TURKISH TRANSLATION IN THE STEAM TRANSLATION SERVER: TWO CASE STUDIES ON VIDEO GAME LOCALISATION

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- I am the sole author of this thesis and that I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution;
- this thesis contains no material that has been submitted or accepted for a degree or diploma in any other educational institution;
- this is a true copy of the thesis approved by my advisor and thesis committee at Boğaziçi University, including final revisions required by them.

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ABSTRACT

Turkish Translation in the Steam Translation Server:

Two Case Studies on Video Game Localisation

As a sub-discipline of AVT, VGL has become a popular research topic around the world in the last decade. In addition to professional localisation service companies, volunteer and non-professional communities also play an important role in VGL processes in the world. However, in Turkey, despite the existence of both volunteer communities and professional localisation companies, academic studies on VGL are scarce. To fill this gap in the existing literature, the present study focuses on the STS as a volunteer VGL platform and a volunteer VGL community, i.e. TTC, and a professional VGL company, i.e. 23Studios, within it. To this aim, two different VGL projects by these groups, i.e. Dota 2 and W3WH, were analysed as case studies to explore similarities and differences between professional and non-professional VGL practices in the STS in Turkey. First, a participant observation was conducted to understand how translation crowdsourcing was used in the STS. Later, an online survey was carried out to investigate volunteer STS translators' demographic profiles, understanding of translation and localisation and individual VGL experiences. Later, two different group interviews were held with TTC and 23Studios to explore non-professional and professional VGL processes in detail. The survey and interview findings demonstrated that volunteer translators in the STS displayed a homogenous profile to a certain extent and that VGL practices in both interviewed groups displayed significant differences in terms of process management and the use of technical facilities in the STS.

ÖZET

Steam Çeviri Sunucusunda Türkçe Çeviri:
Video Oyunu Yerelleştirmesi Üzerine İki Vaka Çalışması

Görsel-işitsel çevirinin alt disiplinlerinden biri olan video oyunu yerelleştirmesi, son on yılda popüler bir araştırma konusu olmuştur. Profesyonel oyun yerelleştirme hizmeti sunan şirketlerin yanı sıra gönüllü topluluklar da dünya genelinde bu alanda önemli bir rol oynamaktadır. Ancak Türkiye'de, gönüllü topluluklar ve profesyonel yerelleştirme şirketlerinin varlığına rağmen, video oyunu yerelleştirmesi üzerine yapılmış çalışmaların sayısı azdır. Alanyazındaki bu boşluğu doldurmayı amaçlayan mevcut tez çalışması, Steam Çeviri Sunucusu ve bu sunucudaki gönüllü bir çeviri topluluğu olan Türkçe Çeviri Topluluğu ile 23Studios adlı profesyonel yerelleştirme şirketine odaklanmaktadır. Bu amaçla bu iki grubun Dota 2 ve W3WH video oyunları için gerçekleştirdikleri yerelleştirme projeleri, söz konusu sunucunun Türkiye'deki profesyonel ve gönüllü yerelleştirme süreçleri arasındaki farkları anlamak için vaka çalışması olarak incelenmiştir. İlk olarak katılımcı gözlem yöntemiyle kitleçevirinin sunucuda nasıl bir işlev gördüğü araştırılmıştır. Daha sonra çevrimiçi bir anket ile sunucudaki gönüllü çevirmenlerin demografik özellikleri, çeviri ve yerelleştirme anlayışları ve video oyunu yerelleştirme deneyimleri incelenmiştir. Son olarak Türkçe Çeviri Topluluğu ve 23Studios ile yapılan röportajlarla profesyonel ve gönüllü yerelleştirme süreçleri arasındaki benzerlikler ve farklara odaklanılmıştır. Çalışmanın bulguları, sunucudaki gönüllü çevirmenlerin bir noktaya kadar homojen bir görünüm sergilediğini ve röportaj yapılan iki grubun yerelleştirme süreci ve teknik imkânların kullanımı bakımından anlamlı şekilde farklılaştığını göstermiştir.

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To my dear family…

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ABBREVIATIONS

AVT:	Audiovisual translation
ESA:	Entertainment Software Association
ESRB:	European Software Rating Board
FPS:	First-person shooter
ISFE:	International Software Federation of Europe
MMOG:	Massive multiplayer online game
MMORPG:	Massive multiplayer online role-playing game
MOT:	Massive online translation
RPG:	Role-playing game
STS:	Steam Translation Server
TTC:	Turkish Translation Community
UGC:	User-generated content
UGT:	User-generated translation
VGL:	Video game localisation
W3WH:	The Witcher 3: Wild Hunt

CHAPTER 1

INTRODUCTION

1.1 Technology and translation: The birth of a new turn?

Since the beginning of the twenty-first century, the use of various technological tools has spread to nearly all professional fields, and translation is no exception. In today's world, a translator is usually imagined as a professional who works on a computer with word-processing software and frequently benefits from online resources such as web-based dictionaries and translation memory tools. There is no doubt that this common profile stems from the growing popularity of web-based environments around the globe as the advent of Internet-dependent technologies in the late 1990s and their broadening capacity in the early 2000s greatly "facilitated the exchange of diverse opinions in a decentralised way" (Brabham, 2008, p. 81)

Today, the web cannot be considered only as a medium offering written, visual and aural information through a digital screen and sound output. Its interactive nature, i.e. the Internet, has made self-expression more and more visible every day, and led to the emergence of various online communities from different geographical regions and cultural entities. These virtual communities have gathered more and more people with similar interests together and allowed them to enjoy the same content and products in a shared environment and discuss their points of view on them. Jenkins (2004) even argues that this network of users has attained such power in recent years that users have slowly started to manage the way in which media circulate, and consequently created their own regional and local agendas (p. 33), which has empowered citizens to "assemble and distribute" their society through online media (Pérez-González & Susam Sarajeva, 2012, p. 154).

The origin of a theory for conceptualising worldwide online interaction dates back to an article by DiNucci (1999) who, for the first time, came up with the term Web 2.0. Unlike Web 1.0, in which the audience was a mere receiver rather than a contributor, Web 2.0 is a constantly developing "embryo" which will not remain as a body of textual and graphical materials but as a "transport mechanism through which interactivity happens" (DiNucci, 1999, p. 220). Web 2.0 emphasised the dynamic potential of the Internet to bring together countless passionate users from different societies and communities through different real-time and instant communication devices and multimedia sharing systems (Folaron, 2010, p. 446). At the beginning of a new century, the Internet was "no longer a narrow one-way street" but "a superfast, multilane, two-way highway" (Gough, 2011, p. 195). Therefore, particularly slowly, the notions of UGC, social networking and collaborative learning came to the forefront (Flew, 2008, p. 17).

The scene seems to have changed dramatically in 2004 when the conference organized by O'Reilly and Associates drew attention to the financial and commercial aspect of Web 2.0 in which the customers' increasing participation in the business processes was becoming more and more visible (Berry, 2008, p. 203). Agreeing with this definition insofar as the Internet had always been a medium where everything was "generated by people for people", Baym (2011) argued that Web 2.0 referred to the emergence of a new field where once "professionally-provided content" was now created by enthusiastic users for the purpose of profit-making (p. 384). Massida (2015) too maintains that this tendency attracted such attention in the business world that that Web 2.0 was seen as a marketing ideology by global companies that would enlarge their market share through their loyal users' interests without any further promotional efforts on their part (p. 16).

Ever since its existence in the online world has come to be recognised, Web 2.0 has continued to increase the number of consumers who willingly contribute to the production of a wide range of content for other users' free consumption. Users now started to control the "Information Age", as can be seen in various examples such as Wikipedia, Youtube or *Time* magazine's decision in 2006 to name its cover "You, the user, as the Person of the Year in 2006" (O'Hagan, 2009b, p. 96). In this way, what Jenkins (2006) calls "participatory culture", i.e. a social field of interaction with users' involvement in the production process as the main actor, was inevitably born and accepted as a striking reality of the new millennium. This participation process involves numerous "addictive" activities for Internet users such as writing detailed reviews, voting various contents, creating detailed user guides or posting articles and literary writing (O'Hagan, 2012, pp. 124-9; Su, 2017, p. 120).

Web 2.0 also changed the way in which people benefited from translation activities. It spread the practice of translation over a vast territory across the world through gradually facilitating interlingual and intercultural communication between people (O'Hagan, 2016, p. 929). In addition to increasing interaction, the rapid dissemination of online and digital translation practices also made it easier for individuals to function according to their personal tastes, which yielded the production of personalised texts for each individual user with a social media account (Cronin, 2010, p. 4).

Nowadays, a translation project does not necessarily need to be initiated by a customer commissioning a professional translator or translation company, since individuals speaking different languages liaise with other members of the online community in the collaborative translation of any types of text on the Internet. As a result, today's translation industry is filled with "asynchronous and geographically

dispersed" projects in which multiple professional and volunteer/amateur translators work together thanks to Web 2.0 services and concepts such as translation memory tools or workstations which assist professional and amateur translators in various tasks and make it possible for them to translate a great deal of digital content in a shorter duration compared to the past (Sommers, 2003, p. 7; DePalma & Kelly, 2008, p. 3). Therefore, each day, new translation practices associated with online translation technologies are emerging. This eventually resulted in the birth of different translation paradigms such as fan translation, crowdsourcing or localisation, which have also gone undergone shifts in time thanks to technological advancements and proliferation of online opportunities (Costales, 2011, no pagination).

The deepening relationship between translation and technology can also be considered as the dawn of a new period in the field of translation. Translators' working environments and tools have changed remarkably as manifested by the developments in computer-assisted and machine translation sector as well as the increasing number of repetitive texts in the localisation sector (O'Hagan, 2013, pp. 504-5). As Diaz Cintas (2010) also points out, this evolution is witnessed particularly in the field of AVT and its sub-fields because, day by day, the nature of the profession calls for more than just linguistic and cultural competence and requires more "technical know-how" and familiarity with new technological programs in order for translators and translation service companies to smoothly manage their global translation projects and occupy and retain their respective position in the industry (pp. 106-110). The diversity of needs for translation products has created new industrial titles such as subtitler, localiser, language service provider or transeditor. It is thus of vital importance that contemporary translators adapt

themselves to new market models and update their skills and working tools to keep up with the globalised translation trends (Raido, 2016, p. 975).

Although globalised translation activities offer a number of practical opportunities, they also pose a number of problems which would not have not been encountered in the conventional translation industry. This is particularly so in the case of localisation. Vazquez, Anastasiou, Exton and O'Keeffe (2011) touch upon some of these problems in their paper. For instance, the ever-growing number, diversity and scale of contents in numerous languages inevitably bring about the question of translation quality, which is bound to become unsustainable in the long term due to the size of the work to be done worldwide. In addition, misleading or poorly translated digital content may result in the production of "fake news" that can misinform citizens who regularly follow and share it, and thus worthy collaborative translation efforts may not be able to achieve their preliminary goals. Secondly, the fact that new content is continuously being generated makes it urgent to translate and localise it in the shortest duration possible in order for the consumers or customers to benefit from it in a relevant time period. Finally, the costs of online translation and localisation activities may sometimes reach unaffordable levels for amateur content owners who will face difficulties in paying these costs and thus cannot promote and make their content visible on the Internet compared to those who could afford these costs. In addition, the fact that volunteering users are doing unpaid work for-profit organisations raises an ethical question because these users' volunteer efforts are exploited to make profit by well-known digital projects of the leading global companies (Vazquez et al., 2011, no pagination).

The analysis of the above-mentioned changes in translation and possible solutions to common problems offer attractive research topics for translation studies

scholars. When Holmes' well-known map of translation studies appeared during the late 1970s, the translation sector was mostly dealing with written and partially verbal materials, and the massive popularisation of technological and online materials in all areas of life occurred a good while later. However, as O'Hagan (2013) rightly complains, the discipline of translation studies has not dealt satisfactorily with the impact of technological developments on translation practice as a whole. She also adds that sector agents who do not sufficiently cooperate with academics for detailed research on the impact of online technologies on translation practices are also responsible for this gap in the existing literature, which, unfortunately, limits contemporary translation theories to a narrow horizon. Therefore, this gap is still to be filled in a way in which translation research on technological and online facilities will be beneficial for both academic and industrial actors (O'Hagan, 2013, p. 503-8). Munday (2008) states that this "exciting" intersection of technology and digital societies is a great opportunity to "re-evaluate" the profession from a theoretical and practical aspect (p. 194). Nevertheless, a glance at the existing literature indicates that, in the last decade, only a limited number of translation studies scholars has paid attention to the converging structures of technology, Internet and translation and has proposed a new translation "turn" to take account of the transformation in the translation industry.

According to Snell-Hornby (2010), a translation turn is "a paradigmatic change, a marked 'bend in the road' involving a distinct change in direction", and she calls the above-mentioned transformation a "technology" turn due to revolutionary developments in communicative processes (p. 368). Diaz Cintas (2010) also underlines the technological shift from conventional translation methods and the consumption of translated materials to the digital production and consumption of the

same materials in this "technology turn" (p. 106). Similarly, Cronin (2010) uses the term "technological turn" since translated materials are studied using technological devices, and new modes of translation and new kinds of translators have come into being (p. 1). Jiménez Crespo (2017a) too states that a "technological turn" characterised by the development of translation technologies is taking place, and he argues that translation theorists have incorporated them into their conceptual frameworks in the last decade (p. 200). Therefore, I believe that the 'technology turn' is central to the analysis of today's online translation practices within the framework of AVT, crowdsourcing and different types of localisation.

In the light of the recent developments in translation practice and their repercussions for translation theory, it seems necessary to "redefine and reposition" newly emerging types of text and diverse translation practices involving AVT, such as crowdsourcing and online collaborative translation. "A number of tenets" need to be proposed that can enrich the conceptual frameworks used to describe, analyse and interpret these new phenomena (Jiménez Crespo, 2017a, p. 6). It is hoped that these technology-related phenomena will lay the foundation of the analysis of translation dynamics brought about by the translation turn above. Therefore, making use of theories related to crowdsourcing, volunteer and collaborative translation theories, and the present study will both draw on and contribute to the "technology turn" by presenting theoretical and practical dimensions of VGL as significant indicators of this turn. In this way, it attempts to fill an important gap in translation studies in Turkey and the rest of the world.

1.2 The scope of the study

The present study aims to analyse the role of online volunteer and professional communities in VGL in Turkey. It mainly focuses on TTC, a volunteer VGL community in the STS, and, 23Studios, a professional localisation company in Istanbul, to explore the general status, working conditions and process within the scope of volunteer, professional, collaborative and community VGL from English into Turkish in the STS. To this aim, it specifically deals with two video games, i.e. Dota 2 and W3WH, to explore the above-mentioned points. It brings product, process- and participant-oriented translation studies together and thus contributes to more than one field of the discipline. Furthermore, because the STS occupies a vital position in the world of VGL as a key factor in video game distribution, it cannot be denied that an insight into the working structure of the Turkish VGL communities within the STS and their comparison with a professional VGL company will prove to be very fruitful for translation studies.

1.2.1 The STS

Introduced in December 2003, Steam is a digital video game distribution platform owned by Valve Corporation. It distributes legal digital copies of games and automatically updates them if necessary. Thus, its primary objective is to prevent video game piracy and offer low-cost video games for all users around the world. In 2007, Steam introduced its "community" function. Thus, it became possible for all Steam users to create their own online community for any video game, so that they could chat with other players and/or exchange information/feedback on any video game sold by Steam. In addition, these communities are also fields for multiplayer video games in which players play against their friends and other people around the

world. Thus, Steam can be considered as an online video game world which, in addition to selling inexpensive video games, addresses video game players' various needs. Because it offers video games for all operating systems, i.e. Windows, Mac and Linux, it has rapidly become popular among video gaming communities around the world (Steam, 2020a).

Steam introduced the STS in 2010 in order to provide 125 million active Steam users with the localisation of video games sold in its official online market. Currently, it offers VGL for various video game genres in 26 different languages. The STS invites all volunteering Steam users in the platform to submit their translations by logging in the STS with their personal Steam accounts. In addition, these volunteer translators are also allowed to check other volunteer translators' suggestions and provide feedback on them by voting or commenting if necessary. Active translators and proof-readers are also promoted to the status of language community moderator if they are voted as "successful" by other translators in that community. All contributions to the STS are "entirely voluntary" (STS, 2020a).

Although it is possible for a volunteer STS translator to translate from more than one language, the STS advises its members to focus on two main languages, which are usually English and the user's native language. Therefore, it can be stated that it encourages them to be specialized in a specific language and thus create VGL with a higher quality. Thanks to the participation of new translator-users, the spectrum of languages in the STS is constantly increasing, and the number of total languages in which VGL is currently performed in the STS is 26. Each language can be dealt with by more than one translation community. The moderators of each community working on a certain language are responsible for the review and approval of translations submitted by the members (STS, 2020a).

1.2.2 TTC

TTC is a volunteer community in the STS working for VGL from English into Turkish. It is one of the largest online communities in Steam as far as VGL activities are concerned. The community has been producing localized video games since 2012 and is one of the few language communities in the STS which have completed the localization of nearly 99% of video game content. As of early 2020, it comprised 219 actively translating members, and the community moderators clearly underline the fact that they only allow users who will actively and regularly contribute to the community to participate and remain in the group. In other words, those who do not translate for the community for a long time (usually less than at least once a year) are dismissed without any prior notice (TTC, 2016).

Similar to other communities in the STS, TTC conducts all of its activities on a voluntary basis. Thus, it sets a solid example of collaborative and volunteer VGL activities in Turkey, and will be analysed in detail in the present study, according to the theoretical framework and methodology to be presented in Chapter 3.

1.2.3 Dota 2

Dota 2 is an interactive RPG released by Valve Corporation, which is also the owner of Steam, in 2013. It is currently the most played video game on Steam because it gives the users the opportunity to choose themselves a hero and various war items and join the online battlefield to combat with millions of users around the world. In addition, as it is always being updated with new details, Steam users can continue to play the video game without being faced with the same content (Steam, 2020b). The game has been officially translated and still continues to be translated by TTC, and

the community moderators manage this VGL project with the help of some community members (TTC, 2015a).

I will analyse the localization of Dota 2 because it represents a different VGL process compared to many mainstream video games in today's video game sector in terms of two aspects. Firstly, while most video games, similar to a movie, are usually based on a single and linear scenario without an ending which cannot be changed by the player, Dota 2 does not have a certain scenario as it is updated by Valve and thus always offers new items to be translated. Secondly, unlike many mainstream video games that need subtitling in order for players to understand the cinematic aspects of those video games, Dota 2 requires the localization of a user interface, numerous in-game character and item names such as weapons in order for its players to successfully combat with other Steam users participating in the video game.

1.2.4 23Studios

Running since 2009, 23Studios is a professional localisation service company located in Istanbul. In addition to producing VGL for leading video game publishing companies in the US and Europe such as EA Sports, Ubisoft and CD Projekt RED, the company also offers services such as audio localisation or quality assurance in localisation. The company currently employs 60 hired and freelance translators and VGL experts from different professional and educational backgrounds who came together thanks to their "love for games" for a "shared purpose" (23Studios, 2020).

23Studios states that the company mainly focuses on the Turkish VGL market. However, apart from their professional VGL activities, the company also continues to develop its own video games. In this respect, they claim to be "wired into the heart of sic Turkish digital gaming ecosystem" thanks to their broad

experiences bringing video game publishing companies and video game players together, which help them understand both video game developers and receiving audience's needs sufficiently (23Studios, 2020). Therefore, the portfolio and business experiences with several well-known companies in the video game industry as a VGL service provider make 23Studios an important role player in the VGL industry in Turkey. It thus offers fruitful potential for analysis and comparison of professional VGL activities with volunteer VGL activities in the STS in Turkey.

1.2.5 W3WH

W3WH is an action RPG released by CD Projekt RED, a Polish video game publishing company, in May 2015. It actually belongs to a trilogy, being preceded by two earlier video games, i.e. The Witcher and The Witcher 2: Assassins of Kings. It is set in a fantastic world in the Middle Ages, and proceeds on a linear storyline which is not enlarged through future updates and does not allow players to choose their own character. This is because players have to play as the protagonist Geralt of Rivia, who is a professional monster slayer in search of "a child of prophecy" in a vast geographical region (Steam, 2020c). Therefore, W3WH does not include any online or multiplayer modes where a number of players can play together as rivals against each other. Nevertheless, players have the opportunity to customize the main character's outfits and weapons as well as his physical appearance, which makes it an absorbing RPG for video game players.

I selected W3WH as the second case study because it offers a highly cinematic plot which is fairly rich in terms of character dialogues with many culture-specific, historical, literary and mythological references. Thus, unlike Dota 2, it is not a RPG that brings millions of players together for online battles without any

elaborate scenario details. This definitely gives me the opportunity to see potential differences between two RPGs which offer different video game playing experiences for players and different textual types for VGL experts and volunteers. In addition, since it was officially localised by a professional VGL company, it also allows me to compare a voluntarily localised video game, i.e. Dota 2, with a professionally localised one on the same platform, i.e. the STS, and explore differences between the management of two different VGL processes in Turkey.

1.3 Research questions and hypotheses

In the present study, I will analyse the STS and TTC and 23Studios within the STS in order to shed some light on the general state of volunteer, collaborative and community VGL from English into Turkish, and distinctive similarities/differences between volunteer and professional VGL in Turkey within the context of the STS. The central research questions of the present study are:

(1) How is volunteer translation and VGL performed in the STS in general?

(2) What are the differences between volunteer professional and non-professional translators in the STS in Turkey?

(3) How do collaborative and community translation function in the STS in Turkey?

Moving on from this, I will focus on five sub-questions:

(1) How does the STS benefit from translation crowdsourcing?

(2) Why do volunteer Turkish translators in the STS translate?

(3) What are the differences between professional and volunteer VGL in the STS within the framework of 23Studios and TTC?

(4) How do 23Studios and TTC differ from each other in terms of collaborative and community translation structures?

(5) What kind of localisation do TTC and 23Studios carry out in Dota 2 and W3WH, respectively?

In this respect, my hypotheses are:

(1) Crowdsourcing translation in the STS does not confirm with a single model for crowdsourcing due to the complex structure of the STS organisation.

(2) Professional and volunteer VGL in the STS in Turkey display significant differences in terms of translators' profiles, translation choices and strategies.

(3) Professional and volunteer VGL in the STS in Turkey display significant differences in terms of translators' motivations.

(4) Professional and volunteer VGL in the STS in Turkey display significant differences in terms of process management.

(5) Professional and volunteer VGL in 23Studios and TTC brings into question the validity of certain binary theoretical constructs in translation studies.

CHAPTER 2

LITERATURE REVIEW

Although translation studies gained its status as a separate discipline in the late 1970s, studies on VGL date back to a much later period. While some earlier scholars had leaned on other types of localisation such as web or software localisation, it was not possible to find any tangible research on VGL until the early 2000s. It was only in 2004 that articles and books began to be published in this field. However, the number and scope of scientific works on the topic has remained at a limited level as they were mostly produced by video game producers and localisers who had gained experience in the field (O'Hagan & Mangiron, 2013, p. 31). As a result, various scholars complain that VGL still lacks extensive theoretical and empirical research and it is only dealt with in a couple of specific issues and field-devoted journals (Jiménez Crespo, 2013, p. 133; O'Hagan & Mangiron, 2013, p. 37). Nevertheless, it cannot also be denied that studies on VGL have continued to flourish in recent years as is manifested by an increasing number of articles and theses published by translation scholars who are not actively engaged in VGL practices.

When theses and other articles on VGL are analysed, four main tendencies can be spotted: (1) theoretical considerations and classifications for VGL; (2) analysis of textual, linguistic and multimodal problems which may be posed by VGL and strategies to overcome these problems; (3) analysis of the process and participants of VGL; (4) reception of localised video games. Finally, academic studies on VGL in Turkey also needs to be touched upon.

2.1 Theoretical considerations and classifications

2.1.1 Books and theses

I will start with a book and a doctoral dissertation which were published in the same year and aimed to offer a theoretical perspective for VGL. These publications bear utmost importance as they seem to have made the most significant contributions in the field. Additionally, they are still the only sources which problematise theoretical aspects of VGL and offer solutions to various conceptual gaps. The first work was written by O'Hagan and Mangiron (2013) who made a great contribution to theoretical and practical aspects of VGL by addressing numerous theoretical, technical and linguistic/textual problems in *Game localisation: Translating for the global entertainment industry*. The book adopts a fairly comprehensive approach towards VGL and aims to give an account of this specialized field in a systematic manner in the light of existing translation theories. As O'Hagan and Mangiron (2013) also underline, the book succeeds in establishing a link between theoretical and practical aspects of VGL (pp. 1-2). The publication of this book bears importance as it emerged from a period where specific multimedia entertainment systems for video games such as PlayStation and Microsoft Xbox have proliferated to a remarkable extent.

O'Hagan and Mangiron (2013) combined the versatile content of their book with a multi-disciplinary approach, and draw on different points of view to explicate different aspects of VGL industry and practice. For instance, they used Pym's (2004) conceptual framework to situate VGL within translation studies and compare it with other types of translation. They also benefited from Chandler and Deming's (2012) taxonomy of models and approaches in VGL to discuss the practical side of the issue. Similarly, they referred to their concept of "transcreation" and aimed to categorize

texts within a game based on their functions. In this respect, they also made use of *Skopos* theory (Vermeer, 2000), and, thanks to several different examples, observed what kind of translation strategies these text types and related culture-specific items would require. Finally, they strengthened their arguments by resorting to the notions of rewriting and patronage (Lefevere, 1992) in order to draw attention to video game publishing companies' dominating role in VGL.

The book's contribution is not limited to textual issues. O'Hagan and Mangiron (2013) also shed light on the history of VGL by demonstrating how this practice evolved within the course of the time and has reached popularity in recent times. In addition, they touched upon new research paradigms such as fan translation, collaborative translation and the accessibility of video games, all of which have proved to be popular in the discipline in recent years. As a result, it can be stated that this book helps VGL researchers find different approaches when dealing with different text types and aspects of the field, thus broadening their horizon in a productive manner. It also provides new theoretical frameworks for VGL.

Bernal Merino (2013) is another scholar who has created a bridge between the theory and practice of VGL. His doctoral dissertation generally focuses on linguistic and cultural considerations which a VGL expert must bear to be successful in the profession. He also does not overlook the VGL process and takes a closer look at the agents in the process. In general, he drew on Descriptive Translation Studies by Toury (1995); however, he can also be said to have adopted a multidisciplinary approach because he analyses various issues around VGL such transcreation, rewriting, transadaptation, the link between video games and children's literature and movies as well as VGL training (2013, pp. 6-7). Although he does not offer completely new theoretical frameworks, he attempts to modify current translation

theories in accordance with the necessities of VGL, such as offering new terms for a video game text taxonomy (p. 8).

Bernal Merino (2013) started with a discussion of the genre that he calls "multimedia interactive entertainment software" in order to describe the growing videogame market and continues with movies and mobile applications associated with these games. Thus, he enabled readers to gain insight into different terminology in this field. Afterwards, he introduced a new term for multimodal texts, i.e. "multichannel texts", and lists various categories in today's markets. To demonstrate the validity of his taxonomy, he also gave numerous examples from different types of multichannel texts such as videogames and films. In a similar vein, referring to the notion of "assets", which can be defined as any linguistic, visual, audio or multimodal element that needs to be translated or localised in a video game (Chandler & Deming, 2012, p. 143), he defined the linguistic assets available in today's interactive video games and analyses their translation into Spanish. Additionally, he illustrated how VGL experts creatively deal with problematic examples.

Bernal Merino (2013) also paid attention to the industrial VGL process to avoid being too abstract in his theoretical perspectives and reveals unknown factors that greatly influence video game producers, localisation experts and testers' performance. Finally, he drew attention to the status of VGL within academic curricula at different universities to make recommendations about the integration of this field into academic training. In short, compared to O'Hagan and Mangiron (2013), Bernal Merino's (2013) study concentrates more on practical aspects rather than offering new theoretical dimensions. However, this does not mean that he completely excludes the theoretical aspect as his notion of multichannel text

undeniably diversifies the ways in which audiovisual products can be analysed. In addition, his work should also be appreciated as the first doctoral dissertation that holistically and systematically approaches VGL in a detailed way.

2.1.2 Articles

When it comes to academic articles on VGL, Mangiron and O'Hagan (2006) should be mentioned at the top of the list. Giving concrete examples from a Japanese game series, Final Fantasy X and Final Fantasy XII, Mangiron and O'Hagan (2006) demonstrated American translators' efforts to take "liberty" in order to transfer "gameplay experience" from Japanese into English through a domesticating approach (p. 11). They argue that strategies such as renaming character names, contextualization of unfamiliar phrases or sentences, creation of new puns and wordplays in English and use of different regional dialects can be called tools of "transcreation", a term which was inspired by Brazilian poet Haroldo de Campos (2006, pp. 17-19). Due to its innovative nature, this article on transcreation in VGL has been so far used as a theoretical framework by a significant number of theses and articles in order to justify the way in which a video game is localised in parallel with the cultural sensitivities and necessities of a country and culture where it is going to be marketed. Thus, it can be labelled as a seminal academic work in the field of VGL.

Di Marco's (2007) article on the cultural localisation of Japanese games is also noteworthy because it is one of the pioneering studies that stressed the centrality of cultural issues to VGL practice. Her article deals with the customization of visual effects, voice-over and verbally expressed cultural elements from Japanese into American culture. The way in which it problematizes visual elements in a video

game such as a character's appearance or gender as well as cultural signs and logos sheds light on possible solutions to culture-specific problems in a VGL process. However, her argument that paying attention to these details is a token of faithfulness for VGL experts in order to "maintain a coherent and integral sense" of the source culture represents a narrower and more conservative view than the notion of transcreation (Mangiron & O'Hagan, 2006) had offered. Another aspect to be criticized in this study is the lack of a certain theoretical framework in the analysis of visual elements localised in various video games published in the US. Similarly, a few textual pieces are analysed in the article, and no systematic approach is adopted for this. Nevertheless, this study can be appreciated due to its early contribution to VGL when the field was largely unexplored.

Sanchez (2009) can be considered as a leading scholar when it comes to the amateur translation of video games by fans of those video games, which he terms "romhacking". This thought-provoking article introduced a significant concept to this field because it drew attention to a frequent phenomenon in the video game world, namely pirated translations of video games. Furthermore, it gains more importance given that the author was also a romhacker himself as his account of the romhacking process provides fruitful insight into this type of VGL. The concept is also useful in terms of revealing aspects that distinguish amateur from professional and amateur translation, thus enabling researchers to employ a more refined theoretical framework depending on the agents in that VGL process on which their case studies focus. Finally, Sanchez (2009) delved into the legal and ethical dimension of romhacking, in that his article focusses on the violation of copyrights possessed by video game publishers. Overall, there is no doubt that this article brought a brand

new theoretical perspective for VGL which cannot be ignored as trivial or insignificant.

Mangiron (2018) underlines the ever-growing popularity of video games in today's entertainment industry, and attempts to summarise potential research topics that need specific attention by VGL scholars and industry agents. Emphasising the lack of theoretical foundations and methodologies specifically developed for VGL, the author claims that VGL studies are still problematic in a number of areas ranging from the name of the discipline to its position within translation studies and analysis of regular translation strategies. In this respect, her suggestions for new research areas include several topics such as reception studies, dubbing, subtitling, media accessibility and audio description, collaborative and fan translation in VGL, crowdsourcing, and VGL training. In addition to offering a brief review of what has been done in the field of VGL so far, this study also provides a great source for promising research ideas for young researchers and industry experts who contemplate working in this field.

2.2 The analysis of textual, linguistic and multimodal problems

Theses and articles consisting mainly of case studies involving textual and multimodal analysis of video games comprise the second dominant group in the current VGL literature. Because VGL strategies/techniques often differ from one culture and language to another, these studies give an opportunity to compare the development of the practice in different countries. It can be said that MA and PhD theses offering textual and multimodal analysis of VGL started to proliferate in the second decade of the 2000s. It should be also added that the localisation of Japanese video games has also occupied an important position in the literature.

2.2.1 Books and theses

Chandler (2005) is one of the scholars that approached VGL from a practical perspective and address textual, linguistic and multimodal problems in VGL with her book *The game localisation handbook*. Even though she is a video game producer and not a translation studies scholar (Heather Chandler, n.d.) and thus her book does not solely focus on translation issues, she makes a great contribution to the field by covering all linguistic, cultural and technical details such as the translation of different strings in different parts of a video game, character-set standardization and different culture-specific references that a VGL expert may encounter in a standard project. She also offers categories and strategies for different VGL which have so far proved to be useful for case studies on the textual analysis of VGL. In other words, her book can be considered as a seminal work in this field.

Hyttinen (2010) and Szurawitzki (2010) are two similar MA theses which aimed at understanding translation decisions in two and six different localised versions of two different Japanese video games, Zero: Akai Chō and Sarien, respectively. While Hyttinen (2010) benefited from the concept of foreignization and Chandler's (2005) taxonomy of video game assets, Szurawitzki (2010) employed Pym's (2004) ideas on localisation, particularly the concept of locale, to identify similarities and differences between three different versions of his case study and supported his findings by using an interview with VGL experts from Japan. Both researchers concluded that their respective case studies made attempts for "authentic rendition" (Hyttinen, 2010, p. 70) and put the receiving side of the localisation in a position to embrace the game in the way offered to them (Szurawitzki, 2010, p. 69). Although both of them set good examples of linguistic and multimodal analysis of VGL, the fact that the number of textual items and examples analysed by

Szurawitzki (2010) is low makes his study a less solid and concrete one compared to that of Hyttinen (2010) from a scholarly perspective.

Lepre (2014) revealed how humour is transferred from English to Italian in three different video games that comprise humorous dialogues: The Secret of Monkey Island (1990), Day of the Tentacle (1993) and Discworld (1995). It particularly paid attention to culture-specific references in the text. As for methodology, she first categorized humour types found in these three video games based on humour theories and selected different strategies from Pedersen (2005) and Delabastita (1996) for the translation of cultural items. According to her findings, while parody and satirical humour were successfully transferred through literal translation, puns and culture-bound references had a lower rate of success in the target language. One of her most important contributions is related to the fan translation of Discworld (1995), for she argues that the fan translation was closer to the original version compared to the two other video games. Therefore, this study is innovative in that it is one of the first studies to emphasize humour and fan translation in VGL.

Ettinger (2014) and Koelewijn (2015) published two MA theses which analysed the localisation of Uncharted: Drake's Fortune and Grand Theft Auto V from English into Dutch, respectively. Their objective was to manifest translation problems and explore the variety of strategies and options that a video game localiser possesses for a functional text in the target culture. While Ettinger (2014) benefited from Reiss, Nord and Chestermann to identify text types in the video game, Koelewijn (2015) resorted to Nord's (1997) classification of translation problems to discuss problems encountered by the VGL expert. Ettinger (2014) reported that the characterisation of characters in the localised video game did not match that of the

original because “they did not fit the character description quite well” (p. 101). On the other hand, Koelewijn (2015) did not specifically draw any conclusions from his study apart from the statement that VGL experts usually encountered problems which are peculiar to VGL. In addition, his analysis can be regarded as a fairly subjective one because he only evaluates his own VGL experience.

Vos (2017) is another contributor to the Dutch literature on VGL with his MA thesis about the localisation of Lufia. He differs from Ettinger (2014) and Koelewijn (2015) as his central research objective was to ascertain the differences between literal translation and transcreation strategy (Mangiron & O’Hagan, 2006) and measure the degree to which the localised video game bears the cultural traces of the source text by using Vinay and Darbelnet’s (1958) translation strategies. Another interesting point of this study is the concept of relay translation as the source text in English was actually localised from Japanese. He gave statistical information about the occurrence of different strategies throughout the localised video game to prove the dominance of literal translation strategy compared to transcreation. However, I do not agree with his conclusion that creative measures are not always necessary for VGL and that relay translation is beneficial for localised video games. This is because the technological features of the video game in question are outdated and thus literal translation often suffices as the number of cinematic and graphical items was relatively low in video games in the 1990s.

Four recent MA theses should also be mentioned together within the framework of textual analysis in VGL. Firstly, Jørstad (2018) drew attention to a quite interesting topic and describes how *yakuwarigo*, i.e. role language, was localised from English into Japanese in Undertale. The author used this as a theoretical framework and compared English sentences with those in the Japanese

localised version by looking at the use of pronouns and sentences by three girls and boys in the original. I believe that this study is very remarkable because it brings up a completely new cultural aspect that matters for the analysis of VGL process. Secondly, Sainio (2019) focused on various changes in the localisation of moves in a Japanese video game, Pokémon, into English from 1996 until the present time based on translation strategies by Vinay and Bardelnet (1958/1995), Leppihalme (2001) and Pedersen (2005, 2011). However, unlike Jørstad (2018), he created his own method for classification in two categories, namely source language form and translation strategy, with three sub-categories for changes in localisation: literal translation, partial change, and complete change. This study deserves attention because it sheds light on the changes of VGL strategies over a relatively long period of time. The third example is Maja (2018) who combined Mangiron's (2012) model for describing video game subtitling procedures with Diaz Cintas and Remael's (2014) method for analysing subtitles of Trine 2 in Finnish in order to compare both texts from all levels of the video game and create new categories for word, clause and sentence levels. It should be regarded as an important contribution that can be applied to future studies as a new analysis method and its validity for various subtitle segments. In addition, it is also a contribution to the literature about VGL in Finnish.

Strong (2018) differs greatly from other studies under the category of textual and multimodal analysis because it actually integrated the former to a user-oriented analysis. The author focused on video game players' use of language, which he calls "gamer speak", during their gameplay experience, and later compared these linguistic segments to analyse their impact on the localisation of two MMORPGs, i.e. World of Warcraft and WildStar, from English into French within the framework of Descriptive Translation Studies and polysystem theory. He also used a survey to

measure MMORPG players' familiarity with gamer speak to understand its social and cultural effects for the receiving audience. He concluded that gamer speak often displayed examples of creative language use and interference from other languages, which frequently changed over time. Strong's contribution to the literature is undeniable as he concentrates on a completely innovative topic in VGL, thus opening up a new dimension for textual and receptive analysis.

2.2.2 Articles

Almost no articles on VGL existed in the early 2000s. There are only two exceptions. The first one is a study on Final Fantasy series by O'Hagan and Mangiron (2004). Their analysis on the localisation success of this video game in the eyes of the international audience was one of the milestones for VGL literature as it was the first article to have analysed a localised video game from the perspective of translation studies. In fact, far from being a comprehensive analysis, it only touched upon remarkably few textual examples from the video game in question. The authors, too, acknowledge that their data do not provide sufficient examples to attribute the success of localised version to its localisation process. Nevertheless, it should be praised for its innovative approach in translation studies given the period when it was written.

Mandiberg (2009) is also one of the pioneers in the proliferation of scientific works on textual VGL analysis. His study dealt with the localisation of Kingdom Hearts from Japanese into English without being limited to a single version. He directed his attention to dubbing synchronization, and, from a textual perspective, he was interested in how humorous word plays are translated into the target language. He also examined the differences between versions in terms of Japanese and Latin

characters and censorship issues such as changing blood colour or the removal of naked characters from the game in three different localised versions. He also added that the localised versions attached more importance to internationalism instead of the Japanese nationalist approach. These modifications allowed the author to label each different version as not localisations but translations of each other. This argument undoubtedly makes the study interesting and provides the literature with a new contributory perspective.

Articles on textual VGL analysis have gained momentum in recent years. It is noteworthy and quite striking that the notion of transcreation (Mangiron & O'Hagan, 2006) has often been used by various VGL scholars in this period. For instance, Costales (2014) questioned the relationship between two multimodal entities emerging from a single source, a comic book and its video game version, Batman Arkham Asylum, to analyse the transfer of puns and jokes from English into Spanish through the prism of transcreation. Galhardi (2014), similarly, combined two different official and four different fan localised versions of Chrono Trigger to focus on various textual items such as dialogue addition and omissions, word plays, terminology and renaming of characters, regional expression and characters' speech style. Oers (2014) dealt with the Dutch localisation of a video game, Beyond Good and Evil, which was fully localised with textual segments translated and audio files dubbed, to compare corresponding source and target texts and find which translation strategy was followed based on three different models. Pettini (2015) revealed the extent to which the presence of movie quotes shaped the localisation of the Metal Gear Solid series from English into Italian and Spanish, and addresses VGL experts' solutions to the rendering of these quotes to look at whether quotes function in the same way in the localised video games. All of these studies underlined the fact that a

balance of creativity was needed to localise the content of both puns and jokes and other textual segments in the video games and that this helped localisers to create a faithful localisation in the target language. However, the fact that Costales (2014) lacks in giving statistical/numerical data about the findings makes it difficult to understand the weight of transcreation in the localised version. In addition, Galhardi's (2014) study must be praised because the author does not ignore fan activities in the VGL and compares a fan-driven localisation with an official localisation of a video game, thus offering an important insight into a contemporary topic. However, he does not provide any details about the differences of these two processes, i.e. fan-driven and official localisation, except the textual comparison.

Touiserkani (2015) studied the translation of 1300 different expressions in the video game text in the Persian localisation of Half Life 2. He benefited from adaptation strategies modelled by Bastin (2005), and used a computational tool to calculate the percentage of each strategy used by VGL experts. However, a more interesting contribution of this study is its attempt to establish a link between translation strategies and ideologies in Iranian society. The article found out that adaptation formed nearly one third of all translation strategies in the localisation, and that the frequent use of imperatives in the localised version aimed to represent the main character's power, which is a dominant ideology in Iran. Although the external validity of this conclusion can be questioned, it is important to bring an ideological perspective as a new paradigm in the VGL literature.

Sajna (2016) discusses how archaic register in Dragon Age: Origins, a video game taking place in mediaeval times, is localised into Polish. She selected 122 examples from more than 360 thousand words and checked the frequency of the current use for each word in the *Great English-Polish Polish English Dictionary*. Her

statistical analysis demonstrated that localisation experts did not refrain from using infrequent lexemes in the Polish version in order to help players experience an archaic effect. In conclusion, her contribution should not be underestimated as her study approaches VGL from a historical context.

Dong and Mangiron (2018) published a recent study on VGL and made a great contribution to the literature as they shed light on possible cultural problems in VGL into Chinese, making it one of the first studies in this language. Instead of analysing the localisation of a single video game, they looked into how various factors such as food-related terminology, colours, censorship, songs and so forth influence VGL process, supporting their arguments with several examples. Their findings put an emphasis on the domestication and cultural adaptation to Chinese culture at a textual and graphical level. Therefore, their study is a significant one because it is likely to provide valuable guidance for localised video games in the Chinese market.

2.3 The analysis of process and participants in VGL

2.3.1 Theses

Moving from textual components to the wheels of the production, from the early 2010s, some VGL scholars also paid attention to the VGL process and actors in it. However, their number is fairly low compared to those prioritizing textual analysis. It is not possible to encounter more than a few MA and PhD theses and a couple of articles on the topic. The earliest study was carried out by Gustafsson (2007), who mainly focused on the preparations undertaken by a VGL company, Dice, to achieve an efficiently localised product; this involves the author examining the parties that take part in the process. The author presented his findings from interviews with the

employees and supported these with questionnaires to figure out what a standard VGL project is. At the end, Gustafsson advised VGL experts to cooperate more with the officials of the publishing company in order to take advantage of their experiences. In a nutshell, even though it is a fairly short study and does not take translation theory as a point of departure, this MA thesis deserves attention because it stands out for its emphasis on the broader context, being the first study to do so.

Petrů (2011) asserts in his MA thesis that he prefers to "zoom out of the texts" and take a more comprehensive approach towards the VGL industry in the Czech Republic by means of analysing communities and people involved in the process (p. 7). He followed a diachronic system in his methodology and tried to describe how the VGL process evolved over time in the country, and he interviewed well-known figures in the industry, including both professional and fan translators. As a result, he concluded that VGL practices in the Czech Republic grew in an environment where former fan translators turned into professional VGL experts in the long run. The contribution of his study is mainly based on the exploration of the relatively ignored VGL process rather than text and his foregrounding of fan translation as an important part of this process.

Schubert (2013) is an MA thesis similar to that of Petrů (2011) as it deals with the VGL process in Czech Republic. However, this study only addressed professional VGL and leaves fan activity out. It also had a textual analysis dimension as it listed some examples of textual changes in the localisation testing phase. The most outstanding aspect of this thesis is that it questioned and evaluated the whole VGL process step by step, referring to technical issues such as localisation testing. In this respect, it overlaps with Petrů (2011) and fills a gap in the broader picture in the related topic in Czech Republic. On the other hand, because the author focused on a

single VGL company and interviewed a single agent in it, the findings could have been very different and more detailed if a second company or more agents had been added to the research process.

Dodaro (2014) specifies that his MA thesis generally aimed to remind translation studies scholars of the role VGL plays as a new form of textual entity. He discussed his personal experiences as a VGL expert during the localisation process of two different video games, Sims 4 and Battlefield Hardline, in 2014. The main topic is the linguistic challenges that localisation testers face. I would like to criticize this study from two points of view. Firstly, he does not rely on any suitable theoretical framework or methodology in his analysis of linguistic problems in the testing process. Secondly, he argues that translation scholars do not distinguish between VGL and other types of localisation such as software or AVT such as movies. On the contrary, many scholars do underline the difference between different types of localisation and VGL, and, rather than reaching clear-cut judgments about the processes, they usually maintain a descriptive approach.

Mandiberg (2015) is one of the leading studies when it comes to illuminating the VGL process. His PhD thesis set outs to concretize the complex collaborative network between video game publishing companies and localisation experts and the context that enables the circulation of games produced in Japan and their localisation for the US market. In this study, Mandiberg attaches particular importance to the concept of "responsible localisation", a term which he coined to denote ethical decisions that different actors in the VGL process take in the light of social justice and diversity (p. 7). Thus, he started a new discussion which has so far never been addressed in the literature. In line with this concept, he also touched upon the notion

of "authorial responsibility" that VGL experts working between Japanese and English have often undertaken.

Mandiberg (2015) used interviewing and ethnographic methods to go into deeper details about the VGL process in the company. In addition, as a case study to explain these two notions, he studied the localisation of Phoenix Wright: Ace Attorney and demonstrates how VGL experts preferred transferring the cultural traces of the Japanese original as an example of responsible localisation. Finally, the author also drew attention to gender disparity in video game production and localisation, and proposed gender representation as a significant issue for responsible localisation, which could be achieved by "localising titles in terms of gendered and racial locales" (Mandiberg, 2015, p. 29). It can be suggested that this study combines textual and multimodal analysis with process analysis. Mandiberg's notion of responsible localisation can be likened to Di Marco's (2007) culturalisation as it places an emphasis on intricate cultural values of the source and target cultures, while authorial responsibility bears similarities with transcreation (Mangiron & O'Hagan, 2006) in that it depends on modifying the source text in parallel with the expectations of the target audience.

Bushouse (2014) identified the main purposes of her thesis as illuminating VGL process within the framework of Final Fantasy IV, and analysed the officially localised versions of the video game from Japanese into English for the American audience. She approached her case study from a multimodal perspective and tried to explicate how the game in question was exposed to censorship at both a graphical and textual level. First, she contextualized the VGL process by citing different game designers and localisation experts' statements on the topic. Later, she moved to VGL experts' stylistic decisions and different localisation problems which stemmed from

the addition of new technological details to the video game such as 3D graphics and voice acting. Therefore, it can be said that, similar to Mandiberg (2015), she integrates textual analysis with process analysis in this MA thesis. However, unlike Mandiberg (2015), she does not present any specific theoretical frameworks for her analysis method.

Suvannasankha (2019) paid attention to the process by which cultural differences are handled in a video game localised from Japanese into English. She attempts to reveal the "Skopos of localised Japanese video games" in terms of humour, social issues and censorship. For this purpose, the author interviewed three different Japanese-to-English VGL experts working for different leading VGL companies in Japan. She also dedicated a brief chapter to the industrial "battle" between corporate and fan VGL. The findings of this MA thesis demonstrated that Japanese VGL companies' interest in broadening their international perspective and hiring creative native level translators helped them gain a stronger position in the competitive worldwide market for Japanese video games. Although this thesis is one of the many studies on the world of VGL between Japanese and English, it makes a critical contribution to the literature because, unlike previous studies, it brings both theory and practice together by drawing attention to both transcreation and its practical reflection in a VGL process. In addition, even though it allocates just a brief chapter to the differences between professional and amateur VGL, this study is one of the few theses that aim to underline this topic.

2.3.2 Articles

Compared to the number of theses, the quantity of articles on the VGL process is very limited. This can be ascribed to the limited space that an article offers as a thesis

or book will give scholars more opportunity for a detailed process analysis. An article by Souza (2012) looks closer into different phases of VGL in Brazil. In fact, rather than limiting his discussion to a single case, the author attempts to offer a general picture of the practice in Brazil based on a number of case studies such as the localisation of Phantasy Star, Max Payne and Pro Evolution Soccer 2009. The article adopted the theory of "gameplay experience" (Mangiron & O'Hagan, 2006), according to which VGL aims at an ease of game play by adapting the source text to the receiving audience's expectations and needs. Since these three video games were localised at different times, the study also gave a historical account of VGL in Brazil by comparing what kind of localisation decisions were taken depending on game genre and existing multimodal details. The author finally concluded that VGL enlarged as an industry in the late 1990s and 2000s in Brazil. In short, there is no doubt that it contributes to the literature by drawing attention to a previously unexplored language and culture from a practical and historical angle.

2.4 The reception of localised video games

2.4.1 Theses

The reception of localised video games by players of all ages has also attracted scholarly interest, particularly from the 2010s on. One of the earliest examples is Collins (2015) who focused on two different video game publishing companies in her MA thesis, Square Enix and Nintendo, and two video games produced by them, Final Fantasy and Pokémon, respectively. While the author analysed the former to measure the degree to which players can keep their focus on the inner world of the game when localisation errors exist, she analysed the latter to understand players' response to various alterations and censorships seen in the localised version. She

based her methodology on surveys conducted on players of both video games by combining a questionnaire and interviews for obtaining quantitative data and critical perspective. The study demonstrated that unsuitable language and typographical errors were, to some extent, negatively influencing factors for the playing experience and that the alteration or censoring of video game elements during localisation caused fan resistance. In my opinion, the study merits scholarly value because it covers two different age groups, children and adults, thus comparing different target audiences. The use of surveys and interviews enables the author to reach more tangible results, as each method complements the other.

Geurts (2015) attempts to evaluate in her MA thesis whether Dutch video game players prefer to play video games in Dutch or in the original language and reveals their opinions about the existing VGL. She assumed that these players would tend to play more games if the number and quality of current Dutch localisations increased. She investigated this hypothesis by using an online survey where she identified five different types of game players and their respective opinions on VGL subtitling and dubbing. However, contrary to her hypothesis, almost 70% of all types of video game players expressed their willingness to play video games in English, while subtitles were more popular compared to dubs. In this respect, this study yields contributory findings because it demolishes the expectation that VGL is favoured by players as the product will be presented in their language.

Laine (2016) focused on children aged 11-12 in order to study what they thought of the Finnish dub of a sci-fi video game, Ratchet & Clack: A Crack in Time, in her MA thesis. She particularly dealt with how translated jokes and voice acting were received by Finnish sixth-graders and whether children would criticize the Finnish version due to its quality. First, the author asked students to watch three

short parts from the dubbed video game. Afterwards, they answered a two-part questionnaire to test their opinions regarding the original English and dubbed Finish version. It was revealed that children found the dubbed version useful because humour was transferred in a "good" way even though lip-synching was sometimes poor. This study occupies a valuable position in the literature as it manages to shed light on a previously unaddressed topic, i.e. the reception of dubbed video games.

Monko (2017) aims to establish a link between online Dutch video game players' favourite language in VGL, be it their mother tongue or not, and reasons underlying this preference. The author operated within the framework of players' motivations, language settings and prior experience of playing a localised video game. Instead of a questionnaire, the author employed the participant observation method in which she observed players while they were engaged in playing video games. Additionally, she also utilized semi-structured interviews held with a small group of players. As a result, she argues that players expect localised video games to possess a certain level of quality and remain faithful to the original version, and that these explain why they mostly prefer to play video games without localisation or only with subtitles if needed. In general, it can be stated that the study contributes to the literature due to its in-depth methodology that integrates observation into interviews, which definitely yields more valid and generalizable results for the study.

Maroney (2019) examined the gradual effect of video game audience on VGL from Japanese into English. She paid attention to changes in Nintendo America's localisation and marketing policies over time through their interaction with the fans of their video games on the social media. To this aim, she analysed the localisation of two different video game series, The Persona and Yakuza, to reveal the changes in translation and localisation strategies in these video games in line with fans' online

feedback. The author's findings indicated that video game fans' criticism towards video game publishing companies caused them to immediately update video games which were released with mistakes. Although this MA thesis touches upon a seldom unstudied concept by focusing on the relationship between fans' reactions and VGL experts' changing strategies and contributes to reception studies, the fact that it does not employ any theoretical framework to analyse the fans' influence on video game publishing companies' VGL process and strategies make it a questionable study from a scientific perspective. In addition, this drawback turns most of the study into a simple historical account of events that happened in the Japanese video game industry in the US rather than a comparative analysis of changes in the above-mentioned video games.

2.4.2 Articles

The only article before the 2010s was published by O'Hagan (2009a) who tried to understand players' experiences when playing a localised Japanese game, Ico. The author aimed to measure whether a player's gaming experience is affected by the compatibility of his/her cultural assumptions with the localisation quality of the game. As a methodology, the author asked the player to write a video game log and interviewed with them following their playing experience to gain insight into their opinions about the localised version. In addition, she also observed the player's mimics and hand movements. The findings suggested that players' experience was affected by the opening scene that which uncovered the background of the video game story, and by the unknown languages spoken by the characters. Although the fact that the experiment was applied to only one player creates questions marks about the reliability and validity of the study, which is also acknowledged by the author, I

believe that this article should still be considered as an important contribution to the literature as the first example of research on reception of VGL.

Khoshsaligheh and Ameri (2020) published a quite recent article on the video game players' profile, habits and preferences in Iran to portray Iranian video game players' reception of computer and console games based on the data obtained from 756 participants. The authors benefited from Gambier's model of reception studies consisting of the 3Rs of response, reaction and repercussion. They also used some approaches by Nacke et al. (2009) to measure and quantify video game players' attitudes towards video games. To achieve this aim, they designed a web-based online questionnaire, and five participants were invited for an interview to further clarify the analysis of quantitative results. The findings of the study demonstrated that the average video game player profile in Iran was a teenager or adult in his/her early twenties, and most players preferred playing a video game in its original language or, if needed, a localised video game which maintained the "foreignness" of the original. This article can be considered as a very important study as it contributes to reception studies which have not attracted much attention in the field of VGL. It is significant in addition because it yields statistical results about a language on which few studies had been conducted as far as VGL is concerned and because it concerns a society where video game players' habits are almost unknown.

2.5 Academic studies on VGL in Turkey

I will now discuss the treatment of VGL within scholarly literature in Turkey. Compared to the number of studies on video games localised in Europe and the US, scholarly interest in VGL in Turkey is very limited. There are only two articles and four MA and one PhD theses on the topic, all of which have been written in the last

few years. The earliest example is Odacıoğlu and Köktürk (2015) who analysed translation strategies in the fan localisation of Wolfenstein-The Old Blood in order to identify their effect on playing experience. In other words, the authors combined textual analysis with reception studies. In addition to comparative textual analysis, the translator was interviewed to account for his decisions in the VGL process, which helps better contextualize the findings of the analysis. As for reception, the comments made by the players in the website where the localised version of the game was presented were taken into account. It was concluded by the authors that various equivalents used for the same terms in the video game and non-translated items in the target language may have led to an unpleasant playing experience for the target audience and that players generally found the localisation useful despite problematic translation decisions. In conclusion, this article bears importance since it is the first academic study to dwell on VGL and it draws attention to the potential of fan VGL in Turkey. However, it must also be added that its findings on reception can be criticized because the analysis only relies on five comments on the website, which is a rather low amount from which to derive reliable results.

Erbil (2017) studied the effect of localisation on purchasing behaviour as far as video games are concerned. In addition, the author clearly states that he also would like to assess whether Turkish video game players decide to purchase a video game based on its level of localisation, i.e. from full to no localisation. However, he did not take translation theories as his basis. He benefited from four different questionnaires to measure players' purchasing behaviour based on four levels of localisation. The study demonstrated that Turkish game players tended to purchase video games with a higher level of localisation. Because it is the first example of a graduate thesis on VGL in Turkey, it makes a great contribution to the literature.

Önen (2018) addressed the difference between VGL and other types of translations when it came to problems posed by the former and solutions to these problems. He also dealt with challenges encountered in the localisation of video games in different genres. To this aim, he selected a football coaching simulation game, Football Manager 2015, and an online multiplayer video game, League of Legends. The author followed a descriptive approach to analyse sample source and target texts from both video games and obtains statistical results concerning the frequency of different problems and translation strategies in the texts. In addition, he also performed multimodal analysis as he works on a dubbed version of League of Legends. He aimed to illuminate his comparison within the scope of domestication and foreignisation. The study also delved into the reception of both video games and looks at comments on these video games on their respective forums. According to the author, the localisation of Football Manager 2015 succeeded in overcoming textual challenges of the game in terms of finding suitable football terminology in the target text. As for League of Legends, the study ascertained that VGL experts adopted a domesticating approach as they used many idioms and phrases in Turkish language to make the dubbed version more familiar for Turkish players. On the other hand, foreignisation was a less preferred strategy in both video games. In a nutshell, despite analysing localised video games according to the scale of foreignisation and domestication, this thesis gives a good account of professional VGL in Turkey and paves the way for other studies in the future by presenting an example of detailed textual analysis.

Zan (2018) carried out another recent study which benefited from the domestication and foreignisation scale paradigm to find out if VGL experts tended to use the former or the latter and why some strategies were used more frequently than

the others. He drew on the micro strategies for translation introduced by Aixela (1996) in order to analyse ten different video games, namely Crysis, Crysis 2, Crysis 3, Crysis: Warhead, Infamous: Second Son, Killzone: Shadowfall, The Last of Us, The Order: 1886, The Witcher 2 and Total War: Rome II. His detailed textual analysis demonstrated that while elements belonging to the game universe tended to be localised according to a domestication strategy, those which come from the culture where the video game was produced were usually transferred using a foreignization strategy. According to the author, the dominance of domestication strategies results from localisation experts' efforts to make immersion in the video games easier for the target audience.

Despite the relatively high number of samples which provide the study with a sufficient amount of findings, I will criticize this study from three points of view. Firstly, the author argues that it is the first study on VGL in Turkey and that no previous studies have so far benefited from foreignization and domestication theories in the literature. However, as I demonstrated above, it is possible to find studies on VGL in Turkey prior to this study, and a number of studies linked their findings with domestication and foreignisation. Secondly, these two terms, however practicable they may seem for textual analysis, narrow the scope of the VGL analyst and prevent the researcher from exploring further perspectives from which the textual items in the video game can be considered. Thirdly, the author views fan localisation as poor and thus not worthy of a scholarly analysis. However, I believe that narrowing a localised text down to textual analysis and labelling it as negligible is a wrong approach as the main goal of localisation analysis may easily go beyond deciding whether or not a localised video game offers a "high quality".

Diri (2019) did not focus exclusively on VGL in Turkey because his MA thesis touches on different fields of localisation such as website and mobile application too. The author attempted to reveal common mistakes in Turkish localisations of these texts and offer some textual solutions to these problems. Due to the comprehensive approach of the thesis, he started with a definition of the concept of GILT, which stands for globalisation, internationalisation, localisation and translation, and defined each concept in their conceptual framework. He also benefited from Skopos theory by Vermeer (2000) and the notion of transcreation by Mangiron and O'Hagan (2006) to analyse and offer solutions to GILT issues in Turkish versions of numerous well-known mobile video games, websites and applications such as NBA Mobile 2017, Indeed and Facebook. His findings suggested that maintaining a creative approach in GILT issues might help eliminate literal translation mistakes and provide a more functional localisation product for the final users, thus addressing their needs in an optimal way and strengthening the investment in the localisation process.

Even though this MA thesis, unlike previous ones, can be considered as a broader contribution to the current localisation literature in general, it only touches upon frequently discussed topics in the academic community such as transcreation, and concludes that this concept may eliminate localisation problems. However, this finding does not add something new to the literature because the advantages of this approach had already been demonstrated by many scholars in their textual VGL analyses before. Nevertheless, the author's association of transcreation with the achievement of Skopos theory for a given localisation project can be regarded as a relatively new contribution to the literature as this approach has not been manifested by the above-mentioned studies.

Karagöz (2019), which is the first doctoral study in the field of VGL in Turkey, mainly dealt with professional and volunteer VGL practices in Turkey from a holistic perspective. He employed Bourdieu's concepts of field, habitus and capital as well as Toffler and Toffler's (2006) concept of prosumer to better contextualize VGL experts, VGL companies, volunteer VGL practitioners, video game publishing companies and players' roles in the video game market in Turkey. He also benefited from netnography and semi-structured interviews to understand the VGL processes in professional VGL enterprises and four different volunteer VGL communities on the Internet in the Turkish video game industry. Thus, he attempted to outline a "topography" of VGL activities from the perspectives of both professional and non-professional VGL actors. While he evaluated the former in terms of company profiles, workflow charts and their integration of video game players' needs into their VGL process, he approached the latter in terms of their process management, common practices and users' reception, appreciation and support for these volunteer VGL communities' continuous works in the online environments. He finally concluded that VGL practices and actors in Turkey could be divided into three main categories, namely amateurs, experts and explorers who blurred the lines between the video gaming culture and the industry, thus bringing professionals and volunteers together and characterising VGL as a "semi-amateur" field.

This study can be accepted as a significant contribution to the existing VGL literature in Turkey because it is the first PhD thesis written in this field. Unlike the above-mentioned MA theses, another great contribution of this study is its emphasis on both professional and volunteer aspects of VGL, thus offering a valuable portrait of the vast amount of VGL activities on both sides of the video game industry. Thirdly, the study also draws attention to the importance of exploring VGL processes

rather than conducting unfruitful textual analyses, which the author excludes from his study by referring to the abundance of such studies in Turkey and the world, to see the limits which professional and volunteer VGL activities have reached and could reach in the past and future. Therefore, Karagöz's PhD thesis must be listed as a very valuable contribution to the development of studies on VGL in Turkey.

Öncü Yılmaz and Canbaz (2019) is the one of most recent studies on VGL in Turkey and focused on the role of translation in the localisation of story-driven video games through an analysis of The Last of Us, a PlayStation exclusive video game released in 2013. The authors evaluated VGL from an economic and literary perspective and described the internal and external dynamics which govern the analysis of a localised video game. They also identified certain criteria for their evaluation process by referring to different textual types particularly found in a story-driven video game as well as cultural and contextual information about a video game which a translator must obtain prior to a VGL process. They also resorted to Toury's (1995) notion of the pair of problems + solutions and analysed their source and target texts from this perspective. Their textual analysis indicated that semantic problems in the target text usually resulted from a lack of contextual information and localisation tools as well as the translator's insufficient participation in the video game development process. In the light of this finding, this study is especially praiseworthy because it does not merely constrict itself to a textual analysis but underlines the significance of a translator's participation in the whole VGL process as a contributor to the final product. However, the fact that it focuses on the findings from the analysis of a single video game means that it can only have limited implications regarding the role of translation in a VGL process. Given the limited space of the article, this is not a surprising disadvantage.

Bogenç Demirel and Karagöz's (2019) study on VGL differs from the above-mentioned works as it specifically aims at tracing the relationship between VGL service companies and video game players through user comments in various online platforms such as forums and social media websites. The authors benefited from a netnographic approach to explore how the communication between the above-mentioned actors in the VGL process turned the localisation agencies into mediators between players and the industry. They deal with video game players as "prosumers" who contribute to the VGL process with their interactions on official social media pages of three different VGL service companies. Their netnographic analysis pointed to video game players' active roles as important components of the VGL process and indicated that they conveyed their demands on a video game to the industry through VGL service companies. This study must be considered as a significant contribution to the VGL literature because it employs a method, i.e. netnography, which has not been applied to the VGL case studies before. In addition, it can be also counted as a contribution to reception studies in the field of VGL, as it aims to gauge video game players' reactions to the VGL activities in Turkey, which is a seldom studied field compared to other topics in the VGL literature.

2.6 A summary of the literature review and the contributions of the present study

This literature review can be summarized in four main points. First of all, Japanese video games localised for the American video game players occupy a dominant position in the literature, while the same is true for Dutch language as far as studies in Europe are concerned. Dutch seems to be followed by Finnish as there have been three studies on VGL in Finnish in the last three years. However, most other languages were analysed more rarely. The second striking gap is that studies on

textual analysis outweigh process, participant and reception studies. In my opinion, this confines VGL studies to a bottleneck similar to the one witnessed in translation studies before the 1980s, when the cultural turn led to the emergence of new approaches towards translated texts other than a simple textual analysis. Thus, it is definitely necessary to conduct more studies on the process and participants of VGL. The third gap is the relatively ignored topic of VGL produced by volunteers who collaboratively attempt to transfer the games they enjoy from English into their native language. Only a few studies (Sanchez, 2009; Petrů, 2011; O'Hagan & Mangiron, 2013; Lepre, 2014; Galhardi, 2014; Odacıoğlu & Köktürk, 2015) address this type of localisation. Finally, the potential differences between professional and volunteer translation are emphasized by only a handful of scholars. For example, Galhardi (2014) restricts his analysis to textual segments and does not focus on the differences or similarities between these two processes, while Suvannasankha (2019) and Karagöz (2019) go beyond textual dimension and analyse various practical and process differences between these two bodies of VGL. Thus, it cannot be denied that the VGL literature still has a long way to go because there are various case studies and languages to be explored from a translation studies perspective, particularly in journal articles and PhD theses (O'Hagan & Mangiron, 2013, p. 39).

In the light of this literature review, I argue that the present study makes four major contributions to the existing VGL literature. First of all, the number of studies on the topic in Turkey, particularly academic theses, is relatively low compared to that in the world at large; such studies date back to only 2015. Video games localised into Turkish do not attract the attention they deserve from translation scholars in Turkey, whereas there are numerous studies on VGL in different languages such as Czech, Dutch, Finnish, Japanese, Persian and Portuguese. Odacıoğlu, Loi, Köktürk

and Uysal (2016) attribute this to the lack of academics studying in the field of VGL at different departments of translations studies in Turkish universities (p. 176). Thus, the present study will add another link to the chain of studies on VGL in Turkey and Turkish, and will be the second PhD thesis in this field.

Secondly, the present study aims to discover the function and position of collaborative VGL in Turkey. It will also be one of the first studies highlighting the active role of the STS in collaborative VGL, given that only one of the studies mentioned it, i.e. Koelewijn (2015), who only allocates a single paragraph to the STS. Although my study will concentrate on 23Studios and TTC, it will also offer a much broader description of the role of the STS in the VGL industry.

Thirdly, unlike many studies revolving around textual/multimodal analysis of video games, the present study maintains a process- and participant-oriented approach and emphasizes on the process and participants of VGL instead of in-game text, thus offering enlightening information about the agents involved in the VGL process. In addition, it further enhances this dimension because it delves into the differences/similarities between professional and volunteer VGL processes. In this respect, the present study can be said to overlap with that of Karagöz (2019) who also dealt with VGL processes in Turkey in both professional and non-professional environments. However, because Karagöz's (2019) study did not include VGL experts working for the STS, the present study can be considered as a complementary work which broadens the perspective on VGL processes in Turkey and agents in them.

Last but not least, the present study examines the process from the perspective of the concept of crowdsourcing, which none of the above-mentioned studies employ when it comes to VGL. It is the first thesis to employ crowdsourcing

to look into video VGL process and participants at a deeper level by drawing the dots between video game publishing companies, platforms and VGL experts.

CHAPTER 3

THEORETICAL FRAMEWORK AND METHODOLOGY

3.1 Theoretical framework

It is not uncommon for social sciences scholars to engage in multidisciplinary research and blend different theoretical and methodological perspectives from various disciplines, such as history, literature, linguistics or sociology. Translation studies is no exception to this. After all, in a field like VGL where a number of textual, visual, cultural and personal factors come together to shape the final audiovisual product, it is of vital importance to borrow different theories and methodologies from translation studies and other disciplines.

The need for a multidisciplinary approach AVT is also expressed by different translation scholars. For instance, drawing attention to the exceptional nature of "screen translation", Gambier (2003) stresses the necessity of utilizing different concepts from translation studies, linguistics and cultural studies (p. 183). In a similar vein, Diaz Cintas (2004) acknowledges that "a linguistic perspective is clearly insufficient" to assess an audiovisual element and considers interdisciplinary approaches as complimentary rather than as contradicting, concluding that AVT needs more studies with an integrated approach (pp. 63-64). Remael (2010), too, argues that AVT theories alone do not suffice for a comprehensive analysis and reminds the readers of researchers who combine various linguistic theories and methods with those from literary studies, film studies, history and so forth (p. 12). In parallel with AVT scholars, Bernal Merino (2013) underlines the dominance of multidisciplinarity in AVT publications and conferences, reflecting the multi-faceted nature of video games as a focus of localisation (p. 7).

It is evident that the present study requires me to develop a multidisciplinary point of view, since it would be restrictive to rely exclusively on the framework of VGL when approaching two different case studies on video games with different genres, and localised by different people/groups. In this respect, in order to explore VGL in the STS, TTC and 23Studios as well as the VGL process of W3WH and Dota 2, I will benefit from theoretical perspectives and methodologies, from three different disciplines, namely translation studies, linguistics, and psychology.

3.1.1 Localisation

3.1.1.1 Locales

Localisation as a word is derived from the word "locale". It is still difficult to define locale in a concise way because it often involves several constantly changing variables (Silva, 2016, p. 32). Microsoft (2018) defines a locale as "a collection of language-related user preference information represented as a list of values", which implies that locale is more related to the functions of a language than to the language itself.

A locale is not limited to language and may also be a geographical, cultural, or demographic entity as diverse currencies, time formats, alphabets and cultural codes are used around the world. In this respect, Pym (2004) defines locale as a social place "where cultural, linguistic and economic parameters coincide for the purposes of attaining specific mutual benefits" (pp. 16-17). O'Hagan (2015), similarly, draws attention to the social and cultural aspects of a locale which influence the intricate differences between two different localised versions of the same original (p. 758).

In a broader sense, locale can be considered an umbrella term denoting an entire set of parameters in a given target market (O'Hagan & Mangiron, 2013, p. 92). However, locale as a term must not be considered as an equivalent of culture because the latter is much more deep-rooted and comprehensive than the former (Sandrini, 2008, p. 168). This is because people in a locale may express different preferences regarding a localised product even though they share the same language and culture in the same region. Therefore, to better analyse the relationship between localisation and user preferences from a translation studies perspective, it is crucial to identify the locale at which a product is aimed in a localisation project.

3.1.1.2 The definition and functions of localisation

Although localisation as an academic and scientific term is often associated with the advent of the Internet and World Wide Web, it dates back to earlier times when software applications were made suitable for a wider use in a geographical or linguistic region. However, there is no doubt that the Internet remarkably transformed the definition of localisation because localisation projects in the twenty-first century are dominated by the "translation and adaptation" of websites and web-based online applications, and localisation is considered an "integral part of the development process of a product" (Esselink, 2000, pp. 1-3). In this respect, it can be argued that it was first coined as an umbrella term. However, it has come to be used for software and web localisation in today's world (Sin-wai, 2013, p. 347). Therefore, according to Esselink (2003), it can be viewed as "a marriage of language and technology" (p. 4).

Esselink (2000) defines localisation as a process by which a software application is made "linguistically and culturally appropriate" for a given market (p.

2). O'Hagan and Ashworth (2002) define it as a process that addresses "linguistic and cultural barriers specific to the Receiver who does not share the same linguistic and cultural backgrounds as the Sender" (pp. 66-67). Jiménez Crespo (2009) broadens its definition into being a textual, communicative and cognitive process (p. 79) and states that localisation entails modifying digital texts for "audiences in different sociolinguistic regions" (Jiménez Crespo, 2013, p. 12). Similarly, Schäler (2010) stresses the centrality of "linguistic and cultural adaptation" in digital contents to be localised for a foreign market (p. 209). Bartel Krantz (2011), too, points out that software to be localised for a target audience must take "cultural considerations" into account (p. 84). Pym (2012) considers localisation as "a general set of discourses informing cross-cultural text production and adaptation" for software products and web services (p. 37). It is clear from all these definitions that localisation usually aims at ease and comfort of use for the target audience and is closely tied to cultural parameters. However, the degree of adaptation depends heavily on the expectations of the market where the product will be used as well as the number of potential users in that market (Pym, 2011b, p. 274).

Localisation and localised products display some distinct qualities compared to other translated products. Firstly, it is not surprising that a localised product will diverge from conventional text types in a traditional culture because it does not require a strong authorial effect when it comes to textual composition, and it often comprises fragmented textual pieces. In parallel with this, compared to the situation in literary translation, the source text does not fulfil such a strong role in localisation since messages are always exposed to "re-elaboration" in the target language during the testing phase and may thus vary greatly. Therefore, the textual content can also be unavoidably limited or necessarily increased because the space allocated to a

certain textual segment may be sufficient or insufficient. As a result, it is quite likely that the end product will be "profoundly asymmetric" in terms of source and target text comparison (Pym, 2004, p. 17). Last but not least, Jiménez Crespo (2010) adds that localisation often requires collaboration between localisation experts and software engineers, who may not be as familiar with translation as would professionals such as translation editors or proof-readers. Software engineers' primary concern is that the textual segment seen by the end users should conform to the coding structure behind the screen (p. 187).

What kind of functions does localisation then fulfil at a commercial, linguistic and cultural level? In fact, these three dimensions are interrelated because they affect companies' approach to their localised products as a whole. Therefore, decision-makers need to shape their marketing strategies by taking the economic, linguistic and cultural consistency of the localised product into consideration, which unsurprisingly makes time and cost two major concerns in localisation projects (Austermühl & Mirwald, 2010, p. 22).

Cronin (2010) argues that localisation is now an inevitable and indispensable stage for software products in terms of globalized marketing strategies because customers may give up the idea of buying a product when it is not readily available in their native language (p. 135). As a result, it can be stated that localisation provides a major commercial advantage because it enables the collaborative translation of large amounts of digital text in a cost-efficient and rapid way (Jiménez Crespo, 2009, p. 61). It thus becomes possible to reach a much wider number of users in non-English speaking countries who prefer using various web applications and websites in their own language. Localisation also enables software and website producers to quickly update or revise content when necessary (Cronin, 2009, p. 127).

Consequently, as Chandler and Deming (2012) also point out, the computer industry is growing exponentially year by year because the international versions of software and computer products are being distributed simultaneously in nearly all continents (p. 9).

Karsch (2009) maintains that consumers of a localised software or digital product often attach more importance to reaching information in their own language than in acquiring high quality texts (p. 126). This can be mainly attributed to a sudden shock wave that software and computer products created when they became widespread all over the world and users often found their content unintelligible (Folaron, 2006, p. 198). In other words, they were eager to be content with anything that would be offered in their own language. However, Bernal Merino (2013) attracts attention to changes in this tendency and argues that users' expectations of quality have increased remarkably in recent years and, compared to the past, they now expect a high quality of translation and linguistic composition in all language versions of a digital content (p. 249). Anastasiou and Schäler (2010) add that even a multilingual website or digital product, for instance, does not suffice in today's world as it has also become necessary to offer applications that largely conform to users' personal preferences (p. 16). In other words, digital products must be "personalized".

Commercial concerns and personalization have definitely increased the importance of cultural elements in a localised product, since these are ways of attracting more users in a foreign market. In fact, the reason why localisation experts attach such importance to culture lies in the fact that they do not wish to defer potential buyers and decrease sales figures. Localisation projects should approach cultural signals quite meticulously, particularly in terms of replacing or deleting culturally sensitive elements in the original version such as icons, graphics, sounds as

well as verbal elements and technical aspects (Cronin, 2010, p. 136; O'Hagan & Mangiron, 2013, p. 92). It must be noted that the role played by culture within a localised product will vary, resulting in a spectrum of changes stretching from minor alterations to full adaptation in the localised version (Mandiberg, 2015, pp. 16-17). It is not unusual to encounter censorship in a localised digital product such as a video game. However, according to O'Hagan and Mangiron (2013), such cultural expectations and demands as well as users' personal preferences make it difficult for large corporations offering digital products to maintain a distinct "corporate identity" (p. 36). It can thus be stated that, for large corporations offering digital products to succeed, they need to find a delicate balance between satisfying the expectations of target culture and preserving a corporate's brand value.

Where does localisation stand as an academic research topic in the field of translation studies? This is very difficult to pinpoint since localisation is a fairly new concept in the world and, as a result, its analysis within the framework of translation studies is more recent. At a theoretical level, Pym (2004) delves into a deeper analysis of localisation in his book *The moving text: Localisation, translation and distribution*. Munday (2012) too allocates a separate section to localisation in his book *Introducing translation studies*. However, O'Hagan and Mangiron (2013) argue that practical conceptualization of the term received attention only in a few case studies presented in some technology-related conferences in the early twenty-first century, which does not correspond to its significant position in the industry applications (p. 98). Similarly, Ersoy and Şahin (2015) state that localisation has the potential to occupy a central position in the field, like that of translation and interpreting (p. 559). Therefore, the need to gain further insight into the role played by localisation practices and new developments in the field is evident. As a result, it

is of vital importance for translation studies scholars to integrate this concept into current translation theories.

3.1.1.3 History of localisation

Localisation emerged as a new industry in the late 1970s when US computer companies offered their digital products to the domestic market. However, they soon decided to spread their digital products in different countries, and the primary international markets were European countries such as France, Italy, Germany and Spain (Schäler, 2010, p. 209). The success of leading software companies such as Oracle and Microsoft in distributing their products over different regions through localised versions inspired others that attempted to address a global audience in a *lingua franca*, i.e. English (Esselink, 2000, p. 5). From the early 1980s, millions of digital texts were localised and distributed around the world (Jiménez Crespo, 2013, p. 8). This can be associated with "the rise of the consumer software industry" led by the increasing popularity of personal computers during the 1980s (O'Hagan & Mangiron, 2013, p. 87).

At the beginning, it was clear to North American software companies that personalized and culturally suitable data representation such as different writing systems, alphabets, date and time formats were definitely required for a higher marketing success. However, as the market size grew considerably, it became an arduous task to find and translate the text embedded in the software codes among various digital contents, and it was thus necessary to design a different set of code for each target locale. In addition, all code sets needed to be tested, debugged, updated and managed separately (Dunne, 2014, p. 149). This paved the way for the employment of numerous specialists for handling different stages of the localisation process. However, there was one major problem: what were needed were IT experts

with both sufficient knowledge of software engineering and linguistic ability. At first, localisation was performed by in-house translation departments or freelance translators commissioned to translate digital products for their target audiences. However, this trend soon changed due to the growing size and complexity of localisation, and software publishers resorted to companies that were specialized in localisation projects for different languages because they could not spend time on the translation of their products and offer sufficient amounts of localised products in different languages (Esselink, 2000, p. 5). Thus, financial losses from localisation contributed to the need for outsourcing localisation services (Mazur, 2007, p. 339).

In the 1990s, Ireland became the major localisation headquarter for the US software companies since a lot of job opportunities were offered in Dublin, and the need for in-house training of localisation experts was thus eliminated. As a result, the number of localisation service providers rose remarkably as an alternative to translation offices. This competition among localisation companies reached such an extent that some of the companies even merged with each other to gain an upper hand against their rivals. Thus, the degree of professionalization in the localisation industry increased significantly (Esselink, 2003, p. 5).

During the early 2000s, the use of Internet prompted a great development all over the world, and localisation was no longer limited to software products and personal computers. It was now very common for websites, multimedia products such as video games and various online applications to be presented in localised versions in different regions of the world, which broadened the boundaries of the localisation industry (Raído, 2010, p. 974). Therefore, according to Zanettin, Saldanha and Harding (2015), it was not surprising that the proliferation of localised products and growth of localisation activities in personalized digital contents resulted

in new controversial topics such as localisation ethics (p. 179). In addition, the presence of translators' discourse and the rising number of academic studies on the localisation industry have moved the practice from a marginalized position to a more visible one in recent years (Austermühl & Mirwald, 2010, p. 21).

3.1.1.4 Types and levels of localisation

Just as localisation is defined in different ways, it has also been so far divided into sub-categories by translation scholars. A subtle difference must be noted between "types" and "levels" of localisation. Whereas the former category refers to localisation activities for different products, the latter is related to the degree to which a part or certain parts of a digital product is offered in the language of a locale. The present study will benefit from Jiménez Crespo (2013) for both categories.

Jiménez Crespo (2013) takes a wider approach towards localisation types, and lists his categories as web, video game, software, small device and multimedia localisation (p. 28). The growing number of categories in his taxonomy may be attributed to the fact that different technological devices have emerged in the second decade of the 2000s. These categories certainly share some aspects, including screen presentation, interactivity and digital content, but Jiménez Crespo (2013) is keen to point out that these categories differ significantly from one another in many dimensions such as textual segments, text types and programming language embedded in the localised text (p. 28). Compared to the above-mentioned categorisations, it can be stated that Jiménez Crespo (2013) presents a much clearer list of products that need localisation in each category and defines their common features and differences in detail. Therefore, it offers a wider perspective for the theoretical classification of existing localised digital products.

Jiménez Crespo (2013) also offers a categorisation for different levels of localisation based on web localisation: Level 0, 1, 2, 3 and 4 (p. 35). The first category contains documents in .pdf or .doc format and machine translation links on a website. The second category usually aims at translating a certain paragraph or page on a website, which consists of information about the company and contact details. The third category contains more localised pages compared to the second one. The fourth category offers localised navigation menus in addition to localised pages. The last category fully localises a website in the target language (Jiménez Crespo, 2013, pp. 35-36). This taxonomy seems to be a comprehensive one because it covers five different levels of localisation and gives exact details about the scope of each category such as the localisation of contact details or navigation menus, and it clarifies which level of localisation conforms to which textual level. In addition, even though it was designed for web localisation, it can be still applied to other types of localisation because a website often contains various textual and multimodal elements.

3.1.1.5 Translation or localisation?

The difference between localisation and translation has always been controversial among translation scholars and localisation experts experienced in the industry. While translation scholars repeatedly underline that translation is more than mere textual transfer and a complicated process, localisation experts tend to restrict it to the language-based transfer dimension of a broader localisation project (Esselink, 2000, pp. 17-18). For instance, Hartley (2009) argues that localisation is now considered as a culturally sensitive version of translation (p. 107). Drawing attention to a more colloquial approach, Schäler (2010) states that localisation is often defined

"like translation, but more than that" (p. 210). Therefore, it is useful to delve into the potential differences between the two concepts to draw a line between them.

Melby, Fields, Hague, Koby and Lommel (2014) report the results of a survey among localisation professionals who were asked to express their opinions about what localisation and translation entail as two different processes. Their findings suggest that while some participants regarded localisation as a part of translation or as a separate entity, others believed that translation included localisation as a process (p. 394). The authors created a Venn diagram for the intersection between localisation and translation. In this diagram, translation is described as a textual activity where plain text is rendered into another language, whereas localisation is defined as a combination of textual translation, software engineering and cultural adaptation. Finally, a third category called non-textual adaptation is created as a representation of "non-textual locale specific elements" (Melby et al., 2014, p. 396).

It can be understood from the survey conducted by Melby et al. (2014) that the first and most striking difference between translation and localisation is the involvement of a software/computer product in the latter, which calls for certain computer engineering skills in addition to bilingual abilities. Some other scholars share the same opinion. For instance, Esselink (2002) sees the localisation engineering process as the basic difference between the two concepts (Section 2, para. 1). Dunne (2014) summarises localisation as "translation on the computer, for the computer" and prioritises the relationship between localisation and software (p. 157). According to O'Hagan and Mangiron (2004), this relationship can be considered as the main reason why the localisation industry maintains that translation as a technical term cannot solely represent localisation activities (p. 57). Therefore, despite the use of digital and technical tools in translation such as translation memory

or online dictionaries, the intertwined link between localisation and software makes it a different process from translation.

Bartel Krantz (2011) deals with the role of cultural adaptation in localisation projects and how translators are often expected and required to display a high level of creativity in the multimedia localisation process (p. 85). He even goes as far as to argue that the publishing company usually urges the localisation expert to "transcreate" the text in a free manner in order to make proper names, places and other cultural elements familiar in the target language (Bartel Krantz, 2011, p. 86). Pym (2004) takes a look at the topic from a different perspective and analyses how the process of "internationalisation" eliminates culture-specific items in a localised text and thus reduces problems arising from distribution in a given locale (p. 31). The role of culture in a translated text is undeniable; however, it reaches a greater level in a localisation process because the product is totally designed for a target audience and driven by a commercial objective.

Departing from the central importance that sales figures have for a localised product, Bernal Merino (2006) points out the commercial objectives expected of a localisation project, and thus regards localisation as the "commercial translation" of a product. In this respect, it can be argued that localisation bears a deeper commercial associations in the minds of a publishing company and its localisation staff than could be said for translation. It cannot be denied that translated products such as books or scientific texts aim at gaining financial income. However, translated texts, particularly in literary translation, may also reflect and reproduce a political or cultural stance against any power and ignore financial aspects, while one of the foremost concerns in a localisation project is invariably monetary issues.

Sin-wai (2013) stresses another difference between the translation and localisation process: the former is often performed on a complete source text while the latter is usually carried out during product design (p. 347). In other words, a problem encountered in a localisation testing phase may cause the software engineer to adjust the source code, which results in a change to the source text. Due to the dominant position of a literary text such as a novel or work of drama, such modification would usually be unthinkable in a literary translation process. In addition, proofreading in a literary translation is often performed after the source text is written by the writer and the target text is completed by the translator. However, during the localisation stage, proofreading is a continuous process as translators taking part in the process usually revise localised elements over and over again. In this respect, as Schubert (2013) also clearly states, the testing process in localisation is another feature that makes it different from translation, where a dissimilar proofreading process takes place (p. 25).

It will not be surprising that discussions on the overlapping or diversifying aspects of translation and localisation will continue in the future. In spite of above-mentioned differences, the distinction between both practices is still likely to lessen in the future because their respective products are increasingly based on digital environments (Dunne, 2014, p. 157). However, in the present study, the term localisation will be preferred since digital content and software codes are integrated with translation in a VGL process. To this aim, in the next section, I will analyse the multiple dimensions of VGL in detail.

3.1.2 VGL

3.1.2.1 A new form of AVT?

The notion of text started to change noticeably in translation studies in the last decade of the twentieth century. While it had been limited to written and verbal texts when translation studies first emerged as a discipline, a large number of digital products ranging from video games to smart phone applications now offer texts requiring different types of translation and localisation, making the opposition between the written and oral rather fuzzy (Gambier, 2015, p. 14). Therefore, the need to define a new textual level beyond written and verbal modes in translation studies was met by the term AVT. However, it can be observed that the scope of AVT has also naturally broadened in recent years, and the discipline is not now considered as being confined to cinema and TV as a result of the integration of different multimedia products and semiotics modes into the research field such as VGL, opera surtitling or audio description (O'Hagan, 2012, pp. 127-8).

Although it was not considered as a form of AVT before the 2000s, VGL is now regarded as an established element in this field (Pérez-González, 2009, p. 13; Cabrera & Bartolomé, 2005, p. 91). For instance, Diaz Cintas and Remael (2007) list VGL as a form of AVT (p. 36) although Diaz Cintas (2004) does not consider it within the borders of AVT, which indicates a change of mind on his part in the following years. According to Chaume (2018), this change may result from the impossibility of ignoring growing numbers of daily localised audiovisual content on the Internet (p. 85). In this respect, the points which VGL and AVT share in common became undeniable at the textual, visual and audio level (Mangiron, 2013, p. 42).

Obviously, the first common point is that the use of subtitling and dubbing in VGL is similar to their inclusion in AVT products. Today's video games include

thousands of lines of dialogues that need to be understood by players and that are also sometimes dubbed by famous actors and actresses (Gambier, 2008, p. 32). Establishing another link between cinema and video games, Chiaro (2009) reminds us of the use of various visual and sound effects in today's high quality video games (p. 153). Bogucki (2013), similarly, draws attention to cut-scenes in video games, which are short cinematic sequences that allow the continuity of the scenario in a game between two sessions of gameplay, as dialogues in these scenes are also subtitled like a movie. He also adds that whether a video game is subtitled or dubbed in a given market usually depends on viewers' familiarity with subtitling or dubbing in movies in that market (p. 30). Therefore, it can be argued that localisation experts are expected by different audiences to approach a video game as an audiovisual product.

Since culturally-sensitive points may arise in video games, the critical issue of the target audience's views on the localised products is another common point to consider approaching within the scope of AVT (Diaz Cintas & Remael, 2007, p. 13). Fry (2003) notes that VGL tends to retain "the look and feel of a nationally-manufactured" content to make a video game as favourable as a blockbuster movie for the target audience (p. 3). In addition to emphasising the cultural aspect, Gambier (2008) underlines the importance for video game audience of subtle details such in a localised video game such as style, register and vocabulary in a localised video game. He recommends localisation experts to test their video games on players and users (p. 32). Cinema lovers too are known to pay attention to such intricate details in the subtitled movies and TV series of which they are fans.

The third common point is related to the approach towards translation issues within the VGL industry. Subtitling in cinema includes various aspects such as

timing and embedding the translated segments in the movie, and translation is only one of the steps in the process. Similarly, VGL experts often view translation as an integral part of a localisation process as it is heavily intertwined with software tools (Chiaro, 2009, p. 153). Mangiron, Orero and O'Hagan (2014) even go a step further and claim that VGL blurs the distinction between AVT and software localisation and brings a new perspective to the discipline as a comprehensive practice (p. 11). In a similar vein, Odacıoğlu, Loi, Köktürk and Uysal (2016) state that VGL should be approached as a mixture of AVT and software localisation due to its digital content (p. 676). Therefore, it seems logical to deal with VGL as a form of AVT rather than a plain type of translation proper.

Having found itself a significant position within the AVT literature, to what extent can VGL contribute to this literature? O'Hagan (2007) draws on different AVT techniques required in the VGL process and argues that this process offers an opportunity to see how these techniques "diverge from established screen translation norms" (p. 159). According to Gambier (2008), studies focusing on subtitled and dubbed AVT products have not sufficiently analysed VGL products (p. 27). Costales (2012b) too complains about the attention paid to AVT issues in video games such as subtitling or voice-over (p. 388). However, Bernal Merino (2013) believes that there is still room for scientific progress in this field as VGL is a relatively young and undiscovered field compared to AVT (p. 245). Due to the similarities between AVT and VGL and gaps in the AVT literature in terms of multimodal products, the present study aims to contribute by drawing attention to the production process of professionally, voluntarily and collaboratively localised video games in Turkey.

3.1.2.2 Video games

Although game studies has gained momentum in the early twenty-first century thanks to VGL research, some scholars still question its validity as a separate discipline because of the unsophisticated nature of video games, their potentially addictive quality and their anti-socializing effects on children and teenagers (Nielsen, Smith & Tosca, 2008, p. 134). Bernal Merino (2013) suggests, though, that video games should be approached not only as "a product for mass consumption" but also as "an artistic creation". Therefore, he points out, they should be considered as a visual art form like drama and cinema (p. 147). In addition, similar to art forms parallel to cinema and literature, video games are offered in a variety of specific genres such as single player games to educational ones (Bernal Merino, 2006, p. 24). In order to prove the importance attached to video games, O'Hagan and Mangiron (2013) point to the fact that UNESCO lists video games as cultural goods and that the European Commission considers video games as a reflection of cultural references for users, particularly among young people (p. 203).

The sales figures of the video game industry also clearly indicate the popularity of this art form across the globe. In this respect, the statistics published by ESA, a consumer research and content protection body for the US video game publishing companies, offer striking findings about video game playing habits in the US society in 2018. According to ESA (2018), nearly one-third of households in the US have a device for playing video games, and 60% of them play video games on a daily basis (p. 4). Additionally, contrary to the belief that video games are played by children and teenagers, it was found that individuals older than 18 comprise nearly 70% of video game players. The assumption that video games are mostly played by men was also demolished in this study as women represent almost 40% of all players

in the US (ESA, 2018, p. 6). It can be also argued that parents' attitudes towards video games are often positive because 90% of them allow their children to play video games in their presence (ESA, 2018, p. 8). Finally, the sales figures are also striking as the annual revenue of video game publishing companies reached 29.1 billion US dollars at the end of 2017, thus rising by 60% over the previous seven years (ESA, 2018, p. 10).

The European market does not differ significantly from the US market as the population of video game players is distributed over different age groups from teenagers to adults. According to the ISFE (2017), the number of individuals aged 35-44 and 45-64 who play video games regularly has increased by 10% and 6% in the last five years, respectively (p. 1). In addition, women also comprise a significant portion of video game players, 44% to be precise. Another study by Newzoo (2018), a video game analysis company, demonstrates that annual video game revenue in Europe reached 28.7 billion US dollars in 2018, increasing by 8.8% compared to the previous year. It also shares findings related to the gaming industry in Asia and states that the Asian market occupies the leading position in terms of video game revenues, with an annual amount of 71.4 billion dollars (p. 13). However, no data were presented regarding gender and age group preferences in this region.

Newzoo (2018) presents an interesting detail about the video game industry in Turkey and indicates that Turkey leads the Middle Eastern video game market with a revenue of 878 million US dollars every year (p. 21). Steam Spy, a website offering statistics on video games sold on Steam, reports that the number of video games localised into Turkish is 1327 (Steam Spy, 2019). The relatively high number of video games in Turkish is indicative of the demand for this industry in Turkey. These data overlap with the Digital Game Sector Report prepared by the Ankara

Development Agency (2016) which reports that the number of video game players in Turkey reached 21.8 million people thanks to the increasing use of smart phones and computers in recent years (p. 29). Similar to the US, Europe and Asia, the popularity of video games has also reached a remarkable level in Turkey in recent years.

The above-mentioned statistics suggest that video games occupy an important position in the lives of people from different geographical regions and in age groups for both genders. However, terminological issues in this field have not yet been standardized because several different names are used in different countries and by different people to refer to these digital products. O'Hagan and Mangiron (2013) consider such terminological confusion typical for a newly developing discipline (p. 65). As a result, it is not surprising that a number of different terms such as "electronic game", "digital game", "video game" or "computer game" or simply "game" have so far been used interchangeably (Bernal Merino, 2006, pp. 24-25).

First of all, the term "game" does not suffice to represent this type of digital content because it also refers to "a free activity" which is not serious and related to any financial or material outcome (Huizinga, 1950, p. 15). A recent definition by Juul (2005) draws attention to the rule-based nature of games and the fact that players' emotional immersion in them is based on a quantifiable outcome (p. 34). Both definitions bear valid points with respect to video games, such as the existence of a set of rules and the importance of enjoyment. However, these definitions of games do not imply any digital or screen-related aspect, which is one of the foremost features of video games, and thus they can be used for other participative and enjoyable activities such as football, chess or hide-and-seek, all of which do not contain any digital content. Therefore, a more specific term is needed than game.

The term “electronic game” was generally used at the beginning of the twentieth century for games machines in clubs and casinos where players use a token or pay to start a new game. However, as Bernal Merino (2013) rightly argues, it is not possible to use this term to refer to today’s video games, as these electronic games did not actually contain any screen on which to display a “video” (p. 18).

One of the most frequently used terms in the late 1990s was “computer game”, which was derived from the machine on which the game was played. This term was used to refer to all digital games because computers were the only platform where one could play a game. However, with the advent of game consoles such as PlayStation and mobile games on smartphones, now the term will not be sufficient to cover all games played in a digital environment. As a result, from a theoretical perspective, “computer game” will not be an umbrella term for the purposes of the present study.

The term “digital game” is also sometimes used in the industry and by users of these games. Kerr (2006) argues that it is the most comprehensive term for the industry because it can refer to computer, console and mobile games, while also reflecting the video display feature in these games (p. 3). However, according to Bernal Merino (2013), the word “digital” is associated with any technological device and creates a generic term which covers numerous categories such as computer games, cameras or even a generation of people living in the same period (p. 19). Therefore, I believe that the term “digital game” is too broad for the purposes of the present study.

“Video game” is probably the most frequently used term for this type of digital products. It also facilitates the differentiation from other types of games such as “card games” or “board games” (Bernal Merino, 2013, p. 21). It is safe to argue

that this term has become more widespread in the industry and among player communities, particularly in recent years when consoles such as PlayStation or Microsoft Xbox became more favourable platforms thanks to their advantages in terms of visual details. In addition, it can be clearly observed from the literature review that the term VGL is preferred by many translation scholars. In view of this, throughout the present study, I will refer to my case studies as "video games" and the related practice as VGL.

The online version of *Oxford English Dictionary* (2019) defines a video game as "a game played by electronically manipulating images displayed on a television screen". However, this definition is outdated as nowadays video games are mostly played on a monitor. In parallel with this, in one of the earliest definitions, Frasca (2001) stated that any entertainment software with textual and visual details on a digital platform, such as a computer or game console, could be considered a video game (p. 4). Raessens and Goldstein (2005), similarly, draw attention to the use of a computer or console in order to play a video game (p. xii). Three main features of video games can be inferred from these definitions: (1) They are electronic products, (2) they are displayed on a screen and (3) they may include textual details. As both case studies in the present study include these features, the term "video game" will be preferred.

Although the term video game goes a long way to defining this genre, it is still important to take different classifications of video games into consideration because their content may vary greatly depending on their inner features such as mystery, adventure or multiplayer gaming. Furthermore, some categories are so established among player communities that using a different term for a given category would not be contextually accurate for a VGL analysis. These categories

were often determined after a leading and popular game had been released during the 1980s and 1990s (Bernal Merino, 2007a, Section 2, para 2). However, as might be expected, there are also video games which blend a complex gameplay experience with an interwoven plot and thus are difficult to place under a certain category.

Bernal Merino (2013) offers a detailed taxonomy for video games, which he categorizes based on their location of play, gaming platform, mode of distribution and type of market (p. 25). Among these categories, I will focus on the gaming platform and the type of market because Dota 2 and W3WH are computer games, which is a type of gaming platform, and they are also mainstream games, which is a sub-category of type of market, as they are popular among millions of players around the world. This is because both games are computer games, and they lead their market in their respective genres.

Despite the comprehensiveness of Bernal Merino's taxonomy, I believe that another categorization is necessary for the present study because this taxonomy does not classify video games based on their content. To this aim, I will resort to the taxonomy created by O'Hagan and Mangiron (2013) who compiled 13 different game genres based on their content and gameplay experience (p. 68). Among these categories, both W3WH and Dota 2 can be labelled as RPGs. It is of vital importance to determine the category of these games because it heavily influences its localisers' approach towards the video game and VGL project management. There is no doubt that the genre of any video game is one of the leading reasons why volunteer and paid professional localisation experts undertake to localise. This is an important point, because these experts usually aim at localising video games in which they are interested. In addition, the genre of a video game is very likely to shape VGL process as it contains specific textual and multimodal segments.

Both W3WH and Dota 2 can be considered as RPGs because they allow players to "take on the role of a character" and start a long journey to complete the game. However, there is a significant difference between them. W3WH proceeds on a linear storyline which is not enlarged through future updates and does not allow players to choose their own character as the protagonist is Geralt of Rivia. In addition, it does not include any online or multiplayer modes where a number of players can play together as rivals against each other. Nevertheless, players have the opportunity to customize the main character's outfits and weapons as well as physical appearance, which makes this video game a RPG based on the above-mentioned taxonomy.

Dota 2 is MMOG which brings a number of players together on an online platform (O'Hagan & Mangiron, 2013, p. 68). The combination of these two categories is also named MMORPG because players can choose their main character among a number of options and play against other users on the Internet. These video games abound in textual segments and include a detailed background story (Chandler & Deming, 2012, p. 144). Drawing attention to the peculiar and individualized nature of MMORPGs, Costales (2014) states that constantly updated online content plays a critical role in the localisation of these games for different languages around the world (pp. 230-1). In a similar vein, Sajna (2016) underlines the distinct vocabulary used in these games which must be carefully transferred to the target language, and recommends video game publishing companies to benefit from fan translations which are more familiar with equivalents accepted by experienced players (p. 46). Therefore, the present study will shed light on the localisation of RPGs since it focuses on professional, volunteer and collaborative translation performed by people that actively play the video game.

3.1.2.3 The definition and functions of VGL

VGL is simply defined by Chandler (2005) as "the process of translating the game into other languages" (p. 12). However, given many different steps that a localisation project involves, a broader definition is obviously needed. In this respect, Mangiron (2012) offers a wider one as she defines VGL as the technical, linguistic and cultural adaptation of a video games to sell it in other countries. She also argues that the main objective is to enable players to enjoy the video game in the same way as native language players (p. 3). O'Hagan and Mangiron (2013) establish a link between video game development and localisation and approach it as a process of internationalization, which results in a "localisation-friendly game development" for different target markets (p. 80). The actors in the localisation industry also defined VGL as a vital element of the global video game industry which mainly aims to maximise their total revenue from their products (Schubert, 2013, p. 8). It can be thus understood from these definitions that the financial aspect is the most decisive factor whether a video game is localised or not.

Bartel Krantz (2011) states that whether a video game is localised or not totally depends totally on the publishing company's intention to offer it to a different target audience (p. 84). This does not mean that such a decision is not always arbitrary or occasional. According to McArthy (2005), financial issues urge video game publishing companies to pay close attention to the localisation from the beginning rather than seeing it only as a process of translating some text into another language (p. 146). However, it does not stand alone as a single factor since the opportunity to gain more income results from technical and visual developments in the field of video game design. In the past, the amount of text to be localised was quite limited compared to today; it was just a few command lines or menu items.

However, today's three dimensional and interactive video games include countless lines of dialogues, weapon names and special scenes which need to be subtitled and localised for the target audience (Mangiron & O'Hagan, 2006, p. 11). In other words, while video game developers could easily sell their games abroad in the past because a few translatable texts in a video game could be easily understood and memorized by any player around the world, the growing complexity of video games in terms of textual and visual details has required them to ascribe importance to VGL in order to reach the high sales figures that they previously achieved in the past (Bernal Merino, 2013, p. 304).

Another important solution that VGL offers is the adaptation of a video game to different platforms such as a personal computer or different video game consoles (O'Hagan, 2009a, p. 157). Because different devices such as PlayStation 4 or Microsoft Xbox One have different buttons for the same activity in a given video game, texts which belong to the activity that a button triggers often need to be localised for each console or a personal computer. In addition, O'Hagan (2009a) states that VGL is also an ongoing process in all platforms if any update is released for a video game (p. 157), which requires localising updates for each platform in a different way. In addition, details such as different alphabet and writing systems and different hardware requirements in a single device such as a smart TV or a computer case also makes VGL a critical component of video game development processes (Bernal Merino, 2013, p. 144).

Mangiron (2007) draws attention to another important function of VGL, particularly when compared to literary translation or interpretation. The notion of "translation loss" has always been a controversial issue since the beginning of translation as an occupation and the emergence of translation studies as a discipline.

However, Mangiron (2007) puts forward the idea that VGL brings a new perspective to this debate as it often requires a great deal of creativity and various translation strategies on the part of localisation experts in order to make their localised video games appealing for players. In this respect, it is safe to argue that VGL gives translators the opportunity to test the limits of their creativity and allow translation scholars to adopt different points of view regarding the strict notion of source and target text.

Can VGL fulfil all these functions without any problems or interruption all the time? According to Mandiberg (2015), the answer is definitely "no" since video game publishing companies usually expect their localisation teams to deliver the original and localised versions simultaneously (p. 164). Additionally, the cost of localisation for a relatively small locale sometimes does not match the revenue yielded by sales in that locale (Mandiberg, 2015, p. 165). As for technical aspects, Bernal Merino (2013) argues that market-oriented localisation strategies sometimes even overlook the importance of technical and linguistic details that provide the localised product with a certain level of quality since paying attention to some details is considered as a waste of time and resources by video game publishing companies (p. 147). Therefore, a dilemma emerges: the financial concerns that drive a VGL process may also sometimes cause it to come to a halt in the long run.

Let us now turn to the function and position of VGL in translation studies. Similar to localisation, the critical position of such a profit-making industry has only started to receive the attention that it deserves in recent years. There are several reasons for this. First of all, video game studies were only established as a separate discipline in the past few years as discussed above. It was thus not surprising that the relatively low number of languages into which video games were localised in the

past decreased the number of available case studies for researchers (Chandler, 2005, p. xxi). As a result, existing localised products did not often offer solid and sufficient evidence to develop VGL theories, as manifested by the low number of studies in the early 2000s.

The second reason is the lack of tangible data provided by video game publishing companies due to confidentiality and copyright issues. Researchers who are also actively involved in the industry can be considered to have more advantages in accessing to these data due to their position practitioners. However, keen researchers who do not fulfil any practical position in a VGL team often face difficulties in terms of reaching information regarding a VGL process or can only gain limited information from practitioners due to non-disclosure agreements (O'Hagan, 2009c, p. 216; Bernal Merino, 2013, pp. 3-4). This also prevents VGL experts from being visible, which is ironic given that translation studies have aimed to increase translators' visibility for so long (Mandiberg, 2015, pp. 116-7).

Despite the above-mentioned time constraints and difficulty in obtaining detailed information, VGL is likely to further strengthen its position as a separate research field in the coming years. It is quite probable that the increase in the number of university departments that dwell on this specific area will lead to a rise in the quantity of qualified professionals and raise awareness about the field in what is an excessively revenue-focused industry. Consequently, research possibilities and opportunities will also increase, which will offer abundant data about existing products and yield more fruitful discussion on theoretical perspectives in return.

3.1.2.4 A brief history of VGL

The history of video games dates back to the mid-twentieth century when the very first video games Tennis for Two and Spacewar! were released in 1958 and 1960, respectively. However, these were only experimental prototypes at university campuses and not produced for marketing purposes (O'Hagan & Mangiron, 2013, p. 46). Later, Computer Space was released in 1971. In 1972, Atari released Pong, the first video game that could be played on a TV. In 1976, Mattel produced the first video game with its own display. Two years later, the famous title Space Invaders was released and became a major success in the market (Nielsen et al., 2008, p. 52). Thus, the age of video games was initiated in the US.

The need for localisation was not apparent during early video games, particularly those in Japanese, because they just contained simple words in English such as "START", "SCORE" or "NEW GAME" (Mangiron, 2012, p. 4). However, when Pac-Man was introduced to the US during the early 1980s, the names of ghost characters were adapted to the American context as they would sound more meaningful in English (Kohler, 2005, p. 24). The famous Mario was the name used in the US for a Japanese video game called Donkey Kong in 1981 (Mangiron, 2012, p. 5). In a similar way, Japanese console video games produced for the US market were localised into English, particularly after Nintendo and Sega participated in the market. However, only user manuals were translated in these video games, and it can be said that most of the in-game texts were left untranslated in the original, thus making it inaccurate to speak of localisation (O'Hagan & Mangiron, 2013, pp. 50-51). In addition, different grammatical mistakes occurred in these localised products as the practice was performed by groups of volunteers and the practice was not a primary concern for video game publishing companies (Mangiron, 2012, p. 6).

The first examples of cut-scenes in modern video games can be said to have been introduced during the mid-1980s, when Japanese video games contained picture sequences with subtitles (although no voice), intended to ensure the progress of the storyline. These sequences were usually followed or accompanied by a translated version of the subtitles in English (O'Hagan & Mangiron, 2013, p. 52). Thus, the need for localisation started to gradually increase when compared to the 1970s and early 1980s. It must also be noted that this was only possible thanks to the increasing storage capacity of devices on which video games were played (O'Hagan & Mangiron, 2013, p. 53).

The amount of video game content which was localised gradually increased in the 1990s since European markets also became a major area of competition for video game publishing companies. In addition, new practices such as subtitling and audio-description for the hearing impaired were introduced. Although the localisation of audio files into each language imposed a great burden on video game publishing companies, companies started to spend time on this arduous task in order to internationalise their products (Bernal Merino, 2011, p. 15). With the advent of PlayStation by Sony Computer Entertainment in 1994, fan-localised video games started to circulate among fan communities and examples of poor translations were circulated among fans for the sake of amusement (O'Hagan & Mangiron, 2013, p. 57). This indicated an urgent need for competent localisation experts in the industry. As a result, professional localisation teams were formed by video game publishing companies, and a few small localisation companies were established for some basic localisation and testing services (Bernal Merino, 2013, p. 235).

Mangiron (2012) considers the release of PlayStation 2 in 2000 as an important turning point for VGL since AVT practices such as voice-over and

dubbing were now introduced to the market (p. 13). Similarly, O'Hagan and Mangiron (2013) consider this period as a maturing phase for VGL as various video game console producers such as Microsoft, Sony and Nintendo offered different video game consoles for the target audience (p. 58). In addition, the number of cut-scenes increased notably thanks to the inclusion of 3D visual elements with a significant amount of subtitles compared to previous periods, which also increased the complexity of the localisation process due to the cultural, social and linguistic dimensions of a video game (O'Hagan & Mangiron, 2013, pp. 59-60). The growth of textual segments to be localised also increased the size of localisation teams and forced them to prefer the simultaneous shipment (sim-ship) method which involved the localisation of video games during the development process (Bernal Merino, 2011, p. 17). At the end, both video game publishing and localisation companies were fully developed and specialised in their respective fields, and their numbers increased in comparison to the late 1990s (Bernal Merino, 2013, p. 242).

The second decade of the 2000s witnessed even further developments in the field of video game consoles such as PlayStation 3 or Xbox 360 which aimed at enabling players to enjoy multimedia entertainment facilities with additional functions such as storing pictures and music. Thus, the amount of textual, visual and audio elements reached an unprecedented level compared to any previous periods in history. O'Hagan and Mangiron (2013) call this period as a "maturing" period for VGL (p. 60), while Bernal Merino (2013) calls it "deep localisation" period (p. 243). In this period, simultaneous shipment became a necessity and standard practice for nearly all video game publishing companies. In addition, while in the past VGL had been performed to eliminate linguistic and cultural barriers, recently localised video games attempt to offer a fully adapted content in the target language which directly

addresses “local tastes and sensitivities” (Bernal Merino, 2013, p. 243). Therefore, localisation teams were formed in a more meticulous manner in order to integrate different video game development departments into the localisation process. As a result, rather than being an isolated department which performs its duty after all the other development stages have been completed, VGL now takes places alongside all the other development stages in the creation process (Bernal Merino, 2013, p. 244).

3.1.2.5 Key considerations in VGL

VGL can be explored from a number of different perspectives since video games are cultural and multimodal products which aim at entertainment purposes and are heavily connected with audience expectations. In addition, they can also be related to other creativity-oriented fields such as literature and cinema (O’Hagan, 2015, p. 756). Region-specific requirements such as age ratings should not be overlooked, either. According to O’Hagan and Mangiron (2013), these factors come together to create a series of expectancy and acceptance norms for a localised video game, which in return influence localisation experts’ working conditions (p. 194). Costales (2014) defends the idea that exploring these intercultural and multimodal elements is as crucial as gaining insight into technical and linguistic aspects (p. 226).

One of the most striking features of modern video games in terms of content is their intermediality. Dovey and Kennedy (2006) define this concept as a form of intertextuality in which textual and visual elements in a product may refer to a fictional world in another media product (p. 102). Jenkins (2007), too, draws attention to the intersection of multiple media channels within a single functional product, aimed at creating a complex entertainment experience for the target audience (para. 2). Thus, it becomes possible to benefit from a previously created

character, story or fictional world and introduce it with a new medium such as a video game. Bernal Merino (2013) even argues that today it is impossible for a movie not to be adapted to a video game version given its degree of popularity among a certain target audience (p. 37). Today's video games are known to utilize references to various fictional items ranging from mythological stories to famous literary, movie or TV show characters. Therefore, such a transfer is no doubt likely to direct and influence localisation experts' decisions depending on users' expectations from the video game in parallel with the fictional product from which it is derived (O'Hagan & Mangiron, 2013, pp. 74-75).

Although it cannot be denied that intermediality does bring an enriching dimension to the storyline of video games, it may also cause some problems during the localisation process. For instance, Chaume (2018) discusses whether these transmedial products, which are based on characters, background story or icons in another format, should be considered as cases of adaptation, localisation or intersemiotic translation (p. 98). It is often difficult to find a balance between reflecting the narrative in a manner which directs players' attention to intertextuality and offering them a gameplay experience with sufficient and enjoyable interaction with video game elements such as weapons or characters (Bernal Merino, 2013, p. 38; O'Hagan & Mangiron, 2013, p. 75). This is of vital importance because the progress of a video game may be negatively influenced when the player does not feel immersed in the story and thus does not enjoy playing the video game (Schubert, 2013, p. 23). Therefore, each item in the original version should be transferred to the target language carefully, bearing in mind players' interaction with and reaction to that element (Schubert, 2013, p. 24). At this point, localisation experts' creativity comes into play in a way similar to that of literary translators. Bernal Merino (2009)

maintains that failing to find such balance or being deprived of this experience is often what makes players complain about a video game and form amateur groups to localise it in their own communities by their own means (p. 245). In fact, they are often happy to face such a challenge due to their fandom experiences (Finegan, 2006, p. 61).

Along with their peculiar storyline and fictional elements, video games may also sometimes come with the problem of the specific terminology connected with a certain genre or with the universe with which that video game is associated. A particular video game universe such as Dota 2 or a temporal and spatial setting such as W3WH will definitely have its own terminology, which aids players' immersion into the atmosphere of these video games and protects the "internal cohesion" of the in-game text (Bernal Merino, 2009, p. 246). In addition, it must be also noted that the terminologies in question may also have established equivalents in the target culture and thus any divergence from them might result in an unpleasant gameplay experience for the players (Bernal Merino, 2013, p. 282). Bernal Merino (2013) also points out that the use of the right terminology contributes to players' immersion in the video game and prevents them from being confused (p. 283). With regards to this aim, he recommends video game publishing companies to provide reference material for localisation experts (Bernal Merino, 2013, p. 310). As for RPGs, Mangiron (2007) reminds us of the important role that specific terminology can have in creating a distinct universe for a video game (p. 312). In this respect, it is evident that, in order to choose appropriate terminology, localisation experts need to be familiar with popular culture and following ongoing discussions on that video game in online fan forums (Mangiron, 2007, p. 316).

Another terminology-related problem in VGL is platform-specific vocabulary which varies in different platforms such as PlayStation or Microsoft Xbox. Dietz (2007) states that terminology such as "analogue controller" or "anti-aliasing" should not sound totally alien for a VGL expert. In addition, it is also necessary to determine whether or which of these terminologies should be left untouched in the target language in case the target audience is more accustomed to untranslated terms and may regard translated items as strange or unconventional (Section 2, para. 2). Therefore, localisation experts need to become accustomed to different platforms and consult specific hardware and software manuals in order to avoid any possible confusion during the localisation process (Bernal Merino, 2007b, p. 32).

Fragmented source texts are another problem encountered during the development process of a video game. Due to confidentiality issues or because of the design process for developing a video game, localisation experts are usually expected to perform their tasks by only using certain scenes from a video game and by following very precise translation briefs (Chandler & Deming, 2012, p. 107). Schubert (2013), for instance, reveals how unarranged dialogues in blocks of text are distributed to the localisation team without them knowing which dialogue refers to which scene or context in the video game in question (p. 71). Czech (2013) rightfully argues that contextual relevance should be prioritized in a VGL process because not doing so may cause localisation experts to make simple mistakes such as grammatical ambiguity or using an obviously wrong register which they could easily avoid if they were informed about the context (pp. 14-16).

Cultural issues occupy a vital position in VGL, shaping both major and minor decisions during a VGL process. Some scholars use terms such as "culturalisation" (Chandler, 2005; Edwards, 2011; Fung, 2012) or "cultural localisation" (Di Marco,

2007) to refer to the transfer of various cultural elements in a video game. Edwards (2011) divides cultural elements in a video game into two types, namely content, which can be considered as "anything a player will see, hear or read" in a video game, and context, which can be defined as "circumstances or events that form a unique environment in space and time" (p. 22). Therefore, culturalisation involves the selection of content to be included in the localised version and prediction of its possible effects in the target culture to make sure that players do not find any contextually inappropriate or culturally offensive items in the video game (Edwards, 2011, pp. 20-21). Similarly, Di Marco (2007) defines cultural localisation as a phenomenon which "distances itself from a faithful representation and accurate reproduction of cultures" (Section 2, para. 6). This process can be divided into three phases. The first phase, reactive culturalisation, aims to eliminate any disruptive elements in order to make the video game viable in the target market. The second phase, localisation, tries to produce a legible and familiar content that can easily be understood by the target audience. The third phase, proactive culturalisation, attempts to provide locale-specific options for players in different regions (Fung, 2012, p. 1). These phases do not occur in a chronological order.

Similar to other localisation-related activities, culturalisation ultimately aims to increase the popularity and profitability of a video game in another country. Therefore, Chandler (2005) recommends video game publishing companies to make their characters and storyline as universal as possible for all players around the world (p. 26), thus helping them avoid "non-friendly localisation language" and relieving the localisation teams of the burden of dealing with cultural differences (p. 120). However, O'Hagan and Mangiron (2013) maintain that this does not always seem possible since even seemingly accultural games are actually influenced by the

designers' own cultural experiences and are likely to reflect their personal values and beliefs to some extent (p. 209). Furthermore, it must be also noted that whether a video game publishing company will pay close attention to cultural sensitivities and details usually depend on the relationship between the cost of this activity and expected income (Bartelt Krantz, 2011, p. 85). In general, although it sometimes causes a dilemma for localisation teams to decide what is preserved or omitted, O'Hagan and Mangiron (2013) argue that translator's visibility is at its highest in VGL because it is implicit in their crucial decisions (p. 103).

The degree of cultural localisation may vary depending on the type of a video game because not all video games involve culture-specific elements or contain textual elements to the extent that RPGs do (Mangiron, 2016, p. 193). Among the various critical cultural points in a video game are humour, violence, sexual references, gender, political and legal issues (Mangiron, 2016, pp. 194-5). One of the best known examples is FPS video games which typically involve many violent scenes. However, some countries do not consider such violent images as normal and may approach them in a prejudiced way. For instance, Team Fortress 2, a FPS video game, did not display any images of blood in the German version upon shooting even though the US version contains many similar scenes (Carlson & Corliss, 2011, p. 67; O'Hagan & Mangiron, 2013, p. 218). In some other localised versions, it has been observed that blood is shown as green rather than red (Costales, 2012b, p. 392).

Sexual references or gender-related issues such as sexually explicit scenes and symbols or homosexual and transvestite characters can also be a major concern during the VGL process. Mangiron (2007) draws attention to how such references in Japanese video games are often reduced or modified in the localised versions through removing or changing related dialogues and graphics in the European and US

versions (p. 314). In addition, the sexually explicit jokes in Japanese video games are often thought unacceptable for young audiences in Western countries and get altered during the localisation process (Mangiron, 2012, p. 13). Di Marco (2007) regards this remarkable difference between two cultures as an indicator of acceptability standards for a video game content in two different cultures (Section 2, para. 1).

Cultural localisation does not always mean the treatment of a violent or sexually-explicit scene or dialogue in a video game. VGL experts may sometimes decide to modify a character to make it more appealing for another target audience. A specific example is the popularity of childish video game characters in Japanese games, while Western countries often expect these characters to appear as adults and thus display more adult behaviours (Bernal Merino, 2007b, p. 31). In other words, the image of a culturally peculiar character in a video game may seem totally out of context or strange for players in another culture. At this point, Smith and Deitsch (2007) consider the image of the country where a certain video game is going to be marketed as a decisive factor which influences the acceptability of a localised cultural element by the target audience (p. 60).

In addition to facing target audience criticism or disapproval, a video game which is localised without taking cultural details and sensitivities into account may also encounter legal difficulties in the target market. VGL is strongly tied to national regulatory boards which assess cultural content in a video game and ban it in that country if the related content is not removed or censored in that video game (Carlson & Corliss, 2011, p. 66). In addition, political and diplomatic problems such as the boundaries of a territory in a video game may lead to censorship in countries such as China (Dong & Mangiron, 2018, p. 151). In a more pessimistic scenario, the localisation team who were engaged in the localisation of a video game may even

face further sanctions such as detention or questioning due to their localisation activities (Edwards, 2011, p. 20).

In the light of these critical points, video game publishing companies and their localisation teams meticulously control the content of their localised products to see whether they comply with national regulatory boards in the related target market (O'Hagan & Mangiron, 2013, p. 216). For this purpose, the ESRB, a video game rating institution, was established in the US in 1994 (Kent, 2001, p. 479). Thus, video game rating became a standard in the industry within time although rating criteria often vary from one country to the other, thus affecting the degree of changes in the localisation process from textual segments to visual elements (Chandler & Deming, 2012, pp. 36-40).

3.1.3 VGL models

In order to maintain a standard work plan in the video game publishing company, VGL is usually carried out within the framework of certain models. According to O'Hagan and Mangiron (2013), these models can be categorized based on the performer of the localisation and on the release method of the localised version (p. 116). Two models in the first category are in-house and outsourcing localisation models. The second category, on the other hand, includes post-gold and simship localisation models. All models, of course, have undergone transformation since the late 1990s and are preferred or blended depending on the size of a video game publishing company or the importance and marketing expectations of the video game to be localised (O'Hagan & Mangiron, 2013, p. 117). However, in-house and sim-ship models are more popular in today's video game industry compared to other

models as they offer an advantage in terms of their ability to reach customers in a shorter time span (Mandiberg, 2015, p. 100).

The in-house model is used by companies who have their own localisation team and employ a certain number of localisation experts under the supervision of a coordinator. These experts may work freelance or on a salary (Mangiron, 2012, p. 8). The localisation process usually starts following the completion of the original video game design which results in a delay in the release of the localised version (O'Hagan & Mangiron, 2013, p. 121). Leading Japanese video game publishing companies such as Nintendo, Sony or Square Enix prefer this model because it allows the members of the localisation team to become familiar with the video game content and context and to test it after it has been localised (Mangiron, 2007, pp. 310-1).

The outsourcing model is preferred by video game publishing companies who commission an individual specialist or localisation service company and give them necessary items for localisation such as dialogue spreadsheets and voice files (Mangiron, 2012, p. 8). Therefore, a healthy line of communication and close contact are keys to a successfully localised version (O'Hagan & Chandler, 2016, p. 320). The members of the localisation team are selected by this service company, and each member is assigned a different part of the video game to localise. This company is also responsible for testing and quality assurance phases. This model is widely used in North America and Europe and usually turns out be costlier compared to in-house model (O'Hagan & Mangiron, 2013, p. 118).

The post-gold localisation model usually includes the localisation of a video game after the original version has been released for purchase. Therefore, players who cannot play the game in its original language are obliged to wait a few months or more than a year in order to find a version available in their native language

(O'Hagan & Mangiron, 2013, p. 117), which is quite likely to increase black market sales or piracy due to the fan translations in various online video gaming communities (Dodaro, 2014, p. 54). On the other hand, the most fundamental advantage of this model is that it allows localisation experts to have access to the final version of the game and thus prevent any problems resulting from a lack of contextual information, which will eventually yield a higher localisation quality with fewer technical and grammatical errors in the localised version (Mangiron, 2007, p. 311). Therefore, problems in the previous releases can be eliminated and it becomes possible to offer an enhanced gameplay experience for the target audience (O'Hagan, 2015, p. 753). Nevertheless because of the delay between the release of original and localised versions, it is usually employed in smaller projects rather than in those with a high financial income expectation (Mandiberg, 2015, p. 101).

The sim-ship localisation model requires completing the video game development process and its localisation concurrently in order to release both at the same time. It can be considered as the most popular model for VGL, given the fact that simultaneous release of a localised version gives video game publishing companies an upper hand in the related market and largely prevents the circulation of pirate copies (Chandler, 2005, pp. 46-47; O'Hagan, 2015, p. 753). In addition, Chandler and Deming (2012) draw attention to its positive impact on the sales figures since players in different regions do not feel themselves deprived of the video game and they can enjoy the video game and discuss their playing experience on the Internet on the same day as other players (p. 116). However, this model also brings about some problems due to the complex collaborative network between designers, developers, localisation experts and testing teams (Mandiberg, 2015, p. 103). Furthermore, because the deadline for the localisation process is strongly related with

the release of the original version, this may cause an additional stress for the localisation team due to the requirement of localisation testing at the final stage (Dietz, 2007, p. 4). Therefore, despite its economic drawbacks, Petrů (2011) advises video game publishing companies to release localised versions later in order to avoid any hasty mistakes (p. 56). However, it can be observed in the VGL market that video game publishing companies usually take their position on this topic based on their financial expectations in a given locale.

3.1.4 Levels of VGL

Although the term VGL seems to imply that all assets in a video game are localised, this is not always the case. Particularly during the 1990s, video games were only partially localised due to technical and technological constraints. In the early twenty-first century, the growing number of sales in major European languages increased the need for full localisation (Bernal Merino, 2013, p. 264). Thus, full localisation and simultaneous shipment have become a standard and necessity in this industry. It may seem too simplistic to divide such a complex structure into a few groups. Nevertheless, it makes it easier to understand how video game publishing companies approach the localisation of a video game based on their marketing needs and financial expectations (Mandiberg, 2015, p. 90). In addition, it also allows them to estimate the amount of necessary financial resources and time required for a given VGL project (Bernal Merino, 2013, p. 263).

Different descriptions have so far been proposed for the classification of different levels of VGL. Thayer and Kolko (2004) divide levels of VGL into three groups depending on their complexity and cost. The first category is “basic localisation” in which only in-game text is translated and other details such as visual

elements or audio files are left original. It is usually preferred for simpler games with a smaller amount of text (Thayer & Kolko, 2004, p. 18). The second level is "complex localisation" which involves the localisation of visual elements such as logos and icons as well as user interface. This level may be more better suited to providing a unique experience for the target audience in each locale, and thus the amount of localisation work to be complete is high (Thayer & Kolko, 2004, pp. 19-20). The last category is named "blending" which allows localisation experts to rewrite the storyline and rearrange graphics for a specific culture. In this respect, it may even require developers to create new graphics for the video game in question (p. 16-17). Although this classification can be considered as an important contribution as one of the first attempts to define levels of VGL, I believe that the categorization remains vague at some points, particularly blending, and therefore it is not comprehensive enough to analyse the degree of localisation in a video game. In addition, as Mangiron (2013) also argues, the subtitling of all in-game text is also considered as partial localisation in the industry (p. 46), which definitely represents a higher level than the word "basic" implies.

Chandler and Deming (2012) identify four different levels of VGL. The first category, "no localisation", as its name implies, is used to refer to video games which are not localised and offered to the target markets in the original language. This is usually preferred with smaller video games in which minimal investment has been made (Chandler & Deming, 2012, p. 8). "Box and docs localisation" is another level at which extra materials such as manuals and packaging are translated at a textual level, while in-game textual assets are left untouched, which may pose a threat to players' gameplay experience (Chandler & Deming, 2012, p. 9). The third level is named "partial localisation"; here, some parts of the video game such as in-game

textual assets and user interface are localised, which facilitates players' understanding of the video game in other countries. However, audio files are not included at this level of localisation (Chandler & Deming, 2012, p. 9). Finally, full localisation involves the localisation of all assets in a video game such as in-game text, packaging, manuals and audio files. It is not surprising that this level requires a higher budget for video game publishing studies and thus it is preferred for those video games which are likely to bring a higher amount of income for the company depending on the market size in a locale (Chandler & Deming, 2012, p. 10). Compared to Thayer and Kolko (2004), Chandler and Deming's (2012) typology gives a much clearer and more concrete picture of different levels based on what they exactly include or not. Therefore, this typology will also be preferred as a theoretical framework in the present study.

We have so far discussed the frequency of and reasons for the use of different levels of VGL for video game publishing companies. But which type of localisation is favoured more by players? The answer may seem obvious as a fully localised video game will respond to their various needs from a linguistic, visual and technical perspective. However, Dodaro (2014) maintains that the danger of removing any foreign elements in the original version of a video game which make it peculiar can be considered as a negative aspect by the target audience (p. 49). In addition, some players may prefer hearing dialogues in a video game in the original language to immerse themselves in it compared to a dubbing experience (Dodaro, 2014, p. 49). Therefore, even though full localisation may appear as an advantage from a marketing perspective, it is an intricate process to decide which elements will help players enjoy themselves more when they are kept or removed, thus bringing a new dimension to the reception of VGL, as will be discussed in the upcoming chapters.

3.1.5 The VGL process

Fry (2003) defines the objective of this process as to make sure that the localised product will not cause any problem no matter which language it is localised into (p. 14). Therefore, a close collaboration among various partners in the localisation process and a clear-cut project schedule are central to a successful localisation process (Bartelt Krantz, 2011, p. 86). Although each localisation process differs from others, depending on the genre of the video game, the localisation model/level and the requirements of different schedules and plans, it is still possible to outline the common actors and typical similar phases in a typical VGL process.

3.1.5.1 Different actors in the VGL process

Apart from localisation experts, four different important actors can be listed in a VGL process. The first group is developers who are comprised of programmers, designers and visual artists, who together produce millions of different assets for localisation in a video game. In this respect, it bears utmost importance for them to create standardized codes, modifiable date/alphabetical formats and to provide the localisation team with information on culturally-specific items in the video game (Mandiberg, 2015, pp. 42-43).

The second actor is the actual video game publishing companies, which fund the localisation project and distribute the video game in different markets. The critical position of the publishing company results from its strength and ability to carry out extensive marketing research on the target audience. The board of managers decide whether a video game will be localised and, if so, in which languages and to what extent it will be localised, thus acting as the initiator of the localisation process (Mandiberg, 2015, p. 46).

The third party is the platform holders such as Sony, Nintendo or Microsoft which influence the process by demanding different standardization and terminology use for their devices, expecting localisation experts to create particular glossaries for each device. In this respect, it is also likely that these expectations will direct publishing companies and developers to comply with existing platform rules and produce their video games as such, which will consequently change the textual and visual elements to be localised (Mandiberg, 2015, pp. 52-53).

Finally, quality assurance specialists and localisation testers in the video game publishing company also influence a VGL process by intervening in the assets localised, particularly from a linguistic perspective. Members of this group usually play a video game prior to its release and report any errors or non-aesthetic elements in the localised version to ensure the quality of the final version. More often than not, if necessary funding is received by the publishing company, original and localised versions are exposed to two different linguistic and localisation testing processes to check the quality of both elements (Mandiberg, 2015, p. 49).

3.1.5.2 Familiarisation

A VGL process consists of five main stages: familiarisation, preparation of the localisation kit, localisation, testing and quality assurance, and release of a beta version. At the first stage, localisation experts are engaged in playing the video game which they are going to localise (O'Hagan & Mangiron, 2004, p. 59). According to Fung (2012), two or three days will be sufficient to outline the localisation project, while video games with larger titles such as MMORPGs may require nearly one month to see all available content (p. 17). In addition, O'Hagan and Chandler (2016) consider it imperative to decide in which way information flow will be provided, and

the progress of localisation will be recorded and preserved between developers and the localisation team (p. 323).

3.1.5.3 Preparation of the localisation toolkit

Following the familiarisation stage, a VGL toolkit is created in order to bring together materials to be used in the VGL process. The size of this toolkit varies depending on the amount of textual materials and additional information on the video game in question. Some video game publishing companies also develop their own toolkits and use them on a regular basis for all of their projects (Schubert, 2013, p. 64). According to Schubert (2013), a standard VGL toolkit consists of in-game text such as menu and dialogues, software information, contextual information about characters in the video game and story line (p. 63). It is also common that localisation project managers also benefit from glossaries, translation memory systems and style guides in their kits (Bernal Merino, 2013, p. 269; Fung, 2012, p. 17). Finally, an error-reporting tool is also included in these kits in order to report any problems encountered during the localisation process from a software and technical perspective (Bernal Merino, 2013, p. 291).

3.1.5.4 Localisation

Once the toolkit is prepared, the actual VGL process is initiated by the localisation team under the supervision of a project manager or coordinator. Localisation tasks are divided among all members of the team within the scope of existing assets (O'Hagan & Mangiron, 2004, p. 59), and a role is assigned for each member such as localisation engineer, translator, editor and tester (Bernal Merino, 2013, p. 296). This stage may pose more problems than expected as the localisation team is obliged to

translate fragmented texts and also sometimes may need to diverge from following a logical sequence due to the fragmentation (O'Hagan & Mangiron, 2013, p. 130). Nevertheless, localisation experts usually brainstorm for ideas on possible solutions to different linguistic and technical problems and cross check and proofread each other's work to agree on a final version, which can be considered as a pre-quality assurance step and relieves the burden on localisation testers (Fung, 2012, p. 18; Schubert, 2013, p. 115). Textual elements are extracted from the source code, translated and embedded back in the video game engine for revision and testing. Additionally, audio files are also dubbed or subtitled (Bernal Merino, 2013, p. 246).

3.1.5.5 Localisation testing

After the localisation stage is completed, VGL testers, consisting of linguistic experts and technical engineers, start reporting any existing errors in the localised version to offer possible changes (Fung, 2012, p. 21). This stage is of vital importance because it is a decisive factor for localisation quality assurance (Schubert, 2013, p. 78). Localisation testing usually involves linguistic, functionality and technical testing. Linguistic testing checks for any missing texts or faulty translations, grammar, style and register problems and terminological consistency (O'Hagan & Mangiron, 2013, p. 137). Functionality testing addresses video game performance issues. Finally, technical testing deals with textual elements that are displayed on the screen as well as whether the length of textual segments is suitable for the space allocated to them (Schubert, 2013, pp. 98-99). When this stage is completely finished, the toolkit is locked by the localisation coordinator as the localisation reaches its final form, and the localised video game is sent to the publishing company for release (Schubert, 2013, p. 117).

3.1.5.6 Release of an alpha and beta version

The final stage of the localisation process is related to the design of an alpha version which represents a "fully playable version" after all necessary assets have been localised and tested by the localisation team (Bernal Merino, 2013, p. 251). Following the revision of this version, a beta version in which all textual, visual and audio assets are fully implemented is developed, and the localisation team and developers do not add any texts or new features to the video game. At this stage, it is assumed that the localised video game contains no linguistic, functional or technical errors, which makes it a release candidate in the different geographical regions for which the video game has been localised (Bernal Merino, 2013, pp. 252-3).

Although each VGL process bears its own traits and peculiarities, in general VGL processes are refined compared to previous years, and thus VGL has gained a prestigious position in the academy by demonstrating the degree of creativity and complexity in these processes (Bernal Merino, 2013, p. 255).

3.1.6 Conceptualising translation processes in the digital world

Today's digital world led to the shift of a number of translation concepts such as collaborative and community translation as well as introducing totally new concepts such as UGT and crowdsourcing. For instance, although collaborative translation has been a common practice since ancient times, it gained a new dimension on the Internet and constituted the core of online translation practices. Similarly, community translation needs to be redefined within the scope of online translation practices as, rather than voluntary translation for a community as it is the case in community translation, specific online communities came together for the collaborative translation of digital content. These transformations also affected the

way in which professional, non-professional and volunteer translation activities were handled in today's translation markets. Therefore, the relevance and interdependency of each of these concepts, i.e. collaborative, community, volunteer, user-generated, professional and non-professional translation and crowdsourcing, for the present study will be explained.

3.1.6.1 Collaborative translation

Collaborative translation has been a common practice for many centuries in various regions of the world such as ancient China or mediaeval Europe for many text types ranging from scientific documents to the Bible. In other words, today's collaborative AVT activities do not offer a completely new portrait in terms of their practical nature. However, there is one thing that particularly separates them from the above-mentioned experiences: their medium is quite different as they mostly benefit from the online environment and other technological support to complete a collaborative translation project. Therefore, the traditional understanding of translation agency and labour is rapidly changing in today's fairly virtualized world along with volunteers and paid professionals' constant contributions (Pérez-González, 2013, p. 163).

The issue of consumers and users participating in the production of goods and services was foreseen by Alvin Toffler during the 1980s as he coined the term "prosumer" to define people who produce something for their own enjoyment and hobbies rather than earning an income from it. In today's world, this concept is greatly influenced by technological and communicational developments which help prosumers share their voluntary work with those in a different country or a continent (Toffler & Toffler, 2006, p. 153). Therefore, it is not surprising in today's world to witness a huge amount of UGC on the Internet. Consumers often enjoy and take

pride in coming together to translate their favourite book, film or video game, "blurring the lines between economics and culture and between production and consumption" (Deuze, 2009, p. 148). This eventually paved the way for "a sort of democratic translation environment" in which any bilingual individual can easily translate content and show their support for a certain topic or idea in front of countless new audiences (Desjardins, 2017, p. 6). However, Pérez-González (2013) states that collaborative translation activities on the Internet cannot be limited to amateur and fan translations as communities of paid professional translators have continued to benefit from the technological devices and platforms which have facilitated participatory translation tasks since the mid-1990s (p. 163).

The term "online collaborative translation" can be defined as a self-organised effort to complete a translation project in a "bottom-up" work flow and mostly for non-monetary concerns. It combines "work and play" in a participatory manner for different tasks such as AVT, literary works or VGL, and came to such an extent that "delocalisation and fragmentation of translation professionals soon became the norm rather than the exception" (Jimenéz Crespo, 2017a, p. 43). This in turn enabled localisation and translation companies to employ translators not only from different cities but also from different countries in some cases as long as they have a computer and Internet connection, thus helping them avoid a considerable amount of paper-based documentation (Jiménez Crespo, 2017a, p. 43). In contrast to the situation with literary translation, no credit is given to an individual translator for a large project in such an online network of translators (Dombek, 2014, p. 27).

Although this practice first emerged in the mid-1990s, its transformation in the second decade of the 2000s was largely characterised by various social media websites. Soon after, the online media industry came to realize these users' potential

enthusiasm for participating in the localisation projects of various user-based websites. Thus, volunteers who were willing to translate online content free of charge contributed to the preparation of worldwide famous websites in many different languages. However, in recent years, paid professionals working for a localisation service company have also been recruited because it is sometimes challenging to motivate volunteers and the amount of translation tasks sometimes reaches a degree impossible to be handled by a scattered group of volunteers (Jiménez Crespo, 2017a, p. 58). In addition to this binary opposition, i.e. volunteers and paid professionals, an in-between category in which eager volunteers were paid at lower rates compared to professional companies to undertake an online collaborative translation project was also born, particularly for lesser-spoken languages (Jiménez Crespo, 2017a, p. 60).

Despite the growing percentage of paid professional online collaborative translation services in recent years, it is still not possible to argue that volunteer online collaborative translation has come to a halt. Various organisations and platforms still actively utilize it to offer their content and products in different locales. As a matter of fact, whether an online product or service will resort to volunteer or paid professional services often depends on the size of their projects and organisational goals from a financial perspective. In addition, some volunteer translation communities which work collaboratively on a given translation project may later attempt to offer paid professional service after gaining some experience in the industry. Therefore, it can be observed that both volunteers and paid professionals have actively been and are still engaged in this activity.

Translation scholars have offered different taxonomies for categorising online collaborative translation attempts. One of the most well-known systems of

categorisation differentiates between “solicited” and “unsolicited” models of online collaborative translation (O’Hagan, 2009b, p. 110). The solicited model encourages users of a service or product to translate a certain amount of online content to make it available in another language (O’Hagan & Mangiron, 2013, p. 195), whereas, in an unsolicited model, users as volunteers initiate an online collaborative translation attempt on their own (O’Hagan & Mangiron, 2013, p. 304). However, it can be stated that this taxonomy lacks in stressing the role of translation service companies who aim to find low-paid professionals for the translation of their content in an online environment.

Dombek (2014) offers three different categories for online collaborative translations depending on the initiator of the processes. The first category is defined as user-initiated translation where fans of a product or online content intend to offer their favourite film, video game or comic book for other fans around the world. The second category is content-owner initiated translation for non-profit organisations where, as its name implies, charities or institutions focusing on humanitarian issues usually ask volunteers to contribute to translations with a certain ideology or point of view. Finally, the third category, content-owner initiated translation for profit organisations, includes companies which aim to have their related content translated by a number of people on the Internet and sometimes offer non-financial rewards or free products or content to recognise translators’ contributions (Dombek, 2014, p. 26). Unlike O’Hagan (2009b), Dombek (2014) rightfully draws attention to how financial means can be used to motivate people for taking part in an online collaborative translation project.

Désilets and van der Meer (2011) divided online collaborative translation into two main categories, namely agile translation teamware and translation

crowdsourcing. The former can be compared to wiki systems which bring a number of professionals together such as translators, terminologists and software engineers for a large translation project in a parallel coordination system rather than a hierarchical system. The latter, on the other hand, consists of platforms where numerous amateurs from different locations are summoned through an open call for the translation of a certain online content, particularly for humanitarian causes (Désiltes & van der Meer, 2011, p. 29). Unlike the two previously mentioned taxonomies, i.e. O'Hagan (2009b) and Dombek (2014), this taxonomy clearly makes a distinction between volunteer and paid professional activities in the field of online collaborative translation, thus addressing potential differences between these two different environments.

Major examples of online collaborative translation in the industry can be listed as Wikipedia offering original articles and translations in more than 100 languages (O'Hagan, 2016), Google, Facebook and Twitter mobile applications in multiple languages (Jimenéz Crespo, 2017a). This trend also caused heated debates in the professional translation community as LinkedIn asked professional translators to contribute voluntarily to the localisation of its official website. However, the American Translators Association reacted to this request negatively due to the fear of its potential impact on the respectability and prestige of the profession and criticised large companies for their volunteer and collaborative translation activities (Jiménez Crespo, 2017a, p. 57). Their reacting can also be attributed to the seriousness of LinkedIn as a forum for professionals rather than being a website for entertainment purposes such as Facebook or Twitter. Nowadays, it has become almost impossible for volunteer communities to conduct online collaborative translation in large

projects, and it is safe to argue that the industry is likely to find a balance between volunteers and paid professionals for this practice.

It can be understood from the existing literature that these striking changes in the field of online collaborative translation for both volunteer and paid professional tasks have not been sufficiently analysed by translation studies scholars (Pérez-González, 2013, p. 164). Desjardins (2017) points out that existing studies mostly focus on quite well-known examples such as Wikipedia, Facebook or Twitter and ignore other new and frequently used platforms (p. 25). Steam can be considered as a recent example. In addition, these studies usually lean on volunteer work and do not pay close attention to projects conducted on a paid and professional basis as commissioned by a for-profit company. Therefore, the present study aims to conduct an in-depth analysis on the similarities and differences between collaborative translation practices in a volunteer VGL community on the STS (TTC) and the practices of a VGL service company (23Studios). This study will be undertaken with reference to the concepts of online collaborative and community translation.

3.1.6.2 Community translation

Community translation can be defined as a practice "whereby non-professionals translate software or websites that they actually use" (Pym, 2011a, p. 79), which implies that it refers to online communities and thus bears similarities with crowdsourcing and online collaborative translation from the perspective of participants. However, it is often assumed that such communities usually consist of anonymous users because it is also related to a group of people working for a certain organisation with a certain degree of access to and participation in the translation processes in that organisation (Jimenéz Crespo, 2017a, p. 30). Another assumption

about community translation is its similarity to community interpreting in which bilingual volunteers or paid professionals serve as an interpreter in public institutions (Jimenéz Crespo, 2017a, p. 26). O'Hagan (2011) underlines the fact that the involvement of volunteers in community interpreting and community translation does not mean they are conceptually similar because the latter is heavily intertwined with online collaborative translation activities and it includes both volunteers and paid professionals in the same platform (pp. 12-13). However, texts such as professionally-produced patient information leaflets or those giving information about local services can also be evaluated in the category of community translation.

Taking the above-mentioned differences into account, Kelly et al. (2011) broadened this concept by including any volunteers, employees and paid professional translators or a hybrid group under the umbrella of community translation (p. 77), which is a facilitating and popular alternative to the traditional translate-edit-publish process as it enables these three tasks to be fulfilled simultaneously (p. 102). According to their model, a translation or localisation project is usually managed and supervised by a project manager who also acts as the initiator of that project. This manager provides files to be translated, creates a terminological database and invites translators who are willing to take part in the "project community", which is a team of translators, proof-readers, editors and publishing company staff (Kelly et al., 2011, p. 77). S/he can be considered as a "facilitator" for the community rather than a boss who orders his/her subordinates for a given task. S/he builds the community, provides it with necessary resources for the project, motivates them and contributes to the project with his/her own work (Kelly et al., 2011, p. 79). Additionally, the project manager may also invite specialists in a certain field to the community for an

exchange of ideas about the project and thus give the community an opportunity to revise their work based on the specialists' views (Kelly et al., 2011, p. 78).

This community sometimes function in an asynchronous manner as some translators may complete a certain part of the project in a few days, while it may take others a few weeks. However, each member in the community is sometimes engaged in other members' tasks to suggest any improvements or changes for their translators, which helps the community to correct errors soon after they are made (Kelly et al., 2011, p. 78). One of the benefits of community translation is the fact that, in order to reduce the amount of translation problems waiting for final review, timely answers can be given to any questions by a community member and solutions can be offered to an existing problem. This is ensured through means of communication such as instant messaging and video conferencing (Kelly et al., 2011, p. 85). For this purpose, community members are always encouraged to ask questions in an online environment such as a forum or website, and they receive feedback on their suggested translations or any other technical problems. People who are using the service translated by that community may also provide insight into the community members' work through their comments on the product or service (Kelly et al., 2011, p. 81). Therefore, community translation actually allows all parties to actively contribute to the completion of a translation project in the easiest way and shortest time possible.

Based on their detailed analysis of 104 different cases of community translation, Kelly et al. (2011) describe three different community translation environments: wiki- or forum-based, database-driven and full-fledged. The first category refers to simple community translation environments which are controlled by a single moderator or a few moderators on a simple software or forum. The

second category is listed as the most commonly used environment, which provides community members an interface or technically supported dashboard to participate in the community translation process. Finally, the full-fledged environments are much less common compared to previous two categories due to the investment costs required and often aim at crowdsourcing rather than community translation. This model offers terminological assistance and memory tools for the translators as well as an access to machine translation (Kelly et al., 2011, p. 90).

Both TTC and 23Studios completed the localisation of Dota 2 and W3WH under the supervision of a project manager who also actively contributed to the translation process in their respective organisations by using online facilities. In addition, while the former is a voluntary online community, the latter undertakes its projects in order to accrue financial income. It is clear that the analysis of similarities and differences between their community translation projects based on the categorization by Kelly et al. (2011) will help explore different paradigms in this field. Therefore, the present study will employ community translation as a theoretical framework.

3.1.6.3 UGT

I will use the notion of UGT and one of its sub-categories, i.e. crowdsourcing, as a theoretical framework to analyse the volunteer translation of video games in the STS. In fact, UGT is an umbrella term derived from the concept of UGC which can be defined as the direct and active participation of media users in the production of new media products on the Internet (Flew, 2008, pp. 35-36). Inspired by this term, O'Hagan (2009b) offers the term UGT to describe cases where an individual or a group of individuals undertakes the translation of digital media products based on

their area of interest to make them accessible to a wider audience (p. 97). According to O'Hagan (2009b), UGT would not be possible if it were not for "like-minded people", and thus it is completely voluntary and depends on sharing digital content without any monetary motivation (p. 98). It is particularly popular in the field of films and video games thanks to the developing technology and growing online communities around the world.

O'Hagan (2009b) states that the efficiency of UGT is sometimes questioned because it is associated with a lack of subject-specific knowledge, especially in the field of technical translation (p. 98). However, in order to avoid limiting this concept to a heated debate of voluntarism versus professionalism, Perrino (2009) maintains a different approach and takes UGT one step further to include within the scope of UGT professional collaborative translation networks such as translation wikis, user-generated bilingual dictionaries and online subtitling practices. He uses this concept to refer to all forms of written, audio or visual digital products created, translated, edited and distributed by users of the same product in an online platform (p. 62), and he argues that he offers a more "appropriate and effective" term compared to vague ones such as fan, amateur or open source translation (p. 63).

In addition, because UGT is performed in a vast network of online communities, individuals are likely to find the opportunity to become specialised in the field that they translate within the course of time thanks to infinite online resources and discussion forums. Folaron (2010) also adds that the adaptation of complex algorithms to translation software and online databases has remarkably increased the access to specific knowledge that would facilitate UGT activities (p. 448). It is evident that thanks to these online resources or their formal education,

individuals who specialise in a given field or discipline can contribute to UGT, which eliminates the potential possibility of having a low-quality translation product.

Following O'Hagan (2009b) and Perrino (2009), UGT was defined under different names. For instance, Cronin (2010) introduced the concept of "wiki translation" to describe situations in which "translation consumers" slowly evolved into "translation producers" by taking part in the dissemination of new online contents around the Internet, replacing the norm of individual professional translator (p. 136). However, he does not argue that the activity only involves volunteers and is thus far from professional. In a similar vein, O'Hagan (2016) defined the concept of MOT where open access multilingual content is made available free of charge to all Internet users around the world by the same users being translators (p. 939). However, unlike her definition of UGT in O'Hagan (2009b), O'Hagan (2016) seems to avoid limiting MOT to volunteer translation and underlines that it "typically" involves volunteers, implying that professionals are also likely to be involved (p. 941). Similar to UGT, the common points of both definitions are the collaboration among users of a digital product for the translated or localised final product and the selection of materials to be translated in accordance with these users' taste and preliminary assessment.

In the light of these concepts, I will consider localised games in the STS, 23Studios and TTC as examples of UGT because they were selected for translation by volunteer and professional translators who had played them before and thus familiarized themselves with their content.

3.1.6.4 Crowdsourcing

Crowdsourcing is listed as a sub-category of UGT in the existing literature (Jiménez Crespo, 2016, p. 61). It can be used as a useful concept for the present study to contextualize how the STS provides video games with their localised versions. Drawing on the principles of open source software, Howe (2006) coined the term, and defined it as the collaboration of a network of people for an institution or company upon an open call to solve a given problem or offer a product (*Wired Magazine*, no pagination). A process can be called crowdsourcing only when it accepts one of the proposed solutions to design it for mass production and sale (Howe, 2006, no pagination). However, so far scholars have offered alternatives to draw attention to the different aspects of crowdsourcing practices.

Brabham (2013) defines crowdsourcing as "an online, distributed problem-solving and production model" which is often based on the shared intelligence of online communities for a specific organisational goal (p. xix). It represents the "wisdom of crowds" by relying on the principle that a group is usually smarter than the smartest person in it and that "the average opinion" and "collective intelligence" bring about excellence in the long run (Surowiecki, 2004, p. xiii; Jenkins, 2006, p. 27). It aims to encourage an unlimited number of volunteering professionals and amateurs, who are also users of a given product, to collaborate for a comprehensive task which cannot be performed by a few skilful employees and create an accessible online digital content (Flew, 2008, pp. 35-36; Gough, 2010, p. 18). Therefore, it is not surprising that a crowdsourcing process involves a large group of people connected via an online medium (Declercq, 2014, p. 46).

One of the main contributions of a crowdsourcing activity is that it creates a hybrid model which functions visibly and transparently on the Internet. Because

numerous online communities are encouraged to participate in the production process, it provides a basis for a democratic environment where any person interested in a given topic can freely express their ideas on an online platform (Brabham, 2008, p. 82). It thus eliminates the problem of motivating employees for the organization or company who initiates the call for crowdsourcing, which eventually forms a strong bond among participants as an element of team work (Jiménez Crespo, 2017a, p. 13). In addition, since the number of participants can increase day by day through the spread of a crowdsourcing call around the Internet, it is very likely for the organization or company to reach more and more effective and creative ideas for a simple task (European Commission, 2012, pp. 5-6). It can thus be stated that crowdsourcing offers satisfaction for both parties in the process, i.e. the crowd and crowdsourcers, as it provides the former with self-esteem and develops individual abilities, while giving the latter the opportunity to utilize a large amount of free labour within a short period of time (Estellés & González, 2012, p. 197).

Depending on the purposes of an organisation or company, crowdsourcing can be and has been applied to a number of complex industries and scientific fields in an unprecedented fashion, ranging from textile and advertisement to geophysics and software (Fuente, 2015, p. 211; Brabham, 2008, p. 79). The popularity of crowdsourcing has also attracted attention in the academic community, and participants, tasks, platforms and processes of crowdsourcing have been classified in detail. According to Estellés and González (2012), the crowd can be classified based on three different criteria. Firstly, the people who contribute to the group may vary from general Internet public to members of a specific community as well as customers and voluntary users. The second criterion is related to the crowd's task as it may undertake a performative task or a problem requiring human intelligence to

solve. Finally, what the crowd receives in return for the task in question can be used to categorize it (Estellés & González, 2012, pp. 193-5).

The crowdsourcer can also be divided into two different categories depending on their identity as the initiator of the crowdsourcing process. This is because an individual sometimes may initiate a call for crowdsourcing for their individual products or tasks although it is often assumed that companies resort to crowdsourcing. Secondly, the crowdsourcer can also be categorised based on what they expect the crowd to perform, i.e. whether they seek a solution to a given problem or assign a task to be completed (Estellés & González, 2012, p. 195).

The process is also an important aspect because crowdsourcing may involve a production, problem-solving, strategic, organization, innovation or outsourcing process depending on the type of task that the crowdsourcer aims to fulfil. In parallel with the type of crowdsourcing process, the type of the call and medium used to bring a crowd together also gains importance since organisations and companies usually publish an open call to inform people about their crowdsourcing needs on the Internet, which is the most popular medium of crowdsourcing (Estellés & González, 2012, p. 196).

The classification model offered by Estellés and González (2012) will be used to demonstrate how the STS utilizes translation crowdsourcing to make platform video games accessible in various languages and how its crowdsourcing activities can be categorized in line with crowdsourcing taxonomy in the existing literature.

3.1.6.5 Translation crowdsourcing

Similar to many professions and scientific fields, crowdsourcing has also been used and is still being used for translation activities. In the simplest terms, DePalma and

Kelly (2008) define translation crowdsourcing as "translation of, for, and by the people", referring to the user-generated and voluntary nature of the task (p. 1), as it is a highly volunteer- and collaboration-centred translation activity performed by a group of Internet users within an online community (O'Hagan & Mangiron, 2013, pp. 303-4; Gambier, 2012, p. 17; Gambier & Munday, 2014, p. 24). Even though the emphasis on voluntarism connotates amateurism, professional translators, similar to other fields where crowdsourcing is used, are also known to take part in translation crowdsourcing for fun or various activist causes. Therefore, translation abilities within a group taking part in translation crowdsourcing may range from the degree of "professional translation competence" to "bilingual expertise" or "natural translation skills" (McDonough Dolmaya, 2012, p. 168; Jiménez Crespo, 2017b, p. 194).

Translation crowdsourcing differs from other crowdsourcing activities in the industry where a company benefits from customers or users to offer an effective product or service. For instance, it can be employed in translation processes where more than one translation task is to be carried out consecutively (Heard, 2017, p. 280). Additionally, the quality of the work is often ensured by the translators themselves as they aim to create a "maximum quality model" that seems suitable for the "purpose intended" (Jiménez Crespo, 2017b, 194). This results in creating a consumer-oriented model for its potential audience(s) and offering ease of use for the users, thus contributing to the customers or users themselves as much as it does to the initiating company or organisation (Cronin, 2010, p. 4). Another difference is related to in-house translation models that is formed around "a closed network of preselected professionals". Translation crowdsourcing is an "organic" interactive and collaboration among users who do not know each other's identity, and thus sometimes leads to the emergence of new translation environment inspired by the

crowdsourcing task at hand (O'Hagan, 2013, p. 506). Finally, unlike other companies or organisations which ends crowdsourcing process once they find a suitable idea for a given service or product, translation crowdsourcing may require further management of the crowd in order to ensure the suitability of offered translations for that community (Mesipuu, 2012, p. 34). This is particularly valid for some online platforms where which translation crowdsourcing is an ongoing process and new translated texts are produced regularly by the crowd such as the STS. Similar to other types of crowdsourcing, translation crowdsourcing has also been a popular practice for various for-profit and non-profit organisations (Dombek, 2014; Morera Mesa, 2014; McDonough Dolmaya, 2014), computer applications (Mesipuu, 2012; Dombek, 2014), the dissemination of knowledge in different languages (Fuente, 2015) and media translation (European Commission, 2012; Pérez-González, 2013).

What can one say about the position of translation crowdsourcing in VGL? Petrů (2011) argues that this position is not easy to describe in the current industrial conditions because contextual issues and simship localisation in other video games with a high amount of visual details make translation crowdsourcing unsuitable for VGL (pp. 92-93). However, as will be shown in the present study, the STS has displayed and is still displaying a remarkably successful performance in the localisation of numerous video games on Steam thanks to this model. Therefore, unlike Petrů (2011), I believe that translation crowdsourcing occupies a central position in VGL, as manifested by the vastness of VGL services in the STS.

The above-mentioned translation crowdsourcing examples paved the way for some models used for the categorisation of crowdsourcing activities based on *raison d'etre* or community structure. In this respect, I will resort to the models by Kelly, Ray and Depalma (2011) and Mesipuu (2012) to answer these two questions:

(1) What motivates the STS and its volunteer translators to employ, and participate in, translation crowdsourcing?

(2) How can one describe and explain the structure of the translation community in the STS?

Kelly et al. (2011) divides translation crowdsourcing into the two groups of cause-driven and product-driven activities. In the former category, users choose the content to be translated based on what interests them from a moral perspective. To this aim, this type of translation crowdsourcing may involve disasters, non-profit activities, newspaper content or videos promoting social causes. Translators are usually brought together in a public website on a voluntary basis (Kelly et al., 2011, p. 89). In the product-driven processes, volunteer translators usually work for a for-profit company and are managed by a certain unit in the company which started the translation crowdsourcing processes. In this model, volunteers' efforts are usually recognized through certain leader boards on the website, and the content that they translated is credited after their names (Kelly et al., 2011, p. 89).

Mesipuu (2012) categorises translation crowdsourcing activities into two groups depending on whether they are performed in an open or closed online community. The former invites any volunteer to participate in the system so long as they are registered in the system as users. It also allows volunteering community members to control and vote on other members' translations for a quick evaluation process (Mesipuu, 2012, pp. 34-35). On the other hand, the latter restricts community membership and specifies a number of criteria for volunteers who wish to take part in the system. Thus, despite consisting of volunteer translators, the community becomes a more exclusive one to offer a more positive and consistent user

experience. In addition, this closed structure may also introduce restrictions such as confidentiality agreements and deadlines (Mesipuu, 2012, pp. 34-38).

3.1.6.6 Volunteer translation

Volunteer translation offers solutions to today's translation problems where a paid professional service is often unavailable or too costly. Snyder and Omoto (2008) define voluntarism as a free and deliberate activity which aims to help individuals or causes through various organisations without expecting any rewards (p. 3). In this respect, volunteer translation can be defined as a translation activity exercised by a person or group of people through their free will for the benefit of others without expecting any financial reward for their translation efforts (Pym, 2011, p. 108; Olohan, 2014, p. 20).

It cannot be denied that volunteer translation activities have displayed a significant growth in recent years due to a wave of online translation activities on the Internet. The impact of volunteer translation can be observed in subtitling practices where ordinary citizens contribute to the creation of media content through their active and organised efforts (Pérez-González, 2012, p. 8). In addition, Jiménez Crespo (2017a) rightly points out that the economic and financial aspects of a translation process might have led to the rise of volunteer translation because economic factors heavily affect translation strategies and decisions (p. 201). At this point, Costales (2012a) draws attention to the fact that a "single and prototypical profile of volunteer translator" should not be taken for granted because these translators take part in a wide variety of situations (p. 131). Thus, such different profiles may also help researchers and industry specialists gain new insights into the evolving structure of the translation sector around the world (Jiménez Crespo, 2017a,

p. 202). Nevertheless, there is no doubt that various common personal traits such as tendency towards team work, common sense and an advanced command of technological facilities can be easily found in today's volunteer translators.

On the question of what motivates volunteer translators if not financial benefit, they usually seem to rely on recognition and respect, and often they sacrifice the financial gain of their task to preserve these two traits. Thus, they are able to create a strong bond with other volunteer translators, particularly when they work for a specific cause or an organisation (European Commission, 2012, p. 11). Additionally, some volunteer translators also ask the organisation for which they work voluntarily to provide them with a certificate which confirms their efforts in the process as a professional reference for their future careers (Wille, 2017, p. 117).

What can volunteer translation offer translation studies? According to Jiménez Crespo (2017a), the voluntary aspect of translation should be analysed in detail to understand potential market changes which involve different agents, and it may also raise awareness about different conceptual aspects of translation activity as well as newly emerging forces that shape the relationship among text producers and receivers (p. 202). Therefore, it becomes more and more important for translation studies researchers to find out new paradigms brought about by volunteer translation in a digital environment abounding in online practices.

3.1.6.7 Professional and non-professional translation

The growing popularity of online, community and translation crowdsourcing activities has so far created the impression that the line between professional and non-professional translators is quite dynamic and fluid (O'Hagan, 2009b, p. 115). Although Perrino (2009) argued that the professional translation industry was not

affected by non-professionals being engaged in UGT activities (p. 74), the boundaries between professional and non-professional translation have recently become a controversial issue when it comes to the analysis of agents in an online collaborative translation process (Jimenéz Crespo, 2013, p. 26).

According to Antonini, Cirillo, Rossato and Torressi (2017), the reason why a debate on the scope of professional and non-professional translation emerged relatively late in translation studies is the fact that the discipline started to pay attention to non-professional activities much later than it did to compared to professional activities, and it often adopted the simple analytical approach of comparing professionals with non-professionals (pp. 2-3). However, Costales (2013) attributes this to the fact that translation scholars may have tended to avoid non-professional area due to a longstanding belief regarding a lack of standards in the realm of non-professional translation (p. 87). Similarly, Wille (2017) underlines how various agents in the industry perceive non-professional translation as inferior to professional translation (p. 25). Another reason is related to a concern on the side of professional translators who believe that their professional status will be negatively affected by non-professionals who demand a relatively lower fee for their efforts compared to their professional counterparts, which is likely to reduce their main source of income (European Commission, 2012, p. 23). The fear of creating the illusion that translation as a task does not require any specific skill other than a bilingual ability and that professional training is no longer needed can also be held responsible (Tesseur, 2017, p. 222). In addition, the debate also has another perspective as some companies cannot easily hire paid professionals for their translation projects due to financial reasons and thus resort to volunteers as an alternative (Pérez-González & Susam Sarajeva, 2012, p. 153). In short, a comparison

between professional and non-professional translation has often been ignored due to the presumed negative effects of the justification of the latter on the former. Therefore, the need to define what constitutes professional and non-professional translation and who can be called a professional or non-professional translator is undoubtedly clear.

Antonini et al. (2017) find the term "non-professional" somehow problematic since it sets out to define a category by negating its opposite as though it represented something unfavourable, and it focuses on the "person" rather than the way in which a task is accomplished (p. 6). While they define non-professional translators as people who have not received any specific training and diploma for the profession, they also argue that it cannot be always assumed that such people are incompetent to carry out a translation task successfully (Antonini et al., 2017, p. 7). Another problem with the term "non-professional" is the code of professional ethics associated with a profession. Because today's ethical codes are often accompanied by the word "professional", it might sound as if non-professional translators would carry out their tasks without any ethical principle (Antonini et al., 2017, p. 8). Therefore, it is clear that further criteria are needed to define professionalism as far as online collaborative translation is concerned.

It can be observed that the definition of "a professional translator" varies in the translation studies literature. Chestermann (2001) defines a professional translator as an individual who works as a translator "for a living" rather than one who "sometimes" does translation (p. 146). Palumbo (2009) considers a professional translator as someone who is engaged in translation tasks on "a stable basis" (p. 93). According to Orrego-Carmona (2016), 'a professional translator' can be defined in a range of ways with reference to training, expertise, membership of an association or

"a combination of these criteria" can be used to make a distinction (p. 164). However, to avoid any confusion, he considers those who receive a "monetary reward" for a translation task as professional translators (Orrego-Carmona, 2016, p. 165). Drawing attention to the practical qualities of a professional translator, Jiménez Crespo (2017a) lists 23 different steps ranging from paying attention to context and dealing with larger translation units to using translation tools differently and employing less literal techniques (pp. 114-6).

The criteria used in some studies focusing on professional translators also yield interesting insights into this comparison. For example, in her study on translators' blogs, Flanagan (2016) excluded those subjects who clearly stated in their blogs that they did not earn a living as a translator from her study (p. 153). Pascoal, Furtado and Chorão (2017) take this approach a step further and categorise as professional translators those who have had a translation experience of between 5 to 25 years as a freelance translator or a full-time translator for a company, as well as those who have completed an undergraduate or postgraduate degree in the field of translation (pp. 233-4). Translators' views on their status as professionals or non-professionals are also enlightening. For instance, Notley, Salazar and Crosby (2018) report that translators participating in their study considered themselves as professionals because they gradually gained the skill to translate subtitles although they had not had any training in this activity (p. 11). In her PhD thesis, Wille (2017) also mentions the case of question of non-professional translators who voluntarily translated their favourite TV shows or films and who are now paid by a company or organisation; she asks whether these will be considered as a "paid amateurs" or "professionals" (p. 104).

The above-mentioned discussions suggest that non-professional translators who started as volunteers later move to a position where they will be able to receive payment for their efforts. Even crowdsourcing activities which are known for their voluntary-based nature are now performed in a "paid crowdsourcing" paradigm (Jimenéz Crespo, 2017a, p. 113). It has also been demonstrated in various studies in recent years that both professional and non-professional translators have participated in each other's activities to varying degrees when it was necessary for an activist or humanitarian cause, even though this is considered as something exceptional.

As for the VGL industry, the case is similar because many of today's professional companies employ translators who were once members of an online non-professional VGL community (Schubert, 2013, p. 123). Likewise, many of the translators associated with TTC and 23Studios underwent similar personal transformations to those mentioned above and possessed the kinds of educational and professional qualities to which I have referred. I offer a three-category taxonomy to define translators in the present study: (1) volunteer professional translators who received formal training in the field of translation but translate free of charge; (2) volunteer non-professional translators who did not receive any training and translate free of charge; and (3) paid professional translators who received or did not receive any training and are paid on a freelance or full-time basis.

3.1.6.8 The right term: Online collaborative translation, crowdsourcing or volunteer translation?

In the existing literature, there has been an ongoing debate on whether terms related to online translation practices such as translation crowdsourcing, volunteer and online collaborative translation can be used interchangeably (Jiménez Crespo, 2017b,

p. 195). This can be attributed to the fact that these concepts share certain similarities and may sometimes intersect in translation process. Therefore, the line between collaborative and volunteer translation activities is still fuzzy, and the underlying content of these labels should be clarified to explore various modalities found within the framework of web-based translation practices (Jiménez Crespo, 2016, p. 60; Désilets & van der Meer, 2011, p. 40). In this respect, I see it as necessary to briefly touch upon potential differences among these three concepts, so as to clarify the theoretical stance of the present study.

It can be understood from the discussions in the literature that volunteer translation is the precondition for both translation crowdsourcing and online collaborative translation. For instance, Pym (2011a) lists crowdsourcing as one of the synonyms of collaborative translation as he argues that voluntary work is central to both concepts, and he regards volunteer translation as an alternative to both translation crowdsourcing and online collaborative translation (p. 78). At first, this argument seems reasonable since the online environment makes it quite a lot easier for fans of a TV show or amateur practitioners of an online activity to come together and focus on a given project without any financial motives. In addition, it is typical for both practices to deal with fragmented textual segments and work in a decontextualized environment (Costales, 2013, p. 104). Therefore, both practices can be fulfilled for similar purposes on similar text types. However, in my opinion, the link that Pym (2011) establishes between volunteer and collaborative translation is problematic. As Costales (2012a) rightly argues, we cannot use the same term interchangeably because volunteer translation does not always require a collaborative action and can be performed by a single individual without other people's help (p. 132). Similarly, the fact that common translation crowdsourcing, volunteer and

online collaborative translation possess common aspects such as team work, sense of belonging to a community and use of technology cannot be used as an argument to consider them as equivalent (Costales, 2012a, p. 131).

Another visible difference between these three concepts is the participants' identities from the perspective of volunteerism. If one can count as professional a person who received a degree from a formal department of translation and interpreting at a university, then it can be argued that professional translators may also perform volunteer translation and translation crowdsourcing. Olohan (2014) approaches the term similarly and maintains that the "free will" to do a translation task "for the benefit of others" should be the only criterion to define volunteer translation (p. 20). Therefore, in parallel with Olohan (2014), the present study assumes that volunteer translation is performed by a person or group of people without any financial income, be it an online collaborative translation or translation crowdsourcing activity performed by a professional or non-professional translator.

The third main difference is related to the fact that translation crowdsourcing depends completely on volunteers, whereas online collaborative translation may also benefit from paid professional translators. In addition, some online collaborative translation and translation crowdsourcing processes where volunteers and paid professionals work together in different parts of the projects may create a hybrid model. For example, while volunteering users actively translated Facebook, the company also hired paid professional translators to check potential equivalents offered for a certain word or expression in a language to avoid any terminological inconsistencies (Jimenéz Crespo, 2017a, p. 54). Thus, the combination of market-driven and user-centred practices in the same project is not surprising.

The fourth main difference among translation crowdsourcing, volunteer and online collaborative translation is the identity of the initiator. While the first two processes are usually started by companies or organisations which aim at reducing operational costs as much as possible through volunteer efforts, the third one can be sometimes initiated by translators themselves without any preliminary support or encouragement from an established company or institution in case of volunteer translation (Costales, 2012a, pp. 8-9). Therefore, it is sometimes impossible to definitely categorize the initiator of the translation process. An aspect related to this difference is the variety of work flows. While translation crowdsourcing and volunteer translation projects are usually employed at a horizontal level without any apparent project manager or supervisor, an online collaborative translation process may function at a hierarchical level or under clearly defined roles within a team of translators (Costales, 2013, p. 96).

Given the scope of the present study, it is evident that both TTC and 23Studios display examples related to the above-mentioned differences among online collaborative translation, volunteer translation and translation crowdsourcing. For instance, members of TTC are professional translators who voluntarily take part in the localisation of a video game in an online environment. Similarly, 23Studios completed a VGL project with paid professional translators to gain financial income. Therefore, I believe that, in the light of the categories offered by translation scholars, both of my case studies will draw attention to the dimensional differences that online collaborative translation and translation crowdsourcing have brought to today's industry under the light of categories offered by translation scholars. In addition, because the STS calls for the volunteer translation of video game content on Steam platform, I will also benefit from the concepts of UGT, translation crowdsourcing

and volunteer translation concepts. These will enable me to analyse its organisational structure and functioning from a theoretical perspective, based on my step-by-step analysis of translation crowdsourcing in the STS and survey responses.

3.1.7 Intrinsic and extrinsic motivation

Ryan and Deci (2000) delineate two different types of motivation in human beings: intrinsic and extrinsic motivation. While the former is used to define activities which an individual does "for its inherent satisfactions rather than for some separable consequence" (p. 56), the latter represents an activity which is done to "attain some separable outcome" (p. 60). In order words, both types of motivation are related to different factors and thus contrast with each other. In addition, intrinsic motivation does not have any sub-categories, whereas extrinsic motivation is divided into four categories, namely external regulation, introjection, identification and integration (Ryan & Deci, 2000, p. 61). The authors make this distinction depending on the different reasons, goals, experiences and performances leading to a certain activity as any willingness for or disinterest in an activity will result in varying motivated behaviour (Ryan & Deci, 2000, p. 55).

Intrinsic and extrinsic motivation theories were integrated into translation theories on translation crowdsourcing by Dombek (2012, 2014), and on volunteer translation by Wille (2014, 2017). Considering that the present study will use both concepts as a theoretical framework, I believe that the use of these motivation theories will make it possible to gain deeper insight into volunteer translators participating in the translation crowdsourcing process of the STS and to better contextualize their working conditions and reasons for taking part in an online collaborative translation system.

3.2 Methodology

In the present study, I made use of four different empirical methods: case study, participant observation, survey, and interview. The purpose behind these was threefold: I first understood the general localisation process in the STS through participant observation and set the scene for the VGL context in the STS. Later, I analysed the demographic features and motivations of translators in the STS through an online survey and demonstrated who the STS members were and how they functioned in the contextual environment of the STS. Finally, thanks to case studies and interviews, I characterised the processes of professional, volunteer, collaborative and community translation in TTC and 23Studios during the localisation of Dota 2 and W3WH to present a specific example of the VGL processes in the STS. Thus, the triangulated relationship among the medium in which VGL was performed, i.e. the STS, agents in this medium, i.e. volunteer and professional STS translators and, the process, i.e. the localisation of W3WH and Dota 2, was revealed.

The reason why case study research was preferred in the present study lies in its effectiveness in mapping a researcher's knowledge of a certain individual, group or a phenomenon. According to Yin (2003), this research tool is quite useful in analysing "contemporary events" and discovering "relevant behaviours" which, unlike a scientific experiment, cannot be "manipulated" by the researcher (p. 6). Thus, the researcher is able to directly "observe" and "interview" people involved within a specific phenomenon or event (Yin, 2003, p. 7). Therefore, the present study also made use of case study research to deal with two different VGL communities, i.e. a volunteer and a paid professional one, to investigate the differences between their actions in the STS and VGL process. Meyer (2016) rightly argues that although many studies in the field of translation studies focus on specific author(s) or

translation(s), the scholars do not label their work as case studies (p. 179). It can be thus said that case study research is widely preferred as a research method in translation studies. In this respect, it is necessary to underline the importance of case study as a method for the objectives of present study.

I utilized a participant observation method to explore the consecutive stages of the crowdsourcing process in the STS. Saldanha and O'Brien (2013) draw attention to the neglected position of this tool in translation studies and state that it is suitable for process-oriented research (p. 221). Among its two different sub-types, detached and participant observation, I opted for the participant observation because I would take part in the translation process in the STS by logging in it and see what the STS demands from a Steam user to be a translator until their translations are accepted. Even though this method poses a risk to the objectivity of the data due to the researcher's personal involvement in the process, it also enables the researcher to have access to areas which are otherwise inaccessible without being a part of the activity as a perfect tool to "experience the same patterns as others do" (Madden, 2010, p. 16).

I also carried out an online survey in the present study. I applied a questionnaire to Steam member-translators in order to understand their ages, level of education in translation (i.e. whether they study/studied translation), understanding of translation/localisation, workload and motivations for volunteer and collaborative translation in the STS. The reason why I benefited from a questionnaire lies in the fact that it was quite likely to give sufficient responses on users' attitudes towards these two localised video games. According to Saldanha and O'Brien (2013), the use of questionnaires in translation studies is often limited to translation teaching/learning, in contrast to other disciplines within the social sciences (p. 151).

However, the present study made use of questionnaires with respect to a completely different research topic, namely VGL, volunteer and collaborative translation. While a questionnaire is an effective and less time-consuming tool to collect data on a high number of participants' "opinions, attitudes, behaviours" in a participant-oriented research, it often produces a low response rate and can only be applied to a certain sample of participants. After the survey had been completed, the obtained data were analysed using thematic coding (Saldaña, 2009).

An in-depth interview may thus help obtain more explanatory data on the topic (Saldanha & O'Brien, 2013, pp. 152-153). To supplement the questionnaire on the STS member-translators, I conducted an interview with the project managers and translators of TTC and 23Studios to analyse their missions and practices in general during the localisation of Dota 2 and W3WH, respectively. Böser (2016) states that an interview allows a researcher to generate data on "lived experiences" of a person or a group of people and the "meaning" of these experiences for the individual or group (p. 236). Thus, I was able to reveal intrinsic and extrinsic motivations for volunteer and professional translation in TTC and 23Studios. In addition, thanks to a semi-structured interview with "follow-up" questions (Böser, 2016, p. 37), I explored to what extent both groups' working structures reflected traces of professional, volunteer and collaborative translation, and whether or how their community translation models differed from each other from an organisational perspective. Despite the difficulty of persuading participants to take part in a lengthy interview and a resulting low number of samples, this method still offers a "privileged access to a person's opinions" on a topic, which cannot be understood through participant observation (Saldanha & O'Brien, 2013, p. 169). Tipton (2010) too draws attention to the way in which interview discussions serve as a bridge to illuminate the

relationship among different translators in a social environment (p. 191). Given that the present study focuses on the collaborative aspect of VGL, it is evident that interview offer advantages for a detailed analysis of 23Studios and TTC.

The details regarding the selection of the participants, structure of the questions and data collection process of the online survey and interviews are given at the beginning of Chapter 4 and 5, respectively.

CHAPTER 4

CROWDSOURCING AND VOLUNTEER TRANSLATION IN THE STS

4.1 Translation crowdsourcing in the STS

Having introduced a "community" function in 2007, Steam made it possible for its users to create an online community for any video game within the platform and chat with other players to exchange information/feedback on these video games (Steam, 2020a). This later laid the foundation for the STS as a meeting point for volunteer translators under the roof of different translation communities.

The STS was introduced in 2010 to offer around 125 million users localized video games in Steam. It aims to create more standardized game localizations and now offers localized video games in 26 different languages. As for Turkish, 99% of all translatable content has been translated in the STS. Thanks to the participation of new volunteer translators, the spectrum of languages in the STS is constantly increasing. Translations in each language can be organized by more than one translation community. The moderators of each community working on a certain language are responsible for the review and approval of translations suggested by their respective community members (STS, 2020a).

4.1.1 Registration process

Participation in the STS is completely voluntary, and thus does not offer any financial reward. Therefore, on its official website, the STS only invites volunteer translators to submit their translations on its official website (STS, 2020a). To apply, as shown in Fig. 1, users need to log in to the STS with their Steam user name and

password, and choose a language into which they will translate from English. Although a volunteer translator can translate into more than one language, the STS advises them to focus on a single language, which is usually the user's native language.

Fig. 1 Language selection for the STS

However, it is not possible to start working immediately without preliminary verification by the system. Steam users are required to pass a translation test from English into their selected language in order to register in the STS. Each user is given three chances for the translation test. When the number of volunteer translators is sufficient at the time of registration and no more translators are needed, the STS may delay a user's application and text submission for a further date. In other words, there may be pending applications which have not yet been approved by the moderators of a language (STS, 2020b).

As can be seen in Fig. 2 and 3, the amount of text to be translated by a volunteer translator in the test may vary from a few sentences to a paragraph or short paragraphs. However, these texts are always accompanied by the software codes of the STS website, and thus volunteer translator candidates are asked to translate the translation string given in the box and leave software codes untouched to make their submissions acceptable (STS, 2020b). The translator is required to complete the

given translation within two hours. Otherwise, the application process expires, and the user needs to apply again.

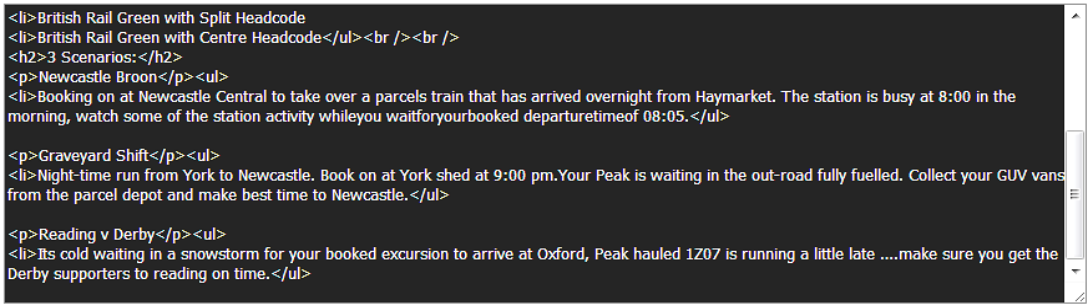

Fig. 2 Sample sentences for the translation test

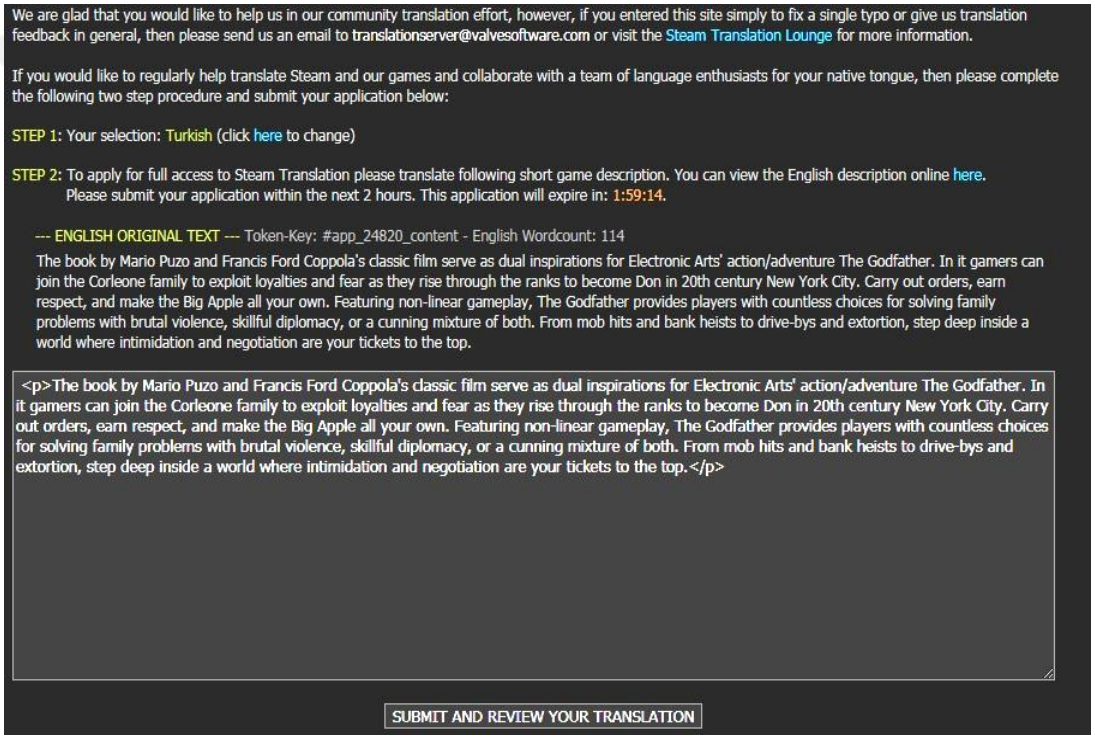

Fig. 3 Sample paragraph for the translation test

After users complete their translations, they need to click the “submit and review your translation” button which will give them a last chance to review their suggested translation and correct any existing mistakes. Later, a notification is sent by the STS to request the volunteer translator candidate to enter their e-mail address. As it can be understood from Fig. 4, this step is necessary to follow the status of the application, which will sent to the e-mail address submitted by the user.

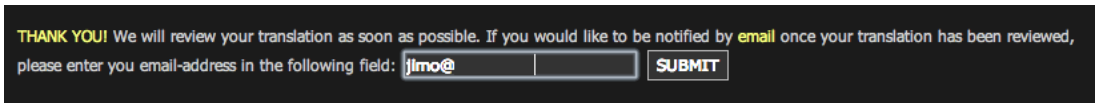

Fig. 4 Notification for e-mail address

Following the submission of the translated text, volunteer translators usually have to await for a couple of weeks for the approval of their status as a registered volunteer translator because the number of applications is high and it takes language moderators a remarkable amount of time to review all submitted translations. An example of approval by e-mail sent by the STS moderators can be seen in Fig. 5:


Dear semihsarigul,

You are receiving this email concerning a status-update for your recent submission on Steam Translation (https://translation.steampowered.com).

You suggested:

Mario Puzo'nun kitabı ve Francis Ford Coppola'nın klasikleşmiş filmi, Electronic Arts'ın aksiyon/macera oyunu The Godfather için çifte ilham kaynağı oluyor. Oyuncular bu oyunda 20. yüzyıl New York'unda Don ünvanını almak için yükselirken sadakat ve korkuyu sonuna kadar kullanmak için Corleone ailesine katılıyor. Emirleri yerine getirin, saygı kazanın ve Big Apple'a tek başınıza sahip olun. The Godfather doğrusal olmayan oyun yapısıyla oyunculara aile sorunlarını çözmek için kaba kuvvet, becerikli diplomasi veya bu ikisinin kurnazca bir karışımı gibi sayısız seçenek sunuyor. Mafya tetikçiliği ve banka soygunlarından araçta silahlı çatışmalar ve haraç kesmeye kadar korku ve uzlaşının size en tepeye ulaşmak için fırsatlar sunduğu bu derin dünyaya adımınızı atın

Your translation has been reviewed and approved with following comment: - **no comment** -
You can now log onto Steam Translation with full access.

Thank you for participating on Steam Translation!

Fig. 5 Approval e-mail

When a user is approved as a registered translator, s/he may log in the STS again, and start translating existing content into his/her selected language. The STS translators are not limited by any confidentiality or non-disclosure agreements unless they are promoted to the status of community moderator (STS, 2020a).

4.1.2 Translation process

As shown in Fig. 6, the homepage in a volunteer translators' account typically includes the latest news and announcements regarding the language community for which s/he translates. In addition, it may also inform volunteer translators about current goals and urgent tasks for the community. Thus, the STS translators can

easily focus on a certain task and do not become confused at first about how to contribute to the community directly.

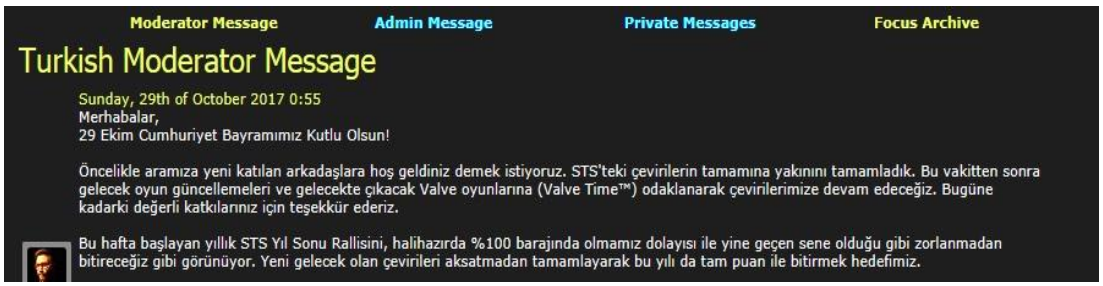

Fig. 6 Community moderator's announcements

Translation files can be found below the announcement section. In this section, the STS translators can choose a file that has been recently added to the system or has not been translated for a certain period of time. Fig. 7 indicates some of the existing translation files on which the STS translators can click as well as the number of translated and untranslated strings in each file.

Fig. 7 Files awaiting to be translated

In this list, the STS translators can choose a translation file for translation based on the video game or video game publishing company in which they are interested. Some statistical options and text strings that the STS translators will encounter when they click on these links can be seen in Fig. 8:

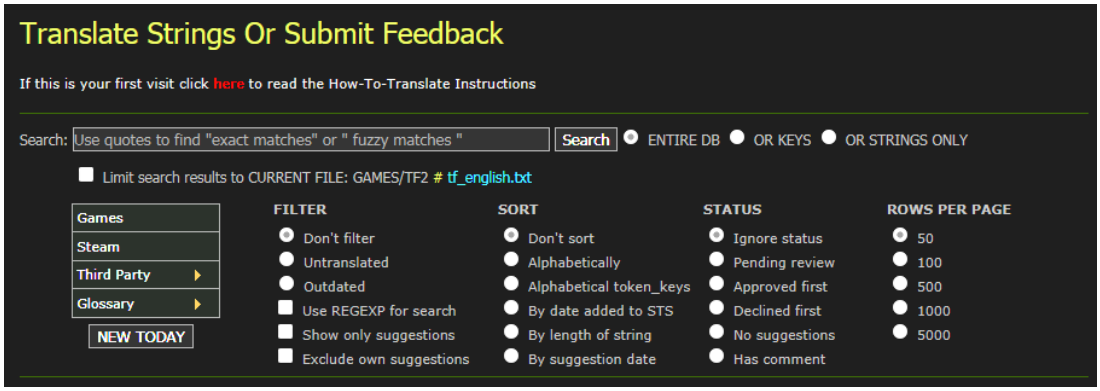

Fig. 8 Filtering options for translation strings

On this page, the STS translators can use various options to filter existing untranslated strings by video game publishing company, alphabetical order or status of the given strings. Thus, they can easily find strings that match their translation skills and interests. Based on filtering options, as shown in Fig. 9, several translation strings will be listed:

Fig. 9 Available translation strings

It must be noted that existing translation strings may have been partially translated by other translators before, and thus are evaluated in the status of pending review for the time being. It is also likely that no translations have so far been suggested for some strings. Therefore, in addition to suggesting new translations to some strings, translators can also check other translators' suggestions and offer new equivalents for them if necessary. To do this, they need to hover their mouse over a given string, which will make the button "Edit" appear as shown in Fig. 10:

Fig. 10 Editing translation strings

It can be observed in Fig. 11 that a wide window where a whole translation string and a suggested translation done by another STS translator will appear after clicking on the "Edit" button. Under these two columns, an STS translator will find a space where s/he can modify the existing suggestion and submit a new translation for the string in question. A new STS translator is allowed to make only 25 suggestions before any of his/her suggestions are approved by the community moderator. This number is automatically increased to 125 suggestions when these first 25 suggestions are fully approved by the community moderator (STS, 2020a). Therefore, it can be said that volunteer translators' experience is improved step-by-step by the STS, which eventually contributes to the quality standards of the translated strings.

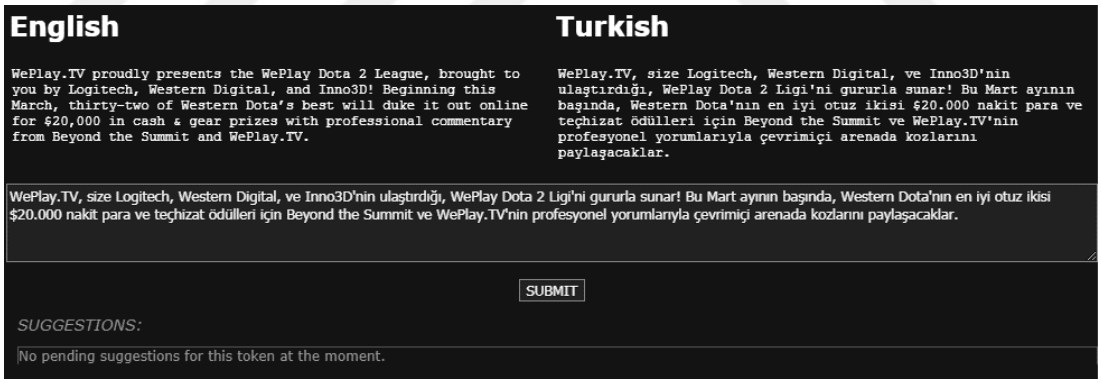

Fig. 11 Suggesting a new translation

This window is not limited to the source text, existing suggestions and translation space. Below these parts, as shown in Fig. 12, an STS translator can also have access to a mini glossary in which s/he can find the meanings of some terms in the source text. This glossary is also suggested by other translators who have translated similar texts before. It contributes to the terminological consistency of a video game. If necessary, any STS translator can expand the glossary by adding new terms to the

list. Thus, all translators help each other with particularly challenging aspects of the text, contributing to a joint translation effort in which none of the translators see one another.

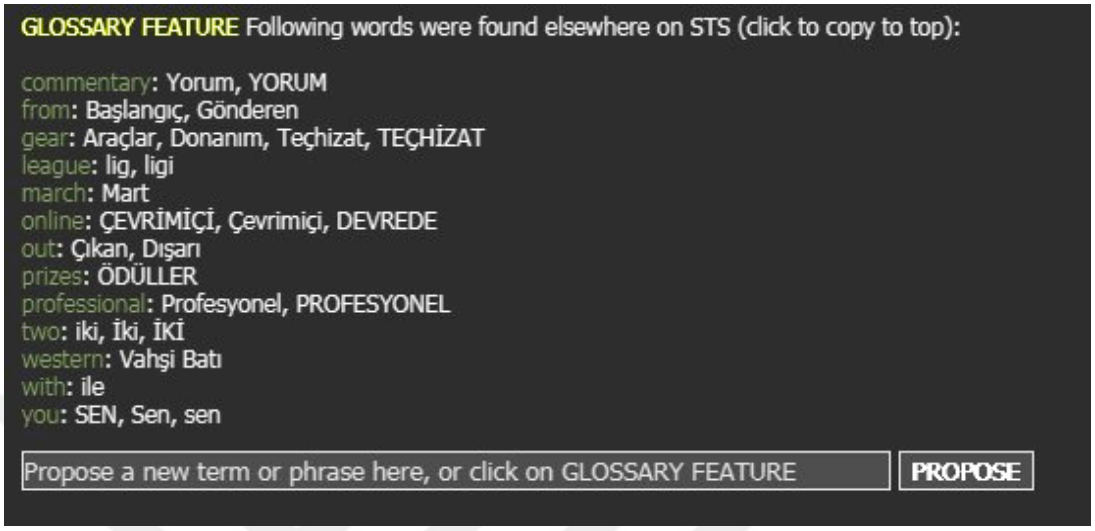

Fig. 12 A mini STS glossary

As shown in Fig. 13, the STS translators can always check the latest status of their suggestions on the user activity page and see whether these suggestions have been approved, declined or received a comment by the community moderator in the last fourteen days. Thus, it becomes easier for them to track and evaluate their overall performance.

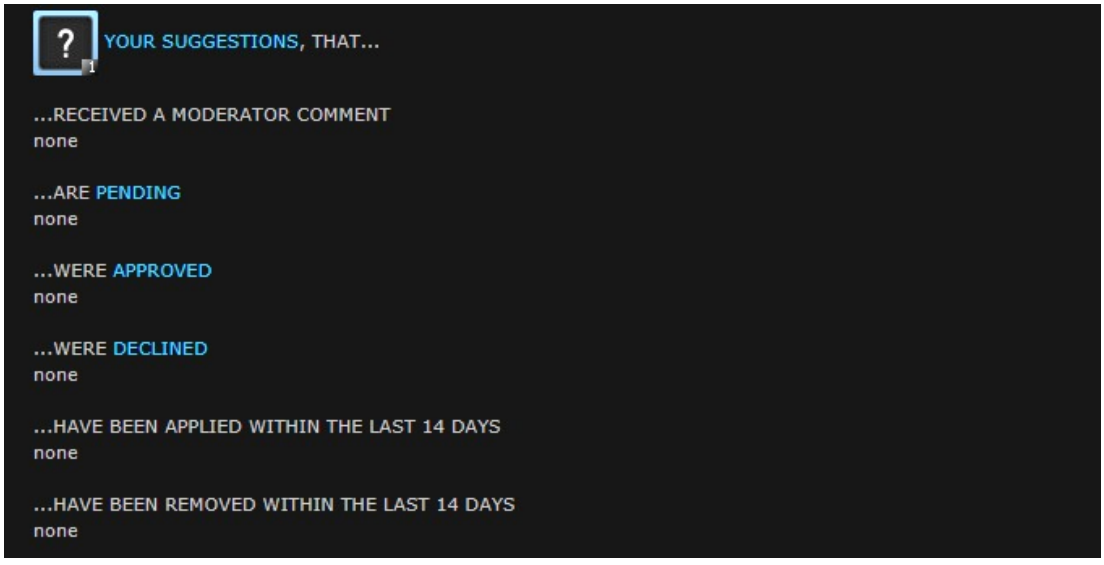

Fig. 13 User activities

4.1.3 Proofreading and reviewing process

Following the submission of suggested translations, it is possible for an STS member to edit or remove a suggested translation in case of any mistakes in the translated text, as shown in Fig. 14. In addition, it is also possible to leave a comment on a suggested translation and receive feedback from moderators regarding translation strategies and choices in a given translation string (STS, 2020b).

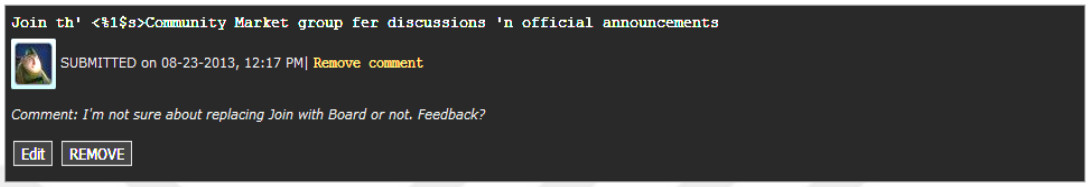

Fig. 14 Editing, removing and commenting on a suggested translation

The STS translators can also examine all existing suggestions for all strings in the system. As shown in Fig. 15, they can choose suggestions for a certain video game and see whether they have been approved by the community moderator or the number of candidate STS translators for each of the 26 existing languages can be seen. In addition, when viewing suggested translations, the STS translators can also support other suggested translations by voting on them. Thus, collective efforts do not remain limited to suggesting translations or creating mini glossaries since the STS translators can also function as localisation testers and give other translators feedback on their work when needed. As shown in Fig. 16, if there is more than one suggestions for a given translation string, an STS translator may promote another translator's suggestion by clicking on "+1" button before they are approved by the community moderator. Monthly active translators receive a "Translator Badge" when they reach Level 12 and are also promoted to the status of language moderator if they are voted as "successful" by other translators in the community (STS, 2020a). It can

be argued that this voting function contributes to the democratic participation of all STS members.

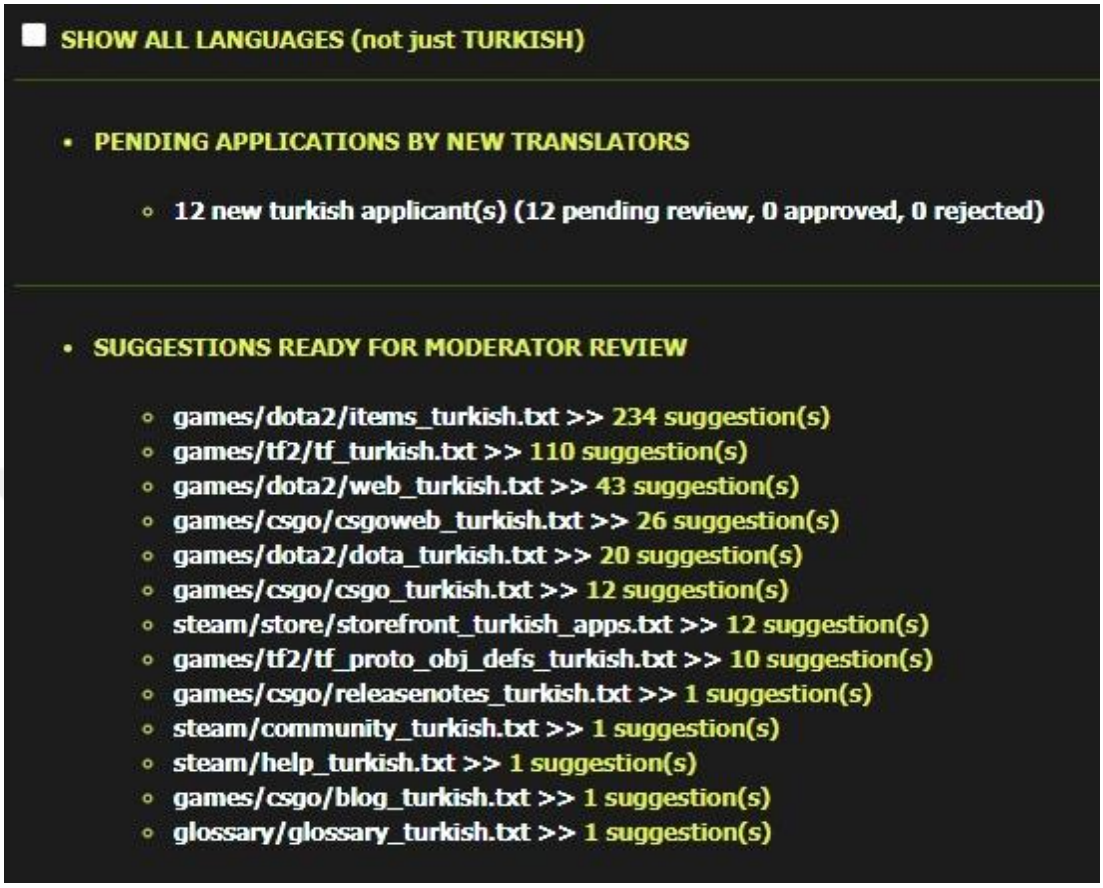

Fig. 15 Statistical reports

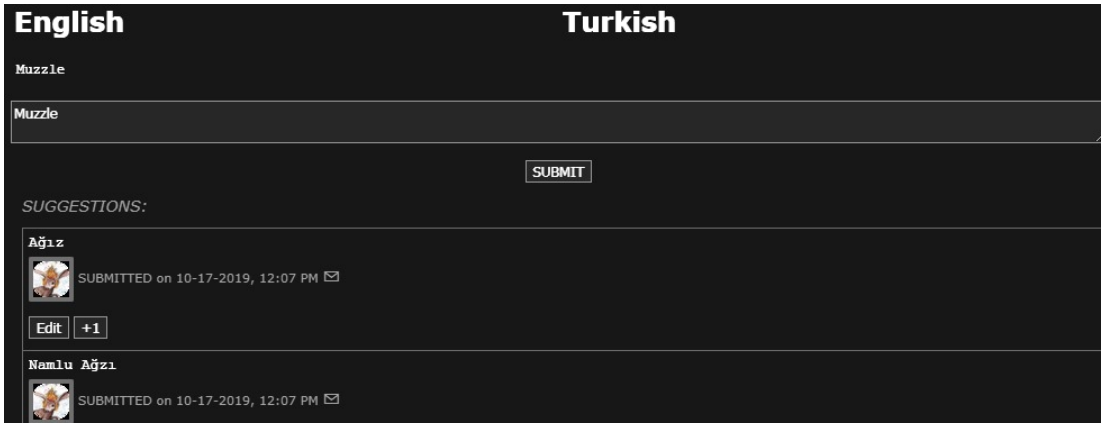

Fig. 16 Voting on suggested translations

In addition to voting, the STS translators can also open new discussions for each translation string which has received several suggestions and not been approved

by the community moderators yet. As shown in Fig. 17, they can leave comments with a maximum word-count of 1024 words under the suggested translations.

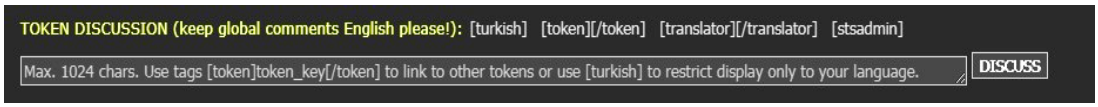

Fig. 17 Discussions on translation strings

Finally, the STS also offers its members some badges which will appear on their profiles once obtained and promote successful members to the status of community moderator, as shown in Fig. 18 and 19.

Fig. 18 The STS translator badge

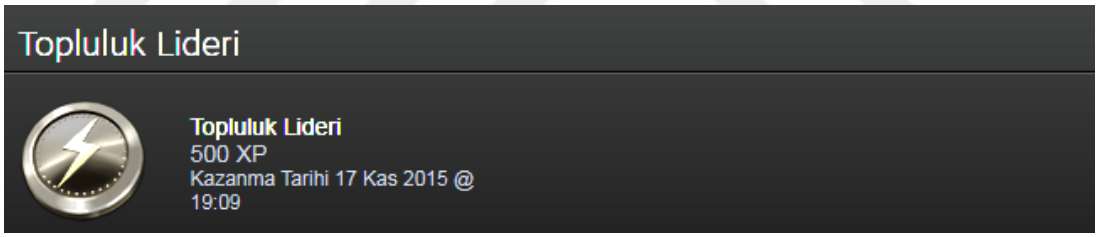

Fig. 19 Community moderator badge

As far as the criteria listed by Estellés and González (2012) for the classification of crowdsourcing practices are concerned, it seems reasonable to analyse the STS in terms of a crowd identity, task and reward perspective. It can be stated that the STS translators represent a product-driven (Kelly et al., 2011, p. 89) translation crowdsourcing community because they are employed by a for-profit company, and recruited and managed by a hierarchically higher unit which initiated the crowdsourcing process. In addition, as seen in product-driven crowdsourcing

processes, the STS motivates volunteer translators by crediting their names through different badges and promoting them to the status of community moderator.

In terms of the identity of the crowdsourcer (Estellés & González, 2012, p. 195), the STS can be given as a hybrid example because it employs both an open and closed community system as categorised by Mesipuu (2012, pp. 34-35). It can be evaluated as an open translation crowdsourcing system as it encourages all volunteers to contribute to the STS by registering in the system with their Steam accounts. In addition, it also enables the STS members to express their ideas on other volunteer translators' work through commenting and voting functions, which is another peculiar feature of open online communities in translation crowdsourcing. However, the STS can also be conceptualised as a closed online community. As a pre-selection method, it asks the potential members to translate a certain textual segment before registration in the system, thus creating a partially limited translation community which consists of selected translators with certain bilingual abilities.

This hybrid structure can be analysed in terms of the type of the call and medium too. First, the STS uses an open online community system by reaching potential volunteer translators on the Internet through an open call. However, it later manages volunteer translators within a closed system where users need to log in with a registered and approved account. Therefore, it contradicts Mesipuu's (2012) binary opposition between open and closed communities since it bears traces of both categories, and thus forms a new model of translation crowdsourcing thanks to its online call method and medium.

4.2 The analysis of volunteer translation in the STS

4.2.1 Methodology

4.2.1.1 Online questionnaire

Prior to the online questionnaire, an ethical approval form was obtained from ethical committee of Boğaziçi University, i.e. SOBETIK (Appendix A). Later, an online questionnaire was prepared for active volunteer translators in the STS. In addition to reaching as many participants as possible, the use of an online questionnaire enabled me to gather information from a large group of people living in different cities within a short period of time. The questionnaire was created on Google Forms in order to create different types of questions such as Likert scale, open-ended or multiple choice in the same questionnaire, allowing me to investigate my research questions from a number of statistical and theoretical perspectives.

Thirty-three questions were asked in the online questionnaire (Appendix B and C). The type of the questions ranged from multiple choice questions to open-ended questions for a detailed and thorough analysis. In general, while the first 18 questions were multiple choice questions, the rest usually consisted of open-ended questions. In addition, some follow-up questions were also asked in order to learn more details about a previously given response. Although all participants had a relatively adequate knowledge of English, the questions were asked in Turkish so that they could understand the nuances in some questions better and express their views regarding open-ended questions clearly. The questions in the questionnaire could be said to fall into five different categories.

The first category aimed at eliciting participants' demographic details such as sex, age, level of education and, if any, field of education at university in order to outline the profile of volunteer translators in the STS. Similarly, the second category

can be considered a personal information category that attempted to establish participants' familiarity with translation and language teaching practices, whether they were professionals or volunteers, and to find out about their previous experiences of translation and language courses as well as their perceived level of English. The third category was related to participants' video game habits, and asked them for how long they had been playing video games and they been a member of Steam with an eye to gauging their past experiences as video game players. The fourth category explored participants' understanding of concepts such as crowdsourcing, localisation and translation, and their ideas on potential similarities and differences between these concepts to see whether they had encountered any of them in their journeys as volunteer translators. The fifth and most comprehensive category attempted to gain insight into participants' years of experience in the STS, their first encounter with the STS, their reasons for volunteer translation in the STS, their opinions regarding the localisation toolkit provided by the STS, their VGL experiences, and their localisation testing process managed by moderators, commenting and voting mechanisms.

4.2.1.2 The selection of participants

A purposive sampling method was definitely necessary for the online survey because it was of vital importance to select participants who are among the volunteer translators who are familiar with the STS. At the beginning of the survey, a total of 219 volunteer members were seen to be active in the Turkish translation communities found in the STS. However, before contacting these translators, I decided to distribute the questionnaire in other social media platforms such as Facebook and Twitter in case any "hidden populations" (Saldanha & O'Brien, 2013,

p. 166) could be found on these websites. After it was clear that no volunteer translators in the STS responded to the questionnaire on these websites, I started to contact the above-mentioned 219 active translators personally through an instant messaging application in the STS.

Both Steam and the STS require its users and members to add another user/member as a friend in order to send them an instant message through the platform. Therefore, I added all active STS members translating voluntarily as friends to be able to send them a message and request them to participate in the survey. After each member had accepted the friend request, an informative text was sent to inform them about the purposes of the present study. In addition, participants were also informed about the fact that their answers would be recorded on the Internet and downloaded for scientific analysis at a later time. Finally, they were also reminded of their right to withdraw from the questionnaire at any point, and it was guaranteed that their responses would be kept confidential until the completion of the present study.

4.2.1.3 Data collection and analysis

The link to the questionnaire remained active on Google Forms for two months starting on 8 July 2019, and the survey was ended once it appeared that all potential participants had been contacted and requested to fill in the questionnaire. Among the 219 participants contacted through the Steam instant messaging application, 81 of them agreed to respond to the questionnaire, while the rest of them did not take part in it due to reasons such as ignoring instant messages or refusing to give their personal information. Saldanha and O'Brien (2013) list these as common problems in online questionnaires, and state low response rates can be one of the main

disadvantages of online questionnaires (p. 153). Therefore, it was not surprising in the present study that only 37% of the participants accepted to fill in the questionnaire form. However, this response rate did not pose a problem for the analysis. As Vehovar and Manfreda (2008) point out, this is actually a reasonable response rate, since online surveys usually elicit response rates of around 15% (p. 184). As a result, the analysis was carried out on these 81 responses.

Google Forms preserves all responses automatically and informs the researcher by e-mail as soon as a new response is given to the questionnaire. In addition, it also allows the researcher to categorise responses to each question in percentages through pie charts or bar graphs. As for open-ended questions, it categorises all responses by each participant, which makes it possible to see each participant's answer to any multiple-choice or open-ended question. Therefore, this made it possible to download as an Excel file all statistical data belonging to the questionnaire as well as the different answers given to open-ended questions.

After the responses to the question had been downloaded, they were classified into different categories by thematic coding. The coding process was not challenging for multiple choice questions, particularly for the demographic data, as Google Forms grouped the responses to these questions automatically based on the options selected by the participants. However, a coding method was needed for the categorisation of responses to open-ended questions. According to Saldaña (2009), codification of responses in a qualitative research process allows the researcher to arrange responses in a systematic order because they share similar characteristics (p. 8). At this point, the researcher relies on his/her intuitive senses to decide which data seem "alike" (Saldaña, 2009, p. 9). Taking this into consideration, I coded responses with similar words, sentence or views in the same thematic category and treated them

as a set of similar responses for my qualitative analysis of the questionnaire. I also consulted my advisor about the suitability of the coded categories, as sometimes it is not possible for the researcher to find the write categories in the first attempt (Saldaña, 2009, p. 10). Finally, as suggested by Saldaña (2009, pp. 9-10), in order to show the similarities among participants' responses in a given thematic category, I quoted some of the individual answers to open-ended questions in my data analysis.

4.2.2 The findings of the survey

4.2.2.1 Participants' demographic profile

As shown in Table 1, the volunteer translators' general demographic profile in the STS in Turkey displays a high degree of homogeneity, if not uniformity, particularly in terms of gender, age and level of education.

Table 1. Volunteer Translators' General Profile in the STS

Gender	Male	96.3% (n = 78)
	Female	3.7% (n = 3)
Age	15-30	85.2% (n = 69)
	Over 30	14.8% (n = 12)
Level of education	Undergraduate or graduate	86.5% (n = 70)
	High school	12.3% (n = 10)
	Middle school	1.2% (n = 1)
Formal translation and interpreting training	Yes	12.3% (n = 10)
	No	87.7% (n = 71)
Translation-related classes or courses	Yes	79% (n = 64)
	No	21% (n = 17)
Earning money from translation	Yes	66.7% (n = 54)
	No	33.3% (n = 27)
Volunteer translation in the past	Yes	74.1% (n = 60)
	No	25.9% (n = 21)
Working in a language-related job	Yes	17.3% (n = 14)
	No	82.7% (n = 67)
Level of English	Moderate	1.2% (n = 1)
	Good	19.8% (n = 16)
	Very good	50.6% (n = 41)
	Native	28.4% (n = 23)

The number of male volunteer translators is overwhelming since they comprise 96.3% (n = 78) of all participants, while women only correspond to 3.7% (n = 3) of the community. In a similar fashion, participants' ages also fall into certain groups. For instance, none of the participants are over 40, which suggests that middle-aged adults do not show any interest in VGL in the STS as far as Turkey is concerned. In addition, only 14.8% (n = 12) of all participants are over 30, whereas 85.2% (n = 69) of them are aged between 15 and 30. Finally, the participants' level of education gives important clues regarding the general structure of volunteer Turkish translation communities in the STS. It was revealed that 86.5% (n = 70) of the participants had at least an undergraduate or graduate degree, while only 12.3% (n = 10) of them graduated from a high school, and 1.2% (n = 1) of them graduated from a middle school. Therefore, it can be inferred that a large portion of the participants attended university at some point of their lives.

The survey findings demonstrated that most of the participants, ranging between 80% and 90%, fell into a single demographic group, be that in terms of gender, age or level of education. For instance, only three participants were female, while the rest of them were males. In this respect, although the idea that video games are usually preferred by men was not to be the case in various surveys by ESA (2018) and ISFE (2017), with women constituting nearly 40% of all video game players in the US and Europe, this percentage was not valid for the STS as manifested by the dominance of male volunteer translators in the STS in Turkey. It may be argued that the quite low percentage of female volunteer translators does not point to the low popularity of video games among women in the STS in Turkey. However, given that video games in the STS are always translated by individuals who play them on a regular basis, it is reasonable to assume that female video game

players are heavily outnumbered by male video game players in terms of both playing and localising video games in the STS in Turkey. Therefore, it is possible to suggest that the gender distribution in the STS in Turkey does not concur with that found in the US and Europe.

A single age group, i.e. 15-30, was another category that comprised the vast majority of survey participants. In other words, most of the volunteer VGL activities in the STS in Turkey appears to have been carried out by a small percentage of teenagers and a large portion of young adults. This finding overlaps with the video game market figures released by ESA (2018). Even though the distribution of age groups over 18 was not specified in the study in question, it was reported that nearly 70% of all video game players in the US were adults aged over 18. On the other hand, the gradual increase seen in the number of adults aged 35 and over and playing video games in Europe (ISFE, 2017, p. 1) does not exist in the STS in terms of VGL in Turkish. Thus, while the age groups in Turkish VGL communities in the STS bear a resemblance to the US, the same conclusion cannot be drawn for Europe. In fact, the apparent absence of adults over 40 from Turkish translation communities in the STS can be attributed to the fact that video games became increasingly popular in Turkey only in the late 1990s and early twenty-first century. The late development of VGL activities in volunteer VGL communities on the Internet during the second decade of the twenty-first century can also be another reason. Therefore, the dominant age groups found in the survey in the present study coincided with a period when video games and VGL activities were on the rise.

The last demographic category that contained nearly nine out of ten participants was related to participants' level of education, in that these individuals are university graduates. Their dominance in the survey population can be associated

with the fact that participants with a university degree are more familiar with Internet use, video games and Steam, all of which are required to contribute to VGL activities in the STS, as a part of their daily lives. Therefore, it is safe to argue that people who graduated from a university and work in related professional careers are more interested in performing volunteer translation in the STS in Turkey.

4.2.2.2 Participants' backgrounds as volunteer translators

The categorisation of participants as a volunteer-professional or volunteer non-professional translators in the STS based on the taxonomy offered in the present study is challenging because some of the participants have a university degree in translation and some of them continue to translate free of charge for the STS while earning an income from another translation-related job. The survey results indicated that 87.7% (n = 71) of the participants had not received any formal translation and interpreting training, whereas 12.3% (n = 10) of them had a diploma from a translation and interpreting department at an undergraduate or graduate level. Similarly, 79% (n = 64) of the participants stated that they had not taken part in any translation-related classes or courses at some point of their lives, while 21% (n = 17) of them had attended such classes or courses for an unknown duration during or following their university education. However, the members of the latter group were not considered as volunteer professional translators because the content of these courses or classes is unknown and their durations cannot be considered equal to a four-year translation and interpreting training.

In the light of these findings, it can be concluded that nine out of ten volunteer translators did not receive any formal translation training at the university level, and that they can be categorised as volunteer non-professional translators. In

this respect, another question was asked for participants who responded negatively to the question about having a degree from a translation and interpreting department to find out their university departments. As a result, it was observed that volunteer non-professional translators participating in the survey had graduated from 35 different university departments such as English and German language teaching, American, English, French, Russian, Japanese and Turkish language and literature, linguistics, mechanical, civil, electric and electronics, metallurgy, topographical, computer and software engineering, bioengineering, primary school teaching, medicine, history, statistics, political science, communication studies, international relations, dentistry, graphical, communication and game design, and international marketing.

Another particular similarity among the participants is their close relationship with technology-related university departments. The percentage (26%) and number (n = 21) of technology-related departments such as computer, software, electric/electronics and mechanical engineering or communication and video game design in the responses were noteworthy. Therefore, it is not surprising that these participants' interest in technological issues guided them towards contributing to a technology- and Internet-related activity such as volunteer translation in the STS. Similarly, some of the participants stated that the departments from which they graduated such as statistics, mechanical engineering, economics or international relations were taught in English or required them to improve their English knowledge due to the objectives of the department. There is no doubt that this, in turn, increased their level of English and encouraged them to be involved in other language-related activities such as VGL. As a result, it can be argued that the STS gave most of the participants an opportunity to improve their previous volunteer translation experiences in the field of AVT through multimedia and technological

content, thus making the link between participants' university departments and language, technology and the Internet a decisive factor in increasing their enthusiasm for VGL activities.

Taking into consideration the likelihood that those participants who did not graduate from a translation and interpreting department might still be practicing some translation activities to some degree, be it as freelancers or for an institution, a related question was asked, which was responded to positively by 33.3% (n = 27) of the participants. Furthermore, in a follow-up question, these participants added that their experience of paid professional translation varied from one year to 10 years. Their average working duration can be calculated as 5 years. Therefore, apart from those who graduated from a translation and interpreting department and continue performing their own profession, it is evident that those who did not receive a degree or course in translation at university also earn their living from translation.

In order to get a clearer picture of the above-mentioned intersecting group, I analysed responses given by participants who stated that they worked as a professional translator for an institution or as a freelance translator. According to the analysis, among the 34.6% of the participants who earn a living from translation-related jobs, 18% (n = 6) had not received a formal translation and interpreting training; in other words, 18% of the participants among the 87.7% who voluntarily work in VGL activities in Turkish for the STS since the category of volunteer non-professional translators can actually include paid professional translators who translate free of charge for the STS while gaining an income from other translation-related tasks. All in all, seven out of ten participants can be classified as volunteer non-professional translators, while three out of ten participants can be categorised as paid professional translators who contribute to the STS voluntarily.

Another interesting finding in the survey is that although 67.7% (n = 54) of all participants had not received any formal translation training or do not earn their income from a translation-related job, the percentage of participants who had done any kind of volunteer translation was found to be remarkably high. The responses indicated that 74.1% (n = 60) of the participants had contributed to a volunteer translation task before participating in the STS. In a follow-up question, participants were asked to state what their volunteer translation tasks had included, and 17 different tasks such as VGL, academic article translation, translation editing, literary translation, documentary, anime and TV series subtitling, software localisation, Wikipedia editing, interpreting as a tourist guide, user manual translation, translating for social responsibility projects and charities were given. VGL, subtitling and software localisation activities comprised 72% (n = 43) of participants' volunteer translation activities, exceeding the percentage (28%) and number of those (n = 17) related to the translation of various printed materials such as books, articles or manuals.

The participants were also asked two other questions about whether they had done any language-related jobs, be it on a voluntary or paid basis, other than translation and interpreting. It emerged that only 17.3% (n = 14) of the participants had worked in a language-related job, while 82.7% (n = 67) had never been involved in such a job prior to their registration in the STS. The positive responses to the follow-up question included several activities such as editing, English language teaching, private English and Japanese lessons and tourist guiding. Therefore, participants' previous experiences are not only limited to translation activities, and a small portion of them gained linguistic skills in their past.

It was clearly demonstrated by the survey findings that three out of four participants were engaged in language-related tasks, be it professional or voluntary. Therefore, the high percentage of participants who had some experience in the field of volunteer translation or language teaching is not a coincidence. When the departments from which volunteer non-professional translators participating in the survey graduated are analysed, it is possible to notice some patterns in terms of language skills. The striking number of language-related jobs such as language teaching, literature and linguistics can be interpreted as a reflection of these participants' interest in languages and a volunteer translation project such as the STS. It is not surprising, of course, for an individual who studied a language-related department to take part in a volunteer translation environment. From a broader perspective, it can even be argued that these people are not completely volunteer non-professional translators because their background in language-related departments are somehow predestines them to voluntary activities for Turkish VGL activities within the framework of the STS.

It may be inferred from the findings of the survey that participants' previous experiences such as volunteer and professional translation activities, teaching private English lessons and their English knowledge from their respective university departments might have positively contributed to their level of English. Only 1.2% (n = 1) of the participants described their level of English as moderate, while the remaining 98.8% (n = 80) had a level of English equal to or higher than "good". Among these participants, 19.8% (n = 16) of them considered their level of English to be "good", 50.6% (n = 41) of them considered it as "very good", and 28.4% (n = 23) of them considered it "native level". In other words, it can be suggested that

nearly all participants possessed an adequate level of English before being an STS member and actively participating in volunteer translation activities in the platform.

As far as this part of the survey is concerned, the possibility that participants might have evaluated their English skills as being at a level slightly higher than their actual body of knowledge should not be ignored, either. However, considering that 12.3% of the participants graduated from translation and interpreting departments, and, again, 74% of the participants dealt with translation and other language-related activities such as teaching, literature or studying a department taught in English at some point of their lives, the fact that nearly all of the participants perceived their level of English as "good" or higher cannot be seen as an unexpected finding. Additionally, the fact that all participants managed to pass a preliminary test to become a registered volunteer translator in the STS makes this finding significant, too. Thus, their responses to the question about their level of English can be evaluated and analysed as a relatively reliable data source.

4.2.2.3 Participants' backgrounds in the STS

Participants' backgrounds display differences in terms of their duration of playing video games, Steam and the STS membership, as well as their way of introduction to the STS and motivations for participation in the STS. As shown in Table 2, participants' volunteer professional or non-professional translator profiles were strengthened by their status as experienced video game players within the scope of the STS, and thus they can be labelled as "prosumers" (Toffler & Toffler, 2006, p. 153). As a matter of fact, it was found in the survey that 88.9% (n = 72) of the participants had played video games for more than 10 years, while 8.6% (n = 7) and 2.5% (n = 2) of them had played video games for more than 5 years and 3 years

respectively. Similarly, 60.5% (n = 49) of the participants stated that they had played games through Steam for 5 to 10 years, 23.5% (n = 19) of them had played for 5 years, 13.6% (n = 11) of them had played for 3 to 5 years, and 2.5% (n = 2) of them had played for 1 to 3 years.

Table 2. Participants' Backgrounds in the STS

Duration of playing video games	For more than 10 years	88.9% (n = 72)
	For more than 5 years	8.6% (n = 7)
	For more than 3 years	2.5% (n = 2)
Duration of Steam membership	5 to 10 years	60.5% (n = 49)
	For 5 years	23.5% (n = 19)
	3 to 5 years	13.6% (n = 11)
	1 to 3 years	2.5% (n = 2)
Duration of STS membership	For more than 5 years	13.6% (n = 11)
	3 to 5 years	29.5% (n = 24)
	1 to 3 years	38.3% (n = 31)
	Less than 1 year	18.6% (n = 15)
Introduction to STS	Through Steam	39.5% (n = 32)
	Social media/the Internet	29.7% (n = 24)
	By a close friend	12% (n = 10)
	Do not remember	18.8% (n = 15)
Motivations for participation in STS	Personal reasons	24.7% (n = 20)
	Improving foreign language	22.3% (n = 18)
	Idealism	50.7% (n = 41)
	Useful items in the STS	2.3% (n = 2)

Participants' responses to the question related to their video game playing habits and Steam use indicated that each of them had at least a three-year experience of video game playing as well as a one-year experience of Steam membership. Therefore, it seems quite likely that the important position of in these individuals' lives video games and Steam, a relatively cheap video game purchase platform, facilitated their access to countless video games in a single online application, which consequently encouraged them to make contributions to what they had already benefited from for a considerable amount of time. Additionally, their familiarity with video games and Steam lay the foundation for their roles as volunteer translators in

the STS and provided them with familiarisation, which is an essential stage in VGL processes.

As for their past as volunteer translators, participants have participated in the STS platform for different durations ranging from 1 to 5 year(s). The findings revealed that 13.6% (n = 11) of the participants had contributed to the STS for more than 5 years, 29.5% (n = 24) of them had translated for 3 to 5 years, 38.3% (n = 31) of them had been an STS translator for 1 to 3 year(s), and 18.6% (n = 15) of them had been in the STS for less than 1 year. It can be thus said that participants spent an average duration of three years in the STS. However, the frequency of their translation activities does not match the length of their experience in the STS since they are not very active. The percentage of those who translate every day or every week reaches only 6.2% (n = 5), and only 11.1% (n = 9) of the participants translate once a month. On the other hand, 82.7% (n = 68) of the participants translate occasionally, i.e. a few times or once a year.

82.7% of the participants stated that they had recently been inactive in the STS in terms of suggesting new translation strings, and this may be linked to the fact that for the time being, 99% of all translatable content in Turkish in the STS has been translated. To put it differently, those who wish to suggest a new translation in the STS every day or, at least, every week might not be finding the opportunity to encounter a new untranslated string in Turkish for the video games which they frequently play or are interested in. Therefore, even if they do not always translate what they play on Steam, these participants can be still analysed under the umbrella of UGT because they have translated and continue to translate for a platform which they have used actively without a pause for many years.

The participants were also asked about how they were introduced to the STS and decided to register in this platform as a volunteer translator. The responses to this question created four different groups of participants in terms of their first date registration in the STS. The participants in the first group were informed by Steam itself about the call for volunteer translators for VGL in Turkish. 39.5% (n = 32) of the participants state that they were either contacted by the STS moderators or, while browsing Steam, accidentally encountered this translation crowdsourcing project when they saw other registered STS translators with a translator badge on their personal Steam pages.

The second group is similar to the first group as far as their encounter with the STS is concerned, because they discovered the project on the Internet. However, they were introduced to the STS through other websites or social media channels rather than Steam computer app such as Google, Ekşi Sözlük, Twitter, and various online forums which contained a link to the STS and its announcement on an upcoming translation crowdsourcing project. The percentage of participants who found the STS in another website is 29.7% (n = 24).

The third group did not encounter the STS in an online platform such as Steam computer app, a famous website or through a social media application. Instead, they were informed and encouraged to register in the system by their close friends or they became enthusiastic about voluntary translation after they had seen their friends contributing to the STS. The percentage of the participants in this group is equal to 12% (n = 10). Finally, the fourth group of participants, which comprised 18.8% (n = 15) of all participants, had to be excluded from any statistical or contextual analysis because they clearly stated that they did not remember how they were introduced to the STS.

The findings of the survey also indicated that Steam computer app had played a vital role in the translation crowdsourcing projects since the first attempt in 2010. However, it can be understood from some participants' responses that the popularity of this project was not limited to the STS announcements, as some Steam members first interacted with the STS without seeing the call for volunteer translators on the official computer app. Instead, thanks to Steam's popularity in a number of different popular websites with a high number of daily visitors, the STS easily managed to attract potential volunteer translators to its translation crowdsourcing project. In a similar vein, some participants' introduction to the STS through a close friend of theirs indicated that translation crowdsourcing activities which usually derive their influence from their online communities could also find potential volunteers that could have never heard of the translation crowdsourcing project in question with help of an existing member or a well-informed volunteer, even if the potential participant has never heard of the crowdsourcing project in question. Thus, the present study revealed that the calls for a translation crowdsourcing activity in an online could promote further popularity in both virtual environments and real life situations, since volunteers bring other potential volunteers to a translation crowdsourcing project without any efforts on the part of the crowdsourcer.

In a nutshell, when the above-mentioned groups are analysed, it can be argued that the STS is a fine example of translation crowdsourcing projects in the last decade; this is because it managed to make itself known through its official computer app, through other popular websites and through registered volunteer members, and in so doing certainly lives up to the definitions of the crowdsourcing in the existing literature entail to a great extent.

4.2.2.4 Participants' motivations for volunteer translation

This survey also questioned participants' motivations for volunteer translation in the STS to explicate the underlying reasons that made them show interest in volunteer translation, which is undoubtedly a demanding and non-rewarding task. Their responses can be divided roughly into four different groups based on participants' professed motivations for this activity. This group consisted of 24.7% (n = 20) of all participants and registered in the STS for personal reasons such as "for fun" (Respondent 7), "as a hobby" (Respondent 23), "spending free time" (Respondent 57), "because of their interest in video games" (Respondent 61), "personal satisfaction" (Respondent 73), "to enjoy video games more" (Respondent 75), and "their interest in translation" (Respondent 81). It was also found that while 45% (n = 9) of the participants in this group were volunteer professional translators, the remaining 55% (n = 11) consisted of volunteer non-professional translators.

The second group of participants, too, corresponds to 22.3% (n = 18) of the participants. These people approach the STS as an educational tool for improving their foreign language skills. A further analysis on their status as volunteer professionals or non-professional translator within the framework of the present study revealed that 38.9% (n = 7) of the participants in this group were volunteer professional translators, whereas 61.1% (n = 11) consisted of volunteer non-professional translators. Therefore, their reasons for improving their level of English varied considerably, with comments such as "to have better English for a future job" (Respondent 7), "to train themselves as a translator" (Respondent 15), "to see how VGL processes functioned" (Respondent 18), "to understand video games more easily" (Respondent 32), "to improve their English knowledge for the university exam" (Respondent 38), "to practise their English skills" (Respondent 49), "to see

the world from other people's perspective" (Respondent 70), and "to find a job in the video game sector" (Respondent 74).

The third group, which comprises 50.7% (n = 41) of all participants, maintains an idealist approach as they attempted to increase the number of localised video games in Turkish. It was found out that 75.8% (n = 31) of these participants were volunteer non-professional translators, while 24.2% (n = 10) of them were volunteer professional translators. Their responses usually reflect a more idealistic approach to activities undertaken for the benefit of the Turkish video game audience, such as "transferring foreign content to Turkish" (Respondent 3) because they "feel that it is necessary to cover missing items in Turkish on Steam" (Respondent 9) and "help other people have access to video game content in Turkish easily" (Respondent 29). There are also participants who "take pride in doing something for the benefit of others" (Respondent 32). In addition, some participants started to voluntarily translate in the STS because some of their friends and relatives "did not understand English storylines in video games" (Respondent 53). Similarly, three participants underline the importance of developing "a video game culture in Turkey" (Respondent 12) and consider their activities as "a contribution to this culture and video game habits in Turkey" (Respondent 80). Some of the participants drew attention to more technical issues by criticising the quality of translated segments and stated that they "do not find the suggested translations useful" (Respondent 67) and "cannot stand seeing mistakes in translated video games" (Respondent 75). Finally, some participants' idealist approaches were related to a sense of contributing to the Turkish translation communities in the STS. For instance, they "enjoy working with other people in a community" (Respondent 9), "want to feel a sense of belonging to a community" (Respondent 68), "find it satisfying to see the results of their community

work in a video game (Respondent 60)" and thus "help a community they belong develop itself" (Respondent 64), or "pay debt to a platform from which they have benefited for many years" (Respondent 73).

Finally, the fourth group translates voluntarily in the STS to reach various benefits of the STS communities which gives them useful items in a video game and prestige as an STS member. This group is fairly small compared to the previous groups as it consisted only 2.3% of all participants. One of these participants stated that they joined the STS to receive a "translator badge that will appear on his profile" (Respondent 21), while the other participant aimed to "gain rewards in some video games" (Respondent 21). While the former participant was a volunteer professional translator, the latter was a volunteer non-professional translator.

4.2.2.5 Participants' familiarity with theoretical concepts

As can been in Table 3, participants' knowledge of theoretical concepts such as localisation and crowdsourcing in the present study yielded different categories.

Table 3. Participants' Familiarity with Theoretical Concepts

Is localization different from translation?	Yes	90.1% (n = 73)
	No	9.9% (n = 8)
Differences between localization and translation	Translation of cultural elements	63.7% (n = 37)
	Complete change	34.6% (n = 20)
	Financial concerns	1.7% (n = 1)
Knowledge of crowdsourcing	Yes	43.2% (n = 35)
	No	56.8% (n = 46)
What crowdsourcing entails	Collaborative work	40.8% (n = 11)
	Real-life crowdsourcing examples	26% (n = 7)
	Ethically unsound activities	33.4% (n = 10)

Questions were asked in the survey about participants' awareness regarding potential similarities and differences between localisation and translation within the framework of VGL. 90.1% (n = 73) of the participants argue that there is definitely a difference between these two concepts, while only 9.9% (n = 8) of them consider

localisation as something equivalent to translation. The survey findings indicated that most of the participants were aware that localisation and translation were two different theoretical concepts, even though nearly nine out of ten participants did not graduate from a translation and interpreting department.

Participants' responses to a follow-up question regarding their views on the potential differences between both concepts offer interesting clues about their familiarity with the theoretical aspects of VGL. Because it was an optional question, 58 responses were obtained, which corresponds to 71.7% of all participants. The main reason why 28.3% (n = 23) of the participants who replied "Yes" to the previous question did not give any examples regarding the differences between translation and localisation is likely to be their unwillingness to spend extra time on finding a suitable example for their responses.

Differences listed in these responses can be generally divided into three different groups. The first group, which accounts for 63.7% (n = 37) of the participants responding to the question, underlines the importance of the culture in a localisation process by drawing attention to the fact that localisation is "a concept beyond translation" (Respondent 19) and is "less plain when compared to translation" (Respondent 22). There are also participants who claim that translation is "more straightforward when compared to localisation" (Respondent 35) and that "localisation must aim at making the original felt in Turkish" (Respondent 54). Thus, in their opinion, localisation "minimizes the meaning losses between two cultures" (Respondent 61) and helps translators "address the society where the target language is spoken" (Respondent 67). For this purpose, they point out that localisation must aim at using "phrases and idioms peculiar to the target culture" (Respondent 60) to avoid "word-for-word translation" (Respondent 56) and thus "allow them to enjoy a

familiar experience in their own language" (Respondent 59). As a result, the text is shaped into a final form "which suits the target culture expectations best" (Respondent 76).

Members of the second group made up of 34.6% (n = 20) of the participants responding to the question. These participants argued that the contribution of cultural elements to the difference between translation and localisation is a "complete change" in the target language and culture. For instance, one participant states that "names, places and events are localised, while this is not the case in translation" (Respondent 7). Two striking examples based on the adapted cultural events as a manifestation of this approach are "Yılbaşı as an equivalent of Christmas" and "Black Friday translated as Efsane Cuma" (Respondent 18) in Turkey. In addition, a few participants argued that the "modification of non-linguistic elements such as currency or calendar system" (Respondent 57) or even "changing proper names of characters such as Popeye being Temel Reis" (Respondent 25) or "The translation of Michael as Mikail" (Respondent 69) involved a solid example of localisation. Some participants drew attention to the translation of "different company slogans of famous brands such as McDonald's in Turkey" (Respondent 80) to define the purpose of localisation. Similarly, translations of proverbs such as "It is raining cats and dogs" into "Bardaktan boşanırcasına yağıyor" (Respondent 38) were mentioned to indicate the extent to which localisation can reach in practice. Finally, a participant considered the use of a suitable jargon such as the translation of "action stations" as "yelkenler fora" can be considered as localisation as it "creates the intended effect in Turkish" (Respondent 2).

As can be understood from the responses, participants' notions of translation and localisation generally concentrated on the dominance of the target culture in a

VGL process. However, while one group identified translation with only translation proper and assumed that it was never influenced by the target culture, the other viewed localisation as the "complete" adaptation of a source text. In addition, it can also be observed that the second group maintained a more innovative and creative understanding of localisation. Therefore, despite ignoring the impact of culture on translation activities and exaggerating the role of cultural adaptation in localisation, nearly two-third of the participants were definitely aware of the points regarding the vital role of cultural elements discussed in the existing literature on VGL. It can be thus concluded that both groups were very likely to pay close attention to the differences between source and target culture and the resulting text when suggesting a translation in Turkish in the STS, and the survey was conducted on a group of volunteer translators who were conscious about the nuances of their VGL activities in the STS.

The third group actually consists of only one participant, thus corresponding to 1.7% (n = 1) of participants responding to the question. However, I believe that it must be analysed as a separate group because it approached the concept of localisation from a quite different perspective compared to the previous two groups. This participant (Respondent 12) drew attention to the financial aspect of localisation as the main difference from translation and pointed out that a VGL project with a limited budget will only offer translation, while "a comprehensive localisation project will entail the localisation of many elements other than linguistic ones".

Another key theoretical concept for the present study is crowdsourcing because it was demonstrated in the previous section that the STS resorts to crowdsourcing for VGL. Therefore, I found it important to understand participants' definitions of the concept and, if any, their further opinions on it. When asked

whether they have ever heard of the term “crowdsourcing” or “kitle çeviri” in Turkish, 43.2% (n = 35) of the participants replied “Yes”, while 56.8% (n = 46) of them replied “No”. In other words, more than half of the participants do not have any ideas regarding what crowdsourcing involves. In a follow-up question that asked participants to tell “what they knew about crowdsourcing (kitle çeviri)”, only 27 responses were obtained, which corresponds to 33% of all participants. It can be thus stated that only one-third of the participants were aware of the crowdsourcing as a theoretical concept.

Based on the different responses given to the follow-up question, participants seem to be divided into three different groups. The first group, which consisted of 40.8% (n = 11) of all participants responding to the follow-up question, heavily stressed the collaborative nature of crowdsourcing because “the crowd works in a harmonious way” (Respondent 18) for “finding the right translation” (Respondent 15). According to them, “sentences to be translated are selected by a person or a group of people” (Respondent 46) and “all of them are collected in a pool for all volunteers’ open access” (Respondent 70). Thus, “volunteer translators can offer different equivalents” (Respondent 76) for the final product. If necessary, the group as a whole may “makes suggested translations open to a voting system and receives further comments” (Respondent 67) on these suggestions. The significance of “continuity” in a translation crowdsourcing project is also underlined since “many different translators are brought together for a long time” (Respondent 19). “The approval of a final authority” (Respondent 23), too, is specified as an important step in the translation crowdsourcing process.

The second group, which corresponds to 26% (n = 7) of the participants responding to the follow-up question, did not offer practical definitions of

crowdsourcing and prefers approaching the concept from the perspective of real life crowdsourcing examples. It is not surprising that Steam is the most widely used example in this group because six out of seven responses (Respondent 36, 41, 44, 46, 59, 74) mentioned it as the first project that made them encounter the concept of crowdsourcing in an online platform. Other given examples included well-known projects such as the Facebook app (Respondent 68) and Youtube subtitling (Respondent 36) as well as lesser known projects such as Crowdin (Respondent 44).

The third group, which comprised 33.4% (n = 10) of the participants responding to the follow-up question, seemed to criticize financial and quality aspects of crowdsourcing rather than offer a definition of it or give relevant examples from their experiences. For instance, one of the participants stated that "the company which calls for volunteers in a crowdsourcing project should pay the volunteers for their efforts" (Respondent 22). Another participant found companies' approach to crowdsourcing "hypocritical because they carry out these projects as if it were for the sake of users" and view it as a way of making profit in a "capitalist environment" (Respondent 53). One participant established a link between the voluntary aspect of crowdsourcing and lack of translation quality because "translators translate word-for-word" (Respondent 34) and do not pay attention to technical details. In a similar vein, another participant commented on the high number of "copy-paste machine translations approved without any proofreading" (Respondent 39) as a drawback. As a result, it can be inferred that these participants questioned the "ethical" aspect of crowdsourcing activities as far as the free labour that it demands from a crowd is concerned and implied that this would lead to a lower VGL quality.

Participants' responses revealed an interesting finding concerning their knowledge of crowdsourcing in both theory and practice. It emerged that only one-

third of the participants were well-informed about the voluntary, collaborative and participatory nature of crowdsourcing activities, aspects which are often mentioned in the existing literature. They also reflected little on their positions as volunteer translators in an activity such as crowdsourcing where they were expected to voluntarily contribute to a for-profit institution. This can be attributed to the fact that the remaining participants' familiarity with crowdsourcing as a theoretical concept was limited to a few examples they were involved in or used in the past, thus being theoretically unfamiliar with features peculiar to crowdsourcing. Therefore, their lack of knowledge about ongoing discussions in the current VGL literature possibly prevents them from questioning the financial dimension of this activity. As a result, it seems very likely that most of the participants saw their activities as an example of volunteer translation rather than crowdsourcing, and thus defined their role as such in Turkish translation communities in the STS.

A final point that must be discussed within the framework of participants' approach towards crowdsourcing in this survey is its ethical aspect since it aims at employing a group of volunteers without paying in return. It must be noted that only one participant mentioned the "unjust" nature of crowdsourcing activities, drawing attention to the potential costs that the STS and video game publishing companies would face if they did not carry out their localisation projects without the efforts of translation crowdsourcing volunteers. Therefore, even if this cannot be generalized for all participants, it still bears importance that a participant was also aware of the financial aspect of localisation activities and brought this up as a point of discussion.

4.2.2.6 Participants' use of localisation toolkits

As shown in Table 4, participants' opinions regarding the practical aspects of the STS user interface such as the glossary, voting and commenting sections, and general VGL process in the STS were also investigated in the present study.

Table 4. Participants' Localisation Process

Encountering technical problems in the STS	Yes	70.4% (n = 57)
	No	29.6% (n = 24)
Technical problems in the STS	Not user-friendly	83.4% (n = 30)
	Community moderators	16.6% (n = 6)
Text selection criteria	Personal choices	48.2% (n = 39)
	Understanding the text	17.3% (n = 14)
	Untranslated strings	12.4% (n = 10)
	Steam users' preferences	10% (n = 8)
	Community moderators	12.1% (n = 10)
Translation approach in the STS	I translate video games in a way that will help people play the video game more comfortably.	66.7%
	I remain faithful to the source text more when I translate.	45%
	I keep the original character, object or weapon names if they are known as such in Turkish.	80.2%
	I try to transfer historical and literary references and word plays into Turkish as much as possible.	64.2%
	I try to translate taboo words and obscenity into Turkish without censoring.	77.8%
Translation strategies	Never used any translation strategies	37.1% (n = 30)
	Understanding and rebuilding the text	32.1% (n = 26)
	Consulting experienced translators or Internet sources	17.3% (n = 14)
	Translation theories	13.5% (n = 11)
Types of difficult translation strings	Culturalisation and intermediality	18.5% (n = 15)
	Lack of contextual information	10% (n = 8)
	Terminological issues	24.6% (n = 20)
	Long textual strings	12.4% (n = 10)
	Do not remember	34.5% (n = 28)

According to the survey results, 70.4% (n = 57) of the participants had so far not encountered any technical problems in terms of using the STS for VGL. On the other hand, 29.6% (n = 24) of them complained about some problems which they saw necessary to be improved by the STS. In an optional follow-up question addressing the potential reasons which made participants consider the STS as an insufficient platform for VGL, 36 different responses were obtained, thus exceeding

the number and percentage of those who complained about the platform in the previous question. These problems can be mainly divided into two groups, namely the complaints about the user interface and those about community moderators.

The first group of participants, which corresponds to 83.4% (n = 30) of the participants responding to the follow-up question, did not find the STS user interface user-friendly since it is "inflexible" (Respondent 8), "old" (Respondent 14), "primitive" (Respondent 19), "simplistic" (Respondent 22), "low-quality" (Respondent 23), and "quite slow" (Respondent 35). Therefore, they argued that a "modernized" (Respondent 12) user interface was definitely required through "frequent maintenance" (Respondent 68), if possible. According to them, these problems "make it really difficult for them to translate fast" because "they result in visual incompatibilities between strings at different panels" (Respondent 55). One participant even argued that "the STS does not care for their volunteer efforts" (Respondent 62) because they do nothing to solve this problem and improve the STS user interface. However, there are also some participants who thought that it was "too complicated" (Respondent 43, 76) because "no buttons are given in Turkish" (Respondent 79) and it is sometimes "really difficult to understand which button is used for a given function" (Respondent 49). Thus, they considered the way in which buttons and user panels were aligned to be eye-straining.

The community moderators were also criticised by 16.6% (n = 6) of the participants responding to the follow-up question because they did not always pay attention to distributing segments based on their contextual relevance and ignored proofreading when it came to terminological inconsistency. In addition, character limitations set by the STS moderators caused them to fit their suggested translations into a shorter space and prevented them from translating effectively. Another issue

for which moderators were criticised was that participants considered them unfair in terms of approving suggested translations. They argued that it was necessary to revise the voting system because some members misused or abused the voting and commenting system for their own benefits and managed to get their translations approved faster by the community moderators.

As stated above, the number of responses to the optional and open-ended follow-up question on participants' different experiences regarding the problems in the STS user interface was higher than the number of negative responses to the previous multiple choice question on whether they were satisfied with the STS user interface. This is why I decided to compare the responses of the volunteer professional and non-professional translators participating in the survey, to reveal whether there were any differences between in their degree of satisfaction with the STS user interface. The findings indicated that the percentage of volunteer professional translators among the 36 participants who were not satisfied with the interface was 33.3% (n = 12), while the remaining 66.7% (n = 24) comprised of volunteer non-professional translators.

4.2.2.7 Participants' localisation process

The survey yielded enlightening results regarding how participants manage their translation activities and what they pay attention to and which strategies they benefit from during the translation process. To further explore these factors, three different questions were asked regarding text selection criteria and translation strategies.

The first question was related to participants' text selection criteria when they first decided to translate a textual string. The responses to this question can be generally divided into five groups. The dominant response to this question was that

participants usually selected their textual strings based on different personal choices, as 48.2% (n = 39) of all participants belonged to this group. Their criteria varied greatly such as their "taste" (Respondent 1, 19), "current mood" (Respondent 3, 69), "field of interest" (Respondent 4, 53, 54, 70, 72, 78) or slightly more specific criteria such as "the texts that seem shorter" (Respondent 6, 56, 62), "the first text they see" (Respondent 12), or "those related to Steam user interface" (Respondent 16, 36, 42, 44). Therefore, some of them did not set strict criteria for text selection when they log in to their STS accounts.

The second group of participants usually gives importance to understanding a translation string completely before translating it, and corresponds to 17.3% (n = 14) of all participants. Their yardstick for understanding, however, differ from each other because some participants take the contextual aspect of a given textual string into account, while some only look at its content briefly before the translation process starts.

The third group comprised 12.4% (n = 10) of all participants, and always select textual strings which have never been translated before by any other volunteer translators in the STS. These untranslated strings included those "found in new updates" (Respondent 19), "left untranslated for a long time" (Respondent 23), "that have never been suggested a translation" (Respondent 35, 75) or "in which a character's dialogue was left untouched" (Respondent 59). Thus, they seem to avoid spending extra time on the textual strings for which another member suggested a target text in Turkish.

The fourth group of participants stated that they always pay attention to the frequency with which Steam users will benefit from a translated text. They correspond to 10% (n = 8) of all participants. According to their responses, "video

game players' hunger for a certain video game" (Respondent 29, 34, 41) is their first criterion in suggesting a translation for a given textual string. Therefore, they focus on "content-oriented parts" which will be frequently needed and used by video game players" (Respondent 1, 24, 78) during their gameplay experience, and display a more user-oriented behaviour.

The fifth and final group of participants, which corresponds to 12.1% (n = 10) of all participants, stated that they "relied on their community moderators" (Respondent 27) and usually translated texts "distributed by these moderators" (Respondent 63, 64) among different members. They argued that their commitment to their community moderators resulted from "their efforts to complete the localisation of a video game in a shorter duration" (Respondent 32) thanks to the collaboration of various group members. As a result, unlike the above-mentioned four groups of participants, they do not select a textual string on their own but give importance to teamwork rather than their own personal criteria.

The second question was related to the key points to which participants in pay attention when they translate a textual string in the STS. To this end, they were asked to select among five statements whether they had a target audience-oriented approach, remained faithful to the original text more, gave importance to specific terminology in a video game, transferred cultural elements in a video game into Turkish, and translated taboo words and obscene elements in a video game. The participants were free to select multiple options if necessary, which led to the intersection of the percentages corresponding to selectable responses.

The findings of this question offer some preliminary insight into participants' personal strategies and understanding of localisation. The percentage of respondents choosing the option "I translate video games in a way that will help people play the

video game more comfortably" was 66.7% (n = 54). It can thus be stated that two out of three participants have a target-oriented understanding of translation when it comes to VGL. This finding was supported by the fact that the least-selected response in the survey was "I remain faithful to the source text more when I translate" by 45% (n = 37), while the most selected response was "I keep the original character, object or weapon names if they are known as such in Turkish" by 80.2% (n = 65). The remaining two options in the question, i.e. "I try to transfer historical and literary references and word plays into Turkish as much as possible" and "I try to translate taboo words and obscenity into Turkish without censoring", were selected by 64.2% (n = 52) and 77.8% (n = 63), respectively. Hence, two-third of the participants aim at enabling the target audience to understand culture-specific items in a video game, and, again, are committed to their target-oriented approach.

The third question aimed to explore translation strategies frequently used by participants when they suggest a new translation for a given string in the STS. The responses can be categorised into four different groups. The first group comprised 37.1% (n = 30) of all participants and set an interesting example because these participants "have never used strategies as a volunteer translator" (Respondent 12, 78), "do not have any knowledge about translation strategies" (Respondent 36, 63), "do not use any translation strategies" (Respondent 43), "do not have any idea about translation strategies" (Respondent 58, 59), "are not familiar with translation methods" (Respondent 60), "do not have anything like a translation strategy" (Respondent 46, 55), "have heard of something like translation strategy for the first time" (Respondent 75) or "are not aware of whether or not they are using a translation strategy" (Respondent 76).

The second group, corresponding to 32.1% (n = 26) of all participants, try to focus on “understanding the meaning of a text in the original video game” and “rebuilding it in Turkish later” (Respondent 16) as a dominant translation strategy. Some of these participants also resort to “sentence-by-sentence translation” (Respondent 38, 52, 81) and later “compare the original text and Turkish translation word-by-word” (Respondent 65) to make this process healthier. In this respect, they often “modify their final suggestion” (Respondent 42) in order to “preserve the integrity of the text in Turkish” and “create a fluently translated text” (Respondent 17), which results in “producing an understandable text for video game players” (Respondent 68). In their opinion, this strategy also allows them to “transfer culture into Turkish” (Respondent 19) and “preserve key words and phrases in the original text” (Respondent 48) as well as “figures of speech, taboo words and puns” (Respondent 53). Thus, they can “ensure the uniformity of key terms in the video game” (Respondent 32).

The third group of participants, which corresponds to 17.3% (n = 14) of all participants, rely on the information that they obtain from other “experienced translators” (Respondent 27) or “reliable sources on the Internet” (Respondent 28) and sees this strategy as a confirmation of the fact that they follow the right path. For instance, they “consult a friend to find the right word” (Respondent 30) for their translation suggestions or “ask a friend to check the grammar of their sentences to recognize their mistakes easily” (Respondent 47). In addition to their frequent use of online English dictionaries, some of these participants “do research about the various usages of a word on the Internet” (Respondent 57) to reach information about its context. Similarly, some participants stated that they benefited from Google Translate to “divide sentences into smaller pieces to better see parts of speech in a

text" (Respondent 61). Finally, one of the participants "compares their translation suggestions with previously translated similar lines in a video game" (Respondent 69) to grasp its content better. In summary, individuals and Internet sources which they consult vary greatly from one participant to the other.

The last group responding to this question consists of participants who seem to be closely familiar with fundamental translation theories such as semantic and communicative translation, target-oriented translation and sense-by-sense translation. Their percentage is 13.5% (n = 11). According to these participants, translation theories help them "minimize meaning losses in a sentence" (Respondent 26) and "transfer the intended message" (Respondent 15). Similar to the responses given to previous questions in the survey and the above-mentioned alternative answers to this question, this group also prioritises the expectations of the target audience's expectations. Additionally, because I speculated that their emphasis on various translation studies-related terms such as "semantic translation" or "target-oriented approach" might have been related to their familiarity with these concepts from studying in a translation and interpreting department, I performed another analysis on these participants, and it was revealed that 73% (n = 8) of the participants in this last group graduated from a translation and interpreting department at either undergraduate or graduate level.

Another point explored in the survey related to the VGL process in the STS was the most common type of translation strings which participants found it difficult to deal with. To this end, in an open-ended question, they were asked to state the most difficult examples of text or situations that they have had to translate so far in the STS. As a result, five different groups were found based on the categorisation of participants' personal experiences related to their translation problems. This

categorisation also demonstrated that participants usually faced problems such as intermediality, culturalisation, specific terminology and fragmented source texts, which are often cited by various scholars in the current VGL literature as well.

The first group of participants comprised 18.5% (n = 15) of all participants, and stated that they often had problems in terms of either culturalisation or intermediality. The reason why I handled these two topics in the same group lies in the fact that they caused similar problems for the participants, as manifested by the responses. In particular, "episodic" (Respondent 1, 81) video games were great challenges for them. This was because factors such as "dialogues peculiar to characters' cultural and educational background" (Respondent 12, 30), "culture-specific word plays" (Respondent 27, 38), "story texts that account for characters' past" (Respondent 40, 55) and "proper names with a fictional or mythological background" (Respondent 28) caused these participants to spend a lot of time on finding a suggestion in Turkish.

The second group, which corresponds to 10% (n = 8) of all participants, complains about the lack of contextual information as their biggest problem in their volunteer translation experiences in the STS. They stated that they could not make sure whether "they transferred the meaning truly" because "video game strings do not provide sufficient background information" (Respondent 3, 78). Therefore, they "cannot understand where a given translation string will appear in the video game" (Respondent 62) or "when a Steam user playing that video game will need the translation of that string" (Respondent 71). Some participants even "watched a few videos of the video game" (Respondent 74) to understand how a word or phrase referred to the general context of that video game. As a result, contextual problems cause these participants to show more efforts compared to the other groups.

The third group comprises 24.6% (n = 20) of all participants. This group usually had a lot of difficulties in terms of terminological issues because nearly all video games contain terms peculiar to a scientific discipline or fictional world which inspires the video game plot and dialogues. For example, one participant encountered "too many electronic terms" (Respondent 7) in a translation string. The names of various "items" (Respondent 19) found in RPGs such as Dota 2 were also problematic. Additionally, mythological terms in such video games had "their own puns and riddles" (Respondent 45), which was another difficulty for the participants. In a similar vein, technological terms and names of fictional weapons in video games with a science fiction plot sometimes "required a sense of humour" (Respondent 48). Another participant stated that a train simulator video game "made him familiar with numerous technical terms about trains" (Respondent 47). Finally, the translation of buttons in the Steam user interface "contained fixed terms which could not be found in the glossary" (Respondent 16, 44), and "video game blurbs" (Respondent 73, 80) sometimes use a "poetic language" (Respondent 28), which made them difficult translation strings for the participants in this group.

The fourth group, which corresponds to 12.4% (n = 10) of all participants, argued that long textual strings influenced their translation performance negatively because, according to two participants, the developer's notes found in the blurbs of video games "could be absurdly long and difficult to translate" (Respondent 22). One of the participants drew attention to the "outdated structure of the STS user interface" (Respondent 12) and argued that software codes in which translated textual strings "often lengthened and complicated" (Respondent 34) the translation process, and thus prevented participants from "understanding which coded strings belong to which sentence clause" (Respondent 32). Similarly, two participants complained

about the “misuse of punctuation marks between lengthy sentence clauses” (Respondent 42, 68). In short, this group underlined another problem that has not been mentioned in the current VGL literature, namely the technical problems resulting from excessively long sentences.

The fifth group of participants is the largest group with 34.5% (n = 28) as far as this question is concerned because they either did not remember which textual strings posed problems for them or they clearly stated that they managed to overcome all textual strings without any visible terminological, cultural or technical problems. In order to understand whether this last group belonged to the group of volunteer professional or volunteer non-professional translators, I further analysed their responses to the questions about their educational and professional background. The findings revealed that 64.3% (n = 18) of this group consisted of volunteer non-professional translators, while volunteer professional translators comprised 35.7% (n = 10) of the same group. It can be hypothesised that the latter might not have faced difficulties while translating textual strings in the STS because they gained experience from more difficult types of texts in their professional careers, and that the former might have spent a limited amount of time on the translation of strings into Turkish. To test this hypothesis, I analysed the frequency of their logging into the STS for the translation of a string into Turkish. This analysis demonstrated that 83.3% (n = 15) of the volunteer non-professional translators who claimed not to have so far encountered any problems in their VGL experiences in the STS translated only once a year or a few times a year.

4.2.2.8 Participants' localisation testing process

STS moderators act as the last authority in terms of approving translations suggested by all STS members. However, it was necessary for the purposes of the present study to question whether participants consulted any individuals or sources before suggesting a translation in STS because this would also function as a kind of localisation testing prior to the community moderators' actual testing process. The findings are summarized in Table 5.

Table 5. Participants' Localisation Testing

Consulting an individual before submitting a translation	TTC moderators and STS administrators	38.3% (n = 31)
	A close friend or a colleague	14.8% (n = 12)
	Online resources	29.7% (n = 24)
	Do not seek help	17.2% (n = 14)
Voting in the STS	Yes	60.5% (n = 49)
	No	39.5% (n = 32)
Voting criteria in the STS	Understandability	42.9% (n = 21)
	Translation accuracy	57.1% (n = 28)

The participants were asked to state if they consulted any individuals specialised in the field of translation or VGL or any online/printed sources to check the accuracy of their suggestions for the last time. The findings demonstrate that participants' responses to the question concerning the localisation testing process fall into four groups, according to the individuals and sources that help them during VGL.

The first group is also the largest group, comprising nearly 38.3% (n = 31) of all participants. The participants in this group stated that they usually consulted "Turkish community moderators" (Respondent 13, 14, 22, 28, 29, 36, 38, 44, 45, 48, 52, 63, 69, 70, 77) or "the STS administrators" (Respondent 9, 10, 16, 19, 26, 32, 43, 60, 61, 71) if they had a problem in submitting a suggested translation. Based on the names given by the participants, it appears that at least four community moderators immediately helped when an STS member face a problem. In a similar vein,

participants also ask volunteer translators "who are more experienced than them in terms of their ranks in the STS" (Respondent 3, 12), indicating that these members were viewed as prestigious as moderators due to their relatively higher duration of membership in the STS. A small portion of participants also opens a discussion post about their translation-related or technical problems in the community discussion page and ask for help from other community members who can comment on that post and offer a solution to the problem in question. In addition, some participants also frequently benefit from comments made by other community members on the suggested translations to check the accuracy and suitability of their suggestions and correct them if necessary.

The second group, which corresponds to 14.8% (n = 12) of all participants, is comprised of those who ask their close friends or colleagues for help as these people are specialised in the field of translation. Among them are "friends who study a foreign language" (Respondent 2), "friends who graduated from English teaching and English literature departments" (Respondent 27), "former friends from a volunteer translation project" (Respondent 31), "freelance translators" (Respondent 41), "friends who are familiar with video game culture and computers" (Respondent 59) and "former colleagues" (Respondent 72). In other words, similar to the first group, these participants benefit from individuals who have gained experience in VGL and translation.

The third group comprises 29.7% (n = 24) of all participants. Its members usually use online resources to test the accuracy of their word choices. These participants state that they "do a detailed research about a cultural issue" (Respondent 34) or "try to solve a technical problem" (Respondent 4, 46, 50, 67) on Google to have access to forums related to a problem. In relation to this, Tureng

(Respondent 55, 56, 76, 78) online dictionary is also a source frequently used by the participants who wish to select the most suitable equivalent for a word in Turkish. Among other online dictionaries are Cambridge online dictionary (Respondent 32), Urban Dictionary (Respondent 1, 24), Thesaurus (Respondent 18) and TDK Turkish dictionary (Respondent 51, 68), their use being much lower compared to Tureng. Finally, some participants (Respondent 8, 30, 42) do not resist using Google Translate to check the grammatical accuracy of the final version of their suggestions. Although this may not be considered as a reliable method, it should still be evaluated within the framework of the survey because it functions as a localisation testing method for the participants using it.

The fourth group, corresponding to 17.2% (n = 14) of all participants, clearly stated that they had not sought any help from the above-mentioned individuals such as the STS administrators, community moderators or individuals with a good level of English or specialised in translation, indicating that they do not need to further test the grammatical, syntactical or semantic accuracy of their suggestions. I carried out another analysis on this group to see the distribution of volunteer professional and non-professional translators. The results showed that 64.4% (n = 9) of the participants in this group were volunteer non-professional translators, whereas the remaining 35.4% (n = 5) were volunteer professional translators who graduated from a department of translation and interpreting at an undergraduate or graduate level.

The voting function, which can be used by any STS member, also serves as a localisation testing tool for volunteer translation activities in the STS because it indicates members' consensus on the accuracy and suitability of a suggested translation string. Therefore, participants were asked whether they allocated time to voting on other members' suggestions and, if so, which criteria they take into

account when they vote on a suggested translation. The findings of the survey revealed that 60.5% (n = 49) of the participants regularly voted on other members' work, while 39.5% (n = 32) of them had never used the voting function to evaluate the suggested translations. Those who vote on other members' activities can be divided into two groups based on their voting criteria.

The first group, which comprises 42.9% (n = 21) of the participants who vote on other STS members' suggested translations, underline the importance of semantic and communicative aspects in the translation process because suggested translations must be "simplified" (Respondent 3) enough to be "easily understood" (Respondent 7, 16) by the target audience. In other words, the suggested translation must aim at "using an understandable Turkish" (Respondent 8, 75) and "a plain language" (Respondent 49) without any "unnecessary word choice" (Respondent 28). Respondents who take this view argued that it was thus possible for video game players to "understand cultural and historical references in a video game in their native language" (Respondent 34). Another criterion for these participants is the semantic connections among previously translated parts of a given video game because "integrity with other translations" (Respondent 35, 36, 48, 57, 64) is important for an enjoyable video game playing experience. Similarly, one participant emphasised the role of "contextual harmony" (Respondent 67) among different translations of the same video game. It can be inferred from these responses that this group maintains a target-oriented approach which will facilitate video game players' experiences as a user of the final product.

Members of the second group, which corresponds to 57.1% (n = 28) of the participants responding positively to this question, considers "translation accuracy" (Respondent 9, 10, 14, 17, 75, 81) and "quality" (Respondent 31, 41, 50) as the most

important criteria when they vote on a suggested translation. They argued that these suggestions must be "to the point" (Respondent 11) and represent the "closest equivalent possible" (Respondent 17) without "diverging from the original text" (Respondent 30). Some of them also stressed the "faithfulness to the source text" (Respondent 56, 72) as the main indicator of accuracy in a translation process, which preserves the "originality" (Respondent 35, 59) that the video game in English offers. Thus, the result of this voting will produce what they believe to be "appropriate" (Respondent 76, 77) for the localised video game in Turkish. A few participants in this group also stated that they gave utmost importance to "spelling and punctuation" (Respondent, 18, 24, 78) since these details increase the accuracy of a string translated into Turkish to make the target audience feel the original atmosphere. Therefore, members of the second group seem to be much less target-oriented compared to those in the first group and expect the STS members to translate video games based on source language standards. It was demonstrated in previous sections that two-thirds of the participants held a target-oriented approach. However, the percentage of the source-text oriented group as far as this question is concerned is actually equal to 33.3% (n = 27) of all participants. Therefore, the findings of this question would appear to concur with those of previous questions related to participants' understanding of localisation and translation strategies.

4.2.3 Discussion of the survey findings

4.2.3.1 Average STS translator profile

The findings of the survey in the present study suggest that an average volunteer translator profile in the STS in Turkey is a male individual who is probably in his early twenties, graduated from a four-year university department and possesses a

high level of English. It was also observed that an average volunteer STS translator has been engaged in various translation-related or language teaching related volunteer activities in their past and had a familiarity with technological devices and Internet platforms. Particularly in terms of age and technological interests, this volunteer translator profile in the STS can be explained by the introduction and development of computers and video games in the late twentieth and early twenty-first century.

An average volunteer translator in the STS has played video games for at least three years before their registration in the system. S/he was informed about the STS crowdsourcing project on the official computer app, through friends or other popular websites. However, s/he has also been quite inactive recently in terms of suggesting new translations because s/he logs in for translation only a few times a year due to a lack of new translation strings in the platform.

An average volunteer translator in the STS usually registered in the system for two main reasons: (1) S/he may have aimed to improve his/her linguistic skills and (2) attain a professional position in VGL sector after gaining some experience through a crowdsourcing project. However, the motivations were not limited to these educational and career goals. S/he also aimed to spend his/her time on a meaningful and productive task such as VGL and also contribute to Turkish video game players' gameplay experiences by offering them various video games in their native language, which can also be considered as a social responsibility movement on their part.

An average volunteer translator in the STS definitely knows the practical differences between the concepts of translation and localisation. Additionally, s/he is also aware of the dominant role of cultural elements and references in a VGL process and tries to pay attention to the differences between source and target cultures in

his/her own VGL activities. However, when it comes to the theoretical aspect of VGL such as crowdsourcing, it is observed that an average volunteer translator is confused because s/he describes his/her online VGL in the STS not as crowdsourcing but as volunteer translation. In addition, s/he also does not question the (un)ethical aspect of crowdsourcing as an activity which asks volunteers to perform without getting any financial rewards in return.

An average volunteer translator in the STS is generally satisfied with the localisation toolkit consisting of a user interface and online glossary. However, s/he also criticises the STS user interface as being an outdated platform which sometimes causes him/her to encounter problems in the VGL process. It must be noted that an average volunteer translator's satisfaction with the user interface and other related elements of the STS localisation toolkit is usually directly proportional to his/her past experiences in other volunteer translation activities or current career as a paid professional translator.

An average volunteer translator in the STS chooses textual strings for which s/he will suggest a translation based on two different criteria: (1) his/her own taste and expectations or (2) the extent to which his/her linguistic and translation skills allow him/her to translate a given textual string. After text selection, s/he often maintains a target-oriented translation approach. However, this approach is reflected in the target text in a different way as the volunteer tries to keep as intact as possible critical elements in the original video game such as the names of weapons and characters and other specific terminology. The purpose of this is Turkish video game players to enjoy the game as much as possible. Thus, s/he believes that she pays attention to central cultural, historical and subject-specific references in a video game. Finally, s/he usually finds ways of dealing with problems cited in the existing

VGL literature such as intermediality, culturalisation, specific terminology and fragmented source texts.

An average volunteer translator in the STS often asks for help following the suggestion of a translation string by using the STS mechanisms such as discussion boards or messaging with community moderators. His/her friends experienced in the field of translation and online sources are other sources for help if the above-mentioned solutions do not work or are insufficient to solve his/her problem. However, s/he does not always allocate time to voting on other STS members' suggested translations.

4.2.3.2 Participants' motivations for volunteer translation

The survey demonstrated that volunteer translators in the STS in Turkey were motivated by two main factors. Firstly, in the case of volunteer professional and non-professional participants alike, it was observed that some participants' personal VGL activities in the STS gradually evolved into a way of achieving self-actualisation. This is because they satisfied their sense of success by improving their translation skills and level of English. It seems likely from participants' responses that volunteer non-professional translators aimed to improve their bilingual skills. On the other hand, volunteer professional translators approached VGL activities in the STS as an opportunity to explore the world of video games in detail and possible attain a position in the professional VGL sector in the upcoming years. Another reason related to personal goals rather than organisational contribution was that some participants decided to join the STS in order to attain the small rewards distributed by the Steam for the members of translation communities. In other words, these

people aimed to gain a privilege in their respective community and cannot be said to have helped other people without any material expectations.

The second main reason for registration in the STS was that some participants regarded volunteer translation in the STS as a pastime in which they could invest their leisure time in completing a meaningful task. In addition to this group, some participants also held an even more idealistic approach towards VGL activities in Turkey, clearly stating that they enjoyed being a part of a community which pioneered the proliferation of video games in Turkish and thus facilitated Turkish video game players' access to numerous video games in their native language. Therefore, these participants clearly approach VGL activities within the framework of the STS in Turkey from a more visionary and collectivist angle compared to the members of the above-mentioned group who use the STS platform mostly for their individual benefit.

These two groups were analysed within the framework of intrinsic and extrinsic motivation theories (Ryan & Deci, 2000). The members of the first group can be evaluated as extrinsically motivated because they clearly tried to achieve a "separable outcome", which can be defined a material reward or benefit such as food or money or avoiding a sanction or gaining an advantage rather than a sheer interest in that activity (Ryan & Deci, 2000, pp. 55-60). In the present study, some participants' primary concern was to improve their linguistic skills and train themselves for a potential translation job in the future such as VGL expert or another field which requires them to possess a high level of English. Similarly, there were also participants who aimed to receive various rewards in some video games or a translator badge to exhibit on the STS member's profile.

As for the members of the second group, they represent an intrinsically motivated group because all participants translate voluntarily for different reasons such as having fun, free time activity, interest in video games and translation. In other words, these participants aim to fulfil their "inherent satisfactions" rather than reaching a "separable outcome" (Ryan & Deci, 2000, p. 60). Similarly, other participants in this group claimed to continue their volunteer translation activities in the STS out of intrinsic motivations such as translating video games in English into Turkish so as to make them accessible for Turkish-speaking video game audience, or correcting existing mistakes in the suggested translations, indicating their willingness to help other people without expecting any financial rewards.

When it comes to a holistic analysis of these participant profiles, it can be stated that while 75.3% (n = 61) of all participants are intrinsically motivated, the remaining 24.7% (n = 20) are more extrinsically motivated for their VGL activities in the STS in Turkey. In addition, it was revealed that 70.4% (n = 19) of volunteer professional translators and 77.8% (n = 42) of the volunteer non-professional translators were also intrinsically motivated. These cannot be considered as surprising findings because the STS encourages its members to contribute to the platform through their efforts free of charge, as manifested by their reasons for participation in the suggestion of translated strings. The higher percentage of volunteer non-professional translators in the extrinsically motivated group may be attributed to the fact that, compared to volunteer professional translators, they are more in need of translation experience and of skills such as knowledge of a foreign language. The volunteer professional translators are likely to have already developed these skills from their respective educational and professional backgrounds rather than from the STS itself.

4.2.3.3 Participants' use of localisation toolkits

It can be stated that the STS user interface as a localisation toolkit was generally found satisfying by volunteer translators because the percentage of participants who complained about it was lower compared to those who encountered problems while using it. However, the number of volunteer non-professional translators who responded to the follow-up question on specific complaints about the interface was higher compared to the number of those responding positively to the multiple choice question on whether participants were satisfied with the interface. Thus, it can be inferred that volunteer non-professional translators who were dissatisfied with the STS user interface questioned the practical aspects of the platform more compared to the volunteer professional translators, thus finding it more problematic and useless.

The high percentage of volunteer professional translators who expressed a dissatisfaction with the STS user interface may be attributed to their relatively low number among the STS members participating in the survey. However, it must be also noted that volunteer non-professional translators were inexperienced with computer-assisted translation tools, i.e. STS user interface in the present study, while professional translators were familiar with these problems in their daily professional lives. Therefore, this professional familiarity must have enabled them to handle technology-related problems more easily before these problems created a barrier to an effective VGL process in the STS.

4.2.3.4 Participants' localisation process

The survey findings about participants' usual VGL process in the STS gave important clues in terms of text selection and translation strategies. It was discovered that nearly half of the participants relied on various personal criteria when they chose

a text for which they suggested a new translation. These participants' tendency to select a translation string randomly can be attributed to their confidence in their translation skills as they believed that they could translate any translation string in the STS. However, given that some of these participants sometimes selected translation strings based on text length or their functional use, it can also be stated that they still possess certain text selection criteria. This may be attributed to their concerns about using their linguistic skills and translation time more economically by selecting texts which do not force them to spend extra time because of their difficulty or complexity. This conclusion also seems valid for participants who never suggest a new translation for textual strings that have already been translated by another translator. They aim to spend their limited time in the STS on translating textual strings that would be considered as totally new contributions to the spectrum of localised video games in Turkish.

It was revealed in the survey that some participants felt a need to "completely" understand a textual string before suggesting a translation for it, which they put in the first place before any other criteria such as time or being untranslated. In other words, these participants risk spending a lot of time on a text to understand it before attempting to translate it. They are also likely to prioritise their familiarisation with a given video game to understand its context better, and thus do not translate video games that they do not play for fear that they may not understand its textual peculiarities. It may be argued that all translators need to understand a text first before translating it. However, the fact that participants in this group particularly highlighted the importance of understanding the text distinguishes them from the first group of participants who usually rely on their daily mood or various constraints such as text length or free time for text selection.

The survey pointed to the existence of a third group of participants who considered Steam members' interest in a certain video game for selecting a textual string, rather than basing their choice only on their own understanding or personal criteria. It is evident that this group aims to offer a useful product for their fellow Steam members who will more easily play video games thanks to Turkish VGL activities in the STS. Therefore, it can be inferred that they attach more importance to the solidarity among Steam members and feel responsible for filling gaps in the STS in terms of incompletely localised video games. This group also actively contributes to the textual strings that remain untranslated for a long time. However, rather than other Steam members' expectations, they also sometimes take the STS community moderators into account and wait for their instructions to focus on a certain textual string for translation. Thus, they seem to show more commitment to primary principles of crowdsourcing and the STS as a volunteer VGL platform, i.e. collaboration among members and organized teamwork. In short, all participants in this group are more inclined to prioritise community goals over their own personal choices and limitations.

The survey results yielded intriguing findings as far as participants' personal translation strategies are concerned. Contradictory options selected by the participants in the multiple choice question about different translation strategies may not seem to overlap the argument in the previous sections that a large portion of the participants had a target-oriented understanding of VGL. For instance, 80.2% of the participants' tendency to keep specific terminology in a video game intact can be considered as a strong indicator of translators' faithfulness to the source text. However, as discussed in the previous sections, 90% of the participants thought that localisation extended beyond the translation, and thus VGL should avoid word-for-

word translation in order to address the target audience playing these video games in a more effective way. Therefore, it is quite likely that 80.2% of the participants view preserving specific terminology in Turkish as a way of allowing video game players to enjoy the gameplay experience as much as native English speakers do. In other words, these participants assume that translating these character, object or weapon names would constitute being "unfaithful" to the "original" version of a video game. Another solid example of this mentality lies in their attempts to translate humorous, referential and obscene elements as much as Turkish allows to improve the meaningfulness of the localised version of a video game. Thus, they avoid influencing Steam members' gameplay experience negatively and offer them a more enjoyable text in their own language.

A follow-up question on participants' specific textual translation strategies demonstrated that volunteer translators in the STS varied greatly when it came to the way in which they dealt with a given translation string. For instance, more than one third of the participants claimed that they had not used any translation strategies or did not have any particular knowledge about these strategies. Given that they are very likely to have benefited from a translation strategy one way or the other because all texts require translators' to use a strategy during its transfer to the target language, their status as volunteer non-professional translators seem to be influencing their ideas on the definition of a translation strategy. In other words, they do not consider themselves competent enough to refer to a theoretical issue, i.e. translation strategy, or possibly view it as too complex for their level of translation skills. Therefore, the relatively high number of participants who did not express an opinion on their translation strategies may be attributed to their voluntariness rather than the fact that they always translate haphazardly. On the other hand, there was also a group of

participants who referred to well-known theoretical strategies in translation studies. The existence of such a group among the participants does not seem a coincidence given that a large portion of the participants in this group consists of those having familiarised themselves with translation theories as a part of their education.

The survey results demonstrated that there was another group of participants who were more conscious regarding their steps when suggesting a new translation for a video game in the STS. It can be argued that their translation strategies are dominantly target-oriented and always aim at creating a culturally consistent text with an understandable content that takes its power from the original meaning of the original video game as a source text. In this way, they display more user-oriented behaviours rather than taking their personal taste or the extent to which they are immersed in a video game as a basis. This cannot be considered as a surprising finding because it was indicated by the survey before that a large portion of the participants maintained a target-oriented view of translation in terms of VGL.

Another interesting finding related to participants' translation strategies is that some of them trust in other "experienced" members' or online sources as a way to justify their translation choices. In other words, they view translation proofreading as a translation strategy rather than developing a strategy on their own. This can be considered as an expected result because VGL activities around the world have usually flourished around collaborative translation movements in which users around the world help each other without even seeing their team members' faces on Internet media such as online forums. Therefore, this group of participants resort to one of the easiest strategies for relatively new STS members and combine collaboration and online platforms, which are two central elements of VGL in the twenty-first century.

As such, they employ a more collaborative translation strategy for their suggested translations.

The survey also revealed that participants had usually faced a number of cultural, contextual and textual problems when dealing with a translation string in the STS. Those having problems with cultural and contextual issues usually tended to complain about culture-specific and historical references as well as context-bound humour and background references. This probably resulted from the fact that they were not totally familiar with fictional, cultural and historical references of the video games which they attempted to translate. The second main problematic area for participants was textual issues such as specific terminology in video games with a specific plot. In fact, the former can be considered as an extension of the first problem, i.e. cultural, contextual and historical references, because these participants usually complained about their "lack of knowledge" of scientific terms in the video games that they attempted to localise. Therefore, it can be stated that participants in this group do not equip or have not equipped themselves with culture-specific knowledge and awareness of the fictional or literary background of a video game before translating in the STS. This can be considered as a drawback for the healthy functioning of volunteer translation and crowdsourcing activities in the STS because some STS members seem not to take their task as seriously as needed.

The last finding within the scope of participants' translation strategies is actually quite striking because one out of three participants claimed that they either had not encountered any textual, cultural or terminological problems or managed to solve all problems during their past activities in the STS. This finding may result from two possible reasons. First, they may have had a better level of English and were more familiarised with the above-mentioned cultural, historical and

terminological references in the video games that they translated. The second reason might be the fact that the STS members who had registered in the system earlier translated most of the problematic textual strings in earlier periods of the STS crowdsourcing project, thus remarkably decreasing potential problems for the participants in this group who registered in the system at a later time.

4.2.3.5 Participants' localisation testing process

The survey findings indicated that participants can be divided into two main groups based on their views on localisation testing methods in the STS. The first group is made up of volunteer professional translators, most of whom do not need any help from community moderators, friends or online sources. Given that they comprise nearly 75% of all professional translators participating in the study, it can be assumed that their confidence in their suggested translations stems from their confidence in their qualifications as paid professional translators in their active translation careers. On the other hand, given the fairly short amount of time that 82.7% of all participants in the STS stated that they spent on suggesting a translation, volunteer non-professional translators who do not consult any other person or source before submitting a translation may not be so concerned with the accuracy of their suggestions in the STS because they are only volunteer translators and thus do not attach much importance to being approved by the community moderators. In either case, it can be noted that their commitment to volunteer translation activities in the STS is not as high as that of those participants who try to justify their translation decisions before submitting a translation.

The second group who usually resorts to help for their suggested translations generally consists of volunteer non-professional translators. A certain number of

these participants do not usually go beyond the STS to ask for help and use different mechanism in this platform such as discussion pages or commenting. It can be thus stated that they find it more appropriate and beneficial to check their suggested translations through the platform for which they voluntarily translate rather than those which have little to do with the STS crowdsourcing project. However, the same thing cannot be said for those who receive help from their friends who have never translated voluntarily for the STS so far or various online resources. Considering that these translators are well aware of the above-mentioned testing mechanisms in the STS, it is likely that they either do not find these mechanisms sufficient to control the accuracy of their suggestions or further check the suitability of their suggestions through other experienced people or well-known Internet platforms, which is not surprising as these sources are quite popular among VGL volunteers in the world. In short, it can be argued that resorting to help before suggesting a translation in the STS is one of the main differences between volunteer professional and non-professional translators.

When the different elements of localisation testing in the STS are analysed, it can be concluded that community moderators fulfil their functions as localisation testers to a great extent since nearly half of the participants ask them for help to check the accuracy of their suggestions. The second main contributing factor to localisation testing in the STS is discussion boards, commenting and voting systems, where the STS members can exchange ideas regarding their translation choices and support or warn other members about the suitability or negative aspects of suggested translations. Commenting and voting systems also reduce community moderators' workload in terms of localisation testing because they can approve suggestions promoted through voting or, similarly, eliminate those which were not considered

accurate by the community members. Therefore, along with making use of the functions provided by the STS user interface, community members and moderators can be said to contribute to the standardisation of VGL in the STS equally.

4.2.3.6 Final remarks

This survey aimed to outline the demographic profile of volunteer translators in the STS, their background as video game players, Steam users and the STS members, motivations for participation in an STS crowdsourcing project, familiarity with theoretical and practical aspects of translation and localisation, user experiences in terms of the STS interface, translation strategies and preferences, and localisation testing mechanisms. It does not, of course, claim to represent all volunteer translators in the current VGL market in Turkey. However, the discussion of the findings and statistics from a number of perspectives provide important insight into the current condition of VGL in Turkey based on the STS and Steam, which are quite popular video game platforms used by thousands of players in Turkey.

CHAPTER 5

ONLINE COLLABORATIVE AND COMMUNITY TRANSLATION IN TTC AND 23STUDIOS

5.1 Online collaborative translation and community translation in TTC

As I mentioned earlier, in addition to the online survey, I also conducted two interviews with the project managers and translators of TTC and 23Studios to analyse their practices in general during the localisation of Dota 2 and W3WH, respectively. These group interviews helped me shed more light on possible differences between volunteer and professional VGL in the STS.

5.1.1 Methodology

5.1.1.1 Interview

The interview with TTC was actually designed as a group discussion because more than one member of TTC was asked to participate in the study. The reason why I preferred it instead of a one-on-one interview lies in the fact that this was more likely to emphasize the interactivity in a collaborative community and enable participants to contribute to and build upon each other's views on the related topic (Edley & Litosselitti, 2010, p. 167). The interview was conducted on a semi-structured basis in order to create a more natural flow of discussion and to immediately raise topics which were not envisaged in the researcher's questions but somehow raised during the discussion.

Twenty-five questions were asked throughout the interview (Appendix D and E). Although participants were reminded of the importance of giving direct answers to the questions, they were also encouraged to deviate from the main question to add

details that would enrich the discussion and offer fruitful contributions to the purposes of the study. When necessary, the wording of questions was changed in order to make them clearer for the participants. Additionally, some statements by the participants were repeated by me so that I could understand what they meant by a word, sentence or statement. However, I also avoided leading participants towards a certain view about any question.

The interview questions can be divided into four different categories. The first category included personal questions concerning participants' age, level of education, field of education, the amount of time they had spent playing Dota 2 in the past and the cause of their interest in this video game. The second category involved questions about their collaborative translation experience in VGL such as why they decided to voluntarily localise video games, why they were engaged in online collaborative VGL, how they had joined the STS and TTC, how they had come together with current members of this community, and how they had first started to collaboratively localise Dota 2 on the STS. The third category sought answers to the details of community translation in TTC and attempted to explore how the moderator MAG organises the group as the project manager, how they manage the division of labour in the community, how they communicate with each other during the localisation process, which technological and translation tools they use to fulfil their tasks, how they make decisions about controversial topics and how they test and control localised textual segments in the localisation testing process, and their relationship with the STS and Valve, which is the publishing company of Dota 2. Finally, the fourth category included questions about participants' views on theoretical aspects of VGL localisation, their perceived status as volunteers,

professional or non-professional translators, their reasons for partial localisation of Dota 2 and whether they approach their activity as a translation or localisation.

Apart from the above-mentioned questions, some follow-up questions based on the actual questions were also asked during the interview to gain further insight into what participants underlined about an aspect of online collaborative translation or community translation. In addition, at the end of the interview, the participants were encouraged to make further comments about any points that were not raised during the interview.

5.1.1.2 The selection of the participants

The purposive sampling method was used for the selection of eligible participants, as this method enables researchers to identify certain criteria for the selection in order to carry out an in-depth analysis related to the key aspects of research questions (Saldanha & O'Brien, 2013, p. 180). In this respect, I selected TTC in the STS as they adequately represented one of the dimensions in the present study, i.e. volunteer online collaborative and community translation, by localising Dota 2. At the beginning of the study, the moderator of TTC, MAG, who will be referred to using the initials of his name for ethical reasons, was contacted by e-mail and asked a few questions to clarify the structure of TTC and his role for the community. He was asked whether he would be willing to participate in the present study, and he gladly accepted to take part. Afterwards, he was requested to give some other volunteering group members' names for me to contact. This was supposed to ensure that other potential participants would be credible and qualified enough to contribute to the study as their names had been recommended by the moderator. A few days later, another group member, MAK, was contacted and asked for permission to include

him in the study. MAK also agreed on participating in the study in the first e-mail. However, the third group member mentioned by MAG, BK, clearly stated that he was unwilling to take part in such a study. As a result, two out of three active group members who were approached agreed to contribute to the present study. Because MAG stated that he did not personally know or meet other group members in real life, the number of participants, was limited to two group members, i.e. a moderator and an actively translating member. However, it can be stated that the low number of participants did not yield any problems during the interview process because MAG had always been close to and familiar with the VGL process as the moderator of the community, and thus was able to provide detailed information about all activities regarding the localisation of Dota 2 during this period.

5.1.1.3 Data collection and analysis

Following the selection of participants, the participants were asked to sign a consent form to demonstrate that they willingly participated in the study and had received sufficient information about the scope of the present study. Later, two participants were invited for an online interview at a date and time which would be suitable for both of them. The interview was conducted using a video conferencing software, Skype, because the interviewer and participants were located in different cities. However, the participants themselves were together during the interview.

The interview was recorded using the video conferencing software in question as its interface allows users to record sessions and later download them on the user's personal computer if necessary. To avoid any misunderstandings, participants were informed beforehand about the fact that the discussion was going to be recorded, and a signal on their screen indicated that their dialogues were being

recorded. They were also informed that they could download a copy of the discussion if they wished. In addition, they were also reminded of their right to withdraw from the interview at any point or withhold information which would violate any previously signed non-disclosure agreements and leave them in a legally difficult situation. It was also guaranteed that the recorded interview would be kept confidential and their names would be mentioned by coding their initials. Finally, the purposes of the present study were briefly described to enlighten participants about what they were going to talk about. The whole interview was conducted in Turkish, and it took 55 minutes. It was later transcribed word-for-word for data analysis.

5.1.2 The findings of the interview

5.1.2.1 Volunteer online collaborative translation in TTC

TTC and its members constitute a great example of volunteer translation as the community has been focusing on Dota 2 for more than four years. However, the position of its members as volunteer translators offers challenging aspects within the framework of discussions revolving around professional and non-professional translation in the translation studies literature. As discussed in the section 3.1.6.6, several scholars and researchers identify volunteer translation with non-professional translation and argue that the criterion for professionalism is earning a financial reward from translation. However, MAG, the moderator of TTC, is a person who graduated from a translation and interpreting department and can be considered a professional due to his professional training in the field. Therefore, he can be labelled as a volunteer professional translator who prefers performing his profession on a voluntary basis. On the other hand, the other participating member, MAK, studied law and had not received any formal translation and interpreting training until he

started to voluntarily translate in the STS. Therefore, he must be considered as a volunteer non-professional translator. Because both translators' educational and professional backgrounds are different from each other, it can be argued that considering both of them as non-professionals would be too simplistic for characterising a more complex situation where people with different qualities come together for the same task.

Both translators' views on their involvement in volunteer and professional/non-professional translation are quite interesting. MAG argued that the actions of their community did not constitute a usual VGL process because they "casually" translated and, compared to the situation with other types of AVT such as subtitling or with literary translation, their standards were rather "underdeveloped" and did not offer a "full-fledged" VGL. In addition, even though MAG earns a living as a translator in another job, he does not view himself and other community members' activities as "professional" VGL because they are only volunteers. They do not consider themselves as "volunteer professional translators" due to their assumption that a professional is someone who is able to receive a financial reward for his/her efforts. It can be suggested that these translators associate professionalism with income rather than educational background. However, as stated in the previous sections, I believe that prevailing notions about professionalism in the literature must be assessed from different perspectives other than financial ones.

Both translators' tendency to regard themselves and the members of their community as volunteers and non-professionals rather than professionals can also be witnessed in their approach towards the notion of localisation. When asked whether they called their work translation or localisation, MAG stressed that localisation was a much broader concept compared to what he did for Dota 2, as the concept includes

visual or formal changes in an AVT product such as a film or video game for different regions; his activities is limited to the transfer of written textual segments. In a similar vein, MAK stated that it did not seem possible for him to call his performance localisation because Valve only provides them with textual segments to be translated and does not allow them to access or modify visual assets in Dota 2 for the Turkish audience. However, he also added that it was sometimes inevitable for them to "localise" some elements in the video game such as cultural references or culture-specific jokes, which eventually makes their job "80% translation" and "20% localisation". Given the main point of view in these statements, it is quite likely that these translators do not view themselves as professional VGL experts, not only because they do not earn money from their activities but also because they think that what they perform is translation rather than localisation.

The functioning of TTC as an online collaborative translation forum in the STS for the localisation of Dota 2 started as a typical example of UGT. MAG states that he had been playing Dota 2 before serving as a volunteer translator and participated in the localisation process following an announcement in the STS which declared a need for volunteer translators for the video game. Similarly, MAK stated that he had been playing Dota 2 for 3-4 hours every other day since its first release about 10 years ago, and participated in the STS and TTC after he had seen the announcement calling for volunteer translators. In this way, both translators met each other and other community members who were to later take part in the localisation of Dota 2. Therefore, it can be argued that it was not surprising for an MMORPG to pave the way for an online collaborative translation activity in the STS and result in the birth of TTC as a volunteer translation community.

Although both translators participated in the STS to localise Dota 2, it was not the above-mentioned announcement which exactly started the activities of TTC in the STS. This was rather a general announcement about the localisation of the video game in question into several languages and did not specifically aim at Turkish language. However, being active users of Steam and Dota 2, MAG and MAK materialized their intention to translate this video game voluntarily, and contacted Valve and the STS to add Turkish to the list of languages into which Dota 2 would be localised. This request was accepted by the company, which should be considered as an important development since MAG stated that it was not always likely for such volunteer attempts to gain official status in the STS. The only problem was a lack of volunteers who could immediately start working for the localisation. Therefore, Valve and the STS offered MAG to undertake the role of the group moderator and requested him to create a team of volunteers in order to actively localise into Turkish within the framework of Dota 2. To this aim, the moderator MAG published an announcement on the official page of TTC in the STS and stated that he was going to create a team of volunteer translators to localise Dota 2. He also stipulated that volunteers who were willing to translate must be familiar with Dota 2 terminology in order to facilitate the coordination of this team (TTC, 2015a). At the beginning, 12 translators agreed to take part in the project, which signalled the beginning of an online collaborative translation attempt for the video game.

In addition to accelerating the localisation process, MAG stated that this team also aimed at “terminological consistency” and “translation integrity”, which was supposed to increase the “quality” of localisation for Dota 2. In this respect, TTC members also paid attention to the previous Dota 2 localisations in the STS because they thought there were “serious problems” in these textual segments and decided to

proofread and correct previously translated texts in order to contribute to the integrity of the localised Turkish version. It can be thus understood that online collaborative translation in TTC bears a retroactive dimension, too.

Online collaborative translation was also necessitated by the conditions of the STS since it enables volunteer translators to conduct their activities on its official website through a special platform and interface. The section where TTC localises Dota 2 is controlled by Valve, and they upload text files which need to be translated. Therefore, any member of the group may easily log into the system and contribute to existing translations or translate a new textual file. According to MAG, this system greatly facilitates the activities of TTC because all members can work in the same online environment and can communicate with others through a single platform. MAK also added that because the file was automatically updated each time when a member contributes to it, it was much easier to track changes in the whole system and detect any errors in the translated segments such as irrelevant terminology or unsuitable words or letters.

It can be argued that TTC offers interesting findings for the translation studies literature in terms of models of online collaborative translation. For instance, when analysed within the framework of O'Hagan's (2009b) differentiation between solicited and unsolicited models, online collaborative translation in TTC is an example of the solicited model because it was Valve officials who first called for volunteer translators for the localisation of Dota 2 in the STS. On the other hand, its localisation into Turkish was actually initiated by members of TTC and the moderator MAG. From this perspective, it can be argued that TTC also serves as an example of the unsolicited model because users as volunteers pioneered the localisation of the video game into Turkish. Similarly, when Dombek's (2014)

taxonomy is applied, the activities of TTC can be considered as both user- and content-owner-initiated, offering interesting cases for testing the theoretical classifications offered for online collaborative translation.

5.1.2.2 Community translation in TTC

TTC bears several qualities of community translation as a volunteer translation community. First of all, this community is managed by a moderator who also has acted as a project manager through creating the community and establishing communication among community members ever since early 2014. A fine example of MAG's facilitating role in the community is the "the STS Translation Guide" which he published on the official page of TTC in the STS at an early stage of the project. In this guide consisting of four sections, MAG informs newly registered volunteer translators about contributing to the localisation of the video game and warns them about common syntactical, grammatical and punctuation mistakes during the translation, underlining the critical role of textual integrity. In the second section, he explains how textual segments are classified into three priority categories based on their importance for the localisation project and asks translators to comply with this procedure unless specified otherwise. In the third section of the guide, MAG answers frequently asked questions about how to become a member of TTC and suggest translations for any textual segments in the STS. In addition, he also teaches new members how to track their own suggested translations and clarifies the process by which their translations are approved or corrected by the moderator. In the final section of the guide, MAG recommends translators different tools such as online dictionaries and translation memory tools that will help translators and enable them to maintain terminological consistency (TTC, 2015b).

This guide clearly indicates that MAG fulfils nearly all the roles expected from a project manager in a community translation as described by Kelly et al. (2011). For instance, he invited new volunteer translators to the community in order to initiate the localisation process. He also produces the list of textual files to be translated based on their degree of importance, which can be considered as an attempt to create a textual database. In addition, he offers different resources for the members such as lesser-known translation memory tools or terminology-specific online dictionaries. Therefore, he can be considered as a typical project manager that can be observed in a community translation process.

Despite being the coordinator of activities in TTC, as manifested by the above-mentioned guide, MAG clearly stated that his position as the project manager did not mean that there was a hierarchical structure within the community. If necessary, he brings groups members who live in the same city together or organises a video conference. During these meetings, he asks them which textual files they would like to or can translate. However, these files are always shared among members, and a TTC member including the moderator himself may undertake to translate another member's assigned file in case of any force majeure. Additionally, when they cannot find sufficient time to organise such meetings, they also frequently benefit from instant messaging applications to quickly organise the division of labour among group members. However, MAG stated that the frequency of their meeting dates often varied depending on the size of text files awaiting to be translated within a specific period of time. Therefore, the community sometimes does not hold a meeting for months as there are no new updated files for localisation.

Another indicator of equality among TTC members is the way in which they approach other members' or the moderator's suggested translations. MAG stated that

they always encouraged all community members to suggest equivalents for problematic words or phrases and all suggestions were taken seriously without any prejudice. In addition, no member hesitates to comment on other members' work, and all members clearly state any mistakes in their suggested translations. This can be witnessed in some discussion topics posted in the official page of the community where a user asks whether their translation is suitable or not (TTC, 2017). In addition to intra-community criticism, they also take into account Steam users' comments on various translation mistakes or suggestions for better equivalents and see them as an opportunity to immediately revise newly submitted textual segments. According to MAG, this bears utmost importance in their project because the number of new textual files is unlimited for a constantly updated video game such as Dota 2, which brings about new discussion topics due to new terminological problems in each new text. Both MAG and MAK stated that such an open critical approach strengthened their belief in the quality of their translations and increased the coordination among group members, and they added that they had always been happy to be a part of this thought-provoking environment.

Video game publishing companies also occupy an important position in community translation processes because they own the copyrights and thus possess the privilege to direct translators even if they are volunteers. Although all TTC members are volunteers and do not receive any financial payments from Valve or the STS, they still need to pay attention to the authoritative position of the company. However, MAG and MAK stated that they did not face any pressure from Valve regarding the submission deadline of a textual segment or file, and they noted that the company did not intervene in their joint translation decisions in the community. According to MAG, this can be attributed to the fact that they have worked with

Valve for a long period of time and are trusted by the company in terms of their qualification as a translation community. Because they are not often forced to submit their translations on a certain date, different members complete their share of textual files on different dates, which can be considered as a feature of asynchronous functioning in community translation.

Kelly et al. (2011) consider the participation of specialists outside the community to be one of the distinctive features of a community translation project. However, MAG stated that they could not include any other person outside the community due to the fact that TTC members accept a non-disclosure agreement at the beginning of registration in the STS. Although it is sometimes possible for them to consult someone about a certain term or phrase, they are not allowed to share longer textual segments with any individual who is not a registered volunteer translator, as this will mean violating the agreement.

In the light of this discussion, which community translation category can be applied to TTC as described by Kelly et al. (2011)? It can be argued that both wiki-based and database-driven community translation models are suitable for classifying its role. It conforms to the former because the community is controlled by a single moderator and offers a simple forum consisting of a simple homepage and a discussion board. However, it can also be classified under the latter category because TTC functions in a larger environment, namely the STS, which provides all community members with a technically supported platform to complete translations online on the same interface. Therefore, TTC can be regarded as a mixture of both models, and represents an interesting case of VGL practices in Turkey as well as constituting a challenge to the existing translation studies literature on community translation.

5.1.2.3 VGL process of Dota 2

The VGL process in TTC as far as Dota 2 is concerned bears a resemblance to the typical five-step scheme described by VGL scholars. However, some of its details and steps seem to diverge from the theoretical VGL process, which can be attributed to two main reasons: (1) TTC volunteers carry out VGL for Dota 2 without any financial income, and thus sometimes lack in facilities that will help them complete these steps, and (2) Dota 2 is a constantly updated video game and cannot be compared to other video games in which the VGL process is completed once without any further updates. Bearing these two differences in mind, I will now closely analyse how TTC performs the localisation Dota 2 for the STS.

The familiarization stage actually started long before MAG and MAK participated in VGL for Dota 2 because they have been playing the video game for nearly 10 years since it started and spend a few hours on it every week. However, both of them acknowledged that they could not allocate as much time to it as they did in the past due to their professional and social lives. It can be still argued that MAG and MAK have undergone a familiarization stage for Dota 2 by being active users for a long time. In addition, as far as Dota 2 is concerned, familiarization can be labelled as a continuous stage for Dota 2 VGL because MAG stated that Valve always added new characters, which are called “heroes”, to the video game. Therefore, they need to play it following the updates to understand how newly added features or texts function within the video game.

The preparation of a localisation toolkit for Dota 2 was left to Valve and the STS. According to MAG, this results from the structure of the STS and the fact that it is controlled by Valve. Under normal circumstances, the video game publishing company or localisation service company creates their own localisation toolkit and

use it throughout the project. However, MAG informed me that Valve and the STS established an online system for volunteer translations in the system where they can find a vocabulary-based translation memory tool that immediately provides translators with the equivalent of a term in the video game if they encounter it during the translation process. Both translators call this "dictionary of the STS and Valve". In addition, this localisation toolkit also offers TTC members extensive contextual information about different heroes, which is a term used for characters that players can choose in Dota 2, such as their skills or background stories. It must also be noted that it is not possible for Valve, the STS and TTC to create a complete localisation toolkit for Dota 2 because the content is always updated, and Valve and the STS need to renew the existing toolkit following each update, which is another difference between it and other video games as well as other VGL processes.

The above-mentioned online platform provided by the STS for volunteer translators in the STS also brings with it some technical problems during the localisation stage. For instance, MAG stated that they encountered difficulties in submitting and transferring files which contained translated textual segments due to connection problems. Furthermore, according to MAK, unsupported orthographic formats are other drawbacks of the system.

TTC members usually discuss terminological problems during the localisation stage. MAG stated that many objects were left untranslated in the target text because these were "universal" details which were adopted and naturalized by Dota 2 users, and their localisation into Turkish sometimes caused them to lose their meaning for the target audience. However, as MAK clearly underlined, when they believe that a new equivalent in Turkish seems more reasonable for them for a given

term, they do not avoid localising it into Turkish as far as they are supported by Valve even though they sense that they will be harshly criticized by fans.

Described as intermediality in VGL literature, the fictional world of Dota 2, which is strongly tied to mythological elements, is another problematic aspect of the localisation stage. MAK stated that several heroes in the video game were actually inspired by various European mythologies such as Greek and Roman mythology, and a new hero inspired by Chinese mythology was also introduced in the latest update. Although Valve sometimes argues that these are original characters designed by the company itself, both MAG and MAK consider it necessary to do research about these mythological worlds in order to find out whether only the names of heroes in Dota 2 were inspired by these mythologies or whether developers established a shared fictional connection among them.

Even though they perform as volunteer translators, Valve and the STS also expect TTC members to take cultural sensitivities into consideration during the localisation stage to avoid any problems which will reduce the number of players for Dota 2 due to their negative reactions towards culturally offensive content. For instance, in an update released a couple of years ago, MAG mentioned some geographical mistakes in the map of Turkey and various symbols related to Mustafa Kemal Atatürk and the Ottoman Empire. To solve this problem, which caused a small crisis among Turkish users, TTC contacted Valve officials and informed them about the situation and the way in which they were going to deal with it. It can be thus argued that instead of being passive agents who only translate and upload files in the system, TTC functions as a mediator between the video game publishing company and end users to ensure a smoother VGL process.

Any TTC member may undertake the role of proofreading and editing other members' translations in the localisation testing process. The first reason is that they work free of charge and thus cannot encourage all members to arduously fulfil this task. Secondly, they do not have access to advanced technical facilities and sufficient number of staff which would enable them to conduct more detailed localisation testing. At the end of this task, MAG approves all completed translations as the moderator of the group without any further verification or testing by Valve. MAG stated that his role as the ultimate authority to approve submitted translations was peculiar to the Turkish language because Valve often assigns another intermediary body of approval among its staff between volunteer translators and community moderator for languages with a larger market potential such as French or Chinese.

According to MAG, they often rely on users' feedback on the video game in order to test the quality and functionality of their submitted texts. After translated segments are added to a video game following each update, they play in order to check whether there are any grammatical, syntactical or grammatical mistakes in the text. In parallel with this, they also follow users' feedback on the localised version, benefiting from their comments on the official page of Dota 2 on Steam. Therefore, it can be stated that both parties contribute to localisation testing regardless of their contribution to the localisation stage, which also affects the release of a beta version, since Dota 2 is released in its final form without any beta version. In other words, it is released in its alpha version, and any textual problems are solved on this version thanks to volunteer translators' efforts and end users' feedback.

According to Chandler and Deming's (2012) taxonomy, the level of VGL in Dota 2 is partial localisation, since TTC members only translated textual assets within the video game as well as user menus and interface. As MAG and MAK also

underlined, no visual or audio assets were modified for the target audience because Valve did not demand it. They also stated that dubbing would go beyond their technical facilities and specialisation and could not be expected from them. According to MAG, the financial aspect of VGL was also a decisive factor in the partial localisation of Dota 2, since Valve does not view the Turkish market as a profitable one and thus limits VGL in this language to the textual level rather than a multimodal one. This is proven by the fact that Dota 2 is dubbed in larger Asian markets such as Russia or China.

The localisation models employed by TTC for Dota 2 can be analysed from two perspectives. Firstly, it is evident that Valve benefits from an outsourcing model (O'Hagan & Mangiron, 2013) in the localisation of this video game because it encourages volunteer translators to contribute to the system in the STS. However, this outsourcing localisation model is completely based on the voluntary efforts of users in STS, and thus they are also responsible for localisation testing, just as translators of a localisation testing company are. When it comes to post-gold and simship localisation models, Dota 2 is a clear example because of the post-gold localisation model, as MAG stated that they translated related textual segments after Dota 2 was released in English because this allowed them to explore newly added texts in their own context.

5.2 Online collaborative translation and community translation in 23Studios

5.2.1 Methodology

5.2.1.1 Interview

Similar to the interview with TTC, the interview with 23Studios was also conducted as a discussion because three permanent members of this localisation service

company were invited to take part in the study. In addition, similar to TTC, the interview in this case study was a semi-structured one that helped simultaneously find out different actors' roles in and individual opinions on the VGL process of W3WH.

Twenty-five questions were asked throughout the interview (Appendix D and E). The questions used in the interview with 23Studios resembled those used in the interview with TTC with some slight differences. The questions in the first category about TTC members' volunteer and collaborative translation background in the STS were replaced with questions concerning 23Studios employees' paid professional and collaborative translation background in the company. In addition, the wording and order of some questions were changed in order to make them clearer for the participants and match the logical flow of the discussion. I also repeated some of the statements by the participants so that I could fully understand what they meant by a word, sentence or statement. In addition, I also avoided leading participants towards a certain view about any question. However, they were still encouraged to deviate from the main question to add details that would enrich the discussion and thus offer fruitful contributions to the purposes of the present study.

Apart from the above-mentioned questions, some follow-up questions based on the actual question were also asked during the interview to gain further insight into what participants thought about an aspect of online collaborative or community translation. In addition, at the end of the interview, the participants were encouraged to make further comments about any points that were not raised during the session.

5.2.1.2 The selection of participants

Purposive sampling method was used to select participants from 23Studios in this interview. Firstly, I decided to analyse 23Studios and their W3WH localisation because I aimed to compare them and their work to TTC and Dota 2 in order to reveal similarities and differences between a volunteer and paid professional VGL process. For this purpose, an e-mail was sent to the official website of 23Studios, and the project manager was contacted about my intention to analyse their service in W3WH. Further questions were asked regarding different translators' roles in the localisation of the video game in question. It was also asked whether the project manager and his co-workers would be willing to participate in the present study. After he contacted two other permanent translators of the company to ask for approval of participation, a total of three permanent 23Studios employees, one of whom was a senior manager and a translator and two of whom were both project managers and translators, accepted the invitation to an interview.

The credibility of these two participants were ensured by the senior manager of 23Studios as both of them had taken active roles in all localisation stages of W3WH. As a result, all of three translators and permanent employees who were approached agreed to contribute to the present study. The senior manager informed that twelve translators actually took part in the localisation of W3WH; however, he contacted only two other translators along with him because other translators were outsourced and worked on a freelance basis for 23Studios rather than as permanent employees. Even though Saldanha and O'Brien (2013) advises researchers to include six participants in such interviews for a fruitful discussion (p. 182), I believe that three participants were sufficient for the present study because the most authoritative figures in the company, i.e. the senior manager and two project managers who

actively contributed to the localisation of W3WH, agreed to join the interview, and they were all well-informed about the whole VGL process.

5.2.1.3 Data collection and analysis

All participants were asked to sign a consent form prepared by SOBETIK to acknowledge that they willingly participated in the interview and received detailed information about the scope of the present study. Afterwards, three participants were invited to an interview at a date and time which would be suitable for all of them. Similar to TTC, the interview with 23Studios was conducted using Skype as the interviewer and participants were located in different cities. However, all of the participants were in the same location during the interview.

The interview was recorded using the video conferencing software. All participants were informed beforehand about the fact that the interview was going to be recorded. They were also allowed to download a copy of the interview if they needed it. Later, it was stated that they had the right to withdraw from the interview at any point. Meanwhile, the participants stated that they could withhold any information violating their non-disclosure agreement with CD Projekt, which is the video game publishing company that released W3WH, and this request was accepted since it was already guaranteed in the content form. The participants were informed that the details of the interview would be kept confidential throughout the research, and their names would be mentioned by coding their initials in the thesis. Finally, the purposes of the present study were briefly described again in order to enlighten participants regarding what they were going to talk about in interview. The whole interview was conducted in Turkish, and it took 65 minutes. It was later transcribed word-for-word for data analysis.

5.2.2 The findings of the interview

5.2.2.1 Paid professional online collaborative translation in 23Studios

23Studios as a localisation service company can be given as an example of paid professional and online collaborative translation, as the company was commissioned by CD Projekt to complete the localisation of W3WH. However, their educational background of the employees includes disciplines which are quite far from translation and localisation. For instance, the senior manager of 23Studios, who will be referred to as OE, graduated from a department of city and region planning. Similarly, GHD, who was one of the project managers in the localisation process of W3WH, graduated from the department of public management. ACC, who was the other project manager, is the only individual among the interviewees who studied a language related department, as he graduated from a department of American Culture and Literature. However, these interviewees can still be categorized as paid professional translators because they meet one of my above-mentioned criteria for being a professional translator, i.e. they receive payment for their efforts.

Leaving my categorisation aside, all of three participants also clearly stated that they considered themselves "professional translators". However, some of their statements can be also considered as contradictory because they give interesting clues about their perception of "profession". For instance, OE stated that he "completely quit his own profession" in order to perform VGL and work for 23Studios, which implies that he does not approach VGL as his own "profession". Similarly, GHD has been translating within the body of 23Studios on a part-time basis as well as "working in a private bank". OE and GHD's firm belief in their roles as professional translators can be attributed to the fact that they are paid by their company. It can be concluded that monetary reward rather than educational

background or working hours is the first and foremost criterion of being a professional translator for these participants.

Participants' perception in their roles as professional translators can also be associated with their opinions on localisation and translation as two different concepts. All participants agreed that they saw themselves as VGL experts rather than translators and, if their addressee was familiar with this sector, they used the term "localisation" when they referred to their activities. According to OE, the main reason why video game publishing companies hire their localisation service company instead of a standard translation office is their particular interest and specialisation in VGL. ACC stated that they sometimes "completely ignored source text in a video game and adapted cultural-specific jokes and allusions to the target audience". Similarly, GHD argued that their activities could never be evaluated as translation and should be "called localisation" because they always tried to "adapt the language in a video game to daily Turkish language". Furthermore, OE stated that they sometimes demanded video game publishing companies to enlarge the boundaries of their localisation unless these companies made demands in the opposite direction such as the preservation of private names or locations. Therefore, in addition to financial dimension of their job, the fact that they regard their job as localisation rather than translation is quite likely to have contributed to participants' perception of their roles as professional translators.

The traces of paid professional online collaborative translation in 23Studios can be analysed focusing on the process by which non-professional volunteers have gradually evolved into paid professional translators in Turkey in the first decade of the early twentieth century. It is noteworthy that all participants had some volunteer translation experience in the field of VGL because they worked in different websites

or online forums such as oyunceviri.com or Donanımhaber Forum in the past. It can be inferred that volunteer translation activities still continue to shape paid professional VGL activities in Turkey by offering video game enthusiasts further roles in this sector. In addition, ACC and GHD can be given as examples of UGT because they had been fans of video games since their childhood. They also had played The Witcher and The Witcher 2: Assassins of Kings before working for 23Studios and joined the localisation process of W3WH. In other words, they translated what they had used in the past.

The localisation project of W3WH was started by both 23Studios and CD Projekt. OE stated that they contacted CD Projekt in order to officially localise the video game in question. However, their application for the project was accepted much later than they had submitted it because CD Projekt decided to localise W3WH only after they had released two expansion packs. Following the approval of VGL by the video game publishing company, 23Studios posted a job advertisement where they stated that they would prefer applicants with a sufficient level of familiarization with the universe and terminology of W3WH. However, ACC underlined that 23Studios always employed a core staff which contributed to every localisation project that it undertook. After nine freelance translators had been hired on the basis of a contract and non-disclosure agreement that would last until the completion of the project, GHD and ACC were appointed as the project managers.

23Studios did not benefit from the online translation system that the STS offers for volunteer translators. There were two main reasons for this: (1) they were also commissioned to localise W3WH for console devices, i.e. PlayStation and Xbox, and (2) they needed to obey their non-disclosure agreements and thus strictly preserve any project related data in their own system. Therefore, 23Studios organised

translation files sent by CD Projekt to ensure the consistency of their online collaborative translation system. In addition, GHD created an online glossary for project members to easily consult for any term which they found difficult to translate. As for communication among project members, ACC stated that they often benefited from instant messaging and video conferencing services and did not meet in the office unless there was an urgent problem that could not be solved online. Thus, the W3WH localisation project can be considered as an example of online collaborative translation even though it functions through a more private and closed translation system compared to that of the STS in which any approved volunteer translator may log in and reach translation files or an online glossary.

How can 23Studios be assessed within the framework of online collaborative translation models? Again, it offers challenging aspects as far as O'Hagan's (2009) solicited and unsolicited taxonomy is concerned because it was first the officials of 23Studios who made an attempt to localise the video game. However, according to OE, the localisation process only started when CD Projekt officials changed their mind about the potential marketing success of localisation into Turkish and commissioned 23Studios to complete the project. From both perspectives, this can be classified as either a solicited or unsolicited online collaborative translation model. Similarly, when it comes to Dombek's (2014) categorisation, 23Studios' W3WH localisation project can be evaluated as both a user-initiated and content-owner initiated online collaborative translation project. Finally, from Désilets and van der Meer's (2011) perspective, 23Studios can also be defined as an agile translation teamware because it gathers translators, terminologists and proof-readers/editors in a coordinative manner to complete a certain VGL project.

5.2.2.2 Community translation in 23Studios

23Studios can be viewed as a good example of community translation due to a paid professional translation structure, which requires the company to plan the distribution of labour in the project team more meticulously to minimize potential problems and submit the completed project by the required deadline. This can also be attributed to the fact that they will be held responsible and accountable by the video game publishing company.

Although Kelly et al. (2011) emphasize the coordinating and integrating role of project managers in community translation projects rather than their position as typical bosses, it can be stated that 23Studios displays a slightly hierarchical structure, particularly when it comes to the distribution of labour among project members. OE stated that it was always project managers who divided textual segments to be translated into different parts and made decisions regarding how many textual segments a project member would undertake within a specific period of time. In a similar vein, these freelance translators are not often given the right to select a certain textual segment depending on their interest in different parts of a video game. According to OE, this strict policy stems from the fact that some video game publishing companies do not send them textual segments to be translated as a whole, and they sometime receive such a high number of textual segments that cannot be handled without detailed project management. In such an environment, OE added, allowing translators to choose their own texts might cause a crisis and further delays in the project deadline. According to ACC, another reason why they attach particular importance to the distribution of textual segments is their struggle to preserve textual integrity. Because a typical RPG usually involves numerous missions which are coherently combined to narrate a certain storyline, it is of vital

importance for ACC and GHD to allocate each mission to a particular project member to prevent any terminological, syntactical or rhetorical inconsistency in the localised version. In parallel with the theoretical definition of community translation, GHD stated that this demanding task was exactly what 23Studios officials expected from them as project managers.

Another indicator of a more hierarchical community translation process in 23Studios is the fact that some translators in the project team are only assigned to proofread and edit translated segments without any intervention in the actual localisation process. During the localisation of W3WH, ACC stated, while nine translators actively participated in the localisation stage, three translators were only engaged in the "quality control" of translated materials. GHD justified this strategy by referring to the necessity of assigning certain tasks to certain project members in order to avoid misunderstandings or prevent any task-related crisis in the project.

The project manager's role of providing the translators with relevant sources and tools that will help them in the localisation process is also fulfilled by ACC and GHD in 23Studios. For instance, ACC stated that they always prepared an online glossary in an Excel file which included key terms that translators were likely to encounter in the textual segments. Unlike the distribution of textual segments, this glossary preparation also represents a much more democratic and participative approach when it comes to discussing different options for a given term in the video game. ACC stressed the fact that any member of the project team, be it the senior manager, project managers, a translator or an editor, would easily suggest an equivalent in Turkish provided that his/her proposal conformed to grammatical rules and daily use of language in Turkish. Thus, each member finds the opportunity to clearly express their opinion on potential equivalents that will be used throughout the

project. However, they usually discuss these problems in their own videoconference or in one-on-one instant messaging sessions between translators and project managers rather than an open access online forum such as official pages of volunteer communities in the STS.

According to OE, if project members' proposals were restricted by senior or project managers, they would miss the chance to explore a "suitable" equivalent for a challenging term, which would eventually decrease the quality of their work. GHD added that even after the project team decided to use a certain equivalent for a term in the source text, they always continued to encourage all project members to give feedback on potential new equivalents which will improve the localised version. As a result, such glossaries usually go through extensive revisions until the project is completely finished. These interactive discussions taking place in the office or on online messaging and videoconferencing services largely overlap with the participative environment described by Kelly et al. (2011).

The community translation process in 23Studios is greatly shaped by deadlines set by video game publishing companies. ACC clearly expressed the vital role of deadlines in their VGL projects due to intricate details such as font design or video game equipment testing. GHD also stated that the deadline of a VGL project occupied a central position in the whole process, and all other activities were scheduled and performed based on the last date for the submission of the localised version. All participants find such an approach inescapable because video game publishing companies aim to localise their products in several languages and thus need to complete all localisation projects on time, including the testing process. Nevertheless, 23Studios officials' views on a given deadline are still taken into account by these companies if they insist on a longer project duration for a higher

VGL quality. In other words, they try to find a balance between the commissioner's needs and their technical and professional capacity.

As for external contributions to the localisation projects, 23Studios cannot include any other translators or specialists as advisory support due to the sanctions which will be imposed owing to their extensive non-disclosure agreements. When asked whether they could consult someone specialized in the field of translation or VGL about a certain word, phrase or translation strategy, OE answered in the negative because they cannot risk releasing even the most seemingly unimportant information. However, in the case of some exceptional situations, they ask the video game publishing company to allow them to hire a freelance co-worker, who will again join the project team after signing a non-disclosure agreement.

Community translation activities in 23Studios cannot be considered as taking place in a wiki-based environment because they do not occur on a simple forum, but function in a closed system which cannot be freely accessed. Similarly, it does not represent a database-driven community translation environment since it does not use a specific online interface for community discussions but rather benefits from video conferencing and instant messaging applications. Therefore, this localisation service company conforms to the third category, i.e. a full-fledged community translation environment (Kelly et al., 2011), since OE stated that 23Studios invested in their infrastructure, which would even allow them to carry out dubbing in VGL projects. In addition, this localisation service company provides its permanent and freelance staff of translators with its own terminology management and translation memory tools and can integrate these systems into any project that it undertakes. Therefore, 23Studios can be given as a distinctive example of full-fledged community translation.

5.2.2.3 VGL process of W3WH

The outline of the VGL process for W3WH can be said to overlap with the five main stages identified in the VGL literature. This is not surprising because the process is carried out on a professional basis between a commissioner and a localisation service company for a certain amount of payment. However, a closer analysis of the process drew attention to its potential differences from volunteer VGL processes.

The familiarization stage of the 23Studios project team with respect to W3WH actually dates back to the earlier video games in the same series, i.e. The Witcher and The Witcher 2: Assassins of Kings, which ACC and GHD had played keenly before they even started working for 23Studios. However, GHD and ACC stated that they had not relied on their previous knowledge about this video game series but gone to a promotional event organised by the distributor of W3WH in the Turkish market in order to obtain preliminary information about it even though their first application to CD Projekt for the localisation was not answered positively. During the period that elapsed between this promotional event and commissioning by CD Projekt, they played W3WH and familiarized themselves with the immense fictional world of the video game. ACC stated that the localisation of W3WH thus became a much smoother process for 23Studios because they integrated their previous knowledge into their playing experience in the new video game.

23Studios created their own localisation toolkit for W3WH in order to better organise the project team and have a greater command of textual integrity and progress during the localisation stage. It is also likely that the above-mentioned familiarization process facilitated the preparation of this localisation kit because the people that played W3WH for the first time in 23Studios were ACC and GHD who also pioneered the formation of a kit that addresses potential textual and contextual

problems in W3WH. According to GHD, this localisation kit can be compared to a "Holy Book" for this localisation project, and its most crucial element was a terminological glossary which was prepared in an Excel file containing more than ten thousand terms peculiar to the fictional world of W3WH.

ACC stated that they frequently benefited from translation memory tools such as Trados or MemoQ, which was the second important element in their localisation toolkit. Thanks to these pieces of software, they did not waste time on localising repeated texts again and again in a video game with textual segments which consisted of nearly 1.1 million words. In addition, he stated that these memory tools alleviated their burden as project managers since textual integrity and coherence was much easier to preserve following the distribution of textual segments.

The third largest element of the W3WH localisation toolkit was the contextual information which ACC and GHD gave other project members in order to help them familiarize themselves with the fictional environment of the video game. This package included numerous details such as trailers of the video game, the software development process of the video game publishing company, temporal and spatial dimensions in the video game, YouTube videos with gameplay experiences from different players, and certain physical dynamics within the game such as horses and use of swords. In addition, GHD informed me that they also benefited from confidential texts given by CD Projekt, which included extra contextual information about the personal background and life story of each character in the video game. ACC argued that the presentation of this package could be compared to delivering a lecture about the whole content in W3WH and gave project members ideas about potential strategies to deal with textual problems at any level.

According to OE, the localisation stage of W3WH usually took textual allusions into account rather than players' expectations, as the localisation team approached the video game as a "work of art" and thus aimed to make players feel its "seriousness", which inevitably led to debates on terminology. This understanding was mostly reflected in their discussions over specific terms such as the name of the protagonist's horse, Roach, which was derived from a fish species. Upon heated debates on whether they should leave the name of the horse as it was used in the English version or should domesticate it to allude to the fish species, they decided to 'explain' this reference in the Turkish version by using the word "Kızılgöz" too. Similarly, GHD stated that since the word "witcher" was a coined one, it took them almost one month to come up with a similar coined word in Turkish, i.e. "efsunger", to match the creative approach in English. OE stated that the names of different Middle Age weapons were another area where they discussed with project members to find suitable equivalents in Turkish. As a result, all participants believed that they took "revolutionary steps" in terms of terminological and contextual issues in W3WH to pioneer VGL activities particularly in the field of RPGs despite harsh criticism coming from the fans of the video game, which, according to GHD, resulted from the fact that RPG players did not tolerate new terms proposed for longstanding concepts in these fantastic worlds. Additionally, OE believed that they served the gradual formation of a standardized RPG terminology in Turkish thanks to their above-mentioned "courageous" attempts, thereby creating a cultural connection among Turkish RPG players.

In parallel with these terminological concerns, intermediality also created many controversial issues among 23Studios members during the localisation of W3WH. This video game was actually inspired by a series consisting of five books

written by Andrzej Sapkowski. However, all participants stated that they did not familiarize themselves with books and did not try to establish connection between the terms that were used in the translation of these series into Turkish. In other words, they approached the video game as if it was a totally independent work of art. According to GHD, the point at which intermediality emerged as a crucial factor in the VGL process is the interwoven relationship between Eastern European mythology found in W3WH and Turkish mythology. Taking this as a departure point, ACC explained how they delved into different accounts regarding benevolent and malevolent spirits and fairies in Turkish mythology and used them in the localised version to represent similar characters in W3WH. In this respect, it can be argued that 23Studios did not totally ignore the culturalisation aspect of VGL and aimed at using it as a factor that would enrich the localised content in Turkish players' eyes.

23Studios localised W3WH not only for PC and Steam versions but also for PlayStation 4 and Xbox devices since CD Projekt aimed to appeal to a larger audience and increase its income. Even though there are differences between these three platforms, GHD stated that they did not bring them a considerable amount of work because the number of differing textual segments such as weapons or objects amounted to just 1% of the whole texts in the video game. Thus, their project management and VGL process were not much affected by the multiplicity of these platforms. In addition, all participants acknowledged that handling these three different platforms was easier because the localisation of W3WH was commissioned after all expansion packages had been released in their beta versions. Thus, the distribution of textual segments and scheduling of the project duration caused much less problems in terms of project management.

According to the participants, the localisation testing stage of W3WH were divided roughly into three steps: (1) the double-checking of translated textual segments, (2) the integration of textual segments into the video game and their functioning, and (3) a final double check by CD Projekt. According to ACC, the first step was fulfilled by three editors within the project team as well as other translators' checking and proofreading each other's work from time to time in order to correct orthographic, syntactical, spelling and punctuation problems. In the second step, all project members played the game in order to test whether textual segments perfectly fit into the screen and function in the ways that were planned by the video game publishing company. According to OE, the reason why CD Projekt asked to fulfil such a thorough localisation testing process on W3WH although its staff could perform this easily was related to the company's intention to perform a double check to eliminate any remaining problems in the localised version at the end of the project. ACC informed me that this double check was ensured by a freelance localisation tester speaking Turkish and residing in Poland who checked the translated segments submitted by 23Studios to CD Projekt. As a final remark, OE stated that CD Projekt always gave them the opportunity to object to any solutions that they considered as unnecessary or irrelevant within the contextual integrity of the video game. However, when asked whether they paid attention to players' comments on the localised version, all participants stated that they did not change any localised items in the game because they faced criticism by the players.

When the localisation process of W3WH is analysed, the localisation level is partial localisation because only textual items are transferred from English to Turkish. However, as discussed in previous sections, 23Studios staff view their culturalisation strategies as a strong evidence of their understanding of localisation.

When reminded of Chandler and Deming's (2012) taxonomy and the status of W3WH as a partially localised video game, OE stated that even though 23Studios owned the necessary technical facilities, staff and professional experience which would make further localisation levels possible such as dubbing possible, the party which rejected this option was CD Projekt due to its potential cost, which did not yield a promising income in Turkish market. Therefore, it can be concluded that investment cost plays a major role in the partial localisation of W3WH rather than a lack of facilities or professional experience.

The VGL process of W3WH in 23Studios can be described as conforming to the post-gold localisation model (O'Hagan & Mangiron, 2013) because it was completed after all necessary textual segments, expansion packs and contextual information had been obtained from CD Projekt, which undeniably facilitated the planning of project members' roles at the beginning and submitting all localised elements on the specified deadline. However, from the project team's perspective, this VGL process was completed using both an in-house and outsourcing model (O'Hagan & Mangiron, 2013) because the permanent employees of 23Studios comprised only three translators, while nine project members worked on a freelance basis. As a result, a hybrid definition is needed to characterise this model.

5.3 The comparison of TTC and 23Studios in terms of VGL activities

It can be inferred from Table 6 that while the types of VGL undertaken by TTC on the one hand and by 23Studios on the other have much in common, they also display no less significant differences in terms of translator profile, VGL process and online collaborative and community translation activities.

Table 6. A Comparison of the VGL Activities in TTC and 23Studios

		TTC	23Studios
Online collaborative translation	Perception of professionalism	Non-professional	Professional
	Perception of TTC activities	Translation	VGL
	UGT	Yes	Yes
	The use of STS	As a localization toolkit	As a marketing platform
	Process model	Solicited and unsolicited	Solicited and unsolicited
Community translation	Project manager	Less authoritative	More authoritative
	Hierarchy	Less hierarchical	More hierarchical
	Discussion on equivalents	Democratic and participatory	Democratic and participatory
	Project deadlines	No deadlines	Strict deadlines
	Participation of external individuals	Occasionally	Never
	Process model	Wiki-based and database-driven	Full-fledged
The VGL process	Familiarization with the video game	As a user	As a user
	Localization toolkit	By the STS	By the company
	Actual localisation process	Sticks to players' expectations	Braver and more innovative
	Localisation testing	Peer review and user feedback	Special testing team in the company and video game publisher
	Type of VGL	Partial	Partial

5.3.1 Online collaborative translation

The profile of translators in TTC and 23Studios is quite different because the former group contains two volunteers, one of whom is professional and one of whom is non-professional, while the latter contains paid professional translators. However, while the moderator of TTC considers their VGL activities as "non-professional" because they are not paid for their efforts and "casually" translate despite his educational background in a translation and interpreting department, 23Studios members think that they are professional translators because they work in the VGL industry for a financial income even though none of them studied translation and interpreting.

Furthermore, OE views translation as his "second job", while GHD works on a part-time basis for 23Studios. Both groups are similar in that they view financial gain as the first criterion for being a "professional translator". Therefore, it can be argued that the financial aspect is not sufficient enough to measure professionalism as far as translation is concerned. In this respect, my taxonomy which divides translators in the VGL industry into the three categories of paid professionals, volunteer professionals and volunteer non-professionals seems to be more practical for defining existing translator categories.

Another interesting finding in these interview was that whether both groups' members accepted their activities as translation or localisation heavily depended on their perception of their status as a professional translator. Both groups carried out partial localisation for their respective VGL projects, and thus did not significantly different in terms of level of textual transfer. However, TTC members mostly approach their activities as translation rather than localisation, whereas 23Studios members definitely regard their job as localisation. It can be thus speculated that viewing oneself as a professional translator in VGL industry influences how a translator regards their job, i.e. whether they consider it to be localisation or translation proper.

One of the similarities between TTC and 23Studios and their VGL projects for Dota 2 and W3WH is their originating points. Translators in both groups started their VGL activities as volunteer translators, and those working for 23Studios turned their activities into a means of financial income, while TTC members still remain volunteer translators. Similarly, their online collaborative translation projects focused on video games which their current members had been playing for a long time as keen users. It can be thus stated that both groups and projects started as an extension

of UGT activities. Another similarity is related to their method of gathering project members, as both groups used an online environment to seek potential members of their project team who were closely familiar with the video games that they were going to localise. As a result, it can be argued that volunteer translation activities paved the way for both professional and non-professional translators alike in both case studies.

Even though the platform in which the VGL activities of both TTC and 23Studios are presented as a final product is Steam, the way in which they benefit from this platform for online collaborative translation differs greatly. For example, TTC members directly translate all textual segments in the STS because it gives them a practical environment and interface to track translation progress and preserve terminological consistency without further project management tools. On the other hand, 23Studios employs a much more closed system and only use their own computers and Excel files instead of the STS in order to organise and coordinate files to be localised among project members, and they benefit from Steam only to present their finalised localisations. This difference can be attributed to the fact that 23Studios, unlike TTC, is a localisation service company and thus is compelled to maintain a platform with stricter boundaries compared to an environment supported by volunteer translation and translators.

Online collaborative translation models in both TTC and 23Studios are similar because they display signs of both solicited and unsolicited models. For instance, TTC members were hired by the STS and Valve as volunteer translators, and they later personally applied for the VGL of Dota 2 into Turkish. Similarly, although 23Studios' application for the localisation of W3WH was first rejected, they were later contacted by CD Projekt for this project. In short, both groups

represent a mixed model of solicited and unsolicited translation, which make them a challenging case from a theoretical perspective.

5.3.2 Community translation

The first striking similarity between the two groups in terms of community translation is the crucial the role of project managers for the VGL. Although TTC members prefer the term "group moderator" rather than "project manager" to label the person who is in charge of group activities, MAG in TTC and ACC and GHD in 23Studios fulfil similar roles as they bring project members together and organise the distribution of textual segments among project members. However, the latter function is carried out differently within the two groups. For instance, while the distribution of textual segments is left to the choices of group members' choices in TTC, it is project managers ACC and GHD who determine each member's tasks for a VGL project in 23Studios. In addition to this, while all TTC members may undertake any other member's task when necessary, 23Studios gives its employees clearly defined positions such as translator or editor to clarify the flow of a VGL project. These examples indicate that 23Studios displays a more hierarchical structure in terms of project management. These are likely to result from the fact that TTC is a volunteer translation group and thus cannot expect any person in the group to carry out a pre-defined task while 23Studios is a profit-seeking VGL service company and has the right to ask its employees to fulfil a certain task in return for their salary or payment.

The discussion of a specific term in a textual segment or VGL strategies in general creates a democratic and participative environment in both TTC and 23Studios. Both groups value each member's opinion on a given controversial term

or phrase, in the hope that the best Turkish equivalent for an English term can be found or creative strategies can be developed for a culture-specific textual problem. Therefore, it can be suggested that community translation in VGL projects in both groups attach importance to common sense, and reflects the community's shared view regardless of being a volunteer or paid professional one. However, a slight difference can be observed. While TTC is more open to accepting individual suggestions by community members, 23Studios expects its members to justify their proposals on a more solid ground to ensure that they select the best option among a few alternatives and keep a higher quality of VGL. Again, it can be argued that the concern brought about by paid professional environment leads to a more meticulous acceptance procedure in 23Studios.

Although both groups' members come to an agreement on the fact that they need to take the video game publishing company into account, it is evident that 23Studios encounters a more pressure compared to TTC. This is because its members complete their assigned tasks based on a specified deadline, which totally characterises the whole community translation process in the company. On the other hand, apart from a few exceptions, TTC members usually localise their video games by facing less strict time pressure, and can submit localised textual segments whenever they finish them. This difference definitely arises out of Valve's policy of avoiding discouraging volunteers from VGL in the STS due to being burdened with a heavy workload.

It can definitely be understood from both interviews that participation of individuals outside the community in the VGL process is a taboo for both TTC and 23Studios due to non-disclosure agreements signed at the beginning of VGL projects. As can be expected from their paid professional structure, 23Studios is even

stricter on this point, and they never consult any translators or specialists outside the community about any term or phrase, while TTC members may occasionally benefit from such people to find a better equivalent.

The types of community translation also reflect remarkable differences as far as both groups' VGL activities are concerned. TTC can be categorized as a wiki-based and database-driven community translation model because it is overseen by a single moderator on a simple forum, and its technical facilities are provided by the platform where it functions. However, 23Studios has built its own platform by investing in an office and various technological devices and software for a more confidential and distinct community translation environment, making it a full-fledged community translation environment. It is safe to argue that this significant difference stems from and reflects the between the technical facilities available to paid professional community translation processes and those open to volunteers.

5.3.3 VGL process

It can be generally observed that TTC and 23Studios completed the five main stages of a typical VGL process for Dota 2 and W3WH, respectively. However, various steps of these stages display differences because they are carried out in different platforms, and thus different tools and methods are used for these steps.

The familiarisation stage can be considered as similar in both groups since project members who took part in the localisation of Dota 2 and W3WH had played these games before they started to localise them. At this point, it can be noted that the TTC members' familiarisation with Dota 2 is slightly different from that of 23Studios because Dota 2 is a continuously updated video game, and thus requires translators to keep up with the latest changes in the content. Thus, while the

familiarisation stage had been completed by the 23Studios members, because they had been provided with all existing content before the beginning of the project, it is an ongoing process for TTC members.

Both TTC and 23Studios used localisation toolkits in their projects. However, neither the content nor the creator of these localisation toolkits totally overlap. For instance, the STS and Valve offer TTC members all the necessary tools such as an online glossary and simple translation memory tools to facilitate volunteer translators' activities. On the other hand, 23Studios' project managers created their own localisation toolkit and built their own offline glossary. In addition, they also benefited from advanced translation memory tools compared to the one used by TTC members. Thus, it can be argued that the STS and Valve avoid increasing volunteer translators' burden due to time-consuming tasks such as the preparation of online glossaries, while 23Studios attaches more importance to this stage of VGL due to its role as a localisation service company working to gain profit from their activities.

The two groups' approaches towards the actual localisation process can be observed to differ from each other significantly. For instance, TTC members usually tend to leave untranslated terms for weapons and objects with which Dota 2 users are very familiar. This is because they hope to benefit from the users' previous playing experience, and even when they believe they have found a better equivalent, they rarely translate such terms, which would disappoint user expectations. On the other hand, 23Studios members always aimed at finding new equivalents for terms in W3WH and maintained a braver and more innovative approach when it came to introducing new equivalents for the established terms in the video game.

Intermediality related to mythological elements was a common point of interest for both TTC and 23Studios. All participants in these interviews stated that

they felt it necessary to gain an insight into details about mythological characters and events in order to understand how some characters, weapons or allusions fit into the storyline. While TTC members usually benefited from some elements of Greek and Chinese mythology in Dota 2, 23Studios took a cultural perspective for this problem and employed various characters from Turkish mythology to represent the Eastern European mythological elements in W3WH. Therefore, culturalisation played a more active role in the localisation of W3WH. The point where culturalisation comes to the forefront in TTC, on the other hand, can be observed where the moderator contacted Valve and asked them to remove culturally offensive content in Dota 2 to prevent Turkish users' negative reaction towards the video game. Such an attempt at censorship attempt did not occur during the localisation of W3WH.

Localisation testing in TTC and 23Studios is both similar and different. In both groups, translators monitor and proofread other translators' work in order to ensure that there are not any visible terminological, grammatical or spelling mistakes. However, this process seems to be more comprehensive in 23Studios because this company also employs editor-translators who are only engaged in editing. The difference lies in the way each group tests the functionality of textual segments within the video game. For this purpose, TTC relies on users' feedback in order to pinpoint any existing mistakes or technical problems and later corrects them after each Dota 2 update has been released, whereas 23Studios members personally tested W3WH to see whether localised items appeared as intended. In addition, a double check process existed in 23Studios because a native Turkish speaker with knowledge of Polish reviewed textual segments submitted by the company. However, TTC does not undertake such a similar double-check process because

Valve does not employ a supervisory group for checking TTC members' submitted localisations approved by the moderator.

The localisation level in Dota 2 and W3WH is partial localisation because both TTC and 23Studios members only translated textual assets without altering any visual or audio assets. Participants from both groups clearly underline the fact that the financial aspect is the first reason for this because video game publishing companies often avoid investing in further localisation for languages which do not offer a profitable market. Therefore, localisation activities seem to be more heavily influenced by monetary issues compared to technical facilities in the STS.

As for localisation models, it can be stated that TTC benefits from an outsourcing model because it is only volunteer translators who contribute to the translation of textual segments in Dota 2. In addition, this community can also be given as an example of the post-gold localisation model as these segments are always translated after each update is released in English. Similarly, the localisation of W3WH is definitely a post-gold localisation model because all existing documents were translated by 23Studios following the release of the expansion packages of the video game. However, when it comes to the status of company employees, 23Studios benefits from a hybrid in-house and outsourcing model because some of the project members were hired on a part-time basis. I believe that 23Studios' hybrid in-house and outsourcing model in the localisation of W3WH is not a particularly exceptional one, and it is very likely that similar models exist in other VGL service companies, too, in the industry in Turkey and around the world. This case clearly indicates that the existing scholarly literature on VGL needs to develop a more comprehensive and nuanced model which goes beyond binary oppositions.

CHAPTER 6

CONCLUSION

The advent of the Internet has made it easier for people from different geographical regions and cultures and speaking different languages to communicate with each other in online platforms and to contribute to media production through self-expression on any issue. The invention of communicative tools such as instant messaging and multimedia sharing systems in the early twenty-first century facilitated the exchange of ideas between people and increased user participation in online content production. Therefore, around the world there emerged a participatory culture in which Internet users expressed their ideas on a concrete or digital product by means of reviews, voting and user guides.

The introduction of new technological tools and media and the emergence of a user-oriented sharing culture have also transformed translation practices. Although translation activities initiated by a professional translator or translation service company predominate, online communities, professional, non-professional and volunteer translators have already been integrated into the online translation industry. Thus, translators' working tools and environment have changed greatly and new paradigms such as fan translation and crowdsourcing have come into being as a result of the diverse technical know-how required for the translation of online content. This paved the way for the rapid globalisation of translation activities, forcing amateur and volunteer translators to participate in online translation activities in order to meet the need for translators in a global digital translation world where the amount of daily content produced is huge.

Translation studies has not remained indifferent to the transition from the conventional translation environment to a digital translation atmosphere over the last two decades. More and more studies have dealt with the intersection of technology and translation from both a practical and theoretical perspective. Therefore, the potential existence of a new turn, the technology turn, was proposed and discussed by various scholars in the existing literature, as a way of defining technology-related phenomena in the world of translation.

My review in Chapter 2 of the current studies on VGL in Turkey and abroad demonstrated that the research on the potential differences between professional and volunteer/non-professional translators in VGL projects was very limited and required further attention. In this respect, the present study aimed to contribute to the discussion and analysis of this turn and attempted to shed light on online volunteer and professional VGL communities in Turkey within the framework of a volunteer VGL community and a professional VGL service company which translated two different video games in the STS, i.e. Dota 2 and W3WH, respectively. It sought answers to questions regarding the general VGL process in the STS, the functions of volunteer, collaborative and community translation in the STS in Turkey, the use of crowdsourcing by the STS, differences between professional and non-professional translators in the STS, volunteer translators' reasons for participation in the STS, and the functioning of TTC and 23Studios in the STS.

Three central research questions, five research sub-questions and five hypotheses in the present study were answered and tested through three different methods, namely participant observation, online survey and interview.

The first central research question in the present study, i.e. "How is volunteer translation and VGL performed in the STS in general?" was answered by my

participant observation as a volunteer translator in the STS. It demonstrated that the STS applied a strict procedure to accept Steam members as volunteer translators through an assessment mechanism which required a Steam member to complete the translation of a certain textual piece from a video game. Meanwhile, all other translators were encouraged to check other members' suggestions and edit/correct them if necessary or vote on them as being successful or unsuccessful. In addition, the STS members who proved their translation skills through submitting accurate translations and who were designed as successful were promoted to the status of language moderator after a certain time. In short, the STS aimed to eliminate the possibility that Steam members who did not possess a sufficient level of bilingual skills would decrease the quality and standards of the VGL in the platform.

The second central research question in the present study, i.e. "What are the differences between volunteer professional and non-professional translators in the STS in Turkey?" was answered largely by my findings from the online survey. The first visible difference between them was their ideas on what localisation entailed. While one group identified translation with only translation proper and assumed that it was never influenced by the target culture, the other group viewed localisation as the "complete" adaptation of a source text. This can be attributed to the low number of participants who graduated from a translation and interpreting department as it is not very likely for those who did not have such an undergraduate education to show an interest in theoretical discussions about the topic, and this turned out to be a main difference between the professional and non-professional volunteer translators in the survey. Additionally, it was discovered that professional translators did not complain about the user interface as much as non-professional translators did. Finally, it was also observed that volunteer professional and non-professional translators differed in

terms of the localisation testing process. While nearly 75 percent of all professional translators did not resort to any community moderators, friends or online sources, non-professional translators mostly made use of these opportunities to verify the accuracy and quality of suggestions. All of these differences demonstrated that the second hypothesis in the present study, i.e. "Professional and volunteer VGL in the STS in Turkey display significant differences in terms of translators' profiles, translation choices and strategies" was confirmed.

The third central research question in the present study, i.e. "How do collaborative and community translation function in the STS in Turkey?" was answered through the findings from group interviews. The findings demonstrated that volunteer translators in the STS and professional VGL companies who offered their products for the STS contributed to the functioning of online collaborative and community translation processes in the STS to an equal extent, but in different ways. The members of the former group, for instance, bring other fellow volunteer translators together through online channels such as the STS community pages and instant messaging applications and distribute the textual segments to be translated among these members. Similarly, the latter group, i.e. professional VGL companies, bring their permanent and freelance employees together in an office environment or an online platform such as videoconferencing software to complete and submit a VGL project for the STS, and the project manager of the company for the VGL project in questions distributes the texts among the members of this staff.

The first research sub-question in the present study was "How does the STS benefit from translation crowdsourcing?" My participant observation in the STS indicated that the crowdsourcing model in the STS displayed a hybrid structure due to the complex structure of the STS organisation and that it does not confirm with a

single model for crowdsourcing. Therefore, my first hypothesis in the present study, "Crowdsourcing translation in the STS does not confirm with a single model for crowdsourcing due to the complex structure of the STS organisation", was also confirmed through my participant observation method.

The second research sub-question was i.e. "Why do volunteer Turkish translators in the STS translate?" The survey findings indicated that volunteer translators participated in the STS for various reasons such as personal taste, improving their foreign language skills, idealistic community goals or gaining useful items in Steam video games. Nearly seven out of ten volunteer translators in the STS could be said to have been intrinsically motivated, and the proportion of intrinsically motivated professionals was higher than that of non-professionals. It can thus be suggested that volunteer and professional practitioners of VGL in the STS in Turkey displayed some differences in terms of their motivations for voluntary participation in the STS platform, which confirmed the third hypothesis in the present study, i.e. "Professional and volunteer VGL in the STS in Turkey display significant differences in terms of translators' motivations."

The third research sub-question in the present study was "What are the differences between professional and volunteer VGL in the STS within the framework of 23Studios and TTC?" The findings from the interviews with TTC and 23Studios members revealed some similarities and significant differences in terms of online collaborative and community translation processes. As for online collaborative translation process, one of the similarities was that UGT had functioned as a starting point for the VGL activities of both groups. Another similarity was that the two groups' members came together through online channels to complete the VGL of Dota 2 and W3WH. The first striking difference between TTC and

23Studios is the dominance of volunteer professional translators who graduated from a department of translation and interpreting in the former, while the latter consists entirely of paid professionals who have never studied at a translation and interpreting department. As for community translation, the first similarity between TTC and 23Studios is the leading position of project managers in both groups. However, text selection was subject to a strict decision process in 23Studios, while TTC members were entitled to select their own texts. In relation to this, discussions on specific terminology were more open to external opinions in TTC, whereas 23Studios did not allow its members to discuss their VGL decisions outside their working group. Therefore, the fourth hypothesis in the present study, i.e. "Professional and volunteer VGL in the STS in Turkey display significant differences in terms of process management" was confirmed, as manifested by the higher number differences between the two groups' VGL activities in the STS.

The fourth research sub-question in the present study was "How do 23Studios and TTC differ from each other in terms of collaborative and community translation structures?" It was observed in the interviews that the two groups employed theoretically different online collaborative and community translation structures. A more hybrid structure of online collaborative translation is present in 23Studios, resulting from the differences between volunteer and professional VGL due to issues such as copyright and non-disclosure agreements. As far as community translation structures are concerned, TTC employs a more wiki-based and database-driven model due to its simple community structure and platform facilities while 23Studios' investment in various technological facilities and devices makes it an example of a full-fledged community. The hybrid online collaborative translation model in 23Studios and community translation model in TTC confirmed the fifth hypothesis

of the present study, i.e. “Professional and volunteer VGL in 23Studios and TTC brings into question the validity of certain binary theoretical constructs in translation studies”.

The fifth research question in the present study, i.e. “What kind of localisation do TTC and 23Studios carry out in Dota 2 and W3WH, respectively?” was again answered by the interview findings. It emerged that TTC and 23Studios were similar to each other in terms of the level of localisation. Both of them carried out only partial localisation for Dota 2 and W3WH respectively. However, as for their localisation models, TTC relies on an outsourcing model, as it can only encourage volunteer translators willing to gain experience in the field of VGL. On the other hand, it is not surprising for a professional VGL service company like 23Studios to benefit from a combination of an in-house and outsourcing model because it has the opportunity to assign its temporary members to VGL projects as well as hiring freelance translators on a permanent basis. Therefore, as far as the hybrid VGL model in 23Studios is concerned, the fifth hypothesis in the present study, i.e. “Professional and volunteer VGL in 23Studios and TTC brings into question the validity of certain binary theoretical constructs in translation studies”, was confirmed again.

The present study yielded a significant implication for theoretical aspects of VGL and clearly demonstrated that existing classifications for volunteer translation, translation crowdsourcing, localisation and VGL should be further elaborated as they do not always suffice to problematise and contextualise the complex relationships between video games, players, VGL experts and video game publishing companies in the globalised context of translation in the twenty-first century. Therefore, translation scholars who are particularly interested in VGL need to follow current

volunteer, professional and non-professional VGL activities in different languages and reflect upon detailed categorisations based on new case studies.

The present study also pointed to the fact that the practical aspect of volunteer VGL in the STS raises a couple of ethical questions. The ethical dimension of hiring volunteers to carry out a large project made the participants question the value given to them by the STS. For instance, some volunteer STS translators found it difficult to work on an outdated and slow-paced interface. It is evident that the STS needs to reduce volunteer translators' burden by updating its interface and sparing its members arduous tasks such as preparation of online glossaries, which would make the submission of new translations easier for its members. Given that these people work free of charge for a relatively large translation crowdsourcing project, it seems ethically wrong to force existing volunteer translators to cope with problematic technical facilities.

Another implication of the present study concerning the practical aspect of VGL is the process by which non-professional volunteers have gradually evolved into paid professional translators in Turkey in the early twentieth century. Similar to Karagöz (2019), who underlines how non-professional and volunteer translators contribute to the evolution of VGL activities in Turkey, in the present study, the line between volunteer and professional translators was found to sometimes overlap and to be blurred. However, unlike in Karagöz (2019), a visible struggle among different agents such as volunteers, VGL experts and video game publishing companies was not observed in the present study. Instead, it emphasised several apparent differences between VGL practices of volunteer and professional translators and concluded that they usually complemented each other under the roof of the same platform.

The present study also has implications regarding the deficiencies of academic training in the field of VGL. Although studies on different types of localisation date back to earlier times and exceed the number of those on VGL, translation scholars and researchers in Turkey have still not paid significant attention to VGL when compared to the high number and diversity of studies on VGL in Europe and the US. This can be attributed to the limited number of translation scholars who are interested in this sub-field of AVT. However, considering the fact that the number of studies on VGL has increased particularly in Europe in only the last a few years, the academic community in Turkey can still find the opportunity to the ongoing development of this sub-discipline in the following years.

Two remedies can be found for the lacking academic training in VGL in Turkey. Firstly, translation and interpreting departments should integrate VGL, at least as an optional course, into their curricula to educate translation and interpreting students in both practical and theoretical aspects of the discipline. For instance, there are currently four departments of translation and interpreting at four different universities, i.e. Boğaziçi University, Hacettepe University, University of Sakarya and Izmir University of Economics, offering an optional course on computer-assisted translation and localisation. Even though these courses do not directly address VGL and only aim to make students familiar with the concept of localisation, they are still crucial steps in attracting translation studies lecturers and students' attention to this sub-field of VGL, and the number and scope of such courses need to be enlarged in the years ahead. Given the fact that the majority of the volunteer, professional and non-professional translators participating in the present study are aged between 18 and 30, such courses in university curricula would definitely attract university students' attention and inspire them to explore the VGL industry in Turkey in detail.

Thus, their personal experiences could then motivate them to contribute to research and practice in the field of VGL in their later academic careers.

The second main gap and potential remedy in the field of VGL training in Turkey is the lack of academic textbooks on the topic. For instance, Şahin's (2013; 2019) pioneering books on translation and technology and computer assisted-translation offer a general outlook of the relationship between technology and translation activities, and demonstrate how technological translation tools and localisation practices can be integrated into the theoretical and practical dimension of translation training. The proliferation of courses on translation technologies in general and localisation and VGL in particular will definitely pave the way for the publication of such academic works. In other words, the increasing number of courses and books will complement each other to further support the development of technology- and localisation-related fields of translation studies in Turkey.

The main limitation of the present study is its confinement to the STS. It attempted to portray only a portion of VGL activities in Turkey by focusing on the profile and practices of the STS members and 23Studios' employees, making it more challenging to move on to generalizations concerning VGL practices outside these platforms and communities. Therefore, it does not claim to have offered a holistic portrayal of all VGL activities in Turkey, as there are also people who work for volunteer VGL platforms and professional VGL service companies outside the STS. Karagöz's (2019) PhD thesis fills an important gap at this point by dealing with other volunteer VGL communities on the Internet in Turkey such as oyunceviri.com, Animus Projesi, Türkçe Oyun Merkezi and Kotor Video Oyun Merkezi. Therefore, the present study functioned as an overlapping study with Karagöz's (2019) study by drawing attention to volunteer translators in the STS as a part of the volunteer VGL

communities in Turkey. Nevertheless, in order to explore different paradigms within the video game sector in Turkey, future studies must be carried out to understand the contribution of other volunteer VGL communities and professional VGL service companies which were not analysed within the framework of these two PhD theses in Turkey. In this way, a larger, more nuanced picture of VGL could be offered, shedding light on the diversity of VGL practices in Turkey and Turkish.

APPENDIX A

ETHICS COMMITTEE APPROVAL

T.C.
BOĞAZİÇİ ÜNİVERSİTESİ
Sosyal ve Beşeri Bilimler Yüksek Lisans ve Doktora Tezleri Etik İnceleme Komisyonu

Sayı : 2019 - 41

18 Nisan 2019

Semih Sarıgül
Çeviribilim

Sayın Araştırmacı,

"Steam Çeviri Sunucusunda Türkçe Çeviri: Video Oyunu Yerelleştirme Üzerine İki Vaka Çalışması" başlıklı projeniz ile ilgili olarak yaptığınız SBB-EAK 2019/39 sayılı başvuru komisyonumuz tarafından 18 Nisan 2019 tarihli toplantıda incelenmiş ve ve uygun bulunmuştur.

Dr. Öğr. Üyesi İnci Ayhan

Prof. Dr. Feyza Çorapçı

Doç. Dr. Mehmet Yiğit Gürdal

Doç. Dr. Ebru Kaya

Dr. Öğr. Üyesi Şebnem Yalçın

APPENDIX B

ONLINE SURVEY QUESTIONS

1. Sex: Male / Female

2. Age: 15-18 / 18-30 / 31-40 / 41-50 / 51 and over

3. Level of education: Primary / Middle / High School / Undergraduate / MA / PhD

4. Do you have a degree in the field of translation and interpreting? Yes / No

5. If you have an undergraduate degree in a field different from translation and interpreting, please specify: .....

6. Have you ever attended a translation course before? Yes / No

7. What is your level of English?

Beginner / Intermediate / Good / Very Good / Native

8. Do you do professional/freelance translations to earn money? Yes / No

9. If you have worked as a professional/freelance translators, please specify the duration: ……..…….……...……...……

10. Have you ever been engaged in a language related job? Yes / No

11. If you have ever been engaged in a language-related job, please specify the job:

……..……...……

12. Have you ever been involved in a volunteer and/or collaborative translation activity? Yes / No

13. If you have ever been involved in a volunteer and/or collaborative translation activity, please specify the activity: ……..……

14. How long have you been playing video games?

Less than a year / 1 to 3 year(s) / 3 to 5 years / 5 to 10 years / 10 years or more

15. How long have you been playing video games in Steam?

Less than a year / 1 to 3 year(s) / 3 to 5 years / 5 to 10 years / 10 years or more

16. Do you know anything about crowdsourcing? Yes / No

17. If you know something about crowdsourcing, please specify:

…..……..……..…….……

18. Do you think there is a difference between localisation and translation? Yes / No

19. If you think there is a difference between localisation and translation, please specify these differences: ……

20. How long have you been a volunteer translator in the STS?

Less than a year / 1 to 3 year(s) / 3 to 5 years / 5 years and more

21. How often do you do volunteer translation in the STS?

Everyday / Every week / Every month / A few times a year / Once a year

22. How were you introduced to the STS? Please specify:

……..

23. Why do you do volunteer translation in the STS? Please specify:

……...……..

24. Do you think the STS interface and platform are sufficient for volunteer translation? Yes / No

25. If you think the STS interface and platform are not sufficient for volunteer translation, please specify why: ……..…….…….

26. In your opinion, which features in the STS interface and platform are unnecessary? Please specify: ……..……...

27. How do you select a textul string for translation in the STS? Please specify:

……..……...…

28. When you have a problem related to translation in the STS, who/which platforms do you consult? Please specify:

……..……...

29. Which of the following criteria do you take into account when you suggest a translation in the STS? You can choose more than one option.

- I translate video games in a way that will help people play the video game more comfortably.
- I remain faithful to the source text more when I translate.
- I keep the original character, object or weapon names if they are known as such in Turkish.
- I try to transfer historical and literary references and word plays into Turkish as much as possible.
- I try to translate taboo words and obscenity into Turkish without censoring.

Other: ……...……

30. Which translation strategies and methods do you use when you suggest a translation in the STS? Please specify:

……

31. In which textual strings did you have most difficulties in the STS and what was the reason for this? Please specify:

……..……

32. Do you vote on other STS members' work? Yes / No

33. Which criteria do you take into account when you voten on other members' work? Please specify: ……..

APPENDIX C

ONLINE SURVEY QUESTIONS (TURKISH)

1. Cinsiyetiniz: Erkek / Kadın

2. Yaşınız: 15-18 / 18-30 / 31-40 / 41-50 / 51 ve üstü

3. Öğrenim Durumunuz: İlkokul / Ortaokul / Lise / Lisans / Yüksek Lisans / Doktora

4. Çeviri alanında lisans/yüksek lisans/doktora diplomanız var mı? Evet / Hayır

5. Eğer çeviri dışında bir alandan lisans derecesine sahipseniz lütfen mezun olduğunuz bölümü belirtiniz: .....

6. Daha önce herhangi bir ders veya kurs kapsamında çeviri eğitimi aldığınız mı? Evet / Hayır

7. Çeviri yaptığınız yabancı dildeki seviyeniz nedir?

Başlangıç / Orta / İyi / Çok iyi / Ana dil seviyesi

8. Profesyonel/freelance olarak para kazanmak için çeviri yapıyor musunuz?

Evet / Hayır

9. Profesyonel/freelance çevirmen olarak çalıştıysanız ne kadar süredir çalıştığınızı lütfen belirtiniz: ……...……...……

10. Dille alakalı başka bir iş (öğretmenlik vb.) yapıyor musunuz veya daha önce yaptınız mı? Evet / Hayır

11. Dille alakalı bir iş yaptıysanız veya yapıyorsanız bu işin ne olduğunu ve ne kadar süredir yaptığınızı lütfen belirtiniz: ……...……

12. Daha önce herhangi bir gönüllü ve/veya işbirliğiyle gerçekleştirilen bir çeviri faaliyetinde bulundunuz mu? Evet / Hayır

13. Daha önce herhangi bir gönüllü ve/veya işbirliğiyle gerçekleştirilen bir çeviri faaliyetinde bulunduysa lütfen belirtiniz: ……..……

14. Ne kadar süredir video oyunları oynuyorsunuz?

1 yıldan az / 1-3 yıl / 3-5 yıl / 5-10 yıl / 10 yıldan fazla

15. Ne kadar süredir Steam üzerinden video oyunu oynuyorsunuz?

1 yıldan az / 1-3 yıl / 3-5 yıl / 5-10 yıl / 10 yıldan fazla

16. Kitle çeviri (crowdsourcing) hakkında bilginiz var mı? Evet / Hayır

17. Kitle çeviri (crowdsourcing) hakkında bilginiz varsa lütfen bildiklerinizi açıklayınız: …...…….……...…….……

18. Sizce yerelleştirme ve çeviri kavramları arasında bir fark var mı? Evet / Hayır

19. Yerelleştirme ve çeviri kavramları arasında fark(lar) olduğunu düşünüyorsanız lütfen bu fark(lar)ı açıklayınız: ……

20. Ne kadar süredir Steam üzerinde gönüllü olarak video oyunu çevirisi yapıyorsunuz?

1 yıldan az / 1-3 yıl / 3-5 yıl / 5 yıldan fazla

21. Steam'de ne sıklıkta gönüllü olarak video oyunu çevirisi yapıyorsunuz?

Her gün / Her hafta / Her ay / Yılda birkaç kez / Yılda bir kez

22. Steam Translation Server'dan nasıl haberdar oldunuz? Lütfen belirtiniz:

……..

23. Steam'de gönüllü video oyunu çevirisi yapmanızın sebepleri nelerdir? Lütfen açıklayınız:

……...……..

24. Steam'in size çeviri için sunduğu arayüzü ve platformu yeterli buluyor musunuz?

Evet / Hayır

25. Steam'in size çeviri için sunduğu arayüzü ve platformu yeterli bulmuyorsanız lütfen sebebini açıklayınız: ……..…….…….

26. Sizce Steam'in çeviri arayüzü ve platformunda gereksiz özellikler/ayrıntılar nelerdir? Lütfen belirtiniz:

……..……..……...

27. Steam üzerinde çeviri yapacağınız metni neye göre seçiyorsunuz? Lütfen belirtiniz:

……..……...…

28. Steam'de çeviri yaparken sorun yaşadığınızda danıştığınız kişi veya platformlar kimlerdir/nelerdir? Lütfen belirtiniz:

……..……...

29. Steam'de gönüllü video oyunu çevirisi yaparken aşağıdakilerden hangisine en çok dikkat edersiniz? Birden fazla cevap verebilirsiniz.

- Oyunu oynayacak kişiler oyunu nasıl rahat anlayacaksa öyle çeviririm.
- Oyunu daha çok orijinal metne bağlı kalarak çevirmeye çalışırım.
- Oyuna özel terminolojiye (karakter adları, silahlar, nesneler vb.) bağlı kalmaya çalışırım, eğer orijinal adlarıyla biliniyorlar ise çevirmem.
- Oyundaki kültürel unsurları (tarihi referanslar, kelime esprileri, kelime oyunları, başka bir oyuna veya kitaba göndermeler vb.) Türkçeye mümkün olduğunca çok aktarmaya çalışırım.
- Oyundaki küfürlü ve müstehcen ifadeleri sansürlemeden çeviririm.

Diğer:……...……

30. Steam'de gönüllü video oyunu çevirisi yaparken genelde hangi çeviri stratejilerini ve yöntemlerini kullanıyorsunuz? Lütfen belirtiniz:

……

31. Steam’de sizi çevirmen olarak en çok zorlayan metin ya da metinler hangisiydi ve sizce bunun sebebi neydi? Lütfen belirtiniz:

…...……..……

32. Steam'de başka çevirmenlerin önerdiği çevirilere oylayarak katkıda buluyor musunuz? Evet / Hayır

33. Diğer çevirmenlerin çevirilerini oylarken hangi kriterleri dikkat alıyorsunuz? Lütfen belirtiniz: ……..

APPENDIX D

INTERVIEW QUESTIONS

1. What is your age, level of education and university department you graduated from?

2. When did yo start playing video games? Nowadays, how often do you play video games and what are these video games?

3. Do you think your job is translation or localisation? How can you define these two concepts? Do you think they are different, and, if so, what are their differences?

4. Why did you take part in a collaborative translation process?

5. If you were supposed to do this translation project in a different platform and/or without any collaboration, would you do it?

6. When did you start playing the video game you localised? If not, have you found time to play the video game and familiarise yourself with it?

7. How did you decide to localise this video game into Turkish?

8. How did you and other members/colleagues take part in this process? Did you decide to take part together?

9. Had you had any criteria regarding the people whom you wanted to work with before you started this project? Did you find the opportunity to select your fellow project members?

10. How did you manage the distribution of labour in this process? Which responsibilities did each project member undertake?

11. Did you do translations together and simultaneously with other project members or did you work individually and bring all the translations together at a later time? What was the role of face-to-face meetings and online conferences in this process?

12. What are some technical tools such as translation memory tools, glossary etc. which you have collectively used and have facilitated collaboration among project members?

13. Do you follow scientific discussions on the transfer of video games into different languages? In your opinion, to what extent do these discussions affect video game localisation projects?

14. Did the platform for which you localised the video game (computer, console etc.) affect your project management process? If so, how did it affect?

15. Have there been any conditions which influenced your localisation project negatively in terms of technical or official proceedings? If so, what were these conditions?

16. Did you consult anyone outside the project group about a certain term, word etc. in this process?

17. Did you localise the video game as a player or a professional localisation expert?

18. In your opinion, what are the effects of the video game genre and/or plot on the video game localisation process?

19. Why did you perform a partial localisation for this video game? (Technical facilities, video game publishing company's demands, players' expectations etc.)

20. Did the video game publishing company or Steam set any deadline for your video game localisation project? If so, how did this deadline affect your collaborative project management?

21. Did any video game platforms (Playstation etc.) put any pressure on you in this project? Did they intervene in your translation choices and strategies?

22. Did you receive any support for checking the accuracy and quality of your project outside the project team?

23. How was your video game localisation project approved? What are the advantages and disadvantages of your approval system?

24. Did you perform in-game localisation testing to see how in-game text functioned? If so, what are the details of this testing process?

25. After the localised version of the video game was released, did you continue additional processes such as revisions etc.?

APPENDIX E

INTERVIEW QUESTIONS (TURKISH)

1. Yaşınız, eğitim durumunuz ve üniversitede eğitim aldığınız bölüm nedir?

2. Video oyunlarını oynamaya ne zaman başladınız? Şu anda ne sıklıkla ve genellikle hangi türde video oyunları oynuyorsunuz?

3. Yaptığınız işe çeviri mi yoksa yerelleştirme mi diyorsunuz? Bu iki kavram size ne ifade ediyor ve sizce aralarında bir fark var mı ya da ne gibi farklar var?

4. Neden bu işbirliği gerektiren bu sürece dâhil oldunuz?

5. Bu iş farklı bir platformda ve/veya işbirliği olmadan yapılacak olsa başlar mıydınız?

6. Çevirdiğiniz video oyununu ne zaman oynamaya başladınız? Eğer daha önce oynamadıysanız oyunu çevirmeden önce oynayıp tanıma imkânı bulabildiniz mi?

7. Bu video oyununun Türkçeye kazandırılması fikri sizde nasıl oluştu?

8. Bu sürece ekipteki diğer kişilerle nasıl dâhil oldunuz? Birlikte karar vererek mi yoksa daha sonradan bir araya gelerek mi başladınız?

9. Bu sürece başlamadan önce nasıl biriyle/birileriyle çalışmak istediğinize dair kafanızda herhangi bir ölçüt ya da profil belirlediniz mi? Çalışma arkadaşlarınızı siz mi belirlediniz?

10. Bu süreçte iş yükü dağılımını nasıl yaptınız? Proje grubundaki elemanların sorumlulukları nelerdir?

11. Bu süreçte çevirileri birlikte tartışarak ve eş zamanlı olarak mı yaptınız yoksa farklı zamanlarda bireysel olarak çalışıp daha sonra ortaya çıkan ürünleri bir araya mı getirdiniz? Bu süreçte yüz yüze toplantılar/internet görüşmeleri nasıl bir rol oynadı?

12. Bu süreçte sürekli olarak yararlandığınız ve çeviri belleği, ortak terminoloji sözlüğü vb. gibi proje üyeleri arasında işbirliğini kolaylaştıran teknik araçlar nelerdir?

13. Video oyunlarının farklı dillere aktarılması konusundaki bilimsel tartışmalarla ilgili bilginiz var mı? Varsa bu tartışmaların yerelleştirme sürecinizi ne kadar etkilediğini düşünüyorsunuz?

14. Oyunu çevirdiğiniz platform (bilgisayar, konsol vb.) proje yönetim sürecinizi etkiledi mi veya nasıl etkiledi?

15. Bu süreçte teknik veya resmi işlemler açısından sekteye uğramanıza neden olan veya sizin gereksiz şekilde işinizi uzattığını düşündüğünüz durumlar var mı? Varsa bunlar nelerdir?

16. Bu süreçte belli terimler, cümleler veya paragraflar için çeviri önerisi olarak grup dışından herhangi birinin fikrini aldınız mı?

17. Oyunu profesyonel bir çevirmen gözüyle mi yoksa oyunu kendisi de oynamış bir oyuncu gözüyle mi çevirdiniz?

18. Sizce çevirdiğiniz oyunun türünün/konusunun/kurgusal ortamının/ilham aldığı diğer eserlerin yerelleştirme sürecine etkisi nelerdi?

19. Oyuna tam yerelleştirme yapmamanızın sebebi nedir? (Teknik yetersizlik, oyunu üreten şirketin/Steam'in isteği, oyuncuların beklentileri vb.)

20. Çalışmanız sırasında size Steam ya da video oyununu üreten şirket tarafından herhangi bir teslim tarihi belirtildi mi? Varsa bu çalışma sürecini ve yöntemlerinizi, işbirliği sürecini nasıl etkiledi?

21. Bu süreçte video oyununu üreten şirketten, oyunun oynanacağı platformdan (Playstation vb.) veya Steam'den "baskı" olarak nitelendirebileceğiniz bir istek geldi mi? Çeviri tercihlerinize müdahale ettiler mi?

22. Çevirilerinizin doğruluğunu/kalitesini/işlevini kontrol etmek için çalıştığınız grup haricinde bir kişiden destek aldınız mı?

23. Çevirilerinizin onaylanma süreci nasıl gerçekleşti? Kullandığınız onaylama sisteminin avantajları ve dezavantajları nelerdi?

24. Çevirilerinizin oyun içerisinde metin olarak ve oyun fonksiyonlarına nasıl bir katkıda bulunduğunu görmek için oyun içinde test ettiniz mi? Böyle bir test süreci varsa, test sürecinin ayrıntıları nelerdir?

25. Çeviri bitip oyun piyasaya sürüldükten sonra güncellemeler sebebiyle yine düzeltme ve ekstra çeviri vs. gibi süreçler devam etti mi?

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