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Capstone

Adapting Beyond Borders: A cross-cultural Analysis of Video Game Localization and Player Immersion

INTRODUCTION

Today the world is even more connected than it ever has been before. This is thanks to globalization and all the advancements we have made in such a short time. Globalization is the international connectivity that we have now with improved communication worldwide and international trade of goods including media. Media is a driving form of international communication that shaped a lot of the world today from music to movies: something many cannot imagine not having today. One of the most recent and growing forms of media that is at the forefront of this phenomenon is video games. Yes, video games! From high-performing complex stories with fight scenes to the simple puzzle game on your phone. Video games have evolved alongside the phenomenon of globalization to become the ever-so-dominant form of entertainment across the world. In this previously niche market, there is a compelling intersection about the now mass distribution of video games that focuses on language and cross-cultural communication that occurs as they are shared across the globe. When it comes to video games and making them available to the masses, they go through a process of localization. This process centered around the idea that video games need to be made appropriate for that target playing audience outside of their original release. However, it is that process is quite difficult and may not translate well continuously causing change within a game. There is much research that

is attached to language and video games. Still, when elevating it to a cross-cultural communication perspective one enters ideas that go deeper into the localization process that surrounds a growing field as the video game market grows out of an economic gain to a hegemonic translation of culture to the rest of the world.

The video game giants Nintendo, Sega, and Sony have "perfected and popularized the hardware and software" (Nick Dyer-Witheford XV) in a way where games can become "a staple in the media." (Nick Dyer-Witheford XV) With an industry that constantly growing it's now important to analyze just how the games make their way across the world and are digestible to a (wide audience). This is possible with localization.

Localization is the process of getting a video game and prepping it to be released from outside its original market (country of origin usually) and translating it to "meet the needs of all players" (Rea Toot 93). Content such as scenes and dialogue are all considered to be changed and adjusted when looking at a video game, the culture it will be released in, and the audience or "gamers" that may consider playing the game. Localization is a process that not all video games go through yet and is becoming a "present industry practice" (Bernal-Merino) Many things must happen before a game goes to be released into another market. Usually, the original language needs to be translated to have continuity of the original context. This process of changing the game via adjusting the scenes, dialogue, and voice acting are tools used to create the game atmosphere that can be experienced by players. Within this process, two key parts are (insert words here) language and culture.

Language is the key thing that is used to communicate. A lot goes into the creation of sentences and words, but there is also a cultural significance when it comes to speaking. This includes knowing social cues, knowing how and what to say when, and speaking trends. Within

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the field of communication studies, there is so much to be explored about video games and language from how it is used within games to the experience that an individual has consuming the media. Alongside this, culture is embedded in this (definition of culture). Language and culture are interconnected and work together in the same way cogs in a machine work—sending and responding to how things are said, why they are said, and why they should not be said. Enter video games, a virtual world where these are taken into a virtual space. Localization allowed this to happen and allowed video games to become so popular. The idea of popularity is varied, and all rely on how the game is perceived and communicated by and to the people (Brett Sherrick). All this is done to improve and create an experience for gamers that is enjoyable, but how impactful is this to the gamer?

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Through the process of Localization, the language and culture narrative of a game can be changed and controlled to produce an experience that can be enjoyed by the target audience. In this investigation, I will be comparing the three role-playings (RPG) video games, Secret of Mana (1993), Mother 3 (2006), and Pokémon X and Y (2013), to show how language impacts how the audience perceives games, centering on the ideas of video game localization process where a big part of the process is the through of video game content. I will be looking at instances where the games adjusted to the audience, and what impact that had compared to the original.

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> Commented [RN4]: The more I went back and read this its not just language im analyzing its just become the translation of the content to be in another culture including langugage (rewrite)

To guide my research, I focused on the process of Video game localization and the translation aspects of it. Within cross-cultural communication to created the following research questions.

• What role does language play in shaping player immersion and engagement with video game narratives?

•	How do video games represent cultural hegemony through the content that is kept or scrapped?

•	How does any digital media balance between maintaining the original vision and adapting to cultural sensibilities?

These questions and some other guiding ideas shaped my overall argument which shows that a lack of overall communication and awareness can change the perception of how digital media is interpreted across diverse cultures. This shines as a new important thing to consider as the video game industry continues to grow and now has become so accessible that anyone can make a game and any age can play those games. Games are being produced by small teams and individual developers now and don't just include AAA (Triple-A) video games that are produced by major companies like Square Enix and Gamefreak. Beyond video games, cross-culture communication is a topic that is especially important in our interconnected world. From interactions at an airport to the daily interaction someone has in a retail setting. Due to globalization, language and culture are always at the forefront of studying communications and any field even to a specific item like video games.

WHY VIDEO GAME STUDIES

Before even digging into the literature, some things need to be said about video game studies and communication. When it comes to video game studies this field is fairly new. Video game studies have only been around as long as games have and that's just as minor as the past 40 years and recently has made its place as a "sub-field of media and/or communication studies" (Shira Chess 159) Shira Chess and her colleague go into detail about this new form of study and defend it as a form of study as many have questioned its place in media study. Video games have an

interesting intersection when it comes to their production and insect with industry and study. Companies have spent tons of resources on the game that Chess emphasizes that "video games and their tools are integral parts of the broader media industries" (160) , especially with how people interact in the virtual space, but not much scholarship is done on how people respond to the presented games other than from psychology standpoint, I attempt to break into this area of study. It will not be an easy task at all as even Chess argues that video game studies are unique there are so many ways to approach it that it is difficult to find a structured approach that makes sense to scholars and requires taking and making unorthodox connections within the communication studies field (Shira Chess). This starts all with picking what games one would be looking at.

Seemingly an easy task with over 100 million game titles being available to analyze, I decided to take the approach that the games should be similar in context. This means they fall under the same genre and provide a lot of content that was looked at through the localization process. Thus, I settled on looking at Role-Playing Games (RPG). These are games that have a focus on creating an adventure that the player has to become part of and make their way through them. They include characters with personalities and deep plot connections, cutscenes, dialogue, systems of combat and bosses, and many other things. Next, I decided to focus on AAA titles, this decision was made so there would be a commonality in all these games. These games were produced by big companies and distributed through gaming industry giant Nintendo. This is an important factor as since Nintendo is an international distributor of games, the games that are distributed through them should go through the localization process. A group of games from different timelines were selected as well as video games evolved but tended to keep some kind of consistency.

The first game I will analyze the Super Nintendo Game, Secret of Mana (1993), was a game published by Square Enix that is like their series Final Fantasy, which was concurrently being published at the same time. Secret of Mana (1993) was released originally in 1993 and follows the plot of three main characters who adventure in a fantasy world to stop the empire's goal of restoring the mana, the energy source of the fantasy world. The empire had exploited this ancient resource to construct the "mana fortress" which angered the gods, who then sent giant monsters to destroy the civilization. A hero had come along and used the power of the Mana sword to destroy the fortress and the civilization and had created a period of peace. Now in the game, the player uses the three main characters to stop the king and the empire again from recreating this history. This game is a 16-bit top-down perspective RPG game with real-time combat that takes place in a game with different weapons, character strengths, and enemies.

The second game released on the Game Boy Advance is Mother 3 (2006). It is part of a larger collection of games that fall under the mother series also known as Earthbound outside of Japan. The game follows the story of the mother series which are three stand-alone games that are tied together by their respective final bosses. Mother 3 (2006) takes place an unknown amount of time after Mother 2 and focuses on a boy named Lucas and his family on Nowhere Islands. Their home is invaded by the mysterious Pigmask army who change the nowhere island by introducing technology and infrastructure and performing bizarre experiments on the native wildlife. The game chronicles the fight of Lucas, his family, and friends, as they fight against the Pigmask army. Mother 3 (2006) like its previous games is an RPG video game that takes place in a top-down perspective with a level-up and turn-based battle system that also includes weapons and currency to upgrade themselves, weapons, and their party members. It's important to note that

this game was never released outside of its home country Japan, but there is a fan translation that was made by a fan that was released on the internet on October 18th, 2008.

Finally, the last game is the 3DS games, Pokémon X and Y (2013) which is part of the massive and well-known franchise of the Pokémon Franchise. This game was made in 2013 and follows the plot structure of the main series Pokémon games. The player takes the role of a young trainer who is given their starter Pokémon, a rare Pokémon from the Pokémon professor of the designated region. They travel and catch more Pokémon and build a team that will help them on their journey to becoming Pokémon champion: the end goal of the game. To become champion, the player must defeat eight gym leaders and combat the threat of an evil organization that interferes with their adventure. I must mention that X and Y are the same game with minor changes between each version with Pokémon exclusive and different plot points that will be discussed in depth later.

I picked these games because they are all considered AAA titles that have been distributed by the same distribution company, Nintendo, where they have gone through their localization process.

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LOCALIZATION

These games all have gone through the process of localization on a grand scale due to their popularity. Each game has gone through the

Commented [RN7]: [describe the overall localization process for each case study and some key differences you will be focusing on later in your analysis]

METHODOLOGY

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To achieve this, I looked at these games and found different amounts of content that could have brought into light how the games were perceived. This includes how scenes are left, and the lack of translation aspects from language to content for example. I'll cross compares how these games _____. On top of this, I'll be looking at the reception of the game from players.

LITERATURE REVIEW

History of video game studies into communications

The history of video game studies becomes a blurred line alongside its history. There is not a concrete source on what exactly the first video game was made but many scholars have a different definition of what exactly a video game at the beginning was. Video games in the 1950s and early 1960s were strictly computer simulations and university student experiments with what a computer could do and were not of public release until the release of Tennis for Two by Willy Higginbotham later coined as Pong. Many sources argue on the true first video game as multiple games of different caliber were released at the time (Stanton) (The MIT Press). From its unclear origins, the video game industry since the 1950s has continued to boom and grow as a new digital media whose popularity rivals that of movies. Thus, the growing phenomenon has prompted a new type of digital media studies: video game studies. When it comes to studying video games, much literature spans multiple different disciplines from health studies and the health impact of games to psychology and the impact of things such as long-term game exposure, reflexes, and behavioral tendencies. According to Consalvo, in more recent years, video games have become a subject of research in media studies as "video games are dispersed throughout all industries, not just in overt ways but in subtler ways" (Consalvo 160). Game studies to Consalvo position video games as a way to study culture in creation and communication at play as "game

engines now reach far beyond the medium of games to define cultures and practices of film, television, and other media forms" (Consalvo 162).

Game studies in communication are primarily centered on cultural studies. This comes from the idea that video games as a media create a new culture that centers on the idea that you need to interact with the game. Per Espen Aarseth, "Games are both object and process; they can't be read as texts or listened to as music, they must be played. Playing is integral, not coincidental like the appreciative reader or listener. Creative involvement is a necessary ingredient in the uses of games." Aarseth created the computer game research communication journal with the expectation of the fact that this industry would grow from its first issue in 2001 and has deemed "as far as research fields go, game studies is a success" (Aarseth). There is much to involve in the research across different spheres so my entering to conversation from the language perspective is a contribution to how to look at video games in the broad aspect that comes with cultural communication analysis that opens the discussion to be "a nexus where fruitful connections can be made between all of these approaches, and many more." (Aarseth, Meta-Game Studies).

Language and Culture

Language and culture are intricately connected. The feature of one is influenced by another and vice versa (Rafael Art. Javier 509). Though to understand them explaining each individually shows how they are connected. Language is what we use to communicate and express thoughts, feelings, and accounts to each other. Language is presented and understood through codes. Codes are culturally agreed-on symbols that we have attached to a word that allows us to organize and create meaning. Messages are encoded and decoded when presented to a (word you call someone who is doing the decoding and encoding of a code.) I have mentioned

the world culture and should shift to define that as well. Culture is the shared values, beliefs, norms, traditions, language, and symbols that shape the group. This includes language showing their interconnected nature one produces and shapes the other interchangeably. (mention here that some things are understood in one than the other) (mention the circuit of culture and how it will help in understanding video game culture)

Language and Video games

- ***Talk about what is the language used in video games***

    - ***Dialogue, cutscenes, voice acting, lack of voice acting***

Culture and Video games

Video games have their take on culture that is important to mention. Video games are digital media that have gotten rid of spatial-cultural borders and are constantly changing and reconstructing the culture around them (Mario Cerezo-Pizarro 2). Pizarro-Cerezo and his colleagues, go in-depth about the study of games and culture focusing on games and the people who interact with them. Games expand cultural processes as they are a media that can take different forms of gameplay and make it available to all as well as creating "social networks or online communities" giving people to connect and "share their cultural experiences…that are reflected in..[the] new cultural genres and formats" (Mario Cerezo-Pizarro 2) that is games. This is possible because of easily created communities that come from video games.

Video games due to their playful and engaging activity "as a medium allows for the reproduction, assimilation, transmission, and creation of culture" (Mario Cerezo-Pizarro 3). Video games are now compared to its history are easily accessible, playable, and transmissible. This means that one can go out and buy a game, learn it, and find a community of people, or a

fanbase for that game where they can interact with others Around/ Game Culture is created by

those who play games, "gamers" this includes the many people who casual game, enthusiasts, and professionals. From the people who talk on YouTube about various aspects of video games, to someone who plays on a professional team for Esports. These all constitute gamers. As the video game industry grew, there was a target to maximize such profits to expand how to engage players and that involves both the process of entering a foreign market and engaging the player. (Czech 3-5). Game culture is so big that there are conventions such as PAX and formerly E3 where there are spaces that are created for all types of gamers to interact with the new games and technology about video games. As well as companies also do their live announcements of what games are online on YouTube where many gamers keep up with their favorite series and interact with one another. Game culture differs from other cultures because of the highly engaging and interactive nature that surrounds gamers including the types of video games, platforms, and how to play them.

There is a sense of cultural hegemony though in game culture. When it comes to video games they are mainly produced in the United States and Japan. These two countries dominate the video game market and mass distribute their games across the world. Most video game sales to this day come from North America and Japan, with Europe coming in as a close competitor and the U.S. being at the top increase and shift in gaming culture and sales (Nick Dyer-Witheford). As the games are distributed and played, the themes and culture that are then produced around the games hover and mirror these countries' own cultures. Czech explored this in their study of Poland's video game industry where he even states

"In Poland, the game industry is less developed as compared with the USA. It is still making its first steps on the market…many foreign developers are somewhat reluctant to invest money in

publishing and advertising their products in the eastern part of Europe…Beyond that 'video games are perceived as a wasteful activity, which may lead to adult gaming enthusiasts being socially ostracized" (Czech 8-9)

Shows that the markets of video games contain some form of Cultural hegemony in the market as even foreign markets just play the games that are produced in the dominant market. This also shows the cultural aspect as here the gamer culture is frowned upon by society. Human assimilate and stand with the norms that society has provided them (SOURCE)

- ***Themes in video games are centered around the culture the game is produced from making it difficult to translate into some culture***

(Include video game as a cultural artifact?? Newman 2004)

RPG games make up a chunk of the fanbase with Action Shooter games following behind them. They create communities and fans around them as they tend to be part of a series. The series has fanbases around them that are quite extensive and include many things from social media accounts, art, fan games, and company collaborations. Finally, this ends with video games being profitable and distribution is culturally controlled as well. Many factors of gaming culture affect this such as gender, age, and as seen through the Czech study the culture of the country itself.

- o ***Peer review the source of Final Fantasy and make it available to outside audiences***

Localization and Video games

Localization is a key process in distributing media to other locales. It happens in everything from movies and TV shows to video games. Video game localization though takes it

one step further from its counter media and includes the altercation of the game's name, art, content, dialogue, and many other aspects. The point of localization is to create the same experience as the original video game and translate it to another audience. When it came to games before the 2000s, localization was not a priority for big companies at first being done as raw translation. After the early 2000s, the growth of the video game industry both in technology and interest changed and companies began to take the localization process seriously as "during the 1980s…[video games] have grown to be a worldwide phenomenon, forming part of the global pop culture" (Carme Mangiron 13) Two scholars of profound knowledge of video game localization are Minako O'Hagan and Carme Mangiron.

Dr. O'Hagan and Dr. Mangiron, have collaborated generously to explore the topic of video game localization and are a center point of a lot of my research on localization. They provide a great insight into the game localization process, specifically the focus of language through translation. Many times, they express that the translation process in video game localization is the reason the video game industry was able to grow. Games are made to be user-friendly, enjoyable, and entertain and immerse the user into the game (Carme Mangiron 13). Games are either dubbed or subtitled depending on what language it is being translated to. For example, "Japanese games are usually dubbed into English and subtitled into other European languages" (Carme Mangiron 13). This is important as most games are manufactured and produced in the U.S. and Japan.

Czech study on Poland's video game industry shows everything they talk about when it comes to localization and a really good statement he states is " Failure to recognize elements requiring transcreation may lead to rendering which do not properly convey the original meaning or even hinder the understanding of the entire item" (Czech 12) essentially if the game localizer isn't aware of cultural references and language, the game could flop

Role of the Player in Video Games

IM STILL WORKING ON THIS SECTION QUESTIONS FOR THE CLASS

- **Do I need to do this section or just need to talk about it in my analysis; I ask this because this is also kinda of what im exploring as the role of the player involves their immersion**
- **Rather than this section should I change it to a section about video game immersion and the player?**
- **Do you think anything is missing from my paper about video games that I should mention**

Conclusion of Literature Review

This literature provided great insights into guiding my analysis on what exactly to look for when analyzing a video game, including the difficulties I may encounter. As an open study and the difficulty of this recent research. I should include that many people talk about video games on a daily and that watching those who are not video game experts, localization expert interviews, videos on video games, and blogs about video games helped as well and should be brought to attention. The reason video game studies even thrive and are possible is because of how game culture fans analyze unscholarly games in the first place. This is a direct shout-out to the challenging work and study these fans do on their own to produce results. This exemplifies just how relevant this study is once again as much is needed to explore video game studies.

<u>Analysis</u>

Video games, especially RPGs, have evolved to be super detailed in story and content. When it comes to getting them to be playable around the world, they go through the process of

localization which involves adjusting the content to make the experience of playing the game enjoyable, immersible, and true to the original. However, there are times when localization unfortunately can cause the game to not translate well due to a multitude of different cultural adjustments or lack thereof. Sometimes there's even more to it than the regular localization process that needs to happen. These RPGs were created at various times, one in 1993, the other in 2006, and 2013. All three RPGs have an extensive and immersive story that involves the player taking on the role of the protagonist and interacting directly with NPCs that have dialogue and talk back to them, cutscenes, and other content that may be subject to localization or have a unique trait to them that has them stand out from the others. There are times of problems occur and times of praise when it comes to this process and the

(Need new title for this)

To start the analysis, I looked at the language hegemony that is present when making these games and localizing them. These games are all made and developed in Japan. This is important to note because when it comes to these games, there is an aspect of language present in them when going from Japanese to the translated language. To start, these games were limited in

Figure 1 When you first open Pokémon X or Y you are greeted and asked what language you want to play

what language they could be played in. Seeker of Mana was in Japanese and Korean, and later was translated into English, into French and German which was considered the "European Localization version." The Pokémon X and Y were a different case as they were the first game for the Pokémon series to be released all countries (except for a select few) concurrently because the game cartridge (chip) itself had all

the versions on it compared to the other two. Mother 3 contradicts all the other games and is one of many examples of video games that do not make it out of their home country so is only technically available in one language: Japanese. The ways people got to play it outside of Japan was because it was made into a fan translation through a ROM image by Reid Young and fans.

A ROM is the information of the games that is found on game cartridges, using a rom extractor the data is changed to be code and can be edited via software. Reid young is a fan who localized the Mother 3 game, without permission from Nintendo, and has made it available as a rom to be emulated and played on in English via a coded patch. The project started in Nov. of 2006 where Young and other fans created a Devotion project of translating and localizing the game in English. The project was well received and Nintendo didn't stop them from doing it. It got the attention of many gaming media as this was a large scale project of its time.

When it comes to video games and most media they start in their native language and proceed to go through the localization process. When it gets to Translation is where the process either fails or stalls preventing the game from being released around the world at the same time compared to now when games are released all at once with the option to just select a language. It is seen that languages chosen to be translated though have a process but at the same time show preference. The languages are generalized a lot despite there being different dialects. For example, when looking at Pokémon X and Y the screen presents you with an option of what language you want to play the game, yet it doesn't specify what type of language you're playing in. there are dialects of Spanish and not just "Spain Spanish" (Pokémon uses Spain Spanish) or there are dialects of French and "France French". Language controls what we think and perceive about different objects. Controlling the language that the video game is presented in affects gameplay especially in the game as some of the original languages are as "not respected" or have

a "stigma" attached to them. Another thing is that this generalization is also done for convenience. Localizer

By giving players this agency to play the game as they want to in the language they can at least in X and Y, pokemon has considered that their audience is truly global. For the other two games the limit to releasing by region, and also releasing by region and just having the predominant languages, English, French Spanish does create accessibility but impacts the view of the games during their time. It also shows during the global copy sales of the game, for Secret of Mana (1993) the "English and Japanese" copy sold the most across the world. The language allows them to understand the game, what exactly is going on, and creates an experience where the player isn't struggling to create the narrative that is in the game and enjoys it.

BECAUSE ENGLISH IS BECOMING THE NORM LANGUAGE OF THE WORLD)

Japan and global perception

All these games are Japanese RPGs or Japan-made games. This is because like the U.S., Japan is a mass exporter to entertainment media that is viewed around the world. Japan creates a lot of entertainment content, making it one of the global leaders in entertainment including dramas and cartoons (aka anime), movies, music, and of course video games. The games that are produced in Japan are mainly RPG games, compared to America which produces shooter games. This comes from the differences in culture that is between the two giants and with how these games are they easily enter other cultures and regions around the world compared to the games that America produces

This alone shows a difference in culture, but amongst this difference comes a cost. These games though created in Japan, do not take place in Japan, meaning that they represent a Japanse

perspective on other cultures and places, which becomes even more problematic when the games are later localized. By not taking place in a setting of Japan, Japanese creators create a disconnect from the game that allows them to be able to create a narrative of an area as they please about foreign regions. In these selected games, the story doesn't take place in "Japan" even in a fantasy setting. Mother 3 takes place in a distant future United and they always reiterate in the game that this is taking place in the future United States specifically the 20th century. The fact that the game was changed into "Earthbound" in the U.S. alone and the game was seen as not worth localizing states a lot.

 (INSERT SECRET OF MANA). Pokémon is the main example of this, as per its series, the main games are always based on a real region in the world. The first four main games (LIST THE GAMES?) take place in a fantasy version of different locations in Japan but after that, the next regions (name the regions) are based off respectively, New York City in the U.S., The region of France, The Hawaii islands in the U.S., The United Kingdom, and the Iberian Peninsula especially Spain and Portugal. This impacts how the game is translated from their Japanese origin to the other languages. (INSERT KEY EXAMPLES IN EACH ONE OF THE GAMES OF THE TRANSLATION OF SHOWING THAT THIS IS IN THE GAMES)

When players are taken to these fantasy worlds and realize that they are based on real locations they start doing things that make the games fun to play. For example, these games lack voice acting so players when realizing where its located make the accents and create voices for the characters that mirror where they are from (EXAMPLES OF THIS SEEN IN THE GAME COMMUNITY: MOTHER GIVES SOME CHARACTERS TEXAN ACCENTS BECAUSE THEY WEAR CERTAIN CLOSE, POKEMON CREATE ACCENTS, SEEKER OF MANA BLAH BLAH BLAH) Player then get the agency not only to create a way to interact with the

game but add to their experience as they feel like they're exploring a different variation of a place they know, or have never visited. On top of that, it creates an interesting story as when it comes to games like Mother 3 and Pokémon main series games, they include lore and cultural references that are either translated or left alone to insinuate that the game is taking place in that fantasy world that they have created for the player to explore. They even include it in the dialogue THAT THEY LEAVE UNTRANSLATED ON PURPOSE. When first playing Pokémon X and Y, the player is greeted by Professor Sycamore (play on Pokémon professors) who talks with the player in whatever language they have selected the game to be in (is made post black and white the first games that allowed 1 cartridge multiple language function) uses French phrases but also behaves like a stereotypical French guy that is perceived around the world. (INSERT SCREENSHOTS OR SHOULD I DO QUOTES: IM PUTTING QUOTES FOR NOW)

 like you can't tell me this man isn't French (explain why his dialogue makes you think French and look attach blah blah blah, this is his official art)

(When naming yourself at the beginning of the game)
"Oh, I see. Would you tell me your name?"
"So, it's <player>, then? Did I get that right?"
Yes: *"<player>...* ***Très bien!*** *What a fantastic name!"*

Uses the line depending on how many Pokémon have been seen in the Central Kalos Pokédex.

*"Well now, you DO have a **certain je ne sais quoi**! I have a good feeling about you! At first, I was thinking of choosing only one child from a town when I was deciding who to give a Pokémon to. In Vaniville Town, it was going to be the child of a Veteran Trainer I know. About then, I learned that the [Rhyhorn](#) racer [Grace](#) and her son/daughter were moving here. Here in the Kalos region, you're far away from everything you used to know... That hit me right here... Then it hit me--I should give you a Pokémon and have you travel around Kalos!"*

Problems with Translation during Localization

Translation is one, if not, the most crucial step when it comes to localization. The task of translation is multifaceted and includes adapting not just the content of the game but any cultural references in dialogue, titles, text, cutscenes, and other aspects of the game. Poor translation ruins the game's interaction with the play and that can be seen within these games and their process of translation.

An example in each game that shows flaws in translation and how it affects the game original.

Remake, Remake, Remakes.

IM WORKING ON THIS BOTH IN ANALYSIS AND LITERATURE REVIEW ENJOY DANCING TOOTHLESS INSTEAD

Fan Translation and Game Culture

Mother 3 as said was never released outside of Japan, thus the only way to play and experience the game was to either sit there with a dictionary and translate as you play or

learn Japanese. Two tedious tasks for many, though beneficial to their skills, tedious things like this are not ideal when it comes to video games that are supposed to be easy to access. If there are no Professional Localization efforts made by the big companies, such as Nintendo or Square Enix, fans take it upon themselves to create translations. Mother 3, Secret of Mana, and Pokémon have all experienced such. Fan translations are more common than what many think due to ROM imaging. (Take the definition from ROM PAPER I DON'T WANT TO TYPE THIS) ROM is an acronym for Read Only Memory, which is the part of the chip that video games are stored on. through a rom burner or a reading device, digital copies of hardware games can copied and made free to download online. This allows people to emulate games. Video game Emulators are software programs that run ROM images on phones and computers. They imitate the functionality of a console and allow people to play the games for free. There are emulators available for every system there is, and all original Pokémon games are accessible online for free through multiple sources from ROM websites to Google file downloads. On top of these images, the fan hacks are available for download as well. They can be found on game forums, google files, Reddit, original websites, and third-party sellers. People who get these ROMS then can access the information on them including the text and dialogue, and translate them themselves. Before using these to play games without buying them, fans got ROMS to translate games into languages that they weren't available in.

Attitudes toward the game

(COUNTER???)

CONCLUSION

Works Cited

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I have acted with honesty and integrity in producing this work and am unaware of anyone who

has not.

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