5. Ракова Д. Билли Айлиш, Джоан Роулинг, Comment Out – как люди и компании справляются с культурой отмены – Текст: электронный // TexTerra. – 2021. – URL: https://texterra.ru/blog/billi-aylish-dzhoan-rouling-comment-out-kak-lyudi-i-kompanii-spravlyayutsya-s-kulturoy-otmeny.html свободный

6. Филиппович Ю.С., Стрекалов Г.С. О некоторых особенностях феномена культуры отмены. – CyberLeninka. – Текст: электронный. – URL: https://cyberleninka.ru/article/n/o-nekotoryh-osobennostyah-fenomena-kultura-otmeny

7. Шабалов М. 5 знаменитостей, которых отменили – Текст: электронный // Maxim. – 2021. – URL: https://www.maximonline.ru/longreads/5-znamenitostei-kotorykh-otmenili-id653947/

8. Dzen.ru: – Текст: электронный. – URL:https://dzen.ru/a/Y2cSakWyfT5CGay3

УДК 811.111

АКТУАЛЬНЫЕ ПРОБЛЕМЫ ЯЗЫКОВОЙ ЛОКАЛИЗАЦИИ ВИДЕОИГР

О.Н. Гнездечко, канд. филол наук, доцент
А.А. Тамамян, бакалавр

Владивостокский государственный университет
Владивосток. Россия

Аннотация. *В настоящее время появляются новые поколения видеоигр, которые превосходят предыдущие разработки сложностью, графикой и направленностью сюжетов. В связи с глобализацией и распространением видеоигр среди молодёжи, возрастает спрос на их локализацию для отдельных стран и регионов. Актуальным становится вопрос адаптации и локализации компьютерных игр для различных языковых аудиторий. Цель статьи – изучить наиболее актуальные вопросы языковой локализации видеоигр.*

Ключевые слова: *видеоигры, перевод, языковая локализация, адаптация, массовая культура, культурная адаптация.*

CURRENT ISSUES OF VIDEO GAMES LANGUAGE LOCALIZATION

Abstract. *Nowadays there emerge new generations of video games surpassing previous generations in terms of complexity, graphics, and story focus. Due to globalization and the proliferation of video games among young people, there is an increase in demand for their localization in foreign countries and regions. It is the issue of transcreation and localization of computer games for different language communities that becomes relevant. The purpose of the paper is to study the most burning issues of video games language localization.*

Keywords: *video games, translation, language localization, transcreation, mass culture, cultural transcreation..*

The purpose of the paper is to identify the main difficulties in the field of video games language localization, which can further contribute to the development of translation studies.

The research objectives of the paper are to reveal the concept of language localization and determine the linguistic specificities of video game texts, to analyze examples from video games as part of the translation aspects of the study.

The urgency of the research implies the growing importance of modern video game industry from the cultural and economic perspectives.

To the **methods of research** belong: methods of deduction and induction, method of classification and continuous sampling method.

The global video game industry has witnessed exponential growth, transcending linguistic and cultural barriers to become a ubiquitous form of entertainment. As games reach broader audiences worldwide, the need for accurate and culturally sensitive localization becomes paramount. This paper seeks to unravel the complexities of video game localization, shedding light on the challenges faced by localization teams and the innovative approaches they employ.

A *video game* is a special computer program or electronic device that implements the gameplay [12]. Currently, the concept of «video game» is of a generalizing nature, and combines such terms as «electronic game», «computer game», «video game device», «video game for PC» and so on [12].

Identifying the issues of language localization requires examining the concepts of *«translation», «transcreation»* and *«localization»* in order to identify similarities and differences between these terms. ***Translation*** refers to the process of adapting a message (an oral utterance or written text) from one language to another [3]. ***Transcreation*** is a broad concept that refers to *adapting* a message (text) at all levels of language organization, including those of grammatical, lexical, and stylistic ones [3].

Language localization can be viewed as translating and cultural adapting the message to the peculiarities of a certain country, region or population group [12].

Language localization is a term used chiefly to refer to the process of translating and cultural adapting the product to the peculiarities of a certain country, region or population group. The term *«localization»* is equated with such terms as *«globalization»* and *«internationalization»*, so that these phenomena should be considered as prerequisites for localization [12]. In most studies on the subject, the terms «*translation*», «*transcreation*» / *«adapting»* and «*localization*» appear to interchange, but in this research, we stick to the term *«localization»* as the key concept.

Language localization of video games is a rather broad concept including a number of aspects: date formats, time formats, keyboard layouts, key names, text translation. The difficulty in its implementation is that it is a process that requires a deep understanding of the language and cultural characteristics of the target audience, as well as the ability to convey not only the meaning, but also the atmosphere of the original game.

Video game localization entails more than mere translation. It involves adapting the game content to resonate with the cultural nuances and linguistic preferences of target audiences. Drawing from translation theory, this section explores the concepts of translation, transcreation, and localization, elucidating their distinctions and emphasizing the centrality of localization in the modern gaming landscape.

In this study, as a basis we took the classification of translation techniques by Yakov Iosifovich Retzker to consider and analyze the issues of language localization and specific examples of successful and unsuccessful adapting the message [2].

One of the main issues of language localization is adapting a message from one language to another, while maintaining its cultural context and author's intent performing impact on players [1]. As is known, many games contain jokes and cultural diversity that may turn out to be offensive for representatives of another culture. Localizers face the challenge of conveying these elements in a way that retains the meaning of the source text while not losing in adapting. Of a special emphasis is translating games based on specific historical or cultural events.

The localization of the game ***Wolfenstein II: The New Colossus*** is a striking example illustrating this aspect. As is known, in many countries the use of some specific symbols is prohibited by law. All the heraldic images and external attributes of characters compromising the German people are sure to be removed from the video game, as well as notorious greetings and symbols are not unlikely to be replaced with neutral ones.

(1) ***My Chancellor***! [15]

There is no translation, just *loss compensation* provided by *lexical substitution*.

The next example is the line changed in the Russian version of the Hogwarts Legacy game:

(2) *Nora Treadwell:* My **wife**. She's the one who piqued my interest in Merlin. [11]

(2) *Нора Тредвелл*: Это моя **подруга**. Именно благодаря ей я заинтересовалась Мерлином [5].

Currently, the functional features and fullness of localization are regulated by the requirements of censorship and legislative acts of the home state. In the example given, the localizer picked up a translation approximation, which is due to the requirements of censorship and does not violate the legislation of this country. A special-purpose type of adapting the message was applied. Among other varieties of pragmatic adapting we single out ***repletion of background knowledge, adding emotional coloring to the target text by means of its language and simplified translation***, which is likely to be the subject of the further research.

Language localization implies many components, including the use of idioms, proverbs and sayings, and culturally marked lexicon.

As an example, let's analyze a line of the character Aloy from the video game Horizon Zero Dawn.

(3) *Aloy: There are the handholds where you said they would be. Did you get that,* ***Sylens? No? Fitting name you got there***. [7]

(3) *Элой: Я вижу упоры. Они там, где ты и сказал. Ты слышишь,* ***Сайленс? Нет? Ну и молчи себе*** [8].

In the above example, the source text includes a play on words, an untranslatable pun that reflects an allusion both to the heroine's unfriendly attitude toward the character she is addressing and to the heroine's own speech characteristics in terms of status, age, and position in society. Nevertheless, the Russian-language localization simplifies the dialogue by omitting the sarcastic remark about the correlation between the character's name «***Sylens***» and the word ***«silence»***. In the original example, in order to create a humorous effect, the phenomenon of homonymy (homophones) lies at the heart of creating a pun as an external attrib-

ute of the language play. In this case, the pun «***Fitting name you got there***» was replaced by a more neutral expression «***Ну и молчи себе***», as it was impossible to transfer the original meaning of the word combination «fitting name you got there» into Russian without distorting the meaning.

Difficulties in the translation of idioms and expressions are not so common, but localizers sometimes do errors because of resorting to literal translation, thereby confusing gamers [1].

Let's consider the following example from The Sims 3: Supernatural. The specifics of the video game imply the character's ability to talk to ghosts and ask them a question about passing away.

(4) «*Ask how you **kicked the bucket**».* [13]

(4) «*Спросить, как вы **пнули ведро**»* [14].

A person having a good command of English is sure to easily identify a literal translation of the idiom. «*To kick the bucket*» is an English-language idiom considered as a euphemistic, in its informal meaning «to die» [5]. In the above example, instead of the holistic transformation, the localizer applied to the literal translation (in the target language) which did not contribute to conveying the meaning in an accurate way.

Another difficulty in adapting the message relates to **limited resources**. The localization process requires translation expertise, a significant investment of time, money. Limited resources can result in some other difficulties.

Let's look at examples from the «Outlast» video game series.

(5) The writing on the wall: ***Follow the blood***. [10]

There is no translation (just <u>omission</u>), so the player may have some difficulties in completing the quest, because the direct indication where to move is missing.

(6) The inscription on the wall: ***Down the drain*** [10].

Here in (6) one can observe loss in translation, which, as the previous example (5) shows, may cause disruptions in completing the game task.

In the research we considered the concepts of ***translation***, ***adapting the message*** and ***localization***, which helped us find out that the term «translation» turns out to be insufficiently relevant when analyzing the transcreation of video games. Nevertheless, the term «localization» serves as its functional analogue in terms of the modern video game industry development.

The examples considered above have shown that to the main issues of localization of new generation video games belong:

1) maintaining (while adapting the message) the author's intent, style, tone and context;

2) censorship and legislation;

3) use of idiomatic expressions, culturally-based vocabulary;

4) limited resources.

All the above-mentioned taken into account, we've given a suitable definition to the concept of «the next-generation videogame». ***The new generation video game*** refers to a special computer program or electronic device that implements a game process, whose creation takes into account the knowledge of culture and the legislative framework of the country of implementation. To new generation videogames belong those developed and released since 2016.

In conclusion, video game localization stands at the intersection of language, culture, and technology, presenting both opportunities and challenges for translation studies. By unraveling the complexities of localization and exploring innovative strategies, this paper contributes to a deeper understanding of the dynamic relationship between games and global audiences, paving the way for enhanced gaming experiences in an increasingly interconnected world.

1. Павлов А.В., Каширина Н.А. Проблемы локализации ММОРПГ (Многопользовательских Ролевых Онлайн-игр) // Международный журнал экспериментального образования. – 2014. – № 6-2. – С. 159-161.

2. Рецкер Я. И. Теория перевода и переводческая практика. Очерки лингвистической теории перевода. – Москва: Междунар. отношения, 1974. – 241 с.

3. Ярцева В.Н. Лингвистический энциклопедический словарь / гл. ред. В.Н. Ярцева. – 2-е изд., доп. – Москва: Большая рос. энцикл., 2002. – 709 с.

4. Общероссийский образовательный портал – Текст: электронный. – URL: https://obrmos.ru.

5. Хогвартс. Наследие – Текст: электронный. – URL: https://store.steampowered.com/app/990080/_/?l=russian.

6. Cambridge Dictionary – Текст: электронный. – URL: https://dictionary.cambridge.org.

7. Horizon Wiki – Текст: электронный. – URL: https://horizon.fandom.com/wiki/Horizon_Zero_Dawn

8. Horizon вики – Текст: электронный. – URL: https://horizon.fandom.com/ru/wiki/Horizon_Zero_Dawn

9. Mike V. Gorbunov Михаил Горбунов о локализации и жизни – Текст: электронный. – URL: https://mikevg.com

10. Outlast – Текст: электронный. – URL: https://store.steampowered.com/app/238320/Outlast/?l=russian

11. Portkey Games Hogwarts Legacy – Текст: электронный. – URL: https://www.hogwartslegacy.com/en-us

12. PSX PLANET Энциклопедия игр PlayStation – Текст: электронный. – URL: http://psxplanet.ru.

13. The Sims3 Supernatural Wiki – Текст: электронный. – URL: https://sims.fandom.com/-wiki/The_Sims_3:_Supernatural

14. The Sims3 Сверхестественное вики – Текст: электронный. – URL: https://sims.fandom.com/ru/wiki/-The_Sims_3:_Сверхъестественное

15. Wolfenstein вики – Текст: электронный. – URL: https://wolfenstein.fandom.com/ru/-wiki/Wolfenstein_2:_The_New_Colossus

УДК 395

ДЕЛОВОЙ ЭТИКЕТ В СТРАНАХ АТР: КИТАЙ, ЮЖНАЯ КОРЕЯ, ЯПОНИЯ

М.В. Горбунова, старший преподаватель
Д.Л. Кучина, бакалавр

Владивостокский государственный университет
Владивосток. Россия

Аннотация. Статья посвящена проблеме сходств и различий в бизнес-этикете стран АТР: Ки-тае, Южной Корее и Японии. Автор исследует особенности рабочей этики данных стран, а также проводит сравнительный анализ критериев.

Ключевые слова: деловая культура, деловой этикет, деловые отношения.

BUSINESS ETIQUETTE IN THE PACIFIC REGION: CHINA, SOUTH KOREA, JAPAN

Abstract. The article raises an issue of similarities and differences in business etiquette of the Pacific Region's countries: China, South Korea and Japan. The author explores the features of work ethics of these countries and analyses the criteria.

Keywords: business culture, business etiquette, business relations..

Relevance. Nowadays it is impossible to imagine the absence of any cultural, economic and political contacts between countries. Due to the fact of such a wide cooperative activity, there is a need to take into account such an aspect as specifics in business etiquette. Asian countries in general and the Pacific region ones in particular have a number of unique features that are not found in other countries, so it is absolutely necessary to know and take them into account in the negotiation process. In this article work culture of the Pacific Region's countries, such as China, South Korea and Japan, will be examined.

Purpose and tasks. The purpose of this research is to compare business ethics in China, South Korea and Japan. The tasks are data collection and analysis of information, its structuring and article creation on the basis of verified sources.

The research methods are literature study, text analysis and its formalization.

It is a well-known fact that currently it is impossible not to have any economic, political and cultural relations between countries. Such alliances provide great benefit to all parties. That is why the knowledge of business etiquette of other countries is necessary. Especially today, we should study Asian countries better due to their closeness and profitability. The difference between Asian and European working cultures is enormous, but it is a need to adjust to it for the most productive meetings and deals. In this research I will compare Chinese, South Korean and Japanese work cultures.

Chinese business culture. In recent years, China has strongly strengthened its position in the global economy. Due to their economic expansion, the whole world studies Asian ethics in general and Chinese one in particular. In some aspects, the Chinese are beginning to adapt to European business standards, but their etiquette is still quite unique.

Chinese business culture is mainly based on traditions and hierarchy and many aspects arise from this. First, Chinese partners seek long-term deals. For this reason, they prefer to form a close human connection before signing a contract. Second, a strong hierarchy is still there. People in China usually enter and leave a room in hierarchical order. So if you are about to have a business meeting with a Chinese partner, keep this in mind and respect their traditions and morals. Third, being punctual is important. In most Asian counties it is considered rude to be late, so better come early or at least in time. Fourth, beware of number 4. It is similar