the citation above, to address the concept of video game localization one should consider the multiplicity of forms of receiving a game and the specific characteristics of those who consume such product of translation. And to approach this question, in game localization and internationalization practices it is acceptable to assume that in order to market games in other markets, a middle ground of representation of source market and target consumers should be achieved. Such middle ground could involve eliminating or adding specific characteristics in the localization process of a product.

A relevant aspect regarding the practical and theoretical field of game localization is the fact that the dimension of this practice becomes quite distinct from closely related practices and theory frameworks such as software localization and audiovisual translation (AVT). According to O'Hagan and Mangiron (2013), to consider its very unique characteristics is to favor the perception of a new different research agenda in game localization. Still, it has been perceived that the purpose of this field on translation practice is not so much to move towards a product-oriented or process-oriented research paradigm, as quite effectively established in the area of Translation Studies, but rather, to explore the research framework that emerges from communication environments, collaboration and evaluation among gamers.

It is important to have in mind that game localization cannot be perceived in terms of domestication practices solely, in the sense of Venuti (2008)'s concept, as pointed out by O'Hagan and Mangiron (2013). According to the authors, on the account of the increasing influence of game corporations in the software localization scenario, such practice emerges as an indirect object of transaction as to what regards the demands of local customers, and the keeping and spreading of corporate identity in a global context. Carlson and Corliss (2011) point out that in localization there are complex and nuanced instances of negotiation which takes place in the locales and with customers involving large corporate interests regarding localized products.

These preferences might be independent of the language the user speaks, hence different versions of a product with the same language, as it is the case of software launched in Brazil and other countries that speak Portuguese, and also countries where the product is marketed having multiple official languages such as in India, for example. The other aspects that are not strictly related to linguistic assets also have to be considered in order to address the conceptualization of the term locale. The set of variables that account for the definition of where a locale is – if one can refer to that in terms of geographical characteristics – can range from religion-specific s, to historical, ethnical, racial or political variables, as Edwards (2012) illustrates through several examples. Edwards (ibid) advises that when implementing localization practices throughout the development of a game, localizers, developers and marketing professionals should be majorly concerned with potential contents that might affect how specific audiences perceive the game released into the market. In other words, even though the final product (the game itself) is targeted to a specific audience of players, the largest share of criticism regarding offensive or inappropriate content originates from groups that do not necessarily play videogames, that is, an unintended audience that does not understand the differences between the context of a game and the context of real life (Edwards, 2012). Still according to Edwards (ibidem), gamers know the differences between what is portrayed in a game and what is represented in reality, and therefore, the backlash towards their localization is usually minimized in relation to dissonant contents, at least in terms of gamers' judgments .

Locale-specific sensitivities such as religious, ethnical and historical issues, can create disagreement between the views portrayed by developers regarding a game released, and specific groups, commonly depicted with prejudice, sense of privilege, stereotypically and ethnocentrically (EDWARDS, 2012). Such circumstances might represent a substantial decline in the revenue of a video game publisher once localization could be rejected by a number of players or ultimately be banned in specific markets. Instances of *intercultural dissonance,* as these cultural clashes are called, caused by mistranslations and badly implemented adaptation of cultural content are sometimes difficult to foresee once localization practices are usually carried out as a late cycle in the development of a game, and not as an ongoing proactive process throughout the project (EDWARDS, 2012).

However, the judgment towards the portrayal of cultures in different games represents only a small share of the backlash produced by players in relation to games released in different markets. One of the aspects that could mostly contribute to an unsatisfactory evaluation of gamers is the non-alignment with the conventions of character representation at narrative level, and their localization concerning dialogue translations in terms of linguistic register.

As a result of such discrepancies, between what can be seen in Translation Studies (TS) as domestication, and in video game localization as measures of market approach, one of the major issues by which this proposal is informed is the need to draw a clear boundary between what is perceived as cultural adaptation, localization practices and translation. It is therefore safe to say that localization can benefit from a whole conceptual framework from translation studies in order to revise its own categories. By adopting a closer view on the role of a TS theoretical apparatus, video game localization practices can certainly be looked upon beyond the level of "restrictive phrase-to-phrase equivalence" or as a series of derivative concepts from translation theory (PYM, 2010).

According to O'Hagan and Mangiron (2013), one way of addressing game localization in the context of Translation studies is to perceive it as a new translation practice that emerges from a new technological platform, that seeks to be adjusted to different user parameters required by target markets. To the authors, the discussions

related to culturalization have been approached taking into consideration the complex dynamics between local and global context of this industry. To Lin (2006 apud O'Hagan and Mangiron, 2013, p.36), localization is characterized by using a mixture of universalization and particularization, and at the same time, centralization and decentralization, as a means to address local-specific differences while maintaining games as cultural products (Figure 6). For instance, the picture below illustrates the use of a famous Brazilian singer, Emicida, as part of the game's OST (Original Sound Tracks). Such measure revolves around the fact that particular features of cultural representation, such as a national symbol like Emicida, can be seen as a particular instance of representation in a globalized product, as seen in figure 6.

Figure 6 – Emicida[10]

Besides the use of Portuguese in the game and the culture-specific characteristics of language use that are related to the linguistic domain of soccer , the reference to Emicida provides a sense of national identity in the product being consumed. The sense of identity that listening to a national singer provides when playing a game promotes

10 Source: http://genius.com/Emicida-levanta-e-anda-lyrics

the perception that the game is conceived according to its audience, and that its experience is shaped to maximize immersion during gameplay.

The criteria of universalization used in game localization considers for example the use of symbologies or systems of representation that are easily recognizable or identified by different audiences, such as, for instance, to use a cross to symbolize death, the color black to signify mourning, or the color red to represent anger or danger, as Lin puts forth. On the other hand, particularization in the localization of game contents can be perceived in the adaptation of these universal symbols into more culturally-aligned forms of meaning, such as using the color white to represent mourning in China or Japan, the omission or adaptation of the use of crosses to symbolize death, or the use of different colors that are normally associated with feelings, as Lee (2014) suggests. To O'Hagan (2005, p. 8), the aspects regarding the transition between text and image, also perceived as image-text hierarchy, can be addressed from the point of view of digital textuality in order to develop a thorough analysis of the main translation strategies used in game localization. Unlike movie subtitling, the norms informing where and when specific strings of texts will appear during gameplay can vary depending on the action taken by the player. When localizers are required to translate these strings without being aware of how the strings are related to the images, as hypertexts, problems involving lack of synchrony are more likely to take place.

To Dietz (2007), the dynamic scope of video game localization demands an ongoing process of research,

> Game localization is unique in the sense that it may require both the skills of a technical and a literary translator. If you are localizing a fantasy role-playing game, for instance, you will have to render tales of elves, fair maidens and mythical treasures, but you will also deal with advice about video card chipsets, versions of DirectX and sound card incompatibilities. (no. pag. WEB)

They [localizers and the other professionals involved in game development] must be aware of the common building blocks of games, elements such as register and terminology, the kind of humor present in the game, the use of puns, etc. These professionals also need to be able

to recognize allusions and intertextual references to other elements of a global popular culture, such as comics, films, and tv shows (MANGIRON & O'HAGAN, 2013).

Localization can be seen with a deep sense of defiance towards what is perceived as the authority of the original text, in this case the game (O'Hagan and Mangiron, 2013). O'Hagan and Mangiron (2013) state that in very extreme cases game localization may evolve from all kinds of transformative operations that will lead to the recreation of visual imaginaries, game properties, game terminologies such as names of items and characters, as well as the adjustment of game mechanics and other related aspects of game mechanics. O'Hagan and Mangiron (2013) suggest that in order to account for the wide range of adaptive strategies to overcome the challenges that emerge from this domain of translation practice, localizers have to call for a new model that accommodates and explains "the freedom granted to the translator, albeit within severe space limitations" (p.196). The authors indicate that this model, referred to as *transcreation*, can better represent what is perceived as the deliberate transformative and creative approaches inherent to game localization, and that operate at multiple levels of multimodality in order to recreate a gameplay experience to a new target user setting. The constraints imposed by the localization of specific contents, that most of the times do not relate to a target language or a target culture, demand, according to the authors aforementioned, the reference to the concept of *transcreation*, which corresponds to the demands of content translation in this field of practice.

According to Bernal-Merino (2006)

> The terms 'game localisation' and 'transcreation' do not seem accurate enough to be used in Translation Studies, since 'localisation' is an industry-used term and includes non-linguistic activities, and we do not have a clear definition of 'transcreation'. TS do not seem to gain anything from their acceptance. In my opinion, 'translation' is still the most adequate term to refer to any type of language transfer, but if 'localisation' is to be used it should always be preceded by 'linguistic' or 'cultural' (p. 35).

Bernal-Merino (2014) continues,

> As usually happens with terminology, the term 'transcreation' had been used earlier with a similar meaning. Lal (1964:1) writes that a lot of scholars checked his translation of some Indian plays "in order to establish the 'neutral' tone of transcreation which I felt was called for if the plays were to mean anything significant to the three kinds of readers I kept in mind when on the job: American, English and Indian". The same could be said about other terms like 'domestication', 'localisation', 'target-oriented translation'. If TS are going to accept 'transcreation' it is necessary to define its characteristics and prove its validity by contrast to other similar TS terms. This has not been done yet (p. 88).

In markets such as Japan for example , traces of identity of western countries are not always desirable and culturally accepted. According to Di Marco (2007, p. 2), visual assets, such as the depiction of characters, specific locations, explicit representation or sexual innuendos and gestures, are the most recurring issues in Japanese game localization. The problem also reaches the other side, when Western localizers have to face characters depicting traces or culture-specific elements that would make no sense in Western culture countries. Several examples of efforts towards adapting contents that are offensive to a specific market also find their purpose on frictions caused by geopolitical nature, rather than based on visual modification on the account of censorship, as aforementioned. Such changes are not always associated with modifying culture specific aspects of a game to another market, giving them traces of a territoriality, but also *deterritorializing* the game, as it could be more easily accepted by foreign players, as Di Marco puts forth.

Munday (2016) argues that the concept transcreation is contrasted with other terms, for instance, domestication, localization and skopos. In his view, while transcreation is used to emphasize the nature of the translation process and its creative exercise, while the skopos, in this case, of game localization is to render a target version of the game

that maintains the "looks and feels" of the source version still maintaining the perception that it is the original product, an opinion which is also corroborated by Mangiron and O'Hagan (2006, p.20) according to the author. Furthermore, Munday (ibid) states that "the creativity behind the new term 'transcreation' is combined with the description "look and feel", which comes straight from the discourse of localization and translation (p.287).

As already pointed out, the level of content localization in a product depends on several aspects that will range from the size of the market to the willingness of publishers to invest in a potentially profitable country of distribution, such as Brazil. In more representative markets such as the USA, the efforts to modify art assets are more likely to occur than in Brazil. One recent example of this can be seen in the US version of the game *Azure Striker Gunvolt* (Inti Creates, 2014)[11]. Developed for the platform Nintendo 2DS and 3DS, the North American version presents the game's protagonist, Gunvolt with a different hair style, and more conservative clothing, if compared to its Japanese version (see Figure 7) (SHAPIRO, 2014).

---

[11] Source: http://gunvolt.com/en/en_index.html

Figure 7 - Azure Striker Gunvolt (2014)[12]

Another example of content adaptation for a Western audience can be seen on the game *Bravely Default* (Square Enix, 2013), also for the game platform Nintendo 3DS and developed in Japan. Similarly to the game *Azure Striker Gunvolt*, its adaptation had to be executed so as to comply with sensory guidelines of the American market. In addition to visual adaptation, such as character outfit (see Figure 8), narrative features also had to be slightly altered, along with the age of some characters portrayed in the game, as this characteristic probably triggered concerns of regulatory rating boards in America (McFERRAN, 2013)

.

---

[12] Source:
http://www.nintendolife.com/news/2014/04/subtle_character_design_chang es_spotted_for_north_american_version_of_azure_striker_gunvolt

Figure 8 - Bravely Default (2013) [13]

Another case occurred in 2008: millions of copies of the game Little Big Planet (LBP) had to be removed from distributor's warehouses around the world when, during a post-production review, segments of the Qur'an, the central text of Islamic religion, was identified as part of a background sound track from a licensed song in the game, composed by the musician Toumani Diabate (CHANDLER and DEMING, 2012) and (FAHEY, 2008). In press, Sony Entertainment issued the following statement:

> Yesterday a reader sent us a link to a music file containing the two offending phrases, which can be found here. Hit the jump for the translation of the offending phrases. The words are: 1- In the 18th second: "كل نفس ذائقة الموت" ("kollo nafs in tha'iqatol mawt", literally: 'Every soul shall have the taste of death'). 2- Almost immediately after, in the 27th second: "كل من عليها فان" ("kollo man alaiha fan", literally: 'All that is on earth will perish'). Thanks to NSider for providing the link and translation. We'll keep you updated as we hear more on how this recall effects release dates. Qu'ran references force worldwide Little Big Planet recall (FAHEY, 2008, n. p.)

---

[13] Source:
http://www.nintendolife.com/news/2014/01/western_version_of_bravely_default_features_costume_changes_for_female_characters

Furthermore, it is also important not only to be aware of culturally specific references and several other intertextual relations which are present in games, such as popular movie stars or well-known TV artist, but also to consider that these same elements might become a problem if directly transferred to the target culture without proper adaptation. Aside from the fact that culture specific references might not be recognized by a target audience, the adaptation of these icons might also not be received positively by a public of gamers, especially if the implemented changes target very specific demographics in terms of rating systems.

The next section will address how different rating systems may act upon the representation and control of specific types of contents in games. These boards act as references of mechanisms of regulation for the adaptation of game contents in different markets. Furthermore, these rating systems function as basis of categorization that besides protecting players from eventually offensive materials, provide a guide of reference of legal protection for game studios, vendors and bans from entire markets. Finally, the next section contributes to a better visualization of the context of the game in terms of the cultural values that guide specific types of content, and the potential damage the might present for the sales of games and other audiovisual products in different markets. To address these mechanisms of content control is valid from the perspective of localization once the adaptation of games to markets does not rely on the sensitivity of game to change contents that might be problematic in specific countries.

2.4 Video game rating system

Working in a similar manner in most of the countries that have established guidelines for the classification of games, video game rating systems have the primary objective of providing players (or those buying them) a detailed account on the overall game content such as the amount of violence in the games, as well as its type, the presence of bad language, sex, among other issues, at the level of textual and non-textual content. In Brazil, the guidelines for video game rating are the same for

other audiovisual media such as TV, cinema, animation, cartoons, and are based on the amount, the relevance, the contextualization and intensity of scenes containing references to sex, drugs and violence being portrayed and represented. According to its main document, the Brazilian advisory guide for audiovisual content (COCIND), aggravating and mitigating factors are taken into account in order to establish the final rating for a product, as the documentation suggests. The document defines for example, as an aggravating factor the inexistence of punishment for an aggression and as a mitigating factor, for instance, the presence of types of behavior that indicate cooperation, solidarity, or valuing of life. These elements could be responsible for increasing or diminishing the intensity of rating in the media evaluated (BRASIL, 2012). These guidelines can also be applied to analogue games, such as board games for example.

The main criteria of analysis for the Brazilian rating system is COCIND - Coordenação de Classificação Indicativa (Advisory Rating Coordination), which is tied to the Department of Justice, Rating, Titles and Qualification (Departamento de Justiça, Classificação, Títulos e Qualificação)[14]. The guidelines and operational description are based on the criteria concerning the occurrence of violence, sex and drugs, aggravating, and mitigating factors, the ages to which the products are either recommended or not, and on how the aforementioned criteria are referred to in the media which is subject to rating (IBID).

In the Brazilian system the levels of classification take into account the reference of age to rate the different materials, as opposed to a more symbolic representation in the American system, the Entertainment Software Rating Board (ESRB) and the European Union system, the Pan European Game Information (PEGI), both compared to the COCIND. The Brazilian system divides its different levels of classification into the following levels: 1) Livre (translated as Free for all ages); 2) 10 (not recommended for ages below ten years old); 3) 12 (not recommended for ages below twelve years old); 4) 14   (not recommended for ages below fourteen years old); 5) 16 (not recommended for ages below twelve years old)   and 6) 18 (not

recommended for ages below eighteen years old), which is also the rating level for adults (see Figure. 9).

Figure 9 - CONCIND[15]

The levels in which references to violence, drugs and sex are evaluated are quite specific for the standards for the aforementioned rating systems, approaching for instance the different degrees in which violence sex and drugs could be addressed in the form of linguistic and non-linguistic representations. For example, for the level *Livre*, corresponding to the Brazilian system of rating classification, they should be suggestive rather than explicit (e.g. comedic violence, lewd language, the death of non-anthropomorphized characters, clear manicheist conflicts of good vs evil, etc). The term lewd, as in *lewd language*, can be characterized as the use of vulgar, indecent, offensive, licentious or insulting structures that carry with it an evaluative tone of judgment about people, things, institutions, events.[16] As to the classification system used in the United States, the target products for rating evaluation are more specific if compared to COCIND.

> The Entertainment Software Rating Board (ESRB) is the non-profit, self-regulatory body that assigns ratings for video games and apps so parents can make informed choices. The ESRB rating system encompasses guidance about age-appropriateness, content, and interactive elements. As part of its self-regulatory role for the video game industry, the ESRB also enforces industry-adopted advertising guidelines and helps ensure responsible online and mobile privacy practices among companies participating in its Privacy

[15] Source: http://www.justica.gov.br/seus-direitos/classificacao

[16] http://www.merriam-webster.com/dictionary/lewd

Certified program. In 2015, ESRB expanded the use of its ratings to mobile and digital storefronts as part of the International Age Rating Coalition (IARC). ESRB was established in 1994 by the Entertainment Software Association (ESA) (ISRB, 2015)[17].

The different levels of categorization of rating as mentioned are similar to the standards adopted in Brazil. However, these similarities should not be seen as uniform for other countries, or even for countries that share similarities to the North American cultures, as it is the case of Germany, a historically strict country concerning rating criteria for games and game localization. The ESRB divides their rating categories according to the following criteria and abstract system of representation (fig. 10):
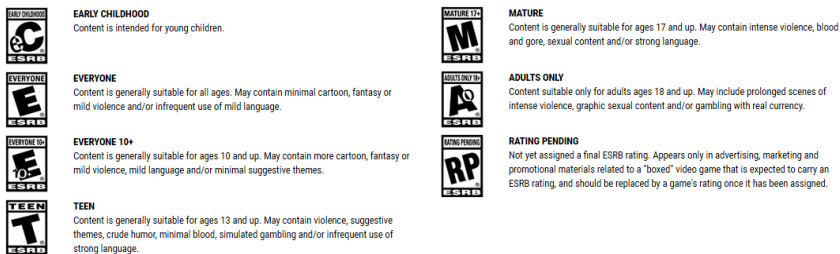
Figure 10 - ISRB - Rating categories source[18]

The Pan European Game Information (PEGI) is broader in its proposal and its main purpose is to categorize and rate games in several countries in the European Union. Despite the intentions of serving as a regulatory set of guidelines for most of the countries, PEGI holds relative independence in terms of their own standards of sensory

---

[17] Source: http://www.esrb.org/ratings/faq.aspx

[18] Source: http://www.esrb.org/ratings/ratings_guide.aspx

guidelines. and it allows other countries which are part of the EU to act upon cases of offensive depictions of   national symbols such as religious, cultural, ethnical, etc (PEGI, 2015).

Similarly to the Brazilian system, the European Union system also uses a categorization based on age to distinguish their level of suitability regarding their content. Furthermore, similarly to the other classification systems aforementioned, the PEGI documentation states that the different level used to classify the games do not indicate how difficult they are and the different skills necessary to play them (PEGI, 2015)[19]. The different levels of classification correspond to the ones as follow according to age and the main advisory characteristic of each one (fig. 11):

Figure 11- PEGI[20]

According to the rating system recommendation the level PEGI 3 is suitable for all age groups. The types of violence that are allowed in this rating level is acceptable as   part of a comical context and not relatable to real life character or anthropomorphized entities. The use of lewd language is also restricted in this classification level. PEGI 7 would normally have a similar level of content as the previous rating but with the presence of sounds or scenes that might frighten younger players. For PEGI 12 the presence of graphic violence, if present, should be directed to phantasy characters or non-graphic violence to human like characters or recognizable animals. The use of lewd language and sexual references should be mild in the category. PEGI 16 allows graphical depictions of sexual experiences, similar to the ones in real life and the use of lewd language and references to use of drugs and presence of violence can be part of the content of games that fall under

[19] Source: http://www.pegi.info/en/index/id/33/

[20] Source: http://www.pegi.info/en/index/id/33/

this category. Finally, PEGI 18 allows the portrayal of specific types of violence. The system documentation also warns that the types of violence displayed in games under this categorization may cause a sense of revulsion to more sensitive players (PEGI, 2015).

There is freedom to establish different guidelines for the several countries which use the PEGI, and the system also allows for the reconfiguration of the levels of classification. In other words, depending on the country the system is being used, it is possible to, for example, to change the standards of rating and if necessary to realign them with other rating systems, for instance, with the same system that classifies movies, as it is the case of Portugal and as it as it happens in Brazil (BRAZILIAN ADVISORY RATING SYSTEM, 2015). Alongside the age-based classification which is usually stamped in the front part of the video game package, the PEGI system also provides a visual representation of the main types of content use as criteria rating the game, presented in the back cover. Such visual resources are called *descriptors* according to the PEGI documentation mainly used to specify the reason the game received a particular age rating. The descriptors present a total of eight issues to be considered: violence, discrimination, drugs, fear, gambling, sex, bad language and online gameplay. The online gameplay, despite not being a type of content per se, falls into this list once from the interaction with other members of a game community, the player may be exposed to several types of inappropriate content, such as all the others aforementioned[21] (see fig. 12).

---

21 Source: http://www.pegi.info/en/index/id/33/

Bad Language
Game contains bad language

Discrimination
Game contains depictions of, or material which may encourage, discrimination

Drugs
Game refers to or depicts the use of drugs

Fear
Game may be frightening or scary for young children

Gambling
Games that encourage or teach gambling

Sex
Game depicts nudity and/or sexual behaviour or sexual references

Violence
Game contains depictions of violence

Online gameplay
Game can be played online

Figure 12 - PEGI descriptors

Despite the apparent concern about the categorization of contents in games, one of the major purposes of such guidelines is to protect vendors and developers from potential lawsuits as a result from non-gamers,. Today, with the easily available access to various channels of distribution of digital content, such as Steam, Origin, or even for pirated content such as torrent repositories, the control over who buys these games is no longer the responsibility of an adult. The full extent of these measures of control do not apply only to whoever buys these games, or provides the money to purchase them. Furthermore, although these measures are necessary and advisable to a certain extent, for the reasons of corporate protection aforementioned, it is also relevant to discuss up to what extent violent, sex and drug related contents in videogames can in fact affect the development of younger players. And as Edwards (2012) puts forth, players understand the relation between what is portrayed in a game and real life, being ultimately important for them whether the game is good, or bad (EDWARDS, 2012)

2.5 GAMES, CREATIVITY AND INDUSTRY STANDARDS

Besides the objective inherent to any translation task, which is to expand the reach of a product to other cultures and languages, game localization also has as one of its main purposes to maintain the "fun factor" of the original game and keep a similar level of immersion to a potential playhood. Furthermore, as already suggested, games are a product of the cultural background in which they were created, being at times alien or unappealing to players from other markets (Chandler and Deming, 2012).

Although it seems quite important to understand that full localization implies a greater deal of investment of a game developer and therefore more attention to the release of a game title in a target market, full localization is not always accepted within a community of players. Followed by an unsatisfactory reputation in several countries, game localization is sometimes relegated to a second option when buying or setting up the language option of a game before playing. Such preference in part results from the negatively preceded reputation game localization has acquired from their poorly executed asset translations, voiceover, and as a result of the own game culture, which turns out to

be deeply rooted in the English language and culture (EDWARDS, 2012).

For several gamers, specific game terminologies cannot be simply translated from one language into another, as in various games, the name of an item, the name of a particular place in the game, the name of an achievement, are as important in their original language as the game narrative which guides the player's actions or the name of the game itself. Specific terminologies in certain games have been extended as part of a popular culture realm, and are at times preferably associated to their source language by their players.

Vidal and Elias (2012) present several interesting examples regarding the localization of the game *Starcraft II – Wings of Liberty*[22] focusing on the specificities of the Brazilian version of the game, the translation strategies used to overcome cultural-specific terminologies and the feedback of players concerning the changes implemented by localization. Their research reveals that culturally-imbued references regarding movie quotes, TV shows, and humor are usually translated into PT-Br (Brazilian Portuguese language) with a considerable degree of adaptation. Although the game-specific cultural aspects are at times erased in favor of a domesticated translation which is closer to the Brazilian context, the overall humorous tone is preserved.

Another aspect approached by Vidal and Elias (2012) is players' view regarding the changes implemented by localizers, confirming for example, that the translation choices during localization might interfere with the player's game experience. For example, in the game mentioned, *Starcraft II*, players complain sometimes it is hard to play and set strategies with other English speaking players as the terminologies used in the game are not the same. For instance, the item *BattleCruiser* in the Portuguese-Br version is called *Cruzador de batalha*. Although the decision of localizing the game to the Brazilian market has been praised by players, several gamers still complained about the fact they have not been consulted regarding the terminology choices for items in the game *Starcraft II,* besides the common opinion that states the original version of the game is better than the localized

---

[22] http://us.blizzard.com/pt-br/games/sc2/

one. Besides these arguments is also the fact that certain terminologies are already established as part of the game mythology, and therefore should preferably not be translated.

Although a close contact with the development team, especially with game designers and game script writers can be beneficial to the task of localizing a game, working in-house can be detrimental to the translation task. This happens as the environment of places such as a game studio are not favorable to the level of concentration most translators demand in their job[23]. To conclude this section, I refer to Dietz (2007), who suggests a few measures that should be taken in order to reduce the strain caused between translators and the development team with the objective of optimizing the processes involved in localizing a game.

- There should be a steady and early stream of communication between translators and the development team in order to avoid interface design dilemmas, issues related to file format or cultural insensitivities;

- Translators should have a contact inside the development team in order to pass along queries to appropriate team members according to localization demands;

- Tools for tracking a source code should be used in order to map modifications in the code and ensure that changes in the source text are flagged to the translator in charge.

- Translators should have access to the basic design documentation from the beginning of a translation project as a means to gather glossaries, references and other materials for a particular game project.

---

[23] This is a personal account from when I worked in a game studio as a translator/localizers.

- Translators should use and have contact with translation memories, particularly if a game is based on a sequel or is an expansion of a previous game. The use of translation memories also ensures consistency in industry and publisher standards.

Such orientation would not be necessary if one of the most common practices in industry would not be what is called "blind localization", a practice in which outsourced translators do not have any contact with the game but only when it is published. According to Dietz, Blind localizations are still a quite common practice partly because studios' concern about piracy and in some cases because the translator is not aware of the dynamics of the game. In other cases, it is necessary for whoever wants to run the game being localized to have a computer setup to run the game. Concerning the latest computer games, especially AAA titles[24], and games for console platforms, the task is hindered even more due to computers' high graphical and processing power.

As a possible solution to circumvent this problem, Dietz (ibid) suggested to provide the translator with a large range of references and background information about the project being developed. For translators it is of fundamental importance to be able to use screenshots of the game, design documentation, game walkthroughs and also to have the game tested by a native speaker of the language the game is being localized to. Despite the fact that the axle of development of the game industry is no longer concentrated between The United States and Japan, but now scattered across the globe in different countries, that impinges to the games developed in their studios part of their national identity. However, the perception that the game industry is still divided in terms of Western games vs Japanese games can still be seen, although not as strongly as before,. In other words, it is not clear in the main stream that we have niches of games that belong to different territories, such as Asia,. Europe, or South America.

In the case of the US , their cultural power exerted by this nation, by the export of several hours of movies, TV shows, music, internet phenomena, is enough to render the great majority of these products of culture recognizable and understood by its general audience. On the

---

[24] Source: https://en.wikipedia.org/wiki/AAA_(video_game_industry)

other hand, or better, on the other side of the hemisphere, what is imported and sent to the West are at times not likely to be received with the same level of acceptance and be comprehended by the same standards. Although the gamer community is gathered around the same channel of communication nowadays (the internet), in some cases it is necessary to reimagine and readapt parts of a game such as songs, characters, icons, in order to make communication across cultures an easier task (Chandler and Deming, 2012).

The task of adapting games to different target audiences, or to different territories of media consumption such as the East and the West is not, according to Chandler and Deming (ibid) and contrary to the common assumption, the creative nature such task demands. The authors suggest that limitations regarding creativity can be addressed from a well-organized stream of information. Furthermore, some companies also resort to the use of professionals specialized in creative writing to polish the translated texts. Yet, these strategies might not be enough to overcome the challenges posed by the texts that are self-contained in their message and in their culture.

> We must remember that written language, as good a tool as tool as it is, is always an incomplete communication system that can only find wholeness in the time and place where it originated. The reason for this is that a great amount of the information in language is implicit (because we derive it from shared common knowledge, national culture, etc), or it is coded in a different channel (visual and auditory being the most relevant to game localization). In other words, we could never write everything we know and feel. Luckly, video games are more limited than our own life experience, but it is equally difficult and time-consuming for developer teams to put down all the content of their discussions and brainstorming in writing (ibid, kindle edition)

One last remark would also favor a closer contact with the community of players interested in the game, by involving those in the evaluation of test versions (builds) released. Of course this measure could be counterproductive for the studio developing the game and the translation involved once the stream of criticism and backlash could

exceed the level of constructive criticism expected to improve the game and its localization. Furthermore, releasing parts of a game during its development might affect its sales once the surprise effect created upon the definitive release of the game would not happen because players would already know the gameplay and part of the story from the builds that had been previously made available.

2.6 GAMES AS CULTURE

To examine games through the lens of translation studies, as it is the case in the perspective of game localization, means to approach videogames as cultural artifacts, as a cultural object which is bound by history, materiality, and that exists through an electronic computational device and is simulated in software (GALLOWAY, 2006). The basic elements that compose any ludic interaction, and for association video games, are deeply transpassed by a set of values of cultural nature. According to Salen and Zimmerman (2004), games are designed objects that engage culture on several levels. As systems of representation they reflect culture, depicting images of gender (think of Duke Nukem or Tomb Raider), as well as portrayals of nationalities (Street Fighter II), for example.

According to Bergeron (2006), in a more general sense, the act of playing and playing games is partly responsible for the survival of mankind. "*Through play, our ancestors honed their hunting skills, established a dominance hierarchy, learned the importance of following rules, and discovered the values of their societies*" (IBID, p. xv). Games and the act of playing games operate, shift and alter cultures and social structures becoming a transformative force. The rigid structures out of which play [and games] emerges are reshaped through the very act of playing and gaming (SALEN & ZIMMERMAN, 2004, P. 528). Furthermore, the cultural dimensions of a game are part of games as a whole and reflect and reinforce values and ideologies of surrounding contexts [virtual reality vs real world] (ibid).

In his seminal book, *Homo Ludens*, Huizinga (1955) provides a thorough perspective on the role of games as an element of culture and

imbued of cultural values. "*It [play] is a significant function - that is to say, there is some sense to it. In play there is something "at play" which transcends the immediate needs of life and imparts meaning to the action. All play means something*". Salen and Zimmerman (2004, p.32) dissect this passage above inferring the the following definitions:

- *A Significant function implies to say that games are a* force in culture that is a symbolic act of communication;

- *Saying that games have Some sense* in it implies that play is not chaotic and a trivial task;

- *Saying that In play there is something at play* implies that in play there is something at stake other that fun;

  Saying That transcends the immediate needs of life implies that it creates an artificial space beyond that of ordinary life [magic circle], the space where the player is safe and secure from the consequences of the acts they perform within the game ;

- *Saying that it Imparts the meaning of action implies that* play must be understood as one element of a broader system out of which its meaning emerges, that all actions within the game must have a meaning and relate to something;

- *Saying that All play means something implies that* play needs to be meaningful in all of its instances of interaction.

Despite being published in 1955, previous to the era of video games, or any other digital game that can be historically accounted, Huizinga (ibid) provides an expanded view on the nature of games and play that still apply to the modern types of interaction we have in computers and consoles nowadays. According to the author, the function of all games can be described in a general sense from two main aspects that are part of all interactions: the struggle (fight) for something and the representation of something. These two functions can also be fused together in a way that the games might become instruments of representation of fights, or become a fight for the representation of something greater and inherent to its context.

According to Salen and Zimmerman (2004), games as a whole are always played somewhere, in a given time, for some reason and by someone, and existing as part of a cultural milieu. The cultural dimensions that shape and define part of the interaction of all games are of transformative and reflective nature, as the authors put forth. Transformative from the point that games operate in order to represent different views, and to alter the rigid structures in which these take places. For example, games with persuasive contents may lead the player to reflect upon a subject as in the game *City: Skylines*[25] where the player has to build cities by taking into account the different aspects of their inner dynamics such as sewage systems, electric grids, crime rates, and other concerns in city planning. Instances of interaction such as this one influence and alter the player's conception in levels beyond the formal limits of the game. Another example would be games that offer character customization functionalities and therefore enable the player to express his or her identity according to his or her desire. Games are also reflective of a culture once they partially gain meaning because they are part of a greater context that interferes in their content and the way it is represented. For instance, games such as Grand Theft Auto[26] may reproduce aspects of the game's inner context by representing the dynamics crime organizations, display instances of ethnic discrimination, the effects of driving under the influences, all within the safe limits of the game (SALEN AND ZIMMERMAN, 2004).

> Games reflect the values of the society and culture in which they are played because they are part of the fabric of that society itself. For example, the capitalist rhetoric of the American Dream infuses many American games. State lotteries are marketed with tag lines like, "Anyone can be a millionaire." The TV game show Who Wants to be a Millionaire? (adapted from the British version) glibly celebrates the pursuit of wealth in the rhetorical question that makes up its title. The question is not if you want to become rich, or what the ramifications

---

[25] Source: https://www.paradoxplaza.com/

[26] Source: https://www.rockstargames.com/grandtheftauto/

might be, but merely who will be given the chance. These games encapsulate the paradox of American identity and its accompanying ideologies of wealth. They speak to the clash between a rugged, pioneering individualism and a desperate desire for shortcuts to success and submission to fate (ibid, p. 504).

The way games relate to other texts beyond their realm of narrative and imagetic content can be described as a subculture, that shapes the way games' contents are presented to players, the approaches taken by publishers to present and commercialize their products according to symbolic conventions that are defined and constituted by different groups of players. This trend of making it clear the presence of subcultural groups and framing games into specific affinity groups is accentuated as more and more games include elements of social interaction in their gameplay. The concept of affinity groups is used by Jenkins (2010) and Gee (2003) to refer to groups who share common interests in the consumption of media, such as movies, books, games, TV programs, etc. These elements, which are part of a major social system, help the players interact with one another, improve their performance in the game through sharing of information, gather players with similar profiles and interests in virtual places of interaction, among other aspects that help players to communicate and form communities.

However, as part of communities, players are bound to adopt specific sets of codes that form very distinguishable exclusionary cultures, with their own vocabulary, their own jokes, their own heroes, their codes of conduct that sets them apart from other communities and that serves to maintain and preserve an identity profile of the group (EXTRA CREDITS, 2012). And as part of an organized community with specific codes of communication, players are usually aware when localized contents deviate from standard conventionalized systems and their community of practice and language use

It is probably worth thinking whether localization should be presented to players as if the product consumed, in this case the game, were developed in their own language. It is also important to consider whether translations should be made invisible to players once it is widely recognized that several terminological aspects of a game exist independently of the language it is localized in. In other words, aside

from the culture the game localization targets, there is also another whole cultural background that support players and the game, extending its narrative, the ways it is played, news about it, everything mediated, most of the times, through its source language. Localization of MMORPGs (Massively multiplayer online role-playing game) such as WOW[27] (*World of Warcraft*) and *Starcraft II* become a major endeavor for localizers once a large base of players supports and acts collaboratively upon these games. These players develop an increased familiarity and affection towards several aspects of the game, from their characters to their terminology. As a result, despite the great amount of positive criticism, even players with low proficiency in the language the game was originally developed, hold a negative attitude towards their localization as these games become part of another community of language use (VIDAL and ELIAS, 2012).

Another important aspect to be considered in games when localizing them is the fact that games can be non-linear in chains of character dialogues, in the way storylines unfold, in the way the player opts for finding his or her way through a game world. Furthermore, the degree of non-linearity in a game can differ from game to game, by allowing small deviations from a main course of actions, for example, Infamous 2. As texts with cohesive and coherent characteristics, game stories have to make sense regardless of the non-linearity of gameplay and the unfolding of the story. As most translators, when involved in a game localization project, receive their texts in the form of spreadsheets, most of the times it is hard to visualize, if not well described, how the dialogue lines will be rendered in the final game. As a result, in some games dialogue lines can be presented as decontextualized strands of text that are distantly related. Thus, they may ultimately be perceived by the player as lack of quality control in the translation or non-compliance with the cultural aspects of the game being localized (DIETZ, 2007). Dietz (2007) expands upon the aforementioned problems by justifying that the main reason why such problems occur lies outside the structural organization of game developer companies. According to the author, the high costs of game development oblige studios to cut expenses of personnel working in-house by breaking part of the chain of development and distribute the links to outsourced professionals.

---

[27] Source: http://us.battle.net/wow/en/

Simultaneously, the current status of an increasing competitive market and constant increase of game developed puts a tremendous pressure on game developers to distribute games to different markets at the same time. This demands from a studio to orchestrate parallel efforts of development from programmers, designers, audio technicians, and other professionals who have to work to deliver (and fix) a source and foreign version of a game. Dietz (ibid) also points out that

> Game localization is performed in various ways. Some companies use inhouse staff, others hire a freelance translator or virtual teams of translators, or use translation agencies. In many cases, it is actually not the game developers, but the distributors or their foreign subsidiaries that take care of localization. Unfortunately, this often means that the translators will receive the material to be translated, but not the game itself (p. 125).

Something as simple as the implementation of region specific holidays or special events in games such as in the game franchise *Simcity*, can have a great impact upon their target market. Instead of celebrating Christmas or Easter as it is the case of Western countries, in Muslim markets, for example, games should feature events such as Ramadan[28] or Eid al-Adha[29]. In other cases characters' looks are redesigned in order to comply with regulatory guidelines regarding censorship or even the representation of particular types of character, such as police officers, male or female, or professions, for example, a farmer dressed accordingly to the dressing code of the region (CAOLI, 2012).

Max Payne 3 is an interesting case of partially localized title. Although its content seems to be fully localized into PT-Br, as the plot of the game takes place in São Paulo-Brazil, in its original version, in En-AmE, the game presents several parts in which Brazilian characters' speeches are not dubbed or subtitled purposefully. According to Barrera (2012), the intention in leaving the dialogues without localization was to

---

[28] http://en.wikipedia.org/wiki/Ramadan

[29] http://en.wikipedia.org/wiki/Eid_al-Adha

give players the same feeling of displacement the main character Max Payne feels in an unfamiliar city with citizens speaking an unfamiliar language.

In other instances the clash between the views portrayed by developers and the final product that reaches their consumers is subtle, as an example of an unsatisfactory localization. The game *Max Payne 3* (2012)[30], set in the city of São Paulo, portrays environmental and cultural specificities that stand out as the most criticized features appointed by players during its release. The plot of the game revolves around the life of Max Payne, a troubled former cop who is hired to protect the family of a wealthy real estate mogul named Rodrigo Branco[31]. Max Payne takes this job as a means to escape his troubled past. As the story unfolds, Max finds himself lost amidst favelas and other parts of the unknown city of São Paulo (MAX PAYNE 3, 2012).

In an interview with Jeronimo Barrera to G1 (2012), Rockstar's vice president of product development, Barrera says that the choice for São Paulo was based on its own characteristics, as a city with extremes of wealth and poverty. However, in order to conceive the atmosphere of a troubled city, as the game constantly tries to convey, certain stereotypes are persistently associated with São Paulo, calling the attention of more attentive readers to the way certain aspects are represented. For example, the music played in the city's night life is more representative of the city of Rio de Janeiro, due to the predominance of *carioca's funk music* in the game's soundtrack[32]. Furthermore, a gaucho restaurant, instead of being characterized by its typical cuisine, *churrasco*, is visualized by a sign advertising Mexican food (Figure 13), not to mention the fact that *paulistanos* (people who were born in the city of São Paulo) have an European Portuguese accent, among other cultural issues appointed by players.

---

30 Source: http://www.rockstargames.com/maxpayne3/

31 Source: http://www.rockstargames.com/maxpayne3/

32 Source: https://www.youtube.com/watch?v=tuqLghaA838

Figure 13 - Max Pay 3 (2012)

Besides the aspects above mentioned, according to Fernando Mucioli, columnist on the blog KotakuBr[33], although for foreign players the game Max Payne 3 will convey the feeling of a Brazilian identity, the characterization of the city of São Paulo is still based on stereotypical views concerning the Brazilian identity, especially on how similar to Rio de Janeiro the city of São Paulo is when portrayed in the game, as well as the same old references to poverty, crime and prostitution[34].

One of the most emblematic cases that gained attention in 2015 in Brazil involved the localization of the games Battlefield: Hardline and Mortal Kombat X, titles leaned on the cultural reference of local celebrities in order to leverage their appeal in the Brazilian market. The celebrities who gave their voices to Nick Mendoza, Battlefield: Hardline's main character, was Roger, a famous Brazilian musician, and Pity, a Brazilian singer who gave voice to Cassie Cage, one of the characters in the game Mortal Kombat X. One of the most problematic aspects appointed by fans of both franchises regarding the localization

---

[33] Source: http://www.ktkbr.com.br/jiu-jitsu-bossa-nova-e-liberdade-poetica-max-payne-3-e-sua-sao-paulo-carioca/

[34] Source: https://www.youtube.com/watch?v=GfjuYhOS3XY

of the games was the lack of characterization given to the dubbings, a fact which negatively affected the players' experience in these games and how they related to the game content (AGUIAR, 2015). According to Aguiar (2015), still referring the how the localization of Mortal Kombat X and Battlefield: Hardline was received by the Brazilian audience,

> Nobody is at the moment giving the necessary importance to this kind of work, and this is very sad. The overall Brazilian is not proficient in the English language and if we take into account how this media has expanded, how we have games in other languages today besides in Japanese. I don't need to say that offering a game in Portuguese not only expands the reach of a title, but also how the players enjoy its content, in the sense of understanding everything it offers (my translation).[35]

Despite the fact that most criticism had fallen on the celebrities voices' to the characters in the games previously mentioned, it is important to make it clear that the judgment regarding the poor quality of their localization should not only be directed to them. As already pointed out, localization processes in games, as well as their culturalization, should be carried out as an ongoing process throughout the whole chain of development of a game, and therefore, should be shaped based on the need of a target market. If, for example, the professionals responsible for the localization and the production of this aspect of game development are not taken into account, the localization might call more attention than the very own game, as it was the case of the two last games mentioned.

---

[35] Ninguém está dando a devida importância para esse tipo de trabalho, é um caminhão de tristeza. A população brasileira não tem um grande conhecimento de inglês e se levarmos em conta a expansão da mídia, temos jogos de diversas línguas agora (além do japonês). Eu não preciso dizer que ter um jogo em português não aumenta só o alcance daquela obra mas o seu aproveitamento também.

In the case of *Battlefield: Hardline* and *Mortal Kombat X*, despite the fact that the dubbing direction failed to guide the artists delivering the game content accordingly to its source version, one of the problems appointed by professionals in the area and fans of video games is the fact that Pitty and Roger had no professional background in voice acting. Furthermore, the poor quality of the translation of the game content also contributed largely to the negative evaluation of the game content once a few dialogues still remained in the source language.

To Edwards (2012b)

> While many different cultural variables may trigger a sense of unfair inclusion or exclusion, perhaps none has been more powerful and negative than when it occurs in reference to ethnicity. There are many reasons for this, of course, but it's fundamentally connected to the reality that there are some things we simply cannot change about ourselves, and to be discriminated against on that basis, even unintentionally, is a cause for alarm. Many times the offense is completely accidental due to agents being poorly informed outside their own cultural context, but that often doesn't lessen the potential feelings of exclusion (p. 12).

Cultures which are known for being sensitive to religious or geopolitical matters must be looked upon as a step further beyond the localization process. As a fundamental assumption of translation, the attention to culture and geopolitics becomes a critical aspect at play that favors different forms of perceptions on issues of equity, fairness, social inclusion or exclusion and other aspect that may represent cultural, ethnical and geographical divides (EDWARDS, 2012)

Chapter two provided an overall overview of the cultural dimensions of game localization as a necessary feature for the introduction of games in other markets, and the constraints related to not observing such variable during their development. One of the most relevant features in the process of localizing a game, aside from the linguistic adaptation of their content to another locale, is to make sure the localized title complies with the cultural-specific demands of the target audience. The non-compliance with the demands of cultural

adaptation might generate backlash from players in relation to the quality of the product delivered and ultimately the ban of a game from an entire market. Finally, the chapter will provide an overview on the analysis of multimodal resources and the main theoretical and methodological frameworks of investigation used for this study. The apparatus of analysis approached and used for this research has been adapted from other experiments and are not directly used in investigations which have games as their main object of observation.

3. GAMES AND MULTIMODAL RESOURCES

This chapter will provide a brief account on how game can be realized from their multimodal resources and the relevance of this characteristic for the technical and methodological apparatus selected for this investigation. The aspects of multimodality approached in this section will address the ones which are related to games and their localization process, as well the implications and constraints of analyzing them in an investigation such as this one.

3.1 GAME LOCALIZATION BEYOND THE VERBAL TEXT

This section provides a brief description on how video games relate to other and how such characteristic operates within game localization practices. The segment discusses how the semiotics of videogames affects their localization demands, as well as the other instances of communication which are mediated by translation practices. Finally, this part approaches the set of competences necessary to render proper game localizations and how these competences increase the perception that localized contents are not self-contained in a game, but are dynamically modified by intra and interrelations with other texts.

It is important to assume that the textual content present in games are culturally mediated, verbal and non- verbal representations working together as a vehicle of the social and moral context when a game is developed, as Di Marco (2007) points out. Cultural game localization should be concerned with issues of translatability, with matters of comprehension and meaning, as well as the new realms of identity to be explored towards a more efficient market distribution.

Different types of text in video games demand from a localizer the adoption of distinct translation strategies in order to accommodate the constraints of this medium and work of practice. The semiotics of videogames and their localization demands from developers and translation professionals a pragmatic approach on the texts which are present in video game content, as well as the other instances of communication which are mediated by translation practices. Whether a

localizer complies or not with the constraints imposed on the game's source text, a set of variables may define how a produt is localized. These variables may range from the companies readiness to alter the product through localization led by the demands from a target market, the resources for localization, to the likelihood of the investment in localization and distribution to other linguistic markets (O'HAGAN AND MANGIRON, 2013).

Such phenomenon becomes what Pierre Levy (cited in Jenkins, 2007), calls *collective intelligence*. This concept, according to the author functions as a means to draw *together like-minded individuals to form new knowledge communities* (para. 8), in the form of social structures that produce and circulate knowledge within a social network. This social network creates a community of practice and mutual assistance that demands from its participants a set of knowledge expertise to be part of and be accepted by it, as Gee (2003) and Jenkins (2007) suggest.. The concept of collective intelligence and communities of practice are closely related, since one groups drives the other in the practice and shared knowledge.

The distribution across more than one media platform according to Dena (2010) provides a unique opportunity to stretch the notions on the role of media delivery across multiple environments as to meaning-making processes, as well as the understanding of narratives, games and the boundaries between the multimodal content in this new form of transmedial storytelling. To Jenkins (2007)

> *Transmedia* storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story. So, for example, in The Matrix franchise, key bits of information are conveyed through three live action films, a series of animated shorts, two collections of comic book stories, and several video games (para. 3)

Today, localization practices, particularly game localization, project from a *collective intelligence*, from an equally coordinated

network of knowledge that relates pieces of information distributed across different cultures, different medias and other resources. The compliance with terminology and cultural standards becomes entangled with the perception that localized contents are not self-contained in a game, but are dynamically modified by intra and interrelations with other texts. For example, Dietz (2007), Chandler and Deming (2012) and others emphasize the importance of having translators who are aware of multiple types of media cultural backgrounds when localizing games.

The distribution of multimodal content in games also reaches the level of their narrative strata. Such phenomenon becomes a concern especially for localizers as some games are today characterized by having what is called distributed narratives. According to Walker (2004 cited in Dena, 2010), today a new kind of narrative emerges building stories that by their nature are not self-contained.

> A new kind of narrative emerges from the network: the distributed narrative. Distributed narratives do not bring media together to make a total artwork. Distributed narratives explode the work altogether, sending fragments and shards across media, through the network and sometimes into the physical spaces that we live in (p.190).

Although Walker does not place games as part of this set of new narratives that embody the characteristic nature of this type of storytelling, the parallels that can be traced with localization practices, translation and multimodal analysis become evident, due to the emerging intertextual characteristics of games.

According to Jenkings (2007), aside from the economical imperative status transmedial expansion acquires, transmedia storytelling also reflects the purpose of creating a unified and coordinated experience of entertainment enhanced by multiples points of entry, and multiple audiences. In narrative terms, Neil Young (cited in Jenkins, 2007), brings forth the concept of "*additive comprehension*", which informs the ways different texts, and shall I say, different resources, contribute and reconfigure the whole understanding of these fictional texts and as previously mentioned, as a means of capitalizing from different audiences or evolve and recirculate the knowledge of a

franchise. For instance, different branches from the same comic franchise are created for specific demographics, by targeting specific gender, age group, ethnicity, location, etc. Jenkins (2007) mentions the example from the famous comic editing house, Marvel Comics, which has different segments of comic books for different audiences, for example, comic books targeted to female public, such as the series *Mary Jane Loves Spiderman*[36], and special issues produced to draw younger readers with segment coloring activities, drawing games, etc. Also, books derived from games are released in order to tie a franchise together, as the books from the saga *Assassins Creed* (Ubisoft).

In terms of localization practices the awareness on how games relate to other pieces of text is quite important. Such subject matter expertise, according to Dietz (2007) can vary from literary knowledge (books on fantasy role-playing games, science-fiction games, books derived from a game) to more technical fields such as sports and military simulations. The lack of subject matter knowledge can be disastrous depending on the game being localized, and such lack of expertise can be further accentuated if the professionals involved lack computer and game literacy.

The need to acquire specific set of skills in order to render satisfactory localization is approached by a few authors as a means of establishing the parameters for both translation training and to ensure the correspondence between source and localized games regarding cultural, terminological and genre consistency. Mangiron (2006 apud O'Hagan and Mangiron, 2013, p. 250) and Dietz (2007) present seven main competences localizers should develop in order to cope with the different challenges game localization demands. These seven main competences are, not only necessary as overall qualities for game localizers, but also evince the potential of this object for investigations in the realm of multimodal analysis. Such competences represent a demand for types of knowledge involved in multiple modes of language communication such as image, texts, oral performance, text terminology and others.

---

[36] Source: http://en.wikipedia.org/wiki/Spider-Man_Loves_Mary_Jane

- *Localizers should be familiarized with software terminology and game terminology platforms.* Most first party publishers will have their own official terminology data banks as well as localization standards that have to be strictly followed in order for a game to receive approval for publishing, or in a given platform. Beside the adherence to these terminologies, localizers also have to be familiarized with the use of different localization platforms.

- *Localizers should be familiarized with audiovisual translation:* Game localizers should have a good grasp on dubbing and subtitling techniques. Localizers should be aware of subtitling norms, such as the need of condensing information and subtitle segmentation.

- *Localizers should master the use of idiomatic structures:* Language in games must be perceived by players as natural, fluid and endowed with idiomaticity so as to promote a smooth gameplay and proper immersion. For example, language in adventure and action games are likely to present a more colloquial register.

- *Localizers should be creative:* One of the major aspects to be considered in game localization, and probably one of the pillar concepts of this practice, is creativity. Cultural references and humorous aspects cannot in most cases be translated literally from one language into another, or between different markets of distribution, thus, localizers have to be able to transcreate these culture-bound aspects into other languages while maintaining the appeal of the source text.

- *Localizers should have cultural awareness:* Game localizers should be culturally aware about both source and target culture, being able to identify the aspects from the source culture present in the game that might somehow be offensive or incomprehensible to a target audience.

- *Localizers should be familiarized with the game culture:* Game localizers should be, above all, familiarized with the video game culture, the knowledge about different game genres,

storylines, and industry stakeholders, among others, so as to be able to render proper localizations and successfully translate the gameplay experience from one culture to another. The authors also consider game literacy as an important aspect, especially when localizers have to work without the access to the source game, having to infer the context based solely on intuition and previous knowledge. As text genres, games are also characterized by specific terminology that may be related to other games or self-referred to the same franchise. The authors also point out that, ideally, localizers should be game literates and have a passion for games.

- *Localizers should be familiarized with references from a global pop culture:* Game localizers should be acquainted with references of a global popular culture, being able to translate game content which are based on intertextual allusion to popular books, comics, movies and other games, adhering to the references to different media and at the same time following the guidelines established for licensing agreements. Some game developers demand a specific set of knowledge from localizers to work in their projects.

Chandler and Deming (2012) point out that in several cases the quality of the source content provided to localizer may become a controversial and almost taboo subject, as it is invariably perceived as politically incorrect and offensive to question writers or companies about their creations. Localizable content should be treated just like any other asset, including low resolution textures, low quality audio tracks, sloppy coding. To the authors, the presence of disorganized and confusing content for localization can delay the whole translation process and render mistakes just like a poorly implemented translation. Despite the fact that the material which localizers have access to are mainly of the textual type, the perception of how texts relate to images in the game is of fundamental importance in game localization tasks. Unfortunately, most of the professionals involved in projects of this nature do not have access to the game itself as most of them do not work in-house and because of matters of confidentiality.

> The first guarantee of a successful localization is the high quality of the source text in its content,

structure, and naming conventions. Although some aspects of video games can be difficult to pin down with words, most elements can be listed and described. Translators immediately start to analyze and create in their mind an image of the overall literary style, characters, idiosyncrasies, mannerisms, type of intertextuality, culturally-marked items, etc. With all this information in mind they begin to formulate strategies to bring the excitement of the game into their mother tongue and culture (ibid, p. 109)

O'Hagan and Mangiron (ibid) mention that, unlike other types of translation practices, which only involve review as self-check and other types of proof-reading by an editor or client, localized content also involves a process which is called Quality Assurance testing, or QA for short. To the authors, QA procedures are of paramount importance to game developers and at times it can be *as lengthy as, or lengthier than the translation process itself*. As to the types of errors that are sought to be identified during QA tests of localized games and upon the release of a build, O'Hagan and Mangiron list the following ones:

- Functionality: this category refers to bugs[37] that might affect the performance of the game or its user interface (UI). Functionality bugs relates to issues that might interfere with the stability of the game, for example, a freeze or a crash when specific actions are performed, or its mechanics, for example, when a particular fighting technique does not have the effect it is intended to have or when specific commands do not have the expected outcome. This kind of testing is defined as *functionality testing*.

- Compliance: this type of testing relates to how specific contents comply with a specific set of technical requirements, such as localization standards established by the manufacturer of a

---

[37] http://en.wikipedia.org/wiki/Software_bug

hardware platform, legal, ethical or rating-related criteria. This type of testing is *called compliance testing*.

- Linguistic errors: this type of bug is particularly related to contents of textual nature, such as typos, grammatical mistakes, truncated structures, overlapping, among others. This type of testing is called *linguistic testing*. Associated to this category of error is also what some game companies and software developers refer to as cosmetic errors, which involve for example, the absence of space between words, or the presence of extra blank spaces.

According to O'Hagan and Mangiron (2013, p. 138), most companies distribute their testing to two different types of testers: functionality testers and linguistic testers. In other words, functionality testers will check for the existence of problems that will affect its overall functioning or its gameplay. These testers do not have to necessarily speak the language the game is being localized into. Comparatively, linguistic testers will mainly focus on language-related issues, such as grammar, the use of idiomatic language, compliance with the use of game-specific terminologies, platform-specific terminologies, truncations among others. As a result of the implementation and presence of separate stages of software development, several problems might emerge causing not only delay in the release in different locales but also culture-related incidents as pointed out several times throughout this dissertation, as the authors put forth.

Today, the industry has found ways to work around such unbalanced relation of practice and development: in the event of finding flaws in the localization of a product, a developer can release software corrections called *patches*. These corrections are software routines that have the objective of adding new functionalities to the product, fixing bugs, modifying aspects of interface, removing contents that might eventually be incongruent with the view of specific groups, among other measures of counter or pro-active measures that aim at ensuring the marketing and a satisfactory experience for the user of a software product.

All aspects deemed to be necessary for the training of game localization professionals can intuitively be used as categories for the

annotation and analysis of multimodality for localized contents in games. Later in the method section of this dissertation a categorical and descriptive apparatus of investigation will take advantage of the criteria presented for evaluating localization content and development of localization competences to inform the emerging translation patterns of the corpus in the study.

The next section will approach particularly the implication and constraints involved in observing games as resourced for multimodal analysis. The section will bring to the fore the advantages of using computer-based tools for this type of investigation.

3.2 GAMES AND MULTIMODAL ANALYSIS

This section presents a brief overview of the main instruments of multimodal corpus-based analysis. This segment further discusses the basic aspects of software applications for multimodal analysis and the implications regarding the investigation and integration of multiple semiotic resources into the same framework of analysis. Finally, this part provides a basic account on the major challenges related to the investigation of multimodal texts in terms of computer-based analysis and the constraints of automatic video and image analysis techniques available in comparison with traditional text-based methodologies nowadays.

Although over the last years a myriad of resources for manipulation and distribution of multimedia texts and other artifacts have come across to the general public, the software applications used at the level of scholarly research on multimodal analysis are far from being executed by refined tools. So far most applications that execute and integrate the visualizing of the data analyzed, corpus annotation and interpretation in a dynamic and interactive interface are usually developed to specific fields of knowledge of social sciences and industry, and demand from researchers time investment so as to master the use of these tools and adapt their functionality to their investigation (O'HALLORAN, 2010).

Over the past few years linguists have become aware of the fact that investigating multimodal interactions demand the observation of different domains of communication, such as verbal and non-verbal meanings, as part of its descriptive apparatus. The annotation of multimodal interactions still represents a reasonably complicated endeavor once distinct modes of communication interact dynamically to one another, and most of the times the limits among them become indistinguishable (BLANCHE, BERTRAND, FERRÁ, 2009).

To Kress and van Leeuwen (2006),

> Meanings belong to culture, rather than to specific semiotic modes. And the way meanings are mapped across different semiotic modes, the way some things can, for instance, be 'said' either visually or verbally, others only visually, again others only verbally, is also culturally and historically specific. […] But even when we can express what seem to be the same meanings in either image-form or writing or speech, they will be realized differently (p.2).

We can consider translation resources as culturally mediated interactions where resources are mediated, rather than arbitrarily rendered relations of meaning and form. Also, these motivated relations of meaning and form are based on and emerge from the interests of resource makers, as forms and signifiers are made in social interaction and are established as culture-embedded semiotic resources (KRESS, 2010, p.55). Such approach is certainly manifold, especially if used to help conceptualize the nature of game localization, as well as to tackle on the complementary paradigms of linguistic, culture and multimodality which are part of it. Furthermore, the perspective of considering games as texts which are composed by culturally mediated resources can be attributed partially to their narrative dimensions, and to the multimodal apparatus that are part of most games.

According to Baldry and Thibault (2006, apud O'Halloran 2010, p.26)

> […] multimodal texts integrate selections from different semiotic resources to their principles of organization. […] These resources are not simply

> juxtaposed as separate modes of meaning making but are combined and integrated to form a complex whole which cannot be reduced to, or explained in terms of the mere sum of its separate parts.

To Salway (2010), if compared to the usual instruments of text analysis, the use of computers to automatize the task of analyzing multimodal texts is considerably less effective in terms of tracking for images, audio and video, as it is the case of this research. To Salway, the very nature of language and machine encoding systems used to map data in the format of text is facilitated by the explicit meaning of lexical items and their sequencing into other units or organization. Salway points out that,

> The nature of language and the machine encoding of written text data makes explicit the basic meaning bearing units (words) and their meaningful sequencing, and so word frequencies and collocation data give insights into document meanings, and some degree of automatic parsing and mapping into semantic representations is possible. By contrast, the machine-level encoding of still and moving images comprises matrices of pixels: each pixel is a color value for one point in the image and so carries no meaning by itself (p.52).

As console generations evolve, more and more developers attempt to extend the experiences that take place in virtual worlds and to support them by means of real world references. Thus, developers are expected to be concerned about the localization of the different modes of interaction regarding, for example, how players will interact with game consoles and games by means of gestures, voice commands, and other stimulae that could be linguistically or culturally mediated.

Beside the implications regarding the translation of textual content, considering how imagetic features get to a final consumer is also one of the concerns that should be addressed in game localization practices and in localization in a general sense. Lee (2014), from LAI Global Game Services, explains that codes of colors may vary from one culture to another, and that at times, as one of the prerogatives of game

localization, changes should be implemented in a game at imagetic level in order to ensure they are properly received in a foreign culture (Figure 14).
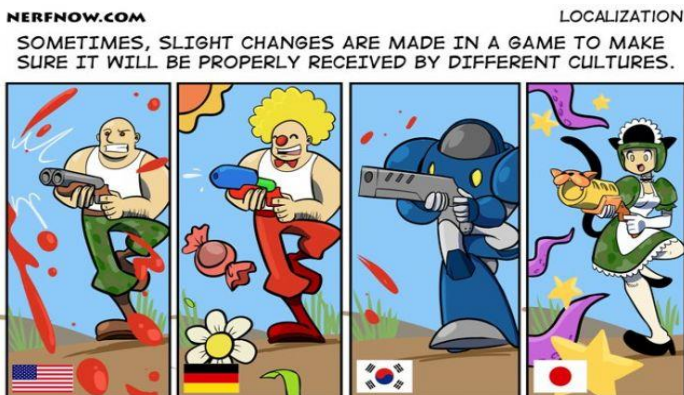

Figure 14 – Game, culture and image[38]

The rather emblematic picture above portrays a few very common assumptions on the depiction of characters, cultural elements and localization aspects depending on the market a game is marketed to. The picture above suggests the apparent disparity among the representation and adaptation of specific contents in different cultural backgrounds. In the first framed picture on the left where a soldier is represented, one can understand it as the source material and source cultural background most games come from – the Western (USA). When shipped to other markets, if not compliant with the restrictive rating guidelines of these countries, these games are shaped in accordance with what these places find acceptable in terms of what is appealing, what should be omitted and/or disguised. For instance, the omission of violence in Germany (the second picture from the left) and the use of symbols that are appealing to players in Japan and South Korea (the two pictures on the right).

Furthermore, perceived notions on mythologies and culture-embedded symbols should be looked upon carefully in order to avoid an

---

[38] Source: http://www.gamasutra.com/blogs/MichelleZhao/20140618/219411/

ethnocentric view of certain elements depicted in the game at content and narrative level. For example, Lee (2014), mentions,

> In western tales, the dragon is often pictured as a dinosaur shaped animal. It is wild and scary, it is a fire-breathing monster!! But, in the east, the dragon has more of an auspicious image. It's usually a sign of power and good luck. So when you mention a game about dragons, the Chinese will never imagine the same type of dragon perceived in the western society.

The fact that games are deeply embedded with cultural elements becomes even more of a challenge for the implementation of initiatives of researches approaching multimodal corpus analysis, once the mapping of culture-imbued forms of representation demands a more subjective perspective for identifying these elements. The same way localization practices have to account for cultural specificities through a process of previous research and planning, multimodal corpus analysts are also bound to observe particularities that might emerge for the corpora analyzed as a measure to avoid discrepancies in localizing game contents.

3.3 MULTIMODAL INVESTIGATION: THE LIMITS OF ANALYSIS

One of the major challenges concerning the investigation of multimodal texts in terms of computer-based analysis are the limits of automatic video and image analysis techniques available, especially if compared with the results obtained from traditional text-based methodologies nowadays. Blanche and Ferrá (2009) point out the need for considering the actual extent to which the analysis of multimodal textuality and their techniques can be employed alongside with other language processing analysis that are characterized by a similar interactive nature, such as *web pages*. The main obstacle presented that would enable automatization of analytical measures is the fact that unlike textual data, image, video and audio resources are relatively less trackable given the current stage of development of multimodal analysis software applications (BLANCHE and FERRÀ, 2009).

Thus, unless researchers find ways of associating values of meaning to the resources identified by interfaces of multimodal analysis by means of mapping semantic units in images, video and audio, the approaches employed in this kind of investigation will for a quite a long time remain relegated to the level of frame-by-frame analysis. In other words, new approaches must be found to substitute the manual input of metadata for posterior management and interpretation, let alone the analysis of visual and localized content in digital games (BLANCHE and FERRÀ, 2009).

Bateman (2013) proposes a model for the analysis of multimodal content based on a multilayered level of analysis and annotation by which static and multimodal artifacts could be decomposed into several levels of abstraction. This model of analysis Bateman calls GeM (Genre and Multimodality) model. These patterns of levels of abstraction are described in terms of their mutual constraints. For the analysis of games such model becomes relevant once the intended focus of the investigation is to provide an account of introspection on the relations established between games and other forms of materiality, and decompose the corpus analyzed into strata of semantic, grammar and discursive level. Bateman (2013, p.55) points out that the patterns of segmentation in his model of analysis can vary

from a simple list of different lexical items to complex structural configurations at grammar level.

The implications of this model for the analysis of localized content are still not clear within the scope of this dissertation proposal. However, as the patterns of annotation emerge, further consideration on this framework of investigation will be given in order to account for the overlap between virtual and material aspects of the game narrative and how they relate to the game's localization. Most studies carried out on automatic and semi-automatic multimodal corpus analysis have focused on the investigation of emotion recognition, body language, sign language and accessibility related studies and psychology, mainly due to the own nature of research groups and lines of research involved. The efforts to approach genuine computer-based frameworks of analysis of multimodal content have been done mostly at experimental level in the field of translation studies and audio visual translation. Another challenge encountered in the development of platforms for multimodal analysis, according to O'Halloran (2009 apud Salway, 2010, p. 51) is to ensure that the degree of analysis performed by these systems are consistent in terms of theoretical concepts and usability.

Such task can now be implemented by easily available applications of multimodal corpus analysis such as ELAN, ANVIL, ExMeralda, which will offer their users the possibility of annotation within the very same corpus audio, video and text simultaneously through conventionalized or unconventionalized schemes or annotation. O'Halloran (2009) suggests that the possible outcomes of new digital technologies for the visualization and analysis of multimodal phenomena may represent new paradigms of investigation and visualization of semiotic resources. To Abuczki & Esfandiari (2013, p.87) two major problems are currently faced by researchers concerning the investigations of multimodal corpora: 1) the nature of annotation process is relatively time consuming, and as a result, only relatively small annotated multimodal corpora are available; and 2) there seems to exist a lack of annotation standards (tools, formats and schemes) for the codification of non-verbal language and behavior.

Another drawback concerning the use of software applications for multimodal analysis is the inefficiency towards the integration of multiple semiotic resources on the same platform of investigation. To

implement the annotation in games, for example, of verbal data, texts, images, tactile feedback, etc, two options may account for the whole set of semiotic resources to be analyzed: to use more than one software, or to utilize one single application that covers the range of resources and parallel texts that accompany the game by means of a highly descriptive annotation framework.

A third option in the task of mapping multimodal phenomena such as games would be to use applications characterized by being interoperable between other software of multimodal and corpus analysis. That is to say, the output, the data generated by a specific program, as well as the distinct annotation standard could be shared by other applications in order to reproduce or to refine the level of analysis of the semiotic resource a researcher wants to focus on.

According to Thibauld and Baldry (in Thompson and Hunston (2006), in order to explore the system network of multimodal corpora, a meaning-based tagging framework needs to be developed; however, this task is difficult both theoretically and in practical terms.

Several authors risk at establishing parameters of representativeness regarding the size of a corpus used to achieve research goal. The truth of the matter is that there is no magic number to be followed but the ones defined to sample all phenomena which are relevant to achieve the confirmation or denial of one's hypothesis. In general terms, regardless of what the annotation objectives are, the bigger the volume of annotated data available, the easier it is to validate one's investigation. Constraints of time, money, technical knowledge regarding the use of annotation platforms, annotation guidelines, are all factors to be considered when endeavoring into carrying out a corpus-based approach of research (PUSTEJOVSKY and STUBBS, 2012, p.168-169, iBook).

Although the approach used for this present investigation may vary from a categorical to a descriptive-based one, according and Bauldry (in: Thompson and Hunston, 2006, p.167), the very quality of the results obtained in multimodal corpus annotation will mostly depend on the quality of descriptive parameters used, coordinated with optimal tagging and search procedures. In this approach, multimodal corpus-based analysis demands recognizing the perspective that language does

not figure solely as a semiotic resource system for meaning making purposes, but also from other semiotic resources regarded as a system of possibilities that combine language and other modes of communication to form other new meanings and semiotic resources.

The XML (eXtensible Markup Language) becomes an interesting choice as corpora encoding system once its accessible syntax language allows for a better refinement of the results collected in the corpus of analysis, as well as it facilitates the organization and query of the data obtained for final processing and interpretation. The SGML format allows for the organization of annotated data hierarchically, providing a considerable level of flexibility to describe new emerging phenomena that are not contemplated by other apparatuses of corpus research, such as the investigation of localized game contents and their multimodal nuances. According to Baker, Hardie and McNery (2006, p. 71), the XML format is quite similar to standard generalized formats which has the purpose of enabling the encoding of electronic texts by using codes which are enclosed within angled brackets < *** > that indicate attributes of an annotated text and provide additional information to corpus data.

Although this type of annotation is aimed at being used for textual data, the capability of creating descriptive tag structures enables the annotation of a vast range of phenomena, including multimodal data, as it is the case of the corpus of analysis used in this study. Also, unlike movies and printed media, the processing of obtaining the data analysis does not depend solely on a personal computer and the media to be processed (e.g. dvd, scanned images, etc). In order to conduct the investigation using games as corpora, the research will depend on the acquisition of specific equipment so as to map the completeness of the resources of interaction presented in such dynamic semiotic system. Accounting for all the layers of localization content in a game and approach these through the lens of a corpus-based apparatus becomes a rather systematic endeavor, once the level of observation surpasses what is on the screen, right in front of the gamer in the form of translated content. The status in which game localization finds itself fosters not only a new ground of introspection on the principles of market integration, but shapes the view of game developers on the role of translation as an important tool to strengthen the view of consumers towards their products.

Finally, researchers need to find ways to associate values of meaning to the resources identified by interfaces of multimodal analysis by means of mapping semantic units in images, video and audio. If not, the approaches employed in this kind of investigation will for quite a long time remain relegated to the level of frame-by-frame analysis or based on the manual input of metadata for posterior management and interpretation, let alone the analysis of visual and localized content in digital games (BLANCHE and FERRÀ, 2009).

The next section will address particularly the concept of semantic prosody. The segments that follow will approach the development of the notion of semantic prosody in terms of its epistemological origin.

3.4 SEMANTIC PROSODY

Finally, this last section of the review of literature provides a brief overview on the concept of semantic prosody and how it can be used as a measure of quality evaluation in video game localization contents in this study. Semantic prosody, according to Louw (2000), refers to a form of meaning that emerges as a result of the proximity of a series of collocates within the immediate context which are often described as being either positive are negative, and such aspect has as its main purpose to express attitudinal content in language towards its pragmatic use. The main assumption drawn from this concept is to provide the basic instruments to evaluate how semantic prosody acts upon meaning construction within game dialogues and how it operates on the perception of characters in the game inFamous 2.

In order to address the concept of semantic prosody epistemologically it is important to provide a brief account on how different scholars define this type of linguistic phenomenon. According to Stewart (2010) semantic prosody has been a focus of interest among linguists for over 20 years, to be more precise, from the moment large amounts of linguistic data started being processed through computerized platforms of linguistic analysis. The first account of this phenomenon was initially brought to the attention of linguists by john Sinclair in his pioneer study on the lexicogramatical environment surrounding the

phrasal verb *set in* (SINCLAIR, 1987);. In such investigation Sinclair suggested that this phrasal verb *set in* displayed a rather interesting tendency to occur in specific semantic environments that were mainly characterized by referring to unpleasant events or lexical items with a negative connotation such as *rot, despair, malaise, ill-will, decadence, infection, prejudice, rigor mortis,* among other words. His experiment was later expanded to the verb to happen which also displayed a significant number of occurrences represented by a rather unpleasant state of affair (STEWART, 2010).

Sinclair's findings served as basis for other investigation of similar nature throughout the following years. According to Stewart (2010) the term "semantic prosody" gained recognition from the study by Sinclair (1987) and also with Louw (1993), based upon the notion of speech prosody discussed previously by Firth which dated back to 1957, as Stewart (2010) states. From a Firthian perspective, the term prosody refers to how word sounds are likely to transcend their segmental boundaries and be influenced at phonological level by other words adjacent to them from a phenomenon which he called "phonological colouring", as Stewart (2010, p. 49) states in his book. Based on the perspective that lexical items become tainted, by their adjacent collocates, Louw reproduced Sinclair's experiment using as variables the lexical item *utterly*, and the expressions *bent on* and *syntomatic of*. Aside from confirming what the previous studies had suggested, Louw (1993, p. 157) refers to semantic prosody as a "consistent aura of meaning with which a form is imbued by its collocates",(STEWART, 2010, 25).

Louw (1993) also claims that semantic prosody plays an important role in irony as a linguistic phenomenon and suggests that in ironic statements one can observe clear deviation of collocation patterns as a resource to convey dissonant interpretations of a statement with attitudinal content. Such characteristic arises from the fact that usually an ironic statement is perceived from the discrepancy between what is said and what is determined by the immediate context, e.g. saying that someone is gorgeously attractive when in reality it is the opposite.

According to Stewart (2010), in 1996, Sinclair expands upon his investigation on semantic prosody by defining it as an extended unit of meaning that integrates collocation, colligation and semantic preference.

Another relevant way in which scholars address this phenomenon is the fact that according to Stewart (2010), the great majority of the definitions present semantic prosody as a type of pragmatic meaning, while other scholars refer to semantic prosody as a process in which lexical items become imbued with the meaning of adjacent collocates. For the sake of consistency of this investigation, from this moment on semantic prosody will be referred to as a process.

Hunston (2002) summarizes what she judges to be the defining features of semantic prosody into our different points:

> The semantic prosody of a lexical item is a consequence of the more general observation that meaning can be said to belong to whole phrases rather than to single words.
>
> Semantic prosody can be observed only by looking at larger number of instances of a word or phrase, because it relies on the typical use of a word or phrase.
>
> It accounts for connotation: the sense that a word carries a meaning in addition to its "real" meaning. The connotation is usually one of evaluation, that is, the semantic prosody is usually negative or, less frequently, positive.
>
> It can be exploited, in that a speaker can use a word in an atypical way to convey an ironic or otherwise hidden meaning.
>
> The semantic prosody of a word is often not accessible from a speaker's conscious knowledge. Few people, for example, would define *SET in* as meaning "something bad starts to happen", but when negative connotation is pointed out in many cases it accords with intuition (A spell of fine weather set in sounds very odd, for example) (p. 142)

The concept of collocation is tightly related to how semantic prosody comes to being, and sometimes even confused as the very own

concept of semantic prosody itself. Stubbs (2001) points out that discourse prosodies, a term which Baker (a1993) also uses to address to the concept of semantic prosody, refers to a feature of meaning that extends to more than one unit in a linear string. Furthermore, discourse prosodies have the characteristic of expressing a speaker's attitude as they are evaluative and display the speaker's reason for making the utterance and the use of functional discourse units. Stubbs (ibid:66) also points out that the term *pragmatic prosodies* might be a better term to be applied to this phenomenon since it maintains the distinction between what would be considered as aspects of meaning that are independent of the speaker (semantics) and the aspects of attitude (pragmatics).

The concept of collocation has been investigated throughout several decades as a means of validating the probabilistic and quantitative aspects of language. Xiao and Mcenery (2006) bring to attention the fact that collocational meaning arises from the interaction between a node, its corresponding collocates and among other collocates themselves. These authors argue that semantic prosody and semantic preference are two distinct and yet interdependent types of collocational meanings. According to Stubbs (2001 apud Xiao and Mcenery , 2006, p.107) semantic prosody is a further level of abstraction regarding the relationship between lexical units: collocations, as in the relationship between nodes and lexical units; colligation, as in the relationship between a note and specific grammatical structures; semantic preference, as in the relationship between semantic sets of collocates and semantic prosody such as the affective meaning that arises between a given node and its adjacent collocates.

The notion of semantic prosody is particularly relevant for the development of contrastive studies, specifically the ones in the area of translation studies and corpus analysis, since the observation of this phenomenon provides objective indications on the phraseological nature of specific languages (SINCLAIR, 2004). According to the author,

> It [semantic prosody] is not subject to any conventions of linguistic realization, and so is subject to enormous variation, making it difficult for a human or a computer to find it reliably. It is a subtle element of attitudinal, often pragmatic meaning and there is often no word in the language that can be used as a descriptive label for

it. What is more, its role is often so clear in determining the occurrence of the item that the prosody is, paradoxically, not necessarily realized at all. (p. 144-145)

As a type of meaning, Sinclair (ibid) suggests semantic prosody should not be confined to representation of solely either grammatical or lexical nature. Furthermore, semantic prosody has the characteristic of expressing attitudinal and pragmatic meaning. These types of meaning are functions of form and function that represent how we choose to express ourselves in one way rather than another. Such reasons are coded in prosody, which turns out to be an obligatory component of lexically organized utterances. In other words, semantic prosody is regarded as the functional choice which links meaning to its purpose and all subsequent choices any lexical item or utterance relate back to prosody (SINCLAIR, 2004).

The next segment will present the basic definitions of the concepts of connotation, colligation and semantic preference. These concepts are paramount for the comprehension of the concept of semantic prosody and are used as reference for the identification and interpretation of the results obtained in the corpus investigated.

3.5 COLLOCATION, COLLIGATION AND SEMANTIC PREFERENCE

Collocation according to Sinclair (2004, p. 141) is defined as the co-occurrence of one word with more than four intervening factors. Sinclair (ibid) claims that the term *word* used to define the concept of collocation is reliable as a measure of environment and their limits. Furthermore, at the level of syntagmatic dimension, as opposed to the one of word level, the relations might be more local rather than dependent on adjacent collocates (e.g. collocation that will depend on the text genre and semantic prosody). Colligation, according to Sinclair (2004), is the co-occurrence of grammatical phenomena, for instance, the co-occurrence of a given expression with a negative particle, a specific verb tense or a modal structure, or a noun with a given set of

adjectives (e.g. Cole in association with the words evil, bad, damn in the game). Sinclair claims that the three categories of meaning organization are abstractly interrelated, with collocations located in the physical text, that is, in the sense that word inflection is apparent by means of a distinctive collocational profile.

Structures that may provide evidence to support the claim that the semantic prosody of certain items is sustained by colligative patterns rather than solely collocative ones. In other words, the semantic prosodic features are also sustained by the association with specific grammar groups. In large copora, for the observation of colligation profiling, it would necessary to assign a word class value to each lexical item under examination, and from the occurrences of this word class determine the number of colligations and therefore what type of evaluative pattern emerges from that. In terms of translation analysis the observation of how these patterns are retextualized from one language into another is relevant once preservation of evaluative structures and word combinations is not obligatory in translation processes. As a matter of fact, the complete preservation of colligation structures such as the use of adjectives of the same semantic load may be perceived in terms of the way the translation process is conducted, that is, in terms of more domesticated or foreignizing translations.

One of the last categories of lexical organization and lexical patterning is the one of semantic preference. Semantic preference restricts the co-occurrence of items (words, sintag ms, semantic prosody patterns) to other items with similar semantic features. For instance, words that relate to suffering, a specific semantic domain such as one of religious natures e.g *damnation, ordeal, curse, evil*, or words that may convey the representation of specific characters or entities according to how they should be perceived in a narrative media. According to Sinclair, in order to perform the observation of semantic preference patterns one has to realize similarity of meaning regardless of word class patterns, that is, collocates, lexical items that somehow relate to each other by characteristics of semantic content and meaning. In other words, semantic prosodic patterns may emerge by means of collocative and colligational patterns and semantic preference, and conversely, semantic prosody is likely to be manifested by means of connotations, colligation and semantic preference.

It is important to notice that all the concepts can be approached and investigated in terms of how they behave in relation to their translated counterparts. Beyond the perception that changes in semantic prosodic meanings, semantic preference, colligation profiles and collocational patterns can affect the representation of meanings in an intralingual perspective. Interligually the working dynamics of these concepts are of most relevance in terms of, for example, the maintenance of narrative substantiation of narrative texts, the preservation of character representation in these types of text, or the evaluation of translation quality in localized games.

According to Stubbs (2002) vocabulary, and by extension, terminologies, in language cannot be perceived as simply a list of words, but as a network that is held together by different types of relationships. Such relationships as mentioned may encode semantic prosodic features that express point of view towards attitudes, entities, and evaluations that at first sight are not directly observable in small texts. Furthermore, Stubbs (2002) points out that repeated instances of collocations throughout a corpus are likely to provide empirical evidence for displaying evaluative meaning patterns in language.

Several instances of connotation are characterized by being less accessible to intuition than other types of non-evaluative aspects of meaning, for example, denotative language and truth condition. In addition, similarly to semantic prosody, which as mentioned, is a type of connotational meaning, connotations are particularly difficult to perceive in terms of a formal analysis once these are as already suggested difficult to retrieve by mere intuition from individual instances of textual material. Furthermore, as described by the author, evaluative meanings are mostly inexplicit and with well-defined boundaries as other types of meaning (STUBBS, 2002).

3.6 CONNOTATION IN TRANSLATION

Nida and Taber (1982) claim that the association surrounding certain words sometimes becomes so strong that these items start being avoided and therefore become what they refer to as a verbal taboo.

Furthermore, the associated feelings we have against certain words and not what they refer to might be addressed from the perspective of language use, or lack of other words to refer to a specific referent. The authors also state that the connotation of words may be highly individual, and such individual connotations might be quickly lost depending on the context they are part of. For instance, in certain environments specific connotations might have a stronger load in a broader social context. One example would be the word doctor, which in an academic environment acquires a different less valued tone than in a general social context.

Nida and Taber (ibidem) list three main factors that define how connotative meanings of positive and negative nature are established: 1) how a specific word is associated with a speaker, 2) the practical circumstances in which a given word is used, and 3) the linguistic setting a given word is part of. The aspects addressed by Nida and Taber are relevant for the present study once they might contribute to the perception of the characters in the game narrative in terms of the words and evaluative meaning that are attributed to them, the circumstances these words are used or with what evaluative and attributive purpose, and finally the linguistic characteristics of the texts (i.e. games) they are encountered. A brief account of the authors on these aspects is provided as follows:

1) Speaker association

When words become associated with particular types of individuals these very same words inevitably become tainted by the association with a connotative meaning which is closely related to those who are the speakers. For instance, a word used by citizens of a specific social group, for example, a specific language variant used by a ceetain gay community becomes part of this group and is thus associated with individuals of this community. The very same phenomena can also be observed in groups distinguished by their level of education when the collocational profile emerges from the use of technical terminology. Furthermore, some words or specific types of language register can be gender-related, being referred to by Nida and Taber as women's speech

and men's speech[39]. And finally, the authors also address the fact that language connotation can derive from the usage by specific religious groups and their attitudes towards others. Such characteristics not only reflect upon the attitude of the people who use those specific words or expressions, but also the attitudes of the words themselves.

2) Circumstance of usage

According to Nida and Taber (1982) words used by the same individual might carry different connotations depending on the circumstance they are applied. For example the words Damn, if used in a religious context can bear a quite different connotation if compared to its usage in an informal conversation, even if it is produced by the same individual. Furthermore, certain language expressions can also be associated with particular language settings, for instance, court rooms, a police station, an academic event, and so forth. In such places, individuals tend to adopt specific language characteristics and each one of them with specific connotative meanings.

Additionally, Nida and Taber point out that the very nature of the environment can also affect the way connotations are perceived in words. For example, the authors mention an experiment carried out in different parts of Africa which differed in terms of their climates, in order to find out how the colors blue and green were perceived in those places. In certain areas where jungles were predominant, the color which was accounted as being the favorite one was blue, as it was directly associated with the sky and the sunshine. The color blue in these environments also connoted meanings such as life and blessing. As opposed to the color blue, green, in desertic environments would be commonly associated with foliage, water, and it would mostly connote meanings such as life and blessing.

3) Linguistic setting

---

[39] Further contemporary approaches and investigations on how language use relates to gender can be seen in the academic journal *Estudos Feministas*, *Gender and Language*, and others.

Finally, Nida and Taber claim that lexical items can also be affected by what they call linguistic setting, or in other words, the phenomena in which words tend to appear juxtaposed, co-occurring with other items as a result of acquiring other collocations. Nida and Taber address the co-occurrences of lexical items with the color green in expressions in the English language, which most of the times is characterized by featuring emotive meanings of unfavorable nature, for example, *green with envy*, *green about the gills*, *to go green on someone*. A similar phenomenon can also be observed in the Portuguese language but in a lesser quantity. For instance, *estar verde de raiva, estar verde de vergonha. estar verde de inveja*, etc.

The fact that a lexical item can be affected by its immediate contact with other lexical items can be affected not only by this type of proximity, as it has been pointed out, but also as result of what Nida and Taber define as a specialized dimension that the authors address as literary setting. For instance, in certain language domains specific expressions acquire different connotations depending on the area of expertise they are being dealt with. One example is the term localization, which the common sense indicates a meaning related to a geographical place of where something is. In biology, physiology to be more specifically, localization refers to *the principle that specific functions have relatively circumscribed locations in some particular part or organ of the body*[40], whereas in translation studies, as it is pointed out in this text, it is vaguely related to a specific geographical place.

Nida and Taber also agree that other aspects of language can also be loaded and load words with connotative meanings, despite the fact that this principle is usually related to specific words or phrases which become units with connotative values. Among the other aspects addressed by them are the *theme of a message*. For instance, in certain groups the use of particular subjects to convey ideas or simply as part of the interaction may be questionable. In certain groups approaching the topic of religion may be problematic, especially if the belief principles are not shared by the whole group or if this subject is not perceived as universal. Nida and Taber put forth that,

---

[40] http://www.thefreedictionary.com/localization

> Because any theme is inevitably interpreted in the light of the distinctive set of values maintained by each culture or society, one must expect that events will never be mere events, any more than words are mere words. They are always colored by association, and evaluated in terms of the emotive reactions of people (p. 98)

Moreover, the way a discourse is introduced might affect how a message is perceived, invariably producing connotative values. Despite the fact that connotative meanings are mostly attached to words and collocations, Nida and Taber claim that such evaluative characteristic might be quite apart from the connotative meaning that words and specific themes give to a message. The way meaning can be conveyed by how a message is delivered can be perceived for example in how language can be used to address an audience in persuasive discourse. Although the content of a message can be somewhat straightforward in terms of its overall intention of certain agendas (for instance, *legalize drugs*, *fight for gender equality*, *don't discriminate same sex marriage*), the form in which these issues are approached may invariably change, depending on the targeted demographics. For instance, it may be more informative and present pros and cons for an older audience, and more summarized and formulaic for a younger public.

3.7 Specific patterns in semantic prosody

As already suggested the process of looking into semantic prosodic patterns in language demands the adoption of a corpus based methodology of analysis in order to review the emerging features of this type of pragmatic and evaluative meaning. By means of such approach on data analysis one can retrieve from frequent core lexis the most typical co-occurrence patterns. In addition, the observation of multiple instances of text may review how deep is the level of retextualization when different sets of data are compared from a translation perspective.

From a perspective of translation studies, the observation of semantic prosodic features is particularly relevant to investigate

collocational behaviors in different languages. According to Stewart (2010), the observation of semantic prosodic features may become difficult in view of the natural morphological variations between different languages in terms of contrastive studies. Furthermore, the author states that the use of corpus data is important in this perspective of investigation of translation once the translator should be aware of the general semantic prosody of a target text.

The potential for cross-linguistic analysis of semantic prosodic features in translated texts also allows for a more representative way of raising hypothesis on the validity of translation choices in terms of a qualitative analysis of translated/localized material. Thus, the fact that language is adaptable and flexible to different forms of construction during communication makes it more likely that the patterns of regular association, which define semantic prosody, are bent in order to achieve communicative intentions during translation and communication as a whole. In other words, as semantic prosody relies mostly on the association with adjacent collocates, the process of loading lexical items with specific semantic load might be dependent both on the collocative nature of the items and the intention of the statement.

Stewart (2010) points out that the notion of semantic prosody be compromised associated solely to the notion of habitual collocates. Although the perception of collocation if fundamental to the understanding of semantic prosody as a type of meaning, Hoey (2005, apud Stewart 2010) explains that semantic association and semantic preference are the two phenomena that "feed" emergent semantic prosodic patterns. In other words, the fact that to use certain lexical items is conditioned by a frequent use and sustain what is perceived as evaluative language, the concept of semantic prosody cannot be solely based on this idea of loaded meanings and connotations behind statements of lexical items.

Stewart (2010) also suggests that the investigation of collocations in the study of semantic prosodic features constitutes a deep look of introspection in the traditional interpretation of accommodation between lexical items and particular sets of collocates, or the combination of semantic sets with other words or expressions that at first sight are not combinable. This opens up the possibility of considering different approaches on the investigation of a given corpus

and the relationships that emerge from the items that are associated with the node under scrutiny.

The way semantic prosody is approached in terms of what exactly can be looked at is, according to Stewart (ibid, p. 100),

> contingent upon the way the corpus analyst forges semantic connections, both on the paradigmatic axis, i.e., from one concordance line to the next, and one syntagmatic axis, i.e. in terms of the relationships existing between the various constituents of single lines. Yet forging semantic connections can be complicated, even when it looks easy because so many words/expressions are polysemous (p. 100).

As to the persistent paradigm that semantic prosodic features are only retrievable by means of corpus investigation, as put forth by Sinclair (1991), Sardinha (2002), Stewart (ibid) claims that the link between semantic prosody and corpus data may not be as inextricable as it is supposed to be. Judging whether a node presents a pleasant or unpleasant semantic prosody may very well be attached to different criteria that are far from the objective characteristics praised by corpus analysts. This characteristic has already been addressed by considering the fact that prosodies are sustained by their context, from a text genre it is part of or as a construed meaning from the particular use of a lexical item or phrase in a corpus. Stewart points out that,

> It was then claimed that the interpretative methods used in literature to identify semantic prosody may be very different from one author to the next, because (i) frequently hasty categorizations such as 'pleasant' and 'unpleasant' are the outcome of personal and potentially arbitrary points of view, because (ii) there are discrepancies concerning the extent of the textual chunk analysed, and because (iii) the relevant meaning of words appearing near the keyword in concordance may not be clarified by the immediate lexical environment. In any case, it is argued, the introspection may well prevail over what is actually observed in the corpus (p. 103)

Such characteristic of semantic prosodic meaning might demand from analysts the use of a reference corpus as measure of judgment criteria for the occurrences retrieved. In other words, as semantic prosodic meaning can vary across texts and acquire the characteristic of a local prosody, the occurrences checked should be compared to other corpora so as to validate whether the prosodies are local or follow a general trend of a collocational profile.

Furthermore, another aspect worth mentioning regarding the importance of approaching semantic prosody in translation studies is its characteristic of providing a cohesive bond to the overall structure of evaluative meaning intention in language. Morley and Partington (2009) point out that this cohesive role of semantic prosody

> […] is the mechanism which shows how one elemental type of meaning — evaluative meaning — is frequently shared across units in discourse and, by ensuring consistency of evaluation or evaluative harmony, plays a vital role in keeping the discourse together, in its cohesion.(p. 139)

Thus, when faced from a perspective of contrastive translation studies, the perception of cohesion through semantic prosodic features becomes relevant once it provides an alternative criterion to judge whether a translated text is satisfactory in terms of preserving its overall evaluative and connotative load.

Morley and Partington (2009) state that awareness of semantic prosody can be an invaluable resource for translators and language learners concerning the perspective of synonyms and translation equivalents. Furthermore, the authors point out that semantic prosody is a fundamental aspect of idiomatic and phraseological language principles regarding language production and language interpretation, and that these characteristics provide strong evident to support the fact that elements of meaning "hunt in packs".

Morley and Partington (2009) point out that

> Semantic prosody is an expression of the innate human need and desire to evaluate entities in the world they inhabit as essentially good or bad. Different terms are used in the literature: positive

and negative, favourable and unfavourable, desirable and undesirable, but evaluation at its most basic is a two-term system. We argue that the drive to evaluate is innate because human beings, and probably any biological organism capable of decision making, are goal-driven, and it is essential (phylogenetically, for survival) to judge whether the outcome of any decision, or of any scenario confronted, will be beneficial or otherwise to the organism. All the other factors influencing decision-making (possibility, willingness, importance, and so on) follow upon this fundamental binary divide (p. 141).

According to Morley and Partington (ibid), the concept of semantic prosody and its evaluative characteristic can be broken down into different levels of evaluative connotation, or as the authors put forth, "different forms of "badness" and "goodness"" by looking at the collocates a lexical item collocated with. In one study, Morley and Partington address the semantic prosody of the item *fraught with*, which manifests itself by means of a rather unfavorable prosody, analyzed from the perspective of four different levels of "badness", namely danger, difficulty, uncertainty/complication and tension. Such approach may represent risks once the observation of sematic prosodic features cannot be addressed as a simple arithmetical function that generates numbers of positive or negative items that are part of a segment analyzed (Morley and Partington, 2009).

The relationship between semantic prosody and semantic preference has been addressed from two different perspectives according to Partington (2004). On one of the views suggested by the author is that semantic prosody can be considered as one sub-category, or a special case, of semantic preference, in instances where an item displays the preference to co-occur with items that are viewed as bad, unfavorable or unpleasant, or as good, favorable or pleasant in terms of connotative meaning. And the second distinction concerning the definition of semantic prosody, according to Partington (ibid), lies in Sinclair's (1996) remarks that semantic prosody is a further stage of abstraction than semantic preference. In other words, semantic preference is commonly tied to the phenomenon of collocation, as if sentient beings

as the author put forth, that would prefer the company of certain groups rather than others'.

However, Partington (ibid) clarifies that despite the fact that the two phenomena are closely related to how lexical items or units of meaning prefer the association with specific semantic sets, semantic prosody possesses the characteristic of affecting larger stretches of a text, rather than the immediate surrounding context of collocates. Such characteristic reveals that semantic prosody can also act as an important cohesive device that helps maintain the overall evaluative intention of the text.

According to Sinclair (1991) (cited in Louw, 2000)

> A semantic prosody is attitudinal and on the pragmatic side of the semantics/ pragmatics continuum...once noticed among the variety of expression, it is immediately clear that the semantic prosody has a leading role to play in the integration of an item with its surroundings. It expresses something close to the 'function' of an item (p. 87).

In other words, to Louw (2000), semantic prosody refers to a form of meaning that emerges by the proximity of a constituent series of collocates which are often characterized being either positive are negative, and such aspect has as its main purpose to express attitudinal content in language towards pragmatic situations. Secondarily, according to the author, semantic prosody can express attitudinal function in the constitution of ironic utterances by means of the deliberate injection of forms that clash with the prosody consistency of a previous series of collocates, therefore, indicating the writer' or speaker's insincerity towards what has been uttered.

The concept of semantic prosody emerges from the understanding that the sense of a lexical item covers a broader text length by tainting the context around it (SARDINHA, 2002). Also, the author indicates that semantic prosody is a type of pattern that suggests an evaluative or pragmatic sense, that a stretch of a text assumes from

the presence or co-ocurrence with other lexical items. Furthermore, Sardinha points out that semantic prosody is not limited to the realm of lexical item description, but rather to a broader context from which a word is part of. In other words, semantic prosody comprehends patterns of co-occurrence and it can be stretched to clause level, paragraph, sentence, or even the text as a whole. Paramount to the understanding of semantic prosody, Sardinha (through Parttington (1998, apud Sardinha, 2002, p. 38) suggests that the sense of a word and as a result, semantic prosodic and evaluative meaning, might depend on several different language levels, that is, the choice of one word rather than another will depend on choices at the level of phrases, sentences and paragraphs. Such move might reach more complex levels of language, for instance, register, text genre and cultural context.

Xiao and McNery (2006) discuss the different concerns/explanations/views regarding the connotative characteristics of semantic prosody and whether connotational meanings are collocational or non-collocational, as opposed to semantic prosody that can only be collocational. Conversely, Louw (2000, p.58) points out that semantic prosody is not related to connotation solely, as in his view the forces behind semantic prosodies are more likely to be collocational-related rather than connotational.

In terms of the possibility of retrieving data for further analysis of semantic prosody, Louw (2000) points out that

> The recovery of semantic prosodies computationally is not a simple or straightforward matter. Knowing that semantic prosodies are attitudinal, pragmatic and functional does not take the investigator very far down the path of providing specific instructions to the computer's searching software. However, a number of avenues of approach can be opened up in the expectation that as each begins to yield data in ever larger quantities […] (p. 4).

Several accounts for the use of semantic prosody as a measure for the evaluation of translated content can be found in the literature as a

means to observe whether in the act of translating a text from one language into another the basic semantic prosody of lexical items or nominal groups was preserved. These studies aimed at observing the semantic relations between nodes and their respective collocates from the point of view of translation equivalence (SARDINHA, 2002; SILVA, VASCONCELLOS AND FERNANDES (2009); SINCLAIR, 1991). Sardinha points out that Sinclair (1991, p. 67-79) investigated the semantic prosody of the phrasal verb *set in* which in the English language acquires a negative semantic prosody as it usually co-occurs with lexical items that have a typical negative connotation, as decay, rot, infection, etc. Sardinha (2002) on the other hand, investigates the move from the expression *set in* in the English language into Portuguese by means of the observation of a bilingual dictionary for the respective translations *manifestar-se*, *estabelecer-se* and *cair*. His study indicates that the translation options rendered for *set in* in Portuguese did not preserve the negative semantic prosody present in the English language, in fact, they presented a rather neutral or positive semantic prosody.

According to Zethesen (2006), although the perception of lexical isolation favors a much more controlled approach on the analysis of semantic prosody,

> The important discovery of the existence of semantic prosodies means that we cannot reveal connotative meaning in a text by simply looking at individual words. We must take into account the wider semantic/collocational patterns which these words form part of in order to reach the evaluations which are likely to be triggered in a reader's mind and for this we need computers and corpus studies. Semantic prosody is not a static phenomenon – it develops constantly (which is also why it is impossible to reach a finite description of the vocabulary) and may be difficult to pin down entirely, but it must be considered an indispensable tool for eliciting speaker attitude and making qualified guesses at likely hearer interpretation (p. 282).

Using the concept of semantic prosody as an evaluative parameter to discuss the quality of game localization content is of major relevance, once it allows for the creation of measures of comparison in both corpora of analysis, source and target, without falling into the postulated premise that the source text is endowed with a better quality if compared to the target text. Thus, by using semantic prosody as a comparative aspect to show evidence of the maintenance of attitudinal and functional connotation, it is possible to approach the observation of the game content contrastively rather than in an evaluative manner.

In practical terms the analysis of semantic prosody in a corpus is carried out by means of observing the relation between a node and its adjacent collocates, and among collocates themselves (XIAL & MCNERY (2006). As the node to be observed as a list of co-occurrences is its collocates within a minimum window span of 4 − 4 collocates, in other words, a minimum of 4 words to the right and four words to the left from a lexical item. In the example below it is possible to visualize how the observation of semantic prosody of the word (node) *war* operates within a small corpus processed in the corpus concordancer *AntConc*[41]. The text used to illustrate the example belongs to a game review[42] of the game Valiant Hearts: The Great War, whose theme is war and the horrors of it (fig. 15) .

---

[41] Source: http://www.antlab.sci.waseda.ac.jp/software.html

[42] Source:
http://www.gameinformer.com/games/valiant_hearts_the_great_war/b/plays
tation4/archive/2014/06/24/valiant-hearts-the-great-war-game-informer-
review.aspx

Figure 15 – Concordancing and Semantic prosody

Although the word *war* presents an inherently negative semantic prosody and a negative connotation, the use of this approach of analysis allows for a better visualization of these linguistic phenomena by bringing to the fore hidden patterns of lexical collocation in a corpus, for instance, *The Great War highlights the horrors* (line5); *mundane side of war* (line 9), aside from the occurrences in which the title of the game appears.

The corpus used in the present investigation is of a multimodal type, and the aspects of prosody observed in the game are not limited to the processing of textual data. Although the transcription of dialogues appears to be the safest measure for retrieval and processing of data for a more refined analysis of semantic prosody, the use of the software application ELAN enables the addition of more dimensions of analysis to the observation of semantic prosodic features other than textual content. These dimensions do not necessarily have to adopt a separate framework of analysis, but can help illustrate how visual elements give support to enunciations in the form of text, as well as to attitudinal content.

The fact that the analysis of the corpus is done by means of observing aspects of multimodality and through a software interface that

enables the processing of multiple modes of interaction opens up the opportunity to widen the scope of investigation of what Louw (2000) speculate to be a *contextual prosody*. Such view on the interference of extratextual elements on the construction of this type of pragmatic meaning establishes a ground of introspection and investigation on the fact that semantic prosody does not rely on individual words solely, but also on its immediate context of interaction (e.g. other modes of interaction).

The role of semantic prosody from a game localization perspective is of major importance once one of most recurring sources of complaints from players originates from the way characters are portrayed regarding the degree of expressivity in the character's oral performance and the linguistic choices made. These variations might interfere with the overall depiction of an important element in the storyline causing the game to be less immersive that its original version.

In most of the cases the decisions towards translating a character's dialogue that is representative of register, such as lewd language or vulgarisms, are dependent upon guidelines established by a game developer, a publisher, or the rating board in a given market. These directives include for example the omission of aspects which are deemed to be offensive to the target market, for example allusions to historical events that might trigger uproar in a target market, for example, the translation of *The Nazis* into *The Regime* in the game *Wolfenstein: The New Order* (Bethesda, 2014) [43], and as mentioned, lewd language and vulgarisms.

In the Portuguese localization of the game *APB: Reloaded* distributed by *Hoplon Infotainment*[44] and published by *Gamefirst*[45], Colleti and Motta (2013) report the difficulties in trying to overcome the constraints imposed by vocabulary norms in the game at the level of

---

[43] Source: http://www.gamespot.com/articles/in-the-german-version-of-wolfenstein-the-new-order-nazis-are-called-the-regime/1100-6419025/

[44] http://www.hoplon.com/

[45] http://www.gamersfirst.com/

abstraction and creativity necessary to render proper localization and meet the demands of marketing and culture in the place of distribution. The authors provide the example of the recurrent expression *fuck* which can be easily translated into Portuguese as *foda* or *foda-se*. Although there is a direct equivalence between these lexical items in terms of register, semantic prosodic features, and connotation, the choice for translation of *fuck* as *droga* or *porra*, different in terms of semantic prosodic profile, connotation and register, was determined by the game publisher which vetoed the use of the first equivalents *foda* and *foda-se*, as these words were probably judged to be too vulgar to be in the game content.

In other cases, instead of diminishing the semantic prosodic load, connotation and register of game content, as it is the case of the example above, the localizer could choose to amplify these features of evaluative language as a means of reinforcing personality traits of a character or giving emphasis to personas or entities. Such semantic and pragmatic move can be done by means of abstracting ideas in a dialogue line, expanding the amount of text in the localized content, being *(trans)creative*, or simply by abiding by guidelines of culture and lexical terminology.

Another aspect worth concerning the evaluative language features mentioned is the fact that these can hypothetically be tainted by the translation of specific terminologies in the game, or whether the localized content does not abide by parameters of cultural adherence, linguistic variation or intertextuality in the target text. In other words, a balanced relation between word choice, cultural awareness and the use of evaluative language contributes to a smoother game experience, from the moment players realize the game is coherent to the way a character behaves and the way terminologies are translated. Such hypothesis is intended to be tested throughout this study and validated by means of the methodology implemented.

The next chapter will present the methodology used for the analysis of the game inFamous 2 used as the object of this investigation. It will present the research question that will orient the analysis of this research as well as the procedures for collecting and the too used for annotating the data.

4. METHODS

4.1 HYPOTHESIS AND RESEARCH QUESTIONS

The hypothesis informing this research is that an optimal gaming experience results from cultural adaptation and adherence to terminological and intertextual parameters. From these characteristics it is also hypothesized that the balance between lexical choices regarding its semantic prosody and collocational profile is of paramount importance to render satisfactory game localization. Furthermore, the observation of localized content in video games through a multimodal approach of corpus investigation may provide a deeper insight on the representation of a language profile. From these initial remarks, there emerges the following research questions:

1) **What kind of localization profile emerges from the annotation implemented?**

2) **What are the implications of the technical apparatus used in this research?**

3) **What kind of semantic prosodic profile emerges from the game investigated concerning the linguistic pair En-US-PT-BR in relation to the categories of annotation** *intertextuality*, *cultural awareness*, *linguistic variation*,*explicitation*, **and transcreation?**

The next segment will address the main characteristics of organization of the corpus created for this investigation. The criteria for the organization of the corpus was based on the typology used by Fernandes (2006). The segment will also address the categories of annotation used in the analysis as well as the type of data observed.

4.2 CORPUS DESIGN

In order to extend the visualization of the array of meaningful instances of interaction in the games observed, a framework of analysis of localized content was implemented as a means of tracking how translations are rendered from American English into Brazilian Portuguese according to the parameters established as follows. To accomplish this task, computer-based techniques were used to create as final product of my research an annotated corpus of source and localized content. This product ultimately aims at providing an efficient and accessible method of investigation that favors a more thorough empirical approach in the analysis of video game content in the light of translation studies, multimodal studies and corpus linguistics.

Regarding the task of collecting the data for analysis, the recording time focused only on the cutscenes of the game. Despite the fact that most of the cinematic segments are triggered before a mission[46], in order to minimize the overall size of the files rendered, youtube videos of gameplays of the game were used as reference to identify when to start recording each scene. The practice of using previously recorded videos of gameplay, also known as *walkthrough*s, is a common practice among videogame researchers once the use of this resource optimizes the progress in the game by providing clues on how to defeat bosses and overcome challenges. According to Lankoski and Björk (2015), using cheat codes, hacks, and other methods[47] to

---

[46] A mission refers to a task. or set of tasks, to be accomplished by the player in order to progress in the game.

[47] Cheat codes: specific sequences of commands used by players in order provide advantages over other players during gameplay (e.g. infinite lives, resistance to damage, different weapons); Hacks: hacks in games are a broader category of actions, that also include cheat codes, that may consist of strategies that change the attributes of the original game in order to improve the player experience, provide advantage over other players, or simply provide a different gameplay experience (e.g. being able to progress in the game without having to accomplish all missions); Other methods

maximize the player's progress in the game is acceptable once it allows for more efficient exploration and provide transparency to the overall game system. Moreover, the authors emphasize that *regardless of how the gameplay is observed, its understanding should be independent of any given gameplay instance* (p. 24). In other words, the use of other method such as cheat codes, hacks and previous knowledge about the about the game content should not interfere and be considered for the analysis of the game play, as it is meant to facilitate the data collection.

Such investigation, in Lankoski and Björk's words, represent what they define as a formal game analysis. Such method, as it is categorized, takes its basis studying the game independently of its context, in other words, without the concern about who is playing the game, or specific instances of that. Although this model may at first hand seem not to be concerned with matters of localization, the way specific demographics may play becomes an important element for how the game is perceived. In other words, although the task of analyzing game localization is dependent upon the way a given localization is received by a specific public, once it relies upon the perception of a given audience, the approach used in this thesis will be based on the description and investigation of static contents, as it is the nature of cutscenes, and not the dynamic ones, as it would be the investigation of gameplay. Based on the afore mentioned statements of validity of data collection, the game analyzed in this investigation used as basis of comparison for the collection of data in the English language only a video[48] available on youtube containing a compilation of all the cutscenes, and to confirm the correct order of the cutscenes in the game. The collection of the data in Portuguese followed the procedures for retrieving the data described in this method section, using the video capture card and the software for editing the segments.

---

would consist of using information regarding the progress of the game, for instance video tutorials available online (youtube), knowledge about levels and challenges in other to optimize the gameplay experience. Source: https://en.wikipedia.org/wiki/Cheating_in_video_games

[48] Source: https://www.youtube.com/watch?v=2R3p5HQg1Rs

As a substantial amount of the localized content is located in game's cutscenes, the approach on the observation of localized instances will majorly focus on these segments. According to Rogers (2006),

> A cutscene is an animated or live - action sequence used to advance the story, create spectacle, and provide atmosphere, dialogue, character development, and reveal clues that would otherwise be missed by the player during gameplay. The player often has no control over the game while a cutscene plays (p. 407)

According to Dille and Platten (2007), more than exposing and advancing the story, cutscenes in games have specific roles in the overall dynamics of the gameplay and provide a few of the building blocks that compose this type of interactive narrative. Dille and Platten (ibid) list the following most common types of cutscenes in games. Although the typification of different cutscenes will not be explored in this study, a brief account of each type will be provided according to the author above as follows:

- **Setup**

In this type of cutscene the narrative content is used to set up a challenge that the hero will face in a given level. More elaborate cutscenes can be presented at the beginning of a level and, depending on the performance of the character, be also present in-game. There are instances when cutscenes are presented only by means of a voice-over.

- **Payoffs**

Also called *attaboys*, this type of cutscene is the narrative equivalent of a slap on the back, according to Dille and Platten (ibidem). These segments of narrative progression are in most cases expressed in visual sequences, for instance, the scene of a bridge blowing up after the hero activating the trigger and jumping to safety. Besides the purpose of expressing closures to specific layers of narrative, payoffs also have the objective of reaffirming that the player accomplished a level or an objective in the game.

- **Autopsy**

Narratives in games can also present the perspective of past events in order to show where the player-character made a mistake. For example, when the hero of the game steps into a mine-field or when ts/he fails to perform a challenge, a cutscene can be triggered to replay the event to show the player's mistake. Such type of cinematic segment serves to give the player the opportunity to renegotiate the consequences of his or her actions, a fundamental characteristic of all games.

- **Advancements**

This type of cutscene is quite similar to payoffs, but are rather presented in a larger scale by establishing new words in the story, revealing new technologies or skills , characters or any other piece of content that is presented progressively in the plot.

- **Character journey**

This type of cutscene will show how a character evolves, becomes more powerful, skilled, more knowledgeable about the current conflict of the game, or more damaged. These segments, either in the form of cinematics, voice-over or texts, can describe the emotional journey of a character, or the journey of the unfolding of events in the story or in the gameplay.

- **Mission briefing**

These cutscenes will tell the player what he or she needs to accomplish in a level. Usually these segments are pieces of information the player needs to know in advance in order to progress, or in other cases something that changes throughout the game and that the player will have to deal with it. For, example, when a character discovers it will have to infiltrate an enemy base.

- **Establishing rules or expectations**

Finally, one of the most relevant types of cutscenes once these are directly related to the overall dynamics of games and its rules.

Narratives in cutscenes such as this one have the objective of establishing expectations for the player, and in some cases, to set the overall tone of the game and the story to be unfolded.

The categorization of the provided by Dille and Platten (2007), and used as data of analysis in this investigation, are not particularly relevant for the overall method and theoretical apparatus selected. However, one could say that all types of cutscenes were present in the overall set of videos recorded for the analysis. Unlike screen prompts which mostly present examples of controlled language, and therefore more likely to display cohesiveness in relation to the source game terminology, cutscenes are more likely to represent instances of natural language dialogues, with variation of linguistic features at semantic and pragmatic level. The choice of dealing with cutscenes, rather than with the game as a whole is justified firstly by the amount of data generated for final analysis, which would end up being in practical terms enormous and with several different levels for annotated content, and, secondly, for the level of language consistency at the structural level.

Another measure adopted to optimize the progress in the game was to set its difficulty to the easy mode. As the main objective of this investigation is to assess the game's localized content and not its gameplay, the level of difficulty of bosses and challenges was set to the minimum[49]. Such measure does not affect the way the game's localized content is presented once the cutscenes are triggered independently of how the player progresses in the game.

Although the common practice of investigation of translation patterns in the realm of translation studies is the comparison of source(s) and target text(s) in the form of parallel corpora, the approach adopted in this study, due to its nature, deals mainly with the screen captures of the localized version, provided with transcriptions of its subtitles and

[49] Boss(es) are basic elements of videogames that consist of controlled characters that represent a challenge usually at the end of each level of the game (e.g. the aliens that should be defeated in order to save the Earth); Challenges are a set of actions that a player has to perform in order to progress in a game (e.g. to defeat a boss). (source: https://en.wikipedia.org/wiki/Boss_(video_gaming)

transcription from its English version. Inspired in the model proposed by Fernandes (2006), this method section contemplates three main levels of corpus organization. The first level is what Fernandes refers to as (i) corpus design, when the general implications and theoretical aspects related to the design of the analyzed corpus are addressed. Secondly, Fernandes describes (ii) corpus building, which refers to the technical decision informing the corpus compilation and, finally, (iii) corpus processing, which refers to the special hardware, software or the computational tools necessary to implement the data collection and analysis of the corpus.

4.3 TYPE OF CORPUS

Fernandes (2006) and Baker (1995) address the classification of different types of corpora in the fields of descriptive and applied areas of Translation studies based on four classification criteria, namely, information on characteristics of a number of languages, temporal restriction, domain and its directionality. Furthermore, a fifth level of classification, size, was considered.

- **Number of languages:** as it has already been discussed, despite the fact that the processed video files are only in Portuguese, the segments transcribed for analysis are annnotated and merged with the audiovisual file in the form of a parallel corpus. Thus, the corpus used in this investigation can be classified as a multimodal parallel corpus since it focuses on English-AmE (source language) and the Portuguese-Br (target language) as textual data, and the video file in Portuguese-Br.;

- **Temporal restriction:** As to its temporal restriction Fernandes (ibid) and Baker (ibid) inform that a corpus can be categorized as a synchronic or a diachronic corpus. By synchronic corpus one can understand that the focus of the investigation is on a specific point in time, while in a dyachronic corpus the focus of the study is the development of a given phenomenon throughout a historical time period. Olohan (2004) addresses this issue from a different perspective by referring to a corpus as static or dynamic. Thus, as the object of investigation will majorly focus

on one game from 2011, this corpus can be classified as one of synchronic nature. Fernandes calls the attention to the fact that the concept of a synchronic corpus does not necessarily need to be equated to a static status, once he states that according to Even-Zohar (1990, p.11) "synchrony cannot and should not be equated with statics, since at any given moment, more than one diachronic set is operating on the synchronic axis";

- **Corpus domain:** corpus domain concerns the focus of language investigation on which the study is given. According to Fernandes (ibid) such definition is based on the classification by Baker (1990, p. 229) in which she established that a corpus domain can be divided in basicaly two types: a general or a specialized corpus. Still, a general corpus is defined as a set of data that is used to investigate the general scope of language. Such corpora does not necessarily need to be compiled based on specific criteria of text type or text genre; however, the aspects to be investigated can be specific. A specialized corpus on the other hand focuses on specific text genre or specific text-types. Therefore, since the corpus of this study is based on only one game, it can be characterized as of specialized nature;

- **Directionality:** by directionality in corpus translation one can understand the direction in which the translation is given. For example, in a parallel corpus in which the translation is rendered from an original text in English and the translation in Portuguese, such corpus can be classified as unidirectional, as the investigation proceeds from the original language in English into its translation in Portuguese. If the corpus contains texts in English and their corresponding translations in Portuguese, as well as texts in Portuguese and their corresponding translations in English, then the corpus is bidirectional. Thus, one can establish that in this investigation the nature of the corpus created is unidirectional once it considers its analysis from English-AmE into Portuguese-Br;

- **Size:** as for the size of a corpus, according to Kennedy (1998), Olohan (2004) and Fernandes (2006), the quality, or efficiency on retrieving representative data for analysis, is not directly related to how extensive this corpus is. To the authors,

decisions regarding the amount of data to be analyzed should be guided by the purpose of the analysis and the use to which the data are put. Furthermore, in realistic terms the size of a corpus may ultimately depend on how available the texts/data for analysis are, or the time available for manual annotation. Considering the range of analysis in terms of their criteria is also relevant as a means to define the length of a corpus once this can help the researcher select what goes in or out of the investigation. Moreover, according to Olohan (2004: 46), "these criteria are established and choices are made based on the aim of the research, the research questions to be addressed and the hypotheses to be tested." Finally, the size of the corpus in this investigation was defined by the length of the video-captured cutscenes as well as the transcriptions of dialogues contained in these segments of narrative progression. The numbers found for both parts are of 01h 16min 17sec for the cutscenes and a number of 1536 annotations.

Topological classification of the investigated corpus[50]

Multimodal parallel corpus	
Number of languages	Bilingual English-Ame (souce text); Portuguese-Br (target text)
Temporal restriction	Synchronic (2011)
Domain	Specialized (game dialogues)
Directionality	Unidirectional (English-Eme into Portuguese-Br)
Size	Time length: 01h 16min 17sec video length (cutscenes) **Number of annotations: 1536 annotation within 27 tiers**

Figure 16 - Topological aspects

Due to the nature of the corpus to be investigated the alignment as already mentioned will have a different kind of structure if compared to the standard format used in corpus linguistic studies. Olohan (2004) explains that to us who work with parallel corpora in translation research, it is necessary to have an easy access to the segments of a source text and their corresponding translated part in the target language. According to Olahan (ibid: 55) similarly to parsing and tagging software, the process of parallelly aligning sets of texts containing source and target versions automatically is possible; however, the success of the alignment will depend on the languages being paired and the level of granularity of pre-editing of the texts. One of the most important stages in the process of aligning a parallel corpus is to constantly check for errors of alignment caused by retextualization,

---

[50] Inspired by Fernandes (2006)

changes in segmentation, omission, addition, and other phenomena relative to any translation task.

The next segment will describe the technical apparatus used in the research in order to retrieve the data for analysis and to annotate the segments of dialogue lines collected from the cutscenes. The segment will address the game platform used in the study, as well as the specific hardware necessary to extract the videos during gameplay.

4.4 HARDWARE AND SOFTWARE USED IN THE STUDY

The platform of gaming used for running the investigated game refers to the Play Station 3 ™ (Figure 17), manufactured by Sony™ Entertainment. The game used as object of analysis for this investigation is the owner of this video game console, and therefore, the process of building the corpus will have to rely on other hardware for data collection. Unlike other digital games that run on computer platforms, such as PC or Mac, which enable the use of software of video capture that runs parallel to the game being played, a piece of hardware apart of the gaming platform is necessary to record the instances of gameplay in the selected game..

Figure 17 - Playstation 3 – Sony[51]

A specific video capture card will have to be used to register the interactions as there is no other way of recording gameplay if not by means of placing a camera in front of a TV set. The models of video cards available vary according to price and extended functionalities, for example, the possibility of streaming game matches via internet simultaneously to their playing, the quality of video files generated, the level of post-editing, etc. Connected to the video output sockets of the video game console, the video capture card to be used in this investigation refers to the model AverMedia HD EzRecorder Plus (sold in Brazil as AverMedia Game Capture HD)[52], designed to record gameplays in Xbox 360, PS3, Wii and any other video device with composite video output (Figure 17).

---

[51] Source: http://www.ps3brasil.com/noticia.php?id=49909

[52] Source:
   http://avertv.avermedia.com/Product/ProductDetail.aspx?Id=572&device=4

Figure 18 – AverMedia Game Capture Card[53]

As aforementioned, the corpus of analysis of the game was predominantly composed of cutscenes localized into Portuguese-Br. The annotation and transcription of the corpus were carried out from a contrastive perspective that compares both the original and localized version of the game. Nevertheless, the recording was made only from the localized version. As the segments of localized content in the cutscenes are the same in both versions of the game, and the differences in terms of cinematic content between them in both inexistent, the transcription of the English subtitles was made from videos of gameplay available online.

Besides the use of annotation software, as the game progresses it was also necessary to conceive the use of a video editing application. As it is quite difficult to finish the game in just one day, since the gameplay demands quite a great deal of cognitive effort, not to mention the risk involved in trying to record all gameplay in just one single file the recording was done in segments of 10 minutes of length. Such measure was also used because of the fact that, as the game evolved, its

---

[53] Source: http://www.kitguru.net/wp-content/uploads/2012/11/avermedia_game_capture_hd_3.jpg

level of difficulty increased, and failures in the accomplishment of the mission became quite recurrent.

The software used to edit the segments of cutscenes and gameplay recorded was the Sony Vegas Pro 11[54] (Figure 18). Despite the advanced functionalities for video editing this software presents, the use of this tool was far more intuitive than other resources available online which promise to perform the same task. The basic procedures or video editing in this kind of software followed these steps: Firstly, the recorded segments were organized in an allocated box for the media to be edited (see "1)" in Figure 20. After all the segments were recorded, the cutscenes were organized in the Project Media box, as the allocated space 1) is called in the software (Sony Vegas). Then these segments were transferred to a timeline 2) where the video frames were edited and merged together in order to compose the final video file that would be used for the analysis. To verify whether the frames are aligned and trimmed in the correct time intervals, the software also presents a video preview functionality, in the space marked as 3), which allowed for the visualization in real time simultaneously to the editing process.

---

[54] http://sonyvegastutorial.com.br/vegas/download-sony-vegas-pro-13/
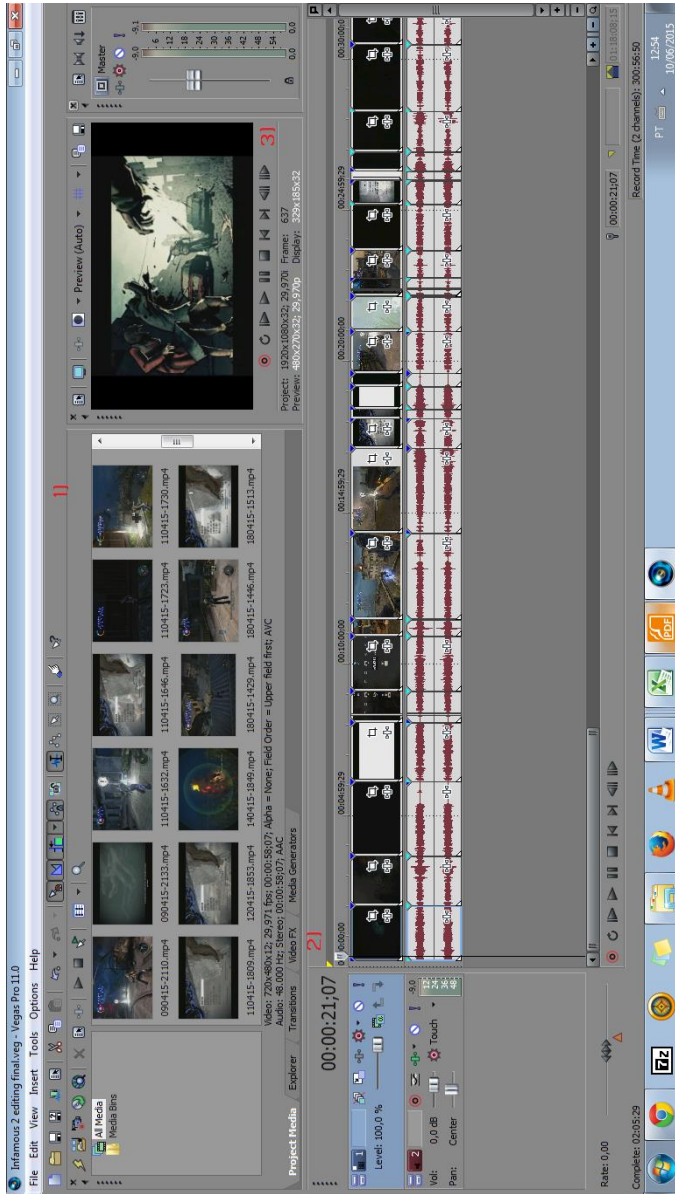
Figure 19 – Sony Vegas Pro 11

As the bulk of the data processed in this experiment were files in video format, a computer with a dedicated video card and a better processor had to be acquired for the study. This was needed in order to cope with the demands of processing videos when working with the application Sony Vegas Pro 11 ™ and when using a video annotation software. Furthermore, the task of merging the several files together into one single clip of 01h 16min 17sec consumed 12 hours from the machine, a time in which other activities were prevented from being executed as the processor and video card were mainly occupied with such demand.

For this stage of the experiment the computer used was an ACER Aspire E1-572 laptop PC with an Intel i5 4200U, 800mhz processor, 6 GB (gigabytes) of RAM, with a dedicated video card model HD Intel Graphics 4400 running on an operating system Windows 7 Home Premium. Even with an average hardware setup, the process of rendering the final video file, which contained 6.31 GB (gygabytes) in total, and annotating the data on ELAN, still presented minor system crashes, but that ultimately did not compromise the progress of the study.

The next segment will present the software which was used for the most part of the analysis of the data collected for the investigation. The segment will present the basic functionalities of the software ELAN and the specific format of annotation used to map the categories of analysis selected.

4.5 ELAN – ANNOTATION SOFTWARE

As a measure of investigation control and mapping of emerging localization patterns, specific software and hardware for video capture had to be used in order to trace the nature of the interactions observed during gameplay. Provided with a video capture card mentioned above, all gameplay interactions were recorded and afterwards processed on ELAN (2010), a software application that offers a solid interface for annotation and investigation of visual and audio content.

Although rather laborious, the annotation apparatus selected has proven to be quite effective as a means of pointing out the emerging localization patterns and relating them to the corpus analyzed. One of the most favorable characteristics concerning the use the software ELAN was the possibility of extending the scope of annotation by creating annotation tags on demand (this resource becomes more relevant as the annotation progresses). The control over the annotated data provides a more precise counting of the observed multimodal interactions, as well as a flexible platform for describing and categorizing localization content.

According to the main documentation offered by the Max Planck Institute for psycholinguistics, by means of ELAN, users are able to add a myriad of annotations to audio and/or video streams. The type of annotation that the application allows can be implemented at sentence level, word, gloss, comment, translation, and several other types of descriptive annotation that can be observed in the media. Furthermore, according to its documentation, multiple levels of annotation can be created in layer intervals called tiers. These hierarchically interconnected layers can be organized in time-aligned tracks and allows for annotations to be saved in Unicode encoding and XML format.

Moreover, the application demands media playback to existing media framework of file reproduction, such as Windows Media Player, Quicktime, AVI, JMF (Java Media Framework) and others. As its main features of operation, its website lists the following ones that are relevant to the overall implementation of this investigation:

- navigate through the media with different step sizes
- easy navigation through existing annotations
- waveform visualization of .wav files
- support for template documents
- input methods for a variety of script systems
- multi-tier regular expression search, within a single document or in a selection of annotation documents
- export to interlinear text, html, smil and subtitles text

- printing of the annotations
- multiple undo/redo (n.p.[55])

The software was used in this experiment taking into account the basic functionalities of creation of annotation categories, annotation, real time playback of the processed data and exportation of statistical data. In order to illustrate the meaning-making processes informed by localization in the games analyzed, a descriptive and categorical system of annotation labels was used throughout the data collected as a means of determining the emerging localization aspects in the Brazilian-Portuguese version of the game *Infamous 2*. By using this methodological apparatus I proposed to develop a systematic representation of annotated aspects of terminological, structural, cultural and intertextual adherence to the game's source content, as well as to evaluate the different moves at the level of pragmatic meaning for semantic prosody and translation.

The encoding used for annotating the multimodal corpus of analysis was based on levels of linguistic and translation descriptions dividing the annotation frameworks into a categorical and descriptive format of annotation. The aspects observed were divided into categories inspired in O'Hagan and Mangiron (2013), Mangiron (2013) and Chandler and Deming (2012). The annotation tags used to highlight the localization aspects worthy of a more extended analysis followed the theoretical and practical basis of a XML (eXtensible Markup Language). The annotation of the observed localization phenomena was carried out by means of placing the annotations in predefined time intervals called *tiers* within the media files by means of the interface of the linguistic annotator ELAN. When placed within the tiers, the appointed aspects were characterized by having a XML-based notation, containing strings of categorical and descriptive content isolated in between angled brackets as follows below.

---

[55] Source: https://tla.mpi.nl/tools/tla-tools/elan/elan-description/

Ex.: *Cultural awar ness*

<!--- Cultural awareness ---!>

Regardless of the fact that the XML scheme can support several instances of annotation, that indicate focus on particular semantics of structural function of what is being annotated, in this investigation the standard format was restricted to the tag comment <!--- comment ---!>. This comment enabled the annotation of categorical features of a corpus as well as a highly descriptive apparatus to inform the emergence of translation phenomena in the characters' dialogues. Furthermore, the framework of annotation selected, XML-based, are characterized by its simplicity and descriptive nature.

The purpose of using this notation, and not simply describing on the tier what emergent aspects one wants to give attention to, is the fact that the final log obtained through the ELAN provided a better visualization of the annotated localized content by means of search and count commands. Such convenience facilitated both the plotting of the data obtained into graphs for further analysis and the further expansion of the investigation through other software multimodal analysis.

Despite the fact that the categories of annotation were applied to all characters present in the recorded cutscenes, the observation of semantic prosodic features focused on the characters Cole and Bertrand, as the presence of these characters is more consistent throughout the whole storyline and these are the ones who reinforce the maniqueistic characteristics the game. Despite the attention given to these characters, the transcription of dialogues that refer to other characters was implemented, as it is relatively complicated to look at isolated strands of dialogue without its context. A minor attention was also given to other characters in the game, as the analysis shows that the use of evaluative

language is also sustained in terms of what characters say about other entities in the story.

The theoretical framework of game localization allows for forms of text adaptation that go beyond textual level, including information on image, usability, geopolitics, religion, platform-specific terminology, among others. However, the aspects of adaptation observed in this study focused mainly on how dialogues are rendered into the target language based on textual analysis of subtitles and dialogue transcriptions. Although in optimal terms game localization should integrate textual resources with other semiotic systems, such as the ones mentioned above, the attention given to these elements is not within the theoretical and analytical scope of this investigation.

The next section will present the categories of analysis established for the annotation of cutscenes collected. The framework of annotation will be based on XML and implemented via the software ELAN.

4.6 ANNOTATION CATEGORIES

This section provides the description of the set of annotation categories used to describe the emerging phenomena referring to patterns of intertextuality, cultural awareness, linguistic variation and explicitation, evaluative language use and other phenomena related to translation in the dialogues referring to the main cutscenes in the game inFamous 2. The annotation categories were inserted in time-alignable intervals called *tiers* (1) and the description of emerging phenomena were placed in the selected time interval for the annotation marking the beginning and the end of the dialogue (2). See figure19 below:

Figure 20 – Elan (tiers and time intervals)

The final analysis of the game was carried out by means of the observation of annotation patterns and the transcription of dialogues from the original game and its localized version, along with the validation of the proposed methodology of multimodal corpus investigation. Aspects related to semantic prosody were looked upon from the point of view of the transcriptions generated by focusing on emerging patterns of collocations, terminologies and register associated to specific characters. The interpretations to be drawn from emerging patterns of *intertextuality*, *cultural awareness*, *linguistic variation*, *explicitation*, and transcreation, as well as other categories created along the process, and how these variables interfered with the game localization in terms of use of evaluative language were established by means of the analysis from search commands on ELAN.

The tags used for annotating the video captures were composed by the following levels of organization primarily:

- **Intertextual inconsistency**

Such tag was used whenever the localized version of the game referred to elements outside the game's content or its narrative. For instance, when one of the game's achievement called *HeadShock* was unlocked, the localization provided in Portuguese-Br was *Choque na Cabeça*. Although the translation was correct in terms of its literal meaning, for more attentive gamers there is a clear missed opportunity of playing with the famous expression *Headshot*[56], well known within the gamer community. This category prospectively raised discussion on the real necessity of translating all terminologies within a game's content, as pointed out in Vidal and Elias (2012). Also it is expected that by looking at this category generalizations can be drawn on how much the game depends on other texts and other semiotic systems in order to maintain the gameplay experience as close as possible from the original game. Besides the tag used to annotate the highlighted aspect of intertextual incongruence, an explanatory note was also provided in order to clarify the changes in the localized content.

< !---intertextual_inconsistency---!>

- **Culture awareness**

Such tag was used whenever the localized version of the game provided a satisfactory or unsatisfactory transfer of cultural aspects from one culture into another in the game's content or narrative. This category aimed at pointing out culture-related aspects in the game's target market (ex.: the Gaucho's Mexican food restaurant in Max Payne 3, Figure 5). Other than cultural awareness towards aspects related to the target

---

[56] http://www.urbandictionary.com/define.php?term=Headshot

market, this category also opened up the possibility of expanding the spectrum of annotation on how the context of culture becomes relevant for linguistic translation in the game in the sense of translating culturally-marked lexical items into Portuguese. Besides the tag used to point out changes regarding the game's target cultural context, explanatory notes were also provided in order to clarify the changes present in the localized content. This tag was also used whenever elements regarding the source or target culture were significantly distinct in both versions to render a further analysis. Although the annotations associated with this category were intended to refer to the aspects of cultural representation of more complex natures as the ones suggested, the annotations in the corpus analyzed focused mainly on aspects of cultural awareness of the game culture, but still, the annotation tag was maintained. The tag used to represent this phenomenon follows below:

<!---cultural_awareness---!>

- **Linguistic variation**

Such tag was used whenever specific traits of oral speech, or language use, were changed from one version of the game into another, affecting how characters are perceived, the tone expressed by the way specific characters speak, register, etc. For example, the use of colloquial language, slangs and vulgarisms differing from a character's usual register was used as a parameter for further analysis of semantic prosodic features in its localized content. Besides the tag used to point out changes regarding linguistic variation, explanatory notes were also provided in order to clarify the changes present in the localized content. This category was mostly used to refer to instances of interaction in characters when the perception of representation observed was affected by the way they spoke or the way the subtitles were translated into Portuguese.

<!---Linguistic_variation---!>

- **Explicitation**

Although explicitation has not been mentioned as part of the framework for evaluation of a game's localized content listed previously, this category emerged in the pilot study as a result of occurrences of this phenomenon in the game storyline as extra information or as clarifying aspects regarding a game franchise or the current state of events of the game. This category concerns one of the most common paradigms of translation practice addressed by Baker (1993), once its purpose is to make sure the source text and its communicative intention come across the target reader, in this case, the gamer. Also, this category may be overlapped with annotations of *linguistic_variation* nature being emphasized through register, retextualization of dialogues, omission and addition of dialogue lines. Besides the tag used to point out changes regarding explicitation, explanatory notes were also provided in order to clarify the changes present in the localized content.

<!--- Explicitation ---!>

The next segment will present other types of category that emerged during the annotation of the cutscenes that were part of the corpus of analysis. These extra categories became quite relevant for the overall analysis of the numbers obtained were rather representative in terms of the evaluation of the narrative strata of the game.

4.7 EXTRA CATEGORIES

Throughout the annotation process other categories of issues of descriptive nature had to be created in order to account for other phenomena that showed to be relevant for the analysis. The phenomena that could be observed in the further investigation of the corpus, after establishing the initial set of categories of annotation, displayed a relevant role in the observation in how the translation of the dialogues

was organized and how the narrative unfolded in the game. The other tags created throughout the annotation of the corpus not only contributed to increase the number of issues to be considered for the final analysis, but also helped in the visualization of a more outlined localization profile. The extra categories of annotation created were the following:

- **Null**

Such category was used whenever the translation of one dialogue line was inexistent in comparison with its corresponding version, be it either the original or the localized one. Thus, the category *Null* referred to the inexistence of a dialogue line in a specific game version in opposition to another version of the game, or when a specific segment displayed the inexistence of any reference to dialogues in the form of subtitles of voice acting. This could be either caused by cases of a poorly executed process of proofreading in the localized version, or in other cases when the localized version displayed cases of resegmentation of dialogue throughout different frames of the cutscenes. In either case the category null was not applied to the original version of the game, since the objective of this study was to investigate the localized corpus.

<!---Null –!>

- **Different segmentation**

This category was used whenever the organization of subtitle and the corresponding voice acting was different in the localized version. This type of category emerged as a result of different procedures in the localization of the dialogue lines, such as the reorganization of dialogues in different segment lines due to a distinct language structure, with a higher lexical density, or on the account of choosing to display segments in different frame segments. This category's notation was displayed in the corpus in the following way:

<!---Different segmentation---!>

- **Subtitle inconsistency**

This annotation category referred to instances where the subtitles that inform the segments with voice acting are distinct from their corresponding original version in terms of semantic content, or in case of a misplacement that resulted in the perception of it as a translation mistake. Note that the difference between this annotation category and the one that follows, the transcreation type, refers to the fact that subtitles in consistencies are more associated with the perception of mistakes rather than with the perception of creation and retextualization. The notation used to inform instances of subtitle inconsistencies in the annotated corpus was the following

<!---Subtitle inconsistency ---!>

- **Transcreation**

The last category that emerged from the observations carried out in the pilot study, and desirably as one of the aspects that were expected to emerge more often in the localization, or as O'Hagan and Mangiron (2013) put forth, is transcreation. Such concept is mostly attributed to the Brazilian author and translation study scholar Haroldo de Campos and refers to the perspective of translation as a creative exercise, and where perception of translation is closely attached to the perspective of creation and recreation of the source text. It is seen as a concept where the fundamental tension in which the perspectives of translation and localization lie. This concept could not be directly associated with a process of recreating the content of a source text into another language by taking into account original source text intention rather that its structural and aesthetic elements. However the annotation of segments in the corpus judged to be *transcreative* considered the criteria of changes in the semantic content, and mostly, as O'Hagan and Mangiron (ibid) suggest, as an evidence of the translator's agency and the recreation of the source semantic content. In the corpus analyzed the notation used to refer to the process of transcreation in the localization was expressed as follows:

<!---Transcreation ---!>

The investigation of semantic prosodic features in the corpus took into account the data generated by other categories of annotation. In this study the concept of semantic prosody will inform for example how different characters are represented in terms of other aspects of language performance, for instance, the use of evaluative language, semantically loaded connotations, contextual connotation, and the association with other categories of annotation.

Rather than focusing on aligned strands of text in order to retrieve collocational patterns that converge to specific lexical items, also called nodes, the approach here is to observe how specific types of language structures, and the categories related to characters in the game, and how the aforementioned variables can ultimately affect the game experience in narrative terms. This measure ultimately had the objective of realizing whether the representation of characters throughout the localized game was consistent with the original game. Moreover, such measures had the purpose of realizing how a collocation profile could interfere with the game narrative in terms of the dualism of good versus evil that is represented by the association of positive versus negative connotations, and how these characteristics are sustained by language use. To conclude, the concept of semantic prosody will not emerge or be used in any the annotations implemented in the analyzed corpus, but rather, it will be sustained by the collocation profile that is sustained by the categories of annotation selected.

The next chapter will present the discussion of the results obtained from the annotation of the corpus created. The results obtained emerged from the counting of the categories and the segments associated to them. The numbers that emerged from these annotations are later used from the final interpretation on the localized game. The first part of the chapter will present an overall impression on the localization of the game inFamous 2 and the perception of what localization means to the translation agency responsible for the translation of the game in Brazil.

5. RESULTS AND DISCUSSION

This study aims to adopt a descriptive approach for the emerging phenomena which are present in the data and not judge whether the game localization is good or bad. The evaluation provided as a result of the analysis is expected solely to validate the efficacy and the application of methods and theoretical framework selected. Although the analysis of voice acting is not part of the scope of this investigation, once no instruments of phonetic observation were used as part of the theoretical and methodological framework of this study, it is relevant to address the fact that such feature becomes indicative of evaluative meanings throughout the gameplay and the localization process as a whole. In other words, as pointed out by Mangiron & O'Hagan (2013) and Chandler and Deming (2012) the selection of voice actors for the localization of a game is paramount to achieve the overall feeling of emersion and substance of the original game concept in terms of character representation within the plot.

5.1 AN OVERALL VIEW OF INFAMOUS 2

inFamous 2 is the first installment of the game franchise Infamous, owner of the videogame platform Play Station. The game franchise so far counts on three titles - Infamous , Infamous 2 and Infamous: Second Son. Besides the games released, each installment counted on downloaded contents (DLCs)[57] that added to the corresponding games other elements of narrative, conflict, gameplay and fictional universe expansion. The game presents itself as an action-adventure single player game with a mechanics of combat of exploration

---

[57] Source: https://en.wikipedia.org/wiki/Downloadable_content

and beat 'em up[58]. The game environment is featured as a 3D urban setting that is characterized by the city of New Marais. The game presents a karma mechanic feature that conditions the actions and decisions of the player character according to a dynamics of representation of good and evil. As one of the principles of interaction, the game offers the possibility of aligning the main character with the good, by means of performing good deeds, such as taking medicines to those in need in the city of New Marais, or aligning himself with the evil, by refusing to help those in need in the fictional universe of the game.

The game Infamous 2, created by a subsidiary game developer company owned by Sony Entertainment, can be defined as a sand box game, or an open world game. In other words,

> Open world is a term for video games where a player can move freely through a virtual world and is given considerable freedom in choosing how or when to approach objectives, as opposed to other computer games that have a more linear structure. Open world and free-roaming suggest the absence of artificial barriers, in contrast to the invisible walls and loading screens that are common in linear level designs. Generally open world games still enforce many restrictions in the game environment, either because of absolute technical limitations or in-game limitations (such as locked areas) imposed by a game's linearity (WIKIPEDIA, n. p.).[59]

Upon its release the game received quite a few favorable reviews, despite following the same mechanics of combat as in the first game of the series. Besides the graphics of better quality, one of the

---

58 Beat 'em up games are games which are mainly focused on hand-to-hand combat situation with enemys. Source:
https://en.wikipedia.org/wiki/Beat_'em_up)

59 Source: https://en.wikipedia.org/wiki/Open_world

features that distinguishes Infamous 2 from its predecessor chapter is the fact that it is more story driven. According to Astruc (2014)

> […]The mechanics of the game don't always align with narrative intentions, as with any open-world title. While you do gain good or evil "karma" from acts such as healing or harming the population of New Marais, changes to your internal goodness clock don't prevent you from being a good or bad person when the next cutscene rolls around. Generally speaking, however, I felt as if I was able to play out the practical and well-meaning version of Cole I wanted to (n. p.).

Such characteristic makes the game suffer at certain points from what is called ludonarrative dissonance. Ludonarrative dissonace is characterized by the fact that the storyline that orients the game, and therefore should be the basis of its game mechanics, is not aligned with what the player can do with the main character. In other words, such phenomena emerges in games when the "the game elements conflict the thematic elements the narrative tries to convey" (SWAIN, 2010).

As one of the specific characteristics of this type of narrative is the fact that players have the perception they are responsible for the unfolding of the main events of the games, the fact that *inFamous 2* does not always align this characteristic with the game appears as a small flaw in the overall experience provided. However, as discussed in the analysis provided later in this investigation, the aspects of analysis regarding the presentation of the narrative strata might be affected by the way the game localization is presented.

In terms of its aesthetics the game has also received positive reviews, especially concerning the improvements in graphic performance. Moriarty (2011) states that in terms of its aesthetics elements, meaning what appeals to the eyes and the ears, Sucker Punch delivered through *Infamous 2* a telltale art style that fits to perfection to the game franchise regarding the animations present in cutscenes with a cartoonish visual (Figure 14) and the overall improved graphics. The sound production also assured that environment sound effects lived up to the visual elements by scattering throughout the several places of

interaction of New Marais instances of oral interaction with pedestrians, giving the players a deep sense of immersion in the game (Fig. 21).

Figure 21 - Visual aesthetics[60]

       Sucker Punch also put into practice an intensive marketing campaign in order to advertise the game and its story. The marketing campaign includes the selling of a game's collector edition containing Cole's emblematic sling pack, a Cole MacGraph action figure, a CD comic book containing an account of the events that take place between *Infamous* and *Infamous 2*, and a voucher that would grant the access to extra in-game items and the game's soundtrack (Fig. 22.).

---

[60] Source: http://www.electricphantasms.com/choosing-evil-in-infamous-2-for-goodness-sake/

Figure 22 – Hero Edition[61]

Besides the collector's edition of the game, Sucker Punch also delivered an advertising campaign in the countries in which the game had been localized.. The campaign consisted in leaving in hiding spots in several cities sling packs, just like Cole's, containing the game inside and other gifts that related to the game franchise. São Paulo, in Brazil was one of the cities which were a target of this campaign. Such habit of creating and selling products related to a franchise has become a common procedure amongst the video game industry, movie releases, television, and other mass media phenomena. These actions create what Jenkins (2010) defines as transmedia narrative projects, or transmedia narrative franchises, which are more than one narrative storylines existing within the same fictional universe throughout different platforms. This approach consists of cross-media and cross-marketing actions that aim to expand the concept of a product into other forms of representation, hence, different Medias, and to increase the profit margin to the owners of a given product.

---

[61] Source: http://www.neoseeker.com/news/15854-infamous-2-hero-edition-packs-in-cole-statue-sling-pack/

Besides the products marketed throughout the game release in 2011, the studio also made available a mission creation feature that had been in development since 2009, the year in which the first installment of the franchise was launched. It is noteworthy to mention that giving the players the possibility of building upon the original game is also a relevant aspect of turning a title into a transmedia franchise, as it enables fans of the game to create new stories, new environments that expand the appeal and the fictional universe of the game.

The following paragraph provide a briefe account on the storyline that orients the game inFamous 2. According to inFamous Wiki (2011), the plot of the game presented along the following paragraphs is a recollection of the main events that structure the game and its narrative. The information collected belonged to the documentation[62] of the game provided online, along with the cutscenes used during the recording of the data to compose the corpus. One month after defeating Kessler, an alias used by Cole MacGraph when he travelled back in time to save his former self and mankind from a desolate future, Cole MacGraph prepares to face the Beast, a threat far more dangerous than his previous enemy Kessler. Along with his best friend and sidekick Zeke Dumbar, Cole meets with the NSA agent Lucy Kuo who leads him to her associate, Dr. Sebastian Wolfe, a scientist involved in the development of the Ray Sphere, the device who gave Cole his powers and which could make him stronger to defeat his ultimate enemy, The Beast. After meeting with Dr. Wolfe, who survived the explosion of his laboratory by the hands of the Militia, Cole is introduced to the Ray Sphere (INFAMOUS WIKI, 2011) .

inFamous Wiki (2011) continues, agent Kuo convinces Cole to go to New Marais, the city in which the plot unfolds, and which is in control of the wealthy man called Joseph Bertrand III, who is supported by his own Militia. Bertrand raises a strong campaign against Cole, his powers and against whoever possesses similar powers – also known as Conduits. Through agent Kuo, Cole finds out Dr. Wolfe was abducted by the Militia. In the attempt to rescue Dr. Wolfe from the hands of the Militia, Cole and agent Kuo get their vehicle run over by a Militia truck and are violently pushed off the road. During the crash Dr. Wolfe

---

[62] Source: http://infamous.wikia.com/wiki/InFamous_2

dies and agent Kuo is taken by the Militia. Cole manages to escape the accident scene and with the help of his friend Zeke, and he starts his search for Kuo's captivity place. During the pursue for Kuo, Cole encounters another Conduit called Nix. Just as Cole, Nix was a victim of an explosion caused by a Ray Sphere which was in possession of Bertrand. After the blast, Nix becomes empowered with special abilities that would help Cole along the story (IBID).

The three, Cole, Zeke and Nix find agent Kuo are trapped in a hidden facility where the Militia had been conducting experiments on her body. After being rescued, Kuo also discovers that she had been infused with special powers that enable her to freeze whatever she wants. Together, the four organize a strike against Bertrand and his Militia that keep the whole city of New Marais under their control. Although Bertrand keeps an open discourse agenda against Conduits, Cole comes to find out later that Bertrand himself is a Conduit. However, instead of gaining abilities that would turn him into a godly human being, Bertrand is only granted the power of turning into a huge monster, which Cole calls "a fifty foot maggot". Bertrand becomes disgusted by the abilities he gained from the blast and from this moment on he adopts an agenda of prejudice and genocide against all Conduits who he judges to be abominations of nature. And despite the fact Bertrand had raised the flag against all kinds of Conduits, he was secretly creating more of them and shipping them abroad as weapons of destruction, as Cole later finds out (IBIDEM).

Cole also finds out that Bertrand deliberately creates monsters to help him hold control of New Marais and to gain power over a group of rebels who are led by Laroche, someone who joins Cole's cause against Bertrand and his Militia. With the help of Laroche Cole manages to defeat Bertrand and rid New Marais of his control and the control of the Militia. Once Bertrand is out of his way, Cole goes after The Beast that has finally reached New Marais. After a failed attempt to kill the beast with a thermonuclear missile, Cole encounters John White, a former NSA agent who Cole thought had died during the explosion that killed millions in Empire City and that gave Cole his powers. John While reveals to himself as the Beast and shows Cole that a plague that had been killing thousands in New Marais was in fact caused by the radiation created when the first Ray Sphere was activated in Empire City. John White proposes to Cole that he could help create a new kind

of evolved humans composed by Conduits such as Cole. This radiation would be lethal to most humans, but Conduits would be immune to it (IBIDEM).

After realizing that he was truck with the same radiation that gave Cole his power and that somehow emanates from him, the hero will have to activate the RFI (Ray Field Inhibitor), a device developed by Dr. Wolfe that promises to give Cole the necessary force to defeat the Beast by weakening it and eliminate the long lasting effects of the blast radiation which has been killing the citizens of New Marais. However, in the end Cole finds out that if he activates the Ray field Inhibitor, besides saving the people of New Marais, he would also have to sacrifice himself (IBIDEM)

From this point the game offers the player two different choices as a feature of narrative interaction based on the mechanics of karma alignment (INFAMOUS WIKI, 2011):

Good ending

By saving the humanity, Kuo will join the Beast and help it destroy all of those who are not Conduits. While Cole tries to activate the Ray Field Inhibitor with the help of his friend Zeke, The Beast starts its attack. Nix sacrifices herself to give Cole more time to defeat the Beast. Before finally activating the Ray Field Inhibitor, Cole engages one more time with the Beast and ultimately defeats him. In the end Kuo, who had been defeated (not killed) by Cole at the same time as he was fighting the Beast, admits she only considered joining John White's plans out of fear of dying. Cole tells Kuo he was scared and forgives her. When Cole activates the Ray Field Inhibitor he unleashes a wave of energy throughout the world and after that all Conduits, those containing the Conduit gene, and himself, die. The game finished with Cole being revered as "The Patron of New Marais", as opposed to "The Deamon of Empire City" (IBIDEM)

Evil ending

Cole decides to align himself with the Beast (John White). Seeing the decision Cole had taken, Nix steals the Ray Field Inhibitor and flees; however, Cole finds her and they fight until Nix's fall. Zeke also tries to stop Cole, but Cole ends up killing him. The Beast decides it's time to

stop and that he can no longer see more deaths. The Beast gives Cole his power and Cole decides to go along with his plan of creating more Conduits and move mankind onto the next step of evolution, even if millions would have to succumb with the plague that spreads throughout the globe. The game finished with Cole realizing that in his pursue for power, he had become the Beast (IBIDEM).

This section also suggests that the exercise of playing games goes beyond the screen or its immediate context of interaction with the media. The spaces of interaction of players with the community favor an interesting approach on the perspective that developers and game publishers should also be concerned with how the game is accepted by its audience beyond the numbers provided by sales. The spaces of interaction players use, such a forum, online communities and repositories of information about games, serve to discuss the actual experience and also to provide information for players who have not played the games and as a measure of acceptance of the product in the market. The information contained in such repositories are, in the game development industry, part of a whole set of reference guide material used to deepen the characterization of fictional universes and characters. This material constitutes a compendium information about characters, items, environments, and other elements of narrative characteristics that are created by game writers or even fan of the game.

InFamous 2, presents a clear perspective of power relations concerning , for instance, the representation of the character Nix and Flood Town –both by presenting features that distinguish these entities from the rest of the characters and the environment. Flood Town is an example of how games can act as no other means of representation, by putting those in charge of a narrative, usually players, in the place of main actors. As a clear depiction of the city of New Orleans, in the post-events that followed the passing of the hurricane Katrina, Infamous 2 materialized the disaster and the ordeal the victims of this catastrophe.. In the article *Infamous 2 is the Post-Katrina Video Game that America Deserves* Stephen Totilo (2011) states that

> It's not that Infamous 2 has much to say about Katrina or the politics that surrounded an American tragedy. It doesn't. The post-Katrina game does something else, something important, something that it performs arguably more

effectively than post-Katrina documentaries and TV dramas. In a way only a video game can, it puts you there, on the roofs above the drowning waters (n. p.).

Furthermore, Totilo (2011) mentions that despite the similarities regarding the scenes and the depiction of New Marais in the game, when asked about the interpretation that the player could be in a scenario that represented New Orleans, the game developers simply denied. The fact is that the references supporting this hypothesis are quite strong to be refused; from character dialogues to visual assets (Fig. 23). As a result of this depiction, and the characteristics of the media, the game according to the author actively puts the expectator/player as protagonist of the presented events.

Figure 23 - Post-Katrina reference[63]

Despite the evident references to the content, the suggestion lies in the realm of interpretation, leaving to the players the task of connecting the dots and drawing conclusion from them (Figure 24). In other words, the game does not remind older players about the tragedy

---

Source: http://kotaku.com/5822042/infamous-2-is-the-post-katrina-video-game-that-america-deserves.com/tag/infamous-2/

that took place in the State of Louisiana in 2005, nor the debate around the measures taken by the current administration about the dislodged people inhumanly crammed inside a football stadium waiting for the government support to arrive.

Figure 24 – FEMA marking system[64]

The fact that the game developers denied the direct relation to the actual facts that inspired Flood Town and noticeably other parts of New Marais can also be associated to the ways American perceived and were part of the tragedy. The close association of a game content to this event could trigger harsh criticism from a few groups in the US and from parts directly involved in the tragedy, especially if considered that games do not enjoy a favorable reputation as a means to approach political, social and ethical issues, for example.

The perspective that the game and its content could potentially trigger backlash from their domestic audience provides a dislocated perspective on the role of localization as an activity which is historically characterized for being oriented to other markets. In other words, when developing games, game studios have to take into account how a title is going to be received in their own place of development, the local problematic issues and specificities, once the lack of care could not only

---

Source: http://kotaku.com/5822042/infamous-2-is-the-post-katrina-video-game-
    that-america-deserves.com/tag/infamous-2/

risk the distribution to different markets, but to prevent them from being launched all together, turning invalid a whole development project.

5.2 TRANSLATION VS LOCALIZATION IN THE DATA

One of the objectives of this study is to establish clear boundaries for the understanding of the concepts of translation and localization and to perceive if these differences are somehow clear in the game investigated. According to Pym (2006), O'Hagan (2006), O'Hagan and Mangiron (2012), previously mentioned, among many other references, the process of localizing a product to other markets, in terms of cultural, technical and linguistic features acquire a rather curious perspective if compared to the general argument that differentiates this practice from translation.

The results obtained as part of the pilot study developed in the beginning of this research provided an initial account on the overall profile of the game investigated. The initial data obtained provided evidence to suggest that the quality of the localization was associated to the level of domestication and foreignzation of the translations of the segments analyzed. Furthermore, as the pilot study was developed with a small segment of gameplay, a thorough account of the overall variable to be analyzed in this study was not possible. Such constraint emerged as the categories investigated did not present substantial numbers to validate definitive hypothesis effects of the localization in the narrative and representation of the characters in the game. Moreover, as a preview of the game localization, the data collected also showed evidence for a contradiction in terms of the overall quality of the localization and the overall reviews available online about the game that criticized the quality of the translation.

As opposed to the first impression of foreignization that was apparent since the beginning of the game and was only emphasized throughout the analysis, the other issues could be only confirmed by means of further data. Such necessity of a larger data collection showed to be relevant particularly for the observation of evaluative language in the dialogue segments, which was very difficult to be detected in the pilot study.

The level of domestication of inFamous 2 was quite low, having the tendency in a few cases of sticking to a more foreignizing perspective particularly concerning the translation of culturally-marked expressions. For example, when the character Nix refers to the monsters she is in control and that she could use them against Bertrand, and then Zeke jokingly comments on this by comparing the monsters with cubs and their mother bear (Figure 20).
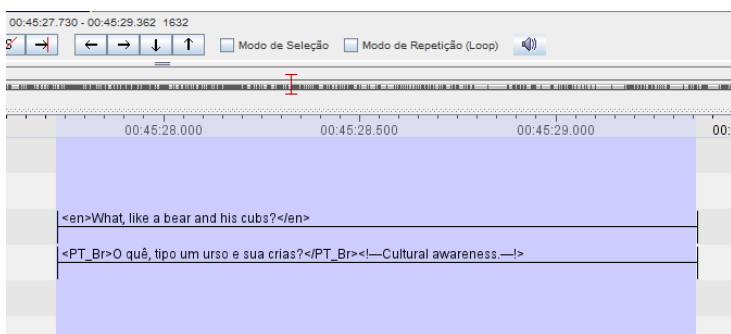
Figure 25 - Cultural awareness

Figure 25 promotes the understanding of an apparent attachment of the game to its original cultural conventions of linguistic and idiomatic nature. Furthermore, the translation of the expression exemplified indicates not the inexistence of a similar idiom in Pt-Br that refers to the same idea of a bear and her cubs, but rather the concern of not distancing the target text from the original reference material and cultural background. As it has been suggested, the level of localization of games for the Brazilian market does not achieve the level of adaptation as it can be observed in other markets such as USA, Japan and Germany. From such perspective, the level of domestication, or territorialization, of the games marketed in Brazil most often does not surpass the level of interface, subtitling and dubbing adaptation, and therefore omitting the modification of art assets that would provide close proximity to the Brazilian audience. However, fortunately this trend has been gradually changing as games are commercialized in Brazil with more resources customized to a target audience of players.

In terms of localization, the extra information provided above about the game in other means of communication and interaction players have may serve as a measure for translators and localization professional, which can help define the level of adaptation a game title can accept in the target market.   Thus, the different sources of information about the game, its universe, its characters, and the overall debate that emerges from that over its launch can assist the target markets on the task of localizing the game by changing or eliminating contents in future relaunches of localized titles.

The names in the sources of documentation consulted were also supported by a complete set of information about the main characteristics of each one of the characters. Despite the fact that the localizations depicted the characters according to the subtitles in the original source, considering register and lexical choices, the decision making concerning the translation of dialogues did not seem to be based on any other source of information other than the subtitles in the original game. The presence of such reference material became an invaluable source of information for both players (although most of them do not even know about its existence) and localizers once it provided important knowledge to understand why characters are presented in such ways in games and why they do what they do. And as already pointed out by Jenkins (2007), such elements of narrative support serve as a means of expanding the fictional universe of the game and its franchise.

Despite the fact that the voices chosen for the localized version are perceptively distant from the voices used in the original game, the Portuguese-Br version managed to achieve a similar, and fairly positive effect if compared to the English-US. In the English-US version, despite being the point of reference for other localized version, the original voice acting received harsh criticisms regarding the replacement of Cole's voice actor from the first installment of the franchise, Infamous (2009). According to most of the replies encountered on blog posts[65]

---

[65] Source: http://community.us.playstation.com/t5/inFAMOUS-Series/inFamous-2-voice/td-p/31118675

Source: http://www.gamespot.com/forums/playstation-nation-1000002/infamous-2-is-amazing-except-the-voice-actor-for-c-28712392/

and forums the voice selected for the second game would not fit the way the character was represented. Members of these online communities criticized that Cole, voiced by Jason Cottle in Infamous (2009) was a better fit for the way the character was portrayed in the game in terms of sounding immature and young, rather than in Infamous 2 (2001), voiced by Eric Ladin. In Portuguese, the criteria for comparison are inexistent since the first game did not offer a localized version back in 2009.

Besides the fact that the motivation for carrying out this investigation was based on criteria of personal preference for the game, one more contributing aspect for conducting this study, as already pointed out, was the negative criticism the game's localized version received upon its release originating from the press. Despite the fact that criticism on the localization in some cases achieved the level of compromising the overall perception of the game as a product, in other cases the validation of the actual public interested in the public (the players themselves) was approved for future investments by Sony and Sucker Punch in the Brazilian market. The acceptance of the overall quality of the localization delivered for inFamous was later sanctioned by the release of other titles with the same language functionality, including games belonging to the same franchise such as inFamous: Second Son (2014)[66], a DLC (downloadable content) called InFamous: Festival of Blood (2011)[67], the game Sly Cooper (2013)[68] and a standalone DLC called inFamous: Second Light[69].

Another aspect addressed in this study is the dimension of localization not only related to the development of the game. In other words, the localization of inFamous 2 and its launch campaign in the Brazilian market was not confined to the game and its media solely, but they were also associated with the use of other resources that contributed to raise awareness about the game and the fact that it had been specifically localized for the market. For example, the presence of

---

[66] Source: https://www.playstation.com/pt-br/games/infamous-second-son-ps4/

[67] Source: https://www.playstation.com/pt-pt/games/infamous-festival-of-blood-ps3/

[68] Source: http://slycooper.playstation.com/pt-br/

[69] Source: https://www.playstation.com/en-us/games/infamous-first-light-ps4/

direct marketing actions used to promote the title and leverage its sales, displays at major stores, banners on websites, special collector's edition of the game. There were also indirect marketing actions such as a twitter account in the name of the game's protagonist, @cole_inFamous[70] in English, and another profile in Portuguese, @_ColeMacGrath [71], which had the purpose of having a fictional character interacting with its followers as a real person, or a marketing action in São Paulo where players could win a brand new Sony cellphone if they found one of Cole's sling packs which were hidden in some parts of the city.

Surprisingly, the social media interaction did not display the same level of criticism as in the other channels aforementioned, but rather, people were quite positive as a result of the possibility of interacting with the game's fictional main character. The twitter channels, in English and in Portuguese also had the purpose of bringing attention to the game mechanics, that, as already mentioned, was characterized by allowing the players to follow the path of good or evil. The presence of a close social media interaction allowed players to interact with the fictional character who had different life spans in different languages. In Portuguese it lasted from May 11th, when the page was created, until October 17th of the same year, when the last tweet was posted. In the English language, on the other hand, the life span of interactions lasted from May-2010 until January-2015, when the last tweet was posted.

Such measures had the effect of helping the franchise gain attention in the Brazilian market and promote the fact that the title was adapted to its target language. This had the effect of also promoting more extensive debates on the representativeness of Brazil in the game marketing as well as amongst the world game development industry as a potential source of revenue beyond the mainstream game localization languages. In this sense, one could realize that in order to market a game in different territories studios and publishers have to perceive the very nature of what localization means, and the demands that should be met in order make these products a global commodity. To conclude, in order

---

[70] Source: https://twitter.com/cole_infamous

[71] Source: https://twitter.com/_colemacgrath

to make game global, as Kate Edwards puts forth, game developers have to make it local.

5.3 USE OF TECHNICAL APPARATUS

The use of the apparatus proposed has shown itself invaluable as a means of easily mapping and tracking the emerging phenomenon established as annotation categories in this investigation. In the pilot study most of the categories still had not emerged as representative in terms of occurrences and were therefore inconclusive to inform a pattern in the game's localization content and semantic prosody as was hypothesized. Moreover, although the data in the investigation was readily available online in the form of videos for streaming on *youtube,* the decision to continue using the proposed framework of analysis aims at providing a ground of introspection to the constraints and benefits of this approach on a corpus-based multimodal investigation. As a result, the need for devising a framework of annotation to account for how characters are represented and express meanings through attitudes and roles can help the further conceptualization of the process of making a localized game being perceived as its original version.

The technical problems encountered were mainly related to how the game experience is affected by the use of a video capture card to collect the data for analysis. Although the presence of a recording device may generate a minor, almost unidentifiable, delay regarding the controller input and the action of the character on the screen, the lag perceived did not affect the gamer's performance during gameplay in the sense of negatively impacting the fun.

Another issue worth discussing is the fact that the image resolution was considerably affected by the use of the video capture card, presenting in several cases pixelated images with jagged corners as a result of the drop from an HD resolution (1280p x 720p) to a lower resolution. On the other hand, the final image rendered after gameplay by the video capture card was quite satisfactory in terms of quality, approaching the standards of the video game console. This problem could be partially solved acquiring a set of *gold plated cables* (owner of

the brand Play Station 3) to wire the appliances (TV, video capture card and PS3) together, once the use of these cables improved the transfer of analog signals from the console, to the recording card and to the TV set respectively. The use of a different set of cable also diminishes the presence of a quite recurring problem in recordings of this nature – the ghosting effect (Figure 26). This effect caused an overlap of images, making it difficult at times to read certain game prompts on the screen, as well as the subtitles. This type of issue was perceived during the gameplay, but not in the segments recorded.

Figure 26 – Ghosting effect[72]

Another limitation concerning the framework used was the final memory size of the files generated per segment of 10 minutes of gameplay. The average memory size ranged from 800MB to 1GB in .AVI[73] format. Although there is the possibility of recording the gameplay in H. 264, compressing the amount of data significantly, the format is not accepted by the platform of analysis ELAN. One final solution to overcome the great amount of data generated would be to record the game play in the format H.264 and afterwards converting them into .AVI, rendering the end files with the average size of 30MB. By diminishing the final size of the files, the task of annotating the corpus is also optimized once the platform of analysis ELAN and the computer used were not loaded with a large amount of video data to be processed. This concern is specially justified with computers with less

[72] Source:http://www.divx.com/en/software/technologies/h264

[73] Source:http://www.divx.com/en/software/technologies/avi

processing power. Another issue to be aware of is the fact that the computer platform to run the software of analysis ELAN should be equipped with an Intel™ processor, since computers equiped with AMD processors will apparently not run video files on this annotation platform. Another issue encountered while rendering the video archive for further annotation on ELAN was the incompatibility of certain file formats.

Although ELAN lists the following media file formats that could be annotated in the platform (Figure 26), the initial files rendered would mostly present incompatibility issues with the software, making it impossible to go any further with the annotation task.
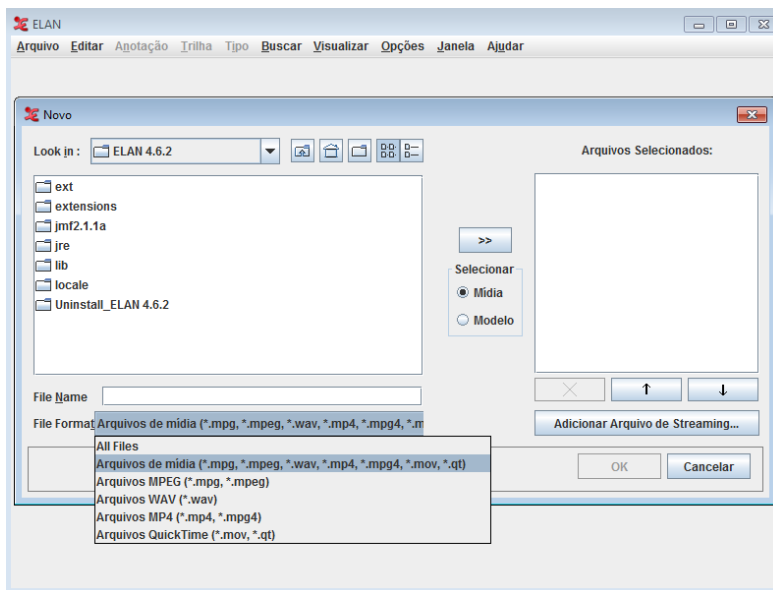
Figure 27 – Media formats (ELAN)

As mentioned in the methods section, the rendering of final files on the application Sony Vegas also generated issues concerning their final size of the file and the type video of extension supported by ELAN. In other words, the files generated were rather large, more than 20 GB in

size and the fine adjustments in terms of codecs did not match the specifications required by ELAN, and therefore it rendered the video file useless for application. The problems related to the correct process of rendering the videos for analysis on ELAN were later solved by consulting the software documentation provided in its website and after a few attempts of trial and error. These issues accounted for the largest part of the problems involved in the implementation of the practical methodological apparatus proposed for this investigation.

As a measure of safety and integrity of the data to be analyzed, the segments of subtitling were firstly retrieved from the recordings and the videos of gameplay available online and transcribed to an excel spreadsheet divided into columns of source and target text. Despite the fact that the process of annotating the corpus was facilitated by the very own interface of ELAN, the decision to firstly organize the transcribed segments in an excel spreadsheet provided an initial insights on the generated data. This process also avoided losing any data along the annotation process due to unexpected system crashes.

As stated in the review of literature, the use of annotation software for the analysis of corpora, and particularly multimodal corpora, might be optimized by the use of a specific markup language apparatus such as the XML. Furthermore, the use of XML as a framework of annotation provided more flexibility to the overall process of annotating the segments and the categories that were selected. The possibility of creating new categories to describe and to establish new parameters of analysis was relevant from the beginning to the end of the observation of the corpus.

Although the annotation framework allowed for the creation of tags throughout the analysis of the corpus by establishing new categories, it is important to have in mind that the hierarchical relations had to be obeyed in order to maintain the consistency of the set of data defined in the methods section. In other words, the categories created had to be dependent on other categories of issues in order to achieve the results expected as drawn in the original hypothesis.

5.4 OVERALL ANALYSIS OF DATA

This section will provide an overview of the data collected for the analysis of the experiment. The data displayed has the purpose of providing an overall panorama of the annotations that compose the corpus as well as the representativeness of these numbers concerning the characters and the categories that emerge from their dialogue lines. The numbers presented in this section provide an overall representation of how representative each one of the characters are in the game's plot and how distant the numbers presented by the original game are if compared to the localized title.

. The initial point of entry in the analysis was to create *tiers* that would refer to each one of the categories addressed by Mangiron (2006) and not on which character dialogue localization the phenomenon emerges from. Such methodological move was based on the decision to facilitate the organization and categorization of the data retrieved from the built corpus and to provide a more straightforward way of assessing the data according to a clear point of reference, hence character names. Furthermore, the decision to categorize the *tier* according to the name of the annotated characters proved to be valid in terms of data organization, as aforementioned, and as a means of optimizing the annotation process, once the transcribed dialogues were directly posted regarding the time they appeared in the videos recorded and the characters they belonged to.

After the proper alignment of annotations to their corresponding *tier, the final allignment* showed a relative parallelism between numbers in the English and Portuguese version on the games. The number of tiers created for the cinematic segments were in total 27 tiers associated with a number of 1535 annotation lines. The character that presented the highest number of dialogue lines not surprisingly belonged to its main character Cole MacGraph, followed by Zeke Dumbar, Lucy Kuo, Nix, Joseph Bertrand, Larouche and Dr. Wolfe. The rest of the tiers were secondary characters that either appeared, appeared just once, or categories that were not related to a character in particular, such as the tier Narration exposition and Random information, referring to lines that did not seem to refer to any of the other categories.

Figure 28 below illustrates in numerical terms the amount of occurrences for each of the tiers created as well as it visualizes the distribution of annotation numbers across the different characters.

Tier	Annotation numbers
Transcription_En_Cole	346
Transcription_PT_Br_Cole	347
Transcription_En_Zeke	127
Transcription_PT_Br_Zeke	128
Transcription_En_Kuo	93
Transcription_PT_Br_Kuo	94
Transcription_En_Dr. Wolfe	15
Transcription_PT_Br_Dr. Wolfe	15
Transcription_En_Narrative_Exposition	29
Transcription_PT_Br_Narrative_Exposition	29
Transcription_En_Bertrand	43
Transcription_PT_Br_Bertrand	44
Transcription_En_Croud	1
Transcription_PT_Br_Croud	1
Transcription_En_Nix	71
Transcription_PT_Br_Nix	71
Transcription_En_Larouche	20
Transcription_PT_Br_Larouche	20
Transcription_En_Sarah	6
Transcription_PT_Br_Sarah	6
Random_information	2
Transcription_En_Mysterious_soldier_with_robotic_voice	2
Transcription_PT_Br_Mysterious soldier with robotic voice	2
Transcription_En_John_White	11
Transcription_PT_Br_John_White	11

Transcription_En_Sick_Conduit	1
Transcription_PT_Br_Sick_Conduit	1

Figure 28 - Tiers

The tiers organized as characters appeared in the final cutscenes analyzed. In graphical terms the distribution of annotation can be represented in the following way:
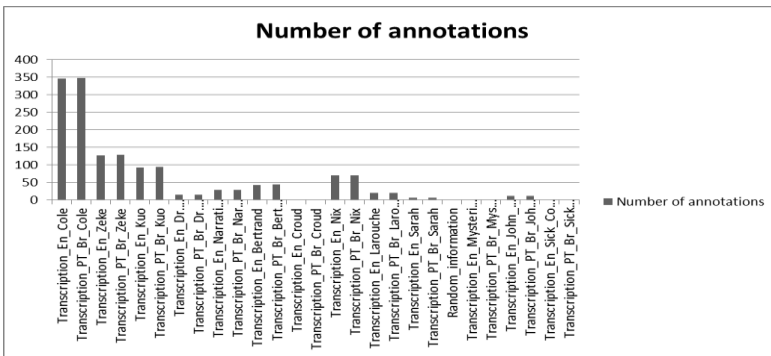
Figure 29 – Characters and number of annotations

      Figure 29 above indicates a decrease of dialogue lines along the storyline as new characters were introduced. In other words, as the story progressed and new characters were presented the number of dialogues diminished considerably. Such characteristic reflects for example an increased number of texts used for narrative exposition in order to establish what the characters are supposed to be, their motivation, and how important they were in the overall plot.

      Throughout other dialogues occurrences of accessibility prompts could also be identified; however, these were not counted as part of the overall number of cases of explicitation and narrative exposition, although they are relevant to ultimately evaluate the quality of the game localization in perceptual terms for their intertextual relation. The statistics generated, despite the fact of reflecting the

discrepancies in terms of the unevenness of number of occurrences, also allowed for the visualization of problems regarding, for example, the incorrect placement of annotations within other tier categories, a fact which generated numbers too far apart. For instance, during the process of checking for annotation problems it was noticed that a few characters presented the number of occurrences were too far apart, a clue which indicated discrepancies in the annotation process in terms missing or misplacement of tags. In order to solve this problem, the solution was to recheck the annotations implemented and reorganize them in terms of the correct tiers, for example, a few dialogues did not correspond to the correct character. Such measure validates the perception that although a corpus-based analysis might provide a more controlled way of addressing different phenomena in corpora, the need of paying attention to the implementation of annotation tasks was necessary, even if this step of the investigation demanded manual work.

Another relevant aspect observed in the collected transcriptions refers to the fact that the Portuguese localization did not show an apparent translation profile for the different characters in the game other than the profile of characterization for each one of the characters. Such interpretation was based on the perception of a relative parallelism between both sets of transcriptions, indicating that, despite the relative degree of adaptation observed at the level of language register and use of evaluative language, the overall localization manifested a similar representation of the source version. The similarity, and later analysis, of both version can be checked from the statistics regarding the average and total time length of dialogues for each one of the characters (Figure 30).

Estatísticas das Anotações

Estatísticas

| Anotações | Anotações II | Trilhas | Tipo Linguístico | Participante | Anotador |

Variáveis Estatísticas

Trilha	Número de Anotaç...	Duração Mínima	Duração Máxima	Duração Média	Duração Mediana	Duração Total da...	Porcentagem de ...	Latência
Transcription_En_Cole	346	0.008	21.92	3.190587	2.492	1103.943	23.811	3.135
Transcription_PT_Br_Cole	347	0.022	21.92	3.179617	2.475	1103.327	23.797	3.135
Transcription_En_Zeke	127	0.15	10.333	3.529362	2.833	448.229	9.668	109.229
Transcription_PT_Br_Zeke	128	0.15	10.333	3.499445	2.849	447.929	9.661	109.229
Transcription_En_Kuo	93	0.404	11.9	3.143613	2.403	292.356	6.306	132.396
Transcription_PT_Br_Kuo	94	0.404	11.9	3.109234	2.401	292.268	6.304	132.396
Transcription_En_Dr. Wolfe	15	0.6	11	3.918333	2.7	58.775	1.268	643.488
Transcription_PT_Br_Dr. Wolfe	15	0.6	11	3.918333	2.7	58.775	1.268	643.488
Transcription_En_Narrative_Exposition	29	0.789	10.034	4.793414	5.2	139.009	2.998	784.3
Transcription_PT_Br_Narrative_Exposition	29	0.789	10.034	4.793414	5.2	139.009	2.998	784.3
Transcription_En_Bertrand	43	0.193	13.7	4.938163	4.911	212.341	4.58	866.65
Transcription_PT_Br_Bertrand	44	0.193	13.7	4.82475	4.75	212.289	4.579	866.65
Transcription_En_Croud	1	1.6	1.6	1.6	1.6	1.6	0.035	966.85
Transcription_PT_Br_Croud	1	1.6	1.6	1.6	1.6	1.6	0.035	966.85
Transcription_En_Nix	71	0.263	11.533	3.59793	3.123	255.453	5.51	1257.6
Transcription_PT_Br_Nix	71	0.263	11.533	3.59793	3.123	255.453	5.51	1257.6
Transcription_En_Larouche	20	0.666	8.929	4.01485	4.18	80.297	1.732	1596.225
Transcription_PT_Br_Larouche	20	0.666	8.929	4.01485	4.18	80.297	1.732	1596.225
Transcription_En_Sarah	6	0.55	4.8	2.629167	2.775	15.775	0.34	1600.263
Transcription_PT_Br_Sarah	6	0.55	4.8	2.629167	2.775	15.775	0.34	1600.263
Random Information	2	0.281	1.158	0.7195	0.719	1.439	0.031	2467.282
Transcription_En_Mysterious soldier with robotic voice	2	3.737	5.772	4.7545	4.754	9.509	0.205	2487.357
Transcription_PT_Br_Mysterious soldier with robotic voice	2	3.737	5.772	4.7545	4.754	9.509	0.205	2487.357
Transcription_En_John_White	11	1.475	6.754	4.050455	4.689	44.555	0.961	3431.706
Transcription_PT_Br_John_White	11	1.475	6.754	4.050455	4.689	44.555	0.961	3431.706
Transcription_En_Sick_Conduit	1	1.244	1.244	1.244	1.244	1.244	0.027	3550.933
Transcription_PT_Br_Sick_Conduit	1	1.244	1.244	1.244	1.244	1.244	0.027	3550.933

Figure 30 – Statistics

From a total number of 1536 annotations, the amount of tags indicating issues regarding the localization varied significantly according to the character they refer to and the type of characterization they put forth in the cinematic segments. For instance, the characters which were most relevant in the plot and therefore needed a deeper level of characterization, such a Cole, Zeke and Nix, particularly in aspects of register profile. It is worth mentioning that if the number of dialogues that take place when the player is actually in control of the game was considered, the overall number of annotations would by far exceed the number of lines generated from the analysis of cutscenes, as this investigation refers to.

The transcribed dialogues were organized into 13 pairs of *tiers* and an extra one, named Random_information, that did not fall into any other category previously mapped. From the 13 (thirteen) pairs of *tiers* established for the analysis, 12 (twelve) of those referred to actual characters that were featured in the game, namely the main characters Cole MacGrath, Zeke Dumbar, Lucy Kuo, Joseph Bertrand III, Dr. Sebastian Wolfe, Nix, Rosco Larouche, Sara Larouch, a sick conduit and John White (The Beast). Despite the fact that most of the characters present both first and second names, in the game this kind of information is not always present; however these names can be easily retrieved from different sources of documentation online, for example, the Infamous 2 Wiki[74].

The aspects of character representation through voice acting contributes and becomes cumulative for the evaluation of pragmatic meaning in the corpus analyzed. Besides the characteristic of being imbued with connotative meaning, by the association with common collocates, the representation of characters was also affected by the cumulative effects of co-texts and lexical co-occurrence as it is stated by Hoey (2005) cited in Stewart (2010).

> As a word is acquired through encounters with it in speech or writing, it becomes cumulatively loaded with the contexts and co-texts in which it is encountered, and our knowledge of it includes the

[74] http://infamous.wikia.com/wiki/InFamous_2

fact that it cooccurs with certain other words in certain kinds of context. The same applies to word sequences built out of these words; these too become loaded with the contexts and co-texts in which they occur (p. 15, in Stewart, 2010).

Thus, although the concept of semantic prosody implies the association with relatively close lexical items, in the games from the franchise Infamous (2009; 2011), the association of its protagonist to lexical items such as *hell*, *demon* and *damn*, become indicators not only of the overall semantic load of the character, but are also used to emphasize the demonization of Cole MacGraph, the *Demon of Empire City*. Although the first game could be used for further measurement of lexical patterns associated to specific characters, it is important to clarify that the mention of the first game is done only to illustrate how these textual elements are used to sustain the character in a given storyline.

In the Portuguese version of the game, however, a number of lexical references are translated into less associated terms to the idea of a demon, or terms that are perceptively less loaded with the evaluative meaning, as illustrated in the table below. This does not imply the idea that the way Cole was represented in the game storyline is less representative of the overall depiction of the character, once the previous narrative contextualization allows the player to perceive the overall representation of the protagonist of the story and how he lives up to his reputation in the game. For example, although the amount of lexical items that are associated to the idea of hell, such as *porra, merda*, are replaced by other words of different but similar semantic load, the character was still addressed as demon/devil or *demônio* (Pt_Br), as these items refer to a particular character's storyline. The presence and the translation of the items devil and demon as *demônio* in Portuguese will be discussed later in the analysis.

Although such change does not directly affect how the story is sustained and a character is perceived, in terms of parallelism of lexical and register features, the localized version toned down the portrayal of characters through their dialogue lines. Such judgment emerged from perceiving the omission of discourse markers in the localized texts, as well as their retextualization in the form of less evaluative words, or in

other cases, with other connotations. For instance, there is the constant use of *porra* as a translation for hell and the attenuation of more colloquial language as in the translation for the expression *manned up* (fig. 31).

Figure 31 – Attenuation

Regardless of the fact that the game localization displayed several accounts of lewd language, it followed the strict regulatory guidelines for rating system, which was rated 16 in Brazil because of the presence of this type of language and instances of violence. The lexical items that mostly stand out as connotatively loaded terms were retextualized into less evaluative terms, as pointed out in the overall numbers for the category referring to register under language variation. The search box in ELAN provided an easy access to the number of occurrences of each term that emerged and became relevant numerically, either in what concerns retextualization patterns or how they were spread across character dialogues by toning down or leveling up the their language register. One of the characteristics of this functionality is the possibility of filtering the results using as a selection criteria different *tiers*, thus creating a search based on a *tier set*. Such feature not only allowed for generating multiple queries that operate according to different *tiers*, but it also provided an easy form of visualizing how different lexical items are distributed across different characters (Fig. 32).
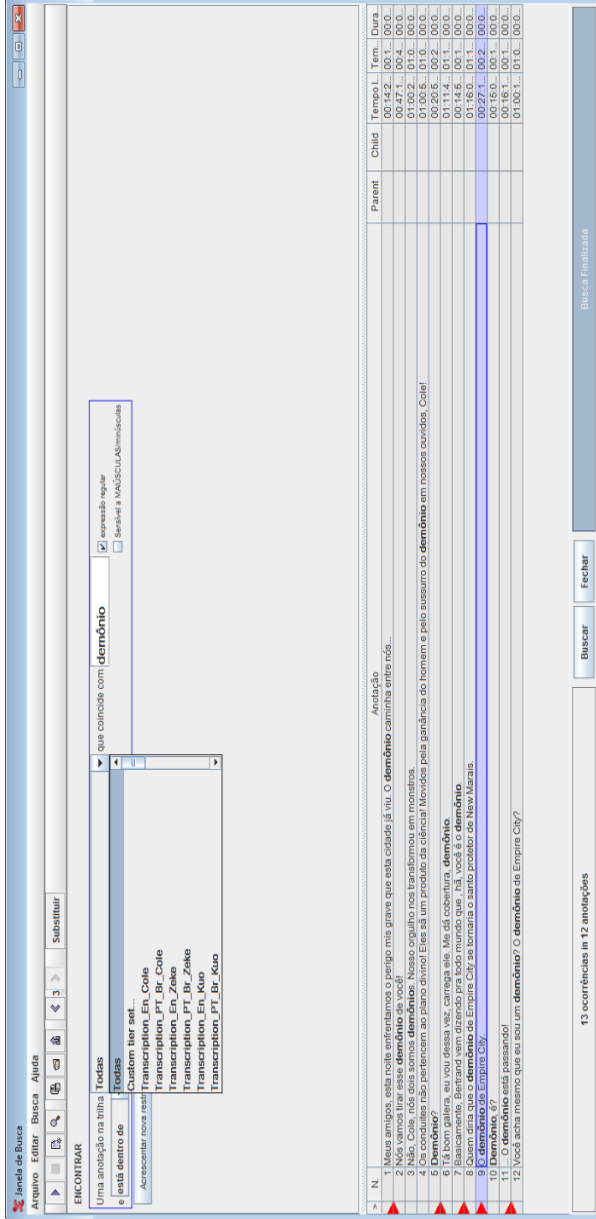
182

Figure 32 - Search functionality

The figure above presents the possibility of searching for the occurrences of different lexical items in association with the different categories of tiers these items might belong to. Such functionality was particularly useful in this study as it allowed the observation of the use of evaluation of specific characters, and the different purposes for using these words. As it will be discussed later, the search box functionality allowed for the observation of characterization of Cole in relation to what other characters say about him in the game, for instance, when he was refered to as *demon*, *devil* or *demônio*.

The term that was mostly used to translate semantically loaded terms such as *shit*, *hell*, *damn*, *wow*, and also used as a discourse marker was the term *porra*, which in Portuguese can be used as an expression of despise or discontent. The term *porra* in Portuguese can be used in a number of instances with a meaning similar to the one of the *f-word* in the English language, but rather less loaded than this equivalent in English. *Porra* (capital letter) was accounted with 8 (eight) occurrences in the corpus and *porra* 5 (five) occurrences. Six (6) occurrences of *Porra* referred to hell, 1 (one) occurrence as an emphatic particle that did not refer to another lexical item of similar semantic load in the original subtitle and 1 (one) occurrence of extra segmentation, that is, an occurrence that had no correspondence with another annotation, serving only to emphasize an instance of evaluative language in a character dialogue (Nix) (Figure 33).

ENCONTRAR

Uma anotação on any tier in the set que coincide com expressão regular **porra**

>	N.	Trilha	Anotação	Pa.	Chi.
	1	Transcription_PT_Br_Cole	**Porra**, até o meu melhor amigo me deu as costas para tentar obter poderes para ele mesmo.		
	2	Transcription_PT_Br_Cole	**Porra**, ele faria qualquer cisa pra gente continuar sendo amigos como antes.		
	3	Transcription_PT_Br_Cole	**Porra**, até Zeke criu coragem e fez uma tentativa.		
	4	Transcription_PT_Br_Cole	Mas aqui, **porra**, a polícia estava ocupada com outras coisas.		
	5	Transcription_PT_Br_Cole	Não pude fazer **porra** nenhuma quando a Milícia levou a Kuo, mas pelo menos ela estava viva.		
	6	Transcription_PT_Br_Cole	**Porra**, naquela hora, rastejar até o bueiro foi uma dificuldade.		
	7	Transcription_PT_Br_Cole	Aquela máquina que você estava amarrada, que **porra** era aquilo?		
	8	Transcription_PT_Br_Cole	Quebrando ou usando, não adianta nada se a gente não conseguir essa **porra**.		
	9	Transcription_PT_Br_Cole	Mas que **porra**?		
	10	Transcription_PT_Br_Cole	**Porra**! Senha para o clube?		
	11	Transcription_PT_Br_Cole	Escuta Bertrand. Você quer que eu salve a sua cidade? Você quer que eu mate a Fera? Me tira daqui e não se meta no meu caminho,		
	12	Transcription_PT_Br_Cole	Mas, que **porra**?		
	13	Transcription_PT_Br_Kuo	**Porra**.		
	14	Transcription_PT_Br_Kuo	Você fez a escolha certa. **Porra**, até a Nix fez a escolha certa.		
	15	Transcription_PT_Br_Larouche	**Porra**, não tem cura! Quase todo mundo em Flood Town está morrendo por causa dela. Olha só, o que a gente tá tentando fazer aqui		

Figure 33 - Porra

The occurrences of use of the item *porra* in the localized version was relevant only if considered within the character Cole, as the other occurrences are not particularly representative to profile the other entities that use this term. For instance, out of the 15 (fifteen) occurrences of the term *porra*, among the ones that were translated from hell and belonged to other characters, 2 (two) belonged to Kuo, with 1 (one) relative to an inexistent segment in English, and 1 (one) referring to hell, as well as 1 (one) belonging to Larouche, referring to the translation of hell. The concentration of use of the term *porra* in the overall set of dialogues of the character Cole reinforces the perception that the representation of characters was not affected by the use of this term in opposition to the item hell. Thus, such translation phenomena displays the concern with the preservation of character register.

Parallel to the term Porra/*porra* in Portugues, the term *Hell/hell* was the lexical item that mostly displayed flexibility in its translations. The overall number of occurrences of hell in the English transcriptions amounted to 14(fourteen) instances for hell, and 7 (seven) occurrences for Hell (capital letter) (pic. 31). Six (7) of the occurrences of Hell (capital letter) as abovementioned referred to instances of *Porra* and being positioned in the same part of the period as their counterpart in English. One (1) occurrence of Hell was identified and an emphatic particle. As for *hell* (uncapitalized letter), 14 fourteen occurrences were counted with 4 (four) occurrences referred to inferno, 1 (one) of *puta*, 2 (two) occurrences without reference to the original subtitle segment, 1 (one) as an emphatic particle, and 2 (two) as an idiomatic expression. This last aspect suggested an overall trend for preserving the textometric and aesthetics characteristics of the original text (see Figure 34).

Janela de Busca

Arquivo Editar Busca Ajuda

Substituir

coincide com encontradas em resultado 1

COM restrição

Uma anotação on any tier in the set coincide com Sensível a MAIÚSCULAS/minúsculas sequência **hell**

e está dentro de

N.	Trilha	Anotação	Pa
1	Transcription_En_Cole	en>It had gone to hell.en>	
2	Transcription_En_Cole	en>This is gonna make a hell of na impression.en>	
3	Transcription_En_Cole	en>That machine you were hooked up to, what the hell was it?en>	
4	Transcription_En_Cole	en>Where the hell is he?en>	
5	Transcription_En_Cole	en>What the hell?en>	
6	Transcription_En_Cole	en>I'm gonna sure as hell try.en>	
7	Transcription_En_Cole	en>Listen to me, Bertrand. You want to save the city? You want me to kill the Beast? Got me out of here. and stay the hell out of my way!en>	
8	Transcription_En_Cole	en>What the hell?en>	
9	Transcription_PT_Br_Nix	PT_Br>Não, eu e o Cole vamos ir. Você vai me dar cobertura, e eu vou me conectar com aqueles monstros. Só pense que a gente pode libertar com	
10	Transcription_PT_Br_Nix	PT_Br>Que diabo você fez, Zeke?PT_Br>	
11	Transcription_PT_Br_Zeke	PT_Br>Vamos sair daqui, pensar em outra coisa.PT_Br>	
12	Transcription_PT_Br_Zeke	PT_Br>Merda, você tá com uma cara péssima.PT_Br>	
13	Transcription_PT_Br_Zeke	PT_Br>Parece que vai ser uma baita tempestade.PT_Br>	
14	Transcription_En_Kuo	en>We're getting a lot of calls already. Half the city wants to join our cause! I'm fixing to unleash hell over there.en>	
15	Transcription_En_Zeke	en>Let's get the hell outta here. Figure something else out.en>	
16	Transcription_En_Zeke	en>Damn, you look like hell.en>	
17	Transcription_En_Zeke	en>Looks like it's gonna be a hell of a storm.en>	
18	Transcription_PT_Br_Cole	PT_Br>Ela tinha ido pro inferno.PT_Br>	
19	Transcription_PT_Br_Cole	PT_Br>Isso vai dar uma puta impressão.PT_Br>	
20	Transcription_PT_Br_Cole	PT_Br>Aquela máquina que você estava amarrada, que porra era aquilo?PT_Br>	
21	Transcription_PT_Br_Cole	PT_Br>Onde diabos ele está?PT_Br>	
22	Transcription_PT_Br_Cole	PT_Br>Mas que porra?PT_Br>	
23	Transcription_PT_Br_Cole	PT_Br>Com certeza, vou tentar.PT_Br>	
24	Transcription_PT_Br_Cole	PT_Br>Escuta Bertrand. Você quer que eu salve a sua cidade? Você quer que eu mate a Fera? Me tira daqui e não se meta no meu caminho,	
25	Transcription_PT_Br_Cole	PT_Br>Mas, que porra?PT_Br>	
26	Transcription_En_Nix	en>No. Me and Cole is gonna go. You gonna cover me, and I'm gonna go bond with them monsters. Just think of the hell we can reaise me and army of	
27	Transcription_En_Nix	en>What the hell did you do, Zeke?en>	
28	Transcription_PT_Br_Kuo	PT_Br>Já estamos recebendo muitas ligações. Metade da cidade quer se unir a nossa causa. Estou me preparando para abrir as portas do	

Figure 34 - Hell

Despite the fact that the numbers of instances of significant changes in the retextualization of items such as *hell* and other terms of similar evaluative meaning into mostly one single translation, as it is the case of *porra,* and that players were mostly exposed to Cole's dialogues lines in the cutscenes, the representation of Cole in the game was sustained by how he interacted with other entities in the game and how other characters referred to him (Figure 32). In other words, as mentioned, the way Cole was perceived by the game was dependent upon not only the way his dialogues were localized, but how other dialogues expressed evaluative opinion about him.

Despite the apparent perception of a higher degree of lewd language in the localized version, the overall numeric evidence suggests that the game in English presents a higher variation of lexical items indicating such language registers if compared to its counterpart in Portuguese. The tables below also indicate that although the degree of lewd language may appear to be higher in terms of subtitle transcription, the general pattern of occurrence of such language register for each character was preserved in both versions, particularly considering the graph representation of these particular lexical items. The graphical representation of the occurrences also confirms a similar representation of characters in both versions in terms of the use of evaluative language (tables 1).
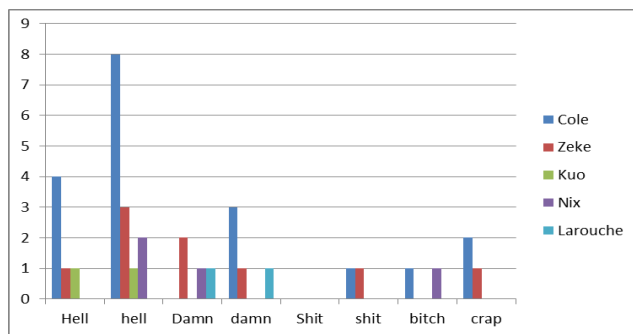

Table 1 - Lewd language

Furthermore, the tables indicate that Cole presented the highest number of uses of semantically loaded lexical items such as Hell/hell, damn, crap, and Porra/porra, merda. As noticed throughout the gameplay,

Cole's sidekick, Zeke, was the second most representative character in terms of use of evaluative language, followed by Nix, Kuo and Larouche (table 1).

Figure 35 – Kuo (porra)

Moreover, in comparison with the table that presents the corresponding retextualization of the items into Portuguese, it is possible to notice that the game in English (see table 2) spreads out the register that corresponds to the use of lewd language amongst different characters, such as Nix and Kuo. In the case of Kuo for instance, the use of the item *porra*, by the end of the game, represented a salience in the character's language register, however, not strong enough to be perceived as a problematic issue in the localization (Figure 35).
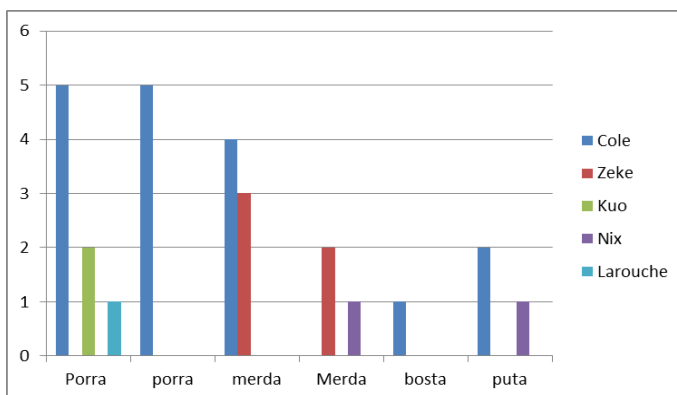

Table 2 - Lewd language (Pt-Br)

Despite the apparent non linearity of the game, the elements that inform the progression of the storyline were not entirely dependent on assets that are perceived to be localized. In other words, although the comprehension of dialogue lines, screen prompts, and other language-mediated instances contributed to the overall game experience, the localization, as well as the strata of narrative that justify the player's action during the interaction are secondary to the levelling up in the game.

These choices made for the translation of semantically loaded terms in the game such as *hell*, *shit*, and others, slightly altered the overall perception of characters and their representation in the story if

considered the analysis, as it was repeatedly pointed out, at the level of individual versions. These choices can be seen as a systemic form of connotative change that might affect the tone of evaluative terms such as the ones aforementioned.

Moreover, the original version of the game also displayed a higher variation concerning the use of terms related to *demônio*, corresponding to the word Demon in English. In the game in English the word *demon* appeared 6 (six) times and 4 (four) occurrences of the synonym *devil*. In Portuguese the terms were rendered with the same translation, *demônio,* with 12 (twelve) occurrences. Despite the common procedure of using a general corpus for comparison in analysis such as the one carried out in the experiment, the attempt to use such tools did not benefit the further comparison between the translation of terms in the localized version. This was due to the fact that the relation between original content and localized segments was based on keeping the parallelism between both version in terms of semantic load and terminological consistency.

For the sake of a brief comparison, the use of the term devil in English presents a small variation in terms of use, meaning that in this language it is commonly encountered in a collocational position (e.g. devil's plan , devil's costume, devil's advocate etc). In Portuguese on the other hand this type of behavior was not observed, since the use of the *demônio* is interchangeable between *devil* and *demon* without further changes in the way it is perceived in the dialogue lines (Figure 36).

Figura 36 - Demônio

Surprisingly, Nix, who displayed the most representative register, did not stand out in terms of presence of evaluative language. As already described, Nix is characterized by a very distinguishable language register in the original version of the game by featuring a very particular way of speaking which resonates her origins as someone who stereotypically comes from the city of New Orleans, in the State of Louisiana, in the United States, a place which draws a parallel with the city of New Marais.

In the original game this narrative layer of character representation is portrayed at the level of voiceover and subtitles. This characterization is reflected upon the use of a nonstandard variation of the English language at the syntactic level and voice performance, and in Portuguese, this representation is adapted in the localized game only at the level of voice acting, with little interference on the grammatical and stylistic aspects of the subtitles (Figure 37).
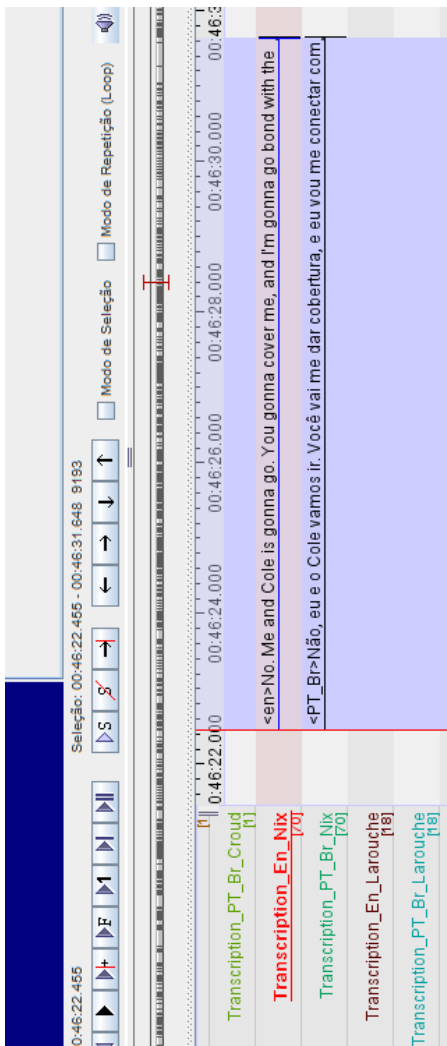
Figure 37 - Colloquial language

For example, the screen capture above indicates the presence of a colloquial form of pronoun placement recognized in the English language by placing an object pronoun as the subject of a sentence. This type of structure is acceptable in terms of language use; however, it may be perceived as a distinct language register once it can denote educational status or social background. Despite not being deeply discussed, the specific details of this type of language configuration became relevant to be observed once they are part of the general way characters are portrayed through dialogues.

Although the perception of language variation is evident at a close observation, particularly at the level of this study and by putting both sets of transcription side-by-side, the general player is not likely to perceive this difference, once the characterization used through voice acting in the localized version was ultimately paramount for the translation of the character representation. The close observation of voiceover segments also indicated that the selection of voice actors in the localized version was given in accordance to the voice profile of the voice actor in the English version, distant only in the case of the game's protagonist, Cole, as it was mentioned before. Despite what it might appear to be, the perception of the use of vulgarism in characters' dialogues might give players the perception of use of authentic language, or provide an increased sense of immersion into the game narrative and the characters. The overall perception of script writers regarding the use of such language register is that it should be balanced and not used unnecessarily (Dille and Platten, 2007).

The next section will provide a broad discussion on the results obtained from the annotation based on the categories of the issues selected for the experiment. The interpretations drawn from this analysis will serve as basis for the evaluation of pragmatic language that sustains the concept of semantic prosody, that will be addressed in the last part of the investigation.

5.5 ANNOTATION CATEGORIES

5.5.1 CULTURAL AWARENESS

An aspect that becomes relevant to address is the fact that the changes presented in the text do not affect the overall perspective of immersion that, as put forth by Edwards (2012) and Chandler and Deming (2012), is paramount to the whole process of localizing a game and selling it in different markets. Although the authors mention that the feeling of perceiving a game as if it were originally developed and conceived in its target market, the game analyzed did not provide clear and large accounts of major adaptations that could be regarded as culturalization. The adaptation of jokes, language register among other features addressed as important in any localization task, was unfortunately secondary in the overall translation of dialogue lines. In other words, translation of culturally marked elements of the source language into a game that would make sense for Brazilian players at the sense of recognizing references to their own culture could not be perceived .

In the game just one occurrence of content that was not part of the original dialogue lines could be found in the localized version. Despite the fact that the *cutscene* with the dialogue line indicated the same information present in the subtitles in PT-Br, for some reason the original subtitles decided to omit such information, both in the subtitle and the voiceover, as opposed to the localized version that rendered the localization in the form of voiceover and subtitle.

The segment was part of the introductory *cutscene* of the game that explained how the events from the first installment of the franchise culminated into the second game. In this segment Cole explains what happened to him after the explosion that gave him powers (Figure 38). After a major explosion that grounded Empire City, the setting of the first game, Cole is found almost dead and was taken care of by Trish Dailey, someone who would end up being his girlfriend and would ultimately die, or break up with Cole, as a consequence of the chains of events in the first game.

Figure 38 - Trish Dailey

Although games frequently address references of popular culture (pop culture) as a means to create humor, this type of strategy was well confined within the boundaries of the game and its content, being therefore unnecessary to further check for the manipulation of these references into the game localization. Thus, the comprehension of these segments of cultural reference was not necessary for gameplay, but only added a layer of shared knowledge in the game.

These references are not present in the game at the level of dialogue lines, subtitles and particularly in the cutscenes. However, at the level of in-game, if focused on art assets, the presence of references to other game franchises is used in certain parts of the game environment as a means to create humorous situations by wordplay suggestion. For instance, the billboard that appears downtown of New Marais displays references to games such as Assassin's Creed, Uncharted, Sly, Call of Duty, and others (Figure 39). Despite the fact that these images are not translated in any locale the game has been marketed, the insight on how the localization of these segments should be rendered, or not, could be further discussed in terms of the translation of humor and cultural references in games.

Figure 39 - Billboard

During the gameplay, instances of localization demanding a more accurate perception of cultural awareness could be observed after the accomplishment of a level or a challenge in the form of trophies[75] collected by players. As these instances of localization only appear in between missions, and usually the player is in control of the character, these segments of translated text and adaptation are not part of the overall corpus analyzed in the study. The translated segments, despite their inexistence as part of the final corpus, inform the consistency of the translation in terms of the strategies used to render humor and culture specific items in the localized version.

Although this narrative event could be tagged as an occurrence of intertextual reference, once it refers to a past event in another installment of the game, this occurrence could also be treated as a form of narrative exposition once it refers to a piece of narrative information about the storyline of the game. The localized version also expands upon the number of occurrences regarding the *tier Narrative_exposition_En/PT_Br* created as a means of signaling instances of storyline explicitation presented either in the original text and the localized version.

The example below refers to a segment where agent Kuo reinforces the efficacy of a plan to defeat Bertrand and their men. Kuo mentions that they could use the basic strategy Hearts and Minds, which might be a direct reference to the current mission's name Hearts and Minds Campaign, or to a book by the same title, as it is explained in the localized text. Either way, the text remains unclear to the player as to what Hearts and Minds means in the actual context of the game without the proper intertextual reference (Figure 40).

---

[75] A trophy in a game is a symbolic asset used in games to inform players about their progress and their achievements during gameplay.
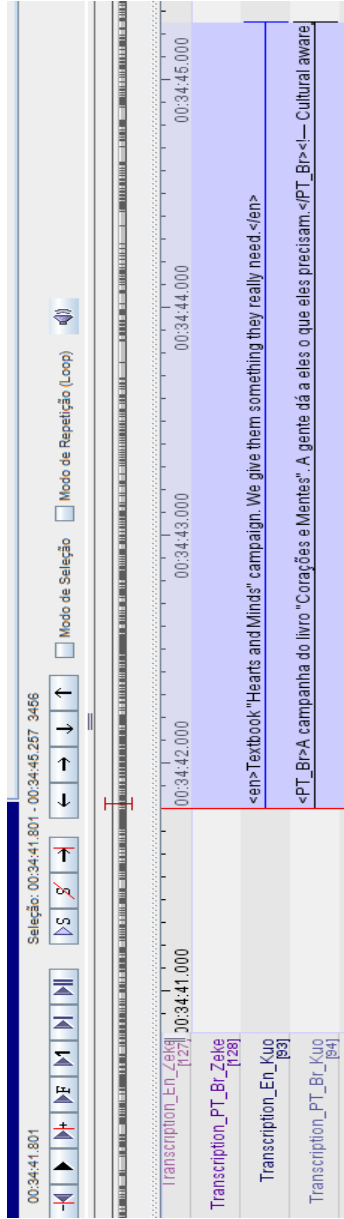
Figure 40 Hearts and Minds

The name of the campaign, Hearts and Minds, literally translated as Corações e Mentes in Portuguese, refers to documentary from 1974 directed by Peter Davis, and it

> […] recounts the history and attitudes of the opposing sides of the Vietnam War using archival news footage as well as its own film and interviews. A key theme is how attitudes of American racism and self-righteous militarism helped create and prolong this bloody conflict. The film also endeavors to give voice to the Vietnamese people themselves as to how the war has affected them and their reasons why they fight the United States and other western powers while showing the basic humanity of the people that US propaganda tried to dismiss. (Hearts and Minds, 1974)[76]

Hearts and Minds is an awarded documentary that appeals to an issue that is quite representative to the American public, the Vietnam War. Regardless of the fact that the documentary might be part of the American imaginary of representation of war and warfare strategy, to the overall Brazilian public, especially if considered the average age of gamers in Brazil which is 31 years old [77], close to the average age of video game players in North America, which is 30 years old [78], the likelihood of having known the documentary, or the reference to it in the game is quite small.

This annotation shows that the concern toward the category cultural awareness does not relate only to culture in a broader sense, in

---

[76] Source: http://www.imdb.com/title/tt0071604/

[77] Source: http://info.abril.com.br/games/noticias/2013/12/mais-de-40-dos-gamers-brasileiros-sao-mulheres-diz-pesquisa.shtml

[78] Source: http://www.polygon.com/2014/11/7/7176029/average-age-of-mobile-gamer-drops-seven-years-as-kids-and-teens-grab

what concerns matter of cultural dissonance as pointed out by Edwards (2012). It also relates to the shared knowledge that should be acquired by localizers in order to avoid mistakes in translation and to ensure an optimal game experience in the contents they have to localize.

With the purpose of optimizing the annotation of emerging culture related phenomena, the tag <!--- Cultural awareness . ---!> was established as a means to mark up instances where the localization would not comply with the cultural standards of the game, its target culture and other references of pop culture. Not surprisingly, the game showed a consistency in terms of adhering to the narrative and overall perception of character performance through dialogue lines without compromising the original version. Throughout the annotation process there were not accounts of contents that could represent problems in the Brazilian market in terms rating guidelines other than the ones established for the original game, for example, use of lewd language, culturally dissonant content that could offend or trigger backlash from players, contents that are offensive to religious institutions, explicit representation sexuality or drug use, among others.

The analysis of cultural aspects in translation might acquire expanded dimensions, beyond the investigation of linguistic-specific features. According to the theoretical framework used, game localization professionals should have *an enhanced awareness of both source and target cultures to be able to detect all the cultural elements in the original game that could pose a comprehension problem or could be offensive in the target culture* (Mangiron, 2006 apud O'Hagan and Mangiron, 2013, p. 250). Furthermore, Mangiron (ibid) addresses the fact that game localizers should have an optimal perception of the overall game culture, including the game they are translating, as well as knowledge about the references of pop culture that might be related to the game.

The occurrences in InFamous 2 that indicate instances of dissonant behavior between translation and original text in terms of cultural awareness are convergent into a small number, mainly because localization is far from clear patterns of a domesticating profile. Furthermore, during the analysis the perception of dissonant and cultural awareness behavior of the translation could be related to other

categories, such as the one of *intertextual inconsistency* , which presents three (3) instances in total (figure 41).

The first occurrence right in the beginning of the game when Cole says Trish took care of him after the first blast (*Trish cuidou de mim melhor que pode*)did not have a direct correspondent source text in the original version, as the segment was added in the localization only. The second occurrence related to the category *intertextual inconsistency* rerrefed to the segment *Just drive, hayseed.,* translated as Cala boca e dirige, caipira. A the third occurrence, also belonging to Kuo, referred to the segment *, Textbook "Hearts and Minds" campaign. We give them something they really need.* translated as , *A campanha do livro "Corações e Mentes"*.

Transcription_En_Cole [346]	<en>But no one could have seen what was coming.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Trish cuidou de mim melhor que pode.</PT_Br><!—Transcreation:Intertextual inconsistency;
Transcription_En_Kuo [93]	<en>Just drive, hayseed.?</en>
Transcription_PT_Br_Kuo [94]	<PT_Br>Cala boca e dirige, caipira!</PT_Br><!—Intertextual inconsistency: Why caipira?—!>
Transcription_En_Kuo [93]	<en>Textbook "Hearts and Minds" campaign. We give them something they really need.</en>
Transcription_PT_Br_Kuo [94]	<PT_Br>A campanha do livro "Corações e Mentes". A gente dá a eles o que eles precisam.</PT_Br><!—Cultural awareness: Intertextual inconsistency;

Figure 41 Intertextual inconsistency

The hypothesis for the occurrence of the two first dissonant segments might be the fact that inFamous 2 was the first game of the franchise to be localized into Brazilian Portuguese, therefore, the presence of the reference to Trish had to be done in the introductory cutscenes in order to guide players unfamiliarized with the storyline. As for the reference to *caipira* in the Portuguese localization, the translation of this item was based on the reference to the term *hayseed* used in the original version. In English the term *hayseed* presents quite a derogatory received meaning, representing a *term for a rural member of the American working class. This cutesy term has a demonizing impact on class consciousness, segregating the rural worker from his urban counterpart*[79].In Portuguese, despite the fact that the term *caipira* can be derogatory, depending on the context it is used, it is not quite offensive as it is intended to be in English. Furthermore, in the Portuguese localization the reference to Zeke being an assumed member of the rural class (or a similar group) is not clear if the player did not have any contact with the first installment of the game.

The time length of the segments not only reflects the similarity between the game localization and its original game in terms of narrative content, but also reviews a concern about the norms informing the correct segmentation of dialogues and its subtitling. Such aspect is categorized by Mangiron (2006) as a relevant characteristic translators should develop in order to render appropriate game localizations as it informs the concern with character lip synchronization and the competence for providing synthetic language that accounts for the limitations imposed by the original game's set of subtitles.

5.5.2 SUBTITLE SEGMENTATION

The deviations observed in the dialogues are distinct in terms of overall and average time length mainly as a result of the occurrences of subtitle segmentation. Represented as part of a commentary annotation

---

[79] http://pt.urbandictionary.com/define.php?term=hayseed

tag, <!---Different segmentation: […] ---!>, this type of tag indicates changes regarding the organization of subtitle segments into different frames of the cutscenes to provide, for instance, a better organization of the dialogues according to speech prosodic features, or in order to accommodate translated segments with a higher ration of words-per-line.   As the localization distributed in the Brazilian territory did not present any change in terms of visual assets if compared to its counterpart in English, the occurrences referring to modifications in the subtitle segmentation were confined only to the already existing frames in the original game (Figure 42).

Janela de Busca

Arquivo Editar Busca Ajuda

Substituir

ENCONTRAR

Uma anotação que coincide com expressão regular **segmentation**

N.	Anotação	Parent	Child	Tempo Inicial	Tempo Final	Duração
1	Nós vamos tirar esse demônio de você!			00:47:13.439	00:47:17.123	00:00:03.684
2	Deve tá escondida num daqueles barracos usadodos pelo contrabando.			00:20:19.100	00:20:23.200	00:00:04.100
3	Um pacote me encontrou.			00:00:17.300	00:00:18.900	00:00:01.600
4	Sim, sim.. Eu me lembro de New Marais.			00:08:46.512	00:08:51.070	00:00:04.558
5	Se Nix, na margem da explosão, se transformou em tamanha potência.			00:33:33.200	00:33:36.831	00:00:03.631
6	... e essa coisa vai funcionar.			00:44:11.888	00:44:13.871	00:00:01.983
7	Esse cara sozinho vai começar uma nova corrida armamentista.			00:54:17.586	00:54:21.779	00:00:04.193

Figure 42 Subtitle segmentation

Besides the aspects discussed on the paragraph below concerning the emerging characteristic of subtitle segmentation, it is important to notice that the perception of difference in the alignment of the subtitles in English and in Portuguese was done in the sense of accommodating the dialogue lines according to different language systems. In other words, the instances where this category was noticed did not qualify as problems, but as mere reconfiguration of subtitle segments according to the language they represented.

The number of instances referring to subtitle segmentation issues was relatively low and reflected only the concern to accommodate different segments of dialogue lines to provide the proper characterization for a scene. The segmentation of these subtitles was not indicative of any specific pattern of characterization of characters but was relevant to be observed in relation to the frames they were part of. Such aspect of localization reflected throughout the investigation the importance of observing the data in real time as the differences in the segmentation in the Portuguese version were related to the sequencing of scenes and the voiceovers in the cutscenes.

Another issue which called the attention throughout a few cutscenes was the non-correspondence between what was displayed in the subtitles and the actual voiceover. For instance, there were cases when the segments could be comprehended either by listening to what the characters were saying or by reading the subtitles. For example, *<PT_Br>É isso que você acha que a gente tá fazendo em Empire City? Dando um jeito?</PT_Br><!---Transcreation/subtitle inconsistency:Não sei cara... tô ficando sem opções aqui.---!>*. However, when comparing the actual voiceover localization to the subtitles in Portuguese one could notice a few discrepancies regarding what the subtitles showed and what the characters actually said when the game language was setup for Portuguese.

It is important to state that in general, the changes observed did not affect the overall comprehension of the segments and the perception of the characters, but rather, retextualized the dialogue by keeping a similar communicative intention. For example, the segment *<PT_Br>Aquela fera veio atrás de mim, Zeke. O monstro que eu fui criado pra derrotar e fracassei.</PT_Br><!---Subtitle inconsistency:actual voiceover: Gostando ou não quela fera vai ser*

responsabilidade minha.---!>. Furthermore, as in the completeness of the segments analyzed, the perception of domestication of the game content was not present in the parts that showed visible variation in translation.

The differences concerning subtitle segments and voiceover reveal an apparent independence in terms of dubbing and subtitling. Instead of detracting from the quality of the original game, as most criticisms online were based on, they contribute to the overall product delivered, for example, by providing *transcreative* translation solutions, as illustrated in the following segment *<PT_Br>É isso que você acha que a gente tá fazendo em Empire City? Dando um jeito?</PT_Br><!-- -Transcreation/subtitle inconsistency:Não sei cara... tô ficando sem opções aqui.---!>*. The interpretation that should prevail for the occurrences for the category *subtitle inconsistency* is that, despite the differences, the results, yet statistically small, reflect an apparent flexibility in terms of translation practice in the game analyzed. The number of occurrences for the given category was 11 (eleven) in total, with 8 (nine) occurrences referring to Cole, mainly in the introductory segment of the game narrative and 3 (three) belonging to Zeke (fig. 43). The translations and their source segments are paired and follow as reference the numbers in red in the picture below.

Arquivo Editar Busca Ajuda

Substituir

ENCONTRAR

Uma anotação que coincide com expressão regular **subtitle inconsistency**

N.	Anotação
1	I feel a little low on options here, Zeke. **subtitle inconsistency**> 6
2	Like it or not, That Beast, it's gonna be my reponsibility. **subtitle inconsistency**> 7
3	Alright, I'll go check it out. Thanks, man, that's a good work. **subtitle inconsistency**> 8
4	Hit It! **subtitle inconsistency**> 3
5	This is not what we aggreed on. **subtitle inconsistency**> 10
6	Listen to me, Bertrand. You want to save the city? You want me to kill the Beast? Got me out of here, and stay the hell out of my way! **subtitle** 5
7	Yeah... **subtitle inconsistency**> 2
8	Hey, uh, Zeke... I've been treating you like shit **subtitle inconsistency**> 4
9	Merda, você tá com uma cara péssima. 11
10	Instalei umas defesas novas na vita do acampamento. A gente não tem energia suficiente pra fazer ele funcionar. Tava esperando que você pudesse nos 9
11	Entrez-vous! 1
12	Damn, you look like hell. **subtitle inconsistency**> 11
13	I set some new defences around the camp. We ain't got near enough juice t get them going. We hoping you could help us with that **subtitle inconsistency**> 9
14	Entrée vous. **subtitle inconsistency**> 1
15	É isso que você acha que a gente tá fazendo em Empire City? Dando um jeito? 6
16	Aquela fera veio atrás de mim, Zeke. O mostro que eu fui criado pra derrotar e fracassei. 7
17	Tá bom, vou conferir. Valeu cara, bom trabalho. 8
18	Pisa fundo! 3
19	Não foi isso que a gente concordou. 10
20	Escuta Bertrand. Você quer que eu salve a sua cidade? Você quer que eu mate a Fera? Me tira daqui e não se meta no meu caminho, porra! 5
21	É... 2
22	Ei, Zeke... tenho tratado você que nem merda. 4

Figure 43 Subtitle inconsistency

Although the segments that indicate subtitle inconsistencies are indicative of a problem in the game, the segments that displayed this kind of issue were not particularly relevant for the overall comprehension of the cutscene and the dialogues that were part of it. In other words the misalignments and the presence of subtitles segments that did not correspond to any translation did not affect the progress of the game in the sense that the experience could be compromised or render a negative perception of the localization quality.

Such issues, as already suggested, do not expand themselves into more problematic aspects of localization because the   game presents subtitles as instances of contentment that do not affect the game play experience. That is to say, the segments of gameplay that followed or preceded the cutscenes did not display any apparent dependence in what concerns valuable piece of information or overall comprehension of the rest of the story.

To conclude, the instances of issues related to problems regarding the category subtitle segmentation and subtitle inconsistencies were responsible for most of the criticism the game received upon its release. Yet, according to the other results obtained and how they resonated among themselves, the quality of the game was not affected in terms of the semantic representation of entities and tone of the narrative.

5.5.3 TRANSCREATION

The example above reinforces the importance of giving autonomy to the translator in relation to employing transcreative strategies in order to cross cultures in translated texts. In other words, transcreation occurred when the translated segments differed completely from the original segment in terms of content but still managed to remain representative of the overall meaning intention of the source text. In the game inFamous 2 this category was mostly associated with other categories indicating for example inconsistencies of subtitle, characteristics of explicitation and intertextual inconsistency. The number referring to the category *transcreation* is relatively small, basically as a result of the increased level of the foreignizing

characteristic of the localized version. In the overall corpus the number of instances referring to transcreation was 9 (nine) occurrences, being 2 (two) associated with the category of explicitation and 2 (three) with subtitle segmentation (fig. 44).

N	Anotação	Parent
1	[Nix e Zeke saem, perseguindo o helicóptero/o helicóptero danificado de Bertrand]	
2	Trabalhar? Há! Calma, Kuo. Quando a gente chegar lá, vai ser só festa. Cerveja, mulher e touro mecânico.	
3	Trish cuidou de mim melhor que pode.	
4	Tenho que encontrar ele com ou sem você.	
5	É isso que você acha que a gente tá fazendo em Empire City? Dando um jeito?	
6	Aquela fera veio atrás de mim, Zeke. O mostro que eu fui criado pra derrotar e fracassei.	
7	Como é que tá cara?	
8	Porra.	
9	Vamos fazer essa coisa funcionar.	

En_Narrative_Exposition [29]
<en>null</en>

Br_Narrative_Exposition [29]
<PT_Br>[Nix e Zeke saem, perseguindo o helicóptero/o helicóptero danificado de Bertrand]</PT_Br><!—Explicitation/transcreation-->

Transcription_En_Zeke [127]
<en>Work? Ha! Easy Kuo. When we get there, we're gonna be about the "Three Bs": "That's beer.. boobs.. and mechanical bulls.</en>

Transcription_PT_Br_Zeke [28]
<PT_Br>Trabalhar? Há! Calma, Kuo. Quando a gente chegar lá, vai ser só festa. Cerveja, mulher e touro mecânico.</PT_Br><!—Transcreation —!>

Transcription_En_Cole [346]
<en>But no one could have seen what was coming

Transcription_PT_Br_Cole [347]
<PT_Br>Trish cuidou de mim melhor que pode.</PT

Transcription_En_Cole [346]
<en>You don't have to stay here, Zeke.</en>

Transcription_PT_Br_Cole [347]
<PT_Br>Tenho que encontrar ele com ou sem você.</PT_Br><!—Transcreation: <en>You don't have to stay here, Zeke.—!>

Transcription_En_Cole [346]
<en>I feel a little low on options here, Zeke.</en><subtitle inconsistency>

Transcription_PT_Br_Cole [347]
<PT_Br>É isso que você acha que a gente tá fazendo em Empire City? Dando um jeito?</PT_Br><!—Transcreation/subtitle inconsistency>Não sei cara.. tô ficando sem opções aqui —!>

Transcription_En_Cole [346]
<en>Like it or not, That Beast, it's gonna be my reponsibility.</en><subtitle inconsistency>

Transcription_PT_Br_Cole [347]
<PT_Br>Aquela fera veio atrás de mim, Zeke. O mostro que eu fui criado pra derrotar e fracassei.</PT_Br><!—Transcreation/Subtitle inconsistency: Gostando ou não quela fera vai ser responsa

Transcription_En_Cole [346]
<en>null</en>

Transcription_PT_Br_Cole [347]
<PT_Br>Como é que tá cara?</PT_Br><!—Transcreation. —!>

Transcription_En_Kuo [93]
<en>null</en>

Transcription_PT_Br_Kuo [94]
<PT_Br>Porra.</PT_Br><!—Linguistic variation:Transcreation:Register:lew

Transcription_En_Kuo [93]
<en>null</en>

Transcription_PT_Br_Kuo [94]
<PT_Br>Vamos fazer essa coisa funcionar.</PT_Br><!—Transcreation

Figure 44 Transcreation

All the segments related to the category transcreation seem to represent the concern for ensuring the optimal gameplay experience. In other words, the presence of segments of dialogue lines that are independent or offer information about the game in terms of explicitation do not negatively affect the overall quality of the localization. For example, as seen in the occurrences above, these segments during gameplay are perceived in terms of having the objective of maintaining the player engaged in the experience. This is achieved either by providing a piece of information that he or she is not familiarized with, i.e. saying that Trish took care of Cole after the blast, or by providing extra segments to enrich the narrative, i.e. saying that Cole has to find the Beast no matter what. However the problem with these categories, even the ones that provide narrative information or reinforce existing ones, is that some of them are not synchronized with their corresponding dialogues.

Another interesting characteristic of the inconsistencies observed in the game localization is that the segments that present a mismatch in terms of subtitle that do not represent what a character is saying, or segments that are totally different from the original subtitles, is that they are independent from each other. In other words, even with the differences between oral dialogues and subtitles, the narrative and gameplay experience are not compromised, making sense and not presenting any dissonant characteristics in terms of the overall game content. For example, <PT_Br>É isso que você acha que a gente tá fazendo em Empire City? Dando um jeito?</PT_Br><!---Transcreation/subtitle inconsistency:Não sei cara... tô ficando sem opções aqui.---!>.

The addition of segments in the localized version were mostly evaluated as examples of *transcreation*, and within the overall perception of the game as a narrative text, were not judged to affect the representation of the characters and the storyline. The segments that were inserted in the text did not appear to represent a problem in terms of mechanics of character interaction and the moments these segments were supposed to be displayed. This could be achieved by placing the segments strategically in between parts where the characters were not apparently talking, during the transition between segments of cutscenes and gameplay, and in a few segments corresponding to aspects of narrative exposition. For example, <PT_Br>[Nix e Zeke saem,

perseguindo o helicópetoro danificado de Bertrand]</PT_Br><!---Explicitation/transcreation---> (see. Fig. 45).

Figure 45 Transcreation/explicitation

The way these segments of explicitation are displayed in the localized version and their relevance in terms of their perception as extra content could be realized by means of the framework of analysis used. Thus, the use of ELAN is justified in this sense as a result of having available through the software interface the possibility of operating more than one mode of meaning communication at once – visual, visual-written and sound.

As for the tags *Transcreation/subtitle inconsistency*, this type of annotation referred to segments where the subtitles were different if compared to the audio of the segment and if the information differed from the original segment in English. And finally, the last type of relation regards the one when the translation neither relates to the original subtitle nor with other types of information that referred to the storyline or any other part of the narrative. Moreover, the tag transcreation was usually associated with cases of the annotation *null* in the original game (fig. 46).

Figure 46 Transcreation

Figure 46 for instance, displays an interaction between the characters Nix and Laroche when the two are discussing the plans to take over a fort which is in control of the militia that controls New Marais. However, the segment illustrated refers to the character Kuo, who is not framed in the picture, in which she reinforces the effectiveness of the plan. Thus, as stated before, despite the fact that the segment did not exist originally in the original game, the addition of such dialogue line contributed to the flow of the narrative in the game.

It is important to remember that these instances of transcreation detract from the quality of the localization provided, but they show a small sample of what a more creative translation could represent to the overall content of the game and the representations of its characters. However, the decisions concerning the degree of changes in a translated text do not always concern the translator, but these are most of the times under the responsibility of more than one member of the localization team and the studio hired for the task, in case of an outsourced translation.

The perception of quality of the localization is curiously based on the occurrences of the categories of explicitation, transcreation, and subtitle segmentation, that can only be visualized if language options in the game are adjusted to display the subtitles in Portuguese. Evidently, in order to develop such perception, the player would have to be able to understand, or have a grasp, of the English language at the level of listening, for playing the game with the audio in its original language and the subtitles in Portuguese, or as afore mentioned, just for the sake of comparing and not understanding, setting up the audio for Portuguese and adjusting the subtitles for English.

Moreover, the issues observed in the localized version, despite being relevant for the observation of subtitling in audiovisual texts such as movies or videogames, could not be noticed as characteristics of the text in English. In other words, issues of different *segmentation*, *explicitation*, and omissions of segments, represented in the annotated corpus as *null*, as well as *transcreation* since subtitles in English basically mirrored the lines in characters' dialogues. The original subtitles also did not present cases of segments not accompanied by their corresponding dialogue lines, or omission of clues indicating other actions from characters, such as crying, roaring, coughing. For instance,

in Figure 47 a segment warning the player about the approach of a monster is displayed on the screen. Such segment does not have the purpose of providing any narrative content to the cutscene, but rather, to give players with hearing impairments the possibility of getting involved with a piece of information that is mostly accessible by sound input.

Figure 47 Monsterous roar

To conclude, the amount segments that presented transcreative characteristics observed in the corpus were not on the level that was desired for more conclusive results. This is particularly relevant if considered the expectations raised by the theoretical apparatus regarding game localization and the different levels of adaptation it is supposed to suffer when moving from one market to another. To say that the game lacks a desirable amount of adaptation in the form of transcreation in the localization does not mean that the game presents an inferior representation of the target market. However, the perception of contents that were tailored for the target consumer was left aside at the expenses of the representation of a more generalized and slightly foreignized localization as the final product.

5.5.4 NULL

        The omission of segments in the corpus was initially perceived as an opposition to the explicitation of segments referring to the game's original content. However, throughout the annotation a few instances of this category were noticed to appear in the transcriptions in English once the corresponding Portuguese segments displayed *transcreative* characteristics (Figure 48).
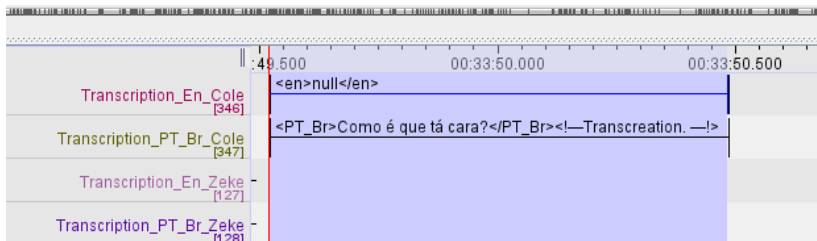
Figure 48 Null segment

        The segments that were annotated as transcreative segments in the text and therefore were associated with *null* segments in the corpus in English did not add different layers of narrative to the game in the sense that they could be perceived as disruptive elements in the narrative. Furthermore, the number of occurrences referring to this category (NULL), as the other ones in the corpus, were generated by a simple search command in the application command bar in ELAN. The ready visualization of the data represented an important feature of visual analysis and implementation of further correction in the annotations. The search command box allowed for the easy access to the tags inserted in the annotations, and from the results obtained they could be promptly edited in case a close observation was noticed in association with other categories of analysis or other emerging phenomena (Figure 49).

Figure 49 Null category

With 17 (seventeen) occurrences, the *null* category presented 10 (ten) instances referring to omission of accessibility clues, that is, instances of information regarding events that are not represented by characters dialogues. These occurrences were mostly related to the localized game, meaning, corresponding to segments that were in the original text, but that were ignored in Portuguese (fig. 50).

Figure 50 Null segments

This category, as already pointed out, was associated with other categories, such as *transcreation* and *register*, within 4 (four) occurrences (see fig. 51). In the corpus in Portuguese it also appeared as part of an annotated segment, when the dialogue lines were satisfactorily translated according to the content in the original text but still omitted the translation of the accessibility clues or part of the content (Table. 3).

Figure 51 Null and other categories

As already pointed out, the number of *null* tags, despite rather small if compared to the total number of annotation lines, indicate a reasonable degree of freedom in the translation of inFamous 2, regardless of the clear attachment to the original text .
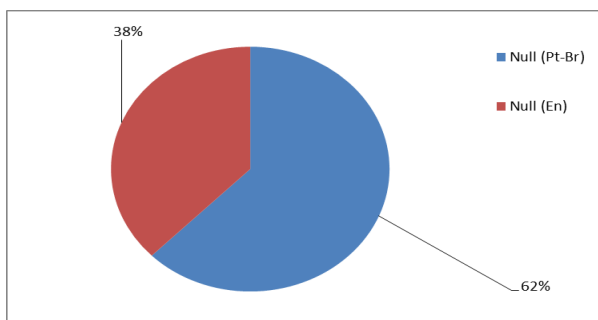
Table 3: Null

As already discussed, the major number of cases of occurrences of *null* in the Portuguese corpus regards the omissions of accessibility prompts, which are descriptive segments that indicate sound effects during the gameplay or the cutscenes, such as what could be visualized in figure 50 above. For some reason, which is not yet clear, the Portuguese localization opted for omitting this feature in the dialogue subtitling, hence the higher proportion of null segments of annotation in the localized corpus. . In terms of gameplay experience, the implication of this measure could affect players with hearing impairments (deaf players) in the sense of being more immersed in the narrative. As for players without this type of disability, the lack of such descriptive element of audiovisual subtitling would not represent a major effect in the gameplay or narrative experience of the game (fig. 52)

Figure 52 Lack of accessibility prompt

Even though both versions of the game presented a balanced number of cases of *narrative exposition*, either in the form of clues regarding what characters were doing or were about to do, or in other cases accessibility prompt that informed actions such as *crying*, *coughing*, *roaring*, etc, the localized version presented perceivably fewer occurrences in the translated dialogues.

For example, the number of occurrences of *narrative exposition* that were predominantly used to validate the hypothesis of a higher level of explicitation in the localized dialogues may be misleading in terms of statistical numbers, once most of the occurrences of accessibility prompts that were omitted in the localized version were tagged as *null* in the corpus used, thus leveling out the final number of existing occurrences of *narrative explicitation* in the original game's dialogues with the number of omissions in the localized title. The number of occurrences related to narrative exposition in the game were in total 29 (twenty nine) for the corpus in En_US and 29(twenty nine) for the corpus in PT_Br (fig. 53).

Transcription_En_Narrative_Exposition	Transcription_PT_Br_Narrative_Exposition
<en>[Absorb the energy of 6 more blast cores to use the RFI]</en>	<PT_Br>[Absorva a energia de mais 6 núcleos de explosão para usar o RFI]</PT_Br>
<en>[The Beast is 1132 miles from New Marais.]</en>	<PT_Br>[A Fera está aa 1822 quilômetros de New Marais]</PT_Br>
<en>[Two hours later]</en>	<PT_Br>[Duas horas depois]</PT_Br>
<en>[4 hours later]</en>	<PT_Br>[4 horas depois...]</PT_Br>
<en>[Absorb the energy of 5 more blast cores to use the RFI]</en>	<PT_Br>[Absorva a energia de mais 5 núcleos de explosão para usar o RFI]</PT_Br>
<en>[The Beast is 1067 miles from New Marais?]</en>	<PT_Br>[A Fera está aa 1718 kilômetros de New Marais]</PT_Br>
<en>[8 hours later...]</en>	<PT_Br>[8 horas depois...]</PT_Br>
<en>[Monster roars]</en>	<PT_Br>null</PT_Br>
<en>[Absorb the energy of 4 more blast cores to use the RFI]</en>	<PT_Br>[Absorva a energia de mais 4 núcleos de explosão para usar o RFI]</PT_Br>
<en>[The Beast is 731 miles from New Marais.]</en>	<PT_Br>[A Fera está a 1176 quilômetros de New Marais]</PT_Br>
<en>[Press L2 to choose Nix] [Press R2 to choose Kuo]</en>	<PT_Br>[Pressione L2 para escolher Nix] [Pressione R2 para escolher Kuo]</PT_Br>
<en>[Absorb the energy of 3 more Blast Cores to use the RFI]</en>	<PT_Br>[Absorva a energia de mais 3 núcleos de explosão para usar o RFI]</PT_Br>
<en>[The Beast is 353 miles from New Marais.]</en>	<PT_Br>[A Fera está a 568 quilômetros de distância de New Marais]</PT_Br>
<en>null</en>	<PT_Br>[Nix e Zeke saem, perseguindo o helicópetoro danificado de Bertrand]</PT_Br><!--Explicitaiton/transc...
<en>[Furious roar]</en>	<PT_Br>null</PT_Br>
<en>[Sirens wailing]</en>	<PT_Br>null</PT_Br>
<en>[Absorb the energy of more Blast Cores to use the RFI]</en>	<PT_Br>[Absorva a energia de mais 2 Núcleos de Explosão para usar o RFI]</PT_Br>
<en>[The Beast is 124 miles from New Marais]</en>	<PT_Br>[A Fera está a 200 quilômetros de New Marais]</PT_Br>
<en>[Shooting at the Beast]</en>	<PT_Br>null</PT_Br>
<en>[The Beast is In New Marais]</en>	<PT_Br>[A Fera está em New Marais]</PT_Br>
<en>[Absorb the energy of one more Blast Core to use the RFI]</en>	<PT_Br>[Absorva a energia de mais um Núcleo de Explosão para usar o RFI]</PT_Br>
<en>7 hours later...</en>	<PT_Br>7 horas depois...</PT_Br>
<en>[Absorb the energy of one more blast cores to use the RFI]</en>	<PT_Br>[Absorva a energia de mais um Núcleo de Explosão para usar o RFI]</PT_Br>
<en>2 hours later...</en>	<PT_Br>2 horas depois...</PT_Br>
<en>[Cole is ready to charge the RFI]</en>	<PT_Br>[Cole está preparado para carregar o RFI]</PT_Br>
<en>[Press L2 to fulfill your Karmic destiny using the RFI to save humanity]</en>	<PT_Br>[Pressione L2 para usar o RFI e salvar a humanidade]</PT_Br>
<en>[Press R2 to abandon this mission and work to switch your Karmic alignment so you can join ku...	<PT_Br>[Pressione R2 para abandona esta missão e trabalhar para trocar seu alinhamento Kármico. Assim v...
<en>3 hours later...]</en>	<PT_Br>[3 hora depois...]</PT_Br>
<en>[Lightning strikes]</en>	<PT_Br>null</PT_Br>

Figure 53 Narrative exposition

As it can be seen in Figure 53, the instances of narrative exposition are mostly associated to the category *null,* as aforementioned. The ones that were accompanied by a respective translation presented similar levels of attachment to the form and message presented in the original segments, as the information contained were characterized by their narrative content and in some cases, by pieces of information useful for the progress in the game.

To conclude, as opposed to other categories of issues that did not affect the overall experience of the gameplay, even in cases where the incorrect representation of contents in the form of mistranslations could be observed, the category *null* could potentially be a point of negative evaluation for the localization presented. Such aspect, as suggested, was due to the fact that most of the instances of *null* occurrences in the game referred to cases of omissions of accessibility prompts. Although these prompts did not affect the narrative for players with hearing impairments, the lack of these resources for sure affected the overall immersive experience.

5.5.5 Linguistic variation

Although it is a rather broad category, the annotations regarding linguistic variation showed to be quite specific on how it was manifested throughout the analysis. Despite the possibility of being related to other categories of annotation, such as *cultural awareness*, *transcreation*, and *null*, such category did not have the objective of checking for inconsistencies at grammatical level, syntactic structure or simply the parsing of dialogues in terms of how character lines are associated based of a referential system.

One of the categories that confirmed the aforementioned statements was the case of linguistic variation. Despite the fact that this concept can be too broad to account for a myriad of aspects likely to emerge in this object of study, the category linguistic variation was used as a means to generate initial numbers for the preliminary analysis. Then this category of emerging translation issues unfolded into other types of

tags such as the one referring to register, lewd language, which are prevailing in the corpus.

The decision to focus on these categories was given predominantly on the account of the inexistence of other localization aspects that could contribute to the interpretation of the analyzed data, or that could contribute to the judgment of the evaluative content on the basis of non-linguistic instances of meaning. Despite the very own nature of the corpus, the characteristic of the game mechanic which presented good or evil representation of the main character as a function of the gameplay, the instances of linguistic and visual representation that indicated these types of evaluation could not be accounted for in the final analysis.

This category aimed at demonstrating how issues of linguistic nature could contribute to the overall perception of characters' dialogues, the perceptions of characters and, ultimately, how specific linguistic choices might affect the perception of the narrative that informs and circumscribes the gameplay. It did not aim at casting a prescriptive view of judgment towards the annotation of localization phenomena labeled with the tag linguistic variation.. In order to achieve a delimitation of the aspects to be analyzed in terms of this category, the view on this phenomenon was established in the sense of predominantly tagging the elements that might contribute to shape different perception of character performance, and how these annotations emerged to create a profile of characters in the game storyline, and ultimately contribute to confirm or disconfirm the overall criticism received by the media upon its release.

The annotation of the emerging aspects of linguistic variation might at first hand not represent a significant turn in the perception of characters and the storyline at the level of individual subtitle segments, but in the long run, from the analysis of the amount of occurrences, a more generalized judgment of evaluative language could be realized. Moreover, the category *subtitle inconsistency* and *subtitle segmentation* did not present instances related to the category *linguistic variation* that would, for example, alter the perception of the pace of dialogues and show differences between written and oral language. Although the voiced parts or subtitles were present as part of the annotation of certain segments, in the end this category did not show any significant effect.

The instances tagged with the category *linguistic variation* were predominantly characterized as instances of *register* that would denote for example, the use of a more colloquial tone of language use in the original version as opposed to a less loaded language structure in the localized version in Portuguese. This characteristic as already pointed out does not directly affect the perception of characters and their role in the story line, but certainly would not go unnoticed for players who would like to compare both versions of the game (fig. 54).

Label	Content
Transcription_En_Bertrand [43]	`<en>Yes. Conduits must be cleansed from this Earth.</en>`
Transcription_PT_Br_Bertrand [44]	`<PT_Br>Sim. Os conduítes devem ser exterminados desta Terra.</PT_Br><!—Register: Cleansed is not the same as exterminated. —!>`
	`<en>I ain't about needing help. I just want a little company.</en>`
Transcription_En_Nix [v1]	`<PT_Br>Não tem nada a ver com precisar de ajuda. Só quero companhia.</PT_Br><!—Linguistic variation:Register—>`
Transcription_PT_Br_Nix [71]	`<en>I got na idea. We fill the streetcar up with explosives, we get it going real real fast, we ram it through the front door, and boom?</en>`
Transcription_En_Nix [v1]	`<PT_Br>Tive uma ideia. A gente enche o bonde de explosivo, faz ele andar bem rápido, joga ele na porta da frente e BUM!</PT_Br><!—Linguistic variation:Register: real real fast-adjetives as adverb adjuncts—!>`
Transcription_PT_Br_Nix [71]	`<en>Screw that, man?</en>`
Transcription_En_Nix [v1]	`<PT_Br>Foda-se isso, cara!</PT_Br><!—Linguistic variation:Register,Lewd language. —!>`
Transcription_PT_Br_Nix [71]	`<en>Yeah? Why they gonna help us?</en>`
Transcription_En_Nix [v1]	`<PT_Br>Ah, é? E por que eles nos ajudariam?</PT_Br><!—Linguistic variation:Register: colloquial in`
Transcription_PT_Br_Nix [71]	`<en>Screw you.</en>`
Transcription_En_Nix [v1]	`<PT_Br>Foda-se!</PT_Br><!—Linguistic variation:Register: lewd language.—>`
Transcription_PT_Br_Nix [71]	`<en>I know what he's up to, but she don't listen, Cole?</en>`
Transcription_En_Nix [v1]	`<PT_Br>Sei o que ele está tramando, mas ela não escuta, Cole!</PT_Br><!—Linguistic variation:Register: marked in Nix. Sintax. —!>`
Transcription_PT_Br_Nix [71]	`<en>Yeah! Seen it myself. They wild at first, but then he works with them for a while ...And those monsters are his?</en>`
Transcription_En_Nix [v1]	`<PT_Br>É! Eu mesma vi. No início eles são selvagens, mas depois ele trabalha com eles por um tempo... E aqueles monstros são dele!</PT_Br><!—Linguistic variation:Register: sintax. —!>`
Transcription_PT_Br_Nix [71]	`<en>No. Me and Cole is gonna go. You gonna cover me, and I'm gonna go bond with them monsters. Just think of the hell we can realse me and an army of them things, Cole?</en>`
Transcription_En_Nix [v1]	`<PT_Br>Não, eu e o Cole vamos ir. Você vai me dar cobertura, e eu vou me conectar com aqueles monstros. Só pense que a gente pode libertar com um exército daquelas coisas.</PT_Br><!—Linguistic variation:Registe`
Transcription_PT_Br_Nix [71]	`<en>I don't care what happens to me! All I care about is that the Beast dies. You need to make a decision right now. Are you kill the Beast? Be a man of your word.</en>`
Transcription_En_Nix [v1]	`<PT_Br>Eu tô cagando pro que acontece comigo! Tudo que me importa é que a Fera morra. Você precisa tomar uma decisão agora. Você vai matar a Fera? Seja homem de palavra.</PT_Br>`
Transcription_PT_Br_Nix [71]	

Figure 54 Linguistic variation (register)

The figure above displays the numerical account of this instance of annotation in the corpus providing an indication of the character they belong to. Within the total amount of 21 (twenty one) occurrences of this category, 5 (five) belonged to Cole, related mainly to the use of lewd language. Other 4 (four) occurrences belonged to Kuo and referred mainly to the use of a colloquial language register that was not particular to this character. Two (2) occurrences belonged to Zeke, with one case related to the attenuation of use of evaluative language in the original game and the lack of culturalization for the translation of the term roofy, simply translated as sedative, and therefore attenuation of the significance of the use of this term in the game dialogue .[80] Finally, there were nine (9) occurrences for the character Nix, which majorly related to the attenuation of the character register in terms of her representation within the context of the game (place, cultural background, register). Later in the section on character representation more specific details will be given on the main characteristics of annotations in contrast with the main characters present in the game.

The annotation of linguistically variant phenomena triggered the further analysis of occurrences indicating the use of lewd language predominantly associated with instances of language register. Although other occurrences of lewd language use were noticed throughout the corpus and associated with other categories, the terms that most noticeably indicated attenuation or increase of the semantic load of translation choices in the localized game was the one of such nature. The occurrences of such instances of use of language register did not make any of the characters seem any less or any more different from the reference of representation that is present on the original version of the game. Although this characteristic points out and reinforces the fact that the localized version does now present any significant changes in terms of domestication and foreignization of its content, it also indicates that the localization managed to preserve the overall tone of the narrative and characters' profiles.

The category linguistic variation displayed a total a number of 21 (twenty one) occurrences (Figure 54). Such number appears to be

---

[80] In Brazilian Portuguese the term roofy, also called date-rape pill, can be translated as *Boa noite Cinderela* (*Goodnight Cinderela*).

rather small if compared to the overall number of annotations and dialogue lines presented in the corpus. However, as extensively pointed out, this number expresses the view of not adopting a prescriptive perspective of analysis of the game localization, but rather to represent a descriptive investigation of the phenomena.

As it was pointed out, the level of perception of characters in the game and their characterization in the localized version does not compromise the macro level of perception of these entities by the average player, and particularly if the perception of these is self-contained in either the localized or the original version of the game. Thus, despite the fact that the instances of linguistic variation that emerged in the corpus as a result of changes in language register and use of lewd language, as all the other issues, this category did not affected the experience permanently in terms of gameplay and narrative.

The perception of changes in the localization of dialogue lines is justified from the point of view of linguistic variation and how translation decisions are manifested as a satisfactory fit with the whole set of elements that are responsible for the gameplay experience. In other words, as long as the translation choices are consistent with the overall tone of the elements that are part of the game, the limits of creation, translation and retextualization of linguistic features are acceptable within the localization.

5.6 CHARACTER REPRESENTATION

The next section will particularly deal with how the representation of the characters in the game could be perceived under the light of the concept of semantic prosody, that is, Cole, Nix, Zeke, Kuo, Bertrand and the Beast. The main criteria to select these characters, aside from the fact they are the driving forces of the narratives, they are the ones that presented the highest number of annotations, and therefore offered the most significant number of occurrences of annotation for analysis. Similarly to what was said in relation to the other categories analyzed, the analysis of the occurrences of localization in the corpus did not intend to validate a prescriptive

view on the lexical choices for translation. Rather, it served to illustrate how the translation choices used might interact with a text creating a profile of evaluative language that might differ from the original text, and slightly alter the perception of the text at a micro level of corpus investigation.

The analysis of evaluative content ultimately led to the validation of the semantic prosodic load in the localization of character's dialogues. It provided evidence not only of a slight change in the semantic load of translation choices, but also, a small, but still perceivable change in the symbolic representation of Cole MacGraph, the main character as a demonic entity, and other characters that relate to him in the game's storyline.

5.6.1 CHARACTERIZATION OF NIX

One of the effects of the localization in inFamous 2, considering the already mentioned characteristic of maintaining the text attached to the its source version, was to erase specific traits of cultural representation in the characters, particularly concerning the use of specific terminology. Despite the already addressed issue of foreignizing the localization, since the translated texts are clearly attached to the original version, the localization of dialogue lines of the character Nix managed to attain the overall feel for the players, including voice acting and the appeal as Cole's evil influence, as it is supposed to be suggested in the storyline.

Another character in the game, called Nix, displays quite a distinctive accent described as belonging to the region of New Orleans. Although the origin of her accent is not explicit in the game, rather it is presented as original from the ficticious city of New Marais, located in New Orleans in Lousiana (USA), the lexical aspects and the portrayal of the city of New Marias indicate such representation, according to the documentation the game provides online. Following the paradigm presented by O'Hagan and Mangiron (2013, p. 161), referring to dialect and accent adaptation for games, the Portuguese version opts for eliminating this feature homogenizing the target text with a more

colloquial and marked language variety of the target market. This representation is given by means of lexical choices which reflect in the way the overall character's register is perceived for its colloquialism and vulgarisms, rather than phonetic prosodic features as it is in the source version of the game (see fig. 55).

Transcription_En_Nix [*]: `<en>Yeah! Seen it myself. They wild at first, but then he works with them for a while... And those monsters are his?</en>`

Transcription_PT_Br_Nix [*]: `<PT_Br>É! Eu mesma vi. No início eles são selvagens, mas depois ele trabalha com eles por um tempo... E aqueles monstros são dele!</PT_Br><!—Linguistic variation:Register: sintax. —>`

Transcription_En_Nix [*]: `<en>No. Me and Cole is gonna go. You gonna cover me, and I'm gonna go bond with them monsters. Just think of the hell we can raise me and an army of them things. Cole?</en>`

Transcription_PT_Br_Nix [*]: `<PT_Br>Não, eu e o Cole vamos ir. Você vai me dar cobertura, e eu vou me conectar com aqueles monstros. Só pense que a gente pode libertar com um exército daquelas coisas.</PT_Br><!—Linguistic variation:Rec`

Transcription_En_Nix [*]: `<en>Screw you.</en>`

Transcription_PT_Br_Nix [*]: `<PT_Br>Foda-se!</PT_Br><!—Linguistic variation:Register: lewd language.—>`

Figure 55 Colloquialism

The instances of annotation regarding the character Nix that can be seen in figure 54 present aspects of language register that were omitted in the localized game as pointed out. Such characteristics, although pinpointed by evidence of variations in the syntax dialogue lines, for instance "They wild at first", "Im gonna bond with them monsters", the major representation of such feature can be perceived from the performance delivered by the voice acting, since the spelling of these traits were not often transferred to the subtitles. Furthermore, Nix's character also presented cases of use of lewd language that were not part of the original characterization (see fig. 56)

Figure 56 Nix (register)

The adaptations of contents from the original segments are neither judged to detract from the quality of the original game, nor add a new value to the localization. They could, however, provide a translation which could be better aligned with the terminology of the target language. This characteristic was observed due to the constant occurrence of segments that seemed to be translated literally, but that in the end was not perceived in uniformity, but rather as isolated examples. For example: In one of the events that circumscribed the ending of the story Cole is faced with the possibility of adding Kuo's or Nix's powers to his own. Nix realizing the possibility of leveraging the odds of defeating the Beast suggests that the more power Cole had, the better would be the chances of winning the battle. The expression used in English by Nix is *Bigger is better*, and the corresponding translation is expressed literally in Portuguese as *Maior é melhor*. Although the translation is satisfactory in terms of the overall context of the character's language register, the expression seemed to present an unnecessary degree of literality once there could be more suited

translations in Portuguese that would fit the character's language profiles, for instance (Figure 57).
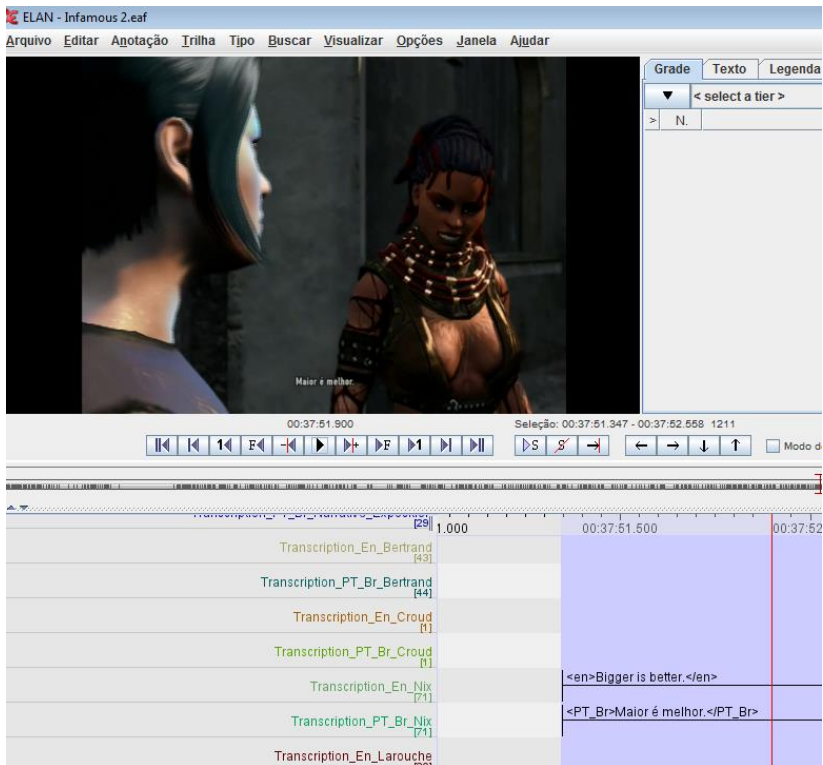
Figure 57 Bigger is better

To conclude, the translation profile belonging to the character Nix was satisfactory in terms of preserving the language register, despite of the presence of segments that would break from the perception of the flow of dialogue. The minimization of these apparent issues was achieved through the well implemented voice acting in the Portuguese version. Furthermore, the presence of slight changes in language register and the use of evaluative language in the dialogue lines of *Nix* were not relevant in terms of collocation characteristics that validated the hypothesis of having a distinct negative semantic prosodic profile for the character in the localized game. For example, in certain moments of the

game Nix is portrayed as a bad influence to the character Cole, as opposed to the voice of reason that the characters Zeke and Kuo might present (fig. 58).

Transcription_En_Nix [71]
<en>I don't understand what, bitch? That you feel used and viaolated by a machine?</en>

Transcription_PT_Br_Nix [71]
<PT_Br>Não entendo o quê, vadia? Que você se sente usadaa e violada por uma máquina?</PT_Br>

Transcription_En_Nix [71]
<en>I don't understand what, bitch? That you feel used and viaolated by a machine?</en>

Transcription_PT_Br_Nix [71]
<PT_Br>Não entendo o quê, vadia? Que você se sente usadaa e violada por uma máquina?</PT_Br>

Transcription_En_Nix [71]
<en>I hope you and the bitch make each other real happy?</en>

Transcription_PT_Br_Nix [71]
<PT_Br>Espero que você e aquela idiota sejam bem felizes!</PT_Br>

Figure 58 Bitch

The dynamics of interaction among Nix and the other characters are conflicting to the extent of the narrative, and such characteristic transferred to the translated subtitles with a similar load of evaluative meaning. The translation of the term *bitch* which is often used in the game by Nix to refer to Kuo is maintained in the Portuguese localization with the use of the term *vadia* as its translation (see fig. 58). As to other characters that use this term, the characteristics of language evaluation is minimized as the use of such word is not directed to any other character of entity in the game. It is noteworthy to point out that in one occurrence of the term *bitch*, by the character Nix, the evaluative load of the term was diminished in the localization as it was translated as *idiota* (idiot; stupid; moron). But again, the overall representation of Nix in the game was not affected by this isolated translation.

5.6.2 ZEKE

Unlike translations of other characters in the Portuguese version, Zeke was the one who most perceptively indicated a higher degree of adaptation regarding culture specific structures such as jokes, language expressions and puns. Similarly to other characters, Zeke presented as voice acting which was both a par with the quality of the original version, as well as properly adapted for what the translation study defines as reality of the other language.

As Zeke is one of the characters who was present throughout the whole game franchise, in the first installment of the game and participates in the third one, both not considered in this study, the concern about maintaining the character identity might have been perceived as an important criteria in the localization. Furthermore, Zeke is an important asset in the game storyline, representing the role of Cole's sidekick as well as providing a comic relief to the events that circumscribed the game and the evolution of the characters by means of jokes and puns (fig. 59).

| Transcription_En_Zeke [127] | <en>Work? Ha! Easy Kuo. When we get there, we're gonna be about the "Three Bs." That's beer.. boobs.. and mechanical bulls.</en> |
| Transcription_PT_Br_Zeke [128] | <PT_Br>Trabalhar? Há! Calma, Kuo. Quando a gente chegar lá, vai ser só festa. Cerveja, mulher e touro mecânico.</PT_Br><!—Transcreation. —!> |

Figure 59 The three BBBs

The instances of use of comic relief by the character were extended beyond the dialogues present in the cutscenes. In other words, during the gameplay, in the moments when the players were in control of the main characters Zeke would also interact with Cole by radio communication, and would also tell jokes about the current events of the game progress. However, as these instances of language production were not recorded, as the investigation only focused on the cutscenes, data to illustrate these instances are not available.

The preservation of these features, especially ones of comedic nature is of uttermost importance for localization, once, as it has already been pointed out, these are the ones which are mostly noticed and criticized by players and the gamer community. Another characteristic noticed in Zeke's dialogue localization, and by extension in other major characters, was the fact that these presented a far more satisfactory characterization than other secondary characters, such as bypassers, Sara and Laroche, despite the fact these two last ones were presented in cutscenes.

Along with Kuo, Zeke was one of the only characters to present instances of interaction during gameplay; even so, the level of characterization and acting performance was consistent with the segments translated in the cutscenes in terms of expression and quality. Furthermore, the localization managed to keep the dramatic appeal in the relation between Cole and Zeke displayed throughout several moments of the narrative. Such relation was particularly expressed in opposition to Nix, who in the game is represented as Cole's evil influence, whereas Zeke is consistently portrayed as an expression of reason.

In terms of keeping the dramatic tone in the relation between the game's protagonist and Zeke, the localization achieved a satisfactory balance in maintaining the overall sentimental tone of the segments,

adapting terminologies when necessary. To illustrate, figure 60 shows the form by which Zeke addresses his best friend Cole.

N.	Trilha	
1	Transcription_En_Zeke	Thanks, **brother**! Go have some fun!
2	Transcription_En_Zeke	Oh man. Yes showed up just in time. We're in a bad way here, **brother**.
3	Transcription_En_Zeke	We are gonna cure this thing, **brother**.
4	Transcription_En_Zeke	Hey, how you feeling, **brother**?
5	Transcription_En_Zeke	Look, I don't call you "**brother**" because I like the way it sounds.
6	Transcription_En_Zeke	Cheers **brother**, half as long.
7	Transcription_En_Zeke	I love you, **brother**. And I'm sure gonna miss ya.
8	Transcription_PT_Br_Zeke	Valeu **brother**! Vai se divertir!
9	Transcription_PT_Br_Zeke	Pô, cara! Você apareceu bem na hora. A gente á numa pior aqui, **brother**.
10	Transcription_PT_Br_Zeke	A gente vai curar essa coisa, **brother**.
11	Transcription_PT_Br_Zeke	Ei, como você tá se sentindo, **brother**?
12	Transcription_PT_Br_Zeke	Olha, eu não chamo você de **brother** porque soa bem.
13	Transcription_PT_Br_Zeke	Saúde, **brother**. A metade do tempo...
14	Transcription_PT_Br_Zeke	Amo você, **brother**... e vou sentir saudade.

Transcription_En_Zeke [t.27] — <en>Thanks, brother! Go have some fun!</en>

Transcription_PT_Br_Zeke [t.28] — <PT_Br>Valeu brother! Vai se divertir!</PT_Br>

Transcription_En_Zeke [t.27] — <en>Oh man. Yes showed up just in time. We're in a bad way here, brother.</en>

Transcription_PT_Br_Zeke [t.28] — <PT_Br>Pô, cara! Você apareceu bem na hora. A gente á numa pior aqui, brother.</PT_Br>

Transcription_En_Zeke [t.27] — <en>We are gonna cure this thing, brother.</en>

Transcription_PT_Br_Zeke [t.28] — <PT_Br>A gente vai curar essa coisa, brother.</PT_Br>

Transcription_En_Zeke [t.27] — <en>Hey, how you feeling, brother?</en>

Transcription_PT_Br_Zeke [t.28] — <PT_Br>Ei, como você tá se sentindo, brother?</PT_Br>

Transcription_En_Zeke [t.27] — <en>Look, I don't call you "brother" because I like the way it sounds.</en>

Transcription_PT_Br_Zeke [t.28] — <PT_Br>Olha, eu não chamo você de brother porque soa bem.</PT_Br>

Transcription_En_Zeke [t.27] — <en>Cheers brother, half as long.</en>

Transcription_PT_Br_Zeke [t.28] — <PT_Br>Saúde, brother. A metade do tempo...</PT_Br>

Transcription_En_Zeke [t.27] — <en>I love you, brother. And I'm sure gonna miss ya.</en>

Transcription_PT_Br_Zeke [t.28] — <PT_Br>Amo você, brother... e vou sentir saudade.<PT_Br>

14 ocorrências in 14 anotações

Figure 60 Brother

In figure 60 one can visualize an example of how the tone of the relation between Cole and Zeke was maintained in the localized version by keeping the way Zeke addresses Cole in its original form. In other words, due to the fact the term *brother* can be used in Portuguese as colloquial form of addressing other people, in the localized game the term was kept untranslated as a means of preserving the register used by the character in the source language. The number of occurrences of *brother*, 7 (seven) for each language, used by Zeke to address Cole was not annotated with any specific category, however such instance figures as an example of how the localization managed to preserve the overall tone of characters interaction by means of the segment's lexical profile.

The changes observed in the translation of the dialogue lines referring to Zeke were minorly affected in terms of evaluative language particularly at the micro level of perception, in register with 4 (two) single occurrence noticeable. The occurrence of language affected by changes in terms of linguistic variation, displayed 3 (three) instances associated with changes in the language register referred to the attenuation of the evaluative structure *hell*, which as in most of the corpus was observed, 1(one) associated to the download of the word *merda* (ton of crap) and 1 (one) regarding the attenuation of the term roofy, translated only as sedative (sedative) in Portuguese (fig. 61).

Transcription_En_Zeke [127]	<en>Cheer up, man. Things have been a ton of crap worse for us than this. We always get by.</en>
Transcription_PT_Br_Zeke [128]	<PT_Br>Se anima, cara. As coisas já tiveram muito pior pra nós dois do que isso. A gente sempre dá um jeito.</PT_Br><!—Linguistic variation:Register: a ton of crap.—!>
Transcription_En_Zeke [127]	<en>Damn, you look like hell.</en><subtitle inconsistency>
Transcription_PT_Br_Zeke [128]	<PT_Br>Merda, você tá com uma cara péssima.</PT_Br><!—Subtitle inconsistency/register: Voice: Você tá com uma cara péssima.—!>
Transcription_En_Zeke [127]	<en>Think abut it, Cole, putting some ex-cops back on the streets? Hell that could pay off in the long run.</en>
Transcription_PT_Br_Zeke [128]	<PT_Br>Pensa bem, Cole, colocar uns tiras de volta nas ruas? Isso pode ter suas recompensas...</PT_Br><!—linguistic variation/register —!>
Transcription_En_Zeke [127]	<en>So, uh... What happned? That old guy slip you a roofy?</en>
Transcription_PT_Br_Zeke [128]	<PT_Br>Então, há... o que aconteceu? Aquele velho te deu um sedativo?</PT_Br><!—Linguistic variation:Register: roofy is like boa noite cinderela —!>
Transcription_En_Zeke [127]	<en>Let's get the hell outta here. Figure something else out.</en>
Transcription_PT_Br_Zeke [128]	<PT_Br>Vamos sair daqui, pensar em outra coisa.</PT_Br><!—linguistic variation/register —!>

Figure 61 Zeke (Register)

The results obtained and the annotation used do not intend to promote a prescriptive view on what could be considered a proper translation for the items observed, of what would be the correct choices according to personal preferences. However, as already suggested, the experience of playing a game is also grounded on the references, on the experience that is mediated by practices of language use and cultural conventions, and variables are valid for judging whether a localized game delivers the same experience that is provided by its original counterpart.

5.6.3 COLE MACGRAPH

As the protagonist of the game, Cole is the character responsible for the overall number of issues analyzed in the game and for signs of changes as a result of the choices the player takes during gameplay. Although not used as criteria for the analysis of evaluative content in the characters' dialogues and the subsequent investigation of semantic prosody in the corpus, the relation between Cole's moral alignment and his dialogues were mostly inexistent throughout the game. For instance, as opposed to games that present substantial changes on the account of the decisions taken during the game, inFamous 2 does not present this same level of modularity regarding the narrative or gameplay. In other words, regardless of the way inFamous 2 is played, the cutscenes will remain the same and the set of dialogues will be presented with the same lines.

Despite the fact the story is self-contained, or in other words, not dependent on the narrative strata built in the previous installment of the franchise, players are still left to believe that the game narrative might unfold to present a villain in the place of a hero. It was relevant to notice that the very own title of the franchise is associated with the last level of evil karmic alignment of the hero, speculatively suggesting the tendency of considering the protagonist as a potential villain of the game. Such view was in fact purposefully conflicting throughout the game from the perspective of gameplay and dialogues. In other words, from the name of the game, inFamous, players might be led to believe

he or she is going to follow the path of a villain in the game. This may be so because the term *infamous* itself promotes the understanding that one gains his or her reputation as a villain as a result of evil acts or crimes, and therefore it may cause other people to believe one is bad or evil (MERRIAM-WEBSTER, 2016)[81].

In terms of localization, a particular translation profile could be traced from the interaction between Cole and other NPCs[82] via secondary missions concerning the duality of moral alignment. For instance, throughout the game the protagonist is presented with the chance of changing the ways he is perceived as a hero or a villain, and to achieve this perception he should act accordingly, saving civilians or condemning them. In either case, the players could be presented with responses from these characters that would praise or curse him as a result of his deeds.

Instances of this kind of interaction are not present in the analyzed corpus, since, as said before, the data were extracted from the cutscenes only, and such segments contain only interactions with the main characters mentioned. It is important to recollect that, if considered to the analysis, the segments of parallel missions will increase the size of the corpus from 1h 17 min 16 sec to a corpus of 20 hours or more. Moreover, the implication of having such as larger corpus, with an increased amount of data, is that the number of occurrences that could be used to profile characters such as Bertrand and Cole would be majorly affected, providing more instances that portrayed Cole as a demon, or as a savior, and Bertrand as a benefactor. In the end, even with these extra occurrences obtained from parallel mission, the cutscenes that are static and do not change would still contradict the portrayal of these characters. Thus, rendering the judgments inconclusive and divided between the ones present in the cutscenes and the ones belonging to the gameplay.

---

[81] http://www.merriam-webster.com/dictionary/infamous

[82] Characters which are present in the game but who are not directly controlled by the player. By this definition one could consider Zeke, Kuo, Nix, Bertrand, John White, Larouche and other as NPCs, since their behavior does not depend directly on the player.

Cole's interaction with other characters in the game other than the main ones presented in the cutscenes fostered a higher level of immersion, especially if considered that these interactions were localized into Portuguese. However, the immersion provided by the segments of interaction with NPCs, following the examples of the dialogues in the cutscenes analyzed, did not stray far from the original content of the source text. This was so because according to the translation agency responsible for localizing the title, it was their mission to stick to the original content and terminology of the source text. Furthermore,

> The mechanics of the game don't always align with narrative intentions, as with any open-world title. While you do gain good or evil "karma" from acts such as healing or harming the population of New Marais, changes to your internal goodness clock don't prevent you from being a good or bad person when the next cutscene rolls around. Generally speaking, however, I felt as if I was able to play out the practical and well-meaning version of Cole I wanted to (ASTRUC, 2014, n. p.).

The segments of cutscene were characterized by having, most of the times, the interaction of the main characters of the game revealing information which was prior or subsequent to the cutscene. Moreover, the cutscenes also presented instances of evaluation about other characters. For instance, if a basic search is made in order to map the number of occurrences of Cole and Bertrand, the numbers obtained are to the order of 42 (forty two) occurrences to Cole, and 61 (sixty one) to Bertrand. The amount of occurrences that referred to Cole in the cutscenes is mostly present in the immediate interaction with the characters present in the cutscene (Fig. 62).

ENCONTRAR

Uma anotação on any tier in the set que coincide com expressão regular **Cole**

>	N	Trilha	Anotação
	1	Transcription_PT_Br_Cole	A Agente Kuo **cole**tou informações sobre a Fera, cidade atrás de cidade foi sendo perdida enquanto a gente viajava pela costa.
	2	Transcription_PT_Br_Cole	Você tá pronto pra isso?
▲	3	Transcription_En_Zeke	Man, I tell you **Cole**, that Agent Kuo? She don't mess around, huh. First boat out of town? Chick's got some connections.
	4	Transcription_En_Zeke	Hey **Cole**.
	5	Transcription_En_Zeke	Think abut it, **Cole**, putting some ex-cops back on the streets? Hell that could pay off in the long run.
	6	Transcription_En_Zeke	Hey **Cole**, tought that was you.
▲	7	Transcription_En_Zeke	Cause there ain't nobody with more humanity than **Cole** MacGrath.
	8	Transcription_PT_Br_Zeke	Tô te dizendo, **Cole**, aquela agente Kuo? Ela não brinca em serviço. Primeiro barco fora da cidade? A mina tem várias conexões.
	9	Transcription_PT_Br_Zeke	Hehe! Ei, **Cole**.
	10	Transcription_PT_Br_Zeke	Pensa bem, **Cole**, colocar uns tiras de volta nas ruas? Isso pode ter suas recompensas...
	11	Transcription_PT_Br_Zeke	Ei, **Cole**, achei que fosse você.
▲	12	Transcription_PT_Br_Zeke	Vai, **Cole**, aperta o botão.
	13	Transcription_PT_Br_Zeke	Porque não tem ninguém com mais humanidade do que **Cole** MacGrath.
	14	Transcription_En_Kuo	Trust me, **Cole**. You will be ready when you are done working with Dr. Wolfe.
▲	15	Transcription_En_Kuo	Hello, **Cole**.
	16	Transcription_En_Kuo	Ah, **Cole**, everything is in place. Laroche and his men are.. my God, can you just focus five minutes?
	17	Transcription_En_Kuo	Whoa, wait a second, I thought we were going to talk about this, **Cole**.
	18	Transcription_En_Kuo	If you pick her.. I have no choice, **Cole**. I have to hunt you down like a criminal.
	19	Transcription_En_Kuo	Oh, oh, **Cole**! No...!
	20	Transcription_En_Kuo	If what you're saying is true, **Cole**, maybe you and I, we should go, and should collect evidence.
▲	21	Transcription_En_Kuo	Think... What...? **Cole**?
	22	Transcription_PT_Br_Kuo	Confie em mim, **Cole**, quando você acabar de trabalhar com o Dr. Wolfe, estará pronto.
▲	23	Transcription_PT_Br_Kuo	Se liga, **Cole**.
	24	Transcription_PT_Br_Kuo	Pô, espera aí, achei que a gente ia conversar sobre isso, **Cole**.
	25	Transcription_PT_Br_Kuo	Se você escolher ela.. eu não tenho escolha, **Cole**, vou ter que te caçar que nem um criminoso.
	26	Transcription_PT_Br_Kuo	Ei, ei, **Cole**! Não...!
	27	Transcription_PT_Br_Kuo	Se o que você tá dizendo for verdade.. **Cole**, talvez , você e eu devemos ir e **cole**tar evidências.
▲	28	Transcription_PT_Br_Kuo	Eu acho que.. **Cole**!
	29	Transcription_En_Bertrand	No, **Cole**, I think we're both demons. Our pride has turned us into monsters.
	30	Transcription_En_Bertrand	Conduits are not part of the devine plan! They are a product of science! Fuelled by Man's greed and the whispering of the Devil in our ears, **Cole**?
	31	Transcription_PT_Br_Bertrand	Não, **Cole**, nós dois somos demônios. Nosso orgulho nos transformou em monstros.
	32	Transcription_PT_Br_Bertrand	Os condutiles não pertencem ao plano divino! Eles sã um produto da ciência! Movidos pela ganância do homem e pelo sussurro do demônio em nossos ouvidos, **Cole**!
	33	Transcription_En_Nix	Whoa, whoa, whoa, whoa. **Cole** MacGrath. I'm a fan.
▲	34	Transcription_En_Nix	I know what he's up to, but she don't listen. **Cole**?
	35	Transcription_En_Nix	No. Me and **Cole** is gonna go. You gonna cover me, and I'm gonna go bond with them monsters. Just think of the hell we can raise me and an army of them things, **Cole**?
	36	Transcription_En_Nix	It was bad. It was so bad. **Cole**.
	37	Transcription_En_Nix	Then do something about it, **Cole**.
▲	38	Transcription_PT_Br_Nix	Olha só, **Cole** MaGrath. Sou sua fã.
	39	Transcription_PT_Br_Nix	Sei o que ele está tramando, mas ela não escuta, **Cole**!
	40	Transcription_PT_Br_Nix	Não, eu e o **Cole** vamos ir. Você vai me dar cobertura, e eu vou me conectar com aqueles monstros. Só pense que a gente pode libertar com um exército daquelas coisas.
	41	Transcription_PT_Br_Nix	Foi feio. Foi muito feio, **Cole**.
	42	Transcription_PT_Br_Nix	Então faz alguma coisa, **Cole**.

Figure 62 Cole and other characters

The amount of occurrences referring to Cole and the information contained in these segments about the character is divided in the two languages that compose the corpus, English and Portuguese. The segments that directly refer to Cole as an evil entity are not balanced in this set of occurrences and are concentrated in the few instances belonging to Bertrand, Nix and Larouche (fig. 63).

Transcription_En_Cole [346]	<en>Do you really think, that I'm the Demon? The Demon of Empire City?</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Você acha mesmo que eu sou um demônio? O demônio de Empire City?</PT_Br>
Transcription_En_Zeke [127]	<en>Who would a thought that the "Demon of Empire City", would become The Patron Saint of New Marais.</en>
Transcription_PT_Br_Zeke [128]	<PT_Br>Quem diria que o demônio de Empire City se tornaria o santo protetor de New Marais.<PT_Br>
Transcription_En_Nix [7]	<en>Alright fellas, I'll take this round, get it charged up. Watch my back Demon.</en>
Transcription_PT_Br_Nix [7?]	<PT_Br>Tá bom galera, eu vou dessa vez, carrega ele. Me dá cobertura, demônio.</PT_Br>
Transcription_En_Larouche [20]	<en>The Demon of Empire City </en>
Transcription_PT_Br_Larouche [20]	<PT_Br>O demônio de Empire City</PT_Br><!--Stylistic: The way Deamon of re city appears does not indicate how important this name is.--->
Transcription_En_Cole [346]	<en>... Devil's coming through!</en>
Transcription_PT_Br_Cole [347]	<PT_Br>... O demônio está passando!</PT_Br>
Transcription_En_Zeke [127]	<en>Basically Bertrand's been telling everyone that uh... That you're the devil.</en>
Transcription_PT_Br_Zeke [128]	<PT_Br>Basicamente, Bertrand vem dizendo pra todo mundo que, hã, você é o demônio.</PT_Br>
Transcription_En_Bertrand [43]	<en>Conduits are not part of the devine plan! They are a product of science! Fuelled by Mari's greed and the whispering of the Devil in our ears, Cole?</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Os conduítes não pertencem ao plano divino! Eles sã um produto da ciência! Movidos pela ganância do homem e pelo sussurro do demônio em nossos ouvidos, C
Transcription_En_Bertrand [43]	<en>No, Cole. I think we're both demons. Our pride has turned us into monsters.</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Não, Cole, nós dois somos demônios. Nosso orgulho nos transformou em monstros.</PT_Br>

Figure 63 Bertrand and Cole

Such low level of occurrences of Cole being mentioned by Bertrand is given by the fact that their encounter is given in just a few moments, in the beginning of the game and by the end when Bertrand is revealed as its ultimate enemy. The segments above in Figure 63 portray the representation of Cole in relation to Bertrand, who considers him a *devil who whispers in everyone's ears*, *a demon* and a *monster*. The other occurrences in which Cole is referred as a demon, by Nix and Larouche, do not possess the same level of evaluation as the ones as Bertrand's as they are predominantly used to acknowledge the character's reputation. In relation to the translation of these segments, the profile of the localization has shown to be quite well attached to the source text, displaying inexistent levels of further adaptation to the target language.

The use of evaluative language to refer to Colesuch as *monster, devil and demon*, is certainly more sustained by the overall mythology of the character, by its story that resonates from the first installment of the franchise that portrayed Cole as his own enemy[83]. This does not necessarily mean that the diminished use of evaluative items as opposed to *hell and damn* should be deemed as less important as they provide and important load of meaning to those using them as characters and as entities of good or evil in the game. Furthermore, although the type of text used for analysis was characterized by an increased amount of instructional text with clear narrative dimension, in opposition to higher levels of descriptions of characters, e.g. common in literary texts, the medium in which the text was inserted still managed to convey levels of representation evaluatively.

To conclude, not all resources of evaluation could be used in the analysis as pieces of evidence for a deeper translation investigation, for example, the way the character is represented during gameplay in parallel missions, or at visual level from a localization perpective. Similarly to other characters, Cole had the representation of specific characteristics of personality, opinions about others, and characteristics about themselves expressed through text, image and sound, as expected

---

[83] In the first installment of the series inFamous, Cole has to defeat an enemy called Kessler. In the end of the game Cole finds out that Kessler is himself, but from the future.

in a multimodal medium such as games, and to account for all these resources would be difficult within the theoretical scope of this investigation and most of the times, inconclusive in terms of a translation analysis.

5.6.4 KUO

Similarly to other characters who emerged in the narrative, Lucy Kuo presents a rich background story that informs how she should be perceived in the storyline. In other words, the information provided justifies the type of language she uses and other instances of behavior that should be part of an organic process of character representation. However, these elements that are representative of Kuo's past and that are relevant to the overall process of sustaining what she is in the game are mostly undisclosed in the game analyzed (fig 64) Apart from a brief introduction right in the beginning of the game, the elements that justify and account for the representation of agent Kuo and her oral performance in terms of register and localization profile are mostly presented throughout the game. This means that despite the fact the game documentation presented a thorough account of how Kuo became to be part of inFamous 2 and her relation to other characters of the story, this type of narrative content is only accessible in terms of online material.

Figure 64 Lucy Kuo

The online documentation presents Lucy Kuo as an agent belonging to the NSA, the American National Security Agency. Her background story informs that, alongside with John White, who later in the game is revealed as The Beast, she was in charge of spying on a secret organization called the First Sons, a group involved in activities of human enhancement by means of transhuman activities. The First Sons were attributed as being responsible for the Blast of the destroyed Empire City[84], the main setting of the first game of the franchise (figure 65).

---

[84] The explosion that gave Cole his powers and that triggered the main events in the narrative.

Transcription_En_Cole [346]	</en>A month later, I met Lucy Kuo.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Um mês depois encontrei Lucy Kuo.</PT_Br>
Transcription_En_Cole [346]	<en>She somehow knew all about the Beast, in fact...</en>
Transcription_PT_Br_Cole [347]	<PT_Br> De alguma forma ela sabia tudo sobre a fera.</PT_Br
Transcription_En_Cole [346]	<en>she had come to help me prepare.<en>
Transcription_PT_Br_Cole [347]	<PT_Br>Na verdade ela tinha vindo me ajudar,
Transcription_En_Cole [346]	<en>Claimed a friend, Dr. Wolfe, had worked on the Ray Sphere prototype.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Disse que um amigo dela, Dr. Wolfe, tinha trabalhado num protótipo da Esfera de Raios.</PT_Br>
Transcription_En_Cole [346]	<en>And that he could amplify my powers.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>E que ele conseguiria amplificar os meus poderes.</PT
Transcription_En_Cole [346]	<en>All I had to do was go with her down to New Marais.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Tudo que eu tinha que fazer era ir com ela para NewMarais.</PT_B

Figure 65 kuo's background

The information on Kuo's past is provided by means of Cole's voices. The translation profile of the segments that introduce her background do not deviate from the structure and the lexical profile of the source text. As already suggested, such characteristic is expanded to the game as a whole. The way Kuo is profiled in the game by means of her dialogues does not stand out from the profile which should be expected from a character with the role of a government agent. To make it clear, the features of characterization that revolve around Kuo and her persona in the game are supportive of how this character archetype might be commonly perceived, in terms of the linguistic features used to deliver information and the relevance in the game narrative. Similarly to Zeke, Kuo is also presented in terms of having the role of delivering informative texts to other character, however, as opposed to Zeke, Kuo does not present moments of comic relief in the game's storyline. Such characteristic is kept with a complete parallelism in the localized version.   In terms of annotation profile, the category that is most representative of the changes notice in the localization of Kuo's dialogue lines was the one of linguistic variation, by presenting a total number of 4 (four) occurrences, all of them primarily related to the use of a dissonant register in comparison with the original game (Figure 66).

Figure 66 Kuo (informal register)

The occurrences above regarding the category linguistic variation were the ones that represented a dissonant perception about the overall quality of the translation of the segments. The first segment was annotated as linguistically variant on the account of the translation of the term *scope*, which was perceived as slightly distant from a colloquial and accessible language use of most games. In Portuguese, the term scope was translated as *escopo* a literal translation of the word which I judge to be present mostly in specialized domains of language use. The

other 3 (three) occurrences were evaluated as dissonant in the form in which the character might be perceived, since the tone used by the character is clearly distinguishable in Portuguese. For example, the unnecessary use of lewd language such as *porra* was the common translation for *hell* throughout the game, even though there is not the presence (null) of *hell* in the original segment. The overall resonance of these lines are not significant enough to affect its substance and the relevance of Kuo in the narrative.

Finally, as for an eventual perception of change in character alignment that might be noticed along the game, as a result of the fact that Kuo acquired powers similar to the ones of Cole, there was a noticeable modification in language use and characters performance that could be realized in both versions of the game. Such changes operate at the level of narrative mostly, and do not emerge in terms of specific elements that could be analyzed from a translation perspective. One example of such change that operates at the level of narrative and characters performance, and apparently not at the level of translation, is manifested in the segment in Figure 67. The translation of the term Hayseed, already discussed in terms of its pejorative meaning, was satisfactorily translated as *caipira* in Portuguese, a term which is similar to redneck ou someone who lives in the countryside in Brazil.

Figure 67 Hayseed

5.6.5 JOSEPH BERTRAND III

According to the online game documentation provided, Bertrand is considered a second antagonist in the storyline. Despite being the driving entity that orients the events of the game, The Beast, falls into a secondary role if compared to the representativeness of Bertrand in the chain of events of the narrative. Besides the number of occurrences in the overall amount of dialogue lines, Bertrand stands out for his role as an entity that promotes the dichotomist status of good versus evil that emerged in the plot, particularly in terms of the propaganda he raises against the protagonist in the game (fig. 68). To say Bertrand is described as the villain of the story is not a narrative overstatement. Although the very own argument of the plot leads the player to believe the Beast is the major menace to Cole and his associates, in terms of references and presence in the story, Bertrand becomes far more important.

| Transcription_En_Bertrand [43] | <en>My friends, tonight we face the gravest threat that this fair city has ever seen. The devil walks among us...</en> |
| Transcription_PT_Br_Bertrand [44] | <PT_Br>Meus amigos, esta noite enfrentamos o perigo mis grave que esta cidade já viu. O demônio caminha entre nós...</PT |

Figure 68 Dichotomy

This was also reflected in terms of characters' development: if comparing Bertrand to The Beast, Bertrand had thirty (30) annotation occurrences in the source language and thirty (30) occurrences in the localized version, as opposed to the Beast that was referred fourteen (14) times in the source text and fifteen (15) times in the localized version (fig. 70). Moreover, the references to the Beast, or a *Fera*, in the localized version, are mostly restricted to instructional texts, for instance, to indicate the fact that the Beast is approaching New Marais (fig. 69).

Transcription_En_Zeke [127]	<en>Basically Bertrand's been telling everyone that uh... That you're the devil.</en>
Transcription_PT_Br_Zeke [128]	<PT_Br>Basicamente, Bertrand vem dizendo pra todo mundo que , hã, você é o demônio.</PT_Br>
Transcription_En_Narrative_Exposition [29]	<en>null</en>
Transcription_PT_Br_Narrative_Exposition [29]	<PT_Br>[Nix e Zeke saem, perseguindo o helicópetoro danificado de Bertrand]</PT_Br><!--Explicitati
Transcription_En_Nix [71]	<en>Little girl's just pissed because Bertrand copied her powers onto a bunch of nobodies.</en>
Transcription_PT_Br_Nix [71]	<PT_Br>A garotinha tá puta porque o Bertrand copiou os seus poderes em um bando de zé-ninguém.</PT_Br>
Transcription_En_Cole [346]	<en>Happy now, Bertrand? Not a Conduit anymore.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Tá feliz agora, Bertrand? Não é mais um conduíte.</PT_Br>
Transcription_En_Zeke [127]	<en>Weird. Why would a rich bastard like Bertrand want to get his shoes all muddy in a place like that?</en>
Transcription_PT_Br_Zeke [128]	<PT_Br>Estranho. Por que um cretino rico que nem o Bertrand quer embarra os sapatos num lugar como esse?</PT_Br>

Figure 69 Bertrand

The highest number of occurrences related to to Bertrand belongs to the Character Cole, with 16 (sixteen) occurrences, followed by Zeke, with 6 (six) occurrences, Kuo, with 3 (three) occurrences, an one belonging to Nix, Dr. Wolfe and Larouche. One extra occurrence to Bertrand was counted belonging to the tier *narrative explicitation* and annotated as *transcreation*, which referred to segments of information provided between the cutscenes to provide information to players.

The reduced number of occurrences referring to the character The Beast that is expressed in Figure 70 represents the degree of importance of these entities in the game, also portray the dissonant role of them in the overall plot. In other words, the player is led to believe from the beginning that the major threat in the game would be the beast, as opposed to Bertrand as it is evidenced by the number of occurrences and the collocation profile that vilifies his persona.

N	Trilha	Anotação
1	Transcription_PT_Br_Cole	Uma fera esta vindo.
2	Transcription_PT_Br_Cole	A Fera está vindo.
3	Transcription_PT_Br_Cole	Afundar na escuridão foi como se... o fim tivesse chegado. Quase desejei que tivesse. A **Fera** recém tinha se recuperado. E agora Empire City... está morta.
4	Transcription_PT_Br_Cole	Afundar na escuridão foi como se... o fim tivesse chegado. Quase desejei que tivesse. A **Fera** recém tinha se recuperado. E agora Empire City... está morta.
5	Transcription_PT_Br_Cole	[A **Fera** está a 2413 quilômetros de New Marais.]
6	Transcription_PT_Br_Cole	Aquela **fera** veio atrás de mim, Zeke. O mostro que eu fui criado pra derrotar e fracassei.
7	Transcription_PT_Br_Cole	Qual é, cara, a **fera** está quase aqui, a gente não tem tempo pra isso.
8	Transcription_PT_Br_Cole	Acontece que a **Fera** é alguém que eu conheço. Um conduíte chamado John White.
9	Transcription_PT_Br_Narrative_Exposition	[A **Fera** está a a 1822 quilômetros de New Marais]
10	Transcription_PT_Br_Narrative_Exposition	[A **Fera** está aa 1718 kilômetros de New Marais]
11	Transcription_PT_Br_Narrative_Exposition	[A **Fera** está a 1176 quilômetros de New Marais]
12	Transcription_PT_Br_Narrative_Exposition	[A **Fera** está a 568 quilômetros de distância de New Marais
13	Transcription_PT_Br_Narrative_Exposition	[A **Fera** está a 200 quilômetros de New Marais]
14	Transcription_PT_Br_Narrative_Exposition	[A **Fera** está em New Marais]
15	Transcription_PT_Br_Nix	Eu tô cagando pro que acontece comigo! Tudo que me importa é que a **Fera** morra. Você precisa tomar uma decisão agora. Você vai matar a Fera? Seja homem de palavra.

N	Trilha	Anotação
1	Transcription_En_Cole	A **Beast** is coming.
2	Transcription_En_Cole	The **Beast** is coming.
3	Transcription_En_Cole	The **Beast** had drained me... broken my powers. Felt like the end. Almost wish it was. The **Beast** had just put itself back together, and now Empire City... is dead.
4	Transcription_En_Cole	The **Beast** is 1500 miles from New Marais.]
5	Transcription_En_Cole	Come on, man. The **Beast** is almost here, we don't have time for this.
6	Transcription_En_Cole	It turns ut the **Beast** is someone I knew. A Conduit named John White.
7	Transcription_En_Narrative_Exposition	[The **Beast** is 1132 miles from New Marais.]
8	Transcription_En_Narrative_Exposition	[The **Beast** is 1067 miles from New Marais?
9	Transcription_En_Narrative_Exposition	[The **Beast** is 731 miles from New Marais.]
10	Transcription_En_Narrative_Exposition	[The **Beast** is 353 miles from New Marais.]
11	Transcription_En_Narrative_Exposition	[The **Beast** is 124 miles from New Marais]
12	Transcription_En_Narrative_Exposition	[The **Beast** is in New Marais]
13	Transcription_En_Bertrand	And now the **Beast** is in New Marais. I cannot stop that thing by myself.
14	Transcription_En_Nix	I don't care what happens to me! All I care about is that the **Beast** dies. You need to make a decision right now. Are you kill the Beast? Be a man of your word.

Figure 70 The Beast and A Fera

Most of the occurrences presented to the Beast and a *Fera* in the corpus referred to the tier category *narrative exposition*, which was related to information provided to the player and not produced by any character (Fig. 71).One hypothesis that could be raised regarding the number of occurrences of the characters Bertrand and the Beast is that the overall number could be changed if considered the interactions present in the parallel missions, a fact which could significantly modify the profile of occurrences for certain characters in the game.

Figure 71 Narrative exposition

Unlike Cole, who most often appears in the cutscenes as the character who is the focus of the interaction, or as one who is usually paired with other characters to discuss the events that circumscribe the gameplay, Bertrand is most often represented in terms of what other characters say about him. Such perspective favors an easier observation of collocation patterns associated with his name and used to describe him as the main villain of the game, for instance (Figure 72).

Transcription_En_Cole [346]	<en>Same thing's gotta be true for that human purist Bertrand.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>A mesma coisa deve ser verdade para aquele suporto purista humano, o Bertrand.</PT_Br>
Transcription_En_Larouche [20]	<en>Somebody shoot that chopper. It's coming for Bertrand! Bastard was hiding out in the South Wing!</en>
Transcription_PT_Br_Larouche [20]	<PT_Br>Alguém atira naquele helicóptero, ele tá vendo pegar o Bertrand! O cretino tava escondido na parte sul!</PT_Br>
Transcription_En_Zeke [127]	<en>Weird. Why would a rich bastard like Bertrand want to get his shoes all muddy in a place like that?</en>
Transcription_PT_Br_Zeke [128]	<PT_Br>Estranho. Por que um cretino rico que nem o Bertrand quer embara os sapatos num lugar como esse?</PT_Br>
Transcription_En_Cole [346]	<en>Bertrand had bled her dry, and filled her up with God knows what</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Bertrand tinha tirado todo o sangue dela e enchido ela com Deus sabe o quê.</PT_Br>
Transcription_En_Cole [346]	<en>I found Bertrand created these monsters simply to win back the respect of New Marais. But no, God, it's so much bigger.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Eu achei que o Bertrand tinha criado esses monstros só para conquistar o respeito em New Marais...mas não, meu Deus, é muito mais do que isso.</PT_Br>
Transcription_En_Kuo [93]	<en>I'm broadcasting the pictures right now. Finally, people get to see the real Bertrand. Just keep him on ice till I get there.</en>
Transcription_PT_Br_Kuo [94]	<PT_Br>Vou transmitir as fotos agora mesmo. Finalmente as pessoas vão ver o verdadeiro Bertrand. Só deixa ele no gelo até eu chegar ai.</PT_Br>
Transcription_En_Nix [71]	<en>Little girl's just pissed because Bertrand copied her powers onto a bunch of nobodies.</en>
Transcription_PT_Br_Nix [71]	<PT_Br>A garotinha tá puta porque o Bertrand copiou os seus poderes em um bando de zé-ninguém.</PT_Br>
Transcription_En_Kuo [93]	<en>The raids from the ice gang are getting quite worse, yet Bertrand continues to go this train yard all the time.</en>
Transcription_PT_Br_Kuo [94]	<PT_Br>Os ataques da gangue do gelo estão cara vez piores, mesmo assim Bertrand continua indo na praça de manobras o tempo todo.</PT_Br>

Figure 72 Bertrand – Rich bastard

The occurrences in Figure 72 support the role of Bertrand and the villain of the story. In terms of translation profile, the choices regarding the localization of the segments did not refer to any specific elements of retextualization that what would diminish the representation of the character in the segments or in the cutscenes. The choices regarding the terms which are semantically loaded, such as *bastard, monster, purist,* as well as other words and structures were characterized by their foreignized translation profile.

Another feature that stood out as a major asset for the characterization of Bertrand, and the subsequent analysis of evaluative content concerning the way other characters referred to him and how he referred to other characters was the religious tone that circumscribes his speech and the speech adjacent to him (fig. 73). In the story's plot, Bertrand is represented as one who embodies the role of a savior and as someone who promotes the cleansing of New Marais from the monsters that populate its streets.

Transcription_En_Bertrand [43]	<en>My friends, tonight we face the gravest threat that this fair city has ever seen. The devil walks among us...</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Meus amigos, esta noite enfrentamos o perigo mis grave que esta cidade já viu. O demônio caminha entre nós.. </PT_Br>
Transcription_En_Bertrand [43]	<en>Conduits are not part of the devine plan! They are a product of science! Fuelled by Man's greed and the whispering of the Devil in our ears, Cole?</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Os conduites não pertencem ao plano divino! Eles sã um produto da ciência! Movidos pela ganância do homem e pelo sussurro do demônio em nossos ouvidos, Cole!</PT_Br>
Transcription_En_Bertrand [43]	<en>No, Cole. I think we're both demons. Our pride has turned us into monsters.</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Não, Cole, nós dois somos demônios. Nosso orgulho nos transformou em monstros.</PT_Br>
Transcription_En_Bertrand [43]	<en>And as God is my witness we shall hunt them down and destroy them all!</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>E tendo Deus como testemunha, vamos caçar e destruir todos eles!</PT_Br>
Transcription_En_Bertrand [43]	<en>Don't give up, Nate! We're gonna get that demon out of you! Even if it takes all night!</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Não desista, Nate!</PT_Br>	<PT_Br>Nós vamos tirar esse demônio de você!</PT_Br><!—Different segmentation.—>

Figure 73 Bertrand's evaluation

According to the online game documentation,

> Bertrand appeared to be a true believer. As he found out he was a Conduit, he believed that God had made him one so that he could save humanity. Bertrand, expecting to become a "pure hero", was outraged when he got his powers, believing the Devil made him that way, corrupting him.
>
> Around this time he developed a hatred against all Conduits, believing they where a subject of science and evil. Bertrand saw himself as a demon, hating himself for what he had become. Bertrand also did several good deeds, however, such as donating to various charities and planting trees (n. p.[85]).

The religious discourse in the localized version also adheres to the terminology profile in the original game. Such parallelism is at times perceived as rather literal once the translations rendered seemed to be concerned more with maintaining the amount of words and the formal equivalence of the original text (fig. 73). Once again, it is relevant to say that these observations did not seem to affect the way the character was perceived, both in terms of his characterization and the religious persona it is intended to put forth.

The analysis carried out did not intend to adopt a speculative perspective on the adaptation of culturally sensitive aspects of the Brazilian localization of inFamous 2. However, it is relevant to address a few of the points that call attention concerning issues of cultural representation in the game, particularly on what concerns Bertrand's speech ideology. With a clear reference to a Christian representation of Bertrand as a supposedly savior of New Marais, and Cole, as a threat to the city, the portrayal of the two characters shows a clear allegory to the relation of Pontius Pilate and Jesus.

In other words, in the game Bertrand is represented by the figure of a man who incites the citzens of New Marais into believing

---

[85] Source: http://infamous.wikia.com/wiki/Joseph_Bertrand_III

that Cole is the very own personification of evil. This can be observed in first set of occurrences of the character in the game, one of very few, despite the fact that he is the one who possesses the highest number of mentions throughout the game. In terms of appearance in the game, and his own dialogue lines, Bertrand presents quite a small number of annotations, especially if considered how relevant his character is in the game's narrative. However, in the parts where Bertrand appears, in a total number of 212,341 seconds, the time spent on screen is used to address Cole and his demonic representation, keeping an accusatory tone in terms of a narrative stratum and by the supporting lexical items that indicate such discourse (Figure 74)

Transcription_En_Bertrand [43]	<en>My friends, tonight we face the gravest threat that this fair city has ever seen. The devil walks among us...</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Meus amigos, esta noite enfrentamos o perigo mis grave que esta cidade já viu. O demônio caminha entre nós...</PT_Br>
Transcription_En_Bertrand [43]	<en>Cole Macgrath, the Electric Man, is here in New Marais. I know, I know...</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Cole MaGrath, o homem elétrico, está aqui em New Marais. Eu sei, eu sei...</PT_Br>
Transcription_En_Bertrand [43]	<en>Our forfathers bled and died in defence of this city.</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Nossos antepassados sangraram e morreram em defesa dessa cidade.</PT_Br>
Transcription_En_Bertrand [43]	<en>When history called upon them to stand against the enemy! Did they cower? No! They fought?</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Quando a história exigiu que eles enfrentassem on inimigo! Eles se acovardaram? Não! Eles lutaram!</PT_Br>
Transcription_En_Bertrand [43]	<en>To the last man...</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Até o último homem...</PT_Br>
Transcription_En_Bertrand [43]	<en>My men, these fine young men, are the guardians of this city.</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>Meus homens, esses belos rapazes, são os guardiões dessa cidade.</PT_Br>
Transcription_En_Bertrand [43]	<en>And they are all that stands between you and the freaks!</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>E eles são tudo que existe entre você e os monstros!</PT_Br>
Transcription_En_Bertrand [43]	<en>And as God is my witness we shall hunt them down and destroy them all!</en>
Transcription_PT_Br_Bertrand [44]	<PT_Br>E tendo Deus como testemunha, vamos caçar e destruir todos eles!</PT_Br>

Figure 74 Devil walks among us

Despite not being approached as a statement of fact, the religious representation of symbols and characters in games should be carefully dealt with e in game localization. Such measures, according to Edwards (2012), should be taken in order to promote a universal and supposedly not-filtered perception of contents in games, such as aspects of morality, character alignment, and other issues commonly depicted in games. In the same manner as the suggestion that inFamous 2 relates to the aftermath of the Katrina hurricane event in 2005, the allusion to a symbolic representation of Cole as Jesus, who dies for those who condemned him, was suggestively represented in the game, and Bertrand as the embodiment of evil and betrayal as illustrated in figure 74 above. Although such reference to a biblical allegory is not new in games and other media, it is relevant to be aware of the potential implication for localization and for more sensitive markets.

The appointments above, as suggested in the review of literature, should be considered at both levels, at the development and during the localization of a product. Again, these points are to be considered only from a general perspective of localization and from the point of view of language, once linguistic choices concerning register, use of evaluative language, or even references to standards of morality such as the ones present in Christianity are rooted and ultimately taken into consideration when language is produced.

5.7 SEMANTIC PROSODY

The concept of semantic prosody (aligned with the concepts of connotation, semantic load and colligation) has been extensively associated with specific lexical items and has shown to be quite valid in terms of providing a way of assessing the level of representation of characters and checking for the consistency and parallelism of translation choices in a corpus-based analysis such as the one informing this investigation . Due to the nature of the corpus investigated, the alignment as already suggested had a different kind of structure if compared to the standard format used in corpus linguistic studies. Olohan (2004, p. 55) emphasizes the important role of corpus studies

and parallel corpora in translation research in order to have an easy access to the segments of a source text and their corresponding translated part in the target language. According to Olahan (ibid: 55) similarly to parsing and tagging software, the process of parallel alignment of texts containing source and target versions automatically is possible; however, the success of the alignment will depend on the languages being paired and the level of granularity of pre-editing of the texts. One of the most important stages in the process of aligning a parallel corpus is to constantly check for errors of alignment caused by retextualization, changes in segmentation, omission, addition, and other phenomena relative to any translation task**.**

The characters that emerged as most representative in terms of modification and use of evaluative language, particularly regarding the comparison between the two versions of the game analyzed are coincidentally the character that presented the highest number of occurrences and the most relevant in the plot. As already stated in Silva, Vasconcellos & Fernandes (2009) and Davila-Montes (n.d), the concept of semantic prosody and the circumscribed notion of evaluative language can be used as a resource to measure the progression and the representation of entities such as characters or other artifacts as a result of the association with collocates and other structures of qualitative nature. According to the main references of this subject, namely Stewart (2011), Stubbs (2006), Louw (1993), among others of equal relevance, the concept of semantic prosody is characterized by loading lexical items which are apparently neutral with other lexical items of negative or positive connotation. As already stated, despite the obvious maniqueist characteristic of the games in general terms, the use of this type of analysis in this investigation had the purpose of putting into perspective the way the characters in the game inFamous 2 are represented in terms of a negative or positive semantic load in the translation of their dialogues.

Despite the fact that the analysis of use of evaluative language has been implemented in studies throughout the years mostly by means of the observation of written texts, hence the common association of research on semantic prosody to corpus-based studies, the approach using the observation of a multimodal corpus presented aspects of positive and negative characteristics for this investigation. The positive side of the corpus analyzed is the fact that the amount of resources used

in the investigation to draw potential judgments on the presence of evaluative content goes beyond the written code. The game, by its multimodal nature, as stated, presented further evidence that support the argument that semantic prosody can be either collocational or context-dependent. In other words, as the very own characteristic of the game is to present the protagonist as a villain or a hero, the resources (visual characterization and speech) that define how he is portrayed are established by how he is depicted and the moral alignment the players adopt during gameplay – the path of good or evil. Such elements reinforced the perception of a demonized Cole, or a character who strived to be seen as a hero.

There is no denying that the framework of observation of semantic prosodic becomes a valuable resource to investigate the progression of narratives in terms of the use of different lexical items in order, for example, to show the changes a character goes through and how the plot evolves during a story. If this apparatus were used in terms of focusing on one specific character, Cole for instance, and the hypothesis would be to map the progress of demonization of the character linearly throughout the narrative, the results could be more conclusive in terms of a narrative profile, but not as much in terms of translation and retextualization characteristics.

Despite the fact that certain lexical items become proper of specific characters as they are a trait of speech of these entities in the game, the mapping of such words did not indicate any type of progression towards a more or less vilified subject, for instance. Furthermore, the mapping of the respective lexical items and the counterpart translations, e.g *hell/damn/porra*, did not indicate any specific profile in terms of the number of occurrences and the adjacent collocates in the respective segments. In other words, as semantic prosodic features can be seen as the relation of a lexical item, or entities as this study, with other adjacent collocates, the observation of the items surrounding the items that most stood out for their evaluative load indicate a small change in the overall semantic meaning of these items (figure 75) .

Transcription_En_Cole [346]	<en>Hell, even my best friend turned his back on me to try to get powers of his own.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Porra, até o meu melhor amigo me deu as costas para tentar obter poderes para ele mesmo.</PT_Br>
Transcription_En_Cole [346]	<en>Hell, he'd anything to be friends like we used to be.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Porra, ele faria qualquer cisa pra gente continuar sendo amigos como antes.</PT_Br>
Transcription_En_Cole [346]	<en>Hell, even Zeke manned up and gave it a try.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Porra, até Zeke criu coragem e fez uma tentativa.</PT_Br>
Transcription_En_Cole [346]	<en>But here, well, police had their hands full with other things.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Mas aqui, porra, a polícia estava ocupada com outras coisas.</PT_Br>
Transcription_En_Cole [346]	<en>Couldn't do a damn thing as the Militia carried Kuo away, but at least she was alive.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Não pude fazer porra nenhuma quando a Milícia levou a Kuo, mas pelo menos ela estava viva.</PT_Br><!—Linguistic variation:Register. —!>
Transcription_En_Cole [346]	<en>Hell at that point, just crawling my way into the storm drain was a trial.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Porra, naquela hora, rastejar até o bueiro foi uma dificuldade.</PT_Br>
Transcription_En_Cole [346]	<en>That machine you were hooked up to, what the hell was it?</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Aquela máquina que você estava amarrada, que porra era aquilo?</PT_Br>
Transcription_En_Cole [346]	<en>Break it, use it, it doesn't matter if we don't get the damn thing.</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Quebrando ou usando, não adianta nada se a gente não conseguir essa porra.</PT_Br>
Transcription_En_Cole [346]	<en>What the hell?</en>
Transcription_PT_Br_Cole [347]	<PT_Br>Mas que porra?</PT_Br>

Figure 75 Cole: Hell/Porra

One aspect that should be addressed regarding the entire perspective of analysis used in this experiment is the fact that games should ultimately provide a satisfactory gameplay experiences regardless of the language it has been translated into and the cultural context it is part of. To account for this as a valid argument, the overall experience of gameplay should provide an optimal experience that coordinates all the elements that are part of a game, namely, narrative content, game mechanics, art assets, and others that might be mediated by localization or any other forms of cultural adaptation. And taking into account the coordination of these elements, in inFamous 2 the issues that were mapped and the categories of annotation created as starting points for the analysis indicate that the modification and download of the emerging terms did not negatively affect the gameplay at any of the elements that characterize games aforementioned. Although the game presents a clear premise of giving the player the option of following these moral paths, the analysis of the segments did not indicate a linear progression regarding the process of demonization based on a collocation pattern, either in the original language or on the localized version. This is evidenced as there is not an apparent number of occurrences of lexical items suggesting this transition in terms of a linear change of character towards good or evil. To illustrate, although there is an apparent change in the character's visual representation (Figure 76) as he is represented as an evil characters, the cutscenes that follow this transition do not represent it in terms of different dialogues. Such difference in the moral alignment of the character in terms of dialogue lines is shown in the game only in terms of narrative storyline when he decides to become what he fought throughout the entire game, the Beast.   Furthermore, as already pointed out, the translations of collocation might indicate a potential semantic load towards the representation of the characters as good, evil, or a potentially demonization.

Figure 76 Good Cole/Evil Cole[86]

In Portuguese, the use of expressions that were associated with lexical items such as *damn, hell*, and other words that indicated such malignant and vilified image of characters such as Cole, were, as mentioned, replaced with other words of negative semantic load, such as *puta, merda, porra*, but distinct from the religious connotation in the original game. It is important to consider that the perspective of use of such collocations as a means to load characters or other entities with specific evaluative connotation should be perceived in translation not as a matter of preserving formal equivalence of the source text, but as a means to maintain the stylistic effect of narrative dimensions.

The confirmation of the hypothesis that the localized text maintained the semantic prosodic profile of the source text might also be affected by the foreignizing characteristic of the localized text, and the expectations concerning the background story of the characters. That is to say, the fact that Cole, Bertrand and Zeke, two of the characters with the highest number of dialogue lines, were present in the first installment of the game might have affected the perception of how these should be portrayed in their respective role. Moreover, the religious

---

[86] Source: http://infamous.wikia.com/wiki/Cole_MacGrath/Gallery

reference the game puts forth, portraying the protagonist and antagonists according to a biblical perspective in the fist and in the second versions has certainly shaped how the story unfolded for a more attentive player.

In terms of direct references to Christianity as an element of intertextuality in the game's narrative, the game presented only one single case of mention to the lexical item Jesus, where it is used as a resource of evaluative meaning in the source language and 13 (thirteen) occurrences of Deus (God), as a resource of evaluative language, and mostly as an interjection, and 10 (occurrences of God in the source version (Figure 77). In other words, the expression used in these dialogue lines does not involve the mostly function to express the discontent about the situation portrayed in the moment.

Transcription_En_Cole [346]	`<en>Place was lawless, it was raunchy, and except for the hangovers it was God damn heaven.</en>`
Transcription_PT_Br_Cole [347]	`<PT_Br>O lugar não tinha lei, era grosseiro, e exceto pelas ressacas, era um maldito paraíso.</PT_Br>`
Transcription_En_Bertrand [43]	`<en>And as God is my witness we shall hunt them down and destroy them all!</en>`
Transcription_PT_Br_Bertrand [44]	`<PT_Br>E tendo Deus como testemunha, vamos caçar e destruir todos eles!</PT_Br>`
Transcription_En_Bertrand [43]	`<en>Conduits are not part of the devine plan! They are a product of science! Fuelled by Man's greed and the whispering of the Devil in our ears, Cole?</en>`
Transcription_PT_Br_Bertrand [44]	`<PT_Br>Os conduites não pertencem ao plano divino! Eles sã um produto da ciência! Movidos pela ganância do homem e pelo sussurro do demônio em nossos ouvidos, Cole!</P`
Transcription_En_Zeke [127]	`<en>Who woulda thought that the "Demon of Empire City" would become The Patron Saint of New Marais.</en>`
Transcription_PT_Br_Zeke [128]	`<PT_Br>Quem diria que o demônio de Empire City se tornaria o santo protetor de New Marais.<PT_Br>`

Figure 77 Jesus/Deus

If the corpus built included the recording of parallel mission and not one related to the main narrative, the results could certainly be expanded into more instances of evaluative language to profile Cole and Bertrand. As most of the parallel missions in the game were based on tasks that contributed to changing the karma of the hero, Cole, these interactions usually presented instances of language interaction with NPCs that could curse or praise the protagonist. These missions therefore could change or maximize the profiles of the characters involved from the amount of evaluative instances of language associated o them.

To conclude, despite the relative small number of evidence that would support significant changes in the localization in terms of the analyzed categories and the diminished changes in the use of evaluative language in the translation of dialogue lines, this study was validated in terms of the results that could be obtained by the technological apparatus used. As extensively mentioned in the analysis, despite the fact that the corpus investigated consisted only of the transcription of dialogue lines from the cutscenes analyzed, along the experiment the presence of other resources for confirming or disconfirming pieces of information of the game has proven to be an invaluable asset for the evaluation and description of the localization. Such characteristics therefore confirmed the validity of considering this research within the realm of multimodal studies. Finally, the support of these resources has enabled the visualization of other aspects that might contribute to the substantiation of translation studies, localization, semantic prosody, corpus-based studies and multimodal analysis.

Finally the next chapter will provide the further considerations regarding the research questions presented in the introduction and method chapters. Following that the concluding remarks will be presented by drawing an insight on the apparatus of investigation used in this research as well as the perception of game localization at international and national level.

6. CONCLUSION

6.1 REVISITING THE RESEARCH QUESTIONS

In this chapter a brief account on the main aspects that emerged from the initial research questions will be provided, aligned with the mains results and interpretations already addressed in the analysis of the data.

1) What kind of localization profile emerges from the annotation implemented?

Despite the fact that the concept of localization implies several levels of adaptation of a product in order to comply with the demands of target markets, in case of products intended to cross linguistic and cultural barriers, in terms of the game analyzed in this study the results still indicate a low level of localization profile. The overall perception of quality of the game inFamous 2 delivered in the Brazilian market was considerably positive, particularly in terms of the amount of noticeable problems observed in the annotations and mostly on the account of the superb voice acting delivered. Nevertheless, the perception of product adaptation concerning deep cultural and product modification was not perceivable within the analysis performed. Again, the lack of these characteristics should not be seen as a problem per se in the game analyzed. Since the ultimate objective of localization as suggested by Edwards (2012) is to provide players in different markets an experience similar to the one gamers playing the game in its original language would have, inFamous 2 still delivers a fun experience in terms of language and gameplay performance, despite the perceived standardized and foreignized representation of culture.

The main evidence that support such hypothesis is the relatively low number of annotations implemented in the localized corpus that was expected to be much higher than the numbers obtained. The expectations towards the annotations and the framework of analysis that was used in the study were expected to bring to the fore data that

confirmed, for example, high levels of cultural adaptation and retextualization of segments in order to meet the demands of the target language. Furthermore, the low number of segments that demonstrated traits of explicitation in the translation was also diminished, showing that the concern for keeping an equivalent number of translated segments was present throughout the localization. Finally, the data collected, as well as the overall game experience, demonstrated that the representation of characters and the narrative represented a major focus of the translation, which could have somehow limited the degree of adaptation in the localization.

2) What are the implications of the technical apparatus used in this research?

One of the main purposes of this study was to test the use of ELAN and other tools of video processing and analysis as resources for the investigation of localized contents in games. Aside from the occasional problems regarding any type of corpus-based research that uses a computational apparatus to achieve its objectives, there were no major difficulties concerning the overall process of organization and processing of the data. However, it is worth mentioning that to implement such investigation demanded some effort, that was majorly optimized with the assistance of online tutorials on how to use ELAN and Sony Vegas Pro, as well as the accessible documentation available for these software.

The methodological procedures and the framework of annotation used in the analysis of the game were expanded from a pilot study conducted in 2014, as part of my doctoral qualification process. The results obtained from this initial investigation of the corpus to be analyzed also had the objective of checking for the level of representation of the categories of translation issues selected for the annotation framework.

As for the further consequences of future research, the method framework of analysis is expected to be refined in order to address a multitude of other issues that might emerge in the analysis of localized contents and translated material. One of the implication of expanding

this research could be the application of the method and annotation tool used in class as a means to educate and to train potential translators in the task of localizing games.

Regarding the annotation apparatus proposed for the investigation, the selection of ELAN as the platform for the analysis for the data collected offered a major control of the corpus, as well as the categories of investigation defined in the method section. Furthermore, the functionalities used from ELAN in the experiment were far from representing the totality of function the software might offer, and the use of such features in the future might contribute to the unfolding of this research in the form of other results and other points of view on the subject.

3) **What kind of semantic prosodic profile emerges from the game investigated concerning the linguistic pair En-US-PT-BR in relation to the categories of annotation *intertextuality*, *cultural awareness*, *linguistic variation*, *explicitation*, and *transcreation*?**

Although the data obtained in the annotations displayed changes of register present in the character's dialogue lines, the semantic prosodic profile that emerged in the main characters analyzed, particularly Cole, Zeke, Kuo, Nix and Bertrand did not display a significant amount of change in the connotation profile that could distinguish the localization from its source version in terms of this characteristic. The data collected from the annotation indicated that the dialogue lines could not be used solely as criteria for the evaluation of how characters were represented in the game, particularly since voice acting played a major role in the perception of these entities in the cutscenes and during gameplay. The analysis of connotative language meaning in audiovisual resources such as the game analyzed can be interpreted from multiple layers of representation, not only textual data. The way Cole and Bertrand were portrayed as evil entities in inFamous 2 might have been affected as a result of subtle changes in language register and the overuse of lewd language; however, the other resources such as image, sound and the elements of gameplay surely affected how they were perceived in terms of positive or negative evaluation. To conclude, the categories of

analysis used in the observation of potential translation profiles could have followed a different approach in order to obtain more significant results. However, the ultimate measure of evaluation of the localization would have to be the gameplay, which ultimately was not affected by the localization in a negative manner.

6.2 CONCLUDING REMARKS

The fact that in games such as this one, where the action, the playability and its overall quality are what define how satisfactory the game experience is, most of the times it provides an important view of introspection on the relevance of domesticated localizations in games. Furthermore, considering that its target audience is mostly used to being exposed to a generalized and pasteurized form of culture representation, the form in which localizations and translation strategies are implemented can benefit, as well as negatively affect, the perception of a game in terms of foreignzing strategies in their localization. This is particularly relevant to address as this type of strategy is used as a defense mechanism against issues of cultural dissonance in other markets. Such rationalization is relevant once the implementation of translation and localization with a more domesticated tone can turn the game into a unique product, that distinguishes itself from the original product with specific nuances of characterization that could ultimately contribute to a better and more immersive gameplay.

Another issue that should be discussed regarding the characteristics of the game analyzed refers to the perspective of players towards its content, particularly if it is intended to be a rendition and a title originally conceived in another language. Edwards (2012) addresses the fact that gamers are mostly concerned about whether their experience regarding their gameplay will be satisfactory, taking into account the several elements of an overall composition that are part of any digital gaming interaction.

As most games whose main proposal is an action driven gameplay, inFamous 2 can be compared to a book whose pages you can flip without necessarily having to understand what is contained in each

one of its pages. In other words, despite the paramount perspective that localization is an important aspect in the development of games, and any software, it is equally important to address the fact that without the localization the game would be fun and playable without major consequences in not understanding the characters' dialogues.

Of course such characteristic does not invalidate the efforts spent to make game localization a critical aspect in the chain of development of any game, and as addressed in the study, as a step of development that should be thoroughly thought from the beginning to the end of any enterprise of this nature. Moreover, besides the relevance of this process for market globalization, the insights drawn from researches in this field also provide a substantial value of scientific investigation for the areas that relate to it, e.g translation studies, localization, cultural studies, multimodal analysis, software development, game design, among others.

This investigation can also be looked upon according to the potential pedagogical implications of using the aforementioned theoretical and methodological apparatus used. The pedagogical implications of the study, would for example, imply the observation of categories of localizations issues as criteria for the evaluation localized contents in games, or any other audiovisual media, as a means to map and address translation profiles in the corpus analyzed.

Finally, one important aspect to be concluded in the dissertation, especially considering the span of time that comprises this research, was to realize the fact that game localization might also contribute to the development of an industry at local levels. Thus, since localized games are released in Brazil as an effort to leverage the profits of major game studios in this market, or from efforts of initiatives that provide the access of localized titles to Brazilian gamers, the local industry realizes the potential of creating demands and offers in the form of games and products related to this field of software production. Furthermore, such interest in this modality of translation is reflected in research level, given the perceivable number of articles and events on games held in Brazil. Events such as LOCJAm (an international game localization contest), SPGames (São Paulo Game Show), SBGames (Simpísio Brasileiro de jogos e entretenimento digital), the project

Games na UFSC[87], and other local initiatives, reveal not only the desire to *hop on the bandwagon* of game development and profit from that, but also the intention of understanding such object of linguistic, cultural, religious, geopolitical, discursive and market representation.

---

[87] Games na UFSC: https://www.facebook.com/GamesnaUFSC/?fref=ts

BIBLIOGRAPHY

ABUCZKI, Ágnes; GHAZALEH, Esfandiari Baiat. An overview of multimodal corpora, annotation tools and schemes. *Argumentum*, Hungria, v. 1, n. 9, p.86-98, dez. 2013.

AGUIAR, Ives. *Sobre a Pitty, Roger e a situação da localização de video games*. 2015. Disponível em: <https://medium.com/medium-brasil/sobre-a-pitty-roger-e-a-situação-da-localização-de-video-games-36b18017962a>. Acesso em: 14 jun. 2015.

ASTRUC, A. *Choosing evil in Infamous 2 for goodness' sake*. 2014. Disponível em: <http://www.electricphantasms.com/choosing-evil-in-infamous-2-for-goodness-sake/>. Acesso em: 02 feb. 2016.

BAKER, Mona. Corpus Linguistics and Translation Studies: Implications and Applications. In:
BAKER. Mona; FRANCIS. Gill; TOGNINI-BONELLI. Elena (Ed.). *Text and Technology:* **in honour of John Sinclair**. Amsterdam/ Philadelphia: John Benjamins, 1993. p. 233-250.

BAKER, Paul; HARDIE, Andrew; MCENERY, Tony. *A glossary of corpus linguistics*. Edinburgh: Edinburgh University Press, 2006.

BALDRY, Anthony; THIBAULT, Paul. Multimodal corpus linguistics. In: THOMPSON, Geoff; HUNSTON, Susan (Ed.). *System and Corpus:* **exploring connections.** London: Equinox, 2006. Cap. 8. p. 164-183.

BASSNETT, M S. The transltion turn in cultural studies. In: BASSNET. Susan; LEFEVERE, André (Ed.). *Constructing cultures:* essays on literary translation, 1998. p. 123-140.

BATEMAN, John A. Multimodal analysis of film within the GeM framework. *Ilha do Desterro*, Florianópolis, v. 69, n. 2, p.49-84, maio/ago. 2013.

BERGERON, Bryan. DEVELOPING SERIOUS GAMES. Massachussets: Charles River Media, 2006. 481 p.

BERNAL-MERINO , M. *On the translation of video games. Journal of Specialised Translation*, (06), 2007. Disponível em: http://www.jostrans.org/issue06/art_bernal.php . Acesso em: 10 jun. 2015.

BERNAL-MERINO , M.. *Challenges in the translation of video game. (05)*, 2006. Disponível em: http://www.fti.uab.es/tradumatica/revista/num5/articles/02/02art.htm . Acesso em: 13 jun. 2015.

BERNAL-MERINO, Miguel Á.. CREATIVITY IN THE TRANSLATION OF VIDEO GAMES. Quaderns de Filologia: Estudis literaris, Roehampton University, Londres, v. 8, p.57-70, 2008.

BERNAL-MERINO, Miguel . Translation and Localisation in Video Games: Making Entertainment Software Global. Nova York e Londres: Routledge, 2014. 322 p. (Routledge Advances in Translation and Interpreting Studies).

BLANCHE, P.; BERTRAND, R., FERRÁ, G. Creating and Exploiting Multimodal Annotated Corpora: The ToMA project Project. In: KIPP, Michael et al. (Ed.). *Multimodal Corpora:* From Models of Natural Interaction to Systems and Applications. Berlin: Springer, 2009. p. 39-53.

BRASIL. *COCIND*, 2015. Disponível em: <http://portal.mj.gov.br/Classificacao/services/DocumentManagement/FileDownload.EZTSvc.asp?DocumentID={981E1E6C-C5B8-401F-9F34-79D2689B4AED}&ServiceInstUID={59D015FA-30D3-48EE-B124-02A314CB7999}>. Acesso em: 27 jun. 2016.

BRAZILIAN ADVISSORY RATING SYSTEM. 2015. Disponível em: <https://en.wikipedia.org/wiki/Brazilian_Advisory_Rating_System>. Acesso em: 27 jun. 2016.

CAOILI, Eric. *What you need to know bout Breaking into the Arab Market.* **2012.** Disponível em:

<http://www.gamasutra.com/view/feature/183156/what_you_need_to_k now_about_.php>. Acesso em: 13 jun. 2015.

CARLSON, R.; CORLISS, J. *Imagined commodities: video game localization and mythologies of cultural difference*. *Games and Culture*, v.6, n.1, p.61-82, 2011.

CHANDLER , Heather Maxwell; DEMING, Stephanie O'Malley. *The game localization handbook*. 2. ed. USA: Jones/ Bartlett Learning, 2012.

COLETTI, Bruna Luizi; MOTTA, Lennon. *A localização de games no Brasil: um ponto de vista prático*. *In-traduções: Edição Especial - Games e Tradução*, Florianópolis, v. 5, p.1-12, 2013. Disponível em: <http://incubadora.periodicos.ufsc.br/index.php/intraducoes/article/view /2514/3136>. Acesso em: 217 jun. 2014.

CRONIN, Michael. *Translation in the digital age.* Milton Park, Abingdon, Oxon: Routledge, 2013.

DAVILA-MONTES, J.M. *A brief corpus study on Poe translated by Cortázar. Facultad de Traducción e Interpretación.* Barcelona: Universidad Autónoma de Barcelona. Disponível em: <http://www.jdavila.com/w04corp/w04corp.htm>. Acesso em: 17 de mai. 2015

DENA, Christy. *Beyond multimedia, narrative, and game: the contributions of multimodality and polymorphic fictions*. In: PAGE, Ruth (Org.). *The contributions of multimodality and polymorphic fictions.* Nova York: Routledge, p. 183-201, 2010.

DIETZ, Frank. How Difficult Can That Be?": The Work of Computer and Video Game Localization. Revista Tradumática, Barcelona, n. 5, p.1-6, 2007.

DIETZ, Frank. *"How difficult can that be?": the work of computer and video game localization. Revista Tradumàtica: Traducció i Tecnologies de la Informació i la Comunicació*, nov. 2007. Disponível em: <http://www.fti.uab.es/tradumatica/revista/num5/articles/04/04central.ht m>. Acesso em: 21 jun. 2013.

DILLE, Flint; PLATTEN, John Zuur. The Ultimate Guide to Video Game Writing and Design. Nova York: Lone Eagle Publishing Company, 2007.

EDWARDS, Kate. Culturalization of game conten. In: CHANDLER, Heather Maxwell; DEMING, Stephanie O'Malley. The game localization handbook. 2. ed. Canada: Jones & Bartlett Learning, 2012. Cap. 2. p. 725-1052. Kindle edition.

EDWARDS, Kate. Off the map: dealing with regime change. *Multilíngual*, Sandpoint, dez. 2012b. Disponível em: <https://multilingual.com/all-articles/?art_id=1980>. Acesso em: 27 jun. 2016.

ESRB - Entertainment software rating board. 2015. Disponível em: <http://www.esrb.org/>. Acesso em: 27 jun. 2016.

ESSELINK, Bert. The evolution of localization. In: PYM, Anthony; PEREKRESTENKO, Alexander; STARINK, Bram (Ed.). *Translation technology and its teaching*. Tarragona: Intercultural Studies Group, 2006. p. 21-30. Disponível em: <http://www.intercultural.urv.cat/media/upload/domain_317/arxius/Tec hnology/Esselink_Evolution.pdf>. Acesso em: 27 jun. 2016.

EXTRA Credits, 2016. Son., color. Disponível em: <https://www.youtube.com/watch?v=0RzIDj0FGH0>. Acesso em: 03 fev. 2016.

FAHEY, Mike. *LittleBigPlanet Faces Worldwide Recall For Qur'an References*. 2008. Disponível em: <http://kotaku.com/5065076/littlebigplanet-faces-worldwide-recall-for-quran-references>. Acesso em: 17 out. 2008

FERNANDES, Lincoln. Corpora in translation studies: revisiting Baker's typology. *Fragmentos*, Florianópolis, jan/jun, n. 30, p.87-95, 2006. Disponível em: <https://periodicos.ufsc.br/index.php/fragmentos/article/viewFile/8217/7 690&sa=U&ved=0CB8QFjACahUKEwjtprCShODHAhXTc44KHX0R

D6E&usg=AFQjCNFMKLdaN7flGTPq3oh2074eTGAFxw>. Acesso em: 24 nov. 2015.

FRY, D; LOMMEL, A. *The localization industry primer.* 2. ed. Switzerland: Lisa, 2003.

FRY, R. *Localization Primer, 2003*. Disponível em: <http://www.ict.griffith.edu.au/~davidt/cit3611/LISAprimer.pdf>. Acesso em:
GAME writing pitfalls - lost opportunities in games. [s.i]:

G1. Max Payne 3' mostra uma versão bizarra da cidade de São. 2012. Disponível em: <http://g1.globo.com/tecnologia/noticia/2012/06/max-payne-3-mostra-uma-versao-bizarra-da-cidade-de-sao-paulo.html>. Acesso em: 11 maio 2013.

GALLOWAY, Alexander R.. Gamic Action, Four Moments. In: GALLOWAY, Alexander R.. **Gaming:** Essays on Algorithmic Culture. Minneapolis: University Of Minnesota Press, 2006. Cap. 1. p. 1-38.

GEE, James P. *What video games have to teach us about learning and literacy, revised and updated.* Eua: Palgrave, 2003. 232 p.

GERA, Emily. *Sony is giving away these games to settle the 2011 PSN breach.* 2015. Disponível em: <http://www.polygon.com/2015/1/26/7906093/2011-psn-breach-sony-claims-settlement>. Acesso em: 26 jun. 2016.

GIOVANNI, Elena di. Translations, transcreations and transrepresentations of India in the Italian media. *Meta: Translators' Journal,* Montreal, v. 53, n. 1, p.26-43, 2008. Disponível em: <http://www.erudit.org/revue/meta/2008/v53/n1/017972ar.pdf>. Acesso em: 24 jun. 2014.

GOUADEC, Daniel. *Translation as a profession*. Amsterdam/ Philadelphia: John Benjamins, 2007.

GRA - Games Rating Authority. 2015. Disponível em: <http://gamesratingauthority.org/GRA/>. Acesso em: 27 jun. 2016.

HELLWIT, Birgit. *ELAN - Linguistic Annotator.* 2010. Disponível em: <http://www.mpi.nl/corpus/html/elan/index.html>. Acesso em: 17 jan. 2014.

KEHOE, Barry; HICKEY, David. Games Localisation. Localisation Focus, Limerick, Irlanda, v. 1, n. 5, p.27-29, 2006.

HUNSTON, Susan. *Corpora in applied linguistics.* Cambridge: Cambridge University Press, 2002.

HONEYWOOD, Richard Mark. *THE SQUARE ENIX APPROACH TO LOCALIZATION.* Califórnia, 2007. 58 slides, color. Disponível em: < *twvideo01.ubm-us.net/o1/vault/gdc07/slides/S4672i1.pdf* >. Acesso em: 5 mar. 2016.

HYTTINEN, M. *Bringing the foreign into play: cultural transfer in video game localization.* 2010. 80 f. Dissertação (Mestrado) – School of Modern Languages and Translation Studies, University Of Tampere, Finlândia, 2002. Disponível em: <http://tutkielmat.uta.fi/pdf/gradu04282.pdf>. Acesso em: 27 jun. 2016.

HUIZINGA, Johan. Homo Ludens**.** 4. ed. São Paulo: Perspectiva S.a., 1955. 162 p. Tradução de João Paulo Monteiro.

HUNSTON, S. *Corpora in applied linguistics*. Cambridge: Cambridge University Press, 2002

SUCKER PUNCH PRODUCTIONS. *Infamous 2.*, Sony, 2011. BlueRay Disc.

INFAMOUS WIKI. 2011. Disponível em: <http://infamous.wikia.com/wiki/InFamous_2>. Acesso em: 27 jun. 2016.

JENKINS, Henry. *Learning in a Participatory Culture: A Conversation About New Media and Education (Part One).* 2010. Disponível em:

<http://henryjenkins.org/2010/02/_children_and_young_people.html>. Acesso em: 08 mar. 2016.

JENKINS, Henry. *Transmedia storytelling 101*. 2007. Disponível em: <http://www.henryjenkins.org/2007/03/transmedia_storytelling_101.ht ml>. Acesso em: 21 set. 2015

JIMÉNEZ-CRESPO, Miguel A. Technology localization and translation: evolving conceptualizations. In: JIMÉNEZ-CRESPO, Miguel A. ***Translation and web localization***. London/New York: Routledge, 2013. p. 05-39.

KENNEDY, Graeme. *An introduction to corpus linguistics.* London/New York: Longman, 1998.

KRESS, Gunther; VAN LEEUWEN, Theo. *Multimodal discourse:* the modes and media of contemporary communication. London/New York: Routledge, 2006.
_____. *Reading images:* the grammar of visual design. London/New York: Routledge, 2006.

KÜCKLICH, Julian. *Perspectives of computer game philology*. *Game Studies*, v. 3, n. 1, maio 2003. Disponível em: <http://www.gamestudies.org/0301/kucklich/>. Acesso em: 15 jun. 2015

LANKOSKI, Petri ; BJÖRK, Staffan. *Game research methods*: an overview. Pittsburgh: Etc Press, 2015.

LEE, LILIAN. Game art internationalization and localization: an "East Meet West" interview by LAI. Disponível em: <http://www.gamasutra.com/blogs/MichelleZhao/20140618/219411/>. Acesso em: 27 jun. 2016.

LOCALES and languages. Disponível em: <https://msdn.microsoft.com/en-us/library/dd318716>. Acesso em: 27 jun. 2016.

LOUW, Bill. Irony in the text or insincerity in the writer? The diagnostic potential of semantic prosodies. In: BAKER, Mona; FRANCIS, Gill; TOGNINI-BONELLI, Elena (Ed.). *Text and*

Technology: in honour of John Sinclair. Amsterdam/ Philadelphia: John Benjamins, 1993. p. 157-175.

_____. *Contextual prosodic theory: bringing semantic prosodies to life*. In: HEFFER, Chris; SAUNTSON, Helen; SINCLAIR, John Mchardy (Ed.). *Words in context:* a tribute to John Sinclair on his retirement. Birmingham: University Of Birmingham, 2000. pp. 48-94

MACHIDA, Satoshi. Does globalization render people more ethnocentric? Globalization and people's views on cultures. *American Journal Of Economics And Sociology*, v. 71, n. 2, p.436-469, abr. 2012. Disponível em: <http://www.readcube.com/articles/10.1111/j.1536-7150.2012.00835.x>. Acesso em: 07 jun. 2015.

MALLIET, Steven. *Adapting the principles of ludology to the method of video game content analysis. Game Studies,* v. 7, n. 1, 2007. Disponível em: <http://goo.gl/GzLvI>. Acesso em: 27 jun. 2016.

MANGIRON, Carmen; O'HAGAN, Minako. Game localisation: unleashing imagination with 'Restricted'. *Journal Of Specialised Translation*, n. 6, p.0-1, jul. 2006. Disponível em: < http://www.jostrans.org/issue06/art_ohagan.php>. Acesso em: 05mar. 2015

MARCO, Francesca di. Cultural Localization: Orientation and Disorientation in Japanese Video Games. *Revista Tradumàtica: Traducció i Tecnologies de la Informació i la Comunicació*, nov. 2007. Disponível em: < http://www.fti.uab.es/tradumatica/revista/num5/articles/06/06.pdf>. Acesso em: 23 fev. 2016.

MAX PAYNE 3 [Computer software]. 2012. Disponível em: < http://www.rockstargames.com/maxpayne3/ >. Acesso em: 27 jun. 2016.

MCFERRAN, Damien. *Western version of bravely default features costume changes for female characters.* 2014. Disponível em: <http://www.nintendolife.com/news/2014/01/western_version_of_bravely_default_features_costume_changes_for_female_characters>. Acesso em: 27 jun. 2016.

MCSHEA, Tom. *Incredible freedom of movement, intense combat, and an enthralling story make Infamous an impressive open-world action game.* 2009. Disponível em: <http://www.gamespot.com/reviews/infamous-review/1900-6210038/>. Acesso em: 16 jun. 2016.

MCSHEA, Tom. *Small problems hold Infamous 2 back from greatness, but there's still a lot of electrifying fun to be had in Cole's latest adventure.* 2011. Disponível em: <http://www.gamespot.com/reviews/infamous-2-review/1900-6316991/>. Acesso em: 26 jun. 2016.

MERINO, Miguel Bernal. On the translation of video games. *Journal of specialised translation*, London, v. 6, n. 1, p.1-2, jul. 2006. Disponível em: <http://www.jostrans.org/issue06/art_bernal.php>. Acesso em: 22 ago. 2015.

MORIARTY, Colin. Infamous 2 Review. 2011. Disponível em: <http://www.ign.com/articles/2011/05/27/infamous-2-review-2>. Acesso em: 10 maio 2016.

MORLEY, John; PARTINGTON, Alan. A few Frequently Asked Questionsabout semantic — or evaluative— prosody. International Journal Of Corpus Linguistics, University Of Siena / University Of Bologna, v. 2, n. 14, p.139-158, 2009.

MUCIOLI, Fernando. **Jiu-Jitsu, bossa nova e liberdade poética: a São Paulo carioca de Max Payne 3.** 2012. Disponível em: <http://www.ktkbr.com.br/jiu-jitsu-bossa-nova-e-liberdade-poetica-max-payne-3-e-sua-sao-paulo-carioca/>. Acesso em: 13 set. 2013.

MUNDAY, Jeremy. Introducing Translation Studies: Theories and applications. 4. ed. Nova York: Routledge, 2016. 395 p.

NIDA, Eugene A. *The theory and practice of translation.* Leiden: E.j. Brill., 1982.

O'HAGAN, Minako. Multidimensional translation: a game plan for audiovisual translation in the age of GILT. In: MUTRA 2005 -

challenges of multidimensional translation: conference proceedings, 2005, p. 1 - 12. Disponível em: <http://www.euroconferences.info/proceedings/2005_Proceedings/2005_O'Hagan_Minako.pdf>. Acesso em: 27 jun. 2016.

O'HAGAN, Minako. Localization and Translator Training (an online conference): Training for localization (replies to a questionnaire). In: PYM, Anthony; PEREKRESTENKO, Alexander; STARINK, Bram (Ed.). Translation Technology and its Teaching: (with much mention of localization). Tarragona, Espanha: Servei de Publicacions, 2006. p. 39-44.

_____. Video games as a new domain for translation research: from translating text to translating experience. *Revista Tradumàtica: Traducció i Tecnologies de la Informació i la Comunicació,* I, n. 5, p.1-7, nov. 2007. Disponível em: <http://www.fti.uab.es/tradumatica/revista/num5/articles/09/09.pdf>. Acesso em: 27 jul. 2016.

OLOHAN, Maeve. *Introducing corpora in translation studies.* London/New York: Routledge, 2004.

O'HALLORAN, Kay. *The multimodal analysis laboratory interactive digital media institute (idmi).* Informally published manuscript, Department of English Language and Literature, Singapore: National University of Singapore, 2007. Disponível em: <http://multimodal-analysis-lab.org/_docs/Multimodal%20AnalysisLab.pdf>. Acesso em: 27 jun. 2016.

_____. Multimodal analysis and digital technology. In: BALDRY, Anthony; MONTAGNA, Elena (Ed.). *Interdisciplinary perspectives on multimodality:* theory and practic. Campobasso: Palladino, 2009. p.

_____. Visual semiosis in film. In: O'HALLORAN, Kay. *Multimodal discourse analysis.* London: Continuum, 2004. p. 109-130.
O'HALLORAN, K. et al. *Challenges in designing digital interfaces for the study of multimodal phenomena.* Unpublished manuscript, Department of English Language and Literature, Singapore: National University of Singapore, 2009. Disponível em: <http://goo.gl/MLGBe>. Acesso em: 22 jun. 2016.

O'HALLORAN, Kay; SMITH, Bradley. *Multimodal text analysis:* multimodal text analysis. Informally published manuscript, Department of English Language and Literature, Singapore: National University of Singapore, 2009. Disponível em: <http://multimodal-analysis-lab.org/_docs/encyclopedia/01-Multimodal_Text_Analysis-O'Halloran_and_Smith.pdf>. Acesso em: 23 jun. 2016.

PARTINGTON, Alan. *Patterns and meanings:* using corpora for English language research and teaching. Amsterdam/Philadelphia: John Benjamins, 1998.

PARTINGTON, Alan. "Utterly content in each other's company": Semantic prosody and semantic preference. International Journal Of Corpus Linguistics, Birmingham, Reino Unido, v. 1, n. 9, p.131-156, 2004.

PEGI - Pan-European Game Information, 2015. Disponível em: <http://www.pegi.info/pt/index/>. Acesso em: 27 jun. 2016.

PUSTEJOVSKY, James; STUBBS, Amber. *Natural language annotation for machine learning.* China: O'Reilly, 2013.

PYM, Anthony. *Localization and linguistics.* Tarragona: Intercultural Studies Group, 2001. Disponível em: <http://usuaris.tinet.cat/apym/online/translation/loclinguistics.pdf>. Acesso em: 20 jan. 2014.

_____. *Localization from the perspective of translation studies:* overlaps in the digital divide. Tarragona: Intercultural Studies Group, 2004a. Disponível em: < http://www.elda.org/en/proj/scalla/SCALLA2004/Pymv2.pdf>. Acesso em: 27 jun. 2016.

_____. *Website localization.* Tarragona: Universitat Rovira i Virgili, 2010. Acesso em: 21 jun. 2012.

_____. *The moving text:* localization, translation, and distribution. Amsterdam/ Philadelphia: John Benjamins: John. Benjamins, 2004b.

PYM, Anthony; PEREKRESTENKO, Alexander; STARINK, Bram (Ed). *Translation technology and its teaching (with much mmention of localization).* Tarragona: Intercultural Studies Group, Universitat Rovira I Virgili, 2006.

PYM, Anthony; SHLESINGER, Miriam; SIMEONI, Daniel (Ed.). *Beyond descriptive translation studies:* investigations in homage to Gideon Toury. Amsterdam/ Philadelphia: John Benjamins, 2008.

ROGERS, Scott. *Level Up!: The guide to great video game design.* Reino Unido: John Wiley and Sons, 2006.

SALEN, Katie; ZIMMERMAN, Eric. *Rules of paly:* game design fundamentals. Massachusetts: MIT Press, 2004.

SALWAY, A. (2010). The computer-based analysis of narrative and multimodality. In: PAGE, Ruth (Ed.). *New perspectives on narrative and multimodality.* London/New York: Routledge, p. 50-64

SARDINHA, Tony Berber. Corpora eletrônicos na pesquisa em tradução. *Cadernos de Tradução,* Florianópolis, v. 9, n. 1, p.15-29, 2002.

SARDINHA, T. B. *Corpora eletrônicos na pesquisa em tradução.* In: TAGNIN, S. E. O. (Org.). Cadernos de Tradução, v. 1, n. 9, 2002, p. 15-59.

SHAPIRO, Jake. *Subtle character design changes spotted for North American version of Azure Striker Gunvolt.* 2014. Disponível em: <http://www.nintendolife.com/news/2014/04/subtle_character_design_changes_spotted_for_north_american_version_of_azure_striker_gunvolt>. Acesso em: 27 jun. 2016.

SINCLAIR, J. MCH. (org.) (1987) *Looking up: An account of the COBUILD Project*
in lexical computing and the development of the Collins COBUILD English Language
Dictionary. London: Collins.

SINCLAIR, John. Trust the Text: Language, Corpus and Discourse. Londres e Nova York: Routledge, 2004.

SWAIN, Eric. *In defense of ludonarrative dissonance.* Disponível em: <http://www.thegamecritique.com/recent-posts/in-defense-of-ludonarrative-dissonance/2283/>. Acesso em: 27 jun. 2016.

SILVA, F; VASCONCELLOS, M L B; FERNANDES, L P. Semantic prosody and collocational profile in "The black cat" and "O gato preto". In: X ENCONTRO NACIONAL DE TRADUTORES E IV ENCONTRO INTERNACIONAL DE TRADUTORES, 2009, Ouro Preto. Anais... . Ouro Preto: Universidade Federal de Ouro Preto, 2009. Disponível em: <http://ichs.ufop.br/anaisdoentrad/images/stories/79Silva.pdf>. Acesso em: 10 jun. 2013

STEWART, D. *Semantic prosody:* a critical evaluation. New York: Routledge, 2010.

SUCKER PUNCH PRODUCTIONS. Infamous 2. , Sony, 2011. BlueRay Disc.

STUBBS, M. *Words and phrases: Corpus studies of lexical semantics.* Oxford, Inglaterra: Blackwell, 2001

TOTILO, Stephen. Infamous 2 is the Post-Katrina video game that America deserves, 2011. Disponível em: <http://kotaku.com/5822042/infamous-2-is-the-post-katrina-video-game-that-america-deserves>. Acesso em: 13 jun. 2016.

VAN LEEUWEN, Theo. *Introducing social semiotics.* London: Routledge, 2005.

VENUTI, L. *The translator's invisibility:* a history of translation. London: Routledge, 2008.

VIDAL, Cristiane Denise; ELIAS, Isaque Matos. When Brazil enters in the koprulu sector: the Starcraft II localized into Brazilian Portuguese.

In: XI SIMPÓSIO BRASILEIRO DE GAMES E ENTRETENIMENTO DIGITAL, 11., 2012, Brasília. **Anais.** Brasília: Sbgames, 2012. p. 114 - 124. Disponível em: <http://www.sbgames.org/sbgames2012/proceedings/papers/cultura/C_F 14.pdf>. Acesso em: 27 jun. 2016.

VIDAL, C. D.; HEBERLE, V. M. Games e tradução: o design de uma experiência acadêmica. IN:: A. L. SANTOS; E.V. SANTA (Eds.) Literatura, Arte e Tecnologia. Tubarão, SC: Copiart, pp 161-184, 2013.

VINAY, J. P.; DARBELNET, J**.** *Comparative stylistics of French and English:* a methodology for translation. Amsterdam / Philadelphia: John Benjamins, 1995. Tradução de: J. C. Sager.

XIAO, Z; MCENERY, A. Collocation, semantic prosody, and near synonymy: a cross-linguistic perspective. *Applied Linguistics,* Oxford, v. 27, n. 1, p.103-129, 2006.

ZANOLI, Filippo. *Logos language in richard garriot's tabula rasa: an analysis of symbols, semantics and textual implications*. *Rivista dell'Associazione Italiana Studi Semiotici*, v. 17, n. 2, p.91-96, 2005. Disponível em: <http://www.ec-aiss.it/monografici/5_computer_games/11_zanoli.pdf>. Acesso em: 14 jun. 2013.

ZETHESEN, Karen Korning. *Semantic prosody: creating awareness about a versatile tool*. *Tidsskrift for Sprogforskning,* 4 (1–2), p.275–294, 2006. Disponível em: <http://ojs.statsbiblioteket.dk/index.php/tfs/article/download/324/274>. Acesso em: 27 jun. 2016.