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# Multidimensional Translation: A Game Plan for Audiovisual Translation in the Age of GILT

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## Abstract

GILT practices which incorporate Globalization, Internationalization, Localization and Translation continue to develop in response to the market demand while theorization on this dynamic domain is still lagging behind in academia as the industry leads the way. GILT places language transfer in the wider context of globalization and also highlights the specific processes necessary to deal with electronic content such as computer software and web sites. This article attempts to shed light into video game localization as an example of emerging GILT practices. Games localisation highlights the multidimensionality of translation arising from the nature of this medium as a digital interactive entertainment, incorporating software features, gameplay and non-interactive film components all within one platform. Taking the case of PlayStation Final Fantasy games, this paper attempts to demonstrate a number of unique aspects of translating video games, which involve elements of audiovisual translation and software localization. The author suggests avenues for Audiovisual Translation research in this less known and yet fast growing area of language transfer.

## 1 Context

The 1990s saw the dramatic rise of the localization industry which had emerged during the 1980s, driven by the international market for personal computers where an increasing number of software programs were required to be localized into target market versions called locales. The main difference between localizing software and translating a piece of text was that the former involved the translated text strings being recompiled into the software environment. It called for combining language translation with software engineering, further entailing new procedures such as functional and linguistic testing of the localized product. This was beyond the normal call of a translator and as a result a new specialized sector emerged in close association with the computer industry. More recently, the new term GILT has been introduced, incorporating Globalization, Internationalization, Localization and Translation, reflecting the complexity involved in making a product or content global-ready. In GILT, the term internationalization refers to a specific pre-localization process which involves building technical allowance into the original product to minimize the subsequent need for re-design or

re-engineering. It also addresses the cultural implications of the original content such as the use of colors, images, icons, etc. In this way, GILT places language transfer in the wider picture of globalization and also highlights the specific processes needed to deal with electronic content.

GILT practices continue to evolve in response to market demands for the globalization of a variety of content. The localization paradigm is maturing on the basis of industry experience while theorization on this dynamic domain is still lagging in academia. The study of the localization paradigm provides an insight into new emerging dimensions and possibly points to a future translation phenomenon (O'Hagan 2004). It will also help prepare the translation sector to accommodate the new changes. To this end, this article attempts to explain and understand the localization paradigm with a particular focus on video game localization as an example of GILT practices. Multidimensionality of game localization is explored linking it to audiovisual translation and software localization. This article partly draws on earlier studies undertaken with one of the best selling Japanese game title Final Fantasy (Mangiron and O'Hagan 2005; O'Hagan and Mangiron 2004a; 2004b).

## 2 What are video games and how are they globalized?

Today video games have grown to be the “world’s largest cult phenomenon” (Grossman, 2004) and established themselves as part of the global pop culture. In terms of market scale, the worldwide turnover of the video game industry is comparable to that of the film box office (Grossman, *ibid*). According to 2005 statistics by the Entertainment Software Association (2005), the average age of the players is increasing, and is estimated at 30 in the US. Another characteristic is the dominance of Japan as the game producing as well as consuming country, which has an implication for localization and translation issues, involving Japanese language. Setting aside the moral questions often associated with video games (Poole 2000), this domain represents a significant industry sector in terms of a future source of work for translators as well as a wealth of research issues.

The history of video games goes back to the early 1960s when Higinbotham, an engineer at a US government nuclear research lab put together a rudimentary tennis game on an oscilloscope, followed by *Spacewar* invented by MIT students (Poole 2000:15-17). The late 1970s into the 1980s saw the commercial success of *Space Invaders*. Despite its history of developments over nearly half a century and the significance of the market as well as frequent media attention, the games domain is only recently being recognized as a serious target of study in academia (Newman 2004; Wolf and Perron 2003). This, in turn, is reflected in the unstable use of terminology within the domain. For example, even the use of the term “video games” (sometimes spelt as one word) itself is in dispute with some games researchers preferring the term “digital games” as in the case of Digital Games Research Association (DIGRA). In the localization sector the term “video games” seems to be in more common usage as in Chandler (2005). This article follows the convention in the localization sector and its definition by Frasca (2001:4) as: “any forms of computer-based entertainment software, either textual or image-based, using any electronic platform such as personal computers or consoles and involving one or multiple players in a physical or networked environment”. Central to this definition of a video game is that it is regarded as *software* which is produced for *entertainment* purposes. Another key terminology in this domain is “interactive publishing” which refers to publishing of interactive software, thus highlighting another prominent characteristic of games: *interactivity*.

Although it is beyond the scope of this paper to describe the entire domain of video games in detail, it is relevant to cover some basic building blocks of games which relate to localization. First of all, there are different genres of games which can be classified into

separate groups as: Action and Adventure; Driving and Racing; First Person Shooter (FPS); Platform and Puzzle; Role Playing Games (RPG); Strategy and Simulation, and Sports and Beat-'em-ups (Berens and Howard 2001:25-26). Regardless of genre, games consist of definite elements such as Graphics, Sound, Interface, Gameplay and Storyline (Howland 1998), all of which affect the localization process. Games also come in PC-based, console-based or handheld platforms as well as arcade versions. Different genres and platforms highlight different research issues and thus are significant in games research.

Looking at the video game from GILT perspectives, it can first be analyzed in terms of internationalization requirements. As touched on earlier, this process entails preparing the content to facilitate the subsequent localization and translation. Internationalization of a game involves making such elements as the code base, core feature set and User Interface (UI) generic enough to minimize re-engineering when the product is localized (Chandler 2005). For example, the game code should be able to support the required character sets while UI design needs to incorporate the target text string expansion. Also, the gameplay needs to be relevant to the target player in terms of features and culture-specific references. These dimensions are to some extent common with software localization. Additionally, game developers need to take into consideration censorship and age rating requirements in the internationalization process, which may differ from country to country. For example, Germany's ratings board USK (Unterhaltungssoftware Selbstkontrolle) is well known for its strict mandatory rules for gore/violence levels, use of profanity and symbols related to racial hatred. Any game to be exported to Germany should ideally be designed at the start with these requirements in mind.

The advancement of computer technology and increased production budgets have changed the landscape of video games today with the use of 3-D graphics, AI (artificial intelligence), high-fidelity audio etc, creating more compelling gameplay experience. This also meant that there are many more elements to be localized than earlier games, including various in-game assets such as text, audio, art (i.e. graphics with textual components) as well as cinematic assets commonly known as cut-scenes. In-game audio assets are dialogs between characters and environmental sounds which may or may not be subject to localization. The use of actual human voices for in-game dialogs is a relatively new technical dimension which became available only with sufficient hardware memory. Cut-scenes refer to mini-films inserted within a game typically in-between levels to move the plot along or at the end of the game as a reward. This constitutes the only non-interactive element within the game and its rationale is debated among some players as well as games researchers (Newman 2004). Nevertheless, it is a significant element from the localization point of view as it becomes subject to translation in the form of dubbing and subtitling. Furthermore, songs also constitute an important component subject to translation as discussed later. Game localization involves techniques similar to screen translation and yet the nature of the content is such that the norms of audiovisual translation do not always apply (Mangiron and O'Hagan 2005). Regardless of the type of game, a common principle behind gameplay is for the player to progress to a higher more difficult level according to the rules set by the game. However, the pleasure and appeal of gameplay is much more complex than simply climbing up the levels. This factor is as significant to game localization as the question of how to re-create the equivalent gameplay experience in a localized version is one of the critical issues constituting the ultimate goal of game localization.

### **3 Video game localization models**

Video game localization is comparable to software localization in a number of aspects, including the overall localization cycle. The details of the cycle may differ, depending on

whether or not the process is undertaken in-house by the publisher or developer of the game, or out-sourced to a localization vendor. It also depends on whether it is sim-shipped. Simultaneous shipment known as “sim-ship” entails producing localized versions at the same time as the original version and is a well-established practice in the software localization sector. For the games industry, this model is commonly used for game titles produced in Europe in English whereas Japanese game publishers/developers tend to use the model where the release of localized versions lags behind that of the original. The sim-ship model has a particular implication for the translator who must work with unstable source content which is still under development. Working in this mode often does not allow the translator to see the game in its complete form and contrasts with the non sim-ship model where the translator has a chance to familiarize himself/herself with the game via walkthroughs etc. Given the structure of games being multi-faceted with text strings arranged in a non-linear fashion, in the sim-ship model translation could easily go wrong if a clear context is not provided. And yet, the translator more often than not is expected to work without the context in which each text string is to be placed. This is likened to translating blindfolded and calls for a specific translator competence: familiarity with the game domain in general so as to fill in the gaps and also the ability to ask the right questions in search for context (Ballista private communication 2005).

A localization model which is unique to games, and, in particular, to certain Japanese game developers/publishers, is the so-called “International” or “Final Mix” which is released exclusively for the Japanese market. The term “international versions” commonly refers to localized versions, but in the above case, the term specifically means a hybrid version produced based on the North American version of the original Japanese. It sounds extremely convoluted, but this example serves to illustrate: (i) how the conventional relationship of translation to the source text (content) takes on a different meaning in a particular localization model; (ii) the role of “foreign text” to contribute to the “look and feel” of the localized product; and (iii) the flexibility of digital technology to change not only text but images in a new version (this last aspect is dealt with under the section “Translation Issues”). A case in point is the PlayStation2 game *Final Fantasy X-2 International and Last Mission* (referred to as *FFX-2 International* hereafter) published in 2004. In this version, all the spoken dialogs are in American English with Japanese subtitles<sup>1</sup> whereas the rest of the game such as UI elements and other in-game messages are in Japanese, in fact, making it difficult to play without the knowledge of Japanese. This International version also incorporated some major new gameplay features<sup>2</sup>. Although these new features provide added value for players, the main appeal of the International version lies in its foreign feel for the Japanese players who enjoy gameplay as part of global culture thanks to the use of English dialogs. However, the most important and curious point from translation perspectives is the fact that this hybrid version is created from a localized version by translating it back into the source language. It is apparent that the Japanese market supports<sup>3</sup> the production of such a version in which the Japanese players seem to enjoy the different feel of play. *FFX-2 International* also provides an interesting case study regarding types of changes made from the original version. In the International version, the Japanese subtitles for in-game dialogues are produced fresh to match the dubbed American version, instead of using the original Japanese script.

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<sup>1</sup> Subtitles are the cinema convention for foreign films in Japan and accordingly Japanese game players are used to reading subtitles.

<sup>2</sup> The North American version already contained a few improvements added to the original edition, which, in turn, are also passed on to the International version.

<sup>3</sup> For example, the *Final Fantasy X International* released in 2002 with no new added gameplay features still sold 260,000 units in Japan (<http://japmax.com/news6.htm>).

The two localization models highlight the characteristic of the localization paradigm which seeks the equivalent relationship with a comparable local product to retain its “look and feel” (Fry 2003). With the sim-ship model, the lack of context is often filled in by the translator’s domain knowledge on video games in general. As such it somewhat diffuses the power of the source text by replacing it with the translator’s gut feeling of what a game should look like. In this model the simultaneous availability of the localized versions side by side with the original could further give the illusion of a localized version being the original rather than its translation. But this is only when localization is carried out successfully. Unsuccessful localization may produce games that feel lackluster with players preferring to go to the original game despite the apparent difficulty in understanding the language (Chandler 2005). This in turn can be linked to the localizer’s lack of attention to the original gameplay experience.

The Japanese market specific International version demonstrates the importance of the “look and feel” of the game as part of a global product while keeping “localness” by creating a hybrid version. In this model the overall gameplay experience of the original seems not only to be retained but enhanced with the incorporation of the additional global touch. Although this model is not representative of game localization on the whole, it provides insight towards establishing a widely applicable game localization model.

While the general localization principle places an emphasis on the localized version blending in with locally produced equivalent products, game localization specifically seeks the game experience of the original version to be conveyed. How is this achieved? In order to further pursue this question, the next section homes in on the translation issues associated with the localization models.

## 4 Translation issues

This section discusses a number of translation issues that arise from particular localization models applied to the games domain. The first example is where the English version is used as a pivot for localizing Japanese games into European versions. Due to the cost implications, in-game dialogs in *Final Fantasy X (FFX)* and *Final Fantasy X-2 (FFX-2)* were only dubbed into English and this, in turn, served as the basis for subtitles into other European languages (Mangiron 2004). Using the dubbed version as the source text sometimes creates an issue due to the liberty already taken in dubbing as this could be mirrored uncritically into the subtitled versions. For example, in a scene in *FFX* the last words spoken by the main character Yuna to her lover Tidus was translated into English as “*I love you.*” in the North American version from the original Japanese phrase

“ありがとう (arigato) [thank you]” (Mangiron *ibid*).

This decision in the American version subsequently caused a reaction among some fans who considered it out of character for Yuna who had been portrayed as rather reticent. However, the European translators had no option but to work from the American rendition since it is the American dubbed version which the players will hear in the European versions of the game (Mangiron *ibid*). While the problem of using a pivot language is not a new one with some Japanese RPG titles in particular part of their appeal lies in their perceived foreignness to the rest of the world. Games such as the FF series seem to have succeeded in keeping their delicate balance, being at once familiar and foreign to the target players. This suggests the need for translation strategies for Japanese games to take into consideration what to domesticate and what to foreignize and yet such attempts may be undermined by the use of the pivot language version from which translators have to work.

Other translation issues to highlight the unique dimensions of game localization can be drawn from *FFX-2 International*. Because the International version has dialogues in English based on the North American version, their Japanese subtitles were newly created to match the voice in English. The resultant Japanese subtitles reflected the freedom taken in the translation of the North American version. For example, in one scene of the American version of *FFX-2* the translator had invented the name “*Dullwings*” in a play on words for the name of the group called “*Gullwings*”. This addition in the translation was to further contextualize the adversarial relationship between two opposition groups and to add a touch of humor (Mangiron and O'Hagan 2005). Interestingly, this term “*Dullwings*” made its way into the Japanese subtitles for the International version, resulting in a similar play on words as in

バカメ団(bakame-dan) [Dullwings] from カモメ団 (kamome-dan) [Gullwings].

Other manipulations manifested in the International version concern nonverbal communication cues. One example relates to a gesture tied to a linguistic feature of the Japanese language. In one scene in *FFX-2 International* the image of one character's nodding gesture in the original Japanese was replaced by that of a head shaking gesture to follow the English convention when giving the “no” answer to the negative question: “*Aren't you gonna return it?*” (Square Enix 2004). In Japanese, answers to negative questions are given in the opposite way to that in English; if the answer affirms the question, the response is “yes” accompanied by a nodding gesture, as shown by the character's gesture in the original *FFX-2*. The change made was an apparent attempt to match the English dialog. This example contrasts with the screen translation norm for cinema where text is always subordinate to image which is primarily regarded as set in stone.

The game domain has its unique features drawn from other genres such as *Anime* and *Manga*. Similar in particular to *Anime*, soundtracks constitute a very important element in a game as part of its “look and feel” and they are often dubbed or subtitled. The translation of lyrics sometimes involves considerable adaptation particularly when sung in a new language version. For example, for the North American version of *FF X-2* the theme song

“1000の言葉(Sen no Kotoba)” [One Thousand Words]

underwent a transformation. One English version with the lyrics in a fairly close translation to the original was sung by Kumi Koda who had also sung the original Japanese soundtrack. However, this version did not make the final North American release and an entirely new version was used sung by the American singer Jade. The following extract shows parts of the lyrics to illustrate the differences between the two versions. The left-hand side shows the final release version by Jade, with the version sung by Koda, on the right:

1000 Words Lyrics - Jade Version	1000 Words Lyrics - Koda Version
'Cause a thousand words Call out through the ages They'll fly to you Even though we can't see I know they are reaching you, suspended on silver wings Oh a thousand words One thousand embraces Will cradle you Making all of your weary days seem far away	Those thousand words Have never been spoken So far away I'm sending them to you where ever you are Suspended on shiny wings Those thousand words Have never been spoken They cradle you Make you no longer dare seem so far away

They'll hold you forever  Oh a thousand words (a thousand words) Have never been spoken (ohh yeah) They'll fly to you They'll carry you home, (carry you home) and into my arms Suspended on silver wings (on silver wings!) And a thousand words (ohh) Call out through the ages (call through the ages!) They'll cradle you (ohh yeah) Make all of the lonely years to lonely days (lonely days) They'll hold you forever.	And hold you forever  Those thousand words Have never been spoken Lalalala I'm sending them to you where ever you are Suspended on shiny wings Those thousand words Have never been spoken Lalalala Making all of that years feel like lonely days Lalalalaaa
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source: <http://www.ffx2.com>

In this example, an extreme form of explicitation where the refrain "la la la..." from the original Japanese lyrics is replaced with new words is made among many changes. Nevertheless, the Japanese subtitles which appear with the above song are the original Japanese lyrics, not reflecting the freedom taken in the English translation. This example serves to demonstrate the flexible rules applied to games where, on the one hand, extensive adaptation takes place to make the text sound natural in the target language while at the same time the original version is used as subtitles, discounting the changes made in translation. The extent of the discussions which take place in various fan websites<sup>4</sup> on these different versions of songs indicates the significance of the songs in games and also the respect to the original versions.

By focusing on Japanese video games this section highlighted the multidimensional translation issues combining some new and some known norms which are faced by translators involved in game localization. Translation strategies for video games could be explained from the functionalist point of view with the game's goal of retaining the original gameplay experience in a new version. Nevertheless, the existence of different localization models further complicates the task of translation. To this end, more systematic and granular analysis of translation strategies is called for as a basis for a new framework which effectively incorporates all game-specific dimensions. The following section explores a number of potential research areas for translation studies scholars, which may lead to the development of a useful framework of analysis of this new domain.

## 5 Research issues

There is currently a clear paucity of games research from the translation studies perspective (O'Hagan forthcoming). The following list suggests possible areas of investigation based on prior studies in which I was involved (Mangiron and O'Hagan 2005; O'Hagan and Mangiron 2004a, 2004b). The list is not intended to be either comprehensive or systematic, but rather exploratory.

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<sup>4</sup> see [www.ffx2.com](http://www.ffx2.com); <http://www.squareinsider.com/forums/lofiversion/index.php/t5339.html>

## 5.1 Digital textology and ludology perspectives

Games text is non-linear and may appear in different parts of the game from different levels or as side games, such as mini-games which are a digression in relation to the main storyline. Translations are affected by such an uneven structure particularly when the translator is required to work without actually seeing the game. Nevertheless, this structure can be likened to a hypertext arrangement where text is elastic and can be seen as a feature of new digital text whose context is rather fluid compared with conventional text. Another aspect which can be studied in relation to games text is the question of image-text hierarchy in game localization. Unlike screen translation subtitle norms where text is always subordinate to image, game localization allows an image to be modified to match the text, as illustrated in one of the examples discussed above. Consideration of the optimum factors in determining changes between text and image could provide an interesting area of study. The study of digital text in the form of digital textology could lead to the systematic analysis of translation strategies for games in relation to the new dimensions of digital text.

Furthermore, as generally agreed among games researchers today, the analysis of games is considered incomplete if it is viewed only from a narrative perspective. This is resulting in a more holistic approach, involving both narratology and ludology dimensions (Newman 2004; Wolf and Perron 2003). The ludology perspectives will also be beneficial for the study of game localization in eliciting what constitutes “gameplay experience” which the translator strives to recreate in a localized version.

## 5.2 International game design

This subject relates to the internationalization process in GILT practice. While some technical aspects of the internationalization process are well explored and can be standardized to some extent, truly international design is currently out of reach (O'Sullivan et al 2004). In particular, some Japanese games pose an interesting dilemma between the call for domestication (e.g. adjustment of the source culture-specific nonverbal cue with the shaking head to match the “no” answer in the English convention) and at the same time the need to retain the original feel by deliberately foreignizing it (e.g. "thank you" as the lover's last word may be more in keeping with the Japanese character showing a particular cultural trait, thus becoming an attraction point for the international audience). Given the fact that the Japanese RPG genre has established itself internationally almost because of its Japanese appeal (Thomson 1999), it is a factor in localizing certain Japanese games. Similarly, as evident in the rationale behind the International version, the Japanese players in turn deliberately seek a global touch through playing a version which is partly in English. These considerations, plus country-specific age rating and censorship requirements make the international design of games a complex but worthwhile topic to pursue.

## 5.3 Fandom

The extent of the potential impact of fans is a prominent factor shared between video games and such genres as *Anime* and *Manga*. In the advent of the Internet, the feedback from fans on newly released games is almost immediately broadcast on a worldwide basis. This includes comments on the quality of translation and localization, and such feedback can sometimes have significant commercial influence. For example, Square Enix, the developer and the publisher of *Final Fantasy* games, decided to undertake localization in-house based on the negative feedback received from some fans on its first localized effort with *FFVII* which had been produced using the outsourcing model (Mangiron private communication 2004). The



extent of the intensity of fan activities is also reflected in the phenomenon known as fan subs where fans produce their own subtitles for *Anime* films for free distribution (Nornes 1999; O'Hagan 2003b). The trend of fan-based subtitles and translation have become well known lately also with the unprecedented publication success of the *Harry Potter* series of books where underground translations were made available by impatient fans who could hardly wait for the official translations (Schaffner 2004). The same applies to some game titles for which fans take on the task of creating their own translations. These areas of fan activities could make a significant impact on professional translation and yet they are little discussed in published academic papers, thus providing a worthy subject.

#### **5.4 Applicability of CAT tools**

Computer-aided translation (CAT) tools such as Translation Memory (TM) are widespread in GILT practices, reflecting the nature of the content being in electronic form, subject to frequent changes (e.g. sim-ship) and subject to a certain amount of repetitiveness. Interestingly, however, such tools are not commonly used in game localization (O'Hagan and Mangiron 2004b). The absence seems to be based on the claim that the type of translation involved in games requires extensive adaptation and creativity, thus not rendering well into CAT applications (Darolle 2004). A similar argument appears to be applied to subtitles in screen translation. And yet, a large number of games are serialized with the persistent use of certain key terminology such as names of weapons, spells, abilities, items etc. with recurring pet phrases in some titles. Given the ever squeezed production schedule and the increasing amount of translation needed for DVD audiovisual materials, technology-based solutions to translation will merit exploration. Empirical studies to investigate if and to what extent CAT can be applied and in what manner will be beneficial. For example, an earlier study (O'Hagan 2003a) found a surprisingly positive result in applying Machine Translation to reduce translation errors in human translations in the case where subtitles need to be produced within an extremely short time-frame. Empirical work in applying some CAT tools to games text will provide useful data in determining the areas of shortcomings and advantages of the current tools as well as identifying the need for a game-specific CAT tool.

### **6 Conclusion and further work**

This article has focused on video game localization as an example of emerging GILT practices in an effort to highlight the new translation dimensions which are evolving. Linkages were drawn to comparable areas of software localization and audiovisual translation. Implicit in this was an attempt to introduce the little explored area of video games research to translation studies. Games research as an independent discipline is starting to gather momentum, stressing the need for an interdisciplinary approach. Translation studies perspectives will not only contribute to shedding new light onto this complex and somewhat controversial domain, but can also be commercially significant, given the size of the games market and its projected future growth in the global market (Entertainment Software Association 2005).

Table 1 summarizes the localization domain discussed above and also indicates the area of further work with audiovisual translation for films on DVD.

Product	Mode of language transfer	Pre-process for translation	Translation constraints	Nature of medium and content
<b>Computer software</b>	localization (technical translation)	internationalization; localization kit (TM terminology)	limited string length; imposed terminology and translation from TM; unstable source with sim-ship	technology-driven; some interactivity; functionality as paramount
<b>Video games</b>	localization (elements of screen translation)	internationalization; localization kit (walkthroughs, style guide, terminology)	limited string length; flexible image-text hierarchy; limited-context with sim-ship	technology-driven; interactive; gameplay as paramount with functionality; spatial exploration; non-linear text structure
<b>Films and DVDs</b>	localization (screen translation)	genesis file (fixed time codes across languages)	limited number of words; subordination of text to image; fixed time code	semi-interactive and explorative with bonus materials; linear text structure for film content

Table 1: Emerging Links: Software Localization, Game Localization and DVD Localization

In this table, the language transfer mode involved in films on DVD is treated as a localization practice, focusing on the change in the nature of the audiovisual content once it is put on DVD. A recently introduced methodology for achieving DVD subtitling in multilingual versions is the use of a so-called “genesis file” which constitutes a template-based approach imposing a certain degree of standardization. This file contains the source language subtitles against which all other language versions of subtitles are to be added with one fixed set of time codes. While this approach is perceived as new to screen translators, a template-based approach like this is all too familiar to software localizers. Screen translators dispute the merit of this approach as they consider it as detrimental to the quality of subtitles. At the same time DVD publishers argue that there is no other viable way to produce multilingual subtitles within the limited time-frame and the budget<sup>5</sup>. The reason for the diminishing time-frame also relates to the need to counter DVD film piracy by way of rapid turn-around of DVD releases. In the time to come, the shrinking time lag between the cinema release and that of the DVD may lead to something similar to the sim-ship model where DVD and cinema releases of films coincide, synchronized in multiple languages. This, in turn, may lead to the use of CAT which is little implemented in the screen translation paradigm as

<sup>5</sup> In the international media translation conference *In So Many Words: Language Transfer on Screen* held at London University in February 2003, the conflicts were clearly expressed between the conventional approach with which the screen translators are familiar and the new way of subtitling mainly driven by the production and market requirements for DVDs.

mentioned earlier. While screen translation and localization had not been directly linked before, a close association is developing in the advent of DVD.

Also, the pursuit of interactivity for DVD content is bringing the nature of the materials on DVD closer to video games. The current generation of DVD audiovisual content has not yet maximized the technical capability afforded by this medium. However, interactivity is beginning to be incorporated via UI similar to software and video game menu systems and also by adding elements of “games” which are currently being introduced albeit in a crude manner (e.g. *Bridget Jones: the Edge of Reason*). The game concept of hidden surprises known as “Easter Eggs” is sometimes also being incorporated into DVD bonus materials which the viewer can discover by selecting an object in a scene. An element of spatial exploration as common in video games is being introduced as part of interactivity to some DVD film titles (Smith 2005).

Multidimensionality observed with the new and upcoming GILT practices of video games localization can further be linked to DVD localization where audiovisual translation and localization come together. In this way, audiovisual translation is ideally positioned to be extended to the next stage of practical and conceptual developments.

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