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The impact of translation in the immersion and playability of video games

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ABSTRACT

The purpose of this dissertation is to analyze the role of translation in video games and how some of them could have an impact on our immersion into the game, which is one of the worst outcomes of a bad translation. In order to achieve this goal, what a video game is will be explained and defined, presenting some general information about the video game world and, more importantly, explaining how video game localisation is made as well as the strategies that are used to translate them successfully. Moreover, the most famous mistakes in video game translations will be provided so as to support the thesis statement, with the use of charts that will explain the context of the translation as well as two of the versions, English and Spanish.

Keywords: Video games, localization, audiovisual translation, foreignizing, domestication.

RESUMEN

El objetivo de este trabajo es analizar qué rol tiene la traducción de videojuegos y cómo algunas traducciones podrían afectar a nuestra inmersión denle el mismo, siendo una de las peores consecuencias dentro de una mala traducción. Para ello, se definirá lo que es un videojuego, se hablará sobre su historia en general, y lo que es más importante, se explicará la localización de un videojuego y cómo se consigue mediante determinadas estrategias que permiten una buena traducción. Además, se presentarán los errores de traducción más famosos para apoyar la tesis, mediante el uso de tablas que explicarán tanto el contexto de la traducción como sus dos versiones, una en español y otra en inglés.

Palabras clave: Videojuegos, localización, traducción audiovisual, extranjerización, familiarización

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1. INTRODUCTION

1.1 DEFINITION AND HISTORY OF VIDEO GAMES

First of all, it is essential to define what a video game is. According to the Lexico dictionary by Oxford (accessed on 28 April, 2020), a video game is "a game played by electronically manipulating images produced by a computer program on a monitor or other display" (video game, n.d.)

Although it may look like it is a recent invention, according to Campbell-Kelly et al. (2014), the real origin of video games goes back to the 1940s, more precisely during the World War II, when some of the first electronic digital computers were built in order to help the Allies. Shortly after the war had ended, those computers were reprogrammed to perform different kinds of tasks and, in the early 1950s, they started to be commercialized by important companies. This favoured the acquisition of electronic digital computers for important institutions, such as governments or universities. It was also in the early 1950s when the first video games appeared, but they were too simple and had extremely easy mechanics.

Smith (2014) stated that video games could be divided into three main categories:

-Training and instructional programs

-Research programs in fields (AI)

-Demonstration programs (they were intended for the entertainment of the public)

According to Wolf (2012), most of these "video games" wanted to show the power of technology and how it could help in different areas. But the first video game that could be considered for just entertainment was *Tennis for Two*, deployed on an analog computer with graphics and with an oscilloscope.

Tyson (2000) explains that, after some years of development, in 1961, the first influential and relatively famous video game was created. It was called *Spacewar!* and it was inspired by the science fiction stories of Edward Elmer Smith, being extremely popular among the students at MIT. The game showed a duel between two spaceships, each one was controlled by one of the players. This was the first video game that made some people realize that it could be profitable to invest and develop them, enhancing the commercial possibilities of video games. A bright future seemed to await to video games.

According to Tyson (2000), in the 1970s the birth of the video game industry took place. The main US developers created games for the national market, sharing the prestige with the first arcade video games. It was also in 1972 when the first "home console" was created and it allowed to play video games on the TV. Its name was the *Magnavox Odyssey.* This console had lots of limitations and performed modestly, failing to start a new industry.

As highlighted by Tyson (2000), during these years, the most popular arcade games were *Pong* and *Computer Space*, encouraging the quick development for home entertainment and being the origin of the consoles and computers that could play games for the first time. There were very few exports and video games were usually shipped in their original versions to European Markets (the UK mainly), most of them in English.

As noted by Donovan (2010), the first proper home consoles developed during the next few years and, between 1978 and 1982, what is considered to be the golden age of arcade video games took place. Although the pool and pinball industries were still more important that changed when a new game developed in Japan was released (*Breakout*, in 1977) and the launch of *Space Invaders* one year later changed their status. During this period, the first home computer games appeared and became quite successful.

Despite all this success, all beginnings are difficult and it was not an exception for the video game industry. In 1983, according to Wolf (2012), a market full of poor-quality games and the emergence of home computer games as a more advanced and futuristic platform lead to the Video game crash of 1983, marking the end of the second generation of console gaming. Luckily, there are always people that make a profit from these situations and two Japanese companies emerged due to the crash, *Nintendo* and *Sega*, which would become the most powerful and widely known video game companies in the world.

Nintendo develops most of the next-gen consoles, and some of the most well-known games were released (*The Legend of Zelda, Super Mario Bros, Final Fantasy*). This third generation of consoles used gamepads with joysticks as game controllers and would be prolific with the cartridge-based console games (Wolf, 2012).

As highlighted by Melanson (2006), the next decade was marked by considerable innovation in video games. The fourth generation of consoles during the 1990s was a time of fierce competition and not trust-worthy marketing. CD-ROM

drives were introduced and the graphics processors experimented an exponential boost in performance. It was also the period when the graphics experienced a transition to 3D graphics (Computer Gaming World, 1989). Another wave of extremely famous video games took place with several examples, such as *Sonic The Hedgehog* (It competed with Nintendo's *Super Mario* franchise) that became the official mascot of *Sega* or *Pokémon Red & Blue*. According to Melanson (2006), arcade games were already forgotten and the popularity of home consoles made video games even more common. The *Game Boy* was the console that asserted dominance in the handheld market and PC gaming became extremely popular and innovative. The first *PlayStation* was released in 1994.

In the fifth generation of consoles, we can find the first "powerful" consoles that were released, such as the *Nintendo 64* or the *GameCube*. One of the most critically acclaimed games of all time, *The Legend of Zelda: Ocarina of Time* was released for the *Nintendo 64*, which still is the highest ranked game of all platforms.

According to Wolf (2012), by the end of this period, *Sony* became the leader of the video game market. During this decade some "video games" were released for mobile phones, as it happened with *Snake* for the *Nokia* mobile phones.

Ceruzzi (2003) explained that the 2000s was another decade of PCs and consoles innovation, with the emergence of modifications (commonly known as "mods") created by players or fans. Mods change one or more aspects of a video game and it can improve the interest of the game or increase the replay value. In this sixth generation consoles, *Sega* and *Nintendo* exited the hardware market, Microsoft developed its first gaming console and Sony kept leading the podium. The *PlayStation 2* and the *Xbox* were a major success, and that had an impact on the

GameCube, released by *Nintendo* with lots of exclusive and excellent games but overshadowed by the consoles mentioned before and the critics of being a console for kids. Despite being in third place, Nintendo still monopolized the handheld gaming market in this period. Online gaming became extremely popular during these times and companies started to devote more time to it. Mobile phones also started to develop some video games, as it had gained extreme popularity in Japan. This period ended in 2013, when *Sony* announced that the *PlayStation 2* had been discontinued all around the world. Meanwhile, the seventh generation had already started back in 2005, with handheld consoles such as *Nintendo DS* or *PSP* and consoles like *Xbox 360, Wii* or *PlayStation 3.*

According to Donovan (2010), these consoles really offered a challenge to powerful PCs and that was possible due to high-graphics, the use of Blu-ray Discs, Wi-Fi and online gaming. Although *Xbox 360* and *PlayStation 3* were the ones that dominated the market, the emergence of *Wii* secured Nintendo in both handheld and home consoles market. In fact, it eventually became the dominant console, due to its lower price compared to the others and its intuitive motion control. This scholar (2010) also states that casual PC games started to gain popularity and cloud computing finally came to games.

Finally, in this decade, the eighth generation was developed. The industry follows a five-year console life cycle, so in 2010 some new consoles were announced in the annual E3 event. *Nintendo 3DS* and *PlayStation Vita* were announced, *Wii U* was the successor of *Wii* and *Xbox One* and *PlayStation 4* were the successors of *Xbox 360* and *PlayStation 4* respectively. The most recent one was released back in

2017, *Nintendo Switch*, with the features and size of a handheld console but the power of a *Wii*.

1.2 MAIN GENRES OF VIDEO GAMES

Video games are a way of entertainment that is constantly evolving, which implies a regular and steady innovation in production and playability. Although there are plenty of genres, I am going to talk about the most common ones, the ones that people play the most nowadays:

-**Battle Royale:** According to the Merriam-Webster's dictionary (accessed in May, 2020), a Battle Royale is "a fight participated in by more than two combatants, especially one in which the last fighter in the ring or the last fighter standing is declared the winner" (Battle Royale, n.d.).

Despite this term has been used to refer to fights among people, this term has been used to define a genre of video game that has become extremely popular nowadays, and it belongs to a bigger and older genre which is *MOBAs* (Multiplayer Online Battle Arena). In a Battle Royale, you have to choose where to go on a huge map. In this map you have to stay in a specific zone, marked in a circle that shrinks with the passing of time. If you do not stay in that zone, you will die eventually. The objective is to be the only one that survives while the other 99 people are trying to kill you. The best example is *Fortnite*.

-**FPS (First Person Shooters)**: FPS games have a deep history in gaming, arguably spanning back to the 1970s. However, it really did not become a global sensation until the seminal release of *Wolfenstein 3D* in 1992. In an FPS, your perspective is

from the first person and the player is usually given a large arsenal of weaponry, specific to the setting of the game, and set out to vanquish foes.

FPS is the perfect genre for players seeking an adrenaline rush. FPS titles throughout gaming history have usually been fast-paced, action-packed, and plain fun. Sometimes, FPS games even have a deep storyline. Today, FPS games are some of the most popular games on the market. Titles like those in the *Call of Duty* and *Battlefield* franchises have solidified FPS as some of the most enduring genre-specific games in modern history (Game Designing, 2020).

-RTS (Real-Time Strategy): According to Moss (2017), RTS games' origins can be traced back to the 1980s when *Herzog Zwei* was released in 1981. In RTS you play against other players while they try to eradicate you.

It is similar to TBS (Turn-Based Strategy), but in this case, players have to destroy their opponents during the course of the game. *Age of Empires* and *Total War* are very prolific in this genre.

-RPG (Role-Playing Games): As Barton (2008) states, the origins of RPG games are as old as you can imagine, but *Dungeons and Dragons* (1974) is considered the first RPG of all time. In RPGs, players try to immerse deeply into the game and assume the roles of characters in a fictional world. They will have to solve puzzles, complete quests and make decisions that will affect the fictional setting while they improve their character and face challenges that will increase its difficulty with the passing of time, so it could be considered a combination of different genres.

-Sandbox: This genre has become popular quite recently, mostly because of one of the most well-known games of all time, *Minecraft*. This genre is characterized because of the degree of creativity that the player has in order to complete the

objectives or just play the game. They often present an open world that allows freedom and progression into the game.

-**Survival horror games:** They should not be confused with Survival games, as they come from them. The players find themselves in an antagonistic and utopian world, full of dangers and enemies. The main goal is to survive using their intuition and combat. *Resident Evil* and *Silent Hill* are very famous within this genre.

-**Sports Games:** These games are often considered very competitive and they try to represent the player to be actually playing the game. (*FIFA, NBA 2K*) Some others focus on team management or strategy and tactics (*Football Manager*).

2. VIDEO GAME LOCALISATION

2.1 DEFINITION OF VIDEO GAME LOCALISATION

The term localisation comes from "locale", an English term which argues that a geographical region is not only characterized by its language, but also for its own culture and conventions. According to Microsoft Press, localisation is " the process of modifying a product so that it is readily accepted in a different country, culture or region of a world" (Microsoft, 1993: XV).

According to Scholand (1996:5), localisation can be divided into three different categories:

-**Technical localisation**: Comprises different aspects such as the double-byte conversion or the operating system compatibility.

-**National localisation:** Deals with the alphabet adaptation, symbol conventions and formats and goes beyond the user interface translation.

-**Cultural localisation:** It is the software adaptation and documentation of the cultural characteristics of a certain place (customs, history, linguistic conventions, etc)

2.2 TRANSLATION STRATEGIES IN VIDEO GAME LOCALISATION

The translation is a crucial element when analyzing a video game, and it can really have an impact on players who look for having a good time and enjoy the game. Fortunately, the translation of video games has successfully evolved and nowadays most of them can provide a good and natural translation, far away from the ones that we could find some years ago. Moreover, according to Fernández Costales (2012:388), game developers and companies are investing more and more human and economic resources aiming to localize games into different locales and the simultaneous-shipment of a title into several target markets is a must to succeed in achieving a global echo with a video game.

This translation poses some questions and problems, as it is not as easy as it may look like, since it is not a straightforward process, and many factors must be taken into account. The advanced technology and the introduction of more multimedia features like cut-scenes and spoken dialogues make video games an appealing area for audiovisual translation (Bernal 2006, Mangiron & O'Hagan 2006).

On the other hand, the manifold cultural references and technical challenges to be faced also suggest that games have to be on the radar screen of localisation. Besides providing more appealing products, the addition of new features to the games has contributed to achieve more creative and well-developed plots that improve the game experience and promote the involvement of players in the story

they are interacting with (Fernández Costales, 2012:389). Translation strategies are key in order to be successful, and not deviate from the original translation, achieving the goal of the immersion.

According to Mayoral et al. (1988), the adaptation of multimedia products also entails the idea of constrained translation, where the features and limits of the text will have to be considered and preserved in the dubbed version, in order to maintain the essence of the game. In other words, a Mexican, French or Chinese player should enjoy a similar gameplay and experience than somebody playing in the original American or Japanese version. However, this statement poses a number of questions regarding translation. According to Fernández Costales (2012:394), first of all, is it always necessary to keep the look and feel of the game, or is it possible to adopt a strategy in which this can be modified in order to meet the expectations of the target audience? Secondly, is it always possible to keep the same game experience without losing any shade or nuance?

As Di Marco (2007) highlights, the use of humor and puns in some video games makes it almost impossible to adapt the message without suffering a loss in meaning and compensation strategies may be required. Foreignization and domestication are very common strategies that are used while translating video games (Mangiron & O'Hagan, 2006:16). While foreignization tries to maintain the original game respecting the source culture and atmosphere, domesticating strategies want to bring the target culture next to the player. Some instances of foreignization can be found in accents that contribute to represent the ethnic origin and the nationalities of the characters, as well as words or expressions that use in the source language of the game.

Mangiron & O'Hagan (2006:16) state that:

> Domestication is achieved mainly by the use in the target text of idiomatic and colloquial language, the adaptation of jokes, sayings and cultural references, and the re-creation of new cultural references and plays on words. All this gives a distinctive, original flavour to the localised version.

The strategy of non-translation can also be used at any time, trying to preserve the original message and meaning, as the quality of the translation may not be good enough or spoil the immersion within the game. With this strategy, the name of the props in a game (weapons, vehicles, characters or even the video game itself) can become famous worldwide, allowing gamers to know what people refer to. For instance, *God of War* or *Call of Duty.*

"Transcreation" is a concept applied to video games by Mangiron & O'Hagan (2006:11) in order to refer to the carte blanche of translators to meet the objective of preserving the game experience in the target locale. As the other approaches commented in this section, transcreation can be considered a cross-wise strategy that might be used and applied at certain points in any title. However, according to Fernández Costales (2012:398) some genres would be more likely to be adapted using the freedom of the translator in order to achieve a suitable game experience and preserve the look and feel of the title. Literal translation can also be a useful strategy, especially in sports games, racing games or simulators, as there are many technical words and specific terminology.

Most video games present stories created by the studios developing the title. However, some games have been designed on the basis of a literary work, a comic book or a film. This is the case of *Indiana Jones, James Bond, Star Wars* or *Harry*

Potter games or the superhero titles based on the original comic books like *Spiderman* or *Batman Arkham Asylum*. In the case of these titles, there are metatextual references to the films, books or other art forms related to the story being depicted in the game. Therefore, translators must keep a balance between the transcreation or the freedom to adapt the contents in order to achieve an appropriate game experience in the target audience with the loyalty to the original source of the video game (Fernández Costales, 2012:401).

According to Di Marco (2007), the creativity and current narrative techniques used in video games can pose additional challenges in the translation of certain titles. In case there is a partial or total loss when translating the text, translators may engage in partial rewriting in order to "negotiate functional equivalents" (ibid:5) that will allow compensating for the loss of meaning. The adaptation of humor, puns, wordplay, etc is extremely difficult to achieve, as there could be a partial or complete loss of the meaning, and strategies such as compensation can produce a loss of meaning.

Finally, the translation of a game must take into account legal and copyright issues, as there is still censorship in some countries. In the case of Germany, for instance, blood must be green and some instances of language or violence are strongly supervised (Chandler, 2005:26). As noted by Fernández Costales (2012), the question of censorship is a controversial issue in the game industry, and violence is not the only element in the radar screen of the Pan European Game Information (PEGI) or other related agencies. Sexual connotations –like the ones included in the GTA series– can also be an issue when adapting video games, and even political

elements, as many war or combat titles are banned in certain countries of Asia and the Middle East due to the historical facts or events recreated in the games.

2.3 MAIN TRANSLATION PROBLEMS AND DIFFICULTIES

According to Bernal (2007:3), from the point of view of translation, we could say that there are only two types of games, based on the degree of freedom translators are given. Effectively, some games require more research than creativity, and others require more creativity than research. Video games very often draw on different elements of popular culture, such as films, literature, comic books or sports.

When this is the case, the text to be translated will require a proficient understanding of the jargon used and accurate rendering of that particular terminology for the locale. In a way, the best translators are like chameleons when it comes to changing tongues, because they can make their language blend in seamlessly with the right linguistic context. Many problems can be spotted when locating video games, but these are the most common ones:

-Brevity is key when translating, not only video games but many types of texts, as it is very hard to condense a translation without spoiling it. As there are many messages that are shown in small spaces and boxes, translations should be kept as short as possible, although it should not be preferred upon clarity. The information must be understood by players as it is important not to make them waste time or confuse them with unnecessary information.

-According to Joly (2020:1), language and style are also very important as they can change the gamer's experience. The video game should communicate the message respectfully, through games, as children are able to learn a level of

respectful expression that they may not otherwise be exposed to normally.

-An inappropriate intonation may sound strange if it does not belong to the target culture. As highlighted by Joly (2020:2), translations for western Europeans, Canadians or U.S. Americans often use the word "please" to introduce instructions. However, this would not make sense in some East-Asian cultures, where such efforts are generally perceived as superfluous.

-Games are increasingly using slang in their dialogues, which has always been problematic to translate, since translators must exactly know the slang used in a specific area, or it may decrease the immersion and the spirit of the game.
This is also related to swearing, which can lead to a disappointing localisation. Swearing is even more difficult to translate as every country has its own restrictions and particularities.

-As mentioned before, creativity is as important as clarity, and depending on the strategy, the translation varies in its quality. A literal translation may look like is effective but in the end, it is not, as the translation ends up being inaccurate. Instead, it is better to adapt to the target culture and try to find an equivalent that fits that culture, as it will make the game more enjoyable and players will be more comfortable.

According to Joly (2020:4), sometimes, the context provided for text can even be inaccurate, leading localizers to believe they are on the right track when they actually are not. So, quality testing and debugging needs to go beyond just technological quality. It needs to ensure that the localized strings in the game really make sense.

-Finally, the translator must be also a gamer, and love playing video games. This

will help the translator to write more accurate translations and find the correct terminology for each element of the game. This feature can be applied to almost every job around the world, if you love what you do, you will always perform better.

3. TRANSLATION ANALYSIS

As the aim of this dissertation was to analyse how a wrong translation can influence our immersion into a game, we will select ten of the most famous translation errors and analyse them, stating the mistake and providing a more adequate translation.

-**1st example: Final Fantasy VII**

CONTEXT	Cloud and his teammates are trying to destroy Reactor 1, but they have to face a robotic scorpion that is defending the Reactor. Cloud gives Barret, his teammate, a piece of advice to destroy the robot and be careful while doing so.
ENGLISH	Barret, be careful! Attack when it's tail's up. It's gonna counter with its laser!
SPANISH	Barret, ¡ve con cuidado! ¡No ataques mientras la cola esté arriba! Va a contraatacar con el láser.

This error has to do with the Japanese language and their typography. The translation of *Final Fantasy VII* was entirely made by just one English translator and some help from his Japanese friends. Context is key in order to understand Japanese correctly, and this was not taken into account during the process of translation as there was little time to produce the video game. Moreover, they do not use letters,

instead they use what they call *kanji*, which according to Wikipedia (accessed on 18 October, 2020), are "adopted logographic Chinese characters that are used in the Japanese writing system." That is why this game is famous for having many translation errors. In this case, this error affects English players, as the translation that was proposed was correct in the Spanish version. In this example, we can find two different errors, the first one deals with grammar, as it should say "Attack, when its tail's up", and the other one has to do with interpretation, which is worse than the other one. In the English version it encourages the players to attack when the tail is up, but this is completely wrong, as if we attack while the tail is up it counterattacks with its laser. Instead it should say "if you attack when the tail is up, it's gonna counterattack with its laser!." This error confused many players as they did what the translation said and they got killed several times (Destino RPG, 2014).

-2nd example: Terraria

CONTEXT	In Terraria, you may find some notes or letters inside chests that are scattered around the map. In one of them we can find a note that says: "Dumb who reads it HAHAHA." It also gives us two options with the note.
ENGLISH	Dumb who reads it HAHAHA Save Close
SPANISH	Tonto el que lo lea GEGEGE Ahorrar Cerca

The second translation error can be found in *Terraria,* one of the most popular

2D survival games due to the similarity with *Minecraft.* In *Terraria* we will find a translation error that has to do with the culture of a country, a misconception in the way they laugh. They translated "Tonto el que lo lea GEGEGE", as they thought that it was the way Spanish people transcribe laughing. Instead of using the [G], we typically use the letter [J], while English speakers use the letter [H] when they laugh. Although this error is not important at all, it is easily spotted and damages our experience in the game. Furthermore, this note also gives us two options, to keep the note or just close the message, which has been translated to Spanish as "ahorrar" and "cerca" (Mesa, 2018), which make no sense in Spanish.

-3rd example: The King of Fighters

CONTEXT	If you lose a fight against Geese Howard, he says "how's it feel like to be ruled by overwhelming power?" In Spanish, it is translated in a complete different way, as there is a sentence that was written in English (How's it feel like to be ruled by overwhelming power? ---> Quiesiera el poder otra ves?) which is the first one, while the other one was written in Japanese (もう一度生きる力が欲しいか！残念だがお前達の砂時計はもうおちた！---> Disculpa pero tu tiempo se acabó).
ENGLISH	How's it feel like to be ruled by overwhelming power?
SPANISH	Quiesiera el poder otra ves? Disculpa pero tu tiempo se acabó

The third translation error takes place in *The King of Fighters*, where we can find two different types of errors, one of them affects grammar and the other one affects

meaning. First of all, the sentence is not written correctly in Spanish as there is only one question mark. Then we find misspellings in "quiesiera" and "ves" which should be written as "quisieras" and "vez". Finally, the whole text does not make any sense, as it is completely different from the source text. Instead of this, it should say something like "¿Te gustaría volver a sentir mi poder otra vez? Por desgracia, tu tiempo se ha acabado" (Fernández Romero, 2012).

-4ᵗʰ example: Zelda II

CONTEXT	When you go to a shop and talk to the seller, he introduces himself by saying "I am Error."
ENGLISH	I am Error
SPANISH	Soy Error

Another extremely popular translation error can be found in *Zelda II,* in which we find another misspelling. One of the characters says "Soy Error", when his name is Errol. Although it is just one letter, this is a serious mistake as the players may think that there is something wrong with their game, as "Error" in Spanish means "mistake." This would not had happened if the character's name had been different (López, 2017).

-5th example: Suikoden II

CONTEXT	You are in one of the rooms and find a rope on the floor. When you take it, a dialogue text appears and says "You have taken: Rope"
ENGLISH	You have taken: Rope
SPANISH	Tu lo tomaste Cuerda

In *Suikoden II* we get to see one of the worst types of error that a translator can make, which deals with grammar and syntax mistakes. At one point in the game, we can see the translation "Tu lo tomaste Cuerda" instead of "Has cogido una cuerda". In this translation we can find lots of mistakes, such as the use of the personal pronoun (tu), when it is not used in Spanish, no stress (tú), the use of a direct complement (lo), instead of an indefinite article (una) or the use of capital letters in the word "Cuerda", which should not be capitalized at all. This combination of errors makes this an awful translation for the Spanish player, who will be horrified when seeing it (Mesa, 2018).

-6th example: Lego Indiana Jones

CONTEXT	When you get into a boat and you are alone, you cannot use the boat as two people are needed. When this happens, a dialogue text appears and says "use the inflatable rafts to go through the water. It takes two people on the raft to be able to row."
ENGLISH	It takes two people on the raft to be able to row
SPANISH	Se necesita que haiga dos personas en la balsa para poder remar.

As well as the previous translation, in *Lego Indiana Jones* we can also find another grammatical mistake. "Se necesita que haiga dos personas en la balsa para poder remar" deals with the verb tense of "haber", which is irregular and has been translated as "haiga", which is definitely not the way this verb tense is made (haya). This type of error emphasizes the need of translators, so these errors will not be repeated again (Mesa, 2018).

-7th example: The Walking Dead

CONTEXT	One of the main characters of the game has an argument with another survivor. After the argument he calls him "asshole"
ENGLISH	He's an asshole. Forgive mi rudeness
SPANISH	Es medio pendejo. Perdonen mi grosería

In *The Walking Dead* we can find another kind of error, which has to do with localisation, in this case. We find the expression "estar medio pendejo" in the Spanish version of the game, which should not appear as it is an expression used in South American countries such as Mexico. It is an important localisation error as these kinds of expressions are not used in our language and may not be understood by the player (López, 2017).

8th example: Fallout New Vegas

CONTEXT	When you go to talk to Mr House, the CEO, and sole proprietor of the New Vegas Strip in the Mojave Wasteland, it gives you the option to ask him two questions, one of them is not translated to Spanish and the other one has been translated
ENGLISH	-What's to keep you from abusing your power -Let's talk about something else
SPANISH	-What's to keep you from abusing your power -Hablemos de otra cosa

Fallout New Vegas has plenty of mistakes regarding translation, although most of them are not important. Nevertheless, one of the worst decisions that a translator can make is leaving the text untranslated, and this is what happens in one of the dialogues,where players can read "what's to keep you from abusing your power" while the other sentence is translated "hablemos de otra cosa". This error is probably an accident, but it can cause a bad impression for the game, as the player may think that the game has not been thoroughly examined before releasing it (López, 2017).

9th example: Beyond: Two Souls

CONTEXT	The title of the Spanish version of this game has not been completely translated.
ENGLISH	Beyond: Two Souls

SPANISH	Beyond: Dos almas

In the Spanish version of this game we can find that the title has not been completely translated. It may have been on purpose, but the fact is that it is strange to see a title in two languages. Instead of mixing both languages, the best decision is either to maintain the original title in the source language (Beyond: Two Souls) or to translate everything (Más allá: Dos Almas). Nevertheless, it is also true that the Spanish translation of the game does not sound much better.

10th example: Pokémon

CONTEXT	Some Pokémon's movements have been translated incorrectly.
ENGLISH	Counter
SPANISH	Contador

Finally, the last translation error can be found in one of the most popular games ever made, *Pokémon*, where we can find that it took place many years ago in one of the attacks that the Pokémon can perform (also called movements) but was not corrected until many years later, due to the familiarity that the players already had with the translation. It is the case of "contador", the translation for "counter", produced by an error arose from the context. This translation error was corrected in *Pokémon X/Y*, and replaced by "contraataque", a much more accurate translation (Mesa, 2018).

4. CONCLUSION

The main objective of this dissertation was to analyze how a bad translation can spoil the experience of playing a video game and affect the player's experience within the game. The use of charts allows to clearly see the errors and also gives us information about the context, which is essential in order to understand the translation. Context is also vital to translate a text, and this importance is often forgotten when a text is translated. These examples only represent a minimal percentage of information compared to the almost infinite world of video game localisation and translation.

However, each of the samples analyzed deal with different issues and errors (grammar, lexicon, typos, etc.) that can happen during the translation process. This dissertation also allows us to see how difficult it was to translate some years ago, as the technology that translators used was completely different from the one used to translate texts these days. Nevertheless, these errors are also present nowadays, as it is impossible to translate something perfectly. The use of dictionaries and websites as well as some videos (to know the context) have been essential in order to understand some translation and provide a more accurate and correct translation.

I have always liked video games and I was curious about how the translation process is carried out, and the errors that may appear while translating a video game, which helped me throughout the dissertation. In conclusion, to translate properly, it is compulsory to do an extensive research beforehand, in order to know the target culture and the context that it will be dealt with. Getting to know the target culture is a cornerstone and essential to adapt the translation to the players. On the other hand, trying to preserve and respect the original game and playability is also vital, although they may be improved with a proper translation.

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