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LOCALIZATION OF VIDEO GAMES AS THE IMPORTANT COMPONENT OF NATIONAL / CULTURAL PATTERNS EXPRESSING

Modern reality gives many reasons to pay attention increasingly to video games, which have now exceeded their entertaining purpose. Modern video games are not only one of the most popular leisure options, but also fulfill other important goals, including education and upbringing. According to such ever-growing demand, the production of video games engages in this process a large number of specialists. Thanks to these specialists, well-developed companies have a great opportunity to maintain the profitability in the market. While researching the translation of video games as well as sites and software, due to the need to make certain linguistic and cultural changes in the product the concept of “localization” is most often used. An important factor in the popularity of the gaming industry is the high-quality localization of video games, the full adaptation of the computer multimedia environment to the interests and needs of a particular locale.

Although the emergence of this type of translation was due to the desire of developers to gain an audience in the international market, the further evolution of video games has led to new translation difficulties. The linguistic component is the most important,

because the video game is a complex multi-text product that can include a variety of linguistic elements depending on the genre and complexity of the game. For example, in some games the linguistic material is very limited, while others have thousands or even hundreds of thousands of words. Video games present their plot, introduce players to their characters and history and help players to customize the game to make them as comfortable as possible with the help of language.

The relevance of this study is based on the necessity of a comprehensive study of the video games localization process. One of the main components of this process is the understanding of accurate structure of the localization, development of a detailed algorithm for localization of the game product at all levels taking into account the culture patterns of each specific locale. Analysis of strategies and tactics of localization allowed a complex understanding of their functioning in language, culture, and aesthetics video game codes. Despite the development of the video game industry in Ukraine, as well as a great experience in the translation of video games, the experience of their Ukrainian-language localization was practically not considered in terms of the complexity of all the components.

The subject of research is to find out the main advantages and disadvantages of strategies and tactics of video games localization, to determine the key features of these aspects. The scientific novelty of the obtained results is in the analysis of the features of interaction of all components of the multilevel localization process. Another factor that demonstrates the popularity of computer video games with young people is an online survey of NAU students. It showed that: respondents gave the first place to simulator games with the result of 32%; the second position with the result of 28% was taken by action, the third place was taken by role-playing games (RPG) - 21%, the fourth place - by strategies (11%) and the fifth one with the result of 8% - adventures. Of course, we cannot claim an absolute result because the vast majority of respondents were young people at the age of 16-18 (78%) with incomplete secondary or secondary education, but we can say with confidence that simulators and actions are of great interest.

After analyzing the main approaches of defining the concept of multimodality, it was found that the emergence and combination of innovative technologies create new

methods and means of disseminating information and communication. The features of multimodal communication are specified in the study: departure from the one-leveled perception of language as a system of grammar rules and its interpretation as the interaction of different sign systems; inclusion into the concept of multimodality a number of non-verbal means of communication – facial expressions, gestures, poses, etc.; active growth of the number of information channels in the context of multimodality; interdependence of channels and distribution of information between them. The expediency of applying the concept of multimodality in the context of research was also clarified, because the functioning of the concept of modality is not limited by the language, it is also considered in the plane of other areas, such as music. According to fact that a video game consists of two or more heterogeneous parts: verbal and nonverbal, we can say that the video game is a multimodal text. Therefore, it is appropriate to consider it as a semiotic association, which includes the sign system of language (oral or written form) and other sign systems (audio and visual).

Video game as a phenomenon of multimodal communication has undergone significant modifications, its audiovisual component, software, and most importantly – its functional purpose has changed. The world of a video game should be considered comprehensively, as a way of intercultural communication, as a separate business environment, as a new subculture, as a certain lifestyle. Three important aspects in the linguistic component of the video game are singled out and considered: a) narrative-textual aspect (information about the game; roles and characters; languages; global game history; player goals, as well as special texts, such as game books, letters, documents, and so on); b) oral-dialogue aspect, (texts-transcriptions of the language of the characters in the game world, which includes dialogues, script for dubbing and subtitles); c) functional aspect (functional UI (user interface) texts from the menu, pop-ups or hints).

In the study of the phenomena of translation and localization, we concluded that in the discourse of the video game industry, in contrast to the general theory of translation, the term “translation” is much less used to describe the direct process of translating text from one language to another. Instead, the term is more often applied to an already finished product or the entire process of adapting a game for another country. At the same time,

the term “localization” is also often used to denote many translation tasks that arise in the process of adapting the game.

The localization of video games is a complex phenomenon that combines both elements of translation and localization. In our research, the main levels of localization were considered and established: the first level focuses on language and national standards; the second level translates the text in the program interface into the target language; the third is responsible for detailing to the target country, works with word forms and additional standards that do not affect the main functionality of the program.

Four types of localization were analyzed in the research:

a) full localization – full translation of the text, code and duplication in games, usually available only for high-budget projects;

b) partial localization – the text and other elements, such as the interface, are translated, but the sound remains the language of the original, although the subtitles are translated into the localization language and are often present;

c) packaging and game instructions localization – the text on the package and in the instructions are translated, but the game remains the original language, this method is desirable to choose when the games are sold in countries where the target audience speaks English fluently;

d) lack / absence of localization – only the original language is available, usually in the case of budget, developed by small studios or groups of people.