



DALARNA
UNIVERSITY

Degree Thesis

Bachelor's level (First cycle)

Changes within localization practices

A case study of the *Fatal Frame* series

Author: Daniella Norén
Supervisor: Hiroko Inose
Examiner: Herbert Jonsson
Subject/main field of study: Japanese
Course code: GJP23Y
Credits: 15
Date of examination: 31.05.2024

At Dalarna University it is possible to publish the student thesis in full text in DiVA. The publishing is Open Access, which means the work will be freely accessible to read and download on the internet. This will significantly increase the dissemination and visibility of the student thesis.

Open Access is becoming the standard route for spreading scientific and academic information on the internet. Dalarna University recommends that both researchers as well as students publish their work Open Access.

I give my/we give our consent for full text publishing (freely accessible on the internet, Open Access):

Yes

No

Abstract:

Japanese video games have existed for decades now; however, the early games often lacked cultural elements and were thus easy to localize in other countries. As video games gained popularity and became more advanced, more of Japanese cultural elements started appearing in the games, which brought rise to translation problems. The localizers had to face the issue of whether to preserve or delete foreign culture elements within the game when these games were released in the West.

As game localization of (Japanese) cultural elements is under-researched, this paper focuses solely on cultural terms. It attempts to see whether there is a change of translation techniques and if there is a shift regarding foreignization and domestication from the first game to the latest release within the game series *Fatal Frame*. The games were played in both their original form (Japanese) and the English localization in order to gather data which consists of cultural terms that appear in-game. Their translation was then analyzed to see if they were deemed to be foreignized or domesticated, followed by a comparison to see if there was a shift in the 22-year gap between the first and latest release.

The result indicates that both games used the adaptation and equivalence (paraphrasing) techniques to a similar extent. The latest release preferred using the omission technique compared to the first, while the first game favored equivalence in conjunction with the borrowing technique. However, against expectation, the first game is considered more foreignized compared to the latest release, which goes against the trend seen in other mediums where translations are becoming more foreignized in modern times. This was also the result of a previous study within this area.

Keywords: Video game translation, Localization, Foreignization, Domestication, Japanese- English translation, *Fatal Frame*, *Fatal Frame: Mask of the Lunar eclipse*

Acknowledgements:

I would like to express my gratitude to my supervisor, Hiroko Inose, for all the advice and for introducing me to translation.

To Joris, my partner, for the endless support throughout my studies and encouragement when writing this thesis.

To my sister, Michaela, and the other people in the translation group, for proof-reading and giving me feedback on this paper.

And finally, I would like to give my heartfelt thanks to Kornelia, for the companionship while studying and writing all our assignments these past years.

Table of Contents

1. Introduction	3
2. Background and Theory	4
2.1. Japanese Video Games	4
2.2. Localization	5
2.3. Foreignization and Domestication.....	6
3. Previous Studies	6
3.1. Foreignization and Domestication within video games	6
3.2. <i>Skopos</i> within Localization.....	7
3.3. Cultural Localization	8
4. Material and Methodology	8
4.1. Material	8
4.2. Methodology	9
5. Results	11
6. Analysis	13
6.1. Translation using Adaptation	13
6.2. Translation using Equivalence (paraphrasing)	15
6.3. Translation using Omission.....	17
6.4. Translation using Borrowing (+explanatory word).....	18
6.5. Translation using Established English phrase	19
6.6. Translation using Calque	19
6.7. Translation using Naturalization	20
6.8. Translation using Equivalence (paraphrasing + borrowing)	21
6.9. Translation using Borrowing + Info addition.....	21
6.10. Translation using Equivalence + Info addition	21
6.11. Translation using Established English phrase + Info addition	22
7. Discussion	23
8. Conclusion	25
References:	26
Appendix	28

1. Introduction

Video games have been around since the 1960s, starting out as pixels with little to no text and no specific culture being referenced. However, as they became more complex, involving stories and dialogue, so-called localization problems arose. There are numerous ways to translate a single term, and depending on which translation technique is chosen, the results may differ. Furthermore, sometimes elements of the game may be changed so that the player can feel like it was made in their own country, only adhering to local customs, and omitting foreign culture. Preserving cultural aspects is known as foreignization, whereas deleting said culture is known as domestication, which are terms coined by the translation scholar Venuti in 1995. As other researched mediums, such as manga, show a trend of becoming more foreignized in their translation over the years, interest arose if this would be the case in video games along with the question if the translation techniques change over the course of a series.

This study uses the game series *Fatal Frame* to answer the following questions:

Has the localization approach regarding domestication and foreignization of the game series *Fatal Frame* changed from *Fatal Frame* to *Fatal Frame: Mask of the Lunar Eclipse*?

What translation strategies are used for the cultural terms in *Fatal Frame* and *Fatal Frame: Mask of the Lunar Eclipse*, and is there a difference between the games?

The game series takes place in Japan, containing numerous cultural words which have a connection to Japan and its customs. While the rituals conducted in the games are fictitious, the neologisms - newly coined terms - unique to the games are rooted in real life Japanese customs, such as in Shintoism and Buddhism. The reasons for choosing these games as material for this thesis are twofold: firstly, there is a significant number of cultural words, and secondly because there is a noteworthy time gap, 22 years, between the first and the last game. Games in a series that are released within a short time span are not likely to have undergone any major changes of localization policy. A change in translation techniques and whether the games are considered to be foreignized or domesticated should in theory be noticeable between *Fatal Frame* and *Fatal Frame: Mask of the Lunar Eclipse*. If games follow the trend of manga and literature, the fourth game of the *Fatal Frame* series should be more foreignized than the first game.

The study covers all words found within the games that have cultural aspects that may be unfamiliar to Western audiences. Words that have been adopted to English usage are still considered “cultural words”, e.g the word *kimono*. This was done to narrow down the scope of translation problems that were analyzed while also adhering to the concepts of foreignization and domestication. The data was collected from the entirety of the games, from beginning to end, in order to collect enough data to analyze whether there is a shift in foreignization and domestication approaches between the translations of the two games.

This paper is divided into eight sections, starting with the introduction of the thesis. The second section explains the definition of video games along with the word localization and explains the concepts of foreignization and domestication. The third chapter is an overview of previous studies within video games and how it relates to this study. Chapter four introduces the material of this paper along with the methodology used to collect the relevant data from the chosen games and the translation techniques used to translate cultural terms. Chapter five presents the overall results of the collected data, followed by chapter six, the analyzation section, where relevant cases of the translation techniques are presented and examined. The seventh chapter discusses the findings and why a certain tendency might have occurred, closing off with a conclusion in chapter eight presenting possible suggestions for future studies.

2. Background and Theory

In this section, the genre of video games and how their development progressed over the years is described. Localization and what it entails, including how it was used in this thesis, is then outlined. It is followed by an explanation of the concepts of foreignization and domestication, as these are important to answer the research questions.

2.1. Japanese Video Games

Oxford Learner's Dictionaries (Oxford University Press) describe video games as "a game in which you press buttons to control and move images on a screen". Images on a screen refer to any screen used to display a computer-generated image. Video games are playable on consoles such as, but not limited to, Nintendo, PlayStation, and Xbox, along with computers and mobile devices. O'Hagan (2013) states that modern video games started with the US developed prototypes *Tennis for Two* (1958) and *Spacewar!* (1962), which inspired the creation of *Computer Space* (1971) and *Pong* (1972). The Japanese success games *Space Invaders* (1978) and *Pac-Man* (1980) followed less than a decade later. Nintendo, a Japanese based console and videogame making company, gained dominance over the market due to a market crash caused by the "poor quality" of games in the 1980's (Consalvo, 2006). While the earlier Japanese games were "culturally odorless", which refers to lacking cultural aspects or combining cultures to make it new but not too foreign (Low, 2009), it later changed to include Japanese elements. This change can be seen within the survival horror game genre where the Japanese-made games *Resident Evil* (1996), *Clock Tower*¹ (1997) and *Silent Hill* (1999), which were all set in the West or set in a Western inspired fictitious world, later began to include Japanese elements such as in *Fatal Frame* (2002), *Siren* (2004) and *Ku-on* (2004). Japan continued being successful in making video game consoles and games which are thriving to this day, possessing the third largest video games market globally in 2021, being valued at \$29 billion (Global Data).

¹ Known as Clock Tower 2 in Japan, as the first game was never released in the West

2.2. Localization

According to Esselink (2000), localization involves more steps than translating the source text (ST) to the target text (TT), such as project management, and in some cases, changing the layout or altering characters' visuals. However, as this paper focuses on the changes within the textual translation of the *Fatal Frame* series, the term localization will be used solely for the translation aspect, what Bernal argued to be called "linguistic localization"(2006).

Whereas media, such as books, require solely text to be translated, anime and movie subtitles need the specialization of making sure the text will not be too long. Bernal (2006) states that video game translation is unique, as it requires the translator to be specialized in several categories, including translation of subtitles, menus, writing lines for dubbing (voiceovers) and making sure the visuals are to be transferred correctly to the TL's (target language) culture. Another aspect of localization which differs from traditional translation is the fact that while other translations are usually started after the ST has been finalized, video game translation is sometimes done while the ST is under production in order to ship the finished product worldwide simultaneously (Esselink, 2000, p.2).

Chandler introduces four levels of localization in the *Game Localization Handbook* (2005), which can be used as a reference for publishers to scale the need of translation for the game they wish to release. The four levels are as follows:

- No Localization
- Packaging and Manual Localization
- Partial Localization
- Full Localization

"No localization" refers to no translation being involved. The game is released in its original language with no changes to the game or manual. "Packaging and Manual Localization" is when only the box and manual of the game are translated. This usually occurs when the expected number of sales is low in the targeted country. One example of this would be the game series *Pokémon*; the game is localized into English, and only the manual and box are translated into Swedish. "Partial Localization" involves translating the in-game text to the TL, however, there is no voiceover of the TL involved, meaning the source language (SL) is retained in the audio files. "Full Localization" means translating the whole game, packaging, manual as well as hiring voice actors to create voiceovers in the TL to replace the original voice acting of the SL. While the first game studied in this thesis, *Fatal Frame*, belongs to the "Full Localization" category, the second game, *Fatal Frame: Mask of the Lunar Eclipse*, would be considered as having received a "Partial Localization". The change of localization level is in all probability due to the fourth game being a remaster², as the fifth game in the series belongs to the "Full Localization" category, same as the first game. This difference in localization between the two games could have affected the results, however, the

² Enhancing the original game's visuals in order to re-release the game.

voice lines of the first games are short and did not include any cultural terms, thus decreasing the likelihood of the difference having a major impact on the results of this thesis.

2.3. Foreignization and Domestication

A translation issue that might arise when the SL (source language) and TL (target language) and their respective cultures are very different, is whether to keep the source culture intact or to omit it. Foreignization and domestication are concepts introduced by the scholar Venuti (1995). As Hasegawa (2012, p.196) states, Venuti coined the terms foreignization and domestication from Schleiermacher's methods *alienation* and *naturalization*³. Alienation is to move the reader towards the author, making the text read as if the author had learnt the TL: They would have translated the TT to be foreign. Naturalization is to move the author towards the reader, making the TT sound as if the author was born in the TL's culture. Foreignization, which follows the alienation theory, is to translate the ST in a way that may sound unnatural in the TL, to resist the dominant culture of the TL. It is essentially a way to preserve the original culture and way of speaking in the SL, even if it might sound stilted and awkward in the TL. Domestication, akin to naturalization, puts emphasis on making sure the text flows well and sounds natural in the TT, at the cost of deleting cultural elements.

Gile (2009, p.252) argues that Venuti did not make these concepts with "practical communication" in mind, but rather as "ideological terms". He states Venuti saw domestication as a way to erase "otherness" that arises from a foreign text, with foreignization being the "ethical" translation choice.

3. Previous Studies

Game translation techniques have been studied by scholars, but there is still a large gap in the research of what makes a localization successful, due to the limited number of research papers. The same can be said about the changes involving translation over the years within the localization profession. An overview of papers involving localization can be found below. It starts off with the paper on which the idea of this thesis was based, continuing with the reception of video games, and ending with the final paper which delves into the uniqueness of localization and what the game industry is focusing on when it comes to its *skopos* (aim of the translation).

3.1. Foreignization and Domestication within video games

The theme of this paper is based on the study *Found in Translation: Evolving Approaches for the Localization of Japanese Video Games* by Mangiron, conducted in 2021 with three different Japanese games with heavy influences of

³ Not to be confused with the translation technique "Naturalization"

Japanese culture and how the localization had switched over the years. The three chosen games were either JRPGs or Visual Novels since the mentioned genres tend to be long and have a substantial amount of text. This in turn would increase the chance of translation problems occurring when it comes to culture. *Persona*, which was one of the series chosen, is set in real-life Japan and contains cultural terms involving food, holidays, and name suffixes such as “-san”, and “-senpai”. The games mentioned were chosen due to being a part of long-standing series and for having an active fan base where the localization was discussed. While the paper concludes the aforementioned games underwent some changes that followed a more foreignized approach, the range of the study could not affirm whether this is a common occurrence within video game localization or if it is limited to the genre itself. The quote “Further studies with similar Japanese video games set in Japan would be necessary to confirm if the trend detected in this small case study also applies more commonly in the industry” (Mangiron, 2021, p.14) illustrates this uncertainty, which creates a good opportunity to see if the foreignization approach can be seen within horror games as well or if it is limited by the game’s genre.

Another study was conducted by Mangiron (2012) about localization practices (using domestication and foreignization techniques) and their effect on the fan reception of the game. The fine balance between domestication or foreignization can be difficult to achieve. By analyzing different games and their approach of foreignization or domestication, she investigated the reception of the games presented. She concluded that while domestication can have a positive effect on the game depending on the genre, overdoing it could lead to negative fan reception. This could explain why the translator of *Fatal Frame: Mask of the Lunar Eclipse* chose to translate most cultural words in a domesticated manner, while also keeping some of the terms intact (foreignized).

3.2. Skopos within Localization

O’Hagan (2009) explores the localization of Final Fantasy in her paper *Putting Pleasure First: Localizing Japanese*. She applied translation research while analyzing video game localization. In the paper she investigates the unique localization of the game which sought to improve the original game by adding additional content. She concluded that the localization of games is not just to replicate the original; they even try to enhance the experience, using the original version as a working base. What is considered a better version depends on the players’ response. This illustrates the complexity of localization, however, whether this is common within localization or just applicable to the mentioned game series remains to be seen. The paper provided further proof that the *skopos*; for whom you localize, in localization places importance on the entertainment value when being translated. Although, while the aforementioned paper focuses on the translation of video games as a whole, it should be noted that the present paper focuses on specifics, such as items in the games which are visually represented, and could thus, in theory, be translated closer to the ST.

3.3. Cultural Localization

Di Marco (2007) argues in her article how cultural localization does not only entail translating the text from one language to another, but also the visual aspects and audio. She focuses on three different games and how localization is used to translate visuals and text from Japanese culture to Western culture. For example, how Miku, the main protagonist of *Fatal Frame*, had her appearance altered to look more mature and not like the 17-year-old girl she is in the original Japanese version. The localizers switched Miku's school uniform for a red shirt and blouse, her hair was lightened, and her height was lengthened. Di Marco concludes that the localizer needs a deep knowledge of both the source culture and the target culture, in order to produce something that would have the same effect on the source audience as well as the target audience. The conclusion further emphasizes that video game localization is not a one-for-one endeavor, “but rather to create the same effect in the game experience for the player as the original text sought to create.” (Di Marco, 2007, p.7). Continuing from that, it is not always possible to give the target audience the same effect the source audience would have experienced from an in-game event by leaving the source culture intact. If this is true, then there should be a tendency to lean towards domestication when translating video games, including the material used in this study.

4. Material and Methodology

This chapter contains two parts, material and methodology. A brief synopsis of the games as well as why the material was chosen for this thesis are included in the material sub-section. The methodology sub-section covers the definition of cultural terms, the translation techniques, and the method for gathering the data presented later in the paper.

4.1 Material

The first material used in this thesis is the game *Zero* (零～zero～) released 2001 by Tecmo and its North American version *Fatal Frame*⁴, which was released in 2002, also by Tecmo. The second material is *Zero*'s successor *Zero ~tsukihami no kamen~* (零～月蝕の仮面～) along with its North American counterpart *Fatal Frame: Mask of the Lunar Eclipse*, both released in 2023 by Koei Tecmo. *Fatal Frame: Mask of the Lunar Eclipse* is the fourth instalment in the game series, which consists of five games in total. It is the most recent to receive a translation due to it being a remaster of the Wii version which was released in 2008 as a Japanese exclusive title. Hence it was selected as the comparison to the first game instead of the fifth game title released in 2015.

Both titles are survival horror games, where the player must defeat spirits with a camera and solve puzzles. Much of the plot is revealed through documents one

⁴ Published in Europe under the name *Project Zero*

finds throughout the game, monologues from the aforementioned spirits and cutscenes.

The first game, *Fatal Frame*, takes place in the fictitious mansion “Himuro Mansion”, where the main character, Miku Hinasaki, is in search of her brother who left to search for his mentor. A spiritual force traps Miku in the mansion as she arrives. She must uncover the secrets of an old ritual and exorcize spirits roaming around, with the help of the paranormal camera “Camera Obscura”, in order to find her brother and leave the mansion alive.

The fourth game, *Fatal Frame: Mask of the Lunar Eclipse*, takes place in another fictional location named “Rougetsu Isle”. The main characters of the game return to the island to uncover their lost memories. While exploring their pasts, they find traces of a hidden ritual of the island, as they fight, wielding the Camera Obscura, the spirits of the previous inhabitants.

The two games were chosen, as mentioned in the introduction, due to the 22-year age gap; an ample enough timespan for a change to occur. There was also the necessity of the games being set in Japan and containing cultural terms, which both games adhere to.

4.2. Methodology

To analyze the difference of translation strategies, a comparative analysis was conducted of the two games and their translations. *Fatal Frame* was first played in Japanese, noting any words that have a cultural connection to Japan and then writing them down in an excel spreadsheet. Afterwards, the game was played in English, the corresponding translation recorded in the same excel spreadsheet. Words translated identically throughout the game were only written down once as to not skew the results, e.g. *miko* (巫女) being translated as “Shrine maiden” only accounted for one row of data, however, when the term was translated in a different manner, such as “maiden” it was counted as a new word. Due to the game being linear and divided into chapters, the data was categorized by which chapter the word appeared in, which translation technique was used to translate the word and whether it would be considered foreignization or domestication. The same procedure was done to *Fatal Frame: Mask of the Lunar Eclipse*, and then at the end the results were calculated to determine what percentage of domestication and foreignization occurred in both games, as well as the translation techniques used.

Translation techniques identified by Hasegawa (2012) were applied to determine which technique had been utilized to translate these words. The identified techniques were: Borrowing (+ explanatory word), calque, equivalence, adaptation, and omission, as well as information addition. Table 1 shows information about the techniques used, which are listed below. The data was then analyzed to determine whether it would be categorized as being foreignized or domesticated. Whether the examples have been translated in a foreignized or domesticated manner was determined by establishing if the original culture was preserved (foreignization) or if the culture had been erased to fit into a western

perspective (domestication). The translation techniques which fit the criteria of being foreignized are:

- Borrowing (+explanatory word) and information addition.
- Equivalence (paraphrasing) was considered foreignization if the foreign culture was preserved via borrowing.
- Calque

The techniques which fit the criteria of being domesticated are as follow:

- Equivalence
- Adaptation
- Omission

Table 1. Translation Techniques (Based on Hasegawa 2012, p.168)

Technique	Explanation	Examples
Borrowing (+explanatory word)	This is when a word does not exist in the TL (target language) and is borrowed from the SL (source language). Usually accompanied by an explanatory word.	カラオケ - <i>Karaoke</i> 漫画 - <i>Manga</i> そば - <i>Soba</i> noodles 能 - <i>Nō</i> play
Calque (loan translation)	When a word or expression is translated literally from the SL to the TL.	秋祭り - Autumn Festival 牛丼 - Beef bowl 公衆浴場 - Public bath
Equivalence	Using the TL's equivalent word or phrasing as the TL. Translating words from superordinate to hyponym and vice versa. Paraphrasing (explaining) words.	お大事に - Take care セーラ服 - School uniform (superordinate) 手 - Hand (hyponym) 神棚 - a household <i>Shinto</i> altar
Adaptation	When the words in the ST (source text) do not exist in the TL. Cultural substitution, translating into something similar that exists in TL.	お神籤 - an oracle カステラ - sponge cake 下駄 - clogs
Omission	When information, words or phrases are deleted. This will be used whenever a cultural element is lost in the TT (target text) translation.	巫女 - Maiden (the connection to a foreign culture is lost)
Information addition.	Adding information so that the ST word makes sense in the TL, even if the information does not exist in the ST. This will be used whenever items have modified English translations that are later found in the item description.	錦鯉 - Koi (it is later explained in the item description as colored carp to emphasize what kind of carp it is.)

Two additional techniques not found in Hasegawa's book were required for this paper as the data was analyzed. The first is based on Newmark's (1988, p.83) technique called naturalization which involves the process of transforming the SL term to adhere to the TL's pronunciation or writing system, e.g. the kanjis 鳴神 being written as Narukami. This technique is similar to the borrowing technique; however, this is only used for names and neologisms found in the games.

The second technique is self-made as there was no corresponding technique that could be found. It was named "established English phrase" which corresponds to cultural terms which have already received a translation but might not show up in traditional dictionaries. The book by Batterson Boger published in 1964, along with other resources were used to determine whether the translation seems to be common among specialized books but might not be widely spread.

Both of these techniques are considered to be foreignized if applied as a technique.

5. Results

A total of 42 cases that contain cultural words were found in *Fatal Frame*, however, one case was not translated whatsoever in the English version and will be deemed as omission. To make sure the results were closer to 100% overall, when several techniques were used for one case it was listed in a new column, otherwise, the percentage would exceed 100%. Of the remaining 41 cases, the majority were translated using the adaptation technique, accounting for 20 (48%) cases. The second most common translation technique, equivalence, was used for 4 (10%) cases. Equivalence (paraphrasing + borrowing), established English phrase, calque and omission were used for 3 (7%) cases each. Borrowing and naturalization were applied to 2 (5%) cases each. Borrowing + info addition and established English phrase + info addition were both used for 1 (2%) case, respectively, while equivalence + info addition was not used at all (Table 2).

Table 2

Translation techniques used in *Fatal Frame*, ordered according to usage.

Translation technique	Nr. Of cases	% total
Adaptation	20	48%
Equivalence (paraphrasing)	4	10%
Equivalence (paraphrasing + borrowing)	3	7%
Established English phrase	3	7%
Calque	3	7%
Omission	3	7%
Borrowing (+ explanatory word)	2	5%
Naturalization	2	5%
Borrowing + Info addition	1	2%
Established English phrase + Info addition	1	2%
Equivalence + Info addition	0	0%
Total	42	100%

53 cases were found for *Fatal Frame: Mask of the Lunar Eclipse*. Adaptation was the most common technique applied, totaling 27 (51%) cases. The second most common technique, equivalence (paraphrasing) was used for 8 (15%) cases. Omission was used 7 (13%) times and borrowing (+explanatory word) was applied 5 (9%) times. Naturalization was used for 2 (4%) cases, while established English phrase, borrowing + info addition, equivalence (paraphrasing + borrowing) and equivalence + info addition were all used for 1 (2%) case each. Calque and established English phrase + info addition were not used as techniques in this game (Table 3).

Table 3

Translation techniques used in Fatal Frame 4, ordered according to usage.

Translation technique	Nr. Of cases	% total
Adaptation	27	51%
Equivalence (paraphrasing)	8	15%
Omission	7	13%
Borrowing (+ explanatory word)	5	9%
Naturalization	2	4%
Established English phrase	1	2%
Borrowing + Info addition	1	2%
Equivalence + Info addition	1	2%
Equivalence (paraphrasing + borrowing)	1	2%
Calque	0	0%
Established English phrase + Info addition	0	0%
Total	53	100%

When comparing both games, they share the similarity of using adaptation as the most common technique, equivalence (paraphrasing) following as the second most used translation technique. The difference starts to show when it comes to omission; the fourth game used it 13% of the time while the first game only used it 7% of times. The first game also favors the technique established English phrase, meaning the term has been translated in such a way in other types of texts (see the 4.2 Methodology section), and calque as opposed to the fourth game which only used it 2% and 0%, respectively. The first game uses the borrowing technique in conjunction with equivalence (paraphrasing) to a larger extent (7% vs 2%) compared to the fourth game.

Table 4

Fatal Frame	Domestication		Foreignization	
	Nr of cases	% of total	Nr of cases	% of total
	27	64%	15	36%
Total	42	100%	42	100%
Fatal Frame 4	Domestication		Foreignization	
	43	81%	10	19%
Total	53	100%	53	100%

The results of table 4 above shows that both games favored domestication translation techniques, where the first game averaged around 64% of cases and the fourth game around 81% of cases. What is surprising is that it also shows the fourth game to be more domesticated than the first, which goes against the trend of other mediums being translated in a more foreignized manner in modern times.

6. Analysis

This section covers a more thorough analysis of relevant translated cases. The cases are presented in Japanese and their original form with *kanji*, *hiragana* and *katakana*. They are then transcribed into the Latin alphabet (romanization) using the Hepburn system, i.e, geminates (long consonants) are written as a repetition of the latter consonant, e.g. 言った becomes *itta* where “t” is the repeating consonant, an exception being the double “c” consonant that becomes “tch”, e.g. 一致 is transcribed as *itchi*. The Cabinet Ordinance system is also employed in order to distinguish short vowels from long vowels in Japanese words, 堂 *dō* instead of “do” being an example of this. If the reading is ambiguous due to a vowel following the Japanese ん “n” an apostrophe will be utilized, such as 深淵 *shin'en*. The Japanese particles は, へ and を are transcribed as *wa*, *e* and *o*, respectively. The English translation is then written underneath. The term which is being analyzed is highlighted in bold text to indicate the cultural term in the ST and its translation in the TT. Since omission entails omitting the term completely it will not have a bold word in the TT.

6.1. Translation using Adaptation

As both games had around 50% of adaptation applied as a technique, this had the most range of different translations. Since adaptation also covers a large range of possible translations it was the most varied when it comes to how certain cultural terms were translated. The focus was on the terms that exist in both games and if they have been translated in different manners.

1) No. 41 (FF 1)

ST: 禊ぎの道

misogi no michi

TT: **Baptism** Path

While both *misogi* and baptism involve water, they are used in different contexts and how they are performed. Misogi is a purification ceremony to clean oneself of *tsumi* (sin) or *kegare* (pollution). In today’s Japan it is usually performed by washing one’s hands and mouth when entering a shrine. Baptism, however, is usually a one-time occurrence, a Christian (also used in Judaism) rite to enter Christianity, to be reborn as a Christian and be under God’s watch.

2) No. 42 (FF 1)

ST: 黄泉の門

yomi no mon

TT: **Hell gate**

Yomi is related to Shinto belief; a closer translation would be “underworld” or “land of the dead”. While Japanese people today commonly perform Buddhist rituals called *sōsai*, the term *yomi* gives off an ancient feel of the underworld. Furthermore, *yomi* is not a place you get sent to as a punishment for your sins like hell. Hell has closer connections to the Christian hell, which would not be the correct religion in this case and be far from what the original word would entail.

3) No. 45 (FF4)

ST: 古くは「黄泉に近い島」として恐れられていた朧月島だが、今は以前とは違い、朧月群島の間以外は立ち入れぬような閉鎖的な場所ではなくなったようだ。

Furuku wa “**yomi ni chikai shima**” toshite osorarete ita Rōgetsu-tō daga, ima wa izen towa chigai, Rōgetsu-guntō no ningen igai wa tachiirenu yō na heisateki na basho dewa nakunatta yō da.

TT: There was once a great disaster on this island which almost destroyed it and caused Rogetsu Isle to become feared as a place close to the **underworld**.

Fatal Frame: Mask of the Lunar Eclipse had the term *yomi* translated to underworld which would be a more correct translation than in the first game. Underworld does not cover the negative connotations that hell would, sinners being punished for example. While both are translated using the adaptation technique, this exemplifies the range the translation technique covers. One could argue that underworld might be closer to equivalence (explanation), however, since “underworld” is already an established term in the English language it was counted as adaptation.

4) No. 52

ST: 朧月島では、10年に一度の神去月、すなわち

10月に「朧月神楽」と呼ばれる**神事**が執り行われます。

Rōgetsu-tō dewa, jūnen ni ichido no kamizarizuki, sunawachi jūgatsu ni “Rōgetsu kagura” to yobareru **shinji** ga toriokonowaremasu.

TT: Once every ten years, in the month of September, a very important **ceremony** takes place on Rogetsu Isle (main island of the Rogetsu islands).

Shinji, which also can be read as *kamigoto*, is a ritual within Shinto belief. While the term itself refers to a Shinto ritual or Shinto ceremony, the translator decided to omit the relation to Shinto and simply translate it as “ceremony.” Furthermore, the same ST term was translated as “Shinto ritual” in the first game (see case 15) using the equivalence (paraphrasing) and borrowing combination. The sentence which

the case is derived from is from a document where the translator would have more freedom to expand the translation, unlike interaction with objects where the character limit is a hindrance.

6.2. Translation using Equivalence (paraphrasing)

This is the second most common translation technique in both games, 4 (10%) cases in the first game and 8 (15%) cases in the fourth game. As stated previously, this technique is used to replace the cultural word and instead explain what it entails so the audience will understand what it is without needing to transfer the original term.

5) No. 31

ST: 氷室邸中庭にある小さなお堂は、「月読堂」と呼ばれ、儀式の生贄となった巫女の御霊を祭ったものと記されている。

Himuro-nakaniwa ni aru chiisa na o-dō wa, “**Tsukuyomi-dō**” to yobare, gishiki no ikenie to natta miko no go-ryō o matsutta mono to shirusarete iru.

TT: The small shrine in the atrium of Himuro Mansion is called the **Moon Shrine**. It enshrines the maidens who were sacrificed in rituals.

Tsukuyomi, can also be written *Tsukiyomi*, is a moon god in Shinto belief. The translator decided to explain what type of shrine it would be, a shrine for the moon, rather than transferring the Shinto god’s name to English. By doing this, the connection to Shinto belief is erased, however, and since the translator transferred *Narukami* in the same game, it does not make sense why they decided to omit it.

6) No. 53

ST: いや、本来の姿「帰来迎」であろう。帰来迎は、精神の深淵に至る強力な手段だ。

iya, honrai no sugata “**kiraigō**” de arō. **Kiraigō** wa, seishin no shin’en ni itaru kyōryoku na shudan da.

TT: And so came to be the ancient - no, the true form of the Rogetsu Kagura: the **Rite of Descent**. The rite provides us with a means to dive into the abyss of the mind.

The cultural term 帰来迎 is originally read as *kaeriraikō*, however, it is transcribed as *kiraigō* in the *Fatal Frame: Mask of the Lunar Eclipse*. This could be considered as neologism as it might also refer to 鬼来迎, a classical play which depicts hell, as it is also read as *kiraigō*. While the original term *kaeriraikō* refers to buddhas and bodhisattvas returning to paradise after descending to meet a recently deceased person, the term *raigō* refers to the event of Amida Buddha

descending to meet a person who has recently passed away. This is the most likely explanation as to why the translator chose to use the word “descent” in their translation. However, due to the *kanji* 帰 (ki) also being a part of the term, it would refer to “returning”, so rather than it being “descent” it could be argued that it should have the word “ascent” instead.

7) No. 71

ST: これから禊として、仮面と向き合う修行があるらしい。

korekara **misogi** toshite, kamen to mukiau shūgyō ga aru rashii.

TT: Before the festival, I have to take part in a **purification ceremony** where I bond with the Vessel mask worn during the Kagura.

This term was also used in the first game where they translated it as “baptism”. The translation “purification ceremony” would be closer to the actual meaning of *misogi*, as it is a ceremony or action which involves water to purify oneself of *tsumi* and *kegare*. Rather than being tied to Western belief, such as Christianity, it is a neutral term.

8) No. 81

ST: 御座がしかれた祭壇に、注連縄が張られている。

goza ga shikareta saidan ni, **shimenawa** ga hararete iru.

TT: The altar is cordoned off with **ceremonial ropes**.

Shimenawa is a twisted rope, with zig-zag paper hanging on it in intervals, used on rocks, torii gates and trees. It is used to mark the space it is used on as sacred. Unlike *Fatal Frame* which used the more established term “sacred ropes”, *Fatal Frame: The Mask of the Lunar Eclipse* had the term *shimenawa* translated as “ceremonial ropes” which is not as specific and not what seems to be the more “established” translation specific to *shimenawa* (see example 15).

9) No. 90

ST: 古くは神事を勤めた家とされるが、

面打ちとしての四方月家は、初代 宗庵を始祖とする。

furuku wa **shinji** o tsutometa ie to sareru ga, men'uchi toshite no Yomotsuki-ie wa, shodai – Sōan o shiso to suru.

TT: The family was originally involved in **traditional ceremonies** in a more general fashion. However, the first of the Yomotsukis to become a mask artisan was Soan.

This term, *shinji*, was translated solely as “ceremony” earlier in the fourth game, however, the translator decided to use the equivalence technique to translate the term this time. Why they chose to include “traditional” might have to do with the rest of the sentence, to emphasize that this happened a long time ago.

6.3. Translation using Omission

Omission was the third most common technique in the fourth game, *Fatal Frame: Mask of the Lunar Eclipse*, with seven cases (13%), while the first game only had three (7%).

10) No. 51

ST: 朧月島では、10年に一度の神去月、すなわち10月に「朧月神楽」と呼ばれる神事が執り行われます。

Rōgetsu dewa, jūnen ni ichido no **kamisarizuki**, sunawachi jūnen ni “Rōgetsu kagura” to yobareru shinji ga toriokonawaremasu.

TT: Once every ten years, in the month of September, a very important ceremony takes place on Rogetsu Isle (main island of the Rogetsu islands).

The ST mentions the term *kamisarizuki*, also known as *kannazuki*, referring to the month of October in the old Japanese lunisolar calendar. It would literally translate to “the month where the Gods leave” or as the more common term *kannazuki* would translate to “the month with no Gods”. Since this text appears in a document there would be room to explain and mention the Japanese name, meaning the issue of character limitation is not present. There is also a mistranslation in the TT as the ST mentions the Shinto ritual would occur in October, while the TT states it is held in September. The translator might have thought of *Tsukimi* (moon viewing) which is an event held in September or they misunderstood the lunisolar calendar and how it works.

11) No. 84

ST: 残桜

zan’ō

TT: Fallen Petals

This was a hard term to classify due to it being translated differently from the ST. The ST term *zan’ō* has the *kanjis* 残 and 桜, meaning “remaining” and “sakura” (cherry blossoms), respectively. It refers to cherry blossoms that remain on the tree even though spring has ended (or simply the last remaining cherry blossoms). It is difficult to see how the translator ended up with an opposite meaning, but perhaps the translator looked up the meaning in a haste as it is described as “散り残った桜” which means “sakura that remains on the stem” but misunderstood the “散り残った” as “fallen” since the first *kanji* means “to fall” (e.g blossoms). Another plausible explanation is that the translator decided to use the modulation technique, which refers to a change of perspective. Instead of focusing on the remaining cherry blossoms on the tree, the focus would be on the petals on the ground.

6.4. Translation using Borrowing (+explanatory word)

This technique was used more in the fourth game, five times (9%) compared to the first game which used it twice (5%), the first game being more prone to using it embedded in the technique equivalence (paraphrasing). Borrowing is the most foreignized technique along with naturalization (they are similar after all) since they keep the word of the ST intact which could lead the consumer of the content to learn more of the ST culture.

12) No. 46

ST: 私のような稀人を嫌うどころか、朧月神楽といった貴重な文化や、螺鈿細工や朧月彫りなどの島の工芸品の美しさを紹介してくれるのではと、むしろ長には歓迎されているようだ。

watashi no yōna marebito o kirau dokoroka, Rōgetsu **kagura** to itta kichōna bunka ya, radenzaiku ya Rōgetsu-bori nado no shima no kōgeihin no utsukushisa o shōkai shite kureru no dewato, mushiro chō niwa kangei sarete iru yōda.

TT: To my surprise, the chief welcomed me gladly to the island, seemingly in the hope that I would help introduce its native culture, such as the **Kagura** festival, and traditional Rogetsu engravings and craftsmanship, to the outside world.

Kagura is a Shinto ritual containing both dancing and music, sometimes in an attempt to invoke *kami* (gods). The term *Kagura* was taken from the ST and left unmodified, except with the word festival added to the term, hence it was deemed using the borrowing technique. In the game five *mikos* (shrine maidens) would wear masks and play instruments while one would dance. As this term is important in the game, and mentioned several times, it would make sense to keep the ST term intact. It also helps to further make the ritual ancient and foreign, which could be argued to follow O'Hara's argument that video games try to give the optimal experience for a player.

13) No. 59

ST: 鳥居と塔が描かれている。

torii to tō ga egakarete iru.

TT: It shows a **torii gate** and what looks like a tower.

The *torii* gate is a type of Shinto gate, a common sight at the entrance of a Shinto shrine. It consists of two pillars with two cross beams that extend over the two pillars, usually with a slight upturn of the upper crossbeam at the ends. They are usually painted vermilion but other colors, such as brown *toriis*, exist as well. Since the TT was translated using the borrowing technique the culture is preserved. Using an explanatory word “gate” is to further help the player understand what it is, though the visuals are of help as well.

6.5. Translation using Established English phrase

Certain Japanese cultural terms have been translated using English words to make sense of them. They are not found in the English dictionary as they are still considered jargon, however, they all refer to the Japanese, or in some cases Asian, equivalent terms. The first game used this technique to a larger degree, in 3 (7%) of the cases, while the fourth game used it once (2%).

14) No. 14

ST: 無数にたてられたロウソクの中に、位牌や、
遺骨を納める箱が祭られている・・・
musū ni taterareta rōsoku no aida ni, **ihai** ya,
ikotsu o osameru hako ga matsurarete iru.

TT: There's a box for a **mortuary tablet** and bone remains among the candles.

This translation is an example of how a certain term might be translated the same, as the fourth game also translated the ST term in the same manner even though it is in English (see case 62 in the appendix). Since this word only appears once in the game it would be inadvisable to try to use the borrowing technique on it, since it would not make sense to the target audience of the TT.

15) No. 19

ST: 人形の周りには注連縄（しめなわ）が張られ、
まるで祭っているように見える。
ningyō no mawari ni **shimenawa** (shimenawa) ga harare,
maru de matsutte iru yō ni mieru.

TT: A doll with long hair and a white kimono. It's roped off with **sacred ropes**, worshipped.

Unlike the previous translation in Fatal Frame 4 of *shimenawa* which was “ceremonial ropes”, sacred ropes seem to be the more common translation for it. Sites promoting Japan and its customs, such as *Nippon* and *Japan experience*, tend to use this word alongside its original term.

6.6. Translation using Calque

This translation technique is straightforward, the first game applied this technique in 3 (7%) cases (the fourth game had none). Only one case was presented as a different case using calque containing the word “Japanese” (case 10) which is simple to understand and the other (case 23) shares the word “Buddha” in its translation as the one that is presented below with nothing note-worthy added.

16) No. 29

ST: 仏間
butsuma

TT: **Buddha Room**

This is an interesting translation due to it being a literal translation of the ST term *butsuma*, which refers to a room or space where a *butsudan* (Buddhist altar) resides. It was translated using equivalence (paraphrasing) in the fourth game (case 63) as “altar room” which would be the more common term. The translation could be considered a bit too literal, if not for the fact that there are four giant Buddha statues existing in the mentioned room in the game. Due to the visual cues, the translator might have opted to make it simple for the players to identify the room.

6.7. Translation using Naturalization

Naturalization is used two times (5%) in *Fatal Frame 1* and two times (4%) in *Fatal Frame 4*. As naturalization only entails transcribing from one written language to another, it should be evident why the following examples were classified as such.

17) No. 70

ST: 舞台となる「月黄泉堂」も、院長に言われる
まま準備を整えた。

butai to naru “**tsukiyomi-dō**” mo, inchō ni iwareru mama junbi o
totoonoeta.

TT: In accordance with the director's wishes, I've prepared the Temple
of **Tsukiyomi**

The translator seemed to have translated *Tsukiyomi* as a proper noun, as this is a fictional place created solely for the game. It could have been translated as “Moon underworld” or “Lunar underworld” since the term 黄泉 (*yomi*) had already been translated as “underworld” earlier.

18) No. 92

ST: 月読浜

Tsukuyomi-hama

TT: **Tsukiyomi Beach**

The fourth game opted for naturalization instead of using equivalence (paraphrasing), as the first game used (see case 31) to translate the ST term *Tsukuyomi*. For some reason, the translator transcribed *Tsukuyomi* as *Tsukiyomi* which are both correct, however, this also makes it easy to confuse the term with the *Tsukiyomi* (see case 70) in the TT, which used different kanjis from the earlier example.

6.8. Translation using Equivalence (paraphrasing + borrowing)

The remaining subsections show examples of a combination of methods that have already been covered, therefore there will be fewer examples to present. This combination was favored in the first game, being used three times (7%), compared to the fourth game where it was only used one (2%) time.

19) No. 93

ST: 着流し

kinagashi

TT: Casual kimono

Kinagashi is when a man is wearing a kimono, forgoing the *hakama* (type of Japanese wide pants) and *haori* (formal Japanese jacket). As neither kimono, nor casual is used in the original ST, it was deemed to be equivalence in conjunction with the borrowing technique as it explains the meaning and describes what type of clothing it is rather than using the original term.

6.9. Translation using Borrowing + Info addition

Used one (2%) time in both games.

20) No. 36

ST: 古い和紙にかかれた楽譜。琴の曲が記されている。

furui washi ni kakareta gakufu. **koto** no kyoku ga shirusarete iru.

TT: Sheet music on old paper. Written for the **koto**, a **Japanese harp**.

To translate *koto*, in conjunction with the borrowing technique, the translator decided to add information regarding it, which did not exist in the original ST. The ST only mentions that a *koto* song is written down where in the TT the phrase “Japanese harp” is mentioned.

6.10. Translation using Equivalence + Info addition

Only the fourth game used this combination once (2%) while the first game did not use it at all.

21) No. 73

ST: この島には、麻生邦彦博士という明治の科学者が
やってきたという記録がある。

kono shima niwa, Asō Kunihiko-hakase to iu **meiji** no kagakusha
ga yatte kita to iu kiroku ga aru.

TT: Records tell of a visit to Rogetsu Isle at the **turn of the century** by one Professor Kunihiko Aso.

The translator decided to explain, rather than use the original term, hence it was considered equivalence. However, the Meiji period is 1868-1912 which is ranging a longer span than the term “turn of the century” would entail, hence the information addition. Perhaps the translator asked the creators what it specifically referred to and got insider information, if not, this could be considered a mistranslation as the term is too narrow to fit with the original ST term.

6.11. Translation using Established English phrase + Info addition

Only the first game used this combination once (2%).

22) No. 20

ST: 巴くんが「キリエ」と呼んでいた、あの女の外見は、
伝承にある「縄の巫女」と一致する。

Tomoe-kun ga “Kirie” to yonde ita, ano onna no gaiken wa,
denshō ni aru “nawa no **miko**” to itchi suru.

TT: That woman that Tomoe called "Kirie" looks just like the
descriptions of the Rope **Shrine Maiden** in the legends.

This term “*miko*” is an important term, used frequently in both games. However, the translators seemed to struggle to stick to one translation as it is translated in four diverse ways. The term itself can refer to Shrine maidens (the established English phrase for *miko*), which would specify it being related to Shinto. It can also simply refer to a priestess, depending on the context. As other Shinto elements are used in the game, one could imagine it being specifically connected to the Shinto aspect. However, since it is not explicitly stated, it could also just be referring to a priestess of some sort, hence why it was considered as information addition, that being the relation to Shinto.

7. Discussion

The gathered data shows that both games preferred using the adaptation technique followed by equivalence (paraphrasing). As noted by Di Marco (2007), games are translated in a way which aims to give the player the same experience as the original, hinting towards a more domesticated way of translating games. This would explain the large number of times the adaptation technique was used, as it is considered domestication.

Another notion is that a fair share of data comes from interactions with the environment in the games, such as inspecting furniture which results in the playable character mentioning what they see and commenting about it, case number one and two being examples of this. This could be a reason why the fourth game decided to translate the cases 60 and 77 just as drawers and a statue, as video games have the visual aspect embedded in it and as such depicts cultural terms, adding another layer to the translation. Another reason could be that it lacked the space to include the aforementioned terms, as interactions with items and the environment have less space to display text, compared to the documents found in the game which do not suffer from this limitation. Or it could be due to interaction with environmental items scattered about the game not being needed for progression through the game, therefore the localizers simply chose to simplify it.

An interesting aspect is how in the games it was decided to translate the term *miko*. It can be translated in numerous ways, which is clear when analyzing the data. One must look at the context where it was used. While the first game was more concise in its translations, only resorting to “maiden” and “shrine maiden”, the fourth game opted to use terms such as “mediums”, “priestess” along with “maiden”. It could be due to the first game only referring to one *miko*, the Rope Shrine Maiden, when the term *miko* appears. The fourth game, however, has the issue of using the term *miko* for three different roles. There is the position of the *miko* who performs the *kagura*, the *miko* who plays the instruments for the *kagura* and the Tsukimori *mikos* that continue the tradition to play the “Moon song”. The word “maiden” also seems to start to change within gaming translations. According to the Oxford Learner’s Dictionaries (Oxford University Press), maiden means “a girl or young woman who is not married”. However, in games such as Elden Ring, released in 2022, the term *miko* is also translated as maiden, even though it refers to a priestess channeling power to strengthen the player’s character.

The most surprising result of this thesis would be how the first game is considered more foreignized compared to the fourth game. While other mediums such as manga and literature show a trend of becoming more foreignized with time, the article from Watson (2019) and thesis by Larsen (2009) being examples of this, even the paper from Mangiron (2021) showcasing this trend within the JRPG genre of video games, the results show otherwise within the *Fatal Frame* series. When looking at both games, it can be noted that the first game, on average, translated its cultural terms in a more foreignized manner around 37% of the time and the fourth game averaging around 19%. This average decrease could be due to the first game translating quite a few terms using calque, “Japanese” and “Buddha” which deemed them foreignized while the fourth game omitted the term

“Japanese” and “Buddha” in their translations which were thus considered domestication. The first game also used the established English phrase technique more than the fourth game, which favored omission or adaptation of the same phrases.

It should also be noted that the games Mangiron (2021) analyzed were criticized for being heavily domesticated to the point of a certain character changing skin color and other characters having their hair lightened and names changed. While the localizers did change the main character’s outfit and hair color in *Fatal Frame*, they did not change her name nor change the other characters that make an appearance. Furthermore, the game even contains original Japanese audio when the *warabe uta* is sung for the “Kagome Kagome” section of the game. Compared to the JRPG’s mentioned in Mangiron’s paper, *Fatal Frame 1* did keep the Japanese cultural elements and did not receive the same criticism as the analyzed JRPGS, which begs the question how much of an impact the fans have when it comes to localization.

A problem which arose while writing this study is how to classify each translation problem, it was not as straightforward as expected which led to several cases being ambiguous. Case number one could have been classified as another translation technique; due to a lack of suitable techniques it was left as equivalence (paraphrasing) which leads to the re-consideration that other techniques should have been evaluated and applied.

Lastly, the paper did not delve further into the aspects of varying degrees of foreignization and domestication. Looking at the different translation techniques it should be noted that some could be considered more foreignized than others, such as borrowing being more foreignized than established English phrase or paraphrasing with another more common borrowed term, Shinto gate (case 25) versus Torii gate (59) being an example of this.

8. Conclusion

Fatal Frame 1 and 4 show similar amount of usage for adaptation and equivalence (paraphrasing) as translation techniques. The bigger difference is seen when it comes to the usage of calque and established English phrase, which the first game favors compared to the fourth game. The fourth game preferred using omission compared to the first, which leads to it being considered more domesticized.

The results do show a decrease in foreignization of the first game compared to the fourth, which is surprising. As other mediums tend to lean towards foreignization in newer editions, such as manga and literature, it was expected for this game series to follow a similar pattern seeing as the first game and the fourth have a 22-year age gap between them. However, since this study was solely based on the translation of cultural terms, it is difficult to conclude that this is the case for the rest of the *Fatal Frame* and *Fatal Frame: Mask of the Lunar Eclipse*. A more thorough analysis of all aspects of the translation of the two games may yield a different result.

While the results show a decrease in foreignization from the first to the fourth game, it does not mean it is the overall trend of other games. This could be a trend found only in horror games, and it does bring up the question whether types of genres impact the way a game is translated or whether the age rating of a game correlates to the difference in translation.

The first problem which arose from writing this paper was the concept of foreignization and domestication. Should foreignization only be applied to the difference of western and eastern culture, should the Greek culture which was present in the fourth game (see case 74 in the appendix) be considered foreign or domestic? When does a term become integrated enough into the language that people would no longer see it as a foreign concept? One could also argue that certain techniques should have been considered domestication, such as “established English phrase”.

The second problem, which occurred when categorizing the data, was the lack of appropriate translation techniques to apply to the translated terms. If this study were to be redone, a consideration of other techniques, or even perhaps inventing a new technique, would have yielded a different result in the difference of employed translation techniques between *Fatal Frame* and *Fatal Frame: Mask of the Lunar Eclipse*.

As there is a lack of research within foreignization and domestication changes within video games and translation techniques, it would be interesting to see the trend within other genres, including the different translation techniques that are utilized and if there is a shift over the years. This study only focuses on one series that belongs to the horror genre; similar methodology applied to other genres might result in a completely different direction.

References:

Primary Sources

- Zero (Playstation 2 version) [Video game] (2001). Tecmo.
Fatal frame (Playstation 2 version) [Video game]. (2002). Tecmo.
Fatal frame: mask of the lunar eclipse (PC version) [Video game]. (2023). Koei Tecmo.
Zero: tsukihami no kamen (PC version) [Video game]. (2023). Koei Tecmo.

Secondary Sources

- Batterson Boger, H. (1964). *The Traditional Arts of Japan*. W.H. Allen.
Bernal, M. (2006). On the Translation of Video Games. *The Journal of Specialised Translation* 6, pp. 2236.
Chandler, H. (2005). *The Game Localisation Handbook*. Charles River Media.
Consalvo, M. (2006). Console video games and global corporations. *New Media Society*, 8(1), 117–137. <https://doi.org/10.1177/1461444806059921>
Di Marco, F. (2007). Cultural Localization: Orientation and Disorientation in Japanese Video Games. *Revista Tradumática*, 5, 1-8.
Esselink, B., Vries, A. D. (2000). *A Practical Guide to Localization (Language International World Directory) (Revised ed.)*. John Benjamins Publishing Company.
Gile, D. (2009). *Basic Concepts and Models for Interpreter and Translator Training*. Amsterdam: John Benjamins.
GlobalData (2022). Video Gaming in Japan: Industry Overview. <https://www.globaldata.com/data-insights/technology-media-and-telecom/market-size-of-video-gaming-in-japan/#:~:text=user's%20gaming%20experience,-.Japan%20is%20the%20third%20biggest%20market%20in%20the%20video%20gaming,of%20the%20global%20market%20size>.
Hasegawa, Y. (2013). *The Routledge course in Japanese translation*. Oxon & New York: Routledge.
Larsen, Y.J. (2009). *Shōchū at the Izakaya or Drinks in the Pub? : Dealing with the Foreign in the Translation of Contemporary Japanese Fiction* [Master's Thesis, University of Oslo] <http://urn.nb.no/URN:NBN:no-22611>
Low, M. (2009). Technological Culture. In Y. Sugimoto (Ed.), *The Cambridge Companion to Modern Japanese Culture* (pp. 130--146). Cambridge, UK: Cambridge University Press.
Mangiron, C., & O'Hagan, M. (2006). Game Localisation: Unleashing Imagination with 'Restricted' Translation. *The Journal of Specialised Translation*, 6(1), 10-21.
Mangiron, C. (2012). The Localisation of Japanese Video Games: Striking the Right Balance. *The Journal of Internationalization and Localization*, 2(1), 1–20. <https://doi.org/10.1075/jial.2.01man>
Mangiron, C. (2017). Research in game localisation. *The Journal of Internationalization and Localization*, 4(2), 74–99. <https://doi.org/10.1075/JIAL.00003.MAN>

- Mangiron, C. (2021). Found in Translation: Evolving Approaches for the Localization of Japanese Video Games. *Arts* 10(1), 9.
<https://doi.org/10.3390/arts10010009>
- Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall.
- O'Hagan, M. (2009). Putting Pleasure First: Localizing Japanese Video Games. *TTR traduction terminologie rédaction*, 22(1) 147–165.
 DOI:[10.7202/044785ar](https://doi.org/10.7202/044785ar)
- O'Hagan, M., Mangiron, C. (2013). *Game Localization: Translating for the Global Digital Entertainment Industry*. Amsterdam: John Benjamins.
- Oxford University Press. Video game. In Oxford Learner's Dictionary. Retrieved March 10, 2024, from
https://www.oxfordlearnersdictionaries.com/definition/american_english/video-game?q=video+game
- Oxford University Press. Maiden. In Oxford Learner's Dictionary. Retrieved April 15, 2024, from
https://www.oxfordlearnersdictionaries.com/definition/english/maiden_1?q=maiden
- Venuti, L. (1995). *The Translator's Invisibility: A History of Translation (Translation Studies)*. New York: Routledge.
- Watson, M. (2019). Translation Studies: Shifts in Domestication and Foreignisation in Translating Japanese Manga and Anime (Part Three). *Kagoshima junshin jyoshitankidaigaku kenkyuu kiyou 鹿児島純心女子短期大学研究紀要*, 49, 67-76.

Appendix

Cases (95 in total) collected from Fatal Frame (*zero*) and Fatal Frame: Mask of the Lunar eclipse (*Zero: Tsukihami no Kamen*)

Sources:

Zero (Playstation 2 version) [Video game] (2001). Tecmo.

Fatal frame (Playstation 2 version) [Video game]. (2002). Tecmo.

Fatal frame: mask of the lunar eclipse (PC version) [Video game]. (2023). Koei Tecmo.

Zero: tsukihami no kamen (PC version) [Video game]. (2023). Koei Tecmo.

Note: Fatal Frame: Mask of the Lunar eclipse is written as Fatal Frame 4 in the table.

Fatal Frame							
Case nr.	Chapter Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
1	1	獅子頭	古い獅子頭が飾られている。	Lion mask	There's a lion mask on the chest of drawers.	Equivalence (paraphrasing)	Domestication
2	1	衝立	壊れた衝立が置かれている。	Partition screen	There is a broken partition screen here.	Adaptation	Domestication
3	1	屏風	古びた屏風（びょうぶ）が置かれている。	Folding screen	There's an old folding screen here. It might've been pretty once, but it's faded now.	Established English phrase	Foreignization
4	1	障子	障子の向こうに人の気配はない・・・	Sliding screen	I don't feel anybody's presence behind the sliding screen .	Adaptation	Domestication
5	1	燈明	この燈明には、明かりが灯されていない。	Votive lamp	This votive lamp is not lit.	Adaptation	Domestication
6	1	掛軸	花が描かれた、一組の掛軸がかけられている。	Scroll	A scroll with a picture of flowers on it is hanging here.	Adaptation	Domestication
7	1	着物	古びた着物が掛けられている。	Kimono	An old kimono hangs here.	Borrowing	Foreignization
8	1	上座敷	上座敷	Tatami room	Tatami room	Equivalence (paraphrasing) Borrowing	Foreignization
9	1	火鉢	古い火鉢のようだ。	Brazier	Looks like an old brazier .	Adaptation	Domestication
10	1	和人形	古い和人形が飾れている。	Japanese doll	There's an old Japanese doll here.	Calque	Foreignization

Fatal Frame							
Case nr.	Chapter Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
11	1	神隠し	近隣の村には、古くから子供たち 神隠し にあうという伝説があり、村民たちの間では、その 神隠し ではないか、という噂がとびかっている。	Snatched away by ghosts	There is an old superstition in the surrounding villages about children being snatched away by ghosts , and some villagers indeed suspect that this is what has happened to the four kids.	Equivalence (paraphrasing)	Domestication
12	1	巫女	十二ノ日 十三ノ日 三六六九日ノ長キ間 現世ヘノ思イヲ絶キ情ケタ 巫女ヲ裂キテ御繩ノカトスル	Maiden	On the 13th day of the 12th month, a maiden , cut off from the outside world for 3669 long days, shall be torn apart to provide power to the rope.	Adaptation	Domestication
13	1	御札	御札 の力で封じられているようだ・・・	Talisman	Must be sealed by the talisman .	Adaptation	Domestication
14	1	位牌	無数にたてられたロウソクの間、 位牌 や、遺骨を納める箱が祭られている・・・	Mortuary tablet	There's a box for a mortuary tablet and bone remains among the candles.	Established English phrase	Foreignization
15	1	神事	割られた文字は、かろうじて「裂繩ノ儀・・・」「 神事 ・・・」 「行ナワレル日・・・」と読み取れる。	Shinto ritual	"the Shinto ritual ," "Strangling" and "held on the day of..." from the gouged-out words.	Equivalence (paraphrasing) Borrowing	Foreignization

Fatal Frame							
Case nr.	Chapter Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
16	1	灯笼	灯笼には明かりが灯されている。	Garden lanterns	The garden lanterns are lit.	Adaptation	Domestication
17	1	逢魔が	逢魔が淵	Not translated	Abyss	Omission	Domestication
18	1	タタミ	タタミがはがされ、床に大きな穴が開いている。	Tatami matting	The tatami matting has been removed. There's a big hole in the floor.	Borrowing (+explanatory word)	Foreignization
19	1	注連縄	人形の周りには注連縄（しめなわ）が張られ、まるで祭っているように見える。	Sacred ropes	A doll with long hair and a white kimono. It's roped off with sacred ropes , worshipped.	Established English phrase	Foreignization
20	1	巫女	巴くんが「キリエ」と呼んでいた、あの女の外見は、伝承にある「縄の巫女」と一致する。	Shrine Maiden	That woman that Tomoe called "Kirie" looks just like the descriptions of the Rope Shrine Maiden in the legends.	Established English Phrase Information addition	Foreignization
21	1	御神鏡	この地方の五つの神社に伝わる「御神鏡」は、伝承では「五神鏡」と記されている。	Holy Mirrors	The Holy Mirrors , held in five shrines in this region, are most commonly known as "the Mirrors of the Five Gods."	Adaptation	Domestication

Fatal Frame							
Case nr.	Chapter Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
22	1	神器	この地に降り立った五体の神が、地を離れる際、それぞれの力を封じて鏡をつくり、災厄から村を守る神器とした、 という言い伝えに由来しているのであろう。	Not translated	The legend tells that the five gods, before leaving this land, created these mirrors as a means of protecting the village.	Omission	Domestication
23	1	仏像	あと1つ・・・あと1つ仏像さえあれば・・・ 御神鏡が・・・	Buddha statue	Just one more... Just one more Buddha statue and the Holy mirror will be..	Calque	Foreignization
24	1	鳴神神社	鳴神神社	Narukami Shrine	Narukami Shrine	Naturalization	Foreignization
25	1	鳥居	どこかの鳥居が写り込んだようだ。鳥居に何が・・・	Shinto gate	Some Shinto gate somewhere shows in the photo. What could be at the Shinto gate...?	Equivalence (paraphrasing) Borrowing	Foreignization
26	2	鬼遊び	鬼遊び	Demon Tag	Demon Tag	Adaptation	Domestication
27	2	巻物	位牌のそばに、古い巻物が置いてある・・・	Not translated	Not translated whatsoever	Omission	Domestication
28	2	籠目	籠目人形	Kagome	Kagome Doll	Naturalization	Foreignization
29	2	仏間	仏間	Buddha Room	Buddha Room	Calque	Foreignization
30	2	行灯	部屋の中英に、綺麗な行灯がある。	Paper-shade lamp	A pretty, paper-shade lamp is lit. The whole room looks beautiful.	Equivalence (paraphrasing)	Domestication

Fatal Frame							
Case nr.	Chapter Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
31	3	月読	氷室邸中庭にある小さなお堂は、「月読堂」と呼ばれ、儀式の生贄となった巫女の御霊を祭ったものと記されている。	Moon Shrine	The small shrine in the atrium of Himuro Mansion is called the Moon Shrine . It enshrines the maidens who were sacrificed in rituals.	Equivalence (paraphrasing)	Domestication
32	3	厨子	厨子の中に民俗学者の研究書が収められていた・・・	Cabinet	I found the folklorist's research documents inside the cabinet .	Adaptation	Domestication
33	3	神官	首無し神官の霊	Priest	Headless Priest	Adaptation	Domestication
34	3	僧	さまよな僧の霊 ・ 悪霊を成仏させるために呼ばれた行者だったが、呪いにとらわれ、霊を成仏させるために、新たに霊をつくっている。	Monk/Priest	Wandering Monk . Having failed to exorcise the ghosts this priest now creates new ghosts.	Adaptation	Domestication
35	3	成仏	悪霊を成仏させるために呼ばれた行者だったが、呪いにとらわれ、霊を成仏させるために、新たに霊をつくっている。	Exorcise	Having failed to exorcise the ghosts this priest now creates new ghosts.	Adaptation	Domestication
36	4	琴	古い和紙にかかれた楽譜。琴の曲が記されている。	Koto+ Japanese harp	Sheet music on old paper. Written for the koto , a Japanese harp .	Borrowing Information addition	Foreignization
37	4	和紙	琴の楽譜。古い和紙にかかれた楽譜。琴の曲が記されている。	Paper	Sheet music on old paper . Written for the koto, a Japanese harp.	Adaptation	Domestication

Fatal Frame							
Case nr.	Chapter Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
38	4	かんざし	金服飾の綺麗なかんざしを取った。座敷牢の女性・・・霧江のものだろうか・・・	Hairpin	I got a beautiful golden hairpin . Maybe it was Kirie's, that woman in the prison...?	Adaptation	Domestication
39	4	座敷牢	霧江のかんざし。金服飾の綺麗なかんざしを取った。座敷牢の女性・・・霧江のものだろうか・・・	Prison	I got a beautiful golden hairpin. Maybe it was Kirie's, that woman in the prison ...?	Adaptation	Domestication
40	4	奈落	奈落橋	Hell	Hell Bridge	Adaptation	Domestication
41	4	禊ぎ	禊ぎの道	Baptism	Baptism Path	Adaptation	Domestication
42	4	黄泉	黄泉の門	Hell	Hell Gate	Adaptation	Domestication
Fatal Frame 4							
Case nr.	Ch. Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
43	Prologue	神隠し	神隠しにあった五人が・・・	Spirited away	The five of us who were spirited away all those years ago..	Adaptation	Domestication
44	Prologue	衝立	階段下の空間が、古い衝立で仕切られている。	Screens	The space underneath the stairs is set apart with screens depicting a moon shrouded in clouds.	Adaptation	Domestication

Fatal Frame 4							
Case nr.	Ch. Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
45	1	黄泉	古くは「黄泉に近い島」として恐れられていた朧月島だが、今は以前とは違い、朧月群島の人間以外は立ち入れぬような閉鎖的な場所ではなくなったようだ。	Underworld	There was once a great disaster on this island which almost destroyed it and caused Rogetsu Isle to become feared as a place close to the underworld .	Adaptation	Domestication
46	1	神楽	私のような稀人を嫌うどころか、朧月神楽といった貴重な文化や、螺鈿細工や朧月周りなどの島の工芸品の美しさを紹介してくれるのではと、むしろ長には歓迎されているようだ。	Kagura	To my surprise, the chief welcomed me gladly to the island, seemingly in the hope that I would help introduce its native culture, such as the Kagura festival, and traditional Rogetsu engravings and craftsmanship, to the outside world.	Borrowing	Foreignization
47	1	螺鈿細工	私のような稀人どころか、朧月神楽といった貴重な文化や、螺鈿細工や朧月彫りなどの島の工芸品の美しさを紹介してくれるのではと、むしろ長には歓迎されているようだ。	Not translated	To my surprise, the chief welcomed me gladly to the island, seemingly in the hope that I would help introduce its native culture, such as the Kagura festival, and traditional Rogetsu engravings and craftsmanship, to the outside world.	Omission	Domestication

Fatal Frame 4							
Case nr.	Ch. Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
48	1	巫女	儀式の際に 巫女 がつける面は、死者のいる異界、つまり月と我々の世界を結ぶ接点となっていると思われる。	Maiden	The mask worn by the maiden during the Kagura is the point of contact between the living world and the world of the dead: the underworld, represented by the moon.	Adaptation	Domestication
49	2	神職	ただし、 神職 、 巫女 など ありえぬものに感心しやすき者には 精神に強い影響を及ぼす。	Priests	However, the Camera Obscura has a strong effect on priests , mediums and others who are able to sense the inconceivable.	Adaptation	Domestication
50	2	巫女	ただし、 神職 、 巫女 など ありえぬものに感心しやすき者には 精神に強い影響を及ぼす。	Mediums	However, the Camera Obscura has a strong effect on priests , mediums and others who are able to sense the inconceivable.	Adaptation	Domestication
51	3	神去月	朧月島では、10年に一度の 神去月 、すなわち10月に「朧月神楽」と呼ばれる神事が執り行われます。	Not translated	Once every ten years, in the month of September, a very important ceremony takes place on Rogetsu Isle (main island of the Rogetsu islands).	Omission	Domestication

Fatal Frame 4							
Case nr.	Ch. Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
52	3	神事	朧月島では、10年に一度の神去月、すなわち10月に「朧月神楽」と呼ばれる神事が執り行われます。	Ceremony	Once every ten years, in the month of September, a very important ceremony takes place on Rogetsu Isle (main island of the Rogetsu islands).	Adaptation	Domestication
53	3	帰来迎	いや、本来の姿「帰来迎」であろう。 帰来迎は、精神の深淵に至る強力な手段だ。	Rite of Descent	And so came to be the ancient - no, the true form of the Rogetsu Kagura: the Rite of Descent . The rite provides us with a means to dive into the abyss of the mind.	Equivalence (paraphrasing)	Domestication
54	3	短歌	それには番号と、短歌の一部のような言葉が書かれている。	Riddle	A serial number and some kind of riddle are written on it.	Adaptation	Domestication
55	4	祝詞	月の音にもいろいろあるが、お囃子や祝詞の時に使われていた記憶がある。	Festivals	There are different kinds of Moonsounds, but I remember some of them being used during rituals and festivals .	Adaptation	Domestication
56	4	祓ヒ	祓ヒノ道	Purification	Path of Purification	Adaptation	Domestication
57	5	錦鯉	錦鯉 ・ 二色の鯉が描かれた、小さなパネルだ。	Koi, Colored carp	Koi Panel : A small panel with colored carp .	Borrowing Information addition	Foreignization
58	6	着物	赤い着物の女性が描かれた大きな絵が飾られている。	Kimono	A large picture of a woman in a red kimono .	Borrowing	Foreignization
59	6	鳥居	鳥居と塔が描かれている。	Torii gate	It shows a torii gate and what looks like a tower.	Borrowing (+explanatory word)	Foreignization

Fatal Frame 4							
Case nr.	Ch. Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
60	6	和箆笥	和箆笥に、美しい牡丹の貝細工が施されている。	Dresser	This dresser is decorated with beautiful peony carvings.	Adaptation	Domestication
61	6	仏壇	仏壇に、表面が剥げた面が祀られている。	Altar	A peeling mask is enshrined in the altar .	Adaptation	Domestication
62	6	位牌	面の左右には、小さな位牌が並んでいる。	Mortuary tablets	Small mortuary tablets sit on either side of it.	Established English phrase	Foreignization
63	6	仏間	仏間	Altar Room	Altar Room	Equivalence (paraphrasing)	Domestication
64	6	和人形	衣装箆笥の上に、ガラスケースに入れられた、二体の和人形が飾られている。	Dolls	Two dolls are displayed in glass cases on top of the wardrobe.	Adaptation	Domestication
65	6	鬼	鬼のような面が飾られている。	Demonic	A demonic mask is on display.	Adaptation	Domestication
66	6	般若	ひび割れた般若の面が飾られている。	Female demon	A cracked mask representing a female demon is on display.	Equivalence (paraphrasing)	Domestication
67	6	舞楽	舞楽に使われる面のようだ。	Stage performances	A cloth covered mask of the kind used in stage performances .	Adaptation	Domestication
68	7	祠	洞窟の壁に小さな祠がある。	Shrine	A small shrine with a mask inside is positioned in an alcove.	Adaptation	Domestication
69	7	焼香台	小さな焼香台に位牌が安置されている。	Incense altar	A black mortuary tablet is enshrined within a small incense altar .	Equivalence (paraphrasing)	Domestication

Fatal Frame 4							
Case nr.	Ch. Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
70	7	月黄泉	舞台となる「月黄泉堂」も、院長に言われるまま準備を整えた。	Tsukiyomi	In accordance with the director's wishes, I've prepared the Temple of Tsukiyomi for the rite.	Naturalization	Foreignization
71	7	禊	これから禊として、仮面と向き合う修行があるらしい。	Purification ceremony	Before the festival, I have to take part in a purification ceremony where I bond with the Vessel mask worn during the Kagura.	Equivalence (paraphrasing)	Domestication
72	7	巫女	巫女の死についての手がかりを探す	Priestess	Find clues about the priestess's death	Adaptation	Domestication
73	8	明治	この島には、麻生邦彦博士という明治の科学者がやってきたという記録がある。	Turn of the century	Records tell of a visit to Rogetsu Isle at the turn of the century by one Professor Kunihiko Aso.	Equivalence (paraphrasing) Information addition	Domestication
74	9	葬頭川	葬頭川	River Styx	River Styx	Adaptation	Domestication
75	9	御札	頭部に無数の御札が貼られた石像が立てられている。	Charms	The statue's head is covered in charms.	Adaptation	Domestication
76	9	卒都婆	地下水の流れの中に、無数の卒都婆が立てられている。	Wooden mortuary posts	Countless wooden mortuary posts protude from the water.	Equivalence (paraphrasing)	Domestication
77	9	仏像	顔を隠した仏像のようなものがある。	Statue	This statue's face is completely covered.	Adaptation	Domestication

Fatal Frame 4							
Case nr.	Ch. Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
78	9	祈祷	祈祷による治療は珍しくないが、音を使ったものは聞いたことが無い。	Prayer	The idea of curing disease through prayer is not unusual, but even in my extensive research of the supernatural, I have yet to hear of direct healing through music.	Adaptation	Domestication
79	9	神楽殿	神楽殿に入る奏たち	Kagura stage	Organs entering Kagura stage	Borrowing	Foreignization
80	9	御座	御座がしかれた祭壇に、注連縄が張られている。	Not translated	The altar is cordoned off with ceremonial ropes.	Omission	Domestication
81	9	注連縄	御座がしかれた祭壇に、注連縄が張られている。	Ceremonial ropes	The altar is cordoned off with ceremonial ropes .	Equivalence (paraphrasing)	Domestication
82	9	三方	祭壇の上に置かれた三方に、お神酒や神饌が供えられている。	Not translated	Offerings of wine and food have been placed by the altar.	Omission	Domestication
83	9	神酒	祭壇の上に置かれた三方に、お神酒や神饌が供えられている。	Wine	Offerings of wine and food have been placed by the altar.	Adaptation	Domestication
84	10	残桜	残桜	Not translated	Fallen Petals	Omission	Domestication
85	10	鬼ごっこ	鬼ごっこも・・・結構面白かったな。	Cat-and-mouse game	It was quite a lot of fun... Our little cat-and-mouse game .	Adaptation	Domestication
86	11	土間	土間	Not translated	Entrance Room	Omission	Domestication
87	11	竈	竈に鍋が掛けてある。	Stove	Some pans have been left on the stove .	Adaptation	Domestication

Fatal Frame 4							
Case nr.	Ch. Appearance	ST Cultural Word	ST Context	TT translation	TT Context	Translation Technique	Foreignization / Domestication
88	11	掛け軸	床の間に月の絵が描かれた掛け軸が飾られている。	Scroll	An aged, painted scroll hangs in the alcove.	Adaptation	Domestication
89	11	布団	床に布団が敷いてある。布団の中央が、少し膨らんでいる ・・・	Quilt	There's a quilt on the floor that seems to have something underneath it.	Adaptation	Domestication
90	11	神事	古くは神事を勤めた家とされるが、面打ちとしての四方月家は、初代 宗庵を始祖とする。	Traditional ceremonies	The family was originally involved in traditional ceremonies in a more general fashion. However, the first of the Yomotsukis to become a mask artisan was Soan.	Equivalence (paraphrasing)	Domestication
91	11	障子	障子戸には御札が貼られている。	Sliding door	There are charms stuck to the sliding door .	Adaptation	Domestication
92	12	月読	月読浜	Tsukiyomi	Tsukiyomi Beach	Naturalization	Foreignization
93	12	社	月奏ノ社	Not translated	Lunar Odeum	Omission	Domestication
94	Post game	浴衣	浴衣	Yukata	Yukata	Borrowing	Foreignization
95	Post game	着流し	着流し	Casual Kimono	Casual Kimono	Equivalence (Paraphrasing) Borrowing	Foreignization