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Cultural Adaptation in Video Game Localization
An Analysis of Cutscene Scripts in Japanese and its Translation to English of the game *Lost Judgement*

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Abstract:
Cultural adaptation and free translation strategies are more common to use within the field of video game localization although they are still not recommended to overuse in translation studies. Free translation strategies are commonly used in video game localization to make video games ready for a targeted audience. As free translation is mostly target-oriented in video game localization, the original source text often loses its meaning because of culturally adapting and modifying the text to fit to the target culture. This study aims to analyze 10 chosen cutscenes of the video game Lost Judgement, to find how frequently cultural adaptation and free translation strategies were used for pragmatic (proper names, cultural terms and expressions, allusion) and interlingual (regional dialect and slang) translation problems and how these problems were solved. The result and analysis of the study demonstrate examples of these translation problems within chosen cutscenes. The examples prove that depending on translation problems, both free translation and cultural adaptation can be used in combination with a literal word-for-word translation strategy. It also indicates that the video localization of Lost Judgement implied to use both domestication and foreignization approaches to achieve a higher satisfaction for the players of the game who can choose their favorite version. Another important factor was that the localization of the video game focused on a functional approach whose purpose was to keep loyalty to the original text, the source text.

Keywords: Video game localization, cultural adaptation, Japanese – English translation, functional approach, foreignization, domestication, free translation
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Jacqueline Roshamn
1. Introduction

Today’s society is getting more digitalized which has created new translation fields that give various opportunities to translators. There are new different translation media options such as software and applications, movies and tv-series or video games. These options are not only based on language but are also based on culture and technology, such as software, applications, and video games. Also, there is a need to be culturally adapted to follow the target culture and target audience. Such translation is known as localization as it does not only focus on the linguistic perspective but on the technology and cultural perspectives as well. The use of cultural adaptation and free translation strategies are a common localization and translation approach that is being used.

Due to that Japanese video games have gotten an increased interest worldwide, more Japanese video games are localized and culturally adapted for the suitable target audience in the West. This introduces the theme of video game localization. In video game localization, one common approach is the functional approach which involves loyalty to the source text (ST) but also to follow the target culture. The functional approach within video game localization focuses on the functionality of a product that determines the choice of translation method to translate the ST. This functionality refers to the translation aim which corresponds to how the ST should be translated and if the original meaning is kept as it is or adapted.

This paper starts with an introduction of the material and the method which explains the aim and goal of the study. After that, it follows with a theoretical background about Japanese video games video game translation and localization; and an explanation about previous studies. The paper continues with an explanation of the methodology process. Then, it ends with a result and an analysis of the data collection, and with discussion and conclusion sections about the finalized thoughts and points.

1.1. Aim and Scope

The aim of this study is to see how frequently cultural adapted free translation strategies are used in the video game Lost Judgement. Also, to examine what common translation problems are found and how they are solved in the video game. Mangiron mentions that recently the cultural adaptation approach in video game localization was noticed in Judgement, a spin-off of the Yakuza-series, where through the years the biggest focus was on a more domesticated approach. However, the cultural adaptation of the ST evolved into a more foreignized approach (2021, p. 11-13). Therefore, the video game’s subtitles in this case study are analyzed to see what approach the translator has taken for this game and how frequently cultural adaptation and the free translation strategies are applied. To do this case study I have two research questions as follows:

Research Question 1: How frequently is cultural adaptation/free translation approach applied in the English edition of the video game Lost Judgement?

Research Question 2: What are the common translation problems found and how were they solved?
2. Theoretical Framework and Background

The theoretical framework section introduces the topics of Japanese video games, video game localization, and video game translation, and gives a presentation of theories used in this field. These theories are the domestication and foreignization approaches by Venuti, the GILT (globalization, internationalization, localization, translation) practice, transcreation, cultural adaptation and lastly the functionalist approach within the field of translation.

2.1. Japanese Video Games

According to Merriam-Webster's dictionary (n.d), the definition video games is “an electronic game in which players control images on a video screen”. Video games can be played on console and personal computer. Japan is one of the countries that has always had a huge interest in the video games. This led to the start of Japanese video games, but its beginning originates from The United States. The video games industry has existed since the late 1950s – early 1960s. The United States released Space War in 1962, which is considered to be one of the first video games produced and released of all times. After the game’s release, the game got well-recognized and popular in Japan. Just a few years later, Japan also produced and released the first Japanese video game in 1982 called pakkumann (パックマン), also known as Pac-Man in English (News on Japan, 2022). Pac-Man was one of the first Japanese video games in the 1980s by Namco that was localized into English. Since the video game industry in Japan became a part of the popular culture worldwide, localization of the video games was required to increase the market globally. Furthermore, the video game industry in Japan has released one game after another and several consoles such as sonikku za hejjihoggu (ソニック・ザ・ヘッジホッグ) Sony the Hedgehog, sü pā mario 64 (スーパーマリオ 64) Super Mario 64, famirīkonpyūta (ファミリーコンピュータ) Family Computer, gēmubōi (ゲームボーイ) Game Boy and many more.

2.2. Video Game Localization and Translation

Esselink (2000, p.1-2) describes localization as being derived from the word locale, which means vicinity or a small area but today it is used to refer to a combination of language, region and character encoding. Esselink also explains the difference between traditional translation and localization in terms of activities. The difference is that localization involve more than translation [the material of the product is transferred from one language to another], terminology research, editing, proof-reading and page layout (p.2). Localization also involves other activities that involves project and product management, engineering and testing. From a translation point of view, the translator’s work differs from the traditional translation industry; as translation in localization also centers mostly on translation tools [quality assessment and language testing] and language engineering [computer aided translation tools] (p. 4-5). Another difference between localization and traditional translation is that in traditional translation, the translation is performed after the source document have been finalized, while in localization the translation process is done simultaneously with other projects for it to work in all chosen language versions including the original. Therefore, it is
common that translators start to work on the translator project before a product is finalized and still being in the development phase (Esselink et al.).

Mangiron and O’Hagan describe video game localization as being a part of audiovisual and software localization (2006, p.11-12). Video game localization is also considered to be the biggest market in translation within software localization and website localization (Yamada, 2007). Audiovisual localization within video games centers on the main ideas of cultural adaptation\(^1\) and transcreation\(^2\) which involve free translation\(^3\), expertise and creativity on the side of the translator (Mangiron and O’Hagan, 2006, p.13). The types of work done by a translator are subtitling, dubbing and translation of in-game texts such as main menu titles, sub-story titles, characters inventory and mission summaries. Regarding video game translation, Bernal-Merino (2015, p.2) asserts that the translator requires to have good computer skills and expertise within the field hence having the ability to translate a variety of text types, therefore creativity and free translation strategies are an essential need.

2.2.1. Video Game Localization Levels

A video game’s translation aim is to give players a good game experience in both visual look of design, language, look\(^4\) and feel\(^5\). The expectation of localized video games is to meet gamers’ expectations to experience playing the video game close to the original. Therefore, the video game localization’s focal point is the target culture and TT (target text) in which the localizer is required to adapt and translate the video game adapting to the target culture and target audience. In terms of video game localization, depending on the translation approach a video game’s localization depends on the translation aim.

The video game localization process is decided by the translation aim, so the translation approach differs depending on what decision the localizers need to take. Either to focus on a more foreignized approach to reproduce the ST (source text) or on a more domesticated approach where the ST is heavily adapted. This also depends on how much the video game will be localized. Therefore, video game localization is divided into four different levels depending on the translation and localization aim. As Chandler introduces the localization levels in the *Game Localization Handbook* (2005), four levels are introduced. The first level is no localization; second level is box and docs or box and documentation localization. The third level is partial localization, and the last fourth level is full localization. The first level does not have any localization at all and aims to keep the original, source text. The second level, box- and documentation localization refers to adaptation and translation of video game manuals. The third level, partial localization

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\(^1\) Cultural adaptation – customization and adaptation of the original content due to cultural elements to correspond well to the target culture and target audience (Mangiron, 2008).

\(^2\) Transcreation – free translation method and creative freedom (Bernal-Merino, 2006).

\(^3\) Free translation \(\ldots\) “reproduces the matter without the matter, or the content without the form of the original” (Newmark, 1988, p.46).

\(^4\) Look\(\ldots\) “graphical game design, color and animations” (Adobe Press, 2022).

https://www.adobepress.com/articles/article.asp?p=30486&seqNum=4

\(^5\) Feel\(\ldots\) “usability and parts that affects the user’s emotional or tactile levels” (Adobe Press, 2022).

https://www.adobepress.com/articles/article.asp?p=30486&seqNum=4
Localization is localization of the video game dialogue text but not for dubbing the voice-over, while full localization involves a heavily adaptation of the whole video game. This consists of the game manual, game texts [game dialogue, sub-texts], game design and graphics [of characters and background setting] and dubbing voice-over into target language. According to Mangiron (2021), there is another type of localization which she names dual localization. This focuses on a full localization of a video game but gives the option to the gamer to either choose a partial localization or a full localization. A partial localization follows a more foreignized approach while a full localization follows a culturally fully adapted video game with dubbed voice-over. Since the *Yakuza* series and the spin-off *Judgement* known as ジャッジアイズ: 死神の遺言, *Judge Eyes: shinigami no yuigon* were released, the localization team’s goal was to make a faithful translation and localization of the games and to add the English audio option 13 years since the first release (Strichart, 2019). The difference in video localization that the team achieved was to localize the game story twice by taking a base translation of the ST and to push it in two different directions. In one version, the ST was translated with a domesticated approach (English dubbed voiceover with corresponding subtitles), while the second version was translated with a foreignized approach (Japanese voice-over with corresponding subtitles). This gives the opportunity for players to choose which option they prefer (Strichart et al.). Even though the subtitles together with the Japanese voiceover are adapted, Strichart was paying extra attention to not only the subtitle text limit but also to stay faithful to the ST and its original idea intended when localizing the subtitles.

### 2.3. Domestication and Foreignization

Venuti (1995; Munday, 2008) has a theory that focuses on foreignization and domestication. He defines foreignization as “choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (p.145), while domestication involves “an ethnocentric reduction of the foreign text to [Anglo-American] target language cultural values” (Venuti, 1995; Munday, 2008, p. 144). In terms of game localization and the translation purpose, both foreignization and domestication are used to translate and adapt a game but before the localization and translation process the product requires other steps to be ready for an international market.

### 2.4. GILT - Cultural Adaptation and Transcreation

GILT is an abbreviation for globalization, internationalization, localization and translation, and it introduces the process of how to make a product ready for an international market in four steps (O’Hagan, 2005, p.2-4). This process has been mostly used for business marketing purposes, but as new products are willing to be introduced to a global market, especially the video game industry in Japan has gained an increased profit for their localization of video games. The GILT process gives support within the localization industry to adapt video games according to the target language and its audience. As Chandler describes the four steps in GILT (2005), the first term globalization is the term that refers to make a product ready for an international market and the idea to make a video game popular outside of its original region. The second step is to let the video game go into the internationalization process. The internationalization process is meant to adapt
user interface, control scheme, game content and other aspects to make it fit into the target culture but not to change the design of the product. Internationalization is an important step to prepare for the localization and translation processes before the product is ready for its release (O’Hagan, 2005). The third step is to go through localization which is to translate the language assets in the video game into multiple languages (Chandler, 2005). The fourth and last step is translation of the in-game texts [for example, game dialogue, menu and tutorials] which often happens simultaneously with the localization process.

According to Bernal-Merino (2006), the use of free translation method, transcreation, allows the translators to freely modify (p.34). Transcreation is often paired up with cultural adaptation. Cultural adaptation is a relatively broad term as it consists of many factors to adapt a product into a target culture to follow their local market. Cultural adaptation within video game localization refers to the adaptation of culture, technology and language of a video game. In cultural adaptation within video game localization, the translators and localizers are required to adapt and modify the text and other content such as game design of characters, game setting or the in-game text in the story, so that it corresponds to the target culture (Mangiron and O’Hagan, 2013).

2.5. Functionalist Approach

Video game localization and translation centers on Nida’s dynamic equivalence and the functional approach. Nida proposed the idea of equivalent effect, where dynamic equivalence focuses on the equivalent effect where the TL (target language)6 and TT (target text)7 should correspond to SL (source language)8 and ST (source text)9 (Nida, 1964 and Taber 1969). There are four requirements needed to reach equivalent effect for Nida’s equivalence theory. These requirements are that the meaning is easy to understand; transmitted from the original text and that it keeps the loyalty; that it reaches a naturalness; and that it has a similar aim10.

The functional approach took its root around the 1970s and it emphasized a more communicative way of translation, in which the translator is allowed to use free translation. Some of the functionalist theories are Holz-Mänttari’s translatorial action model and Vermeer’s & Reiss’s skopos theory. There is also Nord’s translation-oriented text analysis approach with a further attention to the source text and her disagreement to Holz-Mänttari’s theory where she implies that functionality plus loyalty is important in translation (1997, p. 109-122; 2005, p.31-32).

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6 TL – abbreviation for target language and refers to the foreign/translated language (Course Hero, 2022).
7 TT- abbreviation for target text and refers to the foreign/translated text (Course Hero, 2022).
8 SL – abbreviation for source language and refers to the original language (Course Hero, 2022).
9 ST – abbreviation for source text and refers to the original text (Course Hero, 2022).
10 The aim refers to the translation aim which means the determined purpose of the translation and how the text was intended to be translated (Hasegawa, 2012, p.227, Newmark, 1988, p.12-13).
Holz-Mänttari’s translatorial action model (1984, p. 139-148) brings most attention to the target language and not on ST. The idea for the translator is to translate the text to the target language so the text’s functionality suits accordingly to the target culture. However, Nord (2005, p.32) disagreed to this model as it only concentrated on the TT. Instead, Nord argued that it is important to be loyal to the source text as well. Therefore, it is important that there is a connection between the ST and the target text to determine the translation aim (2005, p.32).

Vermeer & Reiss (1984) introduced the skopos theory in the late 1970s and the theory focuses on the translation aim, the decision of translation strategies or techniques taken to achieve a functional translation outcome. Nord describes two types of the translation product which are documentary and instrumental translation. Nord’s description of documentary translation is “…a target text informing about a source-culture text or any of its aspects and dimensions” (2009, p.49). In addition, instrumental translation is described as “…directed at a target-culture readership for whom it can fulfill basic functions and sub-functions to a pre-existing text borrowed from a source culture” (Nord, 2009, p. 49). In other words, documentary translation means that the ST is reproduced while instrumental translation means that the ST is adapted. This is very close to the terms that Venuti calls foreignization and domestication. These types of translation can decide what methods, strategies and techniques should be taken for a translation project and how to solve translation problems.

3. Previous Studies

The previous studies section centers on the playability and video game experience within localization, cultural adaptation or culturalization which these terms focus on the adaptation of the ST or other cultural factors within video games. Then, it continues further with O’Hagan study where she discusses the challenges of multidimensional translation and GILT. Lastly, the section ends with Mangiron’s explanation of how to keep a balance between foreignization and domestication in which has an impact on the localization process.

3.1. Video Game Experience, Expectations and Semiotics

In Bernal-Merino’s article Creating Felicitious Gaming Experiences: Semiotics and Pragmatics as Tools for Video Game Localisation (2016), the author introduces the playability of games and the pragmatic and semiotic disciplines, in which semiotics and pragmatic refers to the study of signs and interactions, verbal or non-verbal. Bernal-Merino concludes that video games are considered to provide a good playability for users if they experience the game by taking their own decisions throughout the game(s). The playability depends on the quality of localization and it decides the video game experience of the users. On the other hand, it may not please everybody’s game experience because of different likes and wants.

According to O’Hagan’s article Putting Pleasure First; Localizing Japanese Video Games (2009), she examines video game localization from a translation studies perspective where the focus is on Japanese video games. As limited research has

11 Skopos - a Greek word referring to the aim and function of a written or spoken text (Your Dictionary, 2022). [https://www.yourdictionary.com/skopos](https://www.yourdictionary.com/skopos)
been done within video games localization, more research should be done due to an increase in popularity of the Japanese video game industry. In O’Hagan’s article, which is built on previous case studies, she examines how the localization of the Japanese game Final Fantasy has improved the video game experience. In conclusion, video game localization’s priority lies in the value to let players have a game experience similar to the original version. However, the different translation approaches can either decrease or increase the expectation of a great game experience.

3.2. Cultural adaptation/Culturalization

In the article Game localisation as software-mediated cultural experience: Shedding light on the changing role of translation in intercultural communication in the digital age (2015), O’Hagan’s purpose is to study the cultural elements that can be found in video game localization and how it brings difficulties for translators. O’Hagan introduces the technological use of CAT tools and software localization and compares them to video game localization. Furthermore, she defines culturalization and the need to adapt intercultural issues in video game localization. Here she also mentions translation issues such as the need to follow official terminology and the solution of space restrictions in video games. As O’Hagan points out, the need of adapting to intercultural issues and to follow official terminology due to video games space restrictions, it is worth checking how Lost Judgement has been translated and adapted. Due to the variety of game genres can affect the video localization, video game genres that has a realistic game setting could focus more on proper names and literal translation to follow a realistic setting, correct names and stay loyal to the ST, by transferring references and terms in the ST to the TT.

Francesca Di Marco’s article Cultural Localization: Orientation and Disorientation in Japanese Video Games (2007) introduces how cultural elements have a huge impact on the localization of Japanese video games, from programming expertise, linguistic and cultural knowledge. Problems that need modification are the adaptation of game visuals, sound, the script of the game plot, and verbal and non-verbal representation of the game. In her article she gives several examples of localization of video games in terms of different game scripts and the modification of the visuals of a character. Di Marco concludes that a localizer is required to have language and culture knowledge and understanding of the game itself, to keep loyalty to the original, and to reach functional equivalent effect. However, if a game is heavily modified due to cultural elements there is still a risk that both characters, script and cultural terms loses loyalty to the original and gets lost in translation.

3.3. GILT

In the article Multidimensional Translation: A Game Plan for Audiovisual Translation in the Age of GILT, O’Hagan (2005) discusses the challenges of multidimensional translation whereas she introduces the GILT practice which stands for globalization, internationalization, localization, and translation. With the GILT practice she wants to bring the awareness to the people to advance in producing content being ready globally as previous practices still lags in academia (O’Hagan, 2005, p. 3; Chandler 2005). She introduces the history of the
localization industry and the GILT practice, in which she emphasizes on the word locales as … “software programs were required to be localized into target market versions” (O’Hagan, 2005, p.3, Mangiron and O’Hagan, 2005). In addition, O’Hagan makes a clear distinction between translation and localization, where the difference shows in software engineering and linguistic testing, and that games are considered to be software produced for the purpose of entertainment. On the other hand, due to that GILT is developed for a global business market, the translation aim can differ in regard to the final product and therefore lose the loyalty to the text.

3.4. Domestication vs. Foreignization

The article *The Localisation of Japanese Video Games: Striking the Right Balance* (Mangiron, 2012), focuses on localization of Japanese video games and on the main strategies used for localizing, i.e., domestication or foreignization. Carmen Mangiron (2012) analyzes the importance and need to strike a balance between domesticating and exoticizing (foreignization) within localization. In addition, she also examines some localized games on how they were received by different target audiences. Mangiron concludes that it is advisable not to have an excessively domesticating approach as it may not be successful if it does not appeal to the target audience (2012, 15-16). However, it is worth mentioning that the domesticating approach can be successful depending on the video game’s genre.

Following up to this article, the article *Found in Translation: Evolving Approaches for the Localization of Japanese Video Games* (2021), Mangiron tells about the localization strategies such as cultural adaptation, domestication and foreignization of Japanese video games varies depending on the market’s expectations. In addition, even if the loyalty of the original was kept, the translation needs a more idiomatic and memorable language to provide a good game experience. Throughout the article Mangiron presents case studies of Japanese video games and their localizations. The Japanese video games in the case studies are *Persona*, *Phoenix Wright: Ace Attorney*, *Yakuza*, *Judgement* and *Fist of the North Star: Lost Paradise*. The localization of the video game *Persona* was criticized for it changed the ST greatly, therefore they decided to go for the foreignization approach instead, which followed in the sequel, as well as to keep the Japanese culture and cultural references in the game. The localization of the *Yakuza* series has changed through time. From cultural adaptation to domestication to dual localization. One of the first *Yakuza* games was fully localized and dubbed into English but was not received well by the players. In the North American version of *Yakuza 3*, Japanese content was cut out from the game. Therefore, for the next *Yakuza* game *Yakuza 4* the localization team decided to go for a more foreignization approach to stay loyal to the original content. The video games *Judgement* and *Fist of the North Star: Lost Paradise* have a dual approach in the localization, which include English and Japanese audio versions and English subtitles. This dual localization approach aims to provide many target players to have a great game experience with either a more domesticated, foreignized or an adapted version. From these case studies she concludes that the dual localization approach is considered to be the best localization option to reach the players’ expectations to keep the loyalty of the ST while adapting the video game according to the target culture. The question is what type of game experience the
player wants, and if the game experience is considered to be foreignized or domesticated. Also, the importance of the setting for the localization approach is analyzed in this paper.

4. Material and Methodology

This section introduces the material used to collect the data and the methodology used for data collection and analysis.

4.1. Material

The material used for this paper is the game ロストジャッジメント：裁かれざる記憶 Rosuto Jyajjimento: sabakaresaru kioku in Japanese, also known as Lost Judgement in English (2021). The video game’s developers’ studio is called 龍が如くスタジオ Ryu Ga Gotoku Studio and is based in Tokyo, Japan. The studio is also well-known for the Yakuza-series. The game Lost Judgement is a sequel of ジャッジアイズ: 死神の遺言, Jyajji aizu: Shinigami no yuigon in Japanese and known as Judgement in English. The genre of the game is a role-playing game situated in a realistic setting in contemporary Japan, and its main character is a Japanese ex-lawyer who is now a detective called Takayuki Yagami. A role-playing game means that, in the video, game the player will play the role of a specific character. In Lost Judgement, the character that the player uses the most is Takayuki Yagami, the detective, and for one mission Saori Shirosaki, the defense attorney. Kaito Masaharu, the previous yakuza member, now a helper to Takayuki Yagami follows Takayuki on his missions together with Fumiya Sugiura, a former thief and investigator. The game brings up some of the realistic social problems that has an impact on the detective’s case, such as high school bullying, suicide, yakuza gangs and sexual harassment. The characters’ voices and appearances are also based on real Japanese actors and actresses such as Takuya Kimura, Hiroshi Tamaki, Koji Yamamoto and many others.

Lost Judgement consists of 13 chapters with an average of 10 cutscenes for each chapter and was launched on 24th of September 2021 worldwide. The localization of the game was performed by Sega Corporation with Scott Strichart as the localization producer. The game was dubbed into English and offers subtitles in Japanese, English, French, Italian, German and Spanish. The data collection focused on subtitles from 10 cutscenes in Japanese and English where Japanese was the original source language (SL) and the English was the localized, translated target language (TL).

4.2. Method

In the analysis for this paper, I chose to use cutscenes from a Japanese video game since Japanese video games are a major market within the field of software localization and translation of digital content. As Lost Judgement is a well-known, and a recent video game from previous reviews and video game translation research (see for example Mangiron’s article Found in Translation: Evolving Approches for the Localization of Japanese Video Games in 2021), I thought it would be a good choice for testing whether cultural adaptation and the common
video game localization strategies were applied to this video game. The cutscenes were chosen due to their use of proper names, puns, allusive meaning, cultural terms and expressions or regional dialects, as these are common translation problems.

Firstly, 10 cutscenes with Japanese (source text\textsuperscript{12}) and English (target text\textsuperscript{13}) subtitles were chosen. Then, ST and TT were compared, and translation problems were identified. The translation problems can be caused by differences between the source culture and target culture and might be solved by cultural adaptation. According to Mangiron and O’Hagan (2013, p. 173-178), translators and localizers solved translation problems by using free translation strategies such as transcreation, omission, substitution, addition and compensation. Therefore, these problems and strategies are identified and marked as cultural adaptation of source cultural references that need to be changed in the localization process. However, in this situation, the loyalty to the original content can be lost when modifying the cultural elements.

4.2.1. Case Type

This study uses a functionalist approach with reference to the pragmatrical and interlingual translation problems which are the foci of this study.

4.2.1.1. Functional Translation

Mangiron and O’Hagan (2013, as cited in Nord, 1997, p.64-68 and Chesterman, 1997, p.107) focused on the functionalist approach and refer to Nord’s and Chesterman’s view of translation problems. According to Nord (1997, 64-68), the translation problems are divided into different categories pragmatic, interlingual, intercultural and specific text problems. This study focuses purely on the pragmatical and interlingual translation problems.

4.2.1.2. Pragmatic Translation Problems

According to O’Hagan and Mangiron citing Nord (2013, p.172, 1997), pragmatic translation problems in video games are bonded to culture which means that translation needs to be adapted with regard to the TT context based on the translation brief. Nord describes translation brief as “…it implicitly compares the translator with a barrister who has received the basic information and instructions but is then free (as the responsible expert) to carry out those instructions as they see fit” (1997, p.30). Pragmatic translation problems are tied to cultural terms, customs, traditions, figures of speech and proper names. Another pragmatical translation problem worth mentioning as well is neologisms.

*Cultural terms* refer to translation of cultural and institutional words that are not understood by the reader and should not be ambiguous. Culture-specific terms and expressions have an important impact on the localization of video games and can affect the TT due to its need of adaptation of the ST (Newmark, 1988, p.119; O’Hagan and Mangiron, 2013, p.173-174).

\textsuperscript{12} Source text, ST - original language

\textsuperscript{13} Target text, TT - translated language
Figures of Speech refers to expressions that convey meanings in a non-literal sense. For example, similes and metaphors (Hasegawa, 2012, p.85).

Proper names refer to people’s first and last names, objects and geographical terms (Newmark, 1988, p. 215-216).

Neologisms refer to translation of new words or expressions to fill the gap between the people’s understandings (Newmark, 1988, p.122).

4.2.1.3. Interlingual Translation Problems

Furthermore, O’Hagan and Mangiron mentions (citing Nord p.1) that the interlingual translation problems occur when there is a difference in structure between to the SL and the TL. They also occur in instances of taboo and discriminatory words and linguistic variation (Nord et al.). Common interlingual translation problems are regional dialect and puns.

Regional Dialects refers to use of regional accents or slang, which signifies social status and local cultural characteristics. Also, in this category colloquial expressions and raw speech [profanity or informal speech] are included. Regional dialect or slang is a common interlingual translation problem that can affect the TT. Especially, taboo words or discriminatory words may not be introduced in the ST but in the TT (Newmark, 1988, p.194; O’Hagan and Mangiron, 2013, p.178).

Puns refers to the use of one, two or more words with the same sound for humorous effect. For example, wordplay or jokes/puns. Puns are an interlingual translation problem that can affect the playability (Newmark, 1988, p.217; O’Hagan and Mangiron, 2013, p.177).

4.2.2. Translation Strategies and Techniques

O’Hagan and Mangiron (2013, p.171-178, 196) suggest translation strategies and techniques for game translation, which can be used to solve translation problems involving cultural elements in order to improve the game experience and achieve results close to the original game experience when playing the localized translated game. In this regard, cultural adaptation is an important strategy that is used to adapt a video game for the target audience and target culture.

4.2.2.1. Cultural Adaptation

Cultural adaptation, also known as culturalization, is a part of the GILT process; internationalization and is the core of adapting a product for the global market. It is one aspect of the localization strategy. Cultural adaptation is used to re-design a product for a target culture due to cultural factors such as traditions, customs, values, linguistic variation, and censorship (Mangiron, 2016, p.189). Changes are done to follow the target culture and influence the design and text of the product and these changes are important factors to improve the overall experience of the content. In regard to game localization, cultural adaptation happens on a technical, linguistic and cultural level (Mangiron and O’Hagan, 2013, p.90). In this paper, the focus lies mostly on the linguistic and cultural part where texts within the game play; the game dialogue and narrative followed with cultural elements changes.
because of differences in target culture. It also enhances the game in terms of game experience as the player will feel closeness to original game (Mangiron and O’Hagan, 2013, p.215-216).

The translation strategies and techniques are described by Hasegawa (2012, p. 175-180) and O’Hagan et al (2013, p.196). These are applicable to solve pragmatical and interlingual translation problems. Even though cultural adaptation is a broad term, it is based on a domesticated approach that refers to free translation strategies in the video game localization and translation field. The free translation strategies are transcreation, omission, substitution, addition, compensation, adaptation and neutralization.

1. **Transcreation** is a free translation strategy which allow the translator to have creative freedom to adapt a text but within its limitations of style, genre and language (O’Hagan and Mangiron, 2013, p.196, as cited Mangiron and O’Hagan, 2006, p.11). From a translation study perspective, this strategy needs to be used carefully as the content of the ST can be changed.

2. **Omission or information change** is to omit the reference completely (p.179).

3. **Substitution** is to replace a reference with another similar word or expression to achieve equivalent effect in the target language (p.178).

4. **Addition strategy** is to add new references to the target text due to differences between source language and target language (p.179).

5. **Compensation/offsetting** is to compensate a text if it reaches a loss of meaning (p.180).

6. **Adaptation/Cultural filtering** is to adapt the source text due to its being unknown in the target language. For example, cultural elements (p.177).

7. **Neutralization/Modulation/Linguistic Variation** is to neutralize or change the variation of form of the message. For example, to neutralize a language accent to a standard language or change of language register from direct to indirect or from informal language to a formal language (p.175).

### 4.2.2.2. Literal Translation Approach

In video game localization there is one translation strategy from the literal translation approach that are used even though the majority of the video games are culturally adapted to fit the target culture and audience. See the translation strategy:

1. **Naturalization** refers to transfer and adapt the SL word to normal pronunciation and then to normal morphology, word-forms of the TL (Newmark, 1988, p.82).
5. Results and Analysis

In this section I will present the results of this case study. It will consist of a short presentation of tables and an analysis of the data collection.

5.1. Overall Results

10 cutscenes were chosen according to the pragmatically and interlingual translation problems which existed in these scenes. The pragmatic translation problems were cultural terms/expressions, allusion and proper names. The interlingual translation problems were regional dialect/slang. Each case was a part of 13 chapters of the cutscene’s dialogues in the video game. The parts of the cutscene’s dialogues were chosen from various chapters and the dialogue lines were numbered. As this paper is about video game localization and cultural adaptation the following steps were taken. Firstly, I identified the translation problems on the chosen cutscenes which were pragmatic and interlingual. Secondly, I checked the free translation strategies for cultural adaptation and examined what translation strategies were used to solve the translation problems. For the pragmatic translation problems, cultural term/expression, allusion and proper names were found in the majority of the 10 chosen cutscenes, while jokes/puns were hard to identify and not common. For the interlingual translation problems, regional slang and dialect were found in the in scenes where yakuza and fighting was involved.

In translating the ST, the translators were using a dual localization as a translation method. The dual localization refers to both foreignization and domestication, where the ST in domestication is adapted, while foreignization keeping the ST as it is. This option was for players to choose if they wanted a full domesticated version with English dubbing or a more foreignized version with the original Japanese language with subtitles. In the present study, all the data was collected from comparison of the ST [Japanese subtitles] and TT [English subtitles]. From all the data collected comparing ST and TT, the majority of the identified translation problems are solved by free translation strategies based on cultural adaptation. The translation problems not being solved by free translation strategies are proper names. The reason is that proper names rely on literal translation strategies to keep the loyalty to the ST. On the whole, the video game Lost Judgement is considered to have kept loyalty to its original ST, its translation process following the functional approach according by Nord (1997).

<table>
<thead>
<tr>
<th>Cultural Terms and Expressions</th>
<th>Proper Names</th>
<th>Allusion</th>
<th>Regional Dialect and Slang</th>
<th>Total:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ST</td>
<td>21 (23%)</td>
<td>33 (37%)</td>
<td>13 (14%)</td>
<td>23 (26%)</td>
</tr>
<tr>
<td>TT</td>
<td>31 (35%)</td>
<td>32 (36%)</td>
<td>14 (16%)</td>
<td>11 (13%)</td>
</tr>
</tbody>
</table>

5.2. Pragmatical Translation Problems – Proper Nouns

Proper nouns were the most common translation problems that occurred in the chosen cutscenes in regard to characters names, geographical places and things. In
most situations the common problems were Japanese titles of characters’ names and geographical places. See example:

1) ST: 九十九: それが横浜流氓を雇って八神氏を襲わせたのですね？
[Tsukumo: sore ga Yokohama riman wo yatotte Yagami-shi wo osowaseta no desu ne]
TT: Tsukumo: And she might be the one who hired the Liumang to come after you.

(Chapter 3, Cutscene: 九十九果での会話/Two Sides of the Same Coin, line 9)

The most common translation strategy was to use the substitution strategy, as can be seen in the above example. In the ST they say 横浜流氓 Yokohama Liumang, which refers to a Chinese-Japanese criminal organization which is established in Isezaki Ijincho, Yokohama. This is shortened to Liumang in the TT, which still correspond to the Liumang organization but they get rid of 横浜 Yokohama. In ST they want to make it clearer for the players that the Liumang organization is based in Yokohama but that is not considered important in the TT, as the realistic setting is based in the Japanese cities Tokyo and Yokohama. Also, it makes sense for the target culture and target audience when following the game’s plot when we follow Yagami in Yokohama.

In the second example, there was a naturalization strategy used to solve the translation problem for proper names. See example:

2) ST: 九十九: でん中はなぜ八神氏が邪魔なのでしょう
[Tsukumo: Demo renjuu wa naze yagami-shi ga jama na no deshou.]
TT: Tsukumo: But, why do you think you’re even on their radar, Yagami-shi?

(Chapter 3, Cutscene: 九十九果での会話/The Plot Thickens, line 12)

In this situation the translator decided to use the literal strategy to keep and to borrow the cultural term and suffix -shi in the TT. The suffix 氏 is used to describe somebody with a high social status, therefore, this is a way of introducing Yagami’s status as a detective. This type of translation solution has been a very common strategy throughout the chosen cutscenes in situations when not free translation strategies have been applied.

5.3 Pragmatical Translation Problems – Cultural Terms and Expressions

The second common pragmatical translation problems were cultural terms and expressions. In the ten chosen cutscenes, there were many different cultural terms and expressions which were derived from Japanese cultural terms. These Japanese cultural terms were meant to clarify formality, specific references of terminology and speech style. See example:
In this example is that this line is solved with both transcreation and compensation. Firstly, in the ST 半グレ was translated into thugs in the TT. The reason that the translator used transcreation for this cultural term must have been because it is a relatively new term in Japanese, and it is not that well-known in the target culture. The term 半グレ hangure is a term has the meaning half grey or half misfit and refers to groups that commit crimes, but are not yet considered to fit criminal organizations such as yakuza. However, the word thugs that was used in the TT has a similar correspondence in meaning which is a violent, lawless person who commits crimes. On the other hand, this 半グレ hangure term is more similar to yakuza than the word thugs. Also, another point is that they could have borrowed the same term in the TT as the term is getting more recognition. Secondly, the next is 追われていました in the ST which was translated as hunted by in the TT. The ST verb 追われる owareru is derived from 追う which has the meaning follow, chase after or capture, but 追われる is a passive form and therefore has the meaning being chased. In the TT the translator decided to use the compensation strategy. Due to that the meaning to follow, to chase or to capture may sound less intensive the translator decided to increase the intensity of the meaning by compensate it with the word hunted by instead. With this word choice the target audience can experience a more intense feeling of the game plot.

In the following example, there is another use of the transcreation strategy by adding cultural filtering/adaptation for it to make sense in the TT:

4) ST: 八神: この街の便利屋さんっていうのはそんなに偉いのか
[Yagami: kono machi no benriya santte iu no wa sonnani erai no ka]
TT: Yagami: Just how high up the food chain is a handyman in this town

(Chapter 3, Cutscene: 桑名に因縁をつけられる/Handyman’s Hospitality, line 29)
As the ST version has a strong Japanese culture and follow a hierarchical system due to rank, this was the best way possible to adapt and change it to an allusion for rank so the expression high up in the food chain refers to that Kuwana should show more respect than he actually does.

In the next example, there is another solution to the translation problems for cultural terms and expressions. This solution for this cultural term is to use the substitution:

5) ST: 八神 スマホの前で証拠とられるような真似……
[Yagami: sumaho no mae de shouko torareru you na mane]
TT: Yagami: All the evidence’ll be there on that phone…

(Chapter 7, Cutscene: 八神大ピンチ/Staring Death in the Face, line 27)

In the ST the word is スマホ sumaho which is translated into phone in the TT. In Japanese スマホ sumaho is an abbreviation of スマートフォン sumaatofon which means smartphone in English. The translator decided to shorten the word smartphone to phone by using the substitution strategy. Due to that the majority of the people have heard or have an experience in using a smartphone it is common sense by the target culture and target audience that they are talking about a smartphone in this situation.

In the sixth example, the translator combined the transcreation with omission translation strategy to solve a cultural term translation problem. See example:

6) ST: 桑名: この度はお騒がせしました。
[Kuwana: kono tabi wa osawagase shimashita]
TT: Kuwana: Sorry for making such a ruckus.

(Chapter 3, Cutscene: 桑名に因縁をつけられる/Handyman’s Hospitality, line 28)

In the ST この度はお騒がせしました was translated into sorry for making such a ruckus in the TT. Comparing the ST with the TT, the word この度 kono tabi with the meaning this time or on this occasion was totally omitted in the TT. The biggest reason is that it is already clear that it is now that Kuwana apologizes to Yagami for his impoliteness. Another comparison of the two is that in the ST お騒がせしました has the meaning sorry for causing you trouble or sorry for the noise but that would not sound as natural in English, therefore, the translator decided to change it to sorry for such a ruckus instead with help from the transcreation strategy. This expression sounds both natural and is more appropriate according to the target audience and the target culture.

5.4. Pragmatic Translation Problems – Figures of Speech

The fourth pragmatical translation problem was figures of speech. This translation problem was not as common as compared to cultural terms and expressions or proper names, but it still appeared a couple of times in the chosen cutscenes.
For the figurative meaning, the most commonly used translation strategy was compensation. The reason was mostly because the ST meaning gets lost in translation and therefore needs to be compensated for it to sound natural and clear in the TT. In this example the translator decided to use the compensation and substitution strategies to solve it.

7) ST: 桑名：せめて頭下げてもらおうって思わないか？
    [Kuwana: semete atama sagete moraotte omowanai ka]
    TT: Kuwana: Wouldn’t you at least wanna see some respect?

(Chapter 3, Cutscenе:桑名に因縁をつけられる/Handyman’s Hospitality, line 27)

In the ST "せめて頭下げてもらおうって思わないか" was translated into wouldn’t you at least wanna see some respect in the TT and was solved by using the compensation strategy. The "頭下げ“ in the TT is a metaphor referring to lower you head in which is an allusive meaning for respect or to obey someone. Therefore, I think that the translator did a great effort translating the TT by using the compensation strategy for the target audience and target culture to understand that the metaphor 頭下げ atama sagete is related to the word respect to the TT.

In the example 8, the translator decided to use both the compensation and substitution strategies to solve the translation problem of this simile. See example:

8) ST: 九十九：おかげで澤先生は貝のように口を閉じてしまいました。
    [Tsukumo: okage de Sawa sensei wa kai no you ni kuchi wo tojite shimaimashita]
    TT: Tsukumo: Sawa-sensei’s lips are sealed now, she won’t say a peep.

(Chapter 3, Cutscene:九十九果での会話/The Plot Thickens, line 23)

In the ST 貝のように口を閉じてしまいました was translated as lips are sealed now, she won’t say a peep in the TT. This a figurative meaning, a simile. Comparing 貝のように口 to the TT, the literal translation from Japanese would have been close to just like a shellfish and 寝じてしましました comes from the verb 閉める which means to close and by adding しまう in the end has the connotation to do something by accident or to finish completely. The literal translation of 貝のように kai no you ni to English would be a mouth just like a shellfish and 寝じてしましました tojite shimaimashita would be to close completely. This would not make sense and not sound natural in English. Therefore, the translator needed to use the compensation strategy, in which became Sawa-sensei’s lips are sealed now, she won’t say a peep in the TT. By using the compensation strategy, the translator used another idiom in the TT instead of translating it literally in the ST.
5.5. Interlingual Translation problems - Regional Dialect and Slang

The sixth translation problem, which was interlingual, was regional dialect and slang. Regional dialect and slang were the most common interlingual translation problems. This category consists of slang and dialect expressions, terms, taboo words such as profanity and raw speech.

For regional dialect and slang the most common translation strategies used were transcreation or compensation. The reason was to follow the speech’s intensity of the raw tone in the TT. See example 8:

9) ST: 相馬: 来たのは今、ああ。こりゃ無茶苦茶だ
[Sôma: kita no wa ima, aa. korya muchakucha da]
TT: Soma: Just now. **Ah... quite a mess you’ve made.**

(Chapter 5, Cutscene: 相馬と出会う/Soma’s Introduction, line: 7)

In the first example, the translator decided to use transcreation to solve this translation problem for the slang expression. Firstly, the word こりゃ in the ST is used which is an informal or slang term for これは in Japanese. Both of these Japanese terms refer to *this* or *this is* in English. Secondly, the term 無茶苦茶 was used in the ST and translated as *quite a mess you’ve made* in the TT. This term is relatively close in meaning but can also be translated as *absurd, unreasonable or messy*. In this case, the translator used the transcreation strategy to make it work in the TT to refer to that somebody has a lot going on or that something is not as it should be. Furthermore, the translator decision to use the transcreation strategy also adds the rest of the expression which in the TT becomes *quite a mess you’ve made*.

In the next example, there is another case of using transcreation. See example:

10) ST: 八神: 頭数そろえたってこのザマじゃな
[Yagami: tousuu soroetatte kono zama ja na]
TT: Yagami: You must **be disappointed considering those odds.**

(Chapter 5, Cutscene: 相馬と出会う /Soma’s Introduction, line: 1)

Firstly, I identified the slang term ザマ and the expression このザマじゃな in the ST and this was translated into *you must be disappointed considering those odds* in the TT. The slang term ザマ in Japanese has the meaning *state or condition* in English. Comparing the ST with TT, the literal translation of このザマじゃな would have been *look how miserable you are in this [situation]* but that would not have sounded natural in the TT. Therefore, the translator decided to change this sentence by using transcreation to make it suitable to the target audience and target culture. For that reason, it is a clear case of cultural adaptation by transcreation.

In the example 11, the translator decided to use compensation and a minor transcreation to solve the translation problem and to make emphasis on よっほどの
the ST expression よっぽどイヤ for the expression to be clear in the TT. See example:

11) ST: 八神: それなら警察の捜査の方がよっぽどイヤなはずだけど
[Yagami: sorenara keisatsu no sousa no kata ga yobbodo iya na hazu dakedo]
TT: Yagami: If that were it, I imagine the police investigation is even worse news for them

(Chapter 3, Cutscene: 九十九果での会話 / The Plot Thickens, line: 14)

In the ST the colloquial term イヤ has the meaning disagreeable or undesirable and refers to a negative feeling of something. This colloquial term was translated into worse news in the TT. The word よっぽど in Japanese in this situation has a focus on the intensity and degree ofイヤ and becomes much worse if translated literally. By using よっぽど together withイヤ it is somewhat similar in meaning to the Japanese expression …のほうが、…より which is a way to compare two entities and corresponds to “A be more than B” in English. Comparing the ST with the TT, the translator decided to compensate the term with an extra word news to increase the understanding of the ST meaning due to thatイヤ usually refer to more than something bad when addingな become an adjective in Japanese. However,イヤな does not have a noun afterwards and therefore it is not clear if doing a literal translation from Japanese to English, if that’s the case the police investigation should have been much worse. For that reason, it was reasonable that the translator needed to use compensation and a bit of transcreation for naturalness in the TT by adding news and by referring to them.

In the example 12, the translator decided to use transcreation combined with the addition translation strategy.

12) ST: 海藤: あの野郎 異人町に何の用だ? わざわざこっちまで手下引き連れて
[Kaitou: anoyarou Ijincho ni nan no you da? waza waza kocchi made teshita hikitsurete]
TT: Kaito: That asshole, what's he doing in Ijincho? Brought a small army with him too.

(Chapter 6, Cutscene: 江原と間宮田衣の接点/Akutsu Again, line: 11)

In the ST, the expression わざわざこっちまで手下引き連れて was translated to brought a small army with him too in the TT. The Japanese termわざわざ refers to expressly, deliberately, on purpose or to bother someone/take trouble to do something if addingする as well. The term手下 means subordinate, one’s men or staff and the verb引き連れる means bring somebody or be accompanied. Comparing the TT with the literal ST meaning, which is take the trouble to bring the subordinates. It is clear to see here that the translator decided to add a reference for the TT for naturalness and clarity. This was solved by the translator to use both the transcreation and addition strategies. The transcreation strategy
allowed the translator to associate the ST word *subordinate* with *small army* in the TT which can be related to the lower hierarchy in job status. While the TT expression *with him too* is an added reference in the ST.

In the next example, the translator decided to use transcreation and neutralization. With the neutralization strategy in this case it drifts the focus on a more direct and raw language. See example:

13) ST: 八神：ザケんな！臭いもんに蓋をして……身内以外の悪党にだけ正義面で説教垂れんのか?

[Yagami: zeken na! kusai mon ni futa wo shite... miuchi igai no akutou ni dake seigi-men de sekkyou taren no ka?]

TT: Yagami: *Bullshit!* You’ll shut the lid on the trash, ignore the stench, and try to tell me that’s just how justice works!

(Chapter 10, Cutscene: 渡辺刑事と対決/Detective vs. Detective, line: 20-21)

In the ST, the word ザケる is a slang and the expression ザケんな is closer to the meaning *stop kidding or stop being crazy* in Japanese. This expression is a short version of the verb ふざける and brings more of a negative and raw tone to the expression. This was translated to *bullshit* in the TT, which is more direct compared to the ST version. Here the translator wanted to focus more on the target culture and decided to use a somewhat taboo-word such as profanity that suits better instead of literally translating the ST. For that reason, the translation strategy used was transcreation and neutralization.

In the example 14, the translation strategies used were neutralization and substitution to solve this slang expression. See example:

14) ST: 渡辺：でめぇ……誰に向かって口きいてんだ この野郎！

[Watanabe: teme ~e…dare ni mukatte kuchi kiiten da kono yarou!]

TT: Watanabe: *Dumbass… You forget who you’re talking to here!?*

(Chapter 10, Cutscene: 渡辺刑事と対決/Detective vs. Detective, line: 23)

In the ST, the first slang term is でめぇ which is an informal and an offensive form of the word *you* in Japanese. This can also be translated as swearing words in English such as *you freaking idiot, son-of-a-bitch or bastard*. The second slang term is この野郎 and is an expression combining この and 野郎. この is a demonstrative determiner that refers to *this one here* in English, while 野郎 has a negative meaning referring to a *guy, fellow, bastard or son-of-a-bitch*. When combining these two words it becomes a negative slang expression and can be referred as a swearing word in English. In this case, the expression is *you son-of-a-bitch or you freaking idiot*. Here it is clear why the translator needed to neutralize the tone as it has two taboo-words in one sentence. Instead of using *freaking idiot* for この野郎 or でめぇ, the translator decided to lower the intensity of the feeling of the TT by using the neutralization (linguistic variation) and substitution.
strategies to not get a too harsh meaning and taboo for the target audience and target culture.

In the next example, the translator used the transcreation and compensation strategies to solve this slang expressions. See example:

15) ST: 阿久津: 言ってくれるじゃねえか。ざけやがって、ハラワタからぶちまけてやるよぉ！！
[Akutsu: itte kureru ja nee ka. Zakeyagatte, harawata kara buchimakete yaru yo-o!!]
TT: Akutsu: Still got a big mouth, huh? *Fuckin’ smartass… I’ll spill your intestines out of the fuckin’ floor!*

(Chapter 7, Cutscene: 八神大ピンチ/ Staring Death in the Face, line: 30)

In the ST, the first slang expression is ざけやがって and was translated into *fuckin’ smartass* in the TT. This expression is combined with a verb and an adverb which is ふざける and やがる. The verb ふざける has the meaning to joke, to make fun of or to fool around. Other common ways to use this verb is by using slang expression such as ふざけんな or ふざけんじゃねえ with the meaning don’t mess around in English. The auxiliary verb やがる shows disdain for somebody’s action. In this situation, this combination becomes very raw in the speech as the first verb ふざける is cut to ざけ following with やがる. The literal translation would have been you fool me (with a disdain tone), a more natural way in English would become you fuckin’ fooling me. In comparison, the Japanese slang verbs are very raw but not considered as profanity but very raw slang while in English the translator are addressing this combination as a swearing word, in which becomes *fuckin’ smartass*. For that reason, the translator decided to use the transcreation here as slang and raw language refers to profanity in the TT in this case.

The second expression in the ST is ハラワタからぶちまけてやるよぉ and was translated into *I’ll spill your intestines out of the fuckin’ floor* in the TT. The first word ハラワタ in Japanese means intestines, while ぶちまける has the meaning to throw out or dump [on the floor]. The verb used in the end of the sentence やる is a verb that is used to referring to giving something to somebody younger or it can be used in an ironic way. Here the character used the verbs ぶちまける plus やる with the noun ハラワタ in the beginning. The literal translation would be *I’ll throw out your intestines on the floor* but would not be understood as sarcastic. Therefore, the translator decided to use both the transcreation and compensation strategies for naturalness in the TT. This makes the TT rougher compared to the ST as the translator decides to use *fuckin’* for adding sarcasm in the sentence but also changed dump on the floor to spill on the floor as that is the closest in meaning from the ST.

5.6. Translation Strategies

To analyze the result of the translation strategies found, the naturalization strategy was included as well. This was to see if the free translation strategies transcreation, omission, substitution, addition, compensation, adaptation and neutralization were
used to apply to the cultural adaptation compared to literal translation. To see the final result, tables are used to present the usage of each translation strategy for each identified translation problem. The pragmatical problems are cultural terms and expression, allusion and proper names, while the interlingual problem is regional dialect and slang.

The table 2 shows translation strategies used to solve pragmatic translation problems. The two most common translation strategies used were free translation strategy transcreation and literal translation strategy.

Table 2: Pragmatic Translation Problems - Cultural terms and Expressions

<table>
<thead>
<tr>
<th>Transcreation</th>
<th>Omission</th>
<th>Substitution</th>
<th>Addition</th>
<th>Compensation</th>
<th>Adaptation</th>
<th>Neutralization</th>
<th>Naturalization</th>
<th>Total:</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 (46%)</td>
<td>1 (4%)</td>
<td>1 (4%)</td>
<td>2 (8%)</td>
<td>1 (4%)</td>
<td>2 (8%)</td>
<td>1 (4%)</td>
<td>5 (21%)</td>
<td>24</td>
</tr>
</tbody>
</table>

For the cultural terms and expressions, the most common translation strategy used was transcreation. 46% of cultural terms and expressions were solved by transcreation. In terms of the transcreation use, there were situations where the translator was combining transcreation with omission or adaptation to solve the translation problems. The two times (8%) in which adaptation was used, the translator was using the translation strategy in combination with transcreation to follow the TT. The omission was used once (4%), it was also in combination with transcreation. For this reason, the total result of the strategies that the translator used are more than the amount of cultural terms and expressions in regard to the total amount of translation problems. One thing worth mentioning is that 21% of the strategies used to solve these problems was literal translation strategy. This will be further explained in the discussion section later in this paper.

In table three the strategies used to solve pragmatic translation problems (allusions) are presented. It is clear to see that the translation strategy used most is compensation and the second most used translation strategy is transcreation.

Table 3: Pragmatic Translation Problems – Figures of Speech

<table>
<thead>
<tr>
<th>Transcreation</th>
<th>Omission</th>
<th>Substitution</th>
<th>Addition</th>
<th>Compensation</th>
<th>Adaptation</th>
<th>Neutralization</th>
<th>Naturalization</th>
<th>Total:</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 (36%)</td>
<td>0 (0%)</td>
<td>0 (0%)</td>
<td>1 (7%)</td>
<td>7 (50%)</td>
<td>0 (0%)</td>
<td>0 (0%)</td>
<td>1 (7%)</td>
<td>14</td>
</tr>
</tbody>
</table>

The compensation strategy is used 50% of the time when solving figures of speech. In one situation, the compensation strategy was used in combination with the addition strategy (7%) and this was when a reference needed to be added to the TT to clarify the meaning to the target culture and the target audience. Therefore, in total the amount of strategies used were 14 to solve 13 cases of figurative meaning. The second mostly used strategy was transcreation with 36%. This was situations when the figurative meaning was not clear in the TT and needed to be modified to suit the target culture.
In the table four for the pragmatic translation problems, (proper names), there was a different outcome. Here it is possible to see that the translation strategy used most is in fact a literal translation strategy instead of free translation strategies.

Table 4: Pragmatical Translation Problems - Proper Names

<table>
<thead>
<tr>
<th>Transcreation</th>
<th>Omission</th>
<th>Substitution</th>
<th>Addition</th>
<th>Compensation</th>
<th>Adaptation</th>
<th>Neutralization</th>
<th>Naturalization</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 (0%)</td>
<td>1 (3%)</td>
<td>2 (6%)</td>
<td>0 (0%)</td>
<td>1 (3%)</td>
<td>1 (3%)</td>
<td>0 (0%)</td>
<td>28 (85%)</td>
<td>33</td>
</tr>
</tbody>
</table>

This is mostly because of borrowing of the ST characters’ names but also to keep the loyalty to the game’s features. The second mostly used translation strategy was substitution with 6%. This strategy was used to refer to the target culture to adapt the ST. Due to the source culture (Japanese culture) first names to show politeness combined with Japanese suffixes such as -kun, -shi, -chan or -san. While, the target culture (North American culture) uses last names less in informal settings but uses it in formal settings, for example in business situations. Therefore, the last names were substituted in 6% of the situations where ST used last names and TT used first names.

In the fifth table for the interlingual translation problem, regional dialect and slang, there were two free translation strategies and a literal translation strategy that were used.

Table 5: Interlingual Translation Problems – Regional Dialect and Slang

<table>
<thead>
<tr>
<th>Transcreation</th>
<th>Omission</th>
<th>Substitution</th>
<th>Addition</th>
<th>Compensation</th>
<th>Adaptation</th>
<th>Neutralization</th>
<th>Naturalization</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 (29%)</td>
<td>1 (4%)</td>
<td>1 (4%)</td>
<td>0 (0%)</td>
<td>4 (14%)</td>
<td>2 (7%)</td>
<td>5 (18%)</td>
<td>7 (25%)</td>
<td>28</td>
</tr>
</tbody>
</table>

This is because of the regional dialect and slang is clear in the ST but not in the TT. In the ST, the regional dialect and slang expressions are based on the 東京方言 toukyou hougen. Tokyo dialect. Because of cultural differences in ST and TT’s way of speech, the translator needed to be creative to solve these translation problems but still keep the loyalty in the ST. For that reason, the most used translation strategy for regional dialect and slang was transcreation with 29%. There were also situations when the transcreation strategy was combined with adaptation (7%). The second translation strategy used most was naturalization strategy with 25% and the third translation strategy was neutralization with 18%. Due to the combination of translation strategies for regional dialect and slang used, the translation strategies were 28 in total to solve 23 cases of translation problems.

5.7. Other Results

After analyzing all the pragmatical and interlingual translation problems and the translation strategies there were some other result worth mentioning. Especially when using the transcreation strategy, the figurative meanings became cultural terms and expressions in the TT. This is due to that the allusions in the ST lost the allusive meaning in the TT. See examples:
16) ST: 九十九: でも連中はなぜ八神氏が邪魔なのでしょう
[Tsukumo: Demo renjuu wa naze Yagami-shi ga jama na no deshou.]
TT: Tsukumo: But, why do you think you’re even on their radar, Yagami-shi?

(Chapter 3, Cutscene: 九十九果での会話 / The Plot Thickens, line 12)

In this example you can see that the ST was 邪魔 and was translated into even on their radar in the TT. The Japanese term 邪魔, jama has the meaning hindrance, obstacle, or inconvenience. Therefore, in this example there is a small difference in change due to the more literal translation would have been but, why does these guys see Yagami-shi as a hindrance. The translator decided to use transcreation and to focus on the target audience. Therefore, the translator used its creativity to create an allusion to play around with the meaning. The TT expression used were even on their radar which is an allusion that corresponds to be noticeable or within the spectrum of one’s awareness. This refers to the guys that see Yagami as a hindrance or a threat to the situation because he is a detective. See another example:

17) ST: 八神: ウチは海藤さんのキレる頭が頼りなんだからさ
[Yagami: uchi wa Kaitou-san no kireru atama ga tayori nan dakara sa]
TT: Yagami: You’re the brains of the operation, Kaito-san

(Chapter: 4, Cutscene: 学生時代のイジメ / Murder on the News, line: 14)

In the ST the expression ウチは海藤さんのキレる頭が頼りなんだからさ was translated as you’re the brains of the operation, Kaito-san in the TT. The ST part of the expression, キレる頭 refers to sharp head, which is the main part of the sentence which is the focus in the TT. The translator used transcreation over this which actually instead became a figurative meaning, a metaphor in the TT. If translating literally from ST to TT, the meaning would be I’m relying on Kaito-san’s sharp head, which instead became brain of the operation in the TT to sound more natural in English which refers to Kaito-san’s good knowledge.

6. Discussion

The aim of this study was to see how frequently culturally adapted free translation strategies were used in the video game Lost Judgement. Furthermore, the study aimed to examine what common translation problems were found and how they were solved in the video game. The findings suggest that the cultural adaptation approach in video game localization was used in Lost Judgement.

Research Question 1: How frequently is cultural adaptation/free translation approach applied in the video game Lost Judgement?
6.1. Free Translation Approach vs. Literal Approach

This paper shows that cultural adaptation is used as a free translation strategy in video game localization. Firstly, it was found that transcreation was the most common used free translation strategies following cultural adaptation for this JPRG video game, but not the only option for the chosen pragmatical and interlingual problems. Mangiron and O’Hagan (2013) claim that the culture-bonded translation problems were supposed to be solved by free translation strategies. Their claim was based on their findings, which showed that, depending on the translation problems found, cultural terms, proper names, regional accent and puns could be solved by the free translation strategies such as addition, omission, substitution and neutralization. Similarly, the present thesis found that these strategies were also used in the translation of Lost Judgement. However, the findings of the present study indicate that not every pragmatic and interlingual translation problem was exclusively solved by using free translation strategies; in some instance, the literal translation strategy naturalization was used as well.

Research Question 2: What are the common translation problems found and how were they solved?

6.2. Translation Problems

In the process of choosing the cutscenes of Lost Judgement, neologisms and puns could not be found. Therefore, this needs to be considered as it limits the categories chosen of the pragmatic and interlingual translation problems. Of the total chosen translation problems, neologisms and puns are just as important as the other chosen translation problems to improve the game experience for the game audience. However, it is worth arguing that the limitation of the chosen cutscenes can cause a different result if puns or neologism would be identified in the other cutscenes. It could be researched further if the translation of puns and neologisms were solved by a similar approach by cultural adaptation in another JRPG video game(s). Also, it could be studied if the translation aim would be identical or more user- and target based.

6.3. Unexpected Changes

From the results, it was proven that two cases were unexpectedly changed from figurative meanings to cultural terms and expression when using the free translation strategy of transcreation. Mangiron and O’Hagan (2013) pointed out that the translation problems regional accents, taboo words and puns are often solved by the neutralization or linguistic variation strategies. The neutralization and linguistic variation strategies are introduced and used to solve regional dialect and slang expressions in the ST. This is to get local flavor in the target text and target culture. In addition, it could be argued that transcreation also can be a part of changing ST figurative meanings to make sense in the TT. As mentioned in the result section, there was an example where it was clearly seen that the allusion in the ST was changed into a cultural term or expression in the TT because of the use of transcreation, as the target culture’s meaning differs to the ST.
6.4. Foreignization vs. Domestication

Cultural adaptation is considered to be an important aspect in video game localization as it does not only focus on the language itself but also on technology and culture to adapt to fit the chosen target audience or target market. From a translation perspective, it allows the translator to be creative and free to make a video game working for players to enjoy an incredible game experience fitted to their target culture. On the contrary, the video game also needs to have a functional approach, and this is by keeping the original idea of the ST intended from the beginning (Nord, 1997).

Moreover, the domestication and foreignization by Venuti (1995) are both used in localization depending on the target focus. Often within localization, the field drifts more towards the user and target culture and therefore can be seen as following the domestication approach. However, this change varies depending on game genres, target group and translation aim (Mangiron, 2012; Bernal-Merino, 2006). This point is further explained by how the approaches can change depending on what the user and players want and can be seen in the changes of approaches taken for the Yakuza series and Judgement over the years (Mangiron, 2021; Strichart, 2019). The approaches started from a very domesticated approach in localization, then leaning towards a more foreignized one, and lastly to a mix between both approaches. This is called dual localization, allowing players to choose what they prefer. This can be seen in the video game Lost Judgement as the localization team decided to give the players the opportunity with a domesticated option with an English voice-over or the other foreignized option with the original Japanese voice-over with the choice of the target-oriented subtitles. The difference though was that the localization team focused on a faithful translation, keeping the loyalty to the ST by translating the game story twice and for that reason be followed by Nord’s functional approach (2016). Even though the video game were localized twice, the team wanted the localized version and the original Japanese voice-over to correspond well with the subtitles. Therefore, if playing the video game in the localized version, the English subtitles would be identical to the dubbed, and the other way around with the Japanese voiceover with the Japanese subtitles.

6.5. Players Game Experience

In the case study about the Final Fantasy series (O’Hagan and Mangiron, 2013), the company involved users to give feedback on Final Fantasy XIII for game development and localization. This is for the translation and localization team to know what approach to take on to adapt a video game. The feedback helps the localization teams to improve and to reach the satisfaction needed for a player to enjoy a great game experience close to the original video game. Despite its limitations, this research demonstrates that a single approach is not always enough to adapt a video game (O’Hagan and Mangiron, 2013; Venuti, 1995), nor are free translation strategies the only solution for solving translation problems within the localization field.

6.6. Limitations

As this paper consists of limitations, firstly, it is important to mention that the translation problems found for the chosen JRPG video game may not be the same...
if another game had been chosen. It is worth doing research about how neologisms and puns are translated and solved in video games to examine if it differentiates with other game genres. Secondly, *Lost Judgement* is a game that followed Nord’s functional approach where the key element of the translation aim is to avoid losing the original ST. The players’ experience is also important where Strichart provided two options for this video game; a domesticated English version with dub; and a foreignized original Japanese version with subtitles. It is also important to discuss the translation aim and its approach by focusing on the game audience and allowing research about the players’ game experience of localized games. Mostly to improve the different localizing approach, but also to discuss if the target audience and culture, or the original ST is more important. It can also provide introducing new approaches that could be taken within the video game localization field.

7. **Conclusion**

This section concludes the research which involve a summary of the conclusion, limitations of the research and lastly future research.

7.1. **Summary**

This paper has introduced video game localization and the cultural adaptation approach, referring to free translation with the help of an analysis of a video game named *Lost Judgement*. Two research questions were answered.

7.1.1. **Research Question 1:**

*How frequently is cultural adaptation/free translation approach applied in the video game Lost Judgement?*

To answer the first question, in the analysis, the translation strategies, cultural adaptation and the free translation approach was commonly used in the video game but in combination with the literal translation approach as well. This was examined by analyzing pragmactical and interlingual problems in the 10 chosen cutscenes of *Lost Judgement*. For pragmactical problems, it was common that cultural terms and expressions, and proper names were solved by free translation strategies. The most common free translation strategy used for cultural terms and expressions was transcreation but often in combination with the addition, omission or neutralization strategies but also partly with literal translation strategies. For proper names, the commonly used free translation strategy was substitution together with literal translation strategy. The literal translation approach was used for proper names and cultural terms and expressions, and were often used to borrow Japanese terms, expressions or honorifics for character’s name titles to keep loyalty to the ST. This conclude that the video game localization of *Lost Judgement* had a functional approach, meaning that the video game uses a combination between cultural adaptation and loyalty to the ST. The video game localization also proved that the both foreignization and domestication approaches are used. This allows the player to choose either a more localized, domesticated version with dubbed voice-over in English or a more foreignized, less adapted version with original voice-over in Japanese but use of subtitles [Japanese, English, French, Italian, German and Spanish] for the specific target audience. The

7.1.2. Research Question 2:
What are the common translation problems found and how were they solved?

To answer the second research question, pragmatic and interlingual translation problems were identified. Neologisms as a pragmatic translation problem and puns as an interlingual translation problem were not found in the chosen cutscenes, and therefore could not be analyzed. However, the rest of the pragmatic translation problems such as proper names, cultural term and expressions and allusions were identified, and their translation strategies were analyzed. The same was done with the interlingual translation problems, regional dialect/accent and slang.

7.2. Further Research and Limitations

For further research, it is worth mentioning that more research regarding dual localization should be done. Dual localization was introduced by Mangiron (2021) who explained it as a full localization following both a foreignized and domestication approach for both the source and target game audiences to reach satisfaction of the game experience. Depending on the game genre, a dual localization could always work for the video game’s players to avoid dissatisfaction of the video game localization outcome. However, it has not received general recognition yet as it is a newer way of localizing video games. It is important to take the players into account as well because their game experience is the most important.

In summary, this paper wants to bring awareness to translation students, professional translators and localizers. There are a variety of approaches to translation which controls the aim which focuses on source vs. target culture, foreignization vs. domestication, literal word-for-word translation vs. free translation and adequacy vs. acceptability. All these aspects center on adaptation or loyalty to the source text and should be acknowledged to be suitable translation approaches. In video game localization, the functionality of the product and the translation aim are the key elements for the decision of choice that the translator makes. Depending on the translator’s decision, it represents what translation approach, method or strategy to use to solve the occurring translation problems. Therefore, it is important to show that each approach is acceptable depending on what translation aim and focus is taken by the translator and the localization team.
8. References


https://doi.org/10.1075/jial.1.04hag


Appendix

Transcript

To conduct this research one of the key points was to create a transcript of 10 cutscenes of the video game *Lost Judgement*. The aim was to examine how frequently cultural adaptation and the free translation approach were used to solve the identified pragmatic and interlingual translation problems. In addition, the chosen cutscenes were based on the subtitles of cutscenes in Japanese as the ST (source text) and English as the target text (TT). The transcript was written manually due to the transcript of the video game was not possible to find on the internet. In the process of creating the transcript I started with choosing about 20 cutscenes to narrow it down to 10 cutscenes by clearly identifying cultural terms and expressions; allusions; proper names; neologisms; and regional dialect and slang. I focused mostly on listening and reading the Japanese subtitles first. When identifying translation problems then I started to write down the script of the chosen cutscenes by hand in a notebook with a help from a Japanese electric translating aid. The Japanese translating aid (CASIO EX-word Dataplus 10) was used to look up kanji, Japanese characters. Thereafter, I was analyzing the English TT to see the difference and wrote it down manually as well. To finalize the transcript in Japanese ST and English TT, I created a document in Microsoft Word and wrote down all information I received from the cutscenes in Japanese and English.

Data Collection

After creating the transcript, it was time to identify the translation problems and to analyze what translation strategies were used to solve them. Firstly, I picked out 20 cutscenes to see where I could identify the translation problems. In the end I narrowed it down to 10 cutscenes and identified translation problems; then highlighted them and compared the ST with the TT to analyze the translation strategies used to solve them. I used Microsoft Excel to make a clear table to analyze the cutscenes. The table is divided into the 10 cutscenes (10 tables per cutscene chosen) where the subtitle dialogue is transcribed in Japanese and English. This is followed by an explanation of the translation strategies used by translators to solve the pragmatic and interlingual translation problems; and by four more tables representing the translation strategies used for each translation problem per cutscene.
Table 1: Source: Lost Judgment (2021). Ryuga Gotoku Studio, Tokyo, Japan. SEGA Corporation.

<table>
<thead>
<tr>
<th>Cutscene</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ch 3 探偵 vs 便利屋〜九十九果での会話 (Two Side of the Same Coin - The Plot Thickens), Dialogue lines: 8-24</td>
<td>八神: つまり江原の仲間か手下だった可能性が高い 九十九: そのが横浜流氓を雇って八神氏を襲わせたのですね？ そして「御子柴から手を引け」と言ってきた 八神: 並の探偵ならどぶって言うとおりにしてたかもな 九十九: でも 連中はなぜ八神氏が邪魔なのでしょう？ 御子柴: 戦を喰いまわられたくない ということで？ 八神: それなら警察の捜査の方がよっぽどイヤなはずだけど 九十九: だからたぶん 連中は本当に憎したかったのは俺じゃない 潤先生だ 4年前に江原毎郎が自殺したとき 彼女 御子柴のイメージを象てたらしい だから俺は 何が本当なのか先生に話を聞くつもりだったんだ 連中はその辺に触れさせないようにしたかった かもしれないと 警察が動いてるように 八神氏の調査だけ止めても意味がないけど 八神: だからたぶん 連中が本当に憎したかったのは俺じゃない 潤先生だ</td>
<td>Yagami: Most likely, she was working either with or for Ehara. Tsukumo: And she might be the one who hired the Liumang to come after you. After all, they told you to drop the Mikoshiba case. Yagami: It might have worked on some run-of-the-mill detective. Tsukumo: But, why do you think you’re even on their radar, Yagami-shi? Do they just want you to stop sniffing around Mikoshiba’s murder? Yagami: If that were it, I imagine the police investigation is even worse news for them. Tsukumo: That’s true. Stopping you wouldn’t do them much good if the police just catch them later. Yagami: That’s why I figure I’m not the one they were actually trying to scare off. It’s Sawa-sensei. When Toshiro Ehara killed himself four years ago… She apparently thought Mikoshiba was bullying him. I was meeting with her to ask about what really happened back then… But they’re pretty bent on making sure she doesn’t say anything. That’d be my guess. Tsukumo: And if that’s the case, I’m afraid their threat was very effective. Sawa-sensei’s lips are sealed now, she won’t say a peep.</td>
</tr>
</tbody>
</table>
In the first table of this cutscene chapter three, dialogue lines 8-24, translation problems identified were allusions; cultural terms and expressions; and proper names. The type of strategies used to solve the translation problems are; neutralization; transcreation; substitution, addition; and compensation. In ST the expression "江原の仲間か手下だった" is translated to *she was working either with or for Ehara* in TT. This translation is very close to the original but is used by transcreation to make it sound natural in TT. In regard to proper names, 横浜流氓 in ST was shortened by using the substitution strategy to change it to Limang in the TT. In the ST sentence "御子柴のイメージを責めてたらしい", this was translated to *she apparently thought Mikoshiba was bullying him* in the TT. This is a very close translation, however the verb "責める" in Japanese have the meaning *to blame*, so the translator decided to use the neutralization strategy to slightly lower the intensity it has in TT. In ST this sentence "おかげで澤先生は貝のように口を閉じてしまいました" was translated as *Sawa-sensei’s lips are sealed now, she won’t say a peep* in the TT and has an allusive meaning. The literal translation in Japanese to English would be *to close the mouth just like a shellfish*, but that would not sound natural in English. Therefore, the translator needed to use the compensation strategy and to substitute it for naturalness and add another reference which works well in the TT, in which became *Sawa-sensei’s lips are sealed now, she won’t say a peep* in the TT.
In the second table of cutscene chapter three dialogue 22-34, translation problems identified were allusions; cultural terms and expressions; and proper names. The type of strategies used were neutralization; transcreation; compensation; addition; and omission. In the ST "せめて頭下げてもらおうって思わないか" was translated into wouldn’t you at least wanna see some respect in the TT. The "頭下げ" in the ST is an allusion referring to lower you head in which is an allusive meaning for respect or to obey someone. Therefore, I think that the translator did a good job translating the TT by using the compensation strategy. The next sentence is "この旅はお騒がせしました" in the ST while the TT version is translated into sorry for making such a ruckus. In this situation the translator was using transcreation and neutralization. In the next sentence Yagami says: "この街の便利屋さんっていうのはそんなに偉いのか" in the ST which was translated into just how high up the food chain is a handyman in this town in the TT. This is a clear that the translator decided to use the transcreation and omission strategies. The next "名刺の渡し方もなってねえ" in the ST was translated into you don’t even know how to exchange cards in the TT. The word “名刺” in
Japanese means *business card*, in this situation Yagami referred to the etiquette of giving business cards in the Japanese culture, however this would get lost in translation as it is not as a common thing in the western culture. Therefore, the translator needed to compensate it with *exchanging cards* in the TT which can refer to card games. In the last sentence the ST was "今のよけたのは褒めてやる。おかげでこっちも火がつく" and was translated into *you handled that kick pretty well. So, let’s turn up the heat* in the TT. Here the translator needed to add some reference(s) to the sentence it makes sense in the TT. In the first part of the ST sentence Kuwana refers to that *he gives credit for his kick*, but in the ST it only is understood as *I'll give you credit for that one* as the expression in Japanese is objective and don't use a word like *kick* to refer to the fight. On the other hand, this is needed for being understood in the TT, so the translator adds *kick* as well. The other part of the sentence has the translator decided to use the neutralization and transcreation strategies for a clear meaning in the TT.

<table>
<thead>
<tr>
<th>Cutscene</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ch 4 Red Knife〜学</td>
<td>先生 はい 誠稜学校でございます</td>
<td>Female teacher: Yes, this is Seiryo High School. Ah, yes, the news report…</td>
</tr>
<tr>
<td>生時代のイジメ(Red Knife - Murder on the News), Dialogue lines: 1-17</td>
<td>先生 あ はい ニュースの件？</td>
<td>Right, Mikoshiba-kun was working here as a student teacher.</td>
</tr>
<tr>
<td></td>
<td>先生 ええ たしかに 御子柴君はこちらで教育実習をしていたんですが</td>
<td>Okuda: I’m very sorry! Certainly! Our parents and guardians have every right to be upset! Hm? Ah, yes…</td>
</tr>
<tr>
<td></td>
<td>…</td>
<td>Newscaster: Now to our story on the murder victim found in Isezaki Ijincho…</td>
</tr>
<tr>
<td></td>
<td>奥田 すみません ええ…！</td>
<td>The Kanagawa Police have announced the body was that of former city college student Hiro Mikoshiba-san. Reports indicate he died two months ago, the cause of death, blood loss from a sharp object…</td>
</tr>
<tr>
<td></td>
<td>奥田 保護者の皆様には富んだお騒がせをしております！</td>
<td>Kaito: So, what’s on our move today? My brain’s not gonna work till I get this alcohol outta my system.</td>
</tr>
<tr>
<td></td>
<td>奥田 え？ ああ はい…！</td>
<td>Sugiura: Maybe drinking until sunrise is a bad idea.</td>
</tr>
<tr>
<td></td>
<td>ラジオ 伊勢佐木偉人町で男性の他殺体が見つかった事件で 神奈川県警</td>
<td>Yamagami: That’s no good. You’re the brains of the operation, Kaito-san</td>
</tr>
<tr>
<td></td>
<td>は遺体の身元を同市の大学生 御子柴弘さんと発表しました</td>
<td>Kaito: Huh, keep ‘em coming.</td>
</tr>
<tr>
<td></td>
<td>ラジオ 遺体は死後2か月ほど経過しており 死因は刃物による失血死</td>
<td>Yamagami: I’m going to go back to Seiryo High School. I’m curious how Sawa’sensei’s doing.</td>
</tr>
<tr>
<td></td>
<td>海藤 せ？今日はどう動くんだ？</td>
<td>Kaito: Sounds like she’s got a lot on her shoulders. A shame for a pretty teacher like her.</td>
</tr>
</tbody>
</table>

In the third table of cutscene chapter four dialogue line 1-17, the translation problems identified were proper names; cultural terms and expressions; allusions; and regional dialect and slang. The free translation strategies used were transcreation; substitution and compensation. In ST the name for "神奈川県警" was translated into The Kanagawa Police in the TT. The proper name for this would have been Kanagawa Prefectural Police Department but due to limitation of space in the subtitle the translators decided to shorten it to The Kanagawa Police. In the next sentence I noticed naturalization: "死因は刃物による失血死" in ST that was translated to the cause of death, blood loss from a sharp object in the TT. In Kaito’s sentence "もう少し酒抜けねえと頭がまわんねえぞ" in the ST was translated to my brain’s not gonna work till I get this alcohol outta my system in the TT. This translation was rather literal than adapted. However, due to making it work in the target culture and in English to reach equivalent effect and naturalness, the translator used the compensation strategy for it to work in the TT.
In the next highlighted sentence contains cultural terms/expressions and regional dialect/slang. In the ST Yagami says: "ウチは海藤さんのキレる頭が頼りなんだからさ" and this was translated as you’re the brains of the operation, Kaito-san in the TT. In comparison with the TT, the translator used transcreation over this which actually instead became an allusion in the TT. If translating literally from ST to TT, the meaning would be I’m relying on Kaito-san's sharp head, which instead became brain of the operation in the TT to sound more natural in English (referring to Kaito-san's good knowledge).
In the fourth table of cutscene chapter five dialogue line 1-7, the translation problems identified were proper names; cultural terms and expressions; and regional dialect and slang. The free translation strategies used were transcreation; adaptation; omission; and compensation. In the ST the first colloquial expression coming up is “ザマじゃない” with the sentence “頭数そろえてこのザマじゃな”。This sentence was translated into you must be disappointed considering those odds in the TT. The translator changed this sentence rather much to make it suitable to the target audience and target culture. The translator used transcreation, a clear cultural adaptation in this situation. In the next sentence, “あんたのスタンスは理解したよ” in the ST was translated to I can appreciate your stance on this in the TT. This is rather close in context (use of naturalization), but to reach the naturalness in the TT, the translator used the compensation strategy to solve it. In the ST the term “無茶苦茶” was used and translated as quite a mess you’ve made in the TT. This term is relatively close in meaning but can also be translated as absurd or unreasonable. The translator used the substitution and transcreation strategies to make it work in the TT.
In the fifth table of cutscene chapter five dialogue line 18-27, the translation problems identified were proper names; cultural terms and expressions; allusions; proper names and regional dialect and slang. The free translation strategies used were transcreation; adaptation; and compensation. In ST Yagami asks Soma "風邪かぃ" which was translated into got a cold in the TT. This was translated by naturalization, a literal translation approach, but was neutralized to fit the intensity into the TT even though the ST was an informal way of asking if Soma got a cold. In the second highlighted text was "汚ねえ音出すんじゃねえ" in the ST comparing with cut it out with that disgusting noise in the TT. This was also quite literal translated with naturalization but was adjusted to fit in the TT, therefore the translator was using a combination of the transcreation and compensation strategies to reach naturalness in the TT. "かまずにほっとくと 今度は「鼻垂らすな」って殴られんだろ?
Kaito: Yeah? And if you didn’t blow it, I bet they’d beat you for snifflin, right?
Soma: You nailed it! I do wish we could’ve worked together, Kaito-san. And you as well, Yagami-san. I’m going to make RK so big, you’ll wish you’d joined us… Just you watch. But for the present, we’ll leave you be. Acceptable?
Kaito: Glad someone’s here’s sensible.

<table>
<thead>
<tr>
<th>Cutscene</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
</table>
| Ch5〜フェイクニュース〜相馬と出会う(Double Jeopardy - Soma’s Introduction), Dialogue lines: 18-27 | 八神： 風邪かぃ？相馬：埃っぽいとところなんだ 組にいた頃はよくこれで組長たちに殴られた
「汚ねえ音出すんじゃねえ」って
海藤：で かまずにほっとくと 今度は「鼻垂らすな」って
殴られんだろ？
相馬：ああ そうそう！やっぱりあんたとは一緒になりたくなかったね
海藤：あんたもだよ 八神さん
いつかあんたたちに「入っとけばよかった」と思われるように R Kをデカくする… 見返してやる
だけど当面そっちにはおかまいしない これでいいか？
海藤：話が早くてもいい | Yagami: Got a cold?
Soma: Dust allergy, actually. Used to take a beating from my superiors for it, back in the day. “Cut it out with that disgusting noise!”
Kaito: Yeah? And if you didn’t blow it, I bet they’d beat you for snifflin, right?
Soma: You nailed it! I do wish we could’ve worked together, Kaito-san. And you as well, Yagami-san. I’m going to make RK so big, you’ll wish you’d joined us… Just you watch. But for the present, we’ll leave you be. Acceptable?
Kaito: Glad someone’s here’s sensible. |
considered to be a literal translation approach strategy (naturalization) but adjusted to the TT. The last sentence in the ST was “話が早くてい
い” and was translated into glad someone’s here’s sensible in the TT. The translator was going for a clear cultural adaptation by using transcreation here.

<table>
<thead>
<tr>
<th>Cutscene</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
</table>

In the sixth table of cutscene chapter six dialogue line 7-11, the translation problems identified were regional dialect and slang; proper names; and allusion. The free translation strategies used were neutralization/linguistic variation; transcreation; substitution; and addition. In ST Kaito's expression "おらこっちだって！奇遇じゃねえかよ！" it is a difference in terms of meaning. In TT this expression has been translated to Hey, you hear me!? It's Kaito! Small world, huh!? where the translators decided to focus on the target culture and by using transcreation and substitution strategies. Same in regard to the ST expression, "わざわざこっちまで手下引き連れて", which was translated to brought a small army with him too. This was solved by the translator to use both the transcreation and naturalization. Also, in ST as the characters are speaking in an informal way, this was incorporated in TT to try to follow the slang/dialect feeling.
In the seventh table of cutscene chapter seven dialogue line 25-34, the translation problems identified were regional dialect and slang; proper names; and allusion. The free translation strategies used were neutralization/linguistic variation; transcreation; and adaptation.

In ST and TT there are some clear differences in translation. For example, “スマホ” is an abbreviation for smartphone in English. However, in the TT version the word is shortened to just phone instead. One difference is the nickname for Yagami, in terms of proper names. In the ST version, Yagami’s nickname is Taaboo while in the TT version it is Tak. Due to that the voice over is in Japanese. This point could be confusing for some people as the Japanese voiceover says Taaboo in Japanese.

<table>
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<th>Cutscene</th>
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</tr>
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</table>
### Table 8: Source: Lost Judgment (2021). Ryuga Gotoku Studio, Tokyo, Japan. SEGA Corporation.

<table>
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<tr>
<th>Cutscene</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ch 8 異人町の 怪人～理事長 の頼み (Phantom of Ijincho - Okuda's Plea), Dialogue lines: 8-19</td>
<td>八神：そのつもりでいました でも 見えていたつもりのものが全然違ってきていたり 働くにもまだ消化できていないことが山ほどあるんです 奥田：それは 例えばなんですか？ 八神：異人町の 便利屋で 桑名 という男がいました 事件の直前 俺はそいつと 澤先生の自宅前で鉢合わせています 奥田：では その人が犯人ということで？ 八神：そうではないと 思います ただ 桑名を巡ったゴタゴタに 澤先生は巻き込まれる可能性があります。 じつは桑名というのは偽名で 神室町の半グレたちに追割れて いました。RKというグループで 数日前には 川井 というチンピラを探し ていたんです 川井は13年前 澤先生の高校時代の同級生でした。</td>
<td>Yagami: I’d like to think, but. There’s a lot of things turning out differently than I’d thought, and still more that I haven’t grasped yet. Okuda: Like what, for example? Yagami: There’s this handyman in Ijincho, goes by Kuwana. Right before it happened, I bumped into him at Sawa-sensei’s apartment. Okuda: So… You think he could be the culprit? Yagami: I don’t think he is, no. But I do think it’s possible that Sawa-sensei got caught up in Kuwana’s mess somehow. “Kuwana” is just an alias he’s been using, and he’s being hunted by Kamurocho thugs. They’re a gang called RK, and they’ve been trying to find this punk named Kawai. And Kawai was Sawa-sensei’s high school classmate thirteen years ago.</td>
</tr>
</tbody>
</table>

In the eight table of cutscene chapter eight dialogue line 8-19, the translation problems identified were proper names; and allusion. The free translation strategies used were neutralization/linguistic variation; transcreation; substitution; and adaptation. Comparing both ST and TT in this part of the cutscene, there are not a lot of changes. Therefore, the translator went by using the literal translation approach to keep as loyal to the ST as possible. However, the points that are worth mentioning involves cultural adaptation in terms of creativity to reach naturalness in TT by using transcreation, adaptation, neutralization and substitution strategies. For example, “澤先生の自宅前” in ST in fact means in front of Sawa sensei’s apartment. On the other hand, due to lack of subtitle space in TT, the translator decided to shorten it to Sawa-sensei’s apartment as Yagami saw it from the front of her apartment. In English, it is still understood due to the cutscene.
itself. Another word in ST is “半グレ” which is a cultural Japanese term and slang word referring to criminal gangs similar to Yakuza. In TT this word was translated into *thugs* which may not be the closest in meaning, however it works due to the target culture.

**Table 9:** Source: Lost Judgment (2021). Ryuga Gotoku Studio, Tokyo, Japan. SEGA Corporation.

<table>
<thead>
<tr>
<th>Cutscene</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ch10虚仮の一念～渡辺刑事と対決 (Catch a Tiger - Detective vs. Detective), Dialogue lines: 15-23</td>
<td>渡辺: 桑名は……何かでかい力にロックオンされている だが消されると予想がついても止めようがねえ 俺はもうほかの事件を追うよ お前も組織の員になりやわる 自分の身内がどうしようもなく腐ってたら見ないふりす らしかねえだろ 俺はさもっとわかりやすい悪党を捕まえてまっとうな刑事で痛いんだよ 八神: ザケんな！臭いもんに蓋をして…… 身内以外の悪党にだけ正義面で説教垂れんのか？ あんたそれでも刑事かよ！！ 渡辺: でめぇ……誰に向かって口きいてんだ この野郎！</td>
<td>渡辺: The powers that be have Kuwana in their sights. Even if he sees it coming, he can’t stop it. This one is case closed far as I’m concerned. Only someone on the force would understand that. When your own’s rotten to the core, all you can do is look the other way. I’ll focus on the cut and dry cases. At least that’ll keep me honest.  Yagami: <em>Bullshit!</em> You’ll shut the lid on the trash, ignore the stench, and try to tell me that’s just how justice works!? And then you call yourself an honest cop!? Watanabe: <em>Dumbass... You forget who you’re talking to here!?</em></td>
</tr>
</tbody>
</table>

In the ninth table of cutscene chapter ten dialogue line 15-23, the translation problems identified were cultural terms and expressions; and regional dialect and slang. The free translation strategies used were neutralization/linguistic variation; transcreation; substitution; omission; and adaptation. In the ST Watanabe says: "何かでかい力にロックオンされてる" and is translated into *the powers that be have Kuwana in their sights* in the TT. However, when looking at the TT the sentence sounds a bit weird and may be lost in translation. What Watanabe wants to say is similar to *they have their sights locked on Kuwana or the higher powers may have Kuwana in their sight.* In this situation, the translator used literal translation approach (naturalization) and the transcreation and neutralization strategies to solve this one. I think that the translator could have improved the translation with the use of the compensation and addition strategies to reach a better naturalness of the sentence. The second sentence(s) are "ザケんな！臭いもんに蓋をして……身内以外の悪党にだけ正義面で説教垂れんのか？" in the
ST and was translated into Bullshit! You’ll shut the lid on the trash, ignore the stench, and try to tell me that’s just how justice works!? in the TT. The word “ザケン” in the ST is an expression "ザケんな" is closer to the meaning stop kidding/stop being crazy in Japanese. For that reason, I think that the TT translation is more direct compared to the ST version. Here the translator wanted to focus more on the target culture and decided to use a somewhat profanity that suits better instead of the ST version. The rest of the sentence "臭いもんに蓋をして……身内以外の悪党にだけ正義面で説教垂れんのか?" in the ST was translated into You’ll shut the lid on the trash, ignore the stench, and try to tell me that’s just how justice works!? in the TT. The expression "臭いもんに蓋をする" in the ST have the meaning to hush up or to put a lid on. The other part is "身内以外の悪党にだけ正義面で説教垂れんのか" in the ST and was translated into you’ll shut the lid on the trash, ignore the stench, and try to tell me that’s just how justice works!? For this sentence the translator decided to use the transcreation, neutralization and omission strategies. The last sentence in this part of the cutscene has slang expressions in one sentence. The ST version is "でめぇ……誰に向かって口きいてんだ この野郎" and the TT is dumbass... You forget who you’re talking to here!? Here it is clear why the translator needed to neutralize the tone as it has two raw slang expressions in one sentence. Instead of using freaking idiot for “馬鹿野郎” or “てめぇ”, the translator decided to lower the intensity of the feeling of the TT by using the neutralization (linguistic variation) and substitution strategies to not get a too harsh meaning and taboo for the target audience and target culture. On the other hand, the other part "誰に向かって口きいてんだ “ for the ST and You forget who you’re talking to here!? in the TT it is clear that the translator still wanted to intensify the feeling in the rest expression by saying you forget who you’re talking to here!? that makes it sounds like Yagami is more direct towards Watanabe.
In the tenth table of cutscene chapter thirteen dialogue line 23-33, the translation problems identified were allusion; cultural terms and expressions; proper names; regional dialect and slang. The free translation strategies used were transcreation; adaptation and neutralization/linguistic variation.

In the ST the first sentence is "正義だとすまし顔で……結局 真実には届かない!" and was translated into you preach law and justice so proudly, yet you let the truth slip through your fingers! And then I made a mockery of you with a false alibi. You passed me off as just another pervert. So gullible, every one of you. And because of that... You were too blind to see Toshio’s suffering as he threw his life away. You let Mikoshiba walk free. You can’t even condemn a murderer, and you call yourselves the law!? And that... That’s why... I had to kill Mikoshiba myself.

Report: Get this on the ticker, it’s coming I hot! That pervert’s cop’s a murderer, too!

Yagami: So you killed Hiro Mikoshiba, headed to Shinjuku station, switched places with Kuwana, and got taken in for groping.
alibi in the TT. This became more of an allusion in the TT compared to the ST version and the translator was using both the transcreation strategy combined with literal translation approach. In the ST "特ダネです 痴漢の現職警官 やっぱり殺しもやってました" was translated into get this on the ticker, it’s coming I hot! That pervert’s cop’s a murderer, too in the TT. The first part was clear that the translator decided to follow the TT and used both the adaptation and transcreation strategies. “特ダネ” is a cultural term in Japanese and have the meaning exclusive information and corresponds better to breaking news in the TT. The last two consist of a proper name and a Japanese term. The first is a clear literal translation approach and proper translation of the right name which is “新宿駅” in the ST and Shinjuku Station in the TT. The other one is “替え玉” in the ST and switched places in the TT. This was translated well but the translator needed to compensate it for better naturalness in the TT. The meaning of “替え玉” is substitute or stand-in which in this situation switched places still have a similar reference and therefore work well in the TT.
Appendix: B

Translation Strategies Used to Solve Pragmatic and Interlingual Translation Problems per Cutscene

Table 1: Translation Strategies used for Cultural Terms and Expressions (Pragmatic)

<table>
<thead>
<tr>
<th>Cutscens</th>
<th>Transcreation</th>
<th>Omission</th>
<th>Substitution</th>
<th>Addition</th>
<th>Compensation</th>
<th>Adaptation</th>
<th>Neutralization</th>
<th>Naturalization</th>
<th>Total:</th>
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<tbody>
<tr>
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| (%)      | 46            | 4         | 4            | 8         | 4            | 8          | 4              | 21             | 100%  |

Table 1 shows that transcreation as a free translation strategy was the most common strategy used to solve cultural terms and expressions. Thereafter, naturalization as a literal translation approach strategy was the second common strategy used.
Table 2: Translation Strategies used for Allusions (Pragmatic)

<table>
<thead>
<tr>
<th>Case</th>
<th>Cutscenes</th>
<th>Transcreation</th>
<th>Omission</th>
<th>Substitution</th>
<th>Addition</th>
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<td>100%</td>
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Table 2 shows that compensation as a free translation strategy was the most common strategy used to solve allusions. Thereafter, transcreation as a free translation strategy was the second common strategy used.
Table 3 shows that naturalization as a literal translation approach strategy was the most common strategy to solve proper names. Thereafter, substitution as free translation strategy was the second common strategy used to solve proper names. For this reason, this proves that these particular pragmatic translation problems are also solved by using naturalization by the literal translation approach.
Table 4: Translation Strategies used for Regional Dialect and Slang (Interlingual)

<table>
<thead>
<tr>
<th>Cutscenes</th>
<th>Transcreation</th>
<th>Omission</th>
<th>Substitution</th>
<th>Addition</th>
<th>Compensation</th>
<th>Adaptation</th>
<th>Neutralization</th>
<th>Naturalization</th>
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</table>

(%) 29 4 4 0 14 7 18 25 100%

Table 4 show that transcreation as a free translation strategy was the most common strategy used to solve regional dialect and slang. Thereafter, naturalization as a literal translation approach strategy was the second common strategy used to solve regional dialect and slang. For that reason, it is proven that these interlingual translation problems are also solved by naturalization as a literal translation approach as well.