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Video Game Localization Process in the Czech Republic

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I declare that I have worked on this thesis independently,
using only the primary and secondary sources listed in the bibliography.

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Author's signature

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1. Introduction

Video game industry has become one of the most important fields of entertainment. Global earnings of video game market for 2012, including mobile games on smart phones and tablets, climb towards $78.5 billion (Nayak and Baker 2012), with prediction to reach $82 billion by 2017 (Gaudiosi 2012). At this point, no one can deny that video games have gained ground in the entertainment sector, their popularity is increasing and video games are slowly becoming one of the mainstream forms of entertainment even for casual gamers (to a large extent thanks to casual games, mobile games and games incorporated in social networks). Video games lively compete with the traditional leader of the entertainment sector – the film industry. What's more, gaming was the biggest entertainment retail sector in the UK in 2011, overtaking video and music for the first time (Handrahan 2012), which is another example underlining the fact that video games are increasing their profit worldwide, are getting more popular, and that they are anything but a marginal pastime.

Such massive market expansion, reaching vast numbers of customers, and resulting profit increase would not be possible without adapting video games linguistically to the target audience in the receiving country. In order to enable linguistically unequipped target audiences to fully enjoy video games without any language barriers and to experience video games in the same way as in the original language, video games must be translated and adapted by the process of localization. Although the term localization is used in various fields, it has been appropriated by the software translation industry (Bernal Merino

2006) and is connected with the translation of software products. Video game localization has developed to a field which is a part of globalization and internationalization of a software product (a video game in this case), and therefore it is complex in its nature, especially when several language versions (e.g. up to 10 or 16, and Czech being just one of them) are in preparation at the same time, worldwide, and under supervision of multi-national teams. The topic of video game localization is slowly gaining ground and academic credit not only at foreign universities, but also at foreign extra-curricular events. The following quotation from the Game Developers Conference 2013, held at San Francisco, sums up the importance of video game localization precisely:

> "*Game localization is a vital function of the ever-expanding global game industry as it's responsible for half of the industry's total revenue stream. Successful game publishers and developers realize that localized versions of their games can drive revenues and increase international appeal. Beyond existing gaming markets, the demand is quickly increasing from a growing number of countries and emerging markets around the world, which is prompting publishers to localize and even culturalize more titles into more languages to maximize their Return of Investment…"* (GDC 2013)

Even though there are global video game publishers, like e.g. Electronic Arts, who localize their video games directly without the participation of a local video game distributor, this thesis does not deal with this method of video

game localization. While the thesis briefly explains the bigger picture of video game localization, the main focus of this thesis lies in the professional video game localization process to Czech, conducted by Czech authorized and official video game distribution companies that purchase licences from global video game publishers in order to localize and publish video games themselves on their local market. The method of video game localization by a local video game distributor is far more common in the Czech Republic than the localization directly by the global publisher. This thesis is therefore concerned with professional localization process conducted by the local video game distributor. Also, since the thesis is focused on the professional area, and therefore fan and community translating and localizations are put aside in this thesis. After all, the area of video game fan translations in the Czech Republic was thoroughly explored by Jiří Petrů (2012). His thesis remains the one and only source so far dealing with video game localization in the Czech Republic on the academic level. Besides other things, Petrů (2012) states that the translation studies have been slow to notice the new phenomenon of video game localization, and that this topic still remains a field of interest for only a limited number of researchers all over the world. This situation still stands, and can be felt especially when looking for sources concerning video game localization. Although there is a limited amount of sources on the topic of video game localization by foreign authors, the sources on video game localization in the Czech Republic are virtually non-existent. This situation requires a different approach which involves contacting the publishing companies in the Czech Republic directly and asking for their cooperation. As Jiří Petrů's thesis is the

first Czech academic work on video game localization, this thesis is the second one, and due to the lack of sources in Czech, it was necessary to take the same approach. The best way to extract necessary information is to conduct interviews with video game localization professionals in the Czech Republic and start filling in the blanks on the map of video game localization process in the Czech Republic from scratch. The interview with localization managers is the best approach in this case, because they are the ones who have the highest level of practical knowledge about video game localization. After all, a video game localization manager would be the best author of a paper like this. However, video game localization managers either do not have the need or reason to write such a paper, or time, or they are simply not allowed to disclose such information.

As I have four years of experience as a video game translator and localization tester, the obvious course of action is to consult these and remaining parts of the video game localization process with the localization managers who possess a complex view on this issue and are permitted to share such information.

The main focus of this thesis is not only to introduce video game localization process in Czech in a complex way, but also to offer details from each phase of this process and deal with topics essential for understanding what it takes to localize a video game into Czech, focusing on the phases of translation and localization testing, since they are most distinctive ones in video game localization. Furthermore, this thesis presents practical examples of text changes in the localization testing phase, where text changes are most

noticeable, to illustrate what actually happens with the text after translation and localization testing phases.

Finally, a survey aimed at Czech video game translators has been conducted and the results of this survey are presented in this thesis. The thesis also aims at deepening the knowledge about video game localization, and it puts forward vital information about this unexplored field of translation studies. The thesis also explains what it takes to work in the video game localization process, either as a translator, proofreader or localization tester.

1.1 Methodology and Thesis Structure

As was already mentioned, the academic sources on video game localization are rather scarce abroad, and virtually non-existent in the Czech Republic. The only possible method was to make a direct contact with companies localizing video games, gather the data through personal interviews, and interconnect these primary data with the secondary on-line sources in English dealing with various topics on video game localization.

The main information and data for this thesis have been gained predominantly in the interview with Mr. Filip Ženíšek, the localization manager of Computer Games Distribution, s.r.o. (further also as Comgad) which is a Czech local video game distributor localizing video games into Czech and distributing them since 2002 (Comgad.cz 2013)[1]. Comgad is a local video game distributor that localizes the most video games per year in the Czech Republic,

[1] More information on Comgad (formerly CD Projekt Czech), and on the gradual professionalization of this company, as well as on evolving of the whole video game localization scene in the Czech Republic from the fan era to professionalism, can be found in the Master's thesis of Mgr. Jiří Petrů (see Petrů 2012).

be that for their own distribution, or for their partners. Any quotation marked as "Ženíšek 2013" refers to a personal interview of the author of this thesis with Filip Ženíšek. This interview has yielded more than three hours of recorded audio materials. While the main support and key pieces of information have been provided by Filip Ženíšek from Comgad, several supporting interviews have been conducted by e-mail correspondence: quotations marked as "Kopřiva 2013" refer to e-mail correspondence of the author of this thesis with Mr. Aleš Kopřiva, the localization manager of TopCD (Game Shop, s.r.o.), another local distribution company from the Czech Republic. Further, two more e-mail interviews have been conducted. Quotations marked as "Schovanec 2013" refer to the interview with Mr. Martin Schovanec, the manager of Xzone, a top video game retail seller in the Czech Republic. Also, quotations marked as "Hýsek 2013" refer to the interview with Mr. Robert Hýsek, a translator of fiction into Czech. All interviews have been conducted in the Czech language and translated into English. The quotations in italics are word-for-word translations of a part of the interview, while quotations not in italics are paraphrases of the interviews.

The first chapter deals with terminology necessary to define for the purpose of this thesis. The chapter deals with general terminology in the field of video game localization, as well as with terminology specific for the Czech Republic. Information in this chapter has been extracted from secondary on-line sources.

The second chapter is concerned with chosen topics on specifics of video game localization. This chapter mentions the most important features of video

game localization and explains their influence on the process of translation. It also deals with the influence of the video game genres on localization process.

The third chapter deals with the bigger picture of localization. It briefly describes the "supply chain" of a localized video game from its original creators through the global publisher to the Czech local distributor right to the market in the Czech Republic. Further, this chapter deals with simultaneous shipment of video games and its impact on localization. It also mentions languages into which video games are localized. This chapter also clarifies the reasons for localizing video games abroad and in the Czech. The second chapter also explains the role of globalization and internationalization in connection to localization. The data and sources for this chapter have been gained by interviews, as well as by analysis of secondary sources.

The fourth chapter represents the main part of this thesis. It deals with professional video game localization process in the Czech Republic. This chapter defines and explores the six phases of video game localization process conducted by a Czech local distribution company (typically by Comgad, as this was the company that offered full support). Any additional information stated in this paragraph would be redundant, as the third chapter is rather comprehensive. The bigger part of interview with Filip Ženíšek was used when writing this chapter. However, this chapter is not based on the information from Comgad solely. The information in this chapter is complemented by quotations and paraphrases from relevant secondary sources, as well as by supporting interviews with other individuals involved. This chapter gradually introduces all phases of the video game localization process in a comprehensive way in the

subsequent subchapters, detailing interesting and relevant topics from any of the phases while presenting practical examples for a better understanding of all issues.

The fifth chapter briefly mentions the current state of video game localization in the Czech Republic, and compares the current state with the past years. This chapter also dares to predict the future of video game localization in the Czech Republic, on the basis of interviews with Filip Ženíšek and Martin Schovanec.

The sixth chapter is concerned with video game translators and their skills needed for video game translation. The first subchapter deals with an "ideal video game translator" as defined by Comgad and other video game localization specialists. This part utilizes interviews and secondary source analysis. The second subchapter of the fifth chapter actually surveys the existing video game translators in the Czech Republic, utilizing a questionnaire targeted specifically at them. This subchapter therefore reveals an average Czech video game translator.

2. Terminology

Although the terminology in this area might seem clear and rather straightforward, it should be clearly defined. Miguel Bernal Merino (2006) implies that the industry of video games localization has brought new terminology that needs to be treated properly. Bernal Merino says: *"(...) terminology has spread in all directions, with new terms being coined, and old terms being appropriated by the industry to convey new realities.*" This is very

true, and uninitiated readers might soon get tangled up in terms like *video games*, *computer games*, *electronic games*, *console games*, *video games localization*, *video games translation*, *localization* as overall product preparation as opposed to the *linguistic localization*. We can find all of these terms in this thesis and the more or less slight differences between some of them require basic definitions, so that it is clear what is meant by a particular term, and also to avoid possible confusion.

2.1 Video Game or Computer Game?

While the terms *video game* and *computer game* (or *personal computer game*) are practically interchangeable, there are some differences that influence their usage. First of all, the term *electronic game* should be mentioned. Encyclopaedia Britannica (2013) states that electronic game is "*any interactive game operated by computer circuitry*." Video games and computer games are therefore types of electronic games, whereas the term *electronic game* is a hypernym for the term *video game*. Other examples of games covered by the term electronic game might be e.g. hand-held electronic games, slot machines, arcade games, etc. This thesis however deals with *video games* and *computer games*.

While Bernal Merino (2006) states that the term *video game* is used generally for all electronic games, computer games and video games, the term *video game,* in its narrow sense, refers to any type of "*electronic game that involves human interaction with a user interface to generate visual feedback on a video device* " (Mashable.com 2013). In this case, a video device would be a computer screen or a television set. Computer games, as well as all video

games, utilize a video device to create visual feedback for the player. The difference lies in the nature of the device (hardware) running the game. The term *computer game* is used to refer to a type of game played only and exclusively on a personal computer (MS Windows type PC), whereas the term *video game* may include all types of electronic games utilizing any video device and any hardware – even computer games). Hence, computer game is a type of video game tailor-made for PC hardware. Further, the term *computer game* is a hyponym of the term video game, whereas video game is a hypernym for the term computer game. The term *console game* denotes another important type of video games. Again, the term console game is a hyponym of the term video game. Bearing in mind that all video games, including console games, utilize video device, the difference yet again lies in the nature of the device running a particular video game. As mentioned above, computer games run on a general purpose personal computer with a computer screen, whereas console games run on so called *consoles* – video game-dedicated computers, usually connected to a regular TV set. While a PC can be used for a huge variety of other, non-gaming tasks, consoles are used primarily for playing games. Examples of such video game consoles would be well-known Xbox360, PlayStation 3, Nintendo Wii, and others. It is worth mentioning that a console is unable to run a PC game, and vice versa.

Having detailed the very basic video game terminology, we can now differentiate between the terms *electronic game, video game, computer game* and *console game.* The term *video game* can imply both *computer games* and *console games* (and other types of games), but if we want to give more details

about a particular type of video game, we can use either the term *computer game* or *console game*, bearing in mind the hardware differences mentioned above.

Jiří Petrů (2012) mentions another term that has been established to cover both video games and computer games – *digital games.* Petrů argues that this term has gained some ground in game studies, but is unknown outside this area, not to mention general public that just operates with terms *computer games* and *video games* without making any deeper distinctions between them. Bernal Merino (2006) also argues that the general public sometimes even uses the hypernym *game* while referring to video games (or computer game or console game, whatever the case may be). The term *game* will also be used in this thesis, and the reader should bear in mind that it is used in the sense of the term *video game*. Nevertheless, the term *digital game* was avoided in this thesis. The terms *video game*, *computer game*, *console game* and *game* will be used throughout the thesis.

2.2 Localization

Localization is nowadays associated with the translation process and cultural adaptation of software, websites and video games (software products in general), as opposed to "mere" *translation*, which is most generally related to translation process of textual material (even though translation is an integral part of *linguistic localization*). A universally recognized definition of localization is proposed by Bert Esselink (2000). This definition is also mentioned by Anthony Pym (2006):

"*Localization involves taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language) where it will be used and sold*."

Localization, in a broader sense, therefore refers to translation of software products. However, Bernal Merino (2006) points out that it should be distinguished between the term *localization* as a process of "all-comprehensive product localization process" involving several steps, such as legal, technical and cultural adaptation of the product, including also non-linguistic activities, and (language) *localization*, as a translation activity. Bernal Merino proposes to use the term *linguistic localization* for the needs of translation studies in order not to confuse this term with the rest of the phases of the localization process which include also non-translational activities. According to Bernal Merino (2006), the proper term for translation activity in the localization process of video games would therefore be *video game linguistic localization.* Although this distinction has its reason, it is still spoken of the *translation phase* within the overall *video game localization process*. The term *translation phase* clearly denotes the phase and implies precisely the activity that is conducted in this phase, and therefore there is no need to use the term *linguistic localization*, especially if video game localization managers use the terms *translation* and *translation phase* (not *linguistic localization* and *linguistic localization phase*). The terms *localization process* is interchangeable with the term *localization* in this thesis, and the term *translation* refers to actual translating activity

performed by translators in the *translation phase* which is an integral part of the *video game localization process*.

2.3 Locale

In addition, the term *locale* is often used to refer to different *localized versions* (e.g. Czech locale, Spanish locale, etc.). Locale is a set of parameters that defines the user's language, country and any special variant preferences that the user wants to see in their user interface. Usually a locale identifier consists of at least a language identifier and a region identifier (SIEpedia 2012). The mutually interchangeable terms *Czech locale* and *Czech localized version* (or *Czech localized version of the video game*) will be used in this thesis to denote a video game localized into the Czech language.

2.4 Terminology in the Czech Republic

Talking about video game localization in the Czech Republic, the term *localization* (*lokalizace*) is used either as a verb (in the sense of *localizing* – *lokalizování)*, with all the terminology standpoints mentioned above, or more frequently as a noun – either as a term for the localization process itself, or as a term for the final locale/localized version (i.e. *česká lokalizace* – *Czech localization*, in the sense of *Czech localized version*). A brief survey of Czech gaming web sites mentioning video game localization reveals that the term *localization* (*lokalizace*) is often interchanged with the term *translation* (*překlad*) in the Czech environment, especially when used by the general public or uninitiated journalists. We can therefore talk about *computer game translation* (*překlad počítačových her*) as well as *computer game localization* (*lokalizace*

počítačových her), or simply *game translation* (*překlad her*). Variations using the term *video game* are possible (e.g. *video game localization/ translation – překlad/lokalizace videoher*). The terminology definitions might be as they are, but that does not mean that a non-specialist usage of this terminology does not appear. The findings of Petrů (2012) help to clarify this issue. Petrů (2012) argues that the term *translation* (*překlad*) prevails, while the term *localization* (*lokalizace*) is used predominantly by professionals. I would add that the term *localization* (*lokalizace*) is also used by Czech gaming web sites which are increasingly aware of this term. Petrů further points out that the term *čeština* (*Czech language*) is frequently used in the sense of *Czech language pack*.

Going back to the terminology definitions, there is certainly no one in the Czech Republic who strictly follows terminology guidelines and uses terms such as *video game linguistic localization* (*jazyková lokalizace videoher*) or *computer games linguistic localization* (*jazková lokalizace počítačových her*) in a puristic way. The usage of the terms varies, but we can be sure to encounter words like *translation, localization, Czech language, computer game, game* (*překlad, lokalizace, čeština, počítačová hra, hra*) and variations of these words when talking about video game (linguistic) localization.

3. Specifics of Video Game Localization

Before going any deeper into video game localization process, it is necessary to outline why video game localization is so specific, and why it is very different from any type of translation and software localization. Thorough definition of video games, and the immense number of genres and resulting implications for localization are beyond the scope of this thesis. Only a brief explanation will be presented later on. However, it is necessary to emphasize that video games as such are unique interactive media combining many types of other media, such as literature, film, music, visual arts, subtitles, and dubbing. Combination of the media within a single whole, and interactivity are unique features of video games, found nowhere else (Ženíšek 2013). However, although very different, the user experience and refinement of some video games are getting closer and closer to film industry (Wood 2009, Ženíšek 2013). Extensive number of text types in video games influence localization and translation phase itself. Video games might include e.g. fiction texts, software documentation and manuals at the same time, highly technical texts with game settings on one hand, and simple, easy to translate labels of everyday objects on the other hand. Encyclopedic texts are no exception in video games, especially in games related to history. Video game translators might encounter various challenges resulting from different text and media types in the scope of a single project. For example, fiction texts require different approach than cutscenes (film sequences in a video game over which the player has no or only very limited control) or texts limited by the length of translation (number of

characters). Dubbing voiceover has to be translated in a different way so as to be synchronized with the cutscene actors.

However, it is not just about a rich variety of text types, but also about the volume of texts and time needed for translation. Video game localization is known for very high volumes of text, limiting time constraints and strict deadlines. Ženíšek (2013) also points out video game texts are unique by the number of registers and styles they combine. Translation of video games is a very specific activity and all of this must be taken into consideration during the translation phase. All of these exceptional features of this interactive medium combining several text and media types require an approach to translation which is very different to any "non-interactive" types of translation (e.g. books, films). Video game localization is special also in the method of working. Large volumes of text per translator (volumes might reach to several hundred pages for some projects) require working in teams of several translators who have to possess skills of a technical and a literary translator at the same time (Dietz 2007). Should the video game translation projects be translated just by one translator, there would be no way to finish in time, and hence the need to employ several translators working on one project simultaneously, under supervision of the localization manager, to meet short deadlines (Ženíšek 2013). Even though video games are considered software, there is a huge difference between a regular software application and a video game. While software applications are designed for work tasks, video games are tools of fun and entertainment. This is reflected even in the approach to localization process. Mangiron and O'Hagan (2006) argue that the difference between

software localization and video game localization is that while the key priority of software localization is functionality; functionality in video game localization is reached by creativity and originality, and hence the need of a translator with technical, as well as literary skills.

Just to mention a few more important points, which will be explained in detail later on, video game translators work with the source text that is not yet finished and is edited and changed throughout the translation phase. Translators have to adapt already translated texts accordingly and incorporate changes and new text additions on the go. Essentially, it can be said that while the translators are translating one volume of text, new volumes of text are being simultaneously created by the developer which most often leads to text additions, but also to retrospective changes and editing of already translated texts.

Another important feature of a video game as a product is its nonlinearity. While a film or a book is 100% linear and non-interactive (single predetermined story evolving from the beginning until the end without any possibility for the consumer to change the course of the story or involve any deeper than to read or watch), video games are interactive, the purpose of video games is to prompt the player to perform interaction and play. While the consumer reads books and watches movies passively, video games are played actively and require human interaction in order to fulfill their purpose. Human interactivity is an element that is not predetermined; each player plays differently, which results in non-linearity. It is the player, not the video game, who decides what the next course of action will be. Of course, the level of non-

linearity strongly depends on the game genre. While First Person Shooters (FPSs) offer limited non-linearity, Role Playing Games (RPGs) and strategy games offer very high level of non-linearity). Non-linearity is a feature that strongly influences the translation process.
On non-linearity influencing translation, Ženíšek (2013) says:

> "*Each sentence and word in a book or a film is read or seen once and only once, it is read or seen always, and always at the exactly same predetermined place and order. In a non-linear video game, such a word or sentence can appear once, multiple times or not at all, it can appear randomly and in a non-predetermined order. Even this has to be taken into account in translation.*"

Implications resulting from non-linearity are for example *generic statements* (uttered randomly by the non-player characters in the game world). In the translation phase, generic statements have to be translated somewhat neutrally and only the localization testing phase can really fix their final form, as they often do not fit into the context due to their randomness within the game (e.g. we might not know whether the speaker is male or female while translating, one and the same sentence can be uttered by a male or female, which creates gender discrepancies etc.).

Last but not least, when translators finish translations, they do not submit a final product (Ženíšek 2013). Texts translated in the translation phase change throughout the proofreading phase, but especially throughout the localization

testing phase. As opposed to literary translation, the finished translation of a novel is more or less considered a finalized product. Proofreader and editor make significantly less changes in a book translation than proofreaders and localization testers in a video game translation. The final target text of video games is shaped and finished especially by proper localization testing, which will be explained later on. These and other implications, making video game localization special and distinctive from other forms of translation, will be mentioned in the respective chapters dealing with phases of the localization process.

3.1 Localization and Game Genres

Another specific aspect of video game localization is the genre of a particular video game. Some video game genres are more text-oriented than others. For example, RPGs and strategy games include more text than FPSs or racing games, linear video games include less text than video games featuring large open worlds. RPGs often include large quantities of dialogues, descriptions, books, etc. The storyline itself is important, players have to understand the story, and they have to be able to understand instructions in the game in order to play the game in the first place. Missing localization in text-oriented games is a big problem for a linguistically unequipped player (Ženíšek 2013). On the other hand, missing Czech locale might not impact players' gaming experience in case of FPSs or racing games so negatively, because they are usually not as text-oriented as RPGs. The gameplay of FPS and racing games is not conditioned by understanding the text (essentially, the player "just" shoots and races, but this is a very simplified description), whereas

in RPGs, the player has to be able to understand the text completely in order to solve tasks, understand instructions and complex dialogues and comprehend story implications and storytelling, and to fully enjoy the game in a general way.

Ženíšek (2013) says that the bigger the game and text-orientation of the game is, the more negative the impact of missing localization is. Ženíšek (2013) further says that it might be possible to sell video games only in English in the Czech Republic, but sales would be very low and most of the customers could not enjoy the game fully due to their lacking language skills. We can draw a parallel between video games and books. The majority of books are translated into Czech, because there are not so many people with advanced language skills in the Czech Republic. It is possible to make do only with publishing video games in English, but sales would be very low and people would be less interested in a product they would not understand (Ženíšek 2013).

4. The Bigger Picture of Video Game Localization

Localization of video games is set into a far broader context, beyond the focus of a single national market of the Czech Republic, or any other country. Localizing a game into Czech (and any other language) does not take place in isolation. It is a smaller part of bigger international effort of separate international teams, each working on their own localization into their specific language (where Czech is just one of these languages). These teams work towards meeting the *international simultaneous shipment* (or *sim-ship*). Localization process of video games is ultimately focused on releasing video

games in time, with the finished locales (including Czech), aiming at the international simultaneous shipment, which is the release of localized versions of a video game at the same time, or within a short period of time of the original release.

4.1 Simultaneous Shipment

Simultaneous shipment of all localized language versions of video games is currently a prevalent practice which originated in film industry where a screening of film premieres take place at the same day (Ženíšek 2013). One of the main reasons for sim-ship in film and video game industry is that it prevents profit losses due to piracy and customer purchase of the products from other sources. Imagine a situation where a film or a video game would be released in one region, but not in another one (i.e. not by sim-ship). Eager consumers from the region where the product is unavailable often find another way to get the product they want – either they buy the product from another region (i.e. not in their own language), and thus reduce profits of the local distributor who publishes the product later (which is legal and fine, if the customer wishes to do so), or they don't bother to pay at all and illegally download the product from pirate websites (which is not legal, and video game developers and publishers do not profit from this action). Sim-ship of video games, as well as films, does its part in preventing the resulting profit loss by offering the product everywhere at once and in localized versions. Furthermore, video game development is a complex, demanding and costly business requiring multi-million dollar investments. Ultimately, worldwide sim-ship helps video game developers and publishers to recover the huge development costs as quickly as

possible (Dietz 2007). Of course, sim-ship cannot eliminate pirates and people who don't want to pay at all, no matter if the product is released everywhere at the same time or not. It is worth adding that the sim-ship date is a final, unmovable deadline, until which all development and localization tasks must be finished (Bernal Merino 2007).

4.2 Languages Localized

Video games are products localized into several world languages, most commonly from English and Japanese, although English remains the main language of video game translation in Europe, especially in smaller markets like Czech Republic (Petrů 2012). Video games are sold worldwide and released usually at the same time all over the world. It is only logical that video game localization goes hand in hand with globalization, because the versions of video games released by sim-ship including locales for the target markets and countries involve worldwide efforts. Except for the default locale in English (what's more, customers can even choose American, British, or other types of English), the main languages into which video games are most commonly localized in the European market, is so called "FIGS" group – French, Italian, German and Spanish. Video games are also frequently localized into Japanese (Edwards 2011). It is also worth mentioning that video games are increasingly translated into other languages too, some of them may be Scandinavian languages (Danish, Swedish, Finnish, Norwegian), Russian, Korean and Chinese. Even though the FIGS has been the very basic set of languages into which video games are localized, according to the words of localization professionals from Sony (a video game company focused mainly on console

games), the time of localizing just into FIGS is well past. The standard number of locales for a video game is ten languages – FIGS, Dutch, Portuguese, Danish, Finish, Norwegian, Swedish. Expansion into Eastern Europe brings about localizing into Polish and Russian (Wood 2009). It is safe to say that every video game currently published in the Czech Republic goes through the decision whether to localize it into Czech or not (not all video games receive official Czech localization).

Ženíšek (2013) says that while the Czech language is certainly not as common video game localization language as Russian or Polish, not to mention FIGS, it is still more common than e.g. Hungarian or Slovak. As a matter of fact, video games are practically never localized into Slovak, because the Czech and Slovak languages are so similar that the Czech localized versions are sold even in the Slovak Republic – the Slovak video game market is largely serviced by the Czech distributors (Ženíšek 2013). There are also next to no video game localizations into Baltic languages or languages of the Balkans (Ženíšek 2013).

These facts only help to understand how big a localization project of one video game can be, especially when targeting multiple receiving countries, localized into several languages simultaneously and released at the same time by sim-ship.

4.3 Reasons to Localize Video Games

As written above, video game development is an extremely costly process and sim-ship helps to increase profits and cover the investments made by video game publishers. Selling video games worldwide is one thing, but the question is whether the profit increase resulting from sim-ship would be so high

without localized versions, even when released simultaneously all over the world. The answer is no. Sim-ship increases profit on its own (by offering the products at multiple places in the world simultaneously), but localization into languages of the target markets increases profit even more. According to McArthy (2005), translation (localization in this case) has played a key part in the exponential revenue increase in the globalized world which has lead to open markets influencing all economic sectors. Bernal Merino (2006) further points out that the demand for translation services and localized products has increased like never before, and video games are no different. The initial reason to localize is therefore reaching wider audience and profit increase. The demand for video games has prompted publishers to localize more of their products into more languages (Bernal Merino 2007). Dietz (2007) further points out that another of the main reasons to localize video games is to recover the enormous development cost by selling localized products that are easily accessible to target countries in their own language – again, video game developers and publishers strive to make more money in a short window.

The race for profit increase and market expansion is confirmed even by some marketing strategies of video game publishers. For example, Sony localizes video games into certain languages at a loss (e.g. into Portuguese, with Portugal being a tiny market for video games) in the hope that there is going to be an expansion in hardware sales of gaming consoles for that particular language. Using this strategy, the ultimate goal of localization is not an immediate short-term profit, but expansion of the market and profits resulting from the expansion later on (Wood 2009). Bartelt-Krantz (2011)

further says that localization to French, Italian, German and Spanish (FIGS) is a common thing these days. Localization decision whether to expand for markets outside FIGS, whether to localize audio and hire famous actors for dubbing largely depends on the return of investment and strategic localization decisions (such as pushing console or hardware sales by localized video games). The localization decision is always driven by the assumption that a localized video game will increase profitability through increased sales which is weighed up against the cost of translating and recoding all texts and audio (Bartelt-Krantz 2011). Such localization decisions are therefore viewed as an investment.

These facts confirm that video game industry and video game localization are businesses like any other. Even when there might be an altruistic wish to offer translated or localized content and offer video games to larger target audience, profitability of the whole project is the main factor determining whether a video game will be localized or not.

4.3.1 Localization Incentives in the Czech Republic

Reasons to localize video games in the Czech Republic are obvious, logical, and correspond to the situation in the world. As with any business activity, localization into Czech aims at reaching wider target audience and increase sales and revenues. Ženíšek (2013) says that video game localization is a business like any other and therefore it has to be profitable. This fact also goes hand in hand with a basic principle saying that a product understandable to an average consumer is logically more accessible, and therefore it will be more successful on the market (Ženíšek 2013). After all, this is the reason to translate books, films or any other relevant product: consumers have to

understand the product. Another reason to localize video games is that even though a particular video game is not profitable in the first weeks after its release (which can happen), the publisher is able to sell it continuously years after its release only thanks to the fact the game is localized and easily accessible linguistically. Such video game therefore brings much more profit in the long run only thanks to localization (Ženíšek 2013). Localization of video games is especially important in the Czech Republic, which is illustrated by this unique example:

> "*Assassin's Creed was about to get released before Christmas, which is a very lucrative time to release video games. But the version localized into Czech was delayed and postponed to February, which is bad. The distribution company was not able to sell the video game or sell other versions, it just had to wait for the manufacture of the Czech version. Czech shops selling video games independently bought English versions from abroad and started selling it before Christmas. The players could choose whether to buy an English version of the game for Christmas and play immediately, or whether to wait three months for the Czech version. Even when it was before Christmas, the shops said that people waited for the Czech version nonetheless, and sales of the Czech localized version were rapidly higher.*" (Ženíšek 2013)

This example shows that localization has a direct impact on sales and profit increase. Otherwise, there is no way to directly and precisely measure

impact of localization on sales. We can only speculate and draw on example as the one above. Ženíšek (2013) also says that in the case of a successful video game series, sequels usually sell better than the original title. However, if the first title of the same series is localized, and the sequel receives no localization, sales of this sequel are usually much lower.

Another point of view is offered by Martin Schovanec, the manager of Xzone, a top video game retail seller in the Czech Republic. Schovanec (2013) confirms that if the video top AAA video games are localized into Czech, the sales of such games are multiple times higher. As far as subpar video games are concerned, localization into Czech does not increase sales much currently, but increased them in the past a lot (Schovanec 2013). Schovanec (2013) also says that a Czech locale might make the difference between a casual players buying and not buying the video game. Such players usually want to buy the game and play, they do not want to deal with a language they usually do not master. Czech locale might be a huge advantage in this case. Schovanec (2013) talks about an interesting analysis that was made during the sales of an RPG video game Icewind Dale 2: Czech and English versions were released more or less simultaneously, and only a few percent of Czech customers preferred English version without the Czech locale. Xzone continuously supports community/fan translators who provide amateur localization for Xzone. When Xzone additionally releases a community/fan Czech localization for a video game that is not localized officially (a few days or weeks after the original release of the video game), sales rapidly increase by tens of percents (Schovanec 2013). Schovanec (2013) further talks about three factors

influencing sales: franchise (brand, famous series), prize and Czech locale. Schovanec (2013) therefore clearly identifies video game localization into Czech as one of the key aspects increasing sales, accessibility and user-friendliness for the end customer.

4.4 Globalization and Internationalization

Localization would not be possible without stages that actually prepare the product for the localization itself: *globalization* and *internationalization*. Also Bernal Merino (2006) points out that localization goes hand in hand with globalization. Video games, originally in English, are many things, but they are also commercial products intended for making profit. After all, making profit is the initial incentive for localizing video games. The bigger the sales, the bigger the profit – otherwise there would not be a reason to sell games worldwide in the first place. Making a profit is the reason for going worldwide, to sell video games freely as commercial products beyond the national borders, and to increase revenues by selling in as many countries as possible – at this stage, globalization takes place. Globalization is the initial decision to release a product worldwide and its preparation in a way as to be able to undertake a process of creating software application that is generally usable, without additional modification, by nearly any individual worldwide (Hoft 1995). Hoft (1995) further says that globalization is an integral part of early design processes. Globalization implies a generalized product from the initial stages of development, a product meaningful and usable in a variety of contexts without the necessity to translate or localize it (Hoft 1995).

Globalization is closely followed by internationalization. Internationalization takes place when a product is designed in the way as to accommodate requirements and preferences of the importing countries (Bernal Merino 2006). Internationalization might include technical, legal and marketing adaptations of a product. According to Hoft (1995), internationalization is commonly understood as the process of enabling a software application to be localized easily for many different countries. Localization therefore implies the need for changing a product, although in a generalized way in order to serve a large audience (Hoft 1995). When it comes to video games, internationalization might include preparation of texts to be translated in the phase of localization, preparation of reference text to help translators and localization managers produce high-quality texts, or even including a Czech character set (but also all character sets different from English) into the game code to facilitate localization into Czech.

And again, as globalization is closely followed by internationalization, internationalization is followed by localization. When a product has been internationalized, it can be (or must be?) localized, i.e. adapted linguistically, technically and legally in compliance with the needs of the target country and target audience. Close to the end, if not at the very end of this chain, we can find the video games localization process into Czech, conducted by a local video game distributor. The basic idea and the elemental purpose of translation takes place: taking foreign, global matter home and allowing a domestic consumer to understand it. In the following chapter, a company supply chain through which a video game reaches a local market of the Czech Republic will be described.

4.5 From Globalization to Localization – Supply Chain

The journey of a video game from globalization and internationalization to localization takes place on the level of segments, which are described in this subchapter. It is advisable to mention the "supply chain" of video games from its original creators to the customers in the target market, because it will help to understand how video games reach target markets all around the world and where exactly the localization into Czech is situated. The supply chain of any video game can be divided to three segments for the purpose of this thesis – A, B, and C. The simplified division is commented upon in the text, and further complemented by the following chart.

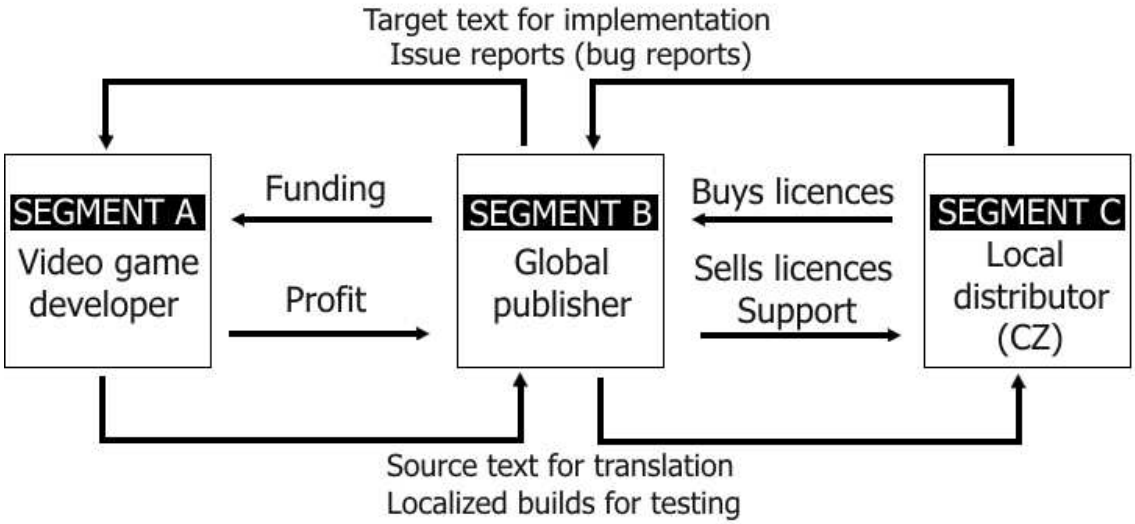


Figure 1: Localization "supply chain"

4.5.1 Segment A – Video Game Developer

At the very beginning, a video game developer creates a video game (stages of video game development are briefly explained in the chapter Localization testing phase). In most cases, a video game developer is a software developer company with primary focus on creating video games. Such a company employs programmers, graphic designers, writers, sound designers,

environment artists, animators, character artists, mission designers, producers and many more (2kczech.com 2013). The size of development teams might reach up to several hundreds of people working on one project. There are many video game developers around the world and they operate as any other business company. The video game developer is the original creator of the game, therefore it is the segment A in this supply chain.

It is the video game developer who creates texts for the video game that are translated, proofread and tested in the localization process in the segment C. To present an example, it is possible to compare the video game developer to a writer. Just as any novelist, any video game developer company is the author with the initial ideas. The development team of this company works hard and creates the video game (Ženíšek 2013). As will be explained later on, it is the video game developer (segment A) that provides source texts of a video game for translation and localized versions for localization testing (so called *builds*) to the local distributor (segment C) through the global publisher (segment B) which acts as an intermediary between segments C and A. The local distributor (segment C) sends the translated target texts to the video game developer (segment A) for implementation into the game code through the global publisher (segment B) (Ženíšek 2013).

4.5.2 Segment B – Global Video Game Publisher

The second segment in the supply chain, segment B, is a global video game publisher. A global video game publisher is a company that globally publishes video games that they have either developed internally or have had developed by a video game developer in the segment A (Princeton.edu 2013).

A video game publisher is a regular business company making profit by business activity in the video game sector. According to Filip Ženíšek (2013), a global video game publisher is an entity which buys exclusive rights from the developer (segment A) to globally publish the game the developer has created. A video game developer might either work as a separate independent developer company, or as a company owned by a video game publisher (segment A company owned by a segment B company). The latter situation means that the publisher automatically pays the developer any costs related to the video game development. If the video game developer company is independent, it develops the game and it looks for a publisher in order to release the video game to the market.

It is worth mentioning that a regular development process of a video game takes several years and people working on video game projects have to get paid on a regular basis, even when the video game they work on will start to generate profit after several years, when it is finished and published. Ženíšek (2013) mentions that video game publishers can be compared to sponsors that pay for the game development (they fund it). Funding of a video game development process is a long-term investment from the publisher's point of view. Talking about big projects, the costs usually reach several million USD (Ženíšek 2013). The video game publisher is the entity which provides full support and investments for such demanding large scale projects and makes money from it afterwards. Without going into details, it is also possible for an independent smaller video game developer to release games directly, without any support of publishers. This is however never the case for large scale and

most expensive video games that are sold globally and require large investments, facilities and resources. Global publisher, as the segment B, acts as an intermediary between segments A and C which are rarely ever in direct contact (Ženíšek 2013). Further, the global publisher sells licences for video game publishing to a local distributor (segment C) and offers support to this party.

4.5.3 Segment C – Local Video Game Distributor

Video game publisher from segment B, which funded the development of a particular video game and owns the right to publish the video game usually all around the world, is entitled to sell licences to local video game distribution companies (*local video game distributor*). Any local distribution companies in this supply chain, such as those in the Czech Republic, are the third segment – segment C. In the case of the Czech Republic, but often even abroad, such companies are the entities where localization process takes place. A local video game distribution company in the segment C buys a licence from a global video game publisher in the segment B which allows to the local video game distributor in the segment C to localized publish and sell the licenced video game in its country, area or market (Ženíšek 2013). It is possible for one local distribution company to cover several countries or markets. This is the case for Comgad which covers both Czech and Slovak market, because there is no video game distribution company in Slovakia. Czech video game distribution companies always get licences to publish in the Czech and Slovak Republic (Ženíšek 2013). This is not so surprising discovery, because Czech and Slovak are very similar languages, and there might just not be a gap in the market for

official Slovak video game localizations. Even though this issue is interesting, it lies out of scope of this thesis. According to Ženíšek (2013), apart from this Czech-Slovak exception, it is safe to say that each country has its own local video game distributor purchasing exclusive rights to publish and sell video games licenced with a global video game publisher from the segment B.

As far as interaction between segment A and segment C is concerned, all interaction goes through the global publisher in the segment B. The local distributor in the segment C receives the source text from the segment A through the segment B, translates it, and sends it back to the segment A again through the segment B, along with possible issue reports. Segment A implements the text and provides localization builds for localization testing to the segment C through the segment B.

The supply chain ends by publishing a video game in the target country by a local video game distributor in the segment C, as shops and customers buy the published and localized video game.

5. Video Game Localization Process in the Czech Republic

All phases of the video game localization process in its usual form in the environment of distribution companies in the Czech Republic will be described in this chapter. The process described here has been developed over the years of the company experience with video game localization. It is necessary to mention that most of the information provided by video game localization professionals in the Czech Republic for the purpose of this thesis was provided by the leading Czech video game distributor Computer Games Distribution,

s.r.o. (Comgad). Mr. Filip Ženíšek, the localization manager from Comgad, provided all the information as a representative of Comgad. Although I contacted other Czech video game distribution companies, they provided information (if any) not as detailed as Comgad (while Comgad offered almost unlimited support). The information provided by other companies just complements the main information provided by Comgad to offer comparison and reflection.

This chapter describes the usual method of localizing a video game into Czech – from the initial decision to localize to the finalization and release. It is worth mentioning that in the previous chapters, the thesis was dealing with the bigger picture of video game localization in the world – globalization, internationalization, video game developers and global video game publishers (segments A and B) in connection to the local distributor (segment C). In this chapter, the thesis has progressed to the segment C – local distribution company. From the point of globalization, the process has arrived to the point of actual localization in the target country, Czech Republic in this case.

The process of video game localization will be described as a whole, but special attention will be paid to the phases of translation and localization testing, as they are the most relevant to translation studies and involve many interesting issues. Translation and localization testing phases are quite specific for video game localization and deserve the most attention. To clarify the individual phases and their position within segment C, a chart is included in this chapter. It is advised to track the phases and individual tasks in each phase in the chart while reading the following chapter.

The phases of video game localization process are (Ženíšek 2013):

1. Pre-production phase
2. Translation phase
3. Proofreading phase
4. Localization testing phase
5. Production phase
6. Post-production phase

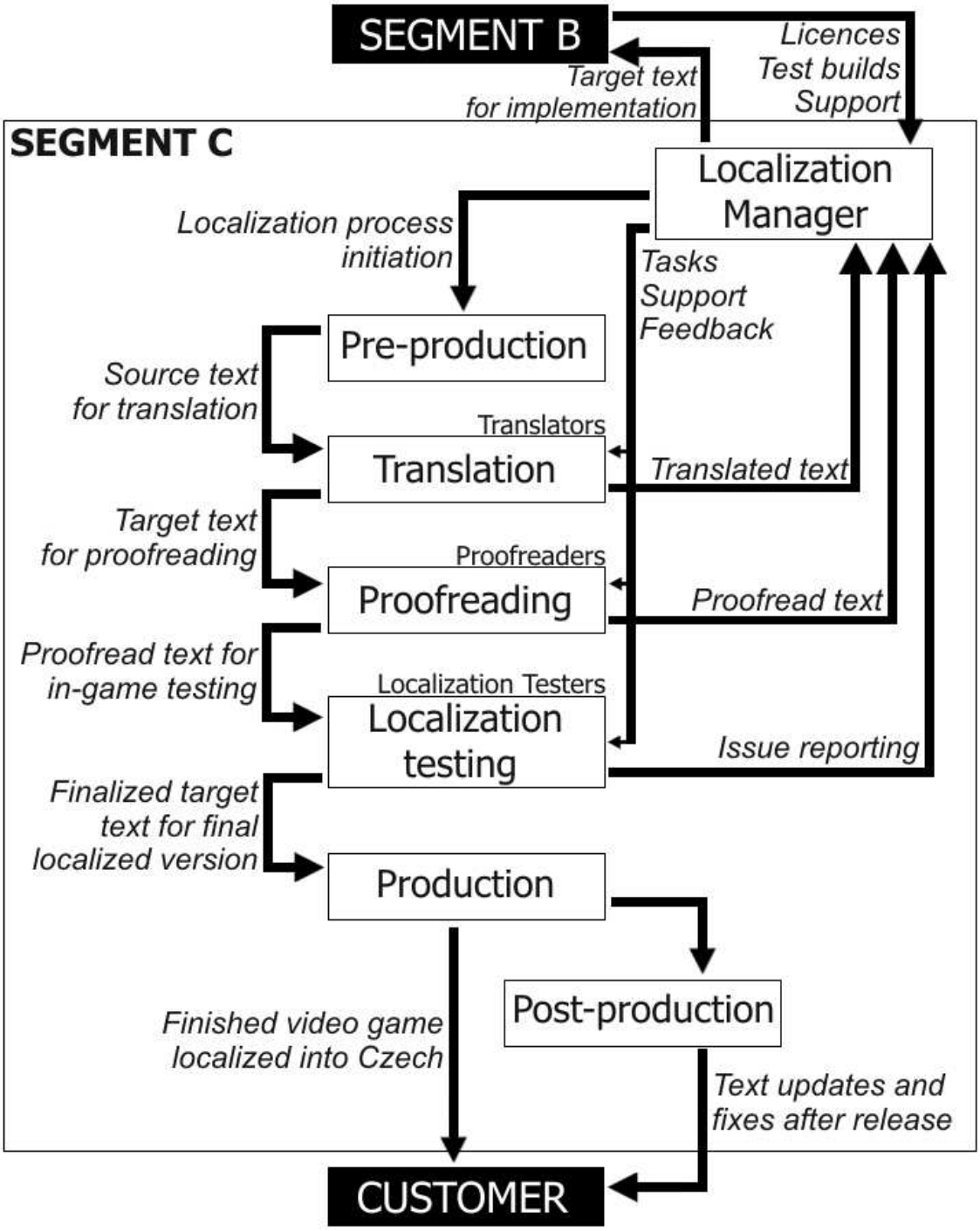


Figure 2: Localization process in the Czech Republic at a local videogame distributor

5.1 Pre-production Phase

Pre-production phase is the initial phase of the localization process, although it does not involve any localization tasks per se just yet. In this phase, strategic decision whether to publish and localize a video game or not is made.

It is also possible that a local publisher may decide to licence a video game, but not to localize it and publish it in its original language (English). In a standard situation, a local video game distributor in the segment C gets an offer from a video game publisher in the segment B (very rarely from a game developer in the segment A directly) to licence a video game and publish it locally. It is up to the local video game distributor to evaluate the video game, decide about licencing it and whether to localize it or not. Further, the pre-production phase involves evaluating the profit ratio of the potential publishing and profitability of localizing the particular video game into Czech (Ženíšek 2013). According to Ženíšek (2013), no one would decide to localize a video game, if it resulted in considerable profit loss. The main incentive to localize video games into Czech is sales and profit increase.

Some of the points that help to decide whether to publish and localize a video game are (Ženíšek 2013):

- Currently popular video game genre
- Well-known brand or game series
- Ability of the Czech locale to increase sales
- Cost calculation
- Time constraints
- Local publisher's interest in the particular project
- Local publisher's ability to work on the project (resources)

Apart from these basic points, the local distributor management has to determine the exact work processes during the whole localization process. The management also has to evaluate whether the company has necessary capacity to undertake a particular localization project and plan it accordingly (Ženíšek 2013). It is also essential to identify exactly the right people needed for a particular project. The following citation illustrates the occasional need to hire experts other than translators, proofreaders and localization testers:

> "*… When we have a historical video game, we try to hire translators who have some experience with history or some background in it. If there is no such translator, as for example with our current historical strategy video game project, we directly hired a lecturer from the Faculty of Arts of Masaryk University (Czech Republic) who lectures Roman warfare and history. And he works with us on Total War: Rome II.* [2] *The resource planning is not just about having some people available for the project, it is about having the right people available."* (Ženíšek 2013)

Interview with Sony localization professionals shows that the need to hire specialist translators is present even abroad and is taken into consideration in the pre-production phase. For example, projects like SOCOM, a series of military tactical shooter games, requires skilled and specialized translator with a great attention to detail (Wood 2009).

[2] Total War: Rome II is a video game set in classical antiquity and focuses on the Roman Republic

The average time to finish the pre-production phase, and to decide about publishing and localization of a video game shipped simultaneously in all countries in the world (Czech Republic being one of them), is several days or weeks. In case of a smaller project, it is possible to reach the decision within an hour. This often goes for video games involving only several tens of pages of text. The common aspect for all projects is that all the options, possibilities, predicted return of investment, required time and resources are carefully weighted and when the project is approved for publishing and localization, the localization process moves on in to the next phase – translation phase (Ženíšek 2013).

5.2 Translation Phase

The translation phase is the second phase of the localization process. However, it is in this phase that the actual localization work itself begins. Pre-production is a phase that evaluates the project and preliminarily prepares resources and manpower of the localization team. While just company management is involved in the pre-production phase, translation phase involves a team of translators working on the project under the supervision of the localization manager.

5.2.1 Scope of Translation Projects and Time Constraints

The key element of each video game localization project is managing a huge volume of text under limited time conditions. The scope of a translation project (as well as the number of pages to be translated) conducted in the translation phase within the video game localization process vary and depend

on the game genre and nature of a particular video game. Ženíšek (2013) says that if the localization team works on a game with one hundred standard pages (1800 characters including spaces is the Czech norm for one standard page), the game is considered rather small-scale. Of course, there are even smaller projects, like video games for children, consisting of several tens of standard pages, or even really simple games with ten pages, but these projects are quite rare and a regular project most commonly consists of hundreds of standard pages of text (Ženíšek 2013).

As was mentioned previously, some video game genres are more text-oriented than other genres, and therefore genres usually determine the scale of translation projects. The most extreme cases, often RPGs with a rich storyline, dialogues and immense number of possibilities, contain hundreds and hundreds of pages and are highly text-oriented. Text and dialogues is very important element in such games, and understanding of the in-game text is essential to enjoy the game fully and grasp the story and events within the game (on the contrary, text is not essential for e.g. racing games). A very good example of an extreme amount of text is a video game blockbuster from 2011, a very popular episode of *The Elder Scrolls* series, *TES V: Skyrim*. *Skyrim* has been translated into Czech by Comgad, and official sources (Doskočil 2011) state that the game contains more than 3000 standard pages of text – there are 1800 pages of dialogues (all dialogues in the game are dubbed in English, the Czech localized version contains Czech subtitles and English dubbing), 830 pages of in-game books (plentifully dispersed throughout the in-game world) and 500 pages of other types of text. This localization project has been probably the most

expensive video game localization in the Czech Republic to this day. The costs of localization (translation, proofreading, localization testing and other tasks within the localization process) of *Skyrim* were CZK 1,25 million (Doskočil 2011), and it has also been the biggest official localization project in the Czech Republic so far (Ženíšek 2013). We can assume that should the publisher record the dubbing in Czech, the costs would skyrocket, not to mention that recording of 1800 pages of text and producing a complete high-quality voiceover would probably be impossible in the Czech environment due to the limited financial and resource capacity of the local publisher.

Even if the translation of 3000 pages in a single project is an extreme example, it is clear that the scope of regular video game translation projects easily surpasses any regular book translation, not to speak of a regular film subtitle translation. The article by Doskočil (2011) further mentions that a localization of a regular video game costs around CZK 200 000. Bigger projects may cost around CZK 500 000, and only a few localization projects have reached the borderline of CZK 1 million. Such high volumes of text put enormous stress on all people involved, be that translators or localization managers. Time constraints are very limiting in all projects, the working pace is fast and when it comes to a project with 3000 pages, the time constraints and working pace are extreme. Meticulous project and time management is essential with every video game translation project, but even more so with projects involving several hundreds or thousands of pages. Such high-profile video games are almost always released in sim-ship and therefore, as Petrů (2012) argues, require coordination of all parties involved which results in a

long chain of communications, along the supply chain involving all three segments (A, B and C) under strict deadlines.

5.2.2 Text Types Translated

The job of a video game translator can be very diverse. As far as the text types are concerned, they usually reach from technical, legal, promotional text to literary text. Frank Dietz (2007) captures the diverse nature of video game translations quite accurately:

> "*If you are localizing a fantasy RPG, 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.*"

Translators encounter various types of video game text for translation which is called *localization assets* (sometimes *linguistic assets*) listed below. Each type of localization asset has its own characteristics and purpose (Bernal Merino 2007). Translators have to deal not only with different localization assets, but also with challenges of multimedia nature (Bernal Merino 2007). As analyzed by Bernal Merino (2007), such challenges include e.g. reproducing the oral quality of dialogues in writing for subtitling and pop-up dialogue windows, lip-synching for dubbing, subtitling space and time constraints, the number of character per subtitles, and so on.

Regarding the local distribution company, Ženíšek (2013) distinguishes between two basic localization assets which constitute the actual text contents of every video game:

- *VO (voiceover):* All dialogue texts, subtitles, and complete dubbing transcriptions accompanied by dubbing.
- *OST (on-screen text):* All other texts displayed on the screen without dubbing.

Voiceover assets include all texts connected to dubbing (cutscenes as well as in-game dialogues) in the video game, whereas on-screen text assets include the following categories (Ženíšek 2013):

- *Technical descriptions:* User interface and game settings for the graphics, sound, video rendering, feedback preference, controls layout etc. Technical texts.
- *In-game instructions:* Texts with quest and task instructions providing information to the player what has to be done, and/or how, and why. Instructional text.
- *Tutorial instructions:* Informative texts helping the player to learn how to play and control a particular video game. These localization assets explain bidirectional interaction between the player and the game. Instructional texts of technical nature.

- *In-game descriptions:* E.g. names of units (in a strategy game), graphic interface, heads-up display (a method by which information is visually relayed to the player as part of the user interface).
- *Encyclopedic texts:* Item descriptions, educational texts with terms, descriptions of characters, weapons, soldiers, monsters and events (be that encyclopedic text about fictitious in-game environment or the real world). In case of video games with a complex storyline, a journal can be automatically written by the game to offer some reference to the player. Literary and/or encyclopedic texts.
- *Loading tips:* Texts displayed on the screen while the game content is loading. To offer some distraction to the player while loading, tips on how to play the game or interesting facts from the in-game world are displayed. These texts are short informative sentences.

Bernal Merino (2007) identifies even more of localization assets (these are not OST, as they do not constitute the in-game content per se; they are mostly additional materials supplied with the game):

- *Manual:* A handbook mentioning hardware and software requirements of the video game, including partly promotional and partly literary texts. The larger part of a regular manual is filled with didactic text with instructions to fully enjoy the video game (system requirements, how to play, what to do, game controls, etc.). Legal and corporate texts are also incorporated into manuals which inform the user of the rights and

responsibilities associated to the acquisition of a video game (Bernal Merino 2007). Storyline information may be given in a literary manner.

- *Packaging:* A video game's box presents a combination of textual types. As far as space is concerned, it is limited by the small size of the box. Packaging consists of images, logos, legal texts, promotional texts, and technical information. Packaging and manual are usually designated as DTP (desktop publishing) materials (Ženíšek 2013).
- *"Readme" file:* A short .txt file used to inform users of all the last-minute adjustments. The purpose of this file is to ensure that the video game runs smoothly, the file also corrects any possible mistakes and typos in printed materials. Mainly, it is a technical text (Bernal Merino 2007).
- *Official website:* It is questionable whether the official video game website is a part of localization assets for translation. It depends on whether the translation team of the local distributor actually translates the content of the official website or not. In some cases, official website remains only in English and FIGS (plus other languages from major markets). In some cases, the official website is translated into all target languages into which a video game is localized. This is mainly a marketing decision. As analyzed in Bernal Merino (2007), an official website combines promotional and journalistic texts accompanied by some technical details. Such websites usually include video game previews and reviews, notice boards, customer support, free downloadable content (like screenshots, desktop wallpapers, videos) and so on.

- *Graphic art with words:* Usually a multilayered graphic format containing graphic art from the game (writings and signs in the in-game world, symbols with text, shop signs, etc.). Localization of these assets requires combination of a translator's work as well as a graphic designer's, who has to implement the translated text into the graphic file. It is very common that these assets are not localized and remain in original, as they are not key elements of the text, or simply because it is sometimes technically too difficult and time consuming to localize them.

Ženíšek (2013) points out that each localization asset requires different translation approach, for each asset has a different purpose, placement and register. As was mentioned earlier, video games combine several other types of media. This combination of media gives birth to a unique interactive work of art, but not only that. The wild combination of textual types results in the diverse nature of video game localization. Ženíšek (2013) concludes that this is why he considers video game localization a far more difficult activity than translation of books or films.

5.2.3 Translation Variables

Video game translation is unique also by the occurrence of translation variables. Translation variables must be processed carefully, because any inappropriate change of such variables could cause problems in the localized version of the game. In general, variables are placeholders that will be substituted with values when the translated application is run (Translate Toolkit & Pootle 2013).

The following examples demonstrate the usage of variables (in bold):

- You are dying, wait for **%s** to revive you or use a Defibrillator

  Translated as: Umíráš, počkej na oživení od **%s** nebo použij defibrilátor
- Your teammate is dying. Press **_use** to revive them!

  Translated as: Tvůj spoluhráč umírá! Oživ ho stisknutím klávesy **_use**
- Earn **<DNT_VAL>** more bullets to unlock

  Translated as: K odemknutí získej dalších **<DNT_VAL>** nábojů

The form and function of translation variables may vary from one video game to another. It is important for the translator to know the translation variables will be replaced in the game by an actual text to which the variables are assigned. In the case of the three examples above, the variable "%s" stands for a name set by the player (i.e. if the player entered a name Tony, the "%s" will be replaced by Tony in the game), the variable "_use" stands for a key assigned to a particular function for reviving a teammate (i.e. if the player set the "E" key in the keyboard for this function, the letter "E" will be displayed instead of the "_use" in the game). The similar principle is valid for "<DNT_VAL>" which will display an actual number of bullets currently needed by the player to unlock some new feature.

When translating variables, the translator should always know what function the variable in question has. The translator should also know what part of speech will replace the translation variable, so that the variable can be moved to an appropriate place in the sentence to comply with grammar.

Translation of such translation variables is not difficult – the translator simply leaves the variable as it is, only moves it to fit the grammatical structure of the sentence, without changing the variable in any way.

Another type of translation variables needs a translation of a part of the variable. The rest is kept in the original form:

- Complete \Judgement Day\"

  Translated as: Dokonči \Den zúčtování\"

This type of variable has to be translated with special attention, as it is not simply left as it is, as was the case of the first type of variable. All that must be translated in this variable are actual words, and the additional backslashes and quotation mark have to be kept without any changes, as they mark special formatting displayed in the game. Usage of variables within the video game text is a shared feature for software localization.

Video game translators always have clear instructions how to deal with translation variables of different kind, form and function. The presented variations of translation variables serve only as examples, there are much more variations of variables that may vary from project to project. The principle of all variables, however, remains the same – they "reserve" a place to a variable text set by the player or by the evolving situation in the game. Translation variables are to be seen as a "programming code" in its own right, where any inappropriate changes can result in incorrectly displayed or missing text, improper functioning of the game or even game crashes.

5.2.4 Translation of Video Games Versus Literary Translation

To offer some comparison with other types of translation, and to further illustrate specific time and scope conditions under which video game translation projects are conducted, the comparison with the literary translation is presented in this subchapter. A short interview with a seasoned translator of fiction into Czech, Robert Hýsek, revealed that an average translation project of a regular novel most commonly involves translation of 200 standard pages of text, even when the number varies from project to project (Hýsek 2013). Hýsek (2013) further says that an average novel translation, including proofreading, takes around two months to produce when there are no other projects and when the conditions are ideal. According to his words, this is unfortunately never the case, and a realistic estimate is that a 200-page novel takes around six months to translate (although the time given for each translation may vary). This is the first important difference between video game and literary translation: literary translation involves smaller volumes of text (within the scope of individual translation projects) and the translator is able to take more time to translate, while regular video game translation projects involve considerably more text translated in much less time.

Another important difference of literary and video game translation projects is that literary translators most commonly work on their own (Hýsek 2013) and they translate a given book just by themselves only with cooperation of the editor and proofreader (of course, apart from exceptions like anthologies or extremely long novels translated by several translators), whereas a regular video game translation project must involve several translators forming a

translation team working on one project simultaneously in order to meet strict deadlines. As far as the translation phase is concerned, the time given is certainly much less than six months, more like several weeks for a regular project, and between one to three months for very extensive projects.

Finally, the comparison of project costs presents another example of differences between literary and video games translation. As was mentioned above, a regular video game localization project (not just translation, but also proofreading, localization testing and other phases of the localization process) costs approximately around CZK 200 000. Educated guess says that usual costs of a regular novel translation range from CZK 200 000 to CZK 250 000 (Hýsek 2013) while releasing around 1000 copies of the book in the market. Available sources state that a book in the Czech Republic is considered well-selling when it sells around 1500-2000 copies (Lidovky.cz 2011). As for video games, usual number of copies released on the Czech market is around 1000-3000 (Petrů 2012). Since the Czech Republic is a tiny market for video games, a video game title is considered successful if it sells around 5000 copies (Ženíšek 2013). However, Petrů (2012) points out that even in the Czech Republic it is possible to sell up to ten thousand copies of a single title, but this occurs very rarely. When it comes to the number of released copies of video games and books, these estimates suggest that an average video game title usually sells more copies than an average novel. However, these conclusions should be taken with a grain of salt, for a precise and thorough analysis can be made only if publishing companies disclosed their sensitive internal sales and cost data, which is unlikely to happen.

Even Ženíšek takes to the comparison of literary and video game translations, and explains another interesting example. Ženíšek (2013) points out that a literary translator works alone and for a long time on the translation. A book translator repeatedly revises, edits and corrects the translation, until the target text is considered ready and finalized. This results in releasing the translated book usually from six to twelve months (or more) after the first publishing of this book in the original language. Video game localization is different. Ženíšek (2013) points out that while the literary translator produces finalized or almost finalized target text, video game translators do not and cannot produce finalized target texts, because they are not even working with a finalized product in the first place (explained in the following subchapter), and the text produced in the translation phase is significantly changed throughout the rest of the localization process, in the localization testing phase especially, before it is shaped into the final form that can be seen on the players' computers after the game release. Due to sim-ship, the gap between releasing a video game in English and Czech is virtually non-existent: the release is simultaneous. The following subchapter explains how it is possible to release the original and localized versions simultaneously.

5.2.5 Planning Towards the Simultaneous Release

It is generally understood that any translation which is produced after the original version has been finished and is ready for translation. This is a conception surely valid for most translation projects: translators rarely translate unfinished source texts. However, in the case of video game localization aimed at sim-ship, this approach is not possible. Should the localization team wait for

the finalization of the video game and start translating afterwards, the translation phase would consume too much time, and the release of localized versions would be unacceptably delayed compared to the release of the original English version. What is more, the idea of sim-ship would be nonsensical, for it would not be the release of all language versions simultaneously. The publisher would not wait for the localization, and released the game in English first to avoid profit loss resulting from any delays (Ženíšek 2013). In order to achieve sim-ship, the translation phase of the video game localization process starts well before the video game is actually finished and before all texts in the game are finalized, which is another quite specific feature for video game localization (Ženíšek 2013). This is another striking difference between video game localization and literary translation: when a book is written, the source text is final, and it is afterwards approached as an unchangeable finalized whole translated into the target text (after all, the same can be said about film subtitles or any other type of conventional text), whereas source texts in video games are changed, added, deleted, and edited throughout the translation phase. Game development and finalization, as well as the finalization of all texts in the video game, happen simultaneously with the translation phase and localization managers and translators have to cope with this fact and adapt accordingly. Texts in video games change not only throughout the development and localization process, but even after the actual finalization and release, or essentially any time the developers consider necessary (Ženíšek 2013).

As Michaela Bartelt-Krantz (2011), Localization Director Europe of Electronic Arts, points out, localization teams always have to remain flexible

throughout the localization process and absorb text changes and updates. This is virtually never the case when it comes to books or films – they are translated as finalized, unchanging works of art. Bartelt-Krantz (2011) explains the need to localize simultaneously with the game development: even though it might seem easier to finish the English version and then work on the localization, the translation phase, as well as the rest of the localization process, has to happen in parallel with the development (especially during the final stages of the development) to ensure the developer is able to change the game code shared between the English and the localized versions (including the Czech version) before finalization.

These unique circumstances require a unique approach and management. The decision to start the localization process is made in the segments A and B (game developer and global publisher), while the segment C (local distributor) receives texts for translation and works with them. Since the localization process (conducted by the segment C) occurs simultaneously with the game development (conducted by the segment A), and the ultimate goal is to produce a localized and finalized version of a particular video game and release it simultaneously worldwide, the resource planning and pre-production, in close cooperation with the development teams, has to start a long time ahead of the video game's release date (Bartelt-Krantz 2011). We might add that while the segment C works on the Czech localized version, the segment A is responsible for implementing the localized content produced by the segment C into the video game itself.

But when is the right time to launch the localization process under such circumstances? Bartelt-Krantz (2011) says that the best time to launch the localization process (by its translation phase) depends on the type of the game, the scope of the project and other factors. However, in all projects, there is a point at which the main text production is slowing down and the content is close to final (but the source texts are still being produced, changed or deleted), and this is the best time to start. At this point, the local distributor receives the texts for translation into Czech from the global publisher and the translation phase commences. Starting earlier might lead to wasting time and money on translating too much text that might be later changed or not used at all (since the source text is still in production and might be changed, as is the whole video game), while starting later might lead to insufficient time to complete the localization process and achieve sim-ship (Bartelt-Krantz 2011).

As far as deadlines are concerned, all global publisher's deadlines for translation, proofreading and localization testing phase are determined by the localization process schedule which maps translation, voiceover recording and localization testing timings in order to achieve simultaneous shipment worldwide (Bartelt-Krantz 2011). The local distributor sets their own deadlines for translation, localization testing and proofreading which, however, must ultimately meet the deadlines of the global publisher, as the sim-ship is the final unmovable date for all localized versions worldwide. It is obvious that this type of work requires competent management and streamlined communication of all parties involved and the ability to work under time-pressure.

As Bartelt-Krantz (2011) summarizes, localization planning requires managing a project without having all the information about the volume of texts and still causing minimal disruption to the developer finishing the game on time.

5.2.6 Starting the Translation Process

Once the localization decision has been made, the local distributor receives all texts for translation available to date and the translation phase begins. All texts and materials needed for translation are sent to the local distributor in the form of a so called *localization kit* (*lockit*).

5.2.7 Localization Kit

The lockit consists of the majority of texts for the game, and large part (if not everything) of the translated lockit will be used in the finished localized version of the game. However, as it was mentioned several times, translation is performed simultaneously with the developer creating and editing new texts in the game, so any changes and new texts are sent to the local publisher afterwards, in addition to the primary lockit. Ženíšek (2013) further says that due to text addition and changes throughout the translation phase, it is not exceptional when a translated target text has to be retranslated, because the developer decided to rewrite the source text and produce a new version.

An example from literary translation shows that this phenomenon could be explained as if a novel writer finished his/her book, had it translated and then decided to add or rewrite a chapter during the translation process and sent it for translation additionally. This rarely (if ever) happens in literary

translation, but it is very common throughout the whole video game localization process, not only in the translation phase (Ženíšek 2013). Of course, any changes and new texts have to be managed appropriately and incorporated into the final version to reflect the changes in the source text.

Ženíšek (2013) mentions that lockits vary in size and quantity of information they contain. A minimal version of lockit consist only of in-game text for translation, while a maximum version might consist of in-game text, plus information about software, contextual information, information about characters and the style that should be used while translating dialogue lines of the respective characters, gender descriptions (to help to determine whether the speaker is male or female), story background and context information (Ženíšek 2013). However, lockits rich in extra information, which help translators the most, are exceptional. Lockits are most usually just files with texts for translation and the localization team has to deal with it to the best of their abilities. All in all, any extra context and information in the lockit helps a lot (Ženíšek 2013).

It is worth mentioning that the preparation of lockits and creation of additional information for foreign localization teams aimed at facilitating the localization process is an important step of the internationalization process made by the game developer and/or global publisher. Some companies invest more effort into the internationalization process than others. However, although important and helpful, thorough internationalization is rarely seen, and the local distributor usually receives just plain texts for translation (Ženíšek 2013). Ženíšek (2013) further says that extra information might be either the part of

the lockit directly, or the local distributor receives the lockit and a separate pack of extra reference texts with information.

Although we might presume that localization kits are standardized, the opposite is true. The forms of lockits vary from one developer to the other and there are no industry standards for localization kits (Ženíšek 2013). Since there are no rules on how to create a lockit in the first place, every developer makes their own lockits. Ženíšek (2013) clarifies that the only form of standardization can be found within individual developer companies. In this case, the developer creates a lockit template and uses it on a regular basis for all projects. Ženíšek (2013) adds that he has encountered ten to fifteen different types of lockits for several years working as a localization manager in Comgad. Most common types of lockits are Excel sheets, or files directly from the game, where the game code is directly edited and the text for translation extracted. Translating game files directly is a delicate matter, because these files contain program code, placeholders and other code characters that might cause malfunctioning of the video game if deleted or changed inappropriately (the game might crash or not run at all). Translators have to be very careful when translating files such as these and avoid any deletions or editing of the game code. However, the more common and safer method is translation of texts exported to Excel files.

Another option might include texts not received directly as a lockit, but translation of such texts online, in a localization database. This method is rather unique and the usual way is that the localization manager manages the online database and distributes offline files to translators (Ženíšek 2013).

5.2.8 Translation Team

After receiving the lockit, the localization manager reviews the scope of the translation project again, evaluates how many translators have to participate, and establishes a translation team, sometimes called *virtual team* (Dietz 2007). The localization manager supervises a virtual team of translators, which is practically always the case in the Czech Republic. Virtual team consists of several external freelance translators working independently and externally (i.e. not in-house). The size of such translation team may vary. The key aspects determining the size of a translation team are deadlines (time given to finish the translation phase) and total volume of text for the project.

Ženíšek (2013) says that Comgad has set a norm for each translator to translate ten standard pages per day. Considering this standard, the translation team is established so as to have enough manpower to be able to deliver all translations in time. Each of the translators receives a part of the lockit for translation (lockit segments), which was segmented and allocated by the localization manager. When the translators from the virtual translation team finish the work, they send the translated text back to the localization manager who puts all segments of the lockit from the translators back together into one file again for further processing.

Ženíšek (2013) points out that in the translation phase, the translation team either translates all texts at once with minimum updates, editing or rewriting (because the developer is not producing any more texts), or it translates the texts step by step as the texts keep coming throughout the

translation phase (because the developer is producing new texts simultaneously and sends them for translation as soon as they are finished).

Deeper cooperation of individual virtual team members is possible, but in the Czech environment, usually all that is expected from a translator is to translate the assigned text and communicate with the localization manager. Virtual team is a concept that is most frequent in the Czech environment, as the Czech video game market and video game localization industry is rather small. An educated guess suggests that there is no Czech video game distributor maintaining a regular in-house localization team, apart from the necessary management and localization manager (Ženíšek 2013). In-house localization teams are common in bigger markets abroad, where a company directly employs localization testers in-house, sometimes even translators and proofreaders. Virtual teams of freelance linguists save costs; maintaining the in-house localization team has to be justified and profitable (Ženíšek 2013).

Ženíšek (2013) further says that companies in the Czech Republic may change the attitude towards in-house localization teams as needed: there were times when the in-house team was beneficial, however recently it has became unnecessary. Being a localization manager himself, Ženíšek (2013) further distinguishes between two types of localization managers:

- *Manager as an "e-mail forwarder":* This might be a person skilled in project management, but without formal linguistic or translation training or practical experience, his/her first-hand understanding of translation and other phases of localization might be lacking. This person is usually not a translator, proofreader or localization tester himself/herself. The

task of this type of manager is only to meet deadlines, communicate with all parties involved and resend any assets or messages and to generally act as an intermediary.

- *Manager as a linguist*: This person can be a translator himself/herself, he/she is aware of all language and translation implications, for this individual is a linguistic specialist. This person also possesses project management skills as the "manager as an e-mail forwarder", and can either have a formal training in the field of linguistics or translation, and/or possess rich experience and translation process understanding and skills appropriate for this kind of work. If such a person manages localization projects, it is to the general benefit of all parties involved, because this person is able to actively participate on the localization, expertly increase quality, understand the needs of the localization team and anticipate problems in advance.

The primary tasks of the in-house localization manager in the segment C in the translation phase are the distribution of localization assets for translation to the translation team, supervision of the translation team, ensuring smooth workflow, communicating with all parties involved and the finalization of the translation project in the way so as to meet all deadlines and deliver the target text in a sufficient quality (generally in the quality as high as possible). It is only up to the individual person and expertise of the localization manager what text changes he/she makes during the localization process (Ženíšek 2013).

5.2.9 Blind Translation

The term *blind translation* refers to the translation activity of translators working on video game localization without a deeper context. This term has been gradually accepted by video game localization professionals (as mentioned in Dietz 2007, Petrů 2012 and Ženíšek 2013), for it precisely captures the nature of this translation activity. In a broader sense, *blind translation* is defined as translating without context and without the actual first-hand experience with the product translated. The video game translated offers the context needed. However, as the video game is still in development, it cannot be played or shown to the translators, because it is not yet finished. Therefore, the translation team has only the texts at their disposal without actually knowing what the context and situation in the game of such texts is.

The video game development and production of new texts (as well as editing and updating of already existing texts) takes place simultaneously with the localization process. Therefore, as was said previously, translators translate an unfinished product that is still being created. Working with an unfinished product further intensifies the blind translation. As analyzed in Petrů (2012), the translation team receives all game texts, but the translators have no access to the game and no way to play it. Without proper context, some sentences can be misleading and confusing, there can be difficulties not only with translation of e.g. newly coined words or names for the game, but with understanding these new terms in the first place (whereas if the disputed terms or passages could be seen in the actual video game, i.e. in the proper context, there would be no problems with understanding and translating them). Therefore, the

translators translate "blindly" without actual first-hand knowledge of the video game.

The negative effect of blind translation is a target text far from being perfect. Blind translation gives birth to inaccuracies, wrong register and style usage, erroneous contextualization, and grammatical discrepancies (e.g. unknowingly changing an English gender-neutral utterance to a Czech gender-marked utterance, only to find out later that a male character in the game actually speaks as a female character). If the translation team has no access to the ultimate cure to blind translation – the finalized video game itself – is there any way to at least decrease the negative effects of blind translation, apart from guessing the meaning of certain segments and hope for the best? To a certain extent, there is. Ženíšek (2013) says that a translator blindly translating a video game has several options to reduce blind translation:

- *Reference materials from the developer:* The importance of reference materials was mentioned earlier; they are either a part of the lockit (notes and comments directly in the lockit) or are supplied as a separate pack with additional information as a part of internationalization to facilitate localization. Such materials bring at least a little context, but certainly not enough.
- *Translator's own experience:* Video games of the same genre function in a similar way, and a seasoned video game translator with enough experience can devise a translation solution of a difficult text easier than a translator with no experience in video game localization or video game

playing. Such translator is even able to effectively estimate the context in which the particular text is set.

- *Queries:* Translators are encouraged to ask the localization manager questions if they are in doubt. However, due to the limiting time constraints of the localization process, questions must be turned around quickly. Localizers commonly set up a document with various questions on particular issues during the translation phase and send it to the developer. The developers are the only ones who know the game itself; therefore, they know the context and can answer questions of the translators.

5.2.10 Text Fragmentation

Another typical feature of video game localization is *text fragmentation*. As the lockit with source text segments is usually supplied to the local distributor in video game code files (which need to be extracted into an editable format) or Excel files, the segments form one big stream of text, divided into individual parts (like dialogue, subtitles, on-screen text, etc.). If the local distributor is lucky, they receive a properly internationalized lockit with comments, ready for translation. Whatever the format may be, the localization manager has to divide the segments and send them to translators. It is very rare when the segments connect to each other logically (e.g. dialogue with answers directly following questions). Segments, part of dialogues, voiceover text and all other assets are usually randomly dispersed within the whole lockit without logical connection.

Ženíšek (2013) says that it is very common for the lockit texts to be distributed randomly, e.g. dialogue lines are not arranged logically, not as an conversation of two characters, but as two separate blocks of text: the first block contains all dialogue lines for the first character, and the second block contains all dialogue lines for the second character, without any logical continuity between these two blocks. When this occurs, the dialogues are "tattered", fragmented, and no one can even recognize what an answer to which question is. This happens similarly with other assets, not only dialogues. Text fragmentation may lead even to the following situations:

> "*It is possible that character A asks a question on the lockit line no. 75, and character B answers on the line no. 17 400. It is impossible to keep track of the logical connections of such heavily fragmented lockit.*"
> (Ženíšek 2013)

Ženíšek (2013) further points out that sometimes it cannot be even recognized which character is speaking, not to mention their gender. In such case, translators have to guess the character's gender and translate it to the best of their abilities. The only solution to correct all inconsistencies and mistakes resulting from translating such fragmented text is proper localization testing.

When dealing with texts fragmented in such a way, the localization manager has no other option than to distribute the amount of segments (words or pages) evenly among the translators, disregarding any structural or logical

continuity. The fragmented lockit segments with texts are distributed to the translators "as they are". This random distribution to translators even increases the impact of text fragmentation which results in deeper blind translation. This phenomenon is one of the main causes of inconsistencies, as it is common that dialogue assets for one character are translated by several translators who do not unite style or certain terms used by this individual character.

However, this text fragmentation is not only a result of the text distribution. The text may be fragmented and follows no logical continuity also as a result of exporting the text from the game code to editable files (preferred format for translators). Translators might not be as technically skilled as needed for editing game code files including in-game texts; it is therefore preferred to export the text to an editable format, e.g. Excel files. The consequence of this export is text fragmentation on one hand, but on the other hand, translators can work a lot easier with fragmented editable Excel files than with cryptic game code files. One way or the other, translators have to deal with text fragmentation and translate to the best of their abilities. Once the translators finish translating the Excel files, the game developer implements the text back in to the game code (Bernal Merino 2007).

Even though the text fragmentation is commonplace, there are cases when the fragmentation is less grave. Technically, it is impossible to have all dialogue options and other texts chronologically next to each other (also due to the interactivity, we actually do not know what the player is going to choose to move the conversation forward). Some level of arrangement, however, is possible. The favorable option is that the text types are grouped together: i.e.

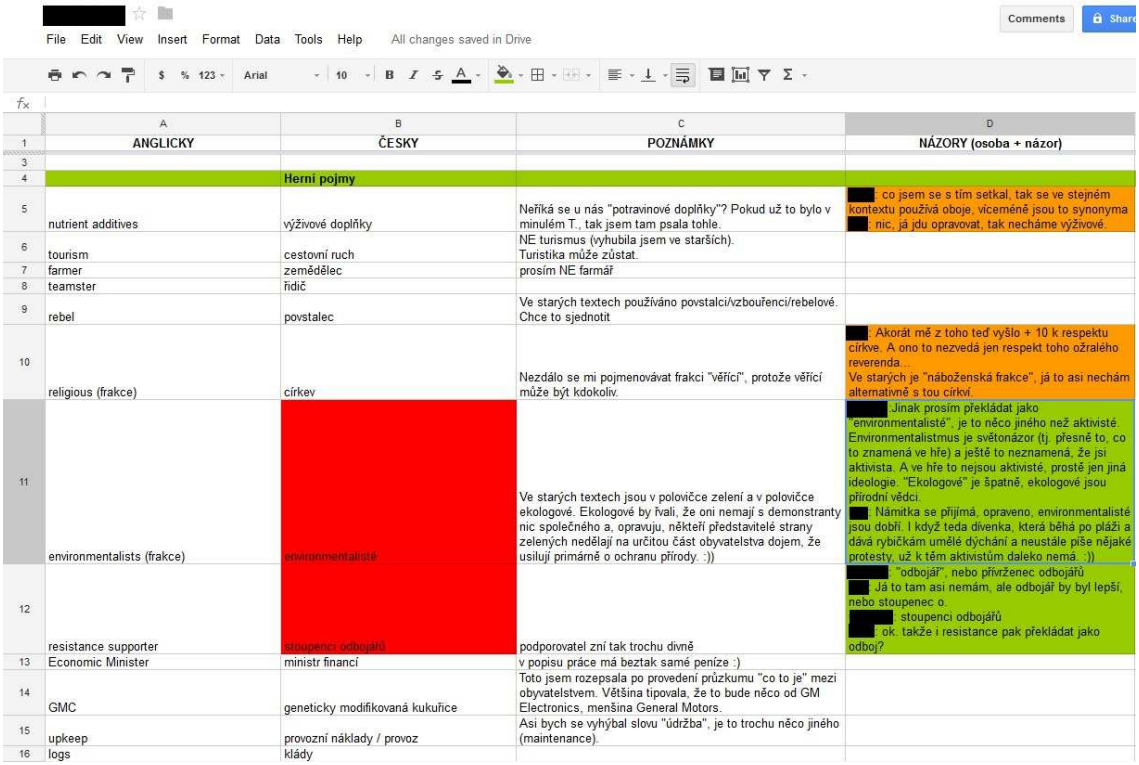
quest texts are together, dialogues are together (not chronologically, but all lines from one character are grouped together), encyclopedic texts are grouped together, etc. (Ženíšek 2013). Ženíšek (2013) further says that if possible, he tries to send the text segments to the translators in a consistent manner and to reduce text fragmentation. Sometimes, it is possible to extract fragmented text segments and send dialogues to one translator, encyclopedic text to the second translator, and so on. This is however not always possible.

The negative effects of blind translation and text fragmentation, as well as any and all defects undermining the overall quality of the localized version, are eliminated in the localization testing phase. The proofreading phase is not able to remedy the deficiencies of the text resulting from blind translation and text fragmentation, as these require precise context to be corrected which can be encountered only during the localization testing phase, by actually seeing the text in the video game itself. The localization testing phase will be detailed later on.

5.2.11 Glossaries

Consistency problems resulting from blind translation, text fragmentation, and from general translation activity generating consistency problems resulting from several translators simultaneously working on one project, are remedied to a certain extent by glossaries at the level of terminology. At the beginning of a translation project, an online glossary may be created, allowing all translators to work with the glossary and to edit it simultaneously. Each time a translator encounters a new term, he/she enters it into the glossary along with a short comment what that term is (name, location,

item, event, etc.), and proposes his/her own translation (Ženíšek 2013). The proposed translation is then reviewed by the rest of the translation team and the localization manager. The term is either approved, or discussion for a better solution starts, until a united term emerges. This approved term is then at everyone's disposal for reference and it is expected that this term will be translated consistently by all translators in the translation team.



	A	B	C	D
1	ANGLICKY	ČESKY	POZNÁMKY	NÁZORY (osoba + názor)
3				
4		Herní pojmy		
5	nutrient additives	výživové doplňky	Neříká se u nás "potravinové doplňky"? Pokud už to bylo v minulém T., tak jsem tam psala tohle.	[redacted]: co jsem se s tím setkal, tak se ve stejném kontextu používá oboje, víceméně jsou to synonyma [redacted]: nic, já jdu opravovat, tak necháme výživové.
6	tourism	cestovní ruch	NE turismus (vyhubila jsem ve starších). Turistika může zůstat.	
7	farmer	zemědělec	prosím NE farmář	
8	teamster	řidič		
9	rebel	povstalec	Ve starých textech používáno povstalci/vzbouřenci/rebelové. Chce to sjednotit	
10	religious (frakce)	církev	Nezdálo se mi pojmenovávat frakci "věřící", protože věřící může být kdokoliv.	[redacted]: Akorát mě z toho teď vyšlo + 10 k respektu církve. A ono to nezvedá jen respekt toho ožralého reverenda... Ve starých je "náboženská frakce", já to asi nechám alternativně s tou církví.
11	environmentalists (frakce)	environmentalisté	Ve starých textech jsou v polovičce zelení a v polovičce ekologové. Ekologové by řvali, že oni nemají s demonstranty nic společného a, opravuju, někteří představitelé strany zelených nedělají na určitou část obyvatelstva dojem, že usilují primárně o ochranu přírody. :))	[redacted] Jinak prosím překládat jako "environmentalisté", je to něco jiného než aktivisté. Environmentalistmus je světonázor (tj. přesně to, co to znamená ve hře) a ještě to neznamená, že jsi aktivista. A ve hře to nejsou aktivisté, prostě jen jiná ideologie. "Ekologové" je špatně, ekologové jsou přírodní vědci. [redacted]: Námitka se přijímá, opraveno, environmentalisté jsou dobří. I když teda divenka, která běhá po pláži a dává rybičkám umělé dýchání a neustále píše nějaké protesty, už k těm aktivistům daleko nemá. :))
12	resistance supporter	stoupenci odbojářů	podporovatel zní tak trochu divně	[redacted]: "odbojář", nebo přívrženec odbojářů [redacted]: Já to tam asi nemám, ale odbojář by byl lepší, nebo stoupenec o. [redacted]: stoupenci odbojářů [redacted]: ok. takže i resistance pak překládat jako odboj?
13	Economic Minister	ministr financí	v popisu práce má beztak samé peníze :)	
14	GMC	geneticky modifikovaná kukuřice	Toto jsem rozepsala po provedení průzkumu "co to je" mezi obyvatelstvem. Většina tipovala, že to bude něco od GM Electronics, menšina General Motors.	
15	upkeep	provozní náklady / provoz	Asi bych se vyhýbal slovu "údržba", je to trochu něco jiného (maintenance).	
16	logs	klády		

Figure 3: An example of a translation glossary

Ženíšek (2013) says that glossaries usually used by Comgad often include terms specific for a particular video game or either generic terms common to all video games, which can however be translated in more than just one way and need to be unified for the particular project. All of these terms

require unification and consistent translation throughout the project currently in translation. The localization manager is the person who decides the final version of translated terms and changes them accordingly in the glossary.

5.2.12 Translation Phase Conclusion

As is obvious at this point, the translation phase depends on the translators supervised by the localization manager. The translators have to face the aforementioned specifics of video game translation – fast working pace, large volumes of text translated under short deadlines, coping with several text types within a single project, blind translation and text fragmentation. Either way, when the translators are finished with their work and the translated texts submitted to the localization manager, the video game localization process can move to the next stage – the proofreading phase.

5.3 Proofreading phase

Once the localization manager receives all translated lockit segments assigned to the individual translators for translation, the translation phase is finished and the next stage of the video game localization process begins – the proofreading phase. As was mentioned earlier, translators do not submit finished texts, and the proofreading phase is the first quality improving step towards shaping the text into its final form. While the key element towards quality assurance is localization testing, proofreading also plays a vital role. Once the localization manager receives all translated segments, he/she puts all the lockit segments from the translators together again and forms a single file, which is segmented to several parts once again in a different way so as to

facilitate the proofreading tasks according to the number of necessary proofreaders (Ženíšek 2013).

Unlike the unique nature of video game translation and localization testing phase, video game proofreading phase is fairly similar to any other proofreading, be it in literary or non-literary proofreading. Ženíšek (2013) also confirms that proofreading video game translations is virtually the same work as proofreading any other texts. The limiting difference might be the lack of context again – the proofreader is limited by the lack of context in the same way as the translator. Ženíšek (2013) therefore speaks about *blind proofreading* similar to *blind translation*. The proofreaders simply read and correct the text to the best of their abilities.

Regarding the proofreading team, it is significantly smaller than the translation team, because proofreading is a task that can be performed significantly faster than translation. While a translator in Comgad has to translate 10 standard pages a day, a proofreader is expected to proofread 25 standard pages a day (Ženíšek 2013). Exceptions, both in translation and proofreading, are possible. There are translators and proofreaders who are able to submit more pages a day, but this standard set allows translators and proofreaders to submit high-quality work while not crumbling under the pressure of too much work (Ženíšek 2013).

The purpose of the video game proofreading phase is not only the correction of grammar. The proofreading phase has to reveal and correct spelling mistakes (which should not even occur in the first place), translation and sentence structure mistakes. Proofreaders edit the text to improve quality

and eliminate any source-language interferences in terms of lexicon, punctuation and word order. Ženíšek (2013) mentions that Comgad employs various translators, and each of them has certain level of translation skills. Some of them produce texts of higher quality than others, but the common duty for everybody is that they should all read the translated text they produced and correct most of the mistakes they made before sending it to the localization manager. Proofreaders should edit the text in terms of spelling and stylistics, but of course, they work in such a way as to correct all errors undermining the quality of the text. Ženíšek (2013) points out that while some translators produce texts with better stylistics, others may produce texts with better grammar or spelling. The role of the proofreading phase is to find all deficiencies and raise the texts from various translators to the same level of quality in terms grammar, spelling and stylistics. Proofreaders should also ensure the consistency and correctness of terminology within the text. If a glossary was used in the translation phase, proofreaders must make sure the translation is consistent with the glossary.

Other important task of any proofreader of video game texts is to remedy deficiencies resulting from the text fragmentation (those that can be corrected, most of text fragmentation deficiencies can be corrected only in the localization testing phase). It is no exception that due to text fragmentation, texts of the same nature or dialogue lines of one character have been translated by two or more different people, each translating their part in the translation phase using different style or register. In this case, the task of the proofreader is to edit the texts in such a way so as to appear that these texts

have been written by a single person – i.e. the proofreader does not just correct spelling and grammar, the proofreader also unifies the style and register (Ženíšek 2013).

Any mistake overlooked by proofreaders can be corrected in the localization testing phase, which is the last and most important step in ensuring the quality of the final translated text and Czech localized version itself.

5.4 Localization Testing Phase

Localization testing is an activity unique for video game localization. Localization testing, as conducted by Czech video game distributors localizing video games, consists of linguistic, functionality and technical testing (detailed later on in this chapter). Localization testing phase is considered even more important than the proofreading phase, as it is the ultimate and final step in ensuring the highest quality of the localized version of a video game (Ženíšek 2013). Localization testing is also called Quality Assurance (QA), because it is generally understood that localization testing plays the key role in ensuring the high quality of the target locale (Ženíšek 2013). Further, localization testing phase is also widely recognized as "beta-testing" (or linguistic beta-testing). Beta-testing in general involves testing a beta version of the video game for functionality and, what is important, for linguistic issues, aiming at improving the quality of the localized version.

The following list summarizes all the stages of video game development and places the beta version in the context (Bartelt-Krantz 2011):

- *Feature specification:* The project content and features are outlined and decided upon.
- *Development:* The core phase of the project is which the main programming takes place.
- *Alpha version:* All pieces of the project come together – a playable game version is generated. From here to Beta version the focus is on fine tuning of the interactive entertainment experience.
- *Beta version:* All game features are complete. From here on the development teams focus on fixing functionality bugs first, and then localization/linguistic bugs (hence localization/linguistic beta-testing).
- *Release candidate:* All errors are closed, the software is "final" and can be sent to manufacturing.

Although there are several terms for the same video game localization process phase, be that linguistic quality assurance or localization beta-testing, the term localization testing is the least ambiguous and serves the purpose of this thesis best.

Localization testing is conducted neither in book translations, nor in film subtitling, although watching a film along with the translated subtitles and editing the subtitles on the go could be compared to video game localization testing. Proofreading is sufficient for literary translations, but not for video

game or software translations. Due to the absence of context in the translation phase, localization testing phase must take place, so that the testers can observe the text within its proper and intended context and to edit the text accordingly to improve quality.

5.4.1 First Round of Localization Testing Phase

After the translation and proofreading phases, there is a short pause during which the localization manager sends the translated and proofread lockit back to the game developer. It was mentioned that the translators translate blindly, without the first-hand knowledge of the video game and its context. However, at this stage, the game development is in the phase when the production of a first playable *test build* (playable localized version of the game for localization testing) of the game is possible. The game developer thus produces the first functional Czech localized test build and creates the very first opportunity to actually see the text translated into Czech in the video game itself, i.e. in the environment, context and situation for which the texts were created and intended (Ženíšek 2013).

According to Ženíšek's words (2013), this is the first opportunity when blindly translated texts can actually "open eyes". The usual method is that the game developer sends this test build through the global publisher to the local distributor (in the Czech Republic, in this case), localization manager hands out copies of the test build (usually digitally over File Transfer Protocol) to localization testers. The game developer also sends an updated lockit which is further edited during the localization testing by the localization manager as the reports from the localization testers are submitted.

As far as the size of the testing team is concerned, it depends on the scope of the project, the amount of text, genre of the game and the resulting linearity of the game. Ženíšek (2013) says that while books and films are 100% linear, video games are typically non-linear, even if the degree of non-linearity may vary (e.g. FPSs are very linear, RPGs are far more likely non-linear). The player is the one who actively chooses between options and influences the story, and hence even the text displayed. Player's choices cause some text to appear in the game, while some other text does not appear because of that particular choice (and they appear by the selection of a different choice). A typical example might be the player's decision not to kill a target in the game, which unlocks dialogues with this former target later in the game (while killing this person denies access to further dialogues in the future as well as the possibility to test these dialogues). One "walk-through" of the game therefore offers more variations of text displayed to the player. The text displayed is chosen based on the player's decisions and selected options (Ženíšek 2013).

"*The player's choices and the effect of non-linearity influencing the text displayed (and the text not displayed) can be described using the parallel with Sophia's choice. The mother has to choose one of her children. While the book is written as a linear piece with only one possible text, video game would be written as a non-linear piece, giving the choice to the player. The player could choose either of the children and based on the player's choice, some text would be displayed, while the text for the other choice would not. After this choice, the video game evolves differently*

than if the other choice would have been made. Therefore, two language versions for each of the choice (chosen kids) exist and then it is up to the player's decision which one will be selected and what text will be displayed (and will not) in the game as the consequence of the choice. Such crossroads are frequent in video games and influence testing a lot. The important thing is to test 100% of the translated text and all branches of the story." (Ženíšek 2013)

This means that just one localization tester would not be able to cover all the text in the video game, be that because of the non-linearity or high volume of text (several hundred pages or more) and meet the deadline for the whole project. It is necessary to employ a team of several localization testers and assign each of them a path to follow in the game in order to test each possibility and cover 100% of text. The larger and more non-linear the game, the more localization testers are needed to cover all possible crossroads and story versions based on different choices that a player can make. Non-linear games include much more text, present more choices to the player and therefore offer more story crossroads resulting in different versions and text of the story. For example, the non-linearity of *The Witcher 2* was so extensive that the first actions in the beginning of the game changed the story totally, and in connection to the player's choices, *The Witcher 2* can have 16 different endings. Regardless of all story paths, text possibilities and number of possible story versions and endings, all text must be tested (Ženíšek 2013).

Even when 16 different endings might seem difficult to test, imagine testing several dozen of different endings that are achieved by different decisions throughout the whole game. For example, CD Projekt RED studios recently announced that the upcoming game *The Witcher 3* will have 300 (three hundred) different endings, although they will vary only in details (Conditt 2013). Such amount of possible outcomes demands high number of localization testers and it remains to be seen how the processes of video game localization testing will have to change to cover such diversity.

As was already outlined, another important factor for any localization testing project is time. If the video game has to comply with the sim-ship deadline, localization testing phase has to strictly follow project planning to achieve simultaneous shipment on time, which might cause the need to employ more testers. If the video game is not released via simultaneous shipment, the time constraints are not so dire and the local distributor can take more time, test a bit slower and release the game when it is ready (Ženíšek 2013).

"*If the game is not released via sim-ship, we can test the video game for one or two months. Fewer testers are needed on such a project. The conditions are however very different with sim-ship games when we have to test a game in e.g. three weeks, while this game should be tested for one and a half month. The number of testers assigned to each project corresponds to the scope of the project and the given time. The intensity of the localization testing phase is not unified at all. The only rule there we*

need is having more than one tester for every testing project and a sufficient number of testers to meet the deadline." (Ženíšek 2013)

Localization testing teams are therefore established upon the criteria of the project scope (linearity, volume of text) and the time given for each particular project.

5.4.2 Reporting

As for the actual work of a localization tester, plainly speaking, the testers "play" the video game (in fact, testers do not play the game, they test it), closely watch the in-game text and report all mistakes, errors and defects they spot (Ženíšek 2013). All such defects related to localization are sometimes referred to as *localization bugs*. As far as the amount of work is concerned, localization testers have no quota they have to submit. As was already mentioned, translators have to translate 10 standard pages a day, and proofreaders have to proofread 25 standard pages a day. These volumes can be measured easily, but there is no reliable method to set a strict quota for localization testers, because each game is very different (Ženíšek 2013). Even though there is no limit for localization testers, the amount of work can be roughly measured by the number of reports they make. The usual method of reporting at Comgad is that testers do not edit the lockit directly, but they send images (screenshots captured in the video game) properly commented and thus creating a report (examples to be seen in the following subchapter *Linguistic Testing – Report Examples*). Such images (reports) can be easily counted. Although the quantity of the reports is important, the quality is essential,

therefore the quantity is not the main aspect of evaluating localization testers' work.

Ženíšek (2013) defines a high-quality localization tester as a person who, apart from attention to detail, excellent language and proofreading skills, is able to comment the report as briefly as possible while conveying enough information for the localization manager to understand why the reported issue is a mistake, why it needs to be changed, what exactly needs to be changed and how (Ženíšek 2013).

It was mentioned previously that testers test the game by playing it while checking the in-game text. Whenever testers spot any mistake in the text, they capture the erroneous in-game text by a screen capture utility and open the captured image in a dedicated graphical editor outside the video game (Ženíšek 2013). The mistake in the image is clearly marked and a correcting solution is suggested by the localization tester, including any comments the tester considers necessary to add (Ženíšek 2013). Each report consists of an image with written comments that is sent to the localization manager who decides which reports are justified. Ženíšek (2013) mentions that he receives hundreds of image reports even during smaller projects, very often even thousands for a single project. In this case, the localization manager must be competent enough to decide which changes are better and what directly improves the quality: manager as a linguist is needed (this option goes for Comgad), not a manager as an e-mail forwarder (Ženíšek 2013). The localization manager finally changes the text in the lockit based on the reports from testers (Ženíšek 2013).

It might seem easier to allow the testers to edit the lockit directly rather than to have them capture and comment images. If there is a localization testing team of several testers, the opposite is true. While the method of direct lockit editing by the testers works for very small projects (there are such, but not many), the majority of video games requires teams of several testers working on the same texts. For example, if a team of ten localization testers edited the same lockit at the same time, editing made by each of them in a single lockit would collide with one another and the editing could overlap. Alternatively, if each of the ten testers had their own lockit and edited it independently, it would be very difficult to keep track of the changes and select the versions that will be kept (imagine ten people editing one document at the same time without the knowledge of other people's actions within the same document). The ultimate decision would have to be taken by the localization manager who would have to read all ten versions of the same lockit from each tester and select the best changes to keep. The localization manager would also have to select the best change to keep if one or more changes in the same lockit segment overlapped, because only one change of the same dialogue line reported simultaneously by several localization testers can be selected as the final version. This would represent a very tiresome and an extremely time-consuming method of work. The most effective method is when testers send commented images as reports which are easily tracked and organized, the localization manager gathers and evaluates them, and edits the text in the lockit based on the image reports as the only person.

It is extremely important that the lockit is edited only by the localization manager. Consistency is ensured by this method, and the same manner of changing the lockit is kept as well. The localization manager is the one who decides whether the change proposed by the localization tester is justified or not (Ženíšek 2013). The localization manager arranges the image reports from testers by the time of delivery, searches the lockit for the Czech translated text reported and adjusts the text in the lockit accordingly.

The preferred method of reporting at Comgad is sending image reports to the localization manager, while at TopCD, the preferred method is direct editing of the lockit without sending any images, usually because there is often only one tester working on the video game (Kopřiva 2013). This is clearly a different approach. In case of extensive projects, TopCD may assign more than one tester, but it is not usual for small scale projects (Kopřiva 2013). In any project at TopCD, all testers edit their version of the lockit, and the localization manager puts everything together, which is a rather disputed method as mentioned above. Testing a video game by only one localization tester is a practice that is not used in Comgad, as it is believed it influences the quality in a negative way. In the case of a project containing more than 20 pages of text (smaller projects are possible to be tested just by one localization tester), there are always at least two localization testers working on the video game, usually much more (Ženíšek 2013).

The described method, when testers capture images, comment on them, send them to the localization manager who evaluates them and edits the lockit as the only person, is very effective and, as a matter of fact, the only possible

method in big projects when it comes to the localization process into Czech conducted by local distributors from the segment C.

5.4.3 Responsibilities of a Localization Tester

The precise responsibilities of a localization tester will be detailed later on. For now, several most important responsibilities of a localization tester on the level of segment B (localization testers working directly for the global publisher) can be mentioned, as described by the Electronic Arts, one of the largest global video game publishers. If not explicitly stated otherwise, this chapter deals with localization testers in the segment C, employed by a local distributor in the Czech Republic. However, the duties of localization testers in the segments B and C are similar:

"A localization tester is responsible for adapting text and audio game assets for a specific target market. Among the tasks of a localization tester are the monitoring and supervision of:

- Naming convention guidelines
- Dubbing
- Contextualized language
- Spelling and grammar
- Audio-image synchronization" (Electronic Arts 2013)

As far as the localization testers from the segment C in the Czech Republic are concerned, Ženíšek mentions three areas of video game localization testing, each of them capturing various tasks of a video game

localization tester. It is worth mentioning that even if the three types of testing have a different title (linguistic, functionality and technical testing), they are all performed by localization testers. The areas are accompanied with a selection of most common issues:

- Linguistic testing – English text left untranslated, missing text, wrong translation or spelling, typos, wrong grammar, style, register or context
- Functionality testing – Video game performance and functionality issues
- Technical testing – overlapping and cut-off texts, broken variables, wrong or no characters displayed

5.4.4 Linguistic Testing

Linguistic testing is the main and the most important type of testing conducted during the linguistic testing phase on the level of local video game distributor in the Czech Republic. It involves all tasks aimed at language monitoring and in-game text improvement and correction. In this area, localization testers function as secondary proofreaders (testers work on translated texts implemented to the game after the proofreading phase), but the main task of localization testers is to focus on the correction of defects and issues resulting from the missing context caused by blind translation and possibly by text fragmentation. Localization testers have to report and propose changes to contextualize the translated text appropriately, on the basis of direct first-hand contact with the video game and the translated text at the same time.

Adjusting the translated text to the proper context in the video game is the most important task of the video game localization tester (Ženíšek 2013). If the translated text does not fit the context, the player's experience from the Czech localized version of the video game, or the game as a whole, is spoiled. Even when the player is not linguistically equipped, he/she may feel that the translated text is a bit awkward and does not fit the situation and context in the game. The player is able to feel that something is wrong with the text, even when he/she cannot precisely tell what (Ženíšek 2013). While playing the game, reading the translated text in its proper intended context as the video game unveils before their eyes, localization testers have to prevent such situations by proper editing and contextualization of the text with the situation in the game. Localization testers spot such issues, report them and propose changes to improve the quality. Ženíšek (2013) further says that localization testers have to ensure the message conveyed by the source text is properly and wholly delivered to the player in the target text, with all its implications and contextual details. If localization testers fail to perform their task and open the eyes of blind translations, a lot of important details can get "lost in translation".

This is the purpose of linguistic testing – to use this first opportunity to see the texts "in vivo" and to find out whether the translated text fits into the game context that was unavailable to the translators and to correct all issues (Ženíšek 2013). If there is but a slight context shift or any other logical discrepancy, the localization tester reports the case and suggests a correction. For example, when testing dialogues, testers have to monitor the adequacy, appropriateness, logical continuity, overall translation quality, as well as

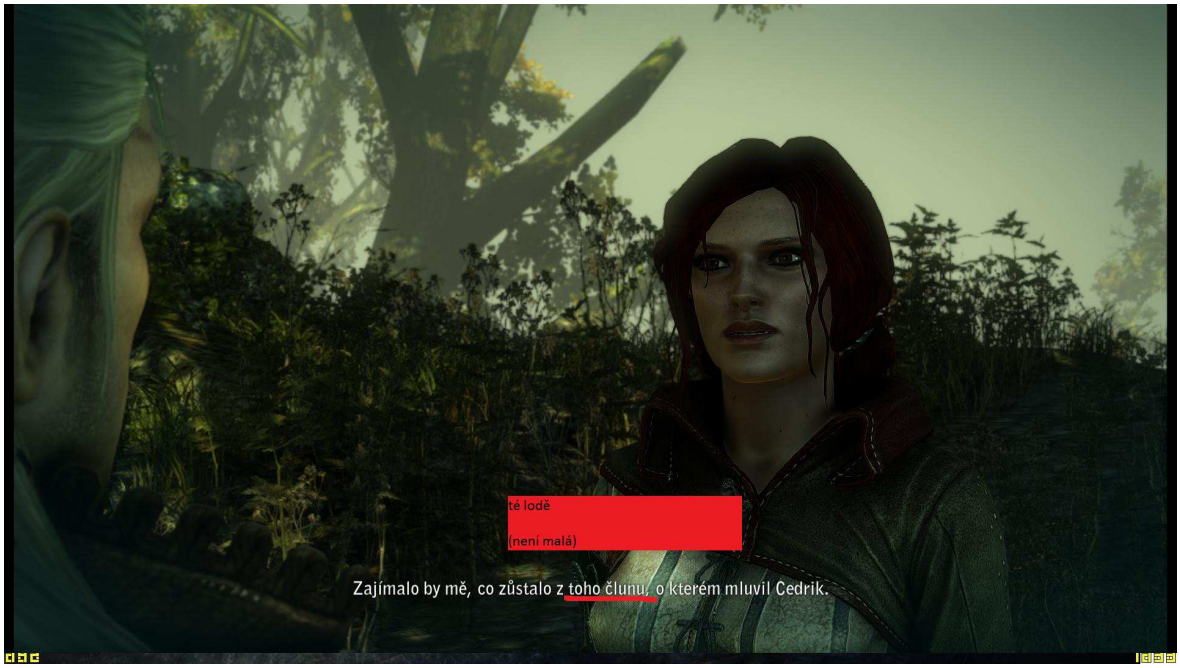
grammar, style, register and contextualization of all translated dialogue lines. All in-game text must logically correspond and be in the proper context with the events in the game.

Localization testers also have to pay special attention to functional sentence perspective, as it plays a very important role in the Czech language. It is basically always needed to change the syntax of the original text; otherwise there would be a risk of changed meaning which results in low-quality translation. Traditionally, FSP is defined as the organization of a sentence in terms of the role of its elements in distinguishing between old and new information, especially the division of a sentence into theme and rheme. FSP is especially important in the Czech language, it is determined by contextual connections, and different arrangement of words within a sentence allows different meanings to arise. The need to change the FSP of the translated text is often revealed only by localization testing through direct contact of the tester with the proper context of an utterance or a dialogue line in the game (Ženíšek 2013).

Consistent terminology is also one of the things that have to be closely watched. If there are two or more versions of one term, testers propose the best translation which is then unified within the game (Ženíšek 2013). Testers are also entitled to suggest terminology changes, should they feel that the established term is not appropriate and should be changed. Again, localization testers judge the appropriateness of terminology on the basis of context in the game.

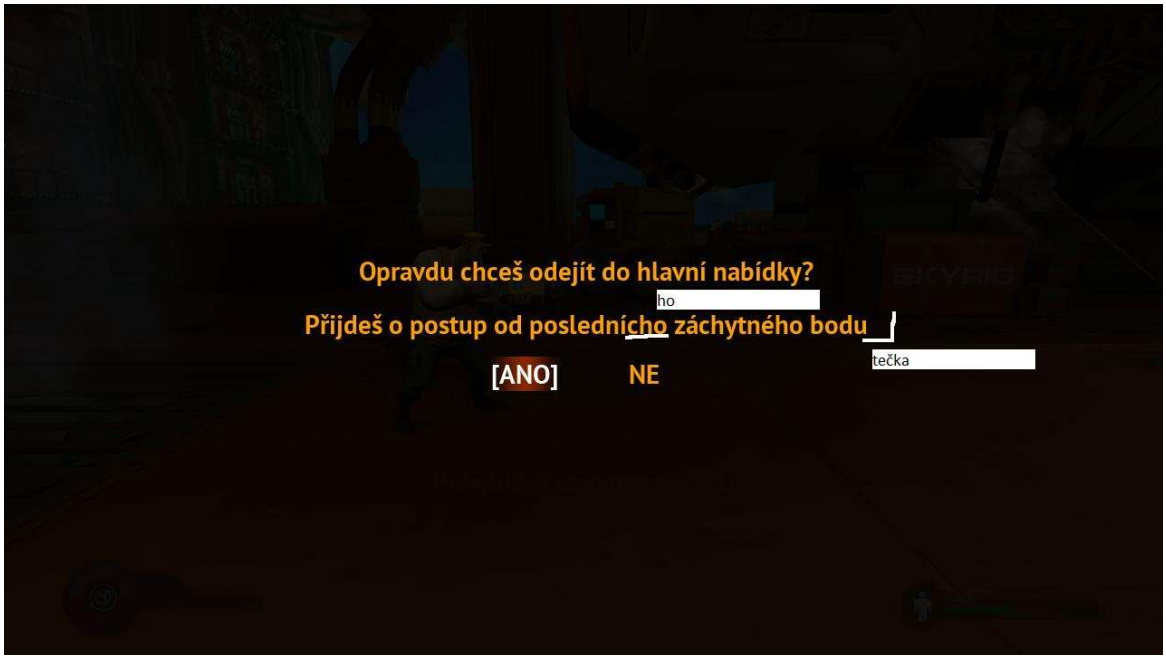
Further, testers have to ensure by their suggested corrections that the scene they have tested causes exactly the same impression on the player it is supposed to cause, and to possibly rewrite the text to make it so (Ženíšek 2013). Last but not least, localization testers should spot and correct language specific issues, if possible, like incorrect format of date (YYYY/MM/DD vs. DD.MM.YYYY), time, currency, punctuation and space conventions for numbers (5000 x 5 000 x 5,000 x 5.000) specific for the Czech language.

5.4.5 Linguistic Testing – Report Examples



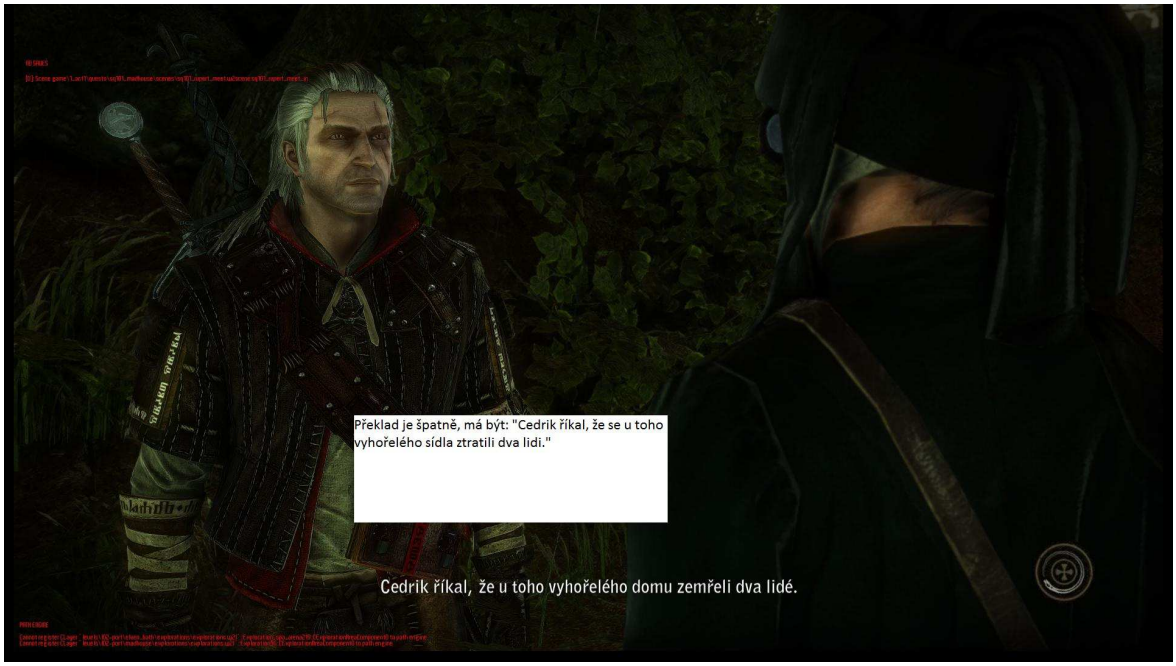
- **(Figure 4)** An example of a **context** change. This is a classic example of wrong context due to blind translation. The translator translated the word "boat" as "člun" (i.e. small boat or a rowing boat), while in the game, the localization tester can clearly see that the characters are talking about a big boat and the word "lod'" (i.e. a boat, usually bigger than a rowing boat) has to be used. However, the translator has no way of finding out this extra-textual information, accessible only through a

direct contact with the game through the actual game-play, needed for correct translation of this word. Tester acquires this missing context embedded within the game easily as he/she plays the game, spots the mistake and reports it. This is a very basic example of blind translation causing a contextual issue that can be corrected in no other way than by localization testing, as the proofreading phase is also unable to correct this issue (screenshot from *The Witcher 2: Assassins of Kings* video game).

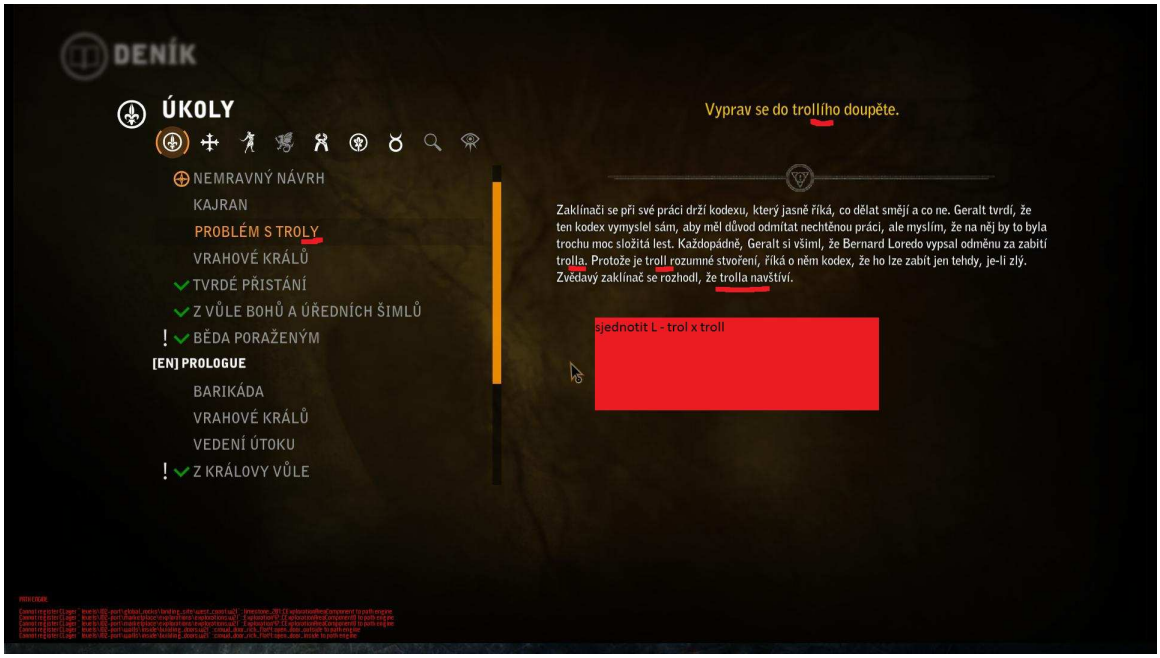


- **(Figure 5)** A classic example of a **typo issue** (missing full stop and a misspelled word), which is a typical example of the localization tester performing tasks of secondary proofreader. The issues are marked by red white lines, and correct solutions are offered in the white boxes (screenshot from the *Rochard* video game).

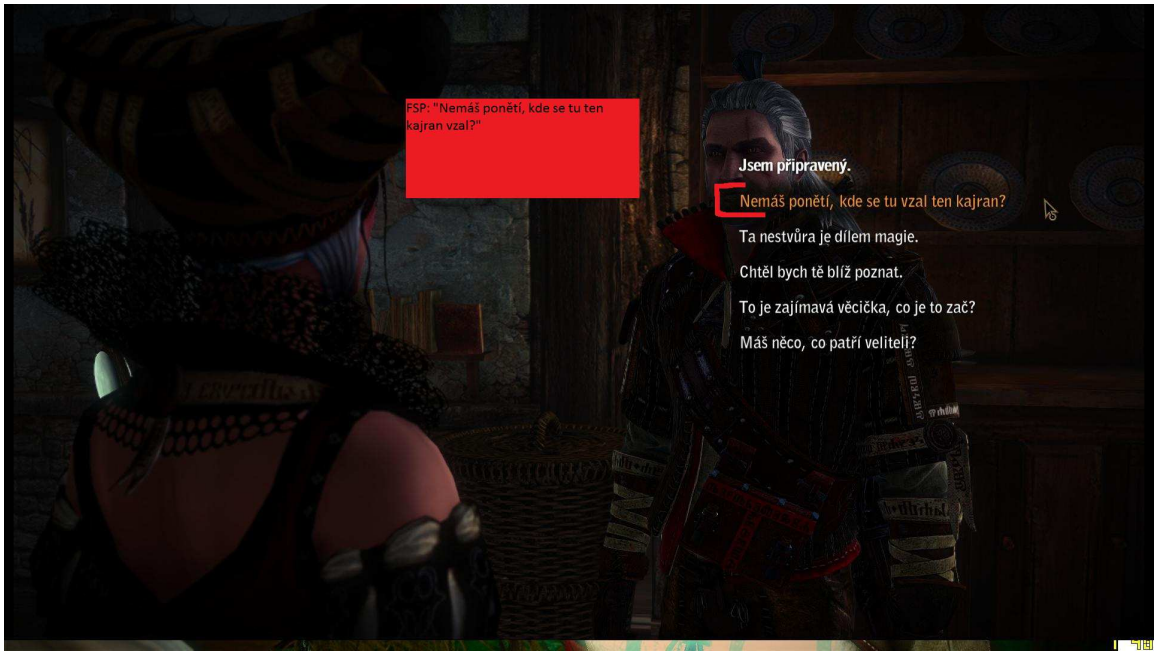
- **(Figure 6)** An example of **stylistic changes**. The tester noticed that the original English audio dialogue line (dubbing) was informal, while the written translation used formal word forms in an inappropriate way, and decided to change the style to informal so that the translation fits the context and corresponds to the dubbing. Words "utopenci", "kdybychom" and "bychom" changed to "utopencema", "kdybysme" and "bysme" to reflect the informal style of the speaker (screenshot from *The Witcher 2: Assassins of Kings* video game).



- **(Figure 7)** An example of **mistranslation** corrected by the localization tester. The whole sentence was changed; the original translated subtitle mentions two "dead" people, while the character actually talks (dubbing in English) about two "lost" people. The tester changed the translation to reflect the original English dubbing, which corresponds to the events in the game (screenshot from *The Witcher 2: Assassins of Kings* video game).



- **(Figure 8)** An example of **consistency** issue. In this case, the name of the creature is spelled differently throughout the game (trol x troll). It is necessary to select one of the forms and unify it throughout the game. Consistency issues might arise when translating names, terms, naming conventions, and others. Either the spelling, or the whole forms of individual words must be unified (screenshot from *The Witcher 2: Assassins of Kings* video game).



- **(Figure 9)** An example of **functional sentence perspective** issue, marked by red lines. The correct solution is offered in the red box. Testers decide to report an FSP issue based on the thorough knowledge of the previous events and current situation and context in the game. Translators are very often not able to assess the situation in the game and select a proper FSP due to blind translation (or sometimes they simply lack the skill to work with FSP correctly). A localization tester adjusts the correct FSP based on his/hers knowledge of the game and his/hers linguistic skills (screenshot from *The Witcher 2: Assassins of Kings* video game).

- **(Figure 10)** An example of **unfinished translation**, either due to mistake of an individual translator, or due to text implementation mistake. The tester translated the partly unfinished translation by listening to the English dubbing of the character and completed the untranslated parts of the dialogue subtitle (screenshot from *The Witcher 2: Assassins of Kings* video game).

5.4.6 Functionality Testing

While the linguistic testing is focused on the linguistic side of the localization, functionality testing involves all tasks aimed at monitoring and fixing game performance and all types of functionality issues, errors and bugs preventing the game from being played normally. Primary functionality testing, aimed at video game functionality itself rather than at the localization, is conducted by the functionality testers (not by localization testers) directly working for the video game developer in the segment A. However, as the localization testers working on the localization in the segment C also test the

game (with primary focus on the localization testing), they might encounter some errors of non-linguistic character and report them to the game developer through the local distributor's localization manager. Less serious errors can be repaired by the local distributor directly, more serious errors must be reported higher (to the developer, again typically through the publisher) and a new testing version has to be compiled. Functionality testing in the segment C is predominantly concerned with functionality defects resulting from localization process, and as the primary task of localization testers in the segment C is the actual localization testing, functionality testing remains a secondary task.

In terms of functionality testing, localization testers report any issue in the game that causes malfunctions, crashes, errors and generally all unwanted defects decreasing the quality of the video game, or faults preventing to play the game without any problems (e.g. impossibility to continue playing the game due to crashes, or impossibility to select certain question or answer, etc.). Such game crashes or errors might be the consequence of the video game development still in progress, or they may be caused by careless deletion of game code characters in the translation phase, which sometimes happens and must be removed and corrected (Ženíšek 2013).

5.4.7 Technical Testing

Technical testing involves monitoring and correction of text layout within the graphical interface of the video game and monitoring and correction of the length of individual text segments. A typical example of the latter issue is a paragraph or a sentence too long within a table or a frame, stretching over the borderlines of the table (so called "text bleed"). Such text must be shortened to

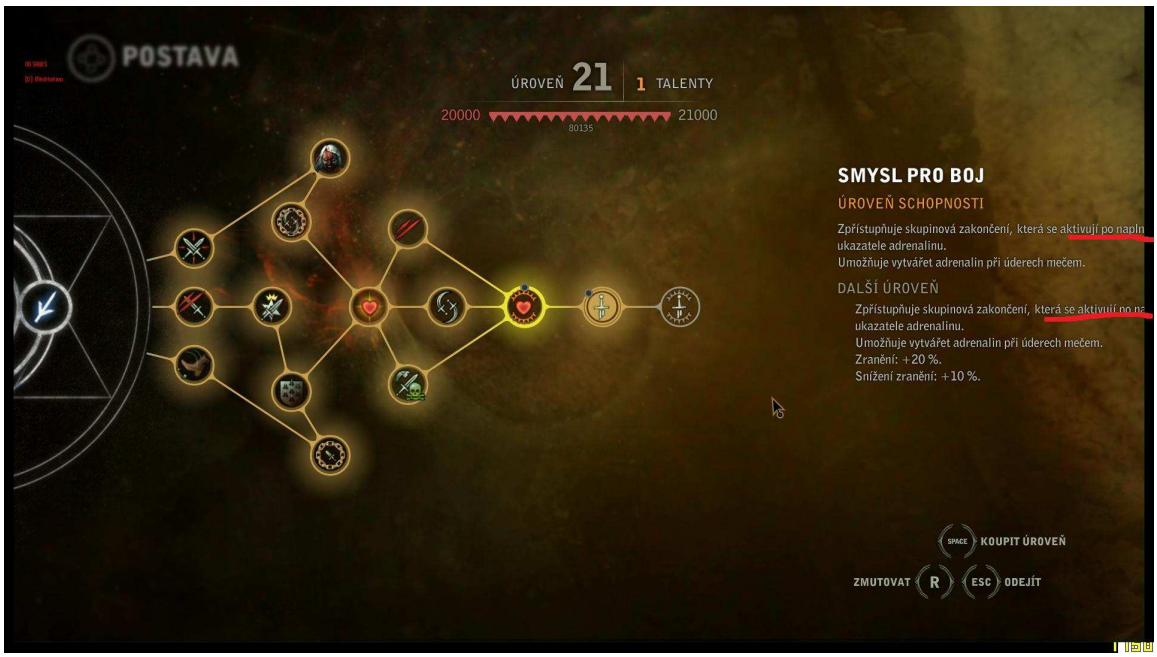
fit into the table, because it collides with the whole graphical interface of the video game or runs out of a table or screen totally (Ženíšek 2013).

The next type of technical issue is a text segment overlapping with another text segment or graphical asset (image, logo, etc.). One localization asset in this case collides with another asset, or totally overlaps with it, making it difficult or impossible to read one or more of them. Such issue is called *overlapping* and has to be reported as well. Usually the text has to be shortened.

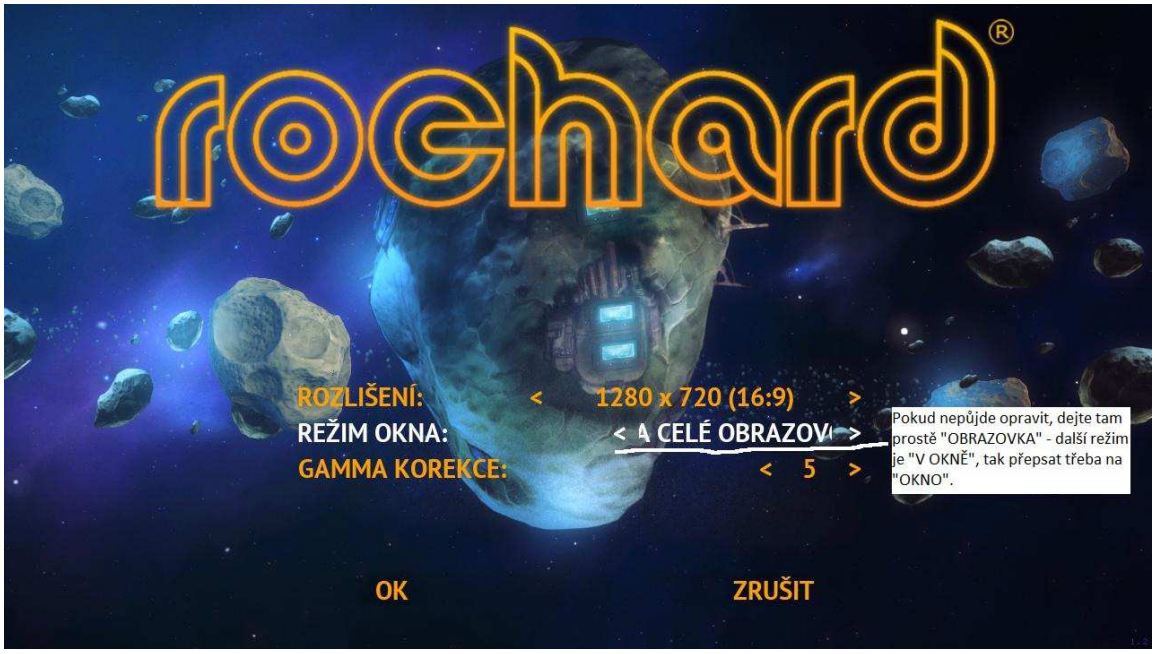
Technical testing also involves font checking to ensure a proper displaying of the Czech character set. Ženíšek (2013) says that some Czech characters are quite specific and it is very common that they are not displayed correctly. This defect also has to be corrected. Ženíšek (2013) also points out that it is a wonder that the localization team still has to deal with incorrect displaying of the Czech character set, as one would presume that the internationalization process takes different alphabets into account, especially when localizing into Czech is nothing new for foreign developers and publishers. Czech language has several unique graphemes which are absent in English (i.e. á č ď ě é í ň ř š ť ú ů ý ž and their capitalized versions), and should the game developer disregard proper internationalization (which often happens), these graphemes have to be inserted into the game code of the localized version additionally. A typical problem during the localization testing phase is that testers encounter nonsensical characters, squares or spaces instead of proper Czech graphemes. The text may also deform and become unreadable. Of course, this is a mistake begging for correction (Ženíšek 2013). Extreme cases

of such a poorly implemented character set into the video game result in turning down the first testing version of the video game due to the overall missing diacritics in the translated text. A new version has to be prepared, which eats away precious time for proper localization testing (Ženíšek 2013).

5.4.8 Technical Testing – Report Examples

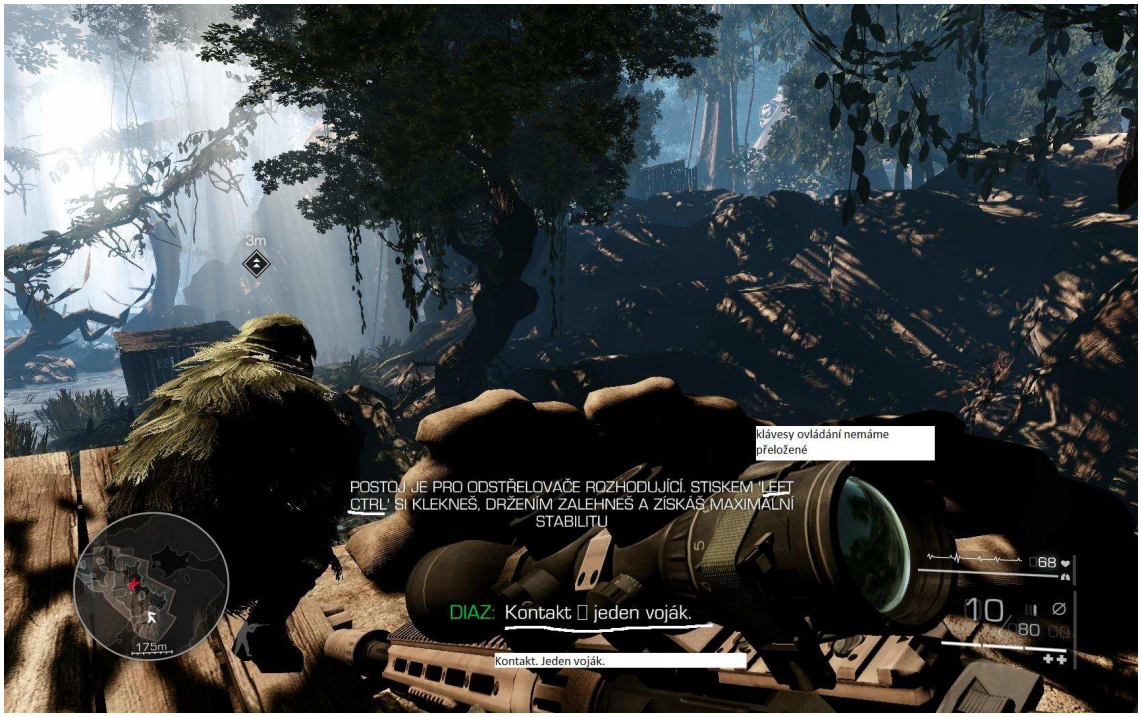


- **(Figure 11)** An example of a **cut-off text** image report, the issue itself is marked by red colour. The text running out of screen on the right side (screenshot from *The Witcher 2: Assassins of Kings* video game).



- **(Figure 12)** An Example of a **cut-off text** image report, the issue is marked by white colour. The report is accompanied by the tester's commentary giving instructions on how to correct the issue, offering several variations of the corrections (screenshot from the *Rochard* video game).

- **(Figure 13)** An example of an **overlapping text** (or **text bleed**, more precisely) image report, the issue is marked by white colour. The text is overlapping with the settings bar. The text bleed issue (as seen in the picture) is a text overlapping with the game interface, whereas overlapping text issue is overlapping of two text segments (screenshot from the *CT Special Forces: Fire for Effect* video game).



- **(Figure 14)** An example of an incorrectly displayed **character** (the issue close to the lower edge of the image) resulting in displaying of a "square" character. The intended character is a dash ("pomlčka") which is also very commonly displayed incorrectly. The possibly solution is to use a hyphen ("spojovník"), even when this solution is not entirely correct as far as the Czech typography is concerned. The issue is marked by white colour at the bottom (screenshot from the *Sniper: Ghost Warrior 2* video game).

- **(Figure 15)** An example of incorrectly displayed Czech **characters** (ů, ř, č) in the orange game title (screenshot from the *Hřebčín U Bílého potoka* video game).

- **(Figure 16)** An example of **missing translation**. In this case, the translation was too long and the game displayed a placeholder indicating this fact. The text has to be found in the lockit and shortened. If the game does not support the capability of displaying placeholders in case of a text too long, the text will simply go out of borders, get overlapped or cut-off (screenshot from the *CT Special Forces: Fire for Effect* video game).

5.4.9 Different Testing Methods in the Czech Republic and Abroad

Ženíšek (2013) points out that even though the localization testing phase is the most important in terms of quality assurance, it is sometimes not as thorough as it should be, be that in other companies in the Czech Republic or abroad. One of the key differences is that while in the Czech Republic the local distributors localize video games directly with their own virtual teams, the

common practice abroad is that translation agencies often localize video games for the publisher which does not maintain their own teams and outsources all translations (Ženíšek 2013). This means that the agencies are directly responsible for the quality of the text they produce, and the publisher who commissioned the translation expects the translation agency to submit a final product or finalized text (Ženíšek 2013). Even foreign translators translate blindly, but it is far more common that translators ask the developer hundreds of questions in order to acquire context and suppress blind translation. Based on the answers, the translators adjust the final translation. Translators in the Czech Republic usually do not ask so many questions, because a thorough localization testing is conducted and all mistakes are corrected during this phase. The translation and localization phases of the same video game are logically conducted by the same local video game distributor. It is therefore possible to polish the unfinished translated text in the localization testing phase. This is another difference between video game localization in the Czech Republic and foreign countries: while it is normal to adjust and edit the text extensively during the localization testing phase even linguistically in the Czech Republic (in terms of style and register), the foreign global publishers expect that translators submit a final product, finalized text, and the localization testing phase is focused more on the functional and technical testing. Talking about languages other than Czech, linguistic testing is not so important abroad because it is expected the text is linguistically already finalized (Ženíšek 2013).

Ženíšek (2013) further says that Comgad encounters very few companies editing the text to adjust context, because they expect that translators had

sufficient context. If they did not have sufficient context to suppress blind translation, they were obliged to ask questions to get the context, and if they failed to ask, the job done is considered subpar. The main reason of this different focus on linguistic testing in the Czech Republic and abroad is simply different types of processes. Regarding different scopes of localization testing, Ženíšek says:

> "*Sometimes the foreign publisher is surprised by the amount of changes we make during the localization testing phase. When the global publisher demands it, we clearly mark the changes we make in the lockit, or compile a report on the changes done, so that they can be easily identified, implemented and also counted. We had a situation when the foreign global publisher saw the high number of changes we made and thought we employ incompetent translators because we had to make so many text changes during the testing phase. We did not have incompetent translators, it is just the way it is – the translators translate blindly and because of that we pay special attention to linguistic testing and edit a lot to properly contextualize the text with the video game. It is a practice different to the localization testing abroad."* (Ženíšek 2013)

Based on this evidence, the localization testing phase, especially the linguistic testing (mainly improving stylistics and register), plays a much more important role in the video game localization process in the Czech Republic than abroad. Ženíšek (2013) further says that a very thorough localization testing is

specific for the video game localization process in the Czech Republic on one hand, but on the other hand it is especially specific for Comgad, as other Czech companies probably do not perform the localization testing so thoroughly (Ženíšek 2013). It is worth mentioning that Comgad, formerly CD Project Czech, has been perceived (both by the media and public) as a company delivering the best Czech video game localizations on the Czech market.

5.4.10 Text Changes

Ženíšek (2013) says that usually 25% to 50% of the translated text changes during a regular video game localization testing phase in Comgad. However, exceptions are possible. Ženíšek (2013) mentions several projects where up to 90% or 95% of text had to be changed due to inappropriate style and register:

> "*The game was based on dialogues and the style used by the translator was totally wrong. That game was an action shooter about tough soldiers who were constantly under pressure and fought for survival. The translation did not reflect this at all, it was too formal, plain, polite and not appropriate at all. The characters were tired, rude, direct, and spoke jargon in the original. The translator failed to use the correct style for this translation. What's more, the soldiers even cursed in literary language in the Czech translation. The text therefore required extensive editing to reflect proper context, style and register."* (Ženíšek 2013)

Of course, it largely depends on the skill and experience of translators whether they are able to guess the right context (i.e. see through the blind translation) and use proper style and register. The more skilled a translator is, the less editing in the localization testing phase is required, but still, it is virtually impossible to translate blindly and render a perfect text. Localization testing will therefore be always needed (Ženíšek 2013).

While there are hundreds of changes during a localization testing phase abroad (again, depending on a project), Czech Comgad usually makes thousands of changes thanks to the special focus on the linguistic testing (Ženíšek 2013). During a regular project of 500 to 700 standard pages, there can be around 3000 to 5000 text changes during the localization testing phase (not counting the proofreading phase). Ženíšek (2013) further mentions that around 15 000 text changes were made in the 1400 standard pages of *The Witcher 2* video game, and around 80 000 text changes in the 3100 standard pages of *TES V: Skyrim*.

5.4.11 Further Rounds of Video Game Localization Testing

At the end of the first testing round, which ends by finishing the first walk-through of the game (i.e. the video game has been played once from the beginning to the end), all image reports are processed and the text in the lockit is changed and edited by the localization manager based on the image reports from localization testers. The lockit is sent to the game developer which implements the changed text into the game code and prepares a new localized version, with the edited texts after the first round of localization testing. This

version is sent to the local distributor again and the next round of localization testing may begin (Ženíšek 2013).

As was mentioned earlier, the team of localization testers tests the first version of the video game and performs all the aforementioned tasks, reporting and editing. However, the video game is still in development simultaneously with the localization process even throughout the localization testing phase, which means new texts, changes or text editing may be done by the game developer. These changes have to be incorporated into the Czech localized version and tested as well, either during the first round, or in the second or any other following rounds. Ženíšek (2013) clarifies that Comgad, as a local distributor, cooperates closely with the game developer (if only through the global publisher) during the localization testing phase on the text changes and implementation. The game developers always try to provide the most up-to-date version of the video game and the most up-to-date version of the localized texts for the localization testing phase.

The second round of localization testing, and any other round in the future, begins in the same way as the first testing round does. It starts at the beginning of the game again, with texts updates implemented after the first round of testing, and alternatively with new texts from the developer translated into Czech added to the game in the meantime. Localization testers conduct the same tasks as in the first testing round, but on the top of that, they also conduct *regression testing*. Regression testing is targeted at testing the issues reported in the previous testing rounds with the purpose to check whether the mistakes have been corrected and if they have been corrected as was intended.

This goes for linguistic issues, as well as technical and functional errors within the game (Ženíšek 2013). The second testing round therefore involves all testing tasks from the first round, as well as the regression testing. The same method is applied to all subsequent localization testing rounds. The total number of testing rounds depends on time for the project and availability of the game developer to implement corrected text and compile new testing versions.

Ženíšek (2013) mentions that in some cases there is so little time that the localization team is able to test the game only once with just one testing version. On the other hand, ideal cases involve submitting corrected texts to the game developer once a day or two with new testing versions delivered to the local distributor with the same frequency. The ideal case is when the local distribution company is able to implement the texts on its own. There is no need to involve the game developer so frequently, and therefore the time delay is minimal, feedback is instant and workflow is faster. This situation however occurs rarely (Ženíšek 2013).

5.4.12 Localization Testing Versus Proofreading

As was mentioned earlier, localization testers work also as secondary proofreaders by correcting any mistakes overlooked by proofreaders. This raises the question whether the proofreading phase is necessary and whether it could be omitted and the proofreading tasks left to localization testers. They would thus perform the work of localization tester and proofreader simultaneously within the localization testing phase. It might seem that this could save money, which might not always be advisable, because quality is concerned. Ženíšek

(2013) says that localization testers surely act as secondary proofreaders, because even proofreaders overlook mistakes.

Ženíšek (2013) says that it is unfortunately impossible to publish localized version that is absolutely free of mistakes, and explains it by the theory called "the 10% cascade": The translator translates, and while the number can vary, let's say that 10% of the translator's text is faulty in some manner (90% is translated well, while 10% is somehow deficient). Therefore the text needs to be checked by the proofreader and edited. The proofreader does not know where the faulty text is located and has to proofread 100% of the translated text to find the faulty text (those deficient 10% left by the translator). The proofreader finds and corrects the majority of mistakes, but it is possible that he/she overlooks some 10% of the 10% of the text initially translated deficiently by the translator (i.e. the proofreader finds and corrects 90% of all mistakes and overlooks another 10%). Those overlooked 10% get into the localized test version and it is up to localization testers to spot the mistakes. At this point, following the 10% cascade, 1% of deficiently translated text from the original amount of text initially translated gets into the game (proofreader corrected 90% of mistakes in the deficient 10% after translator which leaves us 1%). Localization testers have the chance to find the remaining mistakes and correct the remaining faulty text constituting 1% of the translated text. As the localization testers also make mistakes, they also overlook another 10% of the mistakes. Therefore, it is impossible to produce a totally mistake-free localized version, as a slight number of mistakes will always be overlooked (Ženíšek 2013).

Ženíšek (2013) also points out that some mistakes very often reach even the pages of newspapers and magazine articles. In video game localization, it is very difficult to avoid mistakes when doing 15 or 16 projects of several hundred pages simultaneously, and it is more like a miracle that the localized versions contain so few mistakes (Ženíšek 2013).

Comgad performs the proofreading phase with every project (Ženíšek 2013), while for example another Czech video game publisher, TopCD, omits proofreading phase very often. Aleš Kopřiva (2013), the localization manager at TopCD, says that some projects are translated directly by him and therefore the proofreading phase is unnecessary. In other cases, proofreading at TopCD is omitted as well, and it is the localization testers who proofread the text simultaneously as they test the game. Kopřiva (2013) says that the company omits the proofreading phase to save money and time. Kopřiva (2013) also adds that the overall benefit of proofreading does not outweigh the cost and time burden, and that it is more beneficial to have localization testers to proofread the text as well. However, Kopřiva (2013) mentions that it depends on the scope of the project. If the localization project is really small, localization testers perform proofreading, and when there is a bigger project, the proofreading phase might be performed just before the localization testing phase by dedicated proofreaders. TopCD, however, usually omits proofreading altogether. The necessity of proofreading and the impact of its omitting on the quality of the Czech localized version are up to debate.

Ženíšek (2013) from Comgad is convinced that no company which values quality omits proofreading. As far as the question of omitting the proofreading

phase is concerned, proofreaders, as well as translators, make mistakes (or overlook them), and localization testing therefore should serve only as a secondary proofreading. By omitting the proofreading phase altogether, localization testers would have so much work that the risk of overlooking mistakes would be much higher than when the proofreading as well as localization testing phase take place. The importance of proofreading is therefore high as well. Furthermore, the primary task of localization testing is not proofreading and correcting spelling, grammatical and other mistakes. The primary task of localization testing is contextualization, adjusting style and register to the situation within the game and generally eliminating negative effects of blind translation. Proofreading should remain only a secondary task of localization testing. Proofreading phase prepares the text for smooth localization testing phase and enables the localization testers to focus on the primary task of localization testing without the need to be bothered with proofreading. Proofreading has a different purpose than localization testing and both phases are important (Ženíšek 2013).

5.5 Production Phase

After several rounds of localization testing, the localization process draws to an end – either because of the approaching release date, or because the game has been tested long enough and it is not efficient to continue with the localization testing anymore. It is in this phase when it is time to finish the video game localization project and produce the product for customers to buy (hence the production phase, also called finalization phase).

Ženíšek (2013) says that time is an essential criterion when deciding about when to move sim-ship games from the localization testing phase to the production phase. With sim-ship deadlines immovably set, the localization testing phase is escalated into the production phase in such a way as to meet the final deadline. As a result, some games are tested more thoroughly, because there is the time for it. Some games, as Ženíšek (2013) says, would deserve more time in the localization testing phase, but the deadline is pressing and sometimes there has to be fewer testing rounds than needed in order to meet the deadline. Although the quality is always sufficient, some projects require more time than is available sometimes to fully polish the final localized version. However, if the local distributor lacks time, more localization testers are employed, and the localization testing is more intensive to meet the desired quality within the time given (Ženíšek 2013). Different situation occurs with games not released via sim-ship (e.g. older games) where the localization manager can decide about the deadline on his own will, and therefore have the testers perform more localization testing rounds (Ženíšek 2013). However, as far as big famous video game titles are concerned (video game "blockbusters"), sim-ship is usually the method of release. Releasing a video game on the international sim-ship day is also in the local distributor's interest (higher sales in the region), so the local distributor does as much as they can to comply with the sim-ship policy and plans all the phases of the localization process accordingly (Ženíšek 2013).

In any case, at a certain point at the end of the localization testing phase, the localization manager has reviewed the last set of image reports

produced by testers, edited the lockit and made final changes in it. The lockit is then "locked" by the localization manager and no further changes are entered in the lockit at this point. The localization testing phase is declared finished, for it is necessary to finalize the localization testing phase and produce a final version of the video game that will reach the market (Ženíšek 2013). As such, the text has been shaped from the translation phase throughout the proofreading phase to the end of the localization testing phase to its final form. The translated text for the target Czech localized version is finished and ready at this point. The finalized locked lockit is sent to the game developer, and the final text is implemented into the video game and the final version of the video game is compiled (Ženíšek 2013). This version is ready to be sold and therefore it is called the "master" version. The master version is sent to the local distributor who performs final evaluation of the master version. The local distributor checks whether the master version is functional, whether the game is in Czech and whether all the text changes from the last testing round have been implemented (Ženíšek 2013). After the distributor's approval, this version is sent to the manufacturing (actual physical production). The DVDs and DTP materials are pressed out and the game is ready to be released in the packages, transported to shops and played by the end customers. All DTP materials, like manuals and box covers, have to be consistent with the in-game Czech translation in terms of terminology. Ženíšek (2013) says that particularly game manuals are usually translated before the translation of the in-game texts is finalized and the terminology can change in the meantime. Therefore, it is

necessary to retrospectively unify the terminology in the manual with the video game itself.

In terms of the workload done, the production phase (as well post-production phase, after all) involves significantly less work than exerted during the previous phases. The main video game localization process ends with the production phase, as all the work is finished and the localized video game in the Czech language reached the end customer. However, the following post-production phase also deals with localization and will be briefly described.

5.6 Post-production Phase

Although the production phase is also called the finalization phase and is considered the final step in the video game localization process, post-production is also connected to the process even after the actual release of the video game. Ženíšek (2013) says that as opposed to books and films, which are final and unchangeable after they have been published, released video game localized into Czech can be further changed and edited as any other kind of software. The post-production phase can be therefore defined as any tasks involving additional processing of content or linguistic assets supplied by the game developer for an already released video game.

Since video games are software which is easily modified, there are almost limitless possibilities to add new content into games – be that new game addons (new game content, along with texts), updates or patches correcting any mistakes and errors discovered after the release of the video game (Ženíšek 2013). These additional changes to the game after the release often involve changes to the Czech localized texts. Ženíšek (2013) says that the game

developer publishes free updates, patches, and paid content (e.g. DLC – Downloadable Content) for the video game weeks, months and sometimes even years after the release. If such an update influences the localized texts in any way, it is necessary to implement any text changes even in the Czech locale and additionally translate and implement new texts or edit the texts already existing, should the need arise (Ženíšek 2013). Therefore, although the overwhelming majority of work is finished by the end of the production phase, some work may yet be in store for the localization team in the future, as game updates with fixes or new text content may be added after the video game release, which is very common. Most common content dealt with in the post-production phase are patches with error fixes and additional text corrections (Ženíšek 2013).

6. Game Localization in the Czech Republic Now and in the Future

In this chapter, a brief outlook on the present situation of the Czech market with localized video games is presented. Also, base on the interviews of localization professionals, prediction of future situation is put forward. The present number of titles localized into Czech is not at its peak. For example, three years ago, there were a lot more video games localized into Czech (Ženíšek 2013). However, a considerable shift can be nowadays observed in the Czech Republic not in terms of number of the localized video games, but in terms of video game platforms the games are localized for. A few years ago, localized console games were very rare and only titles localized were computer games (Ženíšek 2013). Although console games localized into Czech are

considered an exception even today, they are more commonplace than in the past (Ženíšek 2013). The Czech video game market is primarily a computer game market. According to Ženíšek (2013), the difference is striking in comparison with the rest of the world, although the situation is stabilizing, as the Czech Republic is catching up with the Western trends and the market share of computer and console games is starting to get balanced. Console games are quickly gaining ground and console game localization might soon become a necessity (Ženíšek 2013). Video games on social network also play their part, as well as smartphone and tablet games sometimes also receiving Czech locale (Ženíšek 2013). New consoles have entered the Czech market, formerly computer games oriented, and the market becomes fragmented, as console games are getting their share. The future may hold much more console and mobile game localization into Czech, apart from computer game localization (Ženíšek 2013).

According to Ženíšek (2013), the tendency to localize video games into Czech is not increasing or decreasing, but the platform focus is starting to shift from computer games to variety of several other platforms (e.g. not just PC, but also Xbox360 and PlayStation 3). Also, while the video game distributors used to localize as many games as they could in the past, they have to calculate with the return of investment nowadays and localize only the games that really can make more money thanks to the fact they are localized, which is the result of the recent economic crisis (Ženíšek 2013).

Some of the statements of Ženíšek as a localization manager are confirmed also by Martin Schovanec, the manager of Xzone, a top video game

retail seller in the Czech Republic. For example, Schovanec (2013) emphasizes the growing market share of consoles and the fact that the number of console games localized into Czech in 2012 was quite high. Schovanec (2013) also says that the tendency to localize video games will continue and even grow, as the companies like Sony and Ubisoft have scheduled the majority of their main video game titles to be localized even for consoles. As for the number of localized titles per year, around 70 video games have been localized into Czech at least with Czech subtitles in 2012 (Schovanec 2013). The numbers show that the number of localized video games have been more or less the same each year since 2009, oscillating around 65 – 75 localized video games per year (Schovanec 2013).

Both Ženíšek (2013) and Schovanec (2013) agree that the console gaming will expand in the Czech Republic, and that it will affect localization of console games positively as well – the number of localized console games will increase. Schovanec (2013) also says that due to low investments in video game industry in the Czech Republic and high rate of piracy, it is a wonder that so many video games are localized into Czech. However, the number of localized video games is still not enough if the video market is supposed to expand. Schovanec (2013) says that it is necessary to reach also the customers who are outside the regular gaming community (i.e. non-hardcore and casual gamers). Such people clearly demand video games localized into Czech (Schovanec 2013). The video game market in the Czech Republic gravitates towards console games and casual/non-hardcore players who demand localized video games, but console games are paradoxically very often not localized into

Czech. Localization of console games is significantly more expensive and technically more difficult to conduct (Ženíšek 2013). These facts increases the difficulty for casual console players demanding Czech localization to start playing video games, or to play even more (Schovanec 2013). Schovanec (2013) says that companies have to realize this fact and start localizing every major video game and all video games for children. In return, this will boost up the video game market in the Czech Republic, which might consecutively increase the number of video games localized into Czech each year.

As far as the investments in the video game sector are concerned, a debate has recently started in the Czech Republic, whether to fund video game development and design from the EU funds (Svobodová 2013). The Ministry of Industry and Trade of the Czech Republic has set out to find a solution how to support video game industry in the Czech Republic (MF Dnes 2013). The outcome is yet to be seen.

7. Who is a Video Game Translator?

Video game translation, as was mentioned earlier, is a translation activity that offers many challenges, and a special kind of translator might be needed. During the writing of this thesis, two questions have arisen. Who is an ideal video game translator? And who a video game translator really is? As far as the Czech Republic is concerned, a survey has been conducted as a part of this thesis, trying to find an answer for the second question.

7.1 An Ideal Video Game Translator

The results of this survey will be dealt with later on. For now: who is an ideal video game translator? This question is not easy to answer, and there is probably no answer that is ultimate and valid in every case. In the Czech Republic, the case often was in the past that a video game translator was either a professional translator with no experience with gaming, or a gamer with no professional translation experience or formal translation training translating as an amateur (Ženíšek 2013). Since the professional video game localization industry evolved and professionalized from amateur fan translator community (Petrů 2012), it is no wonder that former amateur fan translators gained enough experience to be able to translate professionally, and some of them are still in this business (Ženíšek 2013). Both options represent extremes. While a video game player with no translation experience or training has a deep knowledge of video games, he/she lacks linguistic and translation skills to produce high-quality texts. However, even when a professional experienced translator with formal translation training without video game knowledge might produce quality texts, he/she might render some texts incorrectly, simply because of lacking the knowledge of video game mechanisms, functions, rules and purposes. Thus, the ideal combination is a professional translator who possesses linguistic and translation skills, preferably with formal translation training and education, and at the same time has been a gamer for long time, possessing deep video game knowledge (Ženíšek 2013). At the same time, this goes for a video game localization tester. Ženíšek (2013) says that a video game localization tester should be someone who possesses deep video game

knowledge and linguistic ability, good command of English and excellent knowledge of Czech. Usually, these traits are honed by respective language/linguistic studies. Ženíšek (2013) further says that an ideal video game translator indeed is a person who has a degree in translation, and who has been playing video games since childhood. Luckily, as opposed to the past, there are enough of such translators, and Comgad does not have to make a choice between amateur translator as a gamer, or a professional translator as a non-gamer (Ženíšek 2013). If Ženíšek, as a localization manager at Comgad, had to make such choice, he would chose a professional translator with a translation degree without gaming knowledge, because translations produced by this translator would be of higher quality stylistically (in comparison to an amateur translator with gaming knowledge) and any inaccuracies or mistakes resulting from the lack of video game knowledge would be remedied by proofreading and mainly by localization testing (Ženíšek 2013). However, it goes without saying that Comgad prefers a professional translator with a degree in translation with thorough knowledge of video games (Ženíšek 2013).

While the past professional video game localization scene in the Czech Republic was formed of former fans or community translators that have gradually professionalized (Petrů 2012), the video game localization scene in the Czech Republic today consists of more of professional translators, testers and proofreaders with formal training and education, although it might still not be a norm or a rule and may vary from distributor to distributor (Ženíšek 2013). Ženíšek (2013) also says that while formal translation education or training might be sometimes lacking, all translators working for Comgad are skilled

translation professionals with deep video game knowledge and gamers themselves. The same goes for localization testers: they possess linguistic skills beyond the scope of a normal video game player (Ženíšek 2013). As far as big global companies are concerned, for example Sony prefers professional translators with gaming background as well (Wood 2009).

7.2 The Real Video Game Translator – Survey

The results presented in this chapter summarize a survey that was created with the purpose of answering a question who video game translators in the Czech Republic are. The initial prediction before issuing the survey, according to the author's knowledge of the industry and according to the educated guess, was that an average video game translator is a male, full-time translator around 25 years with strong video game background and knowledge (active player in the past, present or both), without a university degree in translation or languages, possibly with a university degree in other fields, or with no university degree at all. The survey was issued on-line with cooperation of video game companies (distributors, publishers) that localize video games and which are connected to video game translators. Specifically, the following companies helped by distributing the survey to the video game translators they employ:

- Computer Games Distribution (Czech Republic)
- Softloc (Poland)
- Playman (Czech Republic)

- Electronic Arts Czech (Czech Republic, connected to the global branches of the Electronic Arts)
- TopCD (Czech Republic)
- Several localization managers and other individuals (Czech Republic)

The survey was issued to respondents with utmost carefulness only through localization managers and personally by the author of this survey, targeting only professional translators who really translate video games into the Czech language. Therefore, the value of the results is not influenced by random answers of people who do not deal with video game translation. This fact is one of the reasons why the total number of respondents is seemingly small: 22 translators in total submitted their answers. On the other hand, various video game distributors and individuals have confirmed that this actually might be a big number, as the Czech video game localization market is quite small and only a handful of translators can translate video games professionally in the Czech Republic. The survey clearly did not reach all translators of video games due to non-disclosure policies of some companies (there were companies that did not answer at all; they are not mentioned in the list above). The real number of video game translators is probably higher than 22, but not by much. The small size of the Czech video game localization market was revealed even while looking for video game translators for the survey. It was revealed that everybody knows almost everybody, as individual translators recommended one another for the survey several times.

The survey was issued on-line in the Czech language, and the respondents have remained anonymous for the whole time. The results presented here have been translated into English. If needed, the results will be summarized in tables for a clearer arrangement. The whole survey in Czech is enclosed in this thesis as appendix.

7.2.1 Demographic Data

From the total of 22 respondents, 18 respondents (81.8%) are male, 4 respondents (18.2%) are female. The average age of a video game translator in the Czech Republic is around 30. As far as individual answers are concerned, 4 respondents (18.2%) selected their age range to be 21 – 25, 7 respondents (31.8%) selected 26 – 30, 7 respondents (31.8%) selected 31 – 35, 2 respondents (9.1%) selected 36 – 40 and last 2 respondents (9.1%) selected 41 – 45.

Regarding the nationality of the respondents, 20 respondents (90.9%) have declared Czech nationality, while 1 respondent (4.55%) has declared Moravian nationality. Moravia is one of the three main regions in the Czech Republic (Bohemia, Moravia, Silesia) and Moravian nationality as such can be declared, however official legal status (citizenship) of all people in Bohemia, Moravia and Silesia is "Czech" (citizenship: Czech Republic), and Moravian nationality is technically only a preferential nationality choice based on an individual's origins. All individuals with the Czech Republic citizenship declaring Moravian nationality (or any other than Czech nationality) have technically and legally Czech Republic citizenship nevertheless, as no other citizenship is recognized by the authorities. While Moravian, Silesian and Bohemian

nationalities may be declared, the common and recognized legal status (citizenship) for all of the nationalities is "Czech Republic" ("Czech"). The last respondent (4.55%) declared Slovak nationality. As far as the native language is concerned, all 22 respondents (100%) declared the Czech language as their mother tongue.

7.2.2 Education

Concerning the highest level of finished education of the respondents, 4 respondents (18.2%) have declared that they have finished secondary school with "maturita" exam (a Czech variant of secondary school-leaving examination), 3 respondents (13.6%) have declared college/technical institute with the DiS. degree ("vyšší odborné vzdělání") as their finished level of education. The education level of colleges/technical institutes ("vyšší odborné vzdělání") in the Czech Republic is situated between the levels of secondary and university education. Further, 4 respondents (18.2%) have declared they have finished Bachelor's degree (Bc.) at the university, 10 respondents (45.5%) have declared finishing the Master's degree (Mgr. or Ing. degrees). Only 1 respondent (4.5%) achieved a doctoral degree (or a higher degree).

The achieved level of university education is clear. However, the specific translation or linguistic education is what is important for a video game translator. In this question, respondents had a chance to select more options, if they studied more fields of studies at once. Only 4 respondents (16%) have declared they have achieved or are currently pursuing a degree in translation, 3 respondents (12%) have studied or are currently studying English language and literature or English philology, 2 respondents (8%) have declared business

English studies, 2 respondents (8%) have declared Czech studies (including Czech language), and 1 respondent (4%) has declared finished studies or currently pursuing a degree in English language teaching. Further, 6 respondents (24%) have declared not studying at university at all, 6 respondents (24%) have declared university studies other than translation or languages (not specified which studies). Last but not least, 1 person (4%) declared studying a linguistic branch of study without successfully finishing it.

7.2.3 Translation and Working Activity

Regarding years of experience in professional translating (all fields, not only video games), the results vary quite significantly, although 7 years was the most frequent answer:

2 years: 1 respondent (4.5%)	11 years: 1 respondent (4.5%)
3 years: 2 respondents (9.1%)	12 years: 1 respondent (4.5%)
5 years: 2 respondents (9.1%)	13 years: 1 respondent (4.5%)
6 years: 1 respondent (4.5%)	14 years: 1 respondent (4.5%)
7 years: 5 respondents (22.7%)	15 years: 1 respondent (4.5%)
8 years: 2 respondents (9.1%)	16 years: 1 respondent (4.5%)
10 years: 2 respondents (9.1%)	21 years: 1 respondent (4.5%)

Table 1: Years of experience

Further, 15 respondents (68.2 %) have declared that they translate only from English into Czech or from Czech into English, the remaining 7 respondents (31.8%) – no. 16 to 22 – have declared they translate from or into other languages except just English and Czech:

Respondent no. 16: Russian, German	Respondent no. 20: Slovak
Respondent no. 17: Polish	Respondent no. 21: Dutch
Respondent no. 18: German	Respondent no. 22: Slovak
Respondent no. 19: Polish, Russian, German	

Table 2: Working languages other than English and Czech

Regarding the status of the respondents' translation activity, 12 respondents (54.5%) have declared they work as fulltime translators with translation as their main employment, 7 respondents (31.8%) have declared they do not work as fulltime translators with translation only as a part-time employment, even if they translate on a regular basis (they work somewhere else or study apart from translating). The remaining 3 respondents (13.6%) have declared they translate only occasionally and that their primary employment is something else.

The respondents also had the opportunity to disclose other activities apart from translation. In this case, the respondents had the possibility to choose more than one answer, and the most frequently selected answer was working as a sole proprietor ("OSVČ") in other area than translation. This answer has been selected by 7 respondents (28%). Further, 7 respondents (28%) have declared that they do not perform any other activity apart from translation, 6 respondents (24%) have declared they pursue a university

degree, 4 respondents (16%) have declared working on a full-time position, and 1 respondent (4%) has declared working in part-time employment ("zkrácený pracovní úvazek").

Another question was dealing with other language services provided by the respondents, in addition to translation. The respondents had the possibility to select more than one answer. The most frequent language service provided is proofreading, which was declared by 15 respondents (35.7%). The respondents also provide localization testing of video games – this answer was selected by 10 respondents (23.8%). Further, 6 respondents (14.3%) also provide localization project management, 4 respondents (9.5%) provide interpreting services, 3 respondents (7.1%) provide localization/linguistic testing of software, 1 respondent (2.4%) writes specialized texts in a foreign language and prepares texts for publishing for other authors, and 1 respondent (2.4%) teaches English language at elementary school. Only 2 respondents (4.8%) have declared they do not provide any other language services apart from translation. It is interesting that no respondent has declared teaching language at a language agency, secondary school or university. Further, no respondent has declared providing private language teaching or certified/court translation or interpreting.

The following table summarizes employers for which the respondents translate most frequently. In case the respondents receive considerable amount of work from more employers, they had the possibility to select more than one answer. The direct and indirect client notes in the brackets indicate the respondent's relation towards the primary ordering party of the translation.

Apart from the options in the chart, it was also possible to select "foreign natural persons" and "state/government". No respondent selected these two options.

Czech companies (direct client): 15 respondents (27.8%)
Foreign companies (direct client): 8 respondents (14.8%)
Czech translation agencies (indirect client): 5 respondents (9.3%)
Foreign translation agencies (indirect client): 3 respondents (5.6%)
Czech localization companies (indirect client): 11 respondents (20.4%)
Foreign localization companies (indirect client): 7 respondents (13%)
Czech natural person (direct client): 4 respondents (7.4%)
University (direct or indirect client – unknown): 1 respondent (1.9%)

Table 3: Respondents' clients

7.2.4 Amount of Text Translated

The respondents also indicated how many standard pages (1800 characters with spaces) in average they are able to translate in a standard work day. Two respondents selected different answer (the last row in the table), one added a comment that he/she translates as many pages as possible, the second respondent wrote that he/she translates 20 pages of a familiar topic a day, if the topic is not familiar, he/she translates only 8 – 10 pages a day. The table shows number of pages and respective number of respondents who selected the corresponding answer.

Number of pages	Number of respondents
3 – 4	3 (13.6%)
5 – 6	1 (4.5%)
7 – 8	4 (18.2%)
9 – 10	5 (22.7%)
11 – 12	2 (9.1%)
13 – 14	2 (9.1%)
15 – 16	3 (13.6%)
Different answer	2 (9.1%)

Table 4: Standard number of pages translated in an average work day

The survey also asked a question what is the maximum amount of standard pages the respondents are able to translate in a standard work day. Again, the results are varying, and the table below summarizes them in a concise way. The table shows the number of pages and the respective number of respondents who selected the corresponding answer.

Number of pages	Number of respondents
9 – 10	3 (13.6%)
11 – 12	1 (4.5%)
13 – 14	1 (4.5%)
15 – 16	4 (18.2%)
17 – 18	1 (4.5%)
19 – 20	2 (9.1%)
25 – 26	3 (13.6%)
29 – 30	2 (9.1%)
Different answer	5 (22.7%)

Table 5: Maximum number of pages translated in a work day

The row "Different answer" contains 5 different custom answers with comments from the respondents. One of the respondents stated that he/she was able to translate 100 (one hundred) pages in 24 hours (the number is remarkable, unfortunately the survey does not inquire into the usage of CAT tools, so there is no way to extrapolate on this number into more detail). The 3 more respondents stated 40, 38, and 50 pages. The last respondent stated that she (the custom answer gives away the gender of this respondent) has not been able to test her limits so far.

The last question about the amount of text translated was dealing with the optimal translation speed for a day – how many pages a day the

respondents consider an optimal workload (there is not too much work, but not even too little). The most frequent answer was 7 – 8 standard pages: this answer was selected by 8 respondents (36.4%). Further, 4 respondents (18.2%) consider 9 – 10 standard pages to be the optimal daily workload, 4 respondents (18.2%) selected 11 – 12 pages, 3 respondents (13.6%) selected 19 – 20 pages, 2 respondents (9.1%) selected 3 – 4 pages, and 1 respondent (4.5%) selected 5 – 6 pages.

7.2.5 Translation Fields

The respondents have also stated in what other fields apart from video games they translate. The results vary, and as this was an open question, the fields stated are listed in the table below without any numbers or percentages.

Respondent 1	Software, information technology, marketing, military, art
Respondent 2	Video games, casino games, software
Respondent 3	Economics, software, literature
Respondent 4	Management systems, audits, mechanical engineering
Respondent 5	Software, economics, law, medicine, transportation, galvanic engineering, construction, service, thesis annotations
Respondent 6	Video games only
Respondent 7	Software, video games, mechanical engineering
Respondent 8	Software, literature, web
Respondent 9	Analytical chemistry, separation, crystallography, machine construction, manuals, cash register systems, plant growing, plant medicine, geology, paedology, lottery and game industry, mathematical game theory, food technology, brewing, pacemakers, norms, video games
Respondent 10	Nothing than video games
Respondent 11	Only video game industry
Respondent 12	Popular science books about biology
Respondent 13	IT, railroads, biology, botany, all kinds of text from agencies

Respondent 14	Video games only
Respondent 15	Software, literature
Respondent 16	Software
Respondent 17	Software, electronics
Respondent 18	Marketing, advertising
Respondent 19	Literature, software, dubbing
Respondent 20	Software, video games
Respondent 21	Management, marketing, economics, human resources, electronics, mechanical engineering, law
Respondent 22	Literature, comic books

Table 6: Respondents' translation fields

7.2.6 Respondents' Background

The respondents were also asked whether they want to work as translators in the future. The prevailing answer states that the respondents want to work as full-time translators even in the future – this answer was selected by 12 respondents (54.8%). Further, 7 respondents (31.8%) intend to find a different full-time employment, but they wish to translate occasionally and earn extra income. Only 1 respondent (4.5%) wishes to find a different part-time employment and work as a full-time translator. Finally, 2 respondents (9.1%) do not have a clear idea about their future.

As far as a membership in a professional translation association is concerned, only 1 respondent (4.5%) is a member of such association (specifically Union of Interpreters and Translators – JTP), whereas the remaining 21 respondents (95.5%) are not members of any professional translation association or organization.

Regarding language certification, the results are divided precisely in half. First 11 respondents (50%) have no certification, another 11 respondents (50%) have declared the following language certification:

- State special language examination for translators – English
- State language examination
- Cambridge CPE certificate – English
- State examination – English
- Cambridge CPE certificate
- Cambridge CPE certificate, State special language examination for translators
- TOEFL and FCE certificates – English
- PMT certificate – Dutch
- FCE certificate

7.2.7 Video Game Translation and Background

The respondents have also been asked about how often in average they translate texts that are a part of official video game localizations (i.e. video games in general). The most frequent answer was "every day" – it was selected by 7 respondents (31.8%). Further, 2 respondents (9.1%) translate video games once in two days, 4 respondents (18.2%) translate video games once a week, 3 respondents (13.6%) once a month, 3 respondents (13.6%) once every 3 months. Only 3 respondents (13.6%) translate video games less frequently than once in 6 months (not specified how often).

The respondents have also stated how many years they have been professionally translating video games. The following table summarizes the results.

Number of years	Number of respondents
2	3 (13.6%)
3	2 (9.1%)
4	1 (4.5%)
5	2 (9.1%)
6	3 (13.6%)
7	4 (18.2%)
8	3 (13.6%)
11	2 (9.1%)
13	1 (4.5%)
15	1 (4.5%)

Table 7: Years of translating video games

The respondents have been asked whether they perceive video game translation as an activity they want to perform for a longer time in the future. The most respondents have stated they wish to continue translating video games – this answer has been selected by 20 respondents (90.9%). Further, 1 respondent (4.5%) has stated that he/she translates only temporarily and wants to find a different activity than translation. Last respondent (4.5%) has stated that he/she does not know yet.

Another question was dealing with how the respondents perceive video game translation and whether they want to translate video games in the future. The majority – 20 respondents (90.9%) – has declared that they want to translate video games in the future, while 1 respondent (4.5%) stated that

he/she translated only temporarily and wants to perform other job, and 1 respondent (4.5%) stated that he/she does not know yet.

The next question was asked to find out whether the video game translation constitutes the major part of respondents translation work. The majority – 16 respondents (72.7%) – has declared that video game translation makes the major part of their translation work, whereas 6 respondents (27.3%) have declared video game translation is not the major part of their translation work.

As far as the rates for video game translation offered by Czech companies is concerned, 2 respondents (9.1%) have declared they are definitely satisfied with the rates offered, 11 respondents (50%) have declared they consider the rates rather sufficient, 2 respondents (9.1%) consider the rates definitely insufficient, and 7 respondents (31.8%) consider the rates rather insufficient.

Further, the respondents have been asked about how many individual companies/ordering parties (Czech and foreign) they simultaneously translate video games for. The majority – 9 respondents (40.9%) – translate for only 1 ordering party, 5 respondents (22.7%) translate for 2 ordering parties, 5 respondents (22.7%) translate for 3 ordering parties, 1 respondent (4.5%) translates for 4 ordering parties, and finally 2 respondents (9.1%) translate for 5 ordering parties.

It was also asked how the respondents got into video game translation. It was possible to select more than one answer in this question. One of the answers was that the respondents replied to an advertisement – this answer

has been selected by 7 respondents (25.9%). Further, 6 respondents (22.2%) have actively addressed the video game distributor/localization company on their own, 8 respondents (29.6%) were recommended by an acquaintance or a family member working directly in the company, 1 respondent (3.7%) was recommended by an acquaintance or a family member who was also translating for the company. The remaining 5 respondents (18.5%) have most commonly stated that they were contacted directly by the company and were offered a translation job.

One of the last questions was aimed at finding out whether the respondents are gamers. It has been proved that all of the respondents still actively play or were playing video games. These results support the notion that video game translator should be a gamer himself/herself, and often is – 11 respondents (50%) have declared that they were playing video games in the past and they still actively play them. Further, 10 respondents (45.5%) have declared they were playing video games in the past and still play them, even if not so often. Only 1 respondent (4.5%) has declared that he/she was playing video games in the past, but does not play them anymore.

The last but one question of the survey deals with the project preferences. Only 1 respondent (4.5%) chooses the projects and works only on the projects he/she considers interesting and wants to work on them, while 5 respondents (22.7%) mostly choose the projects, however even if they have no other work, they refuse a project they are not interested in. Further, 5 respondents (22.7%) try to choose the projects, but they are willing to accept any projects, 4 respondents (18.2%) mostly do not choose projects and take

even a project they are not interested in when they have no other work. Finally, 7 respondents (31.8%) do not choose projects at all, they always take any work the employer offers them.

The very last question is concerned with fan/community video game translation. Only 1 respondent (4.5%) has declared that he/she still regularly works on fan/community video game translations, 6 respondents (27.3%) have declared they still work on fan/community video game translations, even if irregularly. Further, 1 respondent (4.5%) has declared he/she has never worked on such translation project, but he/she would like to try it, and 2 respondents (9.1%) have declared they have never worked on such translation project and they do not wish to try it. Finally, 12 respondents (54,5%) have declared they do not work on fan/community video game translations in the present, but they have worked on at least one such project in the past. These results support the notion that fan/video game translation has a deep tradition in the Czech Republic.

7.2.8 Average Czech Video Game Translator

The following summary is based on the results from the survey that were most frequent. Its purpose is to give a concise picture of the results. An average translator in the Czech Republic translating video games from English to Czech is a male around 30 years of age with the Czech nationality. The Czech language is his mother tongue. He has been awarded a university Master's level degree (Mgr. or Ing.), although he has not studied any field of study related to translation or languages. In general, he has been professionally translating for 7 years and English and Czech is his only language pair he works

with, and translating is his main working activity. Apart from translating, an average Czech translator is also a sole proprietor ("OSVČ") working in a field other than translation. Apart from translation, an average Czech translator also provides proofreading services, sometimes he also provides localization testing of video games. The most common clients of an average Czech translator are Czech companies and Czech localization companies. An average Czech translator usually translates 9 – 10 standard pages a day. His maximum number of translated standard pages a day might vary, but he is capable of translating around 31 pages a day in average, even if his optimal working pace is 7 – 8 standard pages a day. Further, an average Czech video game translator translates in more fields than just video games, most commonly in software, information technology, literature and marketing. He plans to keep working as a fulltime translator even in the future. However, he is not a member of any professional translation association or organization. When it comes to language certification, an average Czech video game translator has no certificate in English language. Further, an average video game translator has been translating video games for 7 years every day in average, and he wants to translate video games even in the future. Video game translation constitutes the majority of his work, and he considers the rates for video game translation offered by the Czech ordering parties to be rather sufficient. An average Czech video game translator works only for 1 ordering party at the same time. He found this job thanks to his acquaintance or a family member who also translates for the ordering party. As a translator of video games, he was playing video games in the past and he still plays them often. Further, an average

Czech video game translator always takes all video game translation projects offered by the ordering party. And finally, he was working on fan/community video game translations, but he does not work on them anymore.

The initial prediction (a male full-time translator around 25 years with strong video game background and knowledge, without a university degree in translation or languages, possibly with a university degree in other fields, or with no university degree at all) has been confirmed predominantly. The only prediction that was inaccurate was the age – the average age of an average Czech video game translator is around 30 years.

8. Conclusion

Truly, video game translation and video game localization as a whole industry area is a new field of translation studies. It has received only limited attention from translation scholars abroad so far, and a very limited attention in the Czech Republic itself. As a matter of fact, this thesis is the second academic work on the topic of video game localization, and the first one focusing solely on the professional video game localization in the Czech Republic. Although the original intention was to cover far more topics than presented now in this thesis, it was soon clear that it is not possible to sufficiently deal with all topics and subsequent areas of video game localization. The scope of this thesis has increased beyond any expectations, and even with such rich content there is still much that had to be left out in order to thoroughly focus only on the basics of video game localization process in the Czech Republic. The findings here might serve as a basis for future works on video game localization.

Video game localization plays a major role in the world now, and its importance will be increased in the future, as the video game developers and publishers realize the importance of reaching wider audience globally and the key role of localization in this equation, which ultimately increases sales and profit. After all, this is the goal of every company, and video companies are no different. The video game industry is shifting towards casual players, and casual players require localized content. New gaming technologies, mobile as well as traditional, will be introduced, and the need to address new players comes with them. New potential is to be unlocked. Again, localization holds the key in achieving this. Although the Czech Republic is a small market, the current situation suggests that increase in number of video games localized into Czech can be expected. However, the market is often unpredictable and it remains to be seen how the situation evolves – especially when the sales in the Czech Republic are low in comparison to other regions. The Czech video game market lacks investment, and there is a high rate of piracy in the Czech Republic. However, new technologies, new consumers and new developments might change this situation positively.

As was mentioned earlier, the topic of video game localization is very new, and it only started to gain attention at universities, especially in the Czech Republic. It is impossible to include all relevant topics of video game localization within a single Master's thesis. However, the goal of this thesis was not to cover all possible topics of video game localization. The goal of this thesis was to introduce the video game localization process in the Czech Republic, to

introduce this topic and to offer some basis for future exploration of this the topic o video game localization in the Czech Republic.

The possible academic works on video game localization could discuss any topics from this thesis into more depth, especially the phases of translation and localization testing. It is the video game localization testing phase in particular, that has received practically zero attention even abroad, while it remains a key phase in any video game localization process. Without any doubt, video game localization testing phase is a phase that is arguably equally important as the translation phase, because it shapes the target text into the state that is actually presentable and publishable. More academic works should be dealing with the topic of video game localization testing, either as case studies studying the process of localization testing of a particular video game and exploring the way the text changes, or as theoretical works deepening the information already available. Video game translation phase also offers a lot more topics to cover, focusing either on the translation quality, processes, text types and genres, or any other topics dealing with video game translation from the global point of view.

Apart from deeper exploration of video game translation and video game localization testing, further topics that might be possible to cover by future video game localization researchers could be e.g. foreign video game localization process conducted by other (foreign) local video game distributors, or directly by global video game publishers, and also a comparison of foreign video game localization processes with the processes in the Czech Republic. Also, future researchers might want to focus on specific areas of video game

localization, for example on the difference between translation methods of subtitles in games and films or deeper exploration of the influence of fan/community translation scene in the Czech Republic on the official video game localization scene. Research in the current state of university education focusing on video game localization and in the need of such specialized studies might also render interesting results. And these topics are merely scratching the surface.

Indeed, video game localization is a new and unexplored topic hiding many new discoveries, also thanks to its evolving, modern and complex nature.

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Summary

Video game localization is a new topic in the translation studies. It has gained limited academic attention abroad, and it has only started to be introduced in the Czech Republic. This is a second academic work on the topic of video game localization in the Czech Republic, and the first one dealing with the professional video game localization process in the Czech Republic. The purpose of this thesis is to present a comprehensive view on the video game localization process, as conducted by professional Czech local video game distributors. The thesis identifies and explores the six phases of video game localization process in the Czech Republic: phases of pre-production, translation, proofreading, localization testing, production and post-production.

The thesis also covers topics such as video game terminology, specifics of video game localization and the influence of video game genres on the localization process. The thesis also mentions the connection of the video game localization process conducted by the local distributor in the Czech Republic to the global publisher and video game developer. Further, the thesis is concerned with the topics like simultaneous shipment, languages localized, and localization incentives. The thesis focuses especially on the phases of translation and localization testing, detailing the topics such as scope of translation projects, text types translated, translation variables, simultaneous shipment management, localization kit and translation team. The thesis also mentions translation challenges such as text fragmentation and blind translation. The

thesis often takes to practical examples, comparing video game localization with literary and film translations. Further, the thesis presents the main topics of video game localization testing, including practical examples: reporting, responsibilities of a localization tester, linguistic, functionality and technical testing, text changes, and others.

The last part of the thesis presents notions of an ideal video game translator, and presenting a real image of an average video game translator in the Czech Republic, base on a survey conducted among Czech video game translators.

Resumé

Lokalizace video her je v oblasti translatologie novým tématem, které doposud získalo jen omezenou pozornost akademické obce v zahraničí. Co se týče České republiky, bylo teprve nedávno představeno. Tato práce je druhou akademickou prací o lokalizaci video her v České republice a zároveň první prací zabývající se profesionálním procesem lokalizace počítačových her v České republice. Cílem této práce je souhrnně představit lokalizační proces počítačových her v podobě, jak jej provádějí české profesionální distribuční společnosti. Tato práce identifikuje a zkoumá šest fází procesu lokalizace video her v České republice: fáze preprodukce, překladu, korektury, testování lokalizace, produkce a postprodukce.

Práce se také zabývá tématy jako například terminologie video her, specifika lokalizace video her a vliv videoherních žánrů na lokalizační proces. Práce také zmiňuje napojení procesu lokalizace video her, který provádí lokální

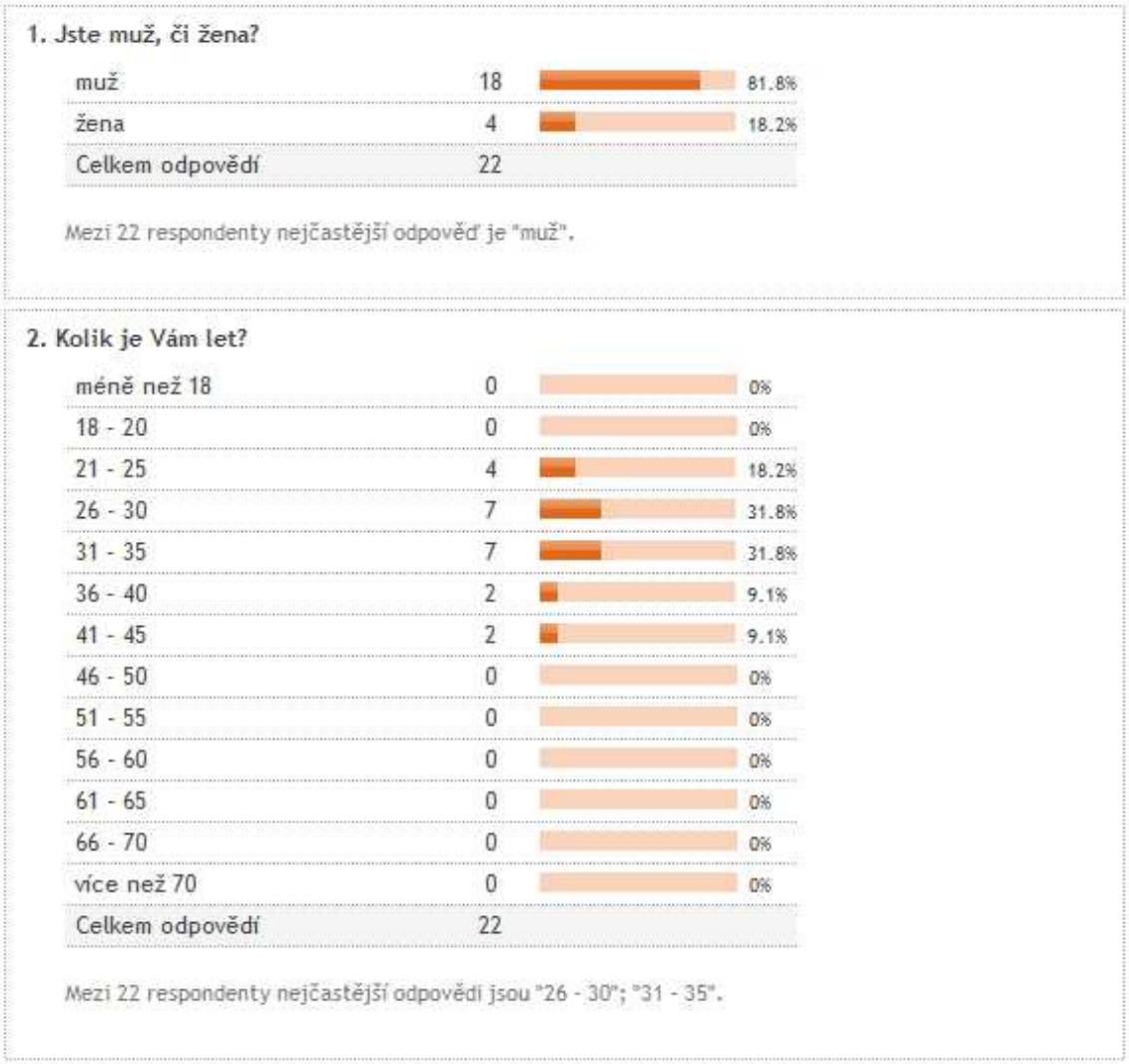
distributoři video her v České republice, na globální vydavatele a herní vývojáře. Tato práce dále rozebírá témata simultaneous shipment (současné vydání herního titulu ve všech regionech světa), lokalizované jazyky a důvody k lokalizaci video her.

Tato práce se soustředí zejména na fáze překladu a testování lokalizace, podrobně rozebírá například rozsah překladových projektů, překládané textové typy, překladatelské proměnné, management současného vydání herních titulů ve všech regionech světa, localization kit a překladatelský tým. Nejsou opomenuta ani témata slepý překlad (blind translation) a fragmentace textu. Práce se často uchyluje k praktickým příkladům, které srovnávají lokalizaci video her s překladem literatury či filmu. Práce dále rozebírá hlavní body testování lokalizace video her, včetně praktických příkladů: podávání hlášení (reporting), úkoly testera lokalizace, lingvistické, funkční a technické testování, změny textu a další.

Poslední část pojednává o ideálním překladateli video her a na základě dotazníku provedeném mezi českými překladateli video her předkládá reálný obraz běžného překladatele video her v České republice.

Appendix – Survey

Also available at: http://www.mojeanketa.cz/res/20608960518228/



1. Jste muž, či žena?

muž	18	81.8%
žena	4	18.2%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "muž".

2. Kolik je Vám let?

méně než 18	0	0%
18 - 20	0	0%
21 - 25	4	18.2%
26 - 30	7	31.8%
31 - 35	7	31.8%
36 - 40	2	9.1%
41 - 45	2	9.1%
46 - 50	0	0%
51 - 55	0	0%
56 - 60	0	0%
61 - 65	0	0%
66 - 70	0	0%
více než 70	0	0%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpovědi jsou "26 - 30"; "31 - 35".

3. Jaká je Vaše národnost?

česká	20	90.9%
jiná - uveďte prosím:	2	9.1%
Celkem odpovědí	22	

Jiná odpověď:

- moravská, ve sčítání lidu "moravská keltská"
- slovenská

Mezi 22 respondenty nejčastější odpověď je "česká".

4. Je čeština Vaším mateřským jazykem?

ano	22	100%
ne	0	0%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "ano".

5. Pokud čeština není Vaším mateřským jazykem, uveďte prosím svůj mateřský jazyk:

6. Jaké je Vaše nejvyšší dosažené vzdělání?

základní	0	0%
střední bez maturity / vyučen(a)	0	0%
střední s maturitou	4	18.2%
vyšší odborné - titul DiS.	3	13.6%
vysokoškolské - titul Bc.	4	18.2%
vysokoškolské - titul Mgr., Ing., apod.	10	45.5%
vysokoškolské - doktorské tituly a vyšší	1	4.5%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "vysokoškolské - titul Mgr., Ing., apod.".
nejméně časté odpovědi jsou "základní"; "střední bez maturity / vyučen(a)".

7. Pokud máte vystudovanou VŠ, studovali jste některý z uvedených jazykových oborů? (více možných odpovědí)

překladatelství	4	16%
anglický jazyk a literatura či anglická filologie	3	12%
obor zaměřen na obchodní angličtinu	2	8%
bohemistika	2	8%
nestudoval(a) jsem jazykový obor, mám jiný obor	6	24%
nemám vystudovanou VŠ	6	24%
studoval(a) jsem jazykový obor na VŠ, avšak studium nedokončil(a)	1	4%
jiné jazykové obory - uveďte prosím:	1	4%
Celkem odpovědí	25	

Jiná odpověď:

- učitelství anglického jazyka

Mezi 22 respondenty nejčastější odpovědi jsou "nemám vystudovanou VŠ"; "nestudoval(a) jsem jazykový obor, mám jiný obor".
nejméně časté odpovědi jsou "studoval(a) jsem jazykový obor na VŠ, avšak studium nedokončil(a)"; "jiné jazykové obory - uveďte prosím:".

8. Kolik celkově let se věnujete překladatelské činnosti? Uveďte prosím:

1	0	0%
2	1	4.5%
3	2	9.1%
4	0	0%
5	2	9.1%
6	1	4.5%
7	5	22.7%
8	2	9.1%
9	0	0%
10	2	9.1%
11	1	4.5%
12	1	4.5%
13	1	4.5%
14	1	4.5%
15	1	4.5%
16	1	4.5%
17	0	0%
18	0	0%
19	0	0%
20	0	0%
více než 20 - uveďte prosím:	1	4.5%
Celkem odpovědí	22	

Jiná odpověď:

- amatérsky 25, za peníze 21

Mezi 22 respondenty nejčastější odpověď je "7".

9. Je jazykový pár angličtina-čeština jediným párem, ve kterém překládáte (ať už jednosměrně, či obousměrně)?

ano	15	68.2%
ne	7	31.8%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "ano".

10. Pokud překládáte z/do dalších jazyků, než je angličtina, uveďte je prosím:

1) Ruština, němčina.

Po pravdě řečeno jsem už udělala i něco málo z polštiny, když mi to dali, ale sama bych si o takový překlad neřekla (tak dobře se nechytám), a kdysi jsem dala na Internet volný přepis jednoho dílu Zaklínače s vědomím, že u nás vyjde až za rok a já ho mám čerstvě dovezený ze služebky.

2) polština

3) němčina

4) polština, ruština, němčina

5) Slovenština

6) Nizozemština - Čeština

7) slovenština

11. Vyberte z následujících tvrzení jedno, které Vašemu pohledu odpovídá nejvíce.

Překladatelská činnost (celkově, nejen překlad počítačových her) je moje hlavní pracovní činnost - mé hlavní povolání je překladatel.	12	54.5%
Překladatelská činnost (celkově, nejen překlad počítačových her) je pro mě pouze vedlejší, avšak pravidelná činnost - mé hlavní povolání není překladatel (např. studuji či pracuji jinde).	7	31.8%
Překládám pouze čas od času a nepravidelně, moje hlavní zaměstnání/činnost je něco jiného než překladatelství.	3	13.6%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "Překladatelská činnost (celkově, nejen překlad počítačových her) je moje hlavní pracovní činnost - mé hlavní povolání je překladatel.". nejméně časté odpověď je "Překládám pouze čas od času a nepravidelně, moje hlavní zaměstnání/činnost je něco jiného než překladatelství.".

12. Pokud se kromě překladatelské činnosti věnujete navíc ještě další činnosti, uveďte tuto činnost prosím. Kromě překladatelské činnosti se ještě věnujete: (více možných odpovědí)

studiu	6	24%
jiné práci na hlavní pracovní poměr	4	16%
jiné práci na zkrácený pracovní úvazek	1	4%
jinému podnikání na OSVČ	7	28%
podnikám formou firmy v jiné oblasti	0	0%
jinému podnikání	0	0%
ničemu z uvedeného, překladatelská činnost je mou hlavní činností	7	28%
jiné - uveďte prosím:	0	0%
Celkem odpovědí	25	

Mezi 22 respondenty nejčastější odpovědi jsou "ničemu z uvedeného, překladatelská činnost je mou hlavní činností"; "jinému podnikání na OSVČ".

13. Poskytujete kromě překládání aktivně i jiné jazykové služby? Zaškrtněte všechny, které poskytujete. (více možných odpovědí)

korektura	15	35.7%
lektorství jazyka (v agenturách apod.)	0	0%
soukromé doučování jazyka	0	0%
učitelství jazyka na základní škole	1	2.4%
učitelství jazyka na střední škole	0	0%
učitelství jazyka na vysoké škole	0	0%
jazykové testování počítačových her	10	23.8%
jazykové testování softwaru	3	7.1%
tlumočení	4	9.5%
management lokalizačních projektů (překlad, testování, apod.)	6	14.3%
překlady se soudním ověřením	0	0%
tlumočení se soudním ověřením	0	0%
kromě překladu neposkytuji žádné další jazykové služby	2	4.8%
jiné - uveďte prosím:	1	2.4%
Celkem odpovědí	42	

Jiná odpověď:

- psani odbornych textu v cizim jazyce a priprava k publikaci pro jine autory (nejen preklad); plus delam "korespondentku" - prijde e-mail, prectu si ho, reknu panu profesorovi, co v nem pisou, dostanu pokyny, co mam zhruba odpovedet, vyridim to.

Mezi 22 respondenty nejčastější odpověď je "korektura".

14. Pro jaké subjekty nejčastěji překládáte? Zaškrtněte i více možností, pokud tvoří převážnou část Vašich zakázek. (více možných odpovědí)

české firmy (přímý klient)	15	27.8%
zahraniční firmy (přímý klient)	8	14.8%
české překladatelské agentury (zprostředkovaný překlad)	5	9.3%
zahraniční překladatelské agentury (zprostředkovaný překlad)	3	5.6%
české lokalizační firmy (zprostředkovaný překlad)	11	20.4%
zahraniční lokalizační firmy (zprostředkovaný překlad)	7	13%
české fyzické osoby (přímý klient)	4	7.4%
zahraniční fyzické osoby (přímý klient)	0	0%
stát	0	0%
jiné - uveďte prosím:	1	1.9%
Celkem odpovědí	54	

Jiná odpověď:

- několik kateder dvou fakult jedné university

Mezi 22 respondenty nejčastější odpověď je "české firmy (přímý klient)".
nejméně časté odpovědi jsou "stát"; "zahraniční fyzické osoby (přímý klient)".

15. Kolik průměrně normostran (1800 znaků včetně mezer) přeložíte za den během běžného pracovního dne?

1 - 2	0	0%
3 - 4	3	13.6%
5 - 6	1	4.5%
7 - 8	4	18.2%
9 - 10	5	22.7%
11 - 12	2	9.1%
13 - 14	2	9.1%
15 - 16	3	13.6%
17 - 18	0	0%
19 - 20	0	0%
více - uveďte prosím:	2	9.1%
Celkem odpovědí	22	

Jiná odpověď:

- Tolik, kolik je zrovna třeba ;)
- Chemických, pěstitelských, herních, ekonomických, loterijních nebo teorie her kolem 20. Neznámá problematika 8-10, pokud vyžaduje dohledání odborných termínů. Po studentech max. 3-4, jak se snažím z toho udělat použitelný text.

Mezi 22 respondenty nejčastější odpověď je "9 - 10".

16. Kolik nejvíce normostran (1800 znaků včetně mezer) jste schopni za den přeložit?

1 - 2	0	0%
3 - 4	0	0%
5 - 6	0	0%
7 - 8	0	0%
9 - 10	3	13.6%
11 - 12	1	4.5%
13 - 14	1	4.5%
15 - 16	4	18.2%
17 - 18	1	4.5%
19 - 20	2	9.1%
21 - 22	0	0%
23 - 24	0	0%
25 - 26	3	13.6%
27 - 28	0	0%
29 - 30	2	9.1%
více - uveďte prosím:	5	22.7%
Celkem odpovědí	22	

Jiná odpověď:

- rekord je cca 100 v průběhu cca 24 hodin
- 40
- rekord mám 38
- 50
- No idea. Tak hořlavá zakázka, abych otestovala své limity, ještě nikdy nebyla.

Mezi 22 respondenty nejčastější odpověď je "více - uveďte prosím:".

17. Kolik normostran (1800 znaků včetně mezer) překladu denně je Vaše optimální pracovní rychlost (práce není ani příliš mnoho, ani málo na konkrétní den)?

1 - 2	0	0%
3 - 4	2	9.1%
5 - 6	1	4.5%
7 - 8	8	36.4%
9 - 10	4	18.2%
11 - 12	4	18.2%
13 - 14	0	0%
15 - 16	0	0%
17 - 18	0	0%
19 - 20	3	13.6%
více - uveďte prosím:	0	0%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "7 - 8".

18. Uveďte prosím, v jakých oblastech dále překládáte (např. software, literatura, strojírenství, management, ekonomie, atd.).

1) software, informační technologie, marketing, vojenství, multimédia, umění
2) počítačové hry, kasinové hry, software
3) Ekonomie, software, literatura (zatím 2 knihy a asi stačilo)
4) systémy managementu (ISO, OHS, EMS), audity, strojní (železnice, potravinářská výroba)
5) Software, ekonomie, právo, medicína, doprava, galvanické strojírenství, stavebnictví, služby, anotace akademických prací.
6) překládám pouze počítačové hry
7) software (počítačové hry), strojírenství
8) software, literatura, web
9) Analytická chemie, separace (CB). Krystalografie. Konstrukce přístrojů, manuály. Pokladní systémy. Pěstování a šlechtění rostlin, rostlinolékařství. Geologie a pedologie. Loterijní a herní průmysl. Matematická teorie her. Technologie potravin, pivovarnictví. Kardiostimulátory. Normy. Počítačové hry.
10) žádná
11) Pouze videoherní průmysl
12) popularne naucne knihy z oblasti biologie
13) IT obecně; železnice; biologie a botanika. Plus všemožné zhůvěřilosti, které vypadnou z překladatelských agentur...
14) pouze počítačové hry
15) software, literatura
16) software
17) software, elektronika
18) Marketing, reklama
19) literatura

software

dabing
20) software, videohry
21) management, marketing, ekonomie, lidské zdroje, elektrotechnika, strojírenství, právo
22) literatura, komiks

19. Plánujete v překladatelské činnosti setrvat? Vyberte jednu možnost.

Ano, překladu se chci věnovat dlouhodobě i v budoucnu jako hlavní činnost.	12	54.5%
Ne, překládám pouze na přechodnou dobu a mám v plánu najít si jiné zaměstnání a překládání zanechat.	0	0%
Mám v plánu najít si jiné hlavní zaměstnání, ale překládat budu nadále jako přivýdělek.	7	31.8%
Mám v plánu najít si vedlejší zaměstnání, překládání však bude mou hlavní činností.	1	4.5%
Zatím nevím.	2	9.1%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "Ano, překladu se chci věnovat dlouhodobě i v budoucnu jako hlavní činnost.".
nejméně časté odpověď je "Ne, překládám pouze na přechodnou dobu a mám v plánu najít si jiné zaměstnání a překládání zanechat.".

20. Jste členem nějaké profesní překladatelské organizace či sdružení? (více možných odpovědí)

Jednota tlumočníků a překladatelů	1	4.5%
Obec překladatelů	0	0%
Komora soudních tlumočníků ČR	0	0%
Asociace konferenčních tlumočníků v ČR	0	0%
nejsem členem žádné organizace či sdružení	21	95.5%
jiné - uveďte prosím:	0	0%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "nejsem členem žádné organizace či sdružení".

21. Máte nějaký jazykový certifikát? Např. Cambridge ESOL (FCE, CAE, CPE...), ETS (TOEFL, TOEIC) apod.

Ne, nemám.	11	50%
Ano, mám (uveďte prosím certifikát a pro jaký jazyk):	11	50%
Celkem odpovědí	22	

Jiná odpověď:

- Státní speciální jazyková zkouška překladatelská - anglický jazyk
- Státní jazyková zkouška
- CPE - angličtina
- FCE
- státní jazyková zkouška - angličtina
- Mám obyčejnou nižší státnici z angličtiny, pokud se to počítá. Ca. z roku 1995.
- Cambridge CPE
- CPE, státní jazyková zkouška spec. překladatelská
- TOEFL a FCE angličtina
- Nizozemština - PMT
- FCE

Obě možnosti odpovědí získaly stejný počet odpovědí.

22. Jak často v současné době průměrně překládáte texty počítačových her, které jsou součástí oficiálních lokalizací (herní texty, manuály či také přebaly krabic apod.)?

každý den	7	31.8%
obden	2	9.1%
každý týden	4	18.2%
každý měsíc	3	13.6%
jednou za čtvrt roku	3	13.6%
jednou za půl roku	0	0%
méně často	3	13.6%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "každý den".
nejméně časté odpověď je "jednou za půl roku".

23. Kolik let celkově se již věnujete profesionálnímu překladu počítačových her? Uveďte prosím.

1	0	0%
2	3	13.6%
3	2	9.1%
4	1	4.5%
5	2	9.1%
6	3	13.6%
7	4	18.2%
8	3	13.6%
9	0	0%
10	0	0%
11	2	9.1%
12	0	0%
13	1	4.5%
14	0	0%
15	1	4.5%
16	0	0%
17	0	0%
18	0	0%
19	0	0%
20	0	0%
více než 20 - uveďte prosím:	0	0%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "7".

24. Berete překlad počítačových her jako činnost, u které byste chtěli setrvat delší dobu? Uveďte prosím tvrzení, které blíže odpovídá Vašemu pohledu.

Ano, překladu počítačových her se chci věnovat i v budoucnu (např. i v kombinaci s jinými zakázkami).	20	90.9%
Nikoliv, překládání PC her beru jako přechodnou činnost, než se ve své překladatelské kariéře posunu jinam.	0	0%
Nikoliv, překládám pouze dočasně a chci se po nějaké době věnovat jiné činnosti než překládání.	1	4.5%
Zatím nevím.	1	4.5%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "Ano, překladu počítačových her se chci věnovat i v budoucnu (např. i v kombinaci s jinými zakázkami).".
nejméně časté odpověď je "Nikoliv, překládání PC her beru jako přechodnou činnost, než se ve své překladatelské kariéře posunu jinam.".

25. Tvoří překlad počítačových her většinovou část Vašich překladatelských zakázek?

ano	16	72.7%
ne	6	27.3%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "ano".

26. Považujete své finanční ohodnocení u projektů lokalizace počítačových her (zadaných českým zadavatelem) za dostačující?

považuji za jednoznačně dostačující	2	9.1%
považuji za spíše dostačující	11	50%
považuji za jednoznačně nedostačující	2	9.1%
považuji za spíše nedostačující	7	31.8%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "považuji za spíše dostačující".
nejméně časté odpovědi jsou "považuji za jednoznačně dostačující"; "považuji za jednoznačně nedostačující".

27. Pro kolik jednotlivých firem/zadavatelů (českých i zahraničních) současně pracujete na lokalizacích (překladech) počítačových her?

1	9	40.9%
2	5	22.7%
3	5	22.7%
4	1	4.5%
5	2	9.1%
6	0	0%
více než 6, uveďte prosím počet:	0	0%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "1".
nejméně časté odpovědi jsou "6"; "více než 6, uveďte prosím počet:".

28. Jak jste se k práci na lokalizaci počítačových her dostal(a)? Možno zvolit více možností.
(více možných odpovědí)

odpovědí na inzerát	7	25.9%
sám/sama jsem z vlastní iniciativy vydavatele/distributora, který hry lokalizuje, kontaktoval(a)	6	22.2%
přes známého/rodinného příslušníka, který je zaměstnán v dané firmě	8	29.6%
přes známého/rodinného příslušníka, který pro klienta také překládá	1	3.7%
jiným způsobem, uveďte prosím:	5	18.5%
Celkem odpovědí	27	

Jiná odpověď:

- Byl jsem kontaktován díky práci na amatérských a špatně placených překladech... :)
- Když byla Sazka nucena dát mé dlouholeté zakázky jiné firmě, hledala jsem na Internetu novou brigádu a našla jsem právě lokalizace her.
- začínala jsem jako amatér, ozval se mi česky distributor
- byl jsem osloven firmou
- přes své předchozí zaměstnání (lokalizace a testování mobilních aplikací a her)

Mezi 22 respondenty nejčastější odpověď je "přes známého/rodinného příslušníka, který je zaměstnán v dané firmě".
nejméně časté odpověď je "přes známého/rodinného příslušníka, který pro klienta také překládá".

29. Jakožto překladatel počítačových her, hrajete či hrával(a) jste v minulosti počítačové hry?

Ano, počítačové hry jsem dříve hrával(a) a stále často hraji.	11	50%
Ano, počítačové hry jsem dříve hrával(a), stále je hraji, ale ne příliš často.	10	45.5%
Počítačové hry jsem dříve hrával(a), ale v současné době je již nehraji.	1	4.5%
Počítačové hry jsem dříve nehrával(a) a stále je nehraji.	0	0%
Počítačové hry jsem dříve nehrával(a), ale hraji je v současné době.	0	0%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "Ano, počítačové hry jsem dříve hrával(a) a stále často hraji.".
nejméně časté odpovědi jsou "Počítačové hry jsem dříve nehrával(a) a stále je nehraji."; "Počítačové hry jsem dříve nehrával(a), ale hraji je v současné době.".

30. Vybíráte si při lokalizaci počítačových her projekty, na kterých budete pracovat?

ano (vybírám si jen ty projekty, které mi připadnou zajímavé nebo na nich chci pracovat)	1	4.5%
většinou ano (i když nemám žádnou jinou práci, projekt, který mě neláká, odmítnu)	5	22.7%
pokud je ta možnost, projekty si snažím vybírat, ale nepohrdnu ničím	5	22.7%
většinou ne (když nemám žádnou jinou práci, přijmu i takový projekt, který mě neláká)	4	18.2%
ne (vezmu vše, co mi zaměstnavatel nabídne)	7	31.8%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "ne (vezmu vše, co mi zaměstnavatel nabídne)".
nejméně časté odpověď je "ano (vybírám si jen ty projekty, které mi připadnou zajímavé nebo na nich chci pracovat)".

31. Pracujete také na fanouškovských/komunitních (neoficiálních) lokalizacích počítačových her?

Ano, pravidelně.	1	4.5%
Ano, nepravidelně.	6	27.3%
Nepracuji, nikdy jsem na nich nepracoval(a), ale rád(a) bych to zkusil(a).	1	4.5%
Nepracuji, nikdy jsem na nich nepracoval(a), a neláká mě to.	2	9.1%
Nepracuji, ale v minulosti jsem pracoval(a) alespoň na jednom.	12	54.5%
Celkem odpovědí	22	

Mezi 22 respondenty nejčastější odpověď je "Nepracuji, ale v minulosti jsem pracoval(a) alespoň na jednom.".
nejméně časté odpovědi jsou "Ano, pravidelně."; "Nepracuji, nikdy jsem na nich nepracoval(a), ale rád(a) bych to zkusil(a).".