



**CATHOLIC UNIVERSITY OF
SANTIAGO DE GUAYAQUIL**

**FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE**

TITLE OF PAPER

**GLOSSARY BUILDING PROCESS BASED ON SPECIALIZED
TERMINOLOGY AND METALANGUAGE FROM THE VIDEO GAME
“SUPER ROBOT TAISEN OG: THE MOON DWELLERS”**

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CERTIFICATION

We certify that this research project was presented by **Alejandro Jose Cevallos Peláez** as a partial fulfillment for the requirements for a **Bachelor Degree in English Language with a Minor in Translation**.

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I, Alejandro José Cevallos Peláez,

HEREBY DECLARE THAT:

The Senior Project: **Glossary building process based on specialized terminology and metalanguage from the video game “Super Robot Taisen OG: The Moon Dwellers”** prior to obtaining the **Bachelor Degree in English Language with a Minor in Translation**, has been developed based on thorough investigation, respecting the intellectual property rights of third parties regarding citations within the corresponding pages whose sources are included in the bibliography. Consequently, this work is of my full responsibility.

Under this statement, I am responsible for the content, truthfulness and scientific scope of the aforementioned paper.

AUTHOR

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I, Alejandro José Cevallos Peláez,

Authorize the Catholic University of Santiago de Guayaquil to **publish this Senior Project: Glossary building process based on specialized terminology and metalanguage from the video game “Super Robot Taisen OG: The Moon Dwellers”** in the institution’s library. The contents, ideas and criteria in this paper are of my full responsibility and authorship.

AUTHOR

Alejandro José Cevallos Peláez

Urkund Report

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DEDICATION

I dedicate this project to my family, everything was possible because you believe in me and never abandoned me. To all the teachers, to all my classmates, for such jolly learning experience. To everyone I met before starting studying translation, all I learned has served me one way or another.



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Abstract

The research topic of this study is the Glossary building process based on specialized terminology and metalanguage from the video game “Super Robot Taisen OG: The Moon Dwellers”. The purpose is to describe the process of glossary building within the localization process of a video game. For the methodological approach we consider the following: for the philosophical framework we chose constructivism, for the approach we applied a qualitative one and for the method a case study was appropriate. We followed this research procedure: We identified the translatable assets within the video game using the research instruments (Survey, Website and Video game) available, then we proceeded to classify the translatable assets according to the function and purpose in the game, finally we used the appropriate strategies and techniques to render the terms in the target language. The most relevant conclusion we drew was that building a glossary for a video game requires translation strategies such as transcreation, loyalty or literal translation and translation techniques like generalization or adaptation.

Key terms: Localization, video game, metalanguage, specialized terminology, glossary, translatable assets, transcreation, generalization.

1. Introduction

1.1 Topic and Justification

Today video games are considered a part of the entertainment media; one that sometimes can deliver an experience in a more meaningful or impactful way than a book or even a movie. Video games are a combination of several assets like Images, text, sounds.

In this day and age video games are available in every device imaginable and around the world, the sheer volume of games releases is the biggest since their inception many decades ago.

Thanks to the globalization phenomenon the need for translators to localize games has become an imperative matter for a video game to be considered successful. Because games are published around the world, the need of a translation glossary becomes a necessity. Each console manufacturer has its own terminology; there is censorship that may cause a change in script. But is also necessary for the sake of consistency in the long run of a project.

Every game publisher that wants their game to succeed has to consider when developing the game to include the costs of glossaries within the localization process. The process needs to be done by translation experts with the right set of skills that can render the script in that way that the target audience enjoys and experiences the game as if was originally done in the target language.

2. Problem

2.1 Statement of the Problem

The video game series “Super Robot Taisen” is one of the oldest series in the world, with 25 years of trajectory and more than 30 games in multiple systems. This video game series is a crossover of every Mecha series (Giant robots) that has aired in Japan in the last fifty years; it represents one of cultural pillars in this Asian country.

Each game takes several Mecha series and creates a story that combines the elements of each universe into a coherent tale; also an original character is introduced in each game. However, within such a massive franchise there are sub-series, and the one this game belongs to is called Original Generation. This series only uses original characters created by the company in each of the mainline games and creates an original universe.

Nonetheless, outside Japan, the only games we know about are the Original Generations. The reason for this is that a game like “Super Robot Taisen OG: The Moon Dwellers” does not have to pay any copyright fees, all the intellectual property belongs to one parent company. On the other hand, a main game with several series has to pay to each of the holders of the international rights.

So, the first official release was on the year 2006 by the publisher Altus. The game came in what is known as a transition period between generations, this caused the game to be not widely known by the general gaming audience. This was highlighted by the coverage of the press before the release, only Gamespot -a major gaming news and reviews website- wrote a couple of articles about the game (announcement, preview and a review) in their website. Nevertheless, it gathered a loyal user base over the years. Then a year later a second game was published by the same company.

Several years later 2 more games were released in Japan, but never saw the light of the day in America. Nonetheless, the fans translated the information so the games were playable for everyone. Then, on the first trimester of the year 2016 an English localization was announced for the East Asian market, which signaled another release in more than 10 years.

With the release of this game there are three official releases of a total of five games in the franchise and 100% of the information is in English. There are no translations into other languages and if understanding is required, a medium to high level of English is necessary because of the high amount of narrative text and specialized terminology that the games present to the player.

This is not an isolated situation; many games never get an official translation into any other language than English. Only the games that are considered mainstream (popular) or have a considerable budget get a translation into several languages (Spanish, French, German, Chinese). Most of the games available are only in English. One example of such reality is the Steam store. Steam is the biggest digital distribution platform for PC games, developers from AAA to indie publish their games in it. This means that independent developers do not need to hire a publisher to release their games, the Steam platform allows that even a single person can publish their game through process called Steam Greenlight, in there a developer announces the games and depending on the reception and comments of the community the game will later be published in the main online store. Then we use their search engine and come with the following results: games with English language option: 25456; games with Spanish language option: 8934, such numbers only show us that there is still a gap in the distribution and localization of games worldwide.

This is why the need of translations into other languages is important. It will allow the game to be played and recognized by a larger audience and this will be reflected into more sales of the game. Finally, this will show the developers the benefits of localizing their game into several languages.

Anyway, for the localization of a video game to be effective and functional, the person in charge of it must have clear grasp of the technical aspects the localization process involves. Within the localization process of video games or software in general, there is a previous step that many translators still do not give the proper importance: the building of a terminology glossary. An example of a game series with inconsistent terminology is the Tales of series and its Arte naming choices –a technique that is unique to each player, usually each player acquires several through the game-. First the Tales of series is one of the longest RPG franchises in Japan with 17 games published. The Tales series in an action RPG, the player controls

several characters in a field and uses Arts (the equivalent to fighting techniques) to defeat the enemies. As is noted in the Blog entry “The Art of Arte Naming” by Kajitani-Eizan, when the Tales series was first localized in America it established a standard for each Arte in the game. Such standard was followed in the following releases of Tales of Legendia and Tales of the Abyss games; but then Tales of Xillia was released in America and the community was displeased that the Arte naming they were accustomed was changed, the naming didn’t fit the Arte used and it did not match the action the character was performing.

A proper glossary will save time in the overall translation process, keep the terminology consistent throughout any future games, allow to correct previous installments of translation and fix the continuity of the narrative. This will make the game accessible and enjoyable to all. One such example is explained by Brittany Avery -Localization Producer and editor- in the Xseed Blog about the localization of a game called Trails in the Sky First Chapter. She comments about how various terms like: Jaeger/Jaeger Corps and Jester were at the beginning not clear for the localization team because there was not enough information available in the game, but then the sequel of the game was brought over and localized, and the team discovered that those terms were explained and could be used to correctly in the context of the story. Finally, the team updated the terminology in the first game so the consistent terminology is kept in all the games of the series.

Even today when we think of video game translation, the idea that the process is simple still lingers in the minds of the general public. A video game has many layers, ranging from the UI to the narrative elements and even technical aspects as programming. If the localization process of a game suffers from faulty translation it may hinder the experience and that may cause the game to sell poorly. This is even more relevant today, because games are released in multiple territories and each may need to have alterations to its script, this is when a good translator, with the appropriate knowledge of strategies and technique, may be able to adapt the text to a corresponding audience.

2.2 Research Questions

What are the characteristics of the process of building a glossary?

What are the linguistic and technical constraints when translating video game terminology?

What are the techniques when dealing with the translation of the metalanguage and specialized terminology of a video game?

What are the benefits of building a video game glossary of metalanguage and specialized terminology?

Why certain video game terminology must remain untranslated?

2.3 General and Specific Objectives

2.3.1 General Objective

To describe the process of glossary building within the localization process of a video game.

2.3.2 Specific Objectives

To identify the in-game assets (text) that must be considered in the glossary building process.

To classify the assets into several categories: metalanguage and specialized terminology.

2.4 Conceptual Framework

2.4.1 Distinguishing between Metalanguage and Specialized terminology

Metalanguage and Terminology are present in many fields; every science has developed its own specialized terminology that can be used between individuals. Even videogames have their own specialized terminology, but there is also metalanguage – language with a specific meaning in a particular context. Specialized terminology has one specific meaning, but on the other hand, metalanguage can vary depending on the context.

Metalanguage

Before understanding what metalanguage is, first we can define the prefix ‘meta’. The prefix is of Greek origin and it means according to the Online Etymology Dictionary (2016) “in the midst of, in common with, by the means of, in pursuit of or quest of, after, besides, with, among”. Today it is used as a prefix in the English language according to Dictionary.com that means that is referring consciously to its own subject or features.

Allan (2014) book explained the concept as: A formal language with a fully defined vocabulary and syntax. Also, according to Jakobson’s (1985), there are two layers of language, the language itself that is used to describe language -metalanguage- and language when is used to expand the meaning. This means that language serves as tool to describe objects and ideas and will only be comprehensible to certain individuals. That language becomes exclusive to certain environment and context, as neologisms or common words with new meanings.

With both concepts explained we can define metalanguage as language that explains language; there may be situations in which the metalanguage may be solely pertinent to a situation (a specific video game), therefore that specific metalanguage may become a language with its own vocabulary and rules, therefore it cannot be used in other circumstances. On the other hand, specialized terminology is broader in its usage. The terms can be used in different fields and will be understood by all the participants.

Specialized Terminology

We can define it as a set of linguistic elements that are used to refer to particular rules, units, objects or restrictions in a particular subject field, situation, participants and the context of the situation (Cabre, 1999, p. 59). Specialized terminology is used by many technical disciplines as method of transmitting information. There are several situations when the use of specialized terminology must be considered: the type of audience, for the sake of consistency, to provide clear definitions, when introducing new terms to an audience (Perelman, Barret & Paradis, 1997).

2.4.2 Translatable Assets within a Video Game

Video games today contain hundreds if not thousands of words that need to be translated, and those words fall into three categories: in-game text, voiceover assets, manual and packaging (O'Hagan & Mangiron, 2013). All these assets are considered when a translation team is doing a full localization. Through the following lines, an explanation of each one of these categories is offered.

In-game text

The first category is the in-game text, within it there are different types. The first one is the User Interface, better known as UI. In gaming, it's main function is to allow the user to navigate through the different systems and features of the game. The UI must be simple to navigate and to understand, it also needs to be the least intrusive, so the gaming experience is not affected (Bernal-Merino, 2014). Even though this is such an important asset that can make or break a game, most of the time the text is sent to the translators as a spread sheet, giving rise to multiple problems. A lack of context may cause the text to be mistranslated -leading to incorrect instructions for the player or simply make the game unplayable. And if there is no technical information regarding the space available may lead to a render that will not fit the designated space in the corresponding code.

The second type of in-game asset is the System Messages. They are displayed on the screen by the system in the form of codes whether there is some type of software and hardware malfunction (Warnings, confirmations or instructions). O'Hagan &

Mangiron (2014), state that “System messages have an informative function for instructive pragmatic purposes”. But in gaming there is an extra layer that must be considered, as we know a game is not published in a single platform, today 4 mayor gaming systems are considered (Nintendo, Sony, Microsoft and PC). So, specific terminology must be used for every one of them. According to Bernal-Merino (2014), “The content and wording of these messages have to follow style, formatting and terminology guidelines within each language and across all localized version.”

Moving on to the third type of in-game asset is the narrative text, this is what is known in gaming as the game story. Its main function according to Bernal-Merino (2014) is a mix between expressive and informative. Expressive because through the story the word and characters are represented through a mix of text and visuals, and to bring forth such elements the writers use literary elements like imagery or hyperbole to help the gamer build their own visualization of the game. Game texts are formal and possess a literary style by nature, so for the transfer to work into another language several translation techniques may be used.

The final type of in-game text is called Exposition/Tutorial, in a video game this can range from glossary that expands the gaming world to a tutorial that explains the game mechanics. This type of text serves as a companion for the gamer. The text presented must be clear and to the point so the game flow is not affected by the access to a glossary or a tutorial (O’Hagan & Mangiron, 2013).

Voice over assets

Voiceover assets are everything that is involved in the translation of audio and video sequences. Within the game there are also several types: lip-synchronization, dubbing and audio-only files (Bernal-Merino, 2014). We start with lip-synchronization; in today’s gaming world, most of the games include a voice track. Not only the translator must be accurate to transmit the message but also has to consider that the words must match with what the video (the facial muscles have to match the word), and sometimes this is a problem because correcting lip-synching can cost huge amounts of time and money.

Also, the translation time must match the speaking time of the original; these types of considerations are within the scope the Dubbing. If a character takes 45 seconds to

utter a phrase, the translation must also fit within that time frame. Translating text intended for dubbing must replicate the accents, registers and particularities of the source language. To add an extra layer to the considerations is the file size, the game disk will be distributed has a dedicated space for voices, so no dub must exceed the space provided in the in that particular format (Bernal-Merino,2014).

And then we have the audio-only files that are usually background voices that don't fall under technical constrains, so the file does not depend on lip-synching or time limits. There are no faces to match the dialogue and what is the focus here is that the length is somewhat the same as the source text. (De Lour, 2007)

Manual and packaging

The last category is Manual and Packaging. O'Hagan & Mangiron state the following: "Printed material are by definition informative and are designed to help players familiarize themselves with the game system although such sources may be resorted to only after the player becomes stuck in the game or never be consulted." Materials outside the game need special consideration, what it is understood as manual and packaging material are: the instruction manual, the logo and the box art. As they stated by O'Hagan & Mangiron, the purpose of a gaming manual is to introduce the gamer, so the terminology used must match with the one that the game uses.

When in the process of localizing a logo, the image must be appropriate to all the territories that will be launched, and the box art may be subjected to an editing process. This can be done so the product will be better received in the target market or in the other hand; it has to go through a censorship process if the art is designated non-appropriate for the territory.

2.4.3 The Video Game Industry

From its inception in the 70s, the video game industry has evolved in such a way that today is considered one of the key players in the entertainment industry and pop-culture. Initially seen as entertainment focused mainly on to children or a IT (information technologies) niche. But today video games have expanded their contents, attracting a user base ranging from different age groups (Valido, 2005, p.253).

The following statement can summarize what video games have become and what can be expected from the industry in the future; “Video games are the future. From education and business, to art and entertainment, our industry brings together the most innovative and creative minds to create the most engaging, immersive and breathtaking experiences we’ve ever seen. The brilliant developers, designers and creators behind our games have and will continue to push the envelope, driving unprecedented leaps in technology impacting everyday life for years to come” Gallagher (2016).

Today we are in what the gaming community calls the 8th generation, the 3 main players that make up the video game market are: Sony, with their home consoles (PlayStation 4 and PlayStation 4 Pro) and its portable console (PlayStation Vita); Microsoft with their own home consoles (Xbox One, Xbox One S and next year Code Name: Scorpio) and the PC; and finally, we have Nintendo, with their home consoles (Nintendo Wii U and next year Nintendo Switch) and their portable systems (New Nintendo 3DS, New Nintendo 3DS XL and the Nintendo 2DS).

Video Game Platforms

Today video games are played in almost every imaginable device available, from the archaic arcade machine, that started the industry; the computer, that popularized and introduced the concept of playing in your home; the home consoles, the dedicated gaming device; the handheld console, the power of a home console on the go and finally the mobile devices, every smart cellphone can become a gaming device. The following concepts are meant to give an overview of each video game platform.

Arcade machine: they normally function with coins or bills (some even with cards), started as an entertainment device usually placed in public spaces. Arcade machines only play one game at the time and the levels are short but with an increased difficulty.

Computers: at the time that the video game industry expanded, PC increased its popularity over the years and around the world. At the beginning the games were stores in cassettes, followed up by floppy-disk and the CD-ROM, thanks to bigger storage capacity computer games improved their graphics and sound quality (Valido, 2005, p.256).

Home consoles: are dedicated gaming systems, each console manufacturer (Nintendo, Sony and Microsoft) develops their own hardware and software. It is worth mentioning that the games released by the manufacturer are called first party games and are exclusive to each console. Games developed by other publishers are called third part games and may be released in several consoles (Valido, 2005, p.256).

Handheld consoles: are smaller variants of the game consoles, usually are less powerful but are portable and can be taken on the go. Not all games available in a home console are released in the handheld console, mostly because the game was designed to be played in a bigger screen or the system is not powerful enough. Examples are the PlayStation Vita, Nintendo 3DS and earlier Sega Game Gear and Atari Lynx machines (Valido, 2005, p.257).

Mobile platforms: are the newest platforms introduced to the gaming world, since the advent of the smart phones (year 2000), cellphones became the chosen medium of many game studios to develop games for. Mobile games are cheaper to develop and are accessible to a wider audience compared to the dedicated gaming consoles, but these games are usually filled with micro-transactions (Valido, 2005, p.257).

Video Game Genres

Gaming in today's world has expanded greatly, from a simple game like Tetris to a mayor epic saga like Final Fantasy. Due to this occurrence, many game genres have been surfacing over the years. And every game depending on its genre will make use of different types and amounts of terms.

According to Valido (2005, pp. 258-261) there are nine video game genres. The following will only provide a general understanding of how the game is played and what types of translatable assets can be found: Action or arcade, Adventure, Simulation, Puzzle, Platform, Role-Playing, Strategy, Sports and Education.

The following chart represents with a color scale (blue: normal, yellow: consideration, orange: caution, red: priority) what elements a translation team should consider depending on the game genre.

Table 1

Types	In-Game Text				Voice Over Assets	Manual and Packaging
	UI	System Messages	Narrative Text	Tutorials and Guides		
Action	Yellow	Blue	Blue	Blue	Blue	Blue
Adventure	Orange	Blue	Red	Blue	Yellow	Orange
Simulation	Red	Yellow	Yellow	Red	Blue	Orange
Puzzle	Blue	Yellow	Blue	Red	Blue	Blue
Platform	Yellow	Blue	Blue	Yellow	Blue	Blue
Role-Playing	Red	Orange	Red	Blue	Red	Yellow
Strategy	Red	Yellow	Orange	Red	Yellow	Orange
Sports	Yellow	Blue	Blue	Orange	Blue	Orange
Education	Red	Yellow	Blue	Yellow	Yellow	Blue

Chart done by the Author

To summarize, the video game industry has grown over the years, from a small and specialized form of entertainment to a global phenomenon. Today, video games stand side by side with other media like music or movies, generating sometimes more revenue than a blockbuster film or music hit. One such example is the case of a game called Grand Theft Auto 5, the game broke multiple Guinness Record as stated in an article by Kevin Lynch (2013): Developed by Rockstar North and published by Rockstar Games, the critically acclaimed open world action-adventure video game sold 11.21 million units in its first 24 hours, and generated revenue of \$815.7 million (£511.8 million), going on to reach \$1 billion (£624.45 million) in sales after just three days on September 20 2013. We also have to consider that video games are now available in a variety of platforms; no longer a video game is exclusive to a console (Nintendo), it can be bought and played in a computer or even a smart-phone. Finally, there is a video game for everyone, ranging from a simple platformer (Super Mario Bros) to a strategy game where you control giant Japanese robots (Super Robot Taisen).

2.4.4 Usage of Glossaries within the Localization Process

The localization process of a video game can be divided into several phases based on the paper by Fung (2012). The following concepts give an overview of the video game localization process

Familiarization

It does not matter if a localization project has 100 or 1000 terms. Translators need to preview these terms to familiarize with the terminology. It is imperative, so the moment we start doing the translation process we can give the proper context to the terms we are given to work with or what may happen is that the development team will send the text files with no information whatsoever about the setting, characters, lore or terminology (Fung, 2012, p. 20).

In the preparation process, the translation team revises if they have all the documentation that is needed to carry on with the next step of the localization process. Some of the files that the development team sends are: details about the game characters, information about the game (genre, classification), a detailed summary indicating the main plot points and other material (logos, artwork, promotion material, guide and a manual). In a paper written by Fung (2012): A minimum of 3 days of playing the game and reading background documentation is a good starting point for small titles, with another 2 days to familiarize with previous localized titles in the series when appropriate.

Glossary and Style Guide Creation

After the translation team is familiarized with the material, they move on with the creation of the glossary and style guide:

With the information gathered during the preparation phase the translation team can determine if the game is part of a series (Final Fantasy) or stands alone (The Last of Us). Then, the team can determine if there is an existing glossary or there is a need to create one from the beginning. If there is one, then it must be used so the terminology is kept consistent through all the games. On the other hand, if there is no glossary available, then translators must create one from the source files or the information gathered from the preparation phase (Turconi, n.d; Fung, 2012).

The next element is the style guide; it serves as a guide line for all the punctuation, spelling and grammar rules that will be followed by the team through the project. Also, other linguistic choices are set: field, mode and tenor.

Is important that both the glossary and the style guide are defined as soon as possible, because that way the team will have a consistent style thought their work and the editing process will not be as extensive and time consuming later on.

Translation

Once all the necessary information is gathered, and the glossary and style guide are ready, the team can finally start the translation process of the game. Usually a translator team is composed by the translators, an editor or a proofreader (Fung, 2012). After the teams are defined then the translation files can be divided between the teams. Within the process a constant flow of information must be kept between the teams and also the game creators. Any doubt, consultation or clarification must be solved as soon as possible so the project can be finished before the deadline.

Turconi (n.d) states: “In this step, collaboration with clients is very important, because it allows you to overcome any doubt that may arise, having them answer your questions or provide you with some additional assets.”

Voice-Over Recording

Once the translation process is done, the localization moves to voice recording. The files for the audio recording must contain detailed information about flow of the conversation, the participants, a description of the situation, and if possible pictures that help the voice actors to immerse themselves in the story. Other information that is necessary is the type of audio the voice actor is recording: lip-synchronization, dubbing and audio-only files (Bernal-Merino,2014).

Linguistic Quality Assurance

This is the testing phase. The translation team goes over the game ensuring that the text is well integrated into the game. Also, if the translation team finds a bug (errors regarding the visualization of the text.) sometimes they will be able to correct it if the game creators provided them with the tools to access and modify the source code.

Master Up and Sign Off

This is the phase before the game goes into production, the translation team goes over the file one more time and a final test is done to ensure that the games run properly on all platforms. All the translation of the promotional material and guides are handled in during this time frame.

In the end, when localizing a video game there are many technical aspects that the translation team must consider, starting from what type of game it is and to gather all the necessary information (familiarization) and tools (glossaries) prior to the translation process. There is also to consider the voice recording and the final testing before a game gets released to the public.

2.4.5 Glossary Building and Translation Strategies

Concept and Structure

According to Lionbridge Technologies, Inc & Sajan Inc. (2016), a translation glossary is a list of approved terms, key terms and specialized terms that are relevant to the localization process of software. The major benefit of such document is that it provides consistent terminology across several projects, shortens translation times and reduces costs.

The LAI Global Games Services blog regarding the subject of video game terminology states the following: *“The problem with denying future translators access to those terminology records is that you are not only comprising the quality of your game through inconsistencies, but you are also requiring translators to redo work that has already been done. Thus, you are paying threefold unnecessarily.”* The statements reflect that if there is no translation glossary for core terminology, then the workload of the translation will triple: he has to provide a new rendering, somehow detect inconsistencies and revise multiple times the script. Such work will hinder all the process and derive in extra costs that could have been prevented.

Nonetheless, referring to a translation glossary the document must include the following elements:

Key terms: important words, phrases that are specific to the video game. It may include meta-linguistic elements or specialized vocabulary that is used in a specific context.

Definitions: must be clear and short, and may sometimes include contextual information to guide the translation team. **Example:** In the video game, Final Fantasy, the player can identify the strength of a spell depending on the suffix in the word: Thunder (normal), Thundara (medium), Thundaja (strong), Thundaga (strongest). If the translator does not know about the context of the words or the word formation process, may result in a confusing rendering.

Translations: if possible it has to include multiple renderings. Technical, cultural and sometimes legal limitations may present with a situation that certain words may not be used by the translation team. **Example:** there was a case several years ago, when a video game called Persona 2: Innocent Sin, one of the antagonists of the game was Adolf Hitler. In the international release his name was changed to “Fuhrer” and his in-game portrait was edited, this was done due to the strict German laws (Criminal Code – section 86a) regarding the apparition of material regarding the Third Reich in any form of media.

Terms that will not be translated: certain terminology will not be translated, it may have been decided that rendering certain terms will affect the experience of the user. An explanation can be provided with a justification by the translation team. **Example:** In the game series “Super Robot Taisen Original Generation”, there is a katana called Shishio blade. The word Shishio means young lion, but the translation team decided that the weapon name goes accord to the context of its creator (a Japanese old man that specializes in sword combat).

Types of Glossaries

Depending on the type of assets there are different types of glossaries to consider: UI glossaries, glossaries of untranslatable terms and traditional glossaries. In the particular case of a video game we can find the types within. Case in point the proposal for the translation glossary of the video game “Super Robot Taisen OG: The Moon Dwellers” will contain the 3 types previously mentioned.

UI glossaries: in video games is considered as one of the translatable assets that has to be considered when a translation team is working in the localization process.

Untranslatable Terms: we can find them usually in games that have a heavy emphasis on their narrative elements. When deciding, what terms are untranslatable an explanation of the reasons must be provided for the translation team.

Core Terminology: is usually specialized terminology that takes a special meaning within the context of the video game. Also, the metalanguage is included in the core terminology of a video game.

Translation Strategies

Domestication vs Foreignization

Lawrence Venuti book *The Translators Invisibility* (1995) introduced the concepts to serve as ethical positions or as a point of view the translation should reflect. If the text should be adapted to the specific cultural background and terminology of the target language is called Domestication. On the other hand, if the text preserves it is called Foreignization (Gambier & Doorslaer, 2011, p.40). There are certain circumstances within the video game localization process that domestication or foreignization may be used, when changing the name of the food depending on the region the game is released (Japan: ramen and United States: hot dog)

Transcreation

The transcription strategy can be applied in the video game localization process, especially in games that have a heavy emphasis on their narrative assets. Role playing games most of the time will require a certain degree of transcreation so the game experience and story is preserved and enjoyed by different audiences. Mangiron & O'Hagan (2006) stated the following regarding the role of a localizer "localisers are granted quasi absolute freedom to modify, omit, and even add any elements which they deem necessary to bring the game closer to the players and to convey the original feel of gameplay".

Loyalty

Loyalty is a concept created by Nord that states the importance of preserving certain terminology so the story is correctly depicted to the target audience (Fernandez, 2012). Millan & Bartrina (2013) provided the following concept “Loyalty limits the range of justifiable target text functions for one particular source text and raises the need for a negotiation of the translation assignment between translators and their clients”. Loyalty seeks to strike a balance between the source text and the target text. That there are certain circumstances where a term must remain as it so the theme is not lost.

Literal translation

A literal translation strategy can be applied depending on the type of game. There are game genres that rely more on their narrative elements. A game with a heavy narrative focus is the RPG game series Final Fantasy. On the other hand, in a game like a flight or farm simulator (Ace Combat or Harvest Moon) we can find specialized or technical terminology (Fernandez, 2010). We can use a literal approach when the emphasis of the game is the terminology. It can be that most of the terminology or specialized language of the game is in English, so in the translation to the TT must be done respecting the fact that certain terminology of a certain language is used around the world as lingua franca (Newmark, 2010).

Translation Techniques

Before we go through the different techniques that may be used to deal with non-equivalence at a word level, there are concepts that must be explained before introducing the translation strategies: semantic fields, hyponym and hypernym.

Semantic fields in linguistics are sets of words that refer to particular abstract concept or meaning (time, temperature or size). Every language around the world has unique semantic fields, for example: the field temperature in English is made of 4 words - cold, cool, hot and warm-; on the other hand, a language like Arabic has haar -referring to hot weather; saakhin -referring to a hot object-; baarid -for cold/cool and daafi -refers to warm (Baker, 2011). Even though both languages have the same amount of words in the semantic field of temperature, in Arabic there is there is a

distinction between weather/object, whereas in English refers to the weather conditions.

Inside a semantic field are elements that also must be explained:

Hypernym and Hyponym are linguistics terms that refer to general or specific words within a semantic field, for example: Rapier and Falchion are types of swords, so those are hyponyms, and then the hypernym will be swords -a general term to that semantic field- (Nordquist, 2015).

With the concepts explained, we move on to the translation strategies:

Borrowing: Is when the source language term is used when no equivalent exists in the target language or it may be used with other practical uses like preserving certain style or identity of the original source text (Fawcett, 2014). According to Byrne (2012) borrowing is transfer process without any modification from the source text to the target text.

Calque: according to Palumbo (2009,) “The term refers to a translation technique applied to an SL expression and involving the literal translation of its component elements” (p. 15). The technique may be used when there is no proper equivalent in the target language, there is no acceptable term in use or there is the need of a neologism.

Transposition: according to Aranda (2007) “Transposition is the transformation of a ST word into another grammatical category in the TT for equivalence in meaning” (p.15). A case when the technique is mostly used is because of differences in the grammatical structure between languages or the process of word formation varies.

Modulation: can be defined as the process of changing the presentation of the information by using a different point of view or from positive to negative intent. Vinay & Darbelnet stated the following: Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when although a literal, or even transposed translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL (p. 15).

Adaptation: makes use of three key procedures -cultural substitution, paraphrasing and omission (Byrne, 2013). Cultural substitution occurs when a term in the ST may have a problematic meaning in the TT or may conflict with the culture or religion of the audience that will read the material. Paraphrasing can be used when there is an utterance that needs to be transmitted with certain intention, so some changes in the intent must be made. Omission, when a word or a sentence is considered by the translator to be unnecessary to the understanding of the ST.

Generalization: this is one of the most common techniques when dealing with non-equivalence. When the word in SL (Source language) is too specific to the TL (Target language), then we can use a hypernym that belongs to the same semantic field.

According to Baker (2015), “The use of a general word to overcome a relative lack of specificity in the target language compared to the source language”

On other words when you use generalization, the word in the ST is rendered as less specific word in the TT. But when using the technique, we must consider that the rendering we use is comprehensible and no substantial information is lost.

Particularization: this technique is also common, it works the opposite to Generalization. The technique may be used when there is uncertainty or ambiguity in the original text (Byrne, 2012). It is important that the translator has a complete understanding of the text when using particularization, because a wrong rendering may change the message or the situation of the TT. To explain this in linguistic terms, in when you have a hypernym (general word) in the ST and the rendering that a translator can use is hyponym (specific word), to clarify or expand the original text.

2.5 Methodological Approach

It is important for a researcher to consider the philosophical framework, the approach and the method before starting the research process. The philosophical framework helps us organize the ideas and concepts, is about the how and why. The approach is about how the research will be conducted and the tools. Finally, the method is about how the research is presented to the reader.

The first aspect is the philosophical framework, for this particular research we chose Constructivism. According to this framework, the process of generating knowledge is

not through a single formula. Constructivism is less preoccupied with the establishment of conditions when generating knowledge, but instead raises awareness of the people through different media (Holstein & Gubrium, 1999). This falls within the research project because the aim and purpose is to generate knowledge through a glossary.

The second aspect is the approach. It is important to notice that when applying a constructivist philosophy, the research approach that is usually applied is the qualitative one. The research by Hennick, Hutter and Baily (2010) states the following: "Perhaps one of the main distinctive features of qualitative research is that the approach allows identifying issues from the perspective of your study participants, and understanding the meanings and interpretations that they give to behavior, events or objects." In this particular research, there was a particular issue that was identified (lack of Spanish terminology for the game) and the aspects of context, meaning and focus in the researcher as the information gatherer, fall within the chosen approach.

The final aspect is the method. It concerns the how the research results will be presented and explained. For our research, a case study is appropriate. The advantages of such method range from is that it allows to gather information from multiple sources, there is a more direct control of the findings and the possibility to expand, and that a special attention is given to the context (Yin, 2013). The case of our study is the video game Super Robot Taisen OG: The Moon Dwellers, allowing us to justify the need to a glossary in this particular situation and the academic value of the research behind building this glossary.

2.6 Research instruments

For this particular research project, the instruments that were available were the following: Our main source for this research paper was the analysis of the translatable assets for the glossary building process of the video game "Super Robot Taisen OG: The Moon Dwellers"; the website [http://akurasu.net/wiki/Super_Robot Wars](http://akurasu.net/wiki/Super_Robot_Wars); and a survey that asked several individuals about the importance of terminology in video games. The particular website was chosen because it acts as a hub for the games of the franchise,

especially for the English-speaking community that maintains the site with up to date and accurate information about the game.

The following results are based on the survey done to 7 individuals regarding their opinion with video game terminology. All of the individuals are familiar with the current video game industry. The purpose of the survey was to gather the opinion of individuals with specific knowledge. Such individuals had to know about the localization process and have a wider perception about gaming.

Question #1: Results: Six of the seven individuals are familiar with the video game industry for more than 15 years, this means that they will be familiar with the terminology of the survey and their answers will be specific and accurate.

Question #2: Results: Five from the seven individuals answered that game localization is an important phase in video game development. The reasons were similar: There are certain cultural aspects that are foreign in other cultures; that an adaptation is necessary so that the game can reach more territories around the world; there are linguistic elements like puns or rhymes that don't make sense so an equivalent in the target language is necessary. On the other hand, 2 individuals answered that such process will affect what the game director was trying to communicate.

Question #3 Results: All of the individuals answered that it is important that video game franchises keep their terminology consistent through the years, the reason was that such franchises are played by large audiences and consistent terminology helps them to recognize certain elements (characters – UI) in each game.

Question #4 Results: All of the individuals were hindered in their enjoyment or progression of a video game because of the terminology.

Questions #5 Results: Based on the answers provided in the previous question, the reason varied: Four individuals selected misleading instructions, this can be related to in-game tutorials, or even directions for an objective. Two of them answered that confusing terminology was a problem for them, and finally only one person answered that plain character interactions were considered a problem.

Question #6 Results: All of them answered that they play their video games in English, the reason is that most of the games available are in English.

Question #7 Results: Two terms were given and the individuals were asked to rate the rendering of the translation. For the first term (Dustproofing – Filtro de Alto Flujo), six responded that the render was good and one person responded serviceable. For the second term (Boosted Hammer – Martillo Meteoro), five answered serviceable and two as confusing.

2.7 Analysis of the Glossary

S-AWACS (noun) (Entry #4)

A term like the one analyzed can be considered to be part of what the experts call metalanguage, a word that only makes sense and can only understood within the constraints of a particular scenario (video game), and this term can be included in the category of Specialized Military Terminology within the glossary.

From the context presented a particular approach was chosen to handle the rendering of the term. Transcreation allows for the modification of the original term so it may convey the feeling of the usage of military terminology. The first step was to research about a possible equivalent outside the video game context. There is indeed a military acronym with a close resemblance, the AEW&C (Airborne Early and Control System), and serves the same function as the system in the game. The second step is the modification of the military acronym with the addition of the letter S (Space), because in the game the system is for space prevention and detection of extraterrestrial threats. The term will be considered as it is for the Spanish rendering to keep the consistency with the fact that military terminology around the world is based on the English language.

M950 Machine Gun (noun), M90 Assault Machine Gun (noun), G Revolver (noun), M13 Shotgun (noun) Generalization (Entries #15,16,17,18)

The terms above are considered specialized terminology and within the game they serve the function of items that can be equipped to the playable units. The following terms can be included in the category of Items within the glossary.

The above terms are based on an equivalent to a real weapon that is currently in use or was used in a determined time-frame. The 4 terms (weapon names) are based on a real counterpart: Calico M950, Zastava M90, G-Revolver Peacemaker and the M13 Tactical Shotgun. The terms in-game are a generalization of each of them and the rendering to the TT is based on the term that was used in the game. Such technique may have been used to avoid copyright problems.

Boost Hammer (noun) - (Entry #25)

Even the official rendering of the term is confusing. The information provided in-game is limited and the origin of the weapon itself is vague. The official name of the weapon is Boost Hammer, but the weapon itself looks like a type of flail. But in Spanish there is an equivalent that is approximate to the actual weapon that is based on Chinese weapon by the name of Meteor Hammer. Then the technique applied would be particularization, the term in the source text was unclear, but the rendering in Spanish -Martillo Meteoro- projects the usage and the nature of the weapon in a colorful way.

Shishi-O Blade (noun) - (Entry #27)

The name and type of weapon was kept to preserve the context and the mood, the approach chosen to remain loyal to the theme that the item in-game is reflecting. The weapon was developed by a Japanese practitioner of a sword style that actually exists today (Jigen-ryū) that involves aggressive combat. This is the same style that is reflected within the game. Usually a secret weapon that must be unlocked. Also, the second term was rendered as katana because in the source text was vague on the type of sword is referring to, so to reflect the nature of the item, we choose to render into Spanish as katana.

Bio Sensor (noun) - (Entry #32)

This is a crossover game -type of game that takes the plot and characters of several game franchises and mixes them to create an original plot- and the terminology of several series are carried over to the original story as an homage or with a new meaning that fits the new context. For example, there are times that name items are based off a different anime series. For the particular term, Bio Sensor comes from the anime series Mobile Suit Z Gundam. For this particular entry, the meaning and usage has been simplified as an in-game item that can be equipped to a playable

unit. Thanks to the specific meaning and context of the term, it becomes part of what we call metalanguage. The particular translation technique used in this case is literal translation.

**Thruster Module (noun), Dustproofing (noun), Screw Module (noun)
(Entry #35, 36, 37)**

We didn't choose a literal translation of the term, instead we opted for an equivalent in the real world that fits the function of the item. The broad approach was transcreation.

For the first item -Thruster module- the rendering used was -Propulsor Vernier-, that is an actual rocket engine part that serves to control the altitude and velocity of a spacecraft. It fits with the military and scientific context of the game world and transmits the function of the item clearly.

For the second item -Dustproofing- the rendering used was -Filtro de Alto Flujo-, the original rendering by itself was confusing as it is used as a noun. But in the Spanish rendering the term reflects the utility of the part and is easy to understand to the player.

For the third item -Screw Module- the rendering used was -Respiradero-, the original rendering clearly didn't reflect the purpose or function of the item, is one of the many errors found through the script of the game. So, the Spanish rendering fixed this with the proposed rendering already mentioned.

Bless (verb) (Entry #60)

The translation approach that was considered appropriate for the type of term above was transcreation. The translation technique used is modulation. The rendering must reflect the appropriate action by using the correct grammatical conjugation. Sometimes the translation to the target language may require to render from a verb (source language) to a noun (target language), this may happen because of the limitation of the game itself (game code).

In the particular case of the command Bless, in the source text it functions as verb, because it grants another playable unit with a beneficial effect. The translation technique that was appropriate in this case is modulation. For the Spanish rendering of Bless, the term was changed from verb to noun (Bendición). Sometimes is necessary to change the part of speech the rendering will reflect, it may be for consistency or the literal rendering may cause confusion to the player. There is a case when the use of modulation is necessary, in the case of spirit commands there are some that bestow the same effect, but the difference is that one command is upon the unit itself (Luck), on the other hand the second command is applied to another unit (Bless). So, to make a distinction one rendering can be as verb and the other one as a noun.

In-fight (noun) - (Espadachín), Gunfight (noun) - (Pistolero) (Entry #93 and #94)

In the case of the terms above there is a translation for each term, but here the issue is the character space, the Spanish rendering doubles in length compared to the English one. So for this particular case the strategy chosen for the rendering was transcreation –a proper translation will not work, so a new term is necessary- and the technique applied is modulation. Considering the technical limitations of the language itself, we have to shorten the term so it fits the available space. For this particular rendering, we analyzed the meaning of each command, the most important aspect of the rendering was to reflect the function in-game in a simple manner. The translation strategy was that instead of rendering the terms as skills, the Spanish translation will change its perspective and focus instead on the individuals that may possess such skills

Both terms were simple to analyze, there is an equivalent in the target language that fits the description of both skills -Combate cuerpo a cuerpo- and -Combate con pistolas-. But the translation process will instead shift its focus from asking, -What is an equivalent skill name in the target language? To –Is there a name for an individual with such skills in the target language? But there is also a second consideration for the rendering, all the melee weapons in the game are a type of blade and the ranged weapons are projectile based. Taking into account both factors the renderings chosen were the following: For In-fight - Espadachín and for Gunfight – Pistolero.

Explanation for no-translatable terms

Because of the unique nature of this game of being a crossover title, a unique phenomenon occurs. Multiple plots, stories and characters come together to tell an original story; and in each game, there is unique metalanguage and specialized terminology that must be considered. Some terms must be rendered, others may be borrowed and sometimes even new terms must be created. But there some terms that must not be translated. Case in point: The names of each of the playable units, some names are based form Latin (Canis- Dog), German (Weiss Ritter- White Knight) or even English. There are names that are based on a phrase or idea (Farlion – A fair lion). The translator must consider the particular origin of each term and why the term was chosen. The justification for this case is to preserve the tone of the game and that each term reflects the identity of the playable unit within the new story of the crossover game.

2.8 Findings

Process of building a glossary

As stated by Fung (2012), there are several phases in the localization of a video game. One of them is called -Glossary and Style Creation-, once the familiarization process is finished the translation team has to prioritize the creation of the glossary. It is imperative that the team clearly defines the translation assets to be translated: In-game text, voiceover assets and manual and packaging (O'Hagan & Mangiron, 2013). While the glossary is in the creation process, accessibility is must. Finally, the glossary must remain open so that other terms can be included in a future time.

We found that during the process of building a glossary, there must be certain standards regarding the content (identification of the assets), the render (the strategies and techniques) and the presentation of the glossary (how is going to be used by the translation team). For example, there is an entry that has double meaning depending on the context, -MAPW- is a type of missile within the narrative of the game but also is a type of special weapon the player can use. Consequently, it demands from the translator the need of separate renderings depending on the use.

As we can infer, in this example the translation team must recognize the content, render and presentation of the glossary.

Translation video game terminology

As in any other media, video games also rely on what Jacobson's (1985) calls Metalanguage, a unique language with its own rules and context. And there is also as Cabre (1999) states: certain linguistic elements that are used to refer elements in a particular field. Even today gamers recognize that there is a unique language in certain videogames, and that rendering such terms requires specialized knowledge. For video games a high familiarization with the source material is necessary for the understanding, application and rendering of the metalanguage and specialized terminology.

We found that during the process of building a glossary, the period of familiarization and research is important. The game contained a considerable amount of metalanguage and specialized terminology that depended on previous entries of the series to tell a cohesive story. For example there was an entry that referenced a type of machine that existed since the first game in the series -Armored Module- (is considered metalanguage), so the team needed that relevant information so the terminology stays consistent and correctly referenced.

Translation techniques

Once the compilation and appropriate research material is ready, we realized that the translation techniques to be used need to be established –mainly for discussion and justification of the terms -In the translation field there are times when a technique has multiple names. An example of such approach to translation is Transcreation, as explained by Mangiron & O'Hagan (2006), which states a localizer has a certain degree of freedom to modify or alter any terms with the purpose of giving the closest experience as in the original game.

Through the process of building a glossary we found out that is important the translation strategy you choose, depending on the strategy the usage of techniques may vary. In a particular case, we chose transcreation as strategy to render the term -In-fight- (a term that is related to a gameplay mechanic in the game), because the translation was limited by the space limited within the game code we had to use

modulation technique and render it with other point of view in mind. The term was rendered as Pistolero, it carries over the intent of the original and the meaning was not lost.

Benefits of a video game glossary

In the video game industry, there are many franchises with multiple entries (Pokémon, Final Fantasy, Bio Shock and among others), and each game has its own metalanguage and specialized terminology. Gamers that answered the survey regarding the localization and terminology recognize that it is important that video game franchises keep their terminology consistent through the years. Just for the glossary of this particular franchise “Super Robot Taisen OG”, we discovered that the volume of terminology that it uses justifies the creation of a glossary.

Through the process of building a glossary we found out that the benefits of a glossary are especially significant in video game franchises with many entries, just for this particular franchise with 4 chapters there are approximately from 200 to 300 unique entries. Another aspect that we found is that through the process of building a glossary we gained deeper knowledge of the game and its story. An example, one of the terms Shishio Blade, we learned through the research that the swordfight style its creation was based off is a real style that is even practiced today. That knowledge may serve for a future translation of another project.

Untranslated terminology

Through the process of building the video game glossary, we discovered that there is certain terminology that must remain untranslated. One of the strategies that we used during the process of glossary building is called Loyalty and stated that certain terminology must be preserved so the story is correctly depicted (Fernandez, 2012). A particular case was the name of a certain weapon; we decided to keep the original name, because the name reflected the story behind its creator and purpose. Another case that came up during the process of building the glossary was the usage of specialized military terminology combined with metalanguage, we kept term as in the original in the cases there was a close equivalent to the term in English.

Through the process of building a glossary we found out that there is untranslated terminology, this is the reason that we decided to approach them with the Loyalty

strategy. Each of the renderings was researched deeply, most of the cases were related to military specialized terminology that had a close equivalent to real world term. On the other hand, there was also the names of the units the player controls, some of them had a story significance in the story.

2.9 Conclusions and Recommendations

-The characteristics of the process of building a glossary include: Priority, as soon as the information is available. Clarity, only terms related to the project. Precision, only the necessary information for each term. Accessibility, all the team members must be able to contribute and share. Open, new terms may be added. These aspects were noted after analyzing the translatable assets of the game and classifying them accordingly to their purpose in-game.

It is recommended to the translation team to start the glossary building process as soon as the information is available; that there are well defined translation assets to be analyzed and that the team has open access to the research material that was sent.

-The linguistic and technical constraints when translating a video game are the following: the linguistic side we may find -censorship, metalanguage, specialized terminology, term equivalence- on the other hand technical limitations include -space within the game code, programming-. There were multiple times that metalanguage was found in the game, and regarding the technical side constraints within the game code were always considered when rendering the terms.

It is advisable that the team already has defined the territories and consoles the game will be released. Both of these aspects influence aspects like censorship or specialized terminology, on the other hand each video game company implements their own terminology.

-When dealing with the translation of the metalanguage and specialized terminology of a video game, the techniques that can be applied to each term are the following: Borrowing, Calque, Transposition, Modulation, Adaptation, Generalization and Particularization. The techniques were used especially when rendering the unique metalanguage and several terms related to unique gameplay mechanics that are found in the game.

We recommend that the translation team in charge of the localization process of a game defines the techniques and possible strategies to be used, this serves to help understand the reasons for a certain rendering of a term.

-The benefits of building a videogame glossary of metalanguage and specialized terminology are: Consistent terminology through the localization process; less editing time for terminology revision and a list of approved terms for a future project. For a game such as the one analyzed, there is a considerable amount of terms that will be used in future games of the franchise, so having a glossary of approved terms will ease the localization process and save costs.

It is recommended that games with multiple entries in a series have a glossary before the localization process starts. Games with a heavy emphasis in story are required so the consistency is kept through the story, characters and gameplay elements.

-There is certain video game terminology that must remain untranslated, there is certain terminology that must remain loyal to the source material and the translator is required to provide a suitable justification for keeping it as it is. We found multiple terms that required such an approach, mainly to keep a theme or a message within the game.

It is recommended that before a translator decides that a term remains untranslated, he must be deeply familiarized with the original material. The justification should include why rendering the term will affect the tone and context of a game.

3. Description of the Product

The following glossary provides a brief explanation of the terminology found in the game "Super Robot Taisen OG: The Moon Dwellers", the terms are classified in Keywords -terms that expand and explain the world of the game-; Weapons and Parts -related to the items the player can use in the game- and Spirit Commands -related to one of the main gameplay mechanics found in the game-.

Structure of each entry:

(Term) (Part of Speech) (Meaning) (Abbreviation in-game) (Rendering) (Rendered Abbreviation)

Glossary:

Keywords

1. **Armored Module (noun):** is the general name given to mobile weapons developed from fighter aircraft to battle against extraterrestrial threats. (In-game abbreviation AM) (Unidad Modificada- UM)
2. **ASRS (noun):** within the game terminology, it stands for Anti Sensor and Radar Sphere-field. Is a type of ECM (Electronic countermeasure) that hides aircraft and other machines from radar detection. (SASR- Sistema Anti Sensor Y Radar)
3. **ASROC (noun):** within the game terminology, it stands for Anti-Submarine ROcket. (ARSOC)
4. **S-AWACS (noun):** the term originated from military acronym AEW&C system (Airborne Early & Control System), adapted to the context of the game. The S stands for Space. Within the game terminology is a Space prevention system. (S-AWACS).
5. **MAPW (noun):** within the game terminology, it stands for [Mass Amplitude Preemptive strike weapon]. The special characteristic of this type of weapon is its range. In the game, most weapons can only target one grid at the time, but MAPW allows to hit multiple spaces at the same time. (Misil Balístico)
6. **D-Con (noun):** is a type of communication device issued by the military to all troops and officers, it can be installed either under the skin or on top of clothing. (Com-M – Comunicador Militar)
7. **TC-OS (noun):** within the game terminology, it stands for [Tactical Cybernetic Operating System] and is used as an operating system for humanoid mobile weapons. (STOC – Sistema Táctico de Operaciones Cibernéticas).

8. **T-link System (noun):** within the game is a device that amplifies the Telekinetic pulse of the pilot and transforms it into energy. (Sistema Amplificador Extrasensorial- Sistema A-EX)
9. **Nendo User (noun):** a person that has been found to possess Telekinetic powers. (Psíquico)
10. **Personal Trooper:** a term used in game to name the humanoid mobile weapons created specially to fight against the alien invaders code named [Aerogator].
11. **MOSS (noun):** within the game terminology, it stands for [Moon Orbital Search System]. Is an automatic warning and surveillance system that has been placed in moon orbit. (Sistema de Rastreo en Órbita Lunar - SROL)
12. **USV (noun):** within the game terminology, it stands for [Unmanned Sea Vehicle]. (Dron Submarino – Dron-S)
13. **ReMiCOn (noun):** short for [Re-Mind Control], within the game is a memory adjustment and memory manipulation system, specially used with subjects that have already been subjected to such procedures. (Sistema de Re-Manipulación Cerebral - Re-MaCe)
14. **SR Points (noun):** are an in-game scoring system that is gained when the player completes each level within specific time constrains or meets certain extra objectives. (Puntos SR)

Weapons and Parts

15. **M950 Machine Gun (noun):** based on the Calico M950, a pistol manufactured in the US. Within the game is the primary weapon for the Personal Troopers (Pistola M950)
16. **M90 Assault Machine Gun (noun):** based on the real Zastava M90 assault rifle, was manufactured in Yugoslavia. (Rifle de Asalto M90)

17. **G Revolver (noun):** possibly based on the G-Revolver Peacemaker. Within the game is part of the arsenal used by Personal Troopers. (Revolver-G)
18. **M13 Shotgun (noun):** based on the M13 Tactical Shotgun. It is also included in the basic arsenal of the Personal Troopers. (Escopeta M13)
19. **Mega Beam Rifle (noun):** basic beam rifle available in the arsenal of the Personal Troopers, with an attack power of 2300 and 12 rounds of ammunition. (Mega Rifle de Rayo).
20. **Burst Railgun (noun):** a type of beam weaponry with a superior range but equal attack power to the basic Mega Beam Rifle. (Cañón de Riel R- Ráfaga).
21. **Photon Rifle (Noun):** beam weaponry that mixes the characteristics of the Mega Beam Rifle and Burst Railgun, but has the drawback that a unit cannot move after firing it. (Rifle de Fotón)
22. **Slash Ripper (noun):** a ranged circular weapon with 4 blades attached that rotates and rips anything on its path. Basic rotation weapon available to personal troopers. Firepower: 2700 and range of 1-3 spaces. (Cuchilla Tajadora/Tajo)
23. **Boosted Rifle (noun):** a modified rifle exclusively made for Personal Troopers. It has the longest range of the common ranged weapons available in the army. (Rifle Reforzado/Mejorado).
24. **Neo Ckakra Shooter:** an experimental melee weapon with an exceptional range (1-7) that was developed during the war. It has one of the attack power of the melee weapons available. Usually it is a secret weapon that must be unlocked. (Mega Lanzador Ckakra).
25. **Boost Hammer (noun):** a melee weapon that was assembled hastily, it sports a high attack power and range, usually the player must meet certain requirements to keep the weapon (Martillo Meteoro)

26. **G Impact Stake**: an experimental weapon developed during the war, is meant to be a multi-terrain weapon with a high attack power. But the weapon only comes with 6 rounds and is one of the heaviest in the arsenal of the Personal Troopers. (Estaca de Impacto G)
27. **Shishi-O Blade (noun)**: a special type of katana specially made for humanoid mobile weapon combat. (Katana Shishi-O).
28. **Chobham Armor (noun)**: Type of item that can be equipped to improve the armor stats of a player unit. (Armadura Chobham, Blindaje Chobham). Note: Was the name given to a British tank armor developed in 1970.
29. **Booster (noun)**: In-game item that can be equipped to add +1 movement to a playable unit. (Acelerador)
30. **Apogee Motor**: In-game item that can be equipped to add +1 to its movement and +5 to its mobility. (Motor de Apogeo). Note: Type of rocket engine that is used in spacecraft.
31. **Servo Motor (noun)**: In-game item that can be equipped to a playable unit to add +5 to its mobility stat. (Servomotor)
32. **Bio Sensor (noun)**: In-game item that can be equipped to a playable unit to add +15 to its mobility stat. (Biosensor).
33. **High Performance CPU (noun)**: In-Game item that can be equipped to a playable unit to add +2 movement, +25 mobility, +20 weapon accuracy, +1 weapon range (except MAP weapons). (CPU de Alto Rendimiento)
34. **Tesla Drive (noun)**: In-game item that when equipped allows a unit to fly. Changed the movement and weapon modifier to A. (Motor Tesla)
35. **Thruster Module (noun)**: Part that when is equipped changes the unit space terrain and weapon modifier to S. (Propulsor Vernier).

36. **Dustproofing (noun):** Part that when is equipped it changes the unit land terrain and weapon modifier to S. (Filtro de alto flujo).
37. **Screw Module (noun):** Part that when is equipped changes the unit water terrain and weapon modifier to S. (Respiradero).
38. **A-Adapter (noun):** a unit equipped with the part will have A rating in all the terrains and weapons. (Adaptador Universal)
39. **Hybrid Armor (noun):** a unit equipped with the part will be granted with a bonus of +1000 HP and Armor +500. (Armadura Hibrida).
40. **Large Generator (noun):** In-game item that can be equipped to a playable unit that adds 50 EN to the EN stat. (Gran Generador)
41. **Solar Panel (noun):** a unit equipped with this parts recovers 10% of their energy each player turn. (Panel Solar)
42. **Beam Coating (noun):** grants the ability [Beam Coat], Reduces laser damage by 900. (Revestimiento Anti-laser)
43. **G-Wall (noun):** grants the ability [G-Wall]. The ability activates at 120 will, cancels all type of damage under 800 points of damage. (Barrera G - Campo G – Escudo G). Note: G stands for gravity.
44. **High Performance Scope (noun):** a unit equipped with this part gains an extra 30% to the accuracy stats of all their current weapons. (Mira de alto rendimiento)
45. **T-Link Sensor (noun):** a unit equipped with this part gains an extra 40% to the accuracy stats of all their current weapons. (Sensor Extrasensorial)

Spirit Commands

46. **Focus (verb):** when a playable unit uses this command, for one complete turn (player phase and enemy phase) will gain a bonus of 30% to their accuracy and dodge stats. (Enfoque).
47. **Strike (verb):** when a playable unit uses this command, for one turn will have 100% of hitting any unit on the map. (Apuntar) (No in-game abbreviation)
48. **Inspire (verb):** the unit that activates the command grants the effect of the Strike command to another playable unit on the map. (Inspirar).
49. **Feint (verb):** when a playable unit uses this command, for one encounter the unit will dodge the attack. (Finta).
50. **Instinct (noun):** a unit that activates the command grants another unit the effects of Strike and Feint. (Instinto)
51. **Confuse (verb):** a command that when is used halves the accuracy of all enemy units in the map by half. (Confusión).
52. **Quicken (verb):** a unit that activates the command will gain a 3+ to their movement stat. (Aceleración).
53. **Snipe (verb):** a unit that activates the command will gain 2+ to all its equipped weapons. Except Map weapons and range 1 weapons. (Francotirador)
54. **Charge (verb):** when a unit activates the command, it can use all of its weapons after moving. (Asalto)
55. **Unison (noun):** a command that only can be used when the unit is paired. Each stat will be higher value of the two pilots. (Union)

56. **Valor (noun):** when a unit activates the command, for one attack the unit will deal double damage. (Valor)
57. **Animus (noun):** when a unit activates the command, for one attack the unit will deal 2.5 times the damage.
58. **Militate (verb):** when a unit activates the command, for one turn all attacks will have a 100% of critical-hit chance.
59. **Luck (noun):** a command that will grant double credits after an attack is used. (Suerte)
60. **Bless (verb):** a command that grants the effect of Luck. (Bendición)
61. **Hardwork (noun):** a command that will grant double experience after an attack is used. (Esfuerzo)
62. **Cheer (verb):** a command that grants the effect of Hardwork. (Alentar)
63. **Discipline (noun):** when a unit activates the command, the unit will receive double player points (PP) after an attack. (Disciplina).
64. **Raid (noun):** a command that grants the effects of - Quicken, Charge and Smite - (Asalto)
65. **Smite (verb):** after a unit activates the command, the next attack will ignore all barriers and skills. (Abatir)
66. **Iron Wall (noun):** when a unit activates the command, the damage received from an enemy attack is reduced to $\frac{1}{4}$. (Protección)

67. **Conviction (noun):** when a squad activates the command, the damage received from an enemy attack is reduced to $\frac{1}{4}$ and is immune to status effects. (Convicción)
68. **Fortitude (noun):** when a unit activates the command, for one action the unit receives only 12.5% of the total damage. (Fortaleza)
69. **Trust (verb):** when a unit activates this command, it recovers 2000 HP (Hit Points). (Confianza)
70. **Friendship (noun):** when the command is used, a unit recovers all its HP. (Amistad).
71. **Solidarity (noun):** when the command is used, all the player units in the map recover 50% of their HP. (Solidaridad)
72. **Willpower (noun):** when the command is used, the unit recovers 30% of its max HP. (Coraje)
73. **Guts (noun):** when the command is used, the unit recovers 100% of its max HP. (Valentía)
74. **Invocation (noun):** when the command is used, all bad status effects are removed. (Plegaria)
75. **Mercy (noun):** when a unit activates this command, if the following attack destroys the enemy unit then the damage done reduced to 10 HP. (Piedad)
76. **Yell (noun):** when the command is used, the unit gains 10+ to its will. (Aullido)
77. **Drive (verb):** when the command is used, the unit gains 30+ to its will. (Impulso)
78. **Encourage (verb):** when the command is used, the unit grants 30+ will to all playable units. (Animar)

79. **Galvanize (verb):** when the command is used, the unit grants 5+ will to all playable units. (Incitar)
80. **Dishearten (verb):** when the command is used, an enemy unit is penalized with -10 to its Will. (Desalentar)
81. **Aspiration (noun):** when the command is used, the unit recovers 50 SP to another playable unit. (Anhelo)
82. **Attacker (noun):** a unique pilot skill that increases final damage by 20% when will is over 130. (Agresor)
83. **Revenge (noun):** a pilot skill that increases counterattack damage by 20%. (Venganza)
84. **In-fight (noun):** a unique pilot skill that increases the range and damage of melee weapons. (Espadachín)
85. **Gunfight (noun):** a unique pilot skill that increases the range and damage of ranged weapons. (Pistolero)
86. **Meditate (verb):** a pilot skills that reduces the cost of Spirits by 20%. (Meditar)
87. **Resolve (noun):** with this skill, a pilot will start the stage with 5+ to its initial will. (Firmeza)
88. **MB (Maximum Brake):** a gameplay mechanic that allows up to 4 playable units to do an all-out attack that ignores barriers and defensive skills. (In game abbreviation MB)
89. **Fortune (noun):** a pilot with this skill will gain 20% more credits each time it defeats an enemy unit (Afortunado)

90. **Predict (verb):** a pilot with this skill will gain +10% to its hit and evasion rates when its will reaches 130. (Predecir)

91. **Genius (noun):** a pilot with this unique skill will gain an extra 20% to its hit/evade and critical rates. (Genio)

92. **Premonition (noun):** a pilot with this unique skill gains an extra 20% to its evasion rate during the enemy phase. (Premonición)

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5. Appendix

SURVEY

Glossary building process based on specialized terminology and metalanguage from the video game “Super Robot Taisen OG: The Moon Dwellers”

Age:

Gender: M F

Date:

The following survey will be answered by persons that are familiarized with the video game industry and its terminology and will help to determine if video game terminology and its localization is seen as integral part of video game development and its importance for a gamer.

Please answer the following questions regarding videogame localization and the importance of accurate terminology translation:

Choose the answer that is appropriate for each question. If the question asks for extra information, please be as specific as possible:

- 1. How long have you been familiar with the video game industry?**
- 2. As a gamer, do you consider that video game localization –adapting the language to the target culture- is an important phase in video game development? Why?**
Yes No
- 3. As a gamer, do you think it is important that a long video game franchise such as Final Fantasy, keeps its terminology consistent through the years? Why?**
Yes No
- 4. Has ever terminology within a game hindered the enjoyment or progression of a video game?**
Yes No

5. If so, what type of problems did you encounter within the game?

- Plain character interactions
- Misleading instructions
- Confusing terminology

6. If you can choose, will you play a video game in your mother tongue or in English? If so why?

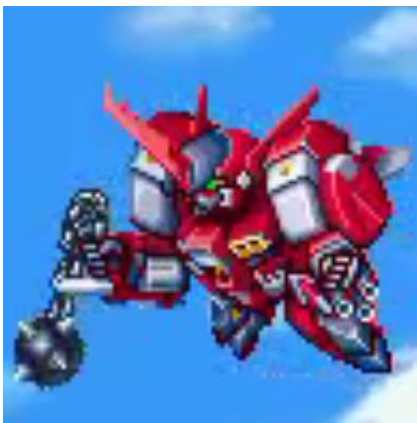
7. Rate the rendering of the following term:

Dustproofing: a unit equipped with the item will gain an S rating in land. The Unit will perform better in land and its weapons will be accurate when attacking.

Rendering: **Filtro de Alto Flujo**

Better than the original Good Serviceable Confusing Incomprehensible

Boosted Hammer: an in-game melee weapon with a high attack power that usually is unlocked via special conditions.



Rendering: **Martillo Meteoro**



Better than the original Good Serviceable Confusing Incomprehensible



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DECLARACIÓN Y AUTORIZACIÓN

Yo, **Cevallos Peláez Alejandro Cevallos**, con C.C: # **0913005856** autor del trabajo de titulación: **GLOSSARY BUILDING PROCESS BASED ON SPECIALIZED TERMINOLOGY AND METALANGUAGE FROM THE VIDEO GAME "SUPER ROBOT TAISEN OG: THE MOON DWELLERS"** previo a la obtención del título de **Licenciado en Lengua Inglesa con Mención en Traducción** en la Universidad Católica de Santiago de Guayaquil.

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REPOSITORIO NACIONAL EN CIENCIA Y TECNOLOGÍA

FICHA DE REGISTRO DE TESIS/TRABAJO DE TITULACIÓN

TÍTULO Y SUBTÍTULO:	GLOSSARY BUILDING PROCESS BASED ON SPECIALIZED TERMINOLOGY AND METALANGUAGE FROM THE VIDEO GAME “SUPER ROBOT TAISEN OG: THE MOON DWELLERS”		
AUTOR(ES)	Alejandro José, Cevallos Peláez		
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FECHA DE PUBLICACIÓN:	20 de marzo de 2017	No. DE PÁGINAS:	49
ÁREAS TEMÁTICAS:	Metalanguage and Specialized Terminology, Translatable Assets within a Video Game, Usage of Glossaries within the Localization Process		
PALABRAS CLAVES/ KEYWORDS:	Localization, video game, metalanguage, specialized terminology, glossary, translatable assets, transcreation, generalization		

The research topic of this study is the Glossary building process based on specialized terminology and metalanguage from the video game “Super Robot Taisen OG: The Moon Dwellers”. The purpose is to describe the process of glossary building within the localization process of a video game. For the methodological approach we consider the following: for the philosophical framework we chose constructivism, for the approach we applied a qualitative one and for the method a case study was appropriate. We followed this research procedure: We identified the translatable assets within the video game using the research instruments available, then we proceeded to classify the translatable assets according to the function and purpose in the game, finally we used the appropriate strategies and techniques to render the terms in the target language. The most relevant conclusion we drew was that building a glossary for a video game requires translation strategies such as transcreation, loyalty or literal translation and translation techniques like generalization or adaptation.

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