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HOW TO PLAY
Translation of Video Game Tutorials in *The Last of Us*
Part II

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ABSTRACT

Jutta Lampinen: How to Play: Translation of Video Game Tutorials in *The Last of Us Part II*
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In this thesis, I examine the localization and translation of video game tutorials from English to Finnish from the video game *The Last of Us Part II*. I examine the possible differences between the tutorials in these languages and what could be the reasoning behind these possible differences. The point of this thesis is to establish research on tutorial localization in Translation Studies since no prior research exists on the topic.

I examine the localization and translation of tutorials from the point of view of user-centered translation. In my analysis, I specifically focus on pragmatic adaptation strategies which can be used to adapt a text to a new target audience. In addition, in my analysis I consider tutorial's usability, user experience, positive reader orientation, delivering expertise, and other factors involved in translating video game texts.

The data consists of all the tutorial messages that appeared on the screen in my playthroughs and of all the tutorials that can be found in the menu. Therefore, in total I had 136 tutorials to analyze. In this thesis, I examine the differences between English and Finnish tutorials by conducting a comparative analysis to see if pragmatic adaptation strategies were used in the translation process to adapt the tutorials to another target audience and improve the tutorials comprehensibility in another language.

The results show that English and Finnish tutorials have much in common but can have differences. In both languages, the tutorials match the game's graphics, are written in imperative mood, and were consistent with the game's terminology. The biggest changes to the Finnish tutorials were seen in the information structure, but also some additions, omissions and rewritten tutorials were found in the analysis. Other noticeable observations were favoring language that preserves player's freedom, different ways to address the readers, small inconsistencies in punctuation, small mistranslations and longer menu tutorials compared to the ones inside the game.

Localized tutorials can differ from the original ones without changing the tutorials' original purpose. There can be many reasonings behind these changes, but overall the changes seem to improve the text's comprehensibility and readability in another language and culture. This thesis can serve as a starting point for additional research to fully understand the language used in tutorials, what is required in their localization, and what role localizers have in video game production.

Keywords: translating video games, localization, tutorials, user-oriented translation

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Tässä tutkimuksessa tutkin videopeleissä olevien pelaajille suunnattujen ohjeistuksien eli tutoriaalien lokalisointia ja kääntämistä englannista suomeksi videopeleissä *The Last of Us Part II*. Tutkimuksessa tarkastelen englanninkielisten ja suomenkielisten tutoriaalien välisiä eroavaisuuksia ja mahdollisia syitä niille. Koska aiempaa tutkimusta tutoriaaleista tästä näkökulmasta ei ole, työn tarkoituksena on mahdollisesti vakiinnuttaa tutoriaalien tutkiminen tutkimusaiheeksi käännöstieteessä.

Tässä tutkimuksessa tarkastelen tutoriaalien lokalisointia ja kääntämistä käyttäjakeskeisen kääntämisen näkökulmasta. Tutkimukseen kerättyjen tutoriaalien analyysissä tarkastelen erityisesti pragmaattisen adaptaation strategioita, joiden avulla kääntäjä voi muokata tekstiä uusille käyttäjille sopivaksi. Tämän lisäksi huomioin analyysissä tutoriaalien käytettävyyttä, niiden käyttökokemusta, myönteistä lukijasuuntautuneisuutta, asiantuntijuuden välittymistä sekä muita videopelitekstien kääntämiseen vaikuttavia tekijöitä.

Tutkimuksen aineistoon oli kerätty kaikki tutoriaalit, jotka ilmestyivät ruudulle pelikerroillani, sekä kaikki pelin valikossa olevat tutoriaalit. Näin ollen analysoitavia tutoriaaleja oli yhteensä 136. Tässä tutkimuksessa tutkin suomenkielisten ja englanninkielisten tutoriaalien välisiä eroja vertailevalla analyysillä. Tarkoituksena on nähdä, onko suomenkielisissä käännöksissä käytetty pragmaattisen adaptaation strategioita sovittamaan tutoriaalit toiselle kohdeyleisölle ja parantamaan niiden ymmärrettävyyttä toisessa kielessä.

Analyysin tulokset osoittavat, että englanninkielisillä ja suomenkielisillä tutoriaaleilla on paljon samankaltaisuuksia mutta myös eroavaisuuksia. Molempien kielten tutoriaalit ovat yhteensopivia pelin grafiikoiden kanssa, ovat kirjoitettu imperatiivissa ja ovat johdonmukaisia pelin terminologian kanssa. Suomenkielisiin tutoriaaleihin tehdyt muutokset taas näkyivät suurimmalta osin lauseiden informaatorakennemuutoksina, mutta muutamissa tapauksissa suomenkielisiin tutoriaaleihin oli lisätty selvennyksiä, ne oli uudelleenmuotoiltu tai niissä oli poistoja. Muuta huomioitavaa oli pelaajien vapautteen suosivan kielen käyttö, erilainen lukijoiden puhuttelu, pienet epäjohdonmukaisuudet välimerkkien kanssa, pienet käännösvirheet sekä valikon tutoriaalien pidempi lausepituus pelinsisäisiin tutoriaaleihin verrattuna.

Tutkimuksen perusteella voidaan päätellä, että lokalisoitujen tutoriaalien alkuperäisistä tutoriaaleista ilman että niiden alkuperäinen tarkoitus muuttuu. Syitä muutoksien tekoon voi olla monia, mutta ennen kaikkea ne näyttäisivät olevan muutoksia, joilla parannetaan tekstin ymmärrettävyyttä ja luettavuutta toisessa kielessä ja kulttuurissa. Tämä tutkielma voi toimia lähtökohtana tutoriaalien lisätutkimukselle, jotta voimme paremmin ymmärtää tutoriaaleissa käytettävää kieltä, mitä niiden lokalisointiin vaaditaan ja mikä rooli lokalisoijilla on pelien kehityksessä.

Avainsanat: videopelikäntäminen, lokalisointi, tutoriaali, käyttäjakeskeinen kääntäminen

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1 INTRODUCTION

Nowadays video games are an extremely popular mode of entertainment: the number of video game players in 2023 worldwide was estimated to be 1.22 billion, and the number of players is estimated to increase even more worldwide (Clement 2024). As video games are such a big global phenomenon, they often need to be translated to other languages. Sometimes, however, that is not enough, and games need to be localized not only to other languages but also to other cultures to reach as many people as possible. In Translation Studies, as Bernal-Merino proposes, localization refers to the entire process in which a software product, such as a video game, and everything related to it is customized into another culture, not just to a translation of texts inside the said software product (2015, 86–87). For example, the pictures in cases that hold the game can also be localized to fit the target culture. In video game localization, this process entails that the game is linguistically, culturally and technologically suitable in another culture (O’Hagan & Mangiron 2013, 19). Therefore, localizing a video game is a big undertaking that requires many people, such as editors, localization coordinators, and translators so the localized game can be entertaining for players all over the world (Bernal-Merino 2015, 52).

Due to this worldwide increase in popularity in video games, the localization of video games into other languages and cultures is important. This especially is the case for new and inexperienced players who are not familiar with games and want to enjoy them in their own languages. These new players can then be a new target audience that translators could consider in game localization processes since the number of players is increasing. This can especially be the case in the translation and localization of a known part of video game texts that many players are aware of and new players often rely on when they want to play games: tutorials that instruct players about the game and how to play it.

Since game localization is still “a relatively new practice and research domain in relation to audiovisual translation” (O’Hagan 2019,145), there are some unresearched topics in the field. But, as Pettini point outs, “translation is interpreted as one of the fundamental phases of the whole localization process” (2022, 14), and since translation can be interpreted as such, video games and their localization and translations have slowly gained more popularity in Translation Studies since the 1990s (Pettini 2022, 19), For example, some of the academic research that I found discussed the game localization practices in certain languages and countries (e.g., Al-

Batineh & Alawneh 2021; Jooyaeian & Khoshsaligheh 2022) or translations of specific phenomena in video games, such as the translations of realia and irrealia (Pettini, 2022). None, however, discussed the translations of tutorials. In this thesis, I aim to start the research on translation and localization of tutorials to lay some foundation for this type of research in the field of Translation Studies.

As an avid player of video games, I have noticed that tutorials play a significant part in teaching new players how to play. Some researchers also support my observation, especially if the video game is more complex by nature (see Andersen et al. 2012). Tutorials not only teach the players the basic gameplay mechanics that allow them to interact with the imaginary world they are in, but they also sometimes offer the most efficient ways to do so (Cao & Liu 2022, 1–2). In some video games, tutorials also create a more fun and engaged learning and gaming experience, as Markku discovered in his bachelor thesis (2021). I can very much relate to this: I remember having so much fun playing *Sly 2: Band of Thieves* (2004) game as a child when one of the characters explained some of the gameplay mechanics to me while I was exploring the world. Of course, video games can have different ways to teach this information to players, such as sharing the information explicitly with text or implicitly offer information that is integrated into the game (Xi'an Jiaotong-Liverpool University, 2022), but tutorials overall are an essential tool for teaching new players how to play (Desurvire & Wiberg, 2010).

Since tutorials are important parts in video games, it may be assumed that game developers want to design the most effective tutorials possible. As video games can have different ways to teach this important information to players, video game designers often rely on their instincts when they decide which type of tutorials they use in their own game (Benvenuti et. al. 2023, 1). Some guidelines do exist that help game developers create tutorials, such as the Game Approach Principle or GAP, which is a “heuristic-based approach” to developing tutorials (Desurvire & Wiberg 2010, 131). However, this guideline does not take into consideration their translatability, which is a shame due to the fact that video games are commonly localized into other languages and cultures.

When a video game is localized into a new country and language, translators have an important role in video game development. In terms of translation of tutorials, for instance, it would suggest that translators have an essential role in teaching new players how to play. This thesis can not only give a new angle to the discussion in the creation of effective video game tutorials for video game developers, but also offer translators helpful information about the translation

strategies for tutorials when a new video game is localized into another language since prior research on this topic is non-existent.

The topic of my thesis is video game tutorials and their translations. The goal of my research is to illustrate the language used in video game tutorials and try to understand how to translate them by examining and analyzing the differences between English and Finnish tutorials in a video game called *The Last of Us Part II* developed by Naughty Dog. The last of Us Part II is an action-adventure horror game where players follow the stories of the two main characters while trying to survive in a post-apocalyptic world. The game is narrative and offers players plenty of instructions about gameplay mechanics and tips so they can play and survive in this dangerous world and experience the story, thus my reasoning for choosing the tutorials in this game for analysis. The tutorials in this game are also explicit verbal messages and can be one-word instructions or longer sentences, thus they offer needed variety. My research questions are: Are there any major differences between the English and Finnish tutorials in *The Last of Us Part II* and are they functionally equivalent? What are these differences and what could be the reasoning behind these differences?

In order to analyze the tutorials in this game, I use Sonia Vandepitte's idea that "translating instructive texts is translating positive audience-orientation and it is translating expertise. The translation strategy to be adopted in the translation of instructive texts is clearly not that of formal or content equivalence. ... in other words, it needs to be localised" (Vandepitte 2008, 79). Tutorials can be considered as instructive texts that need to be localized so even inexperienced players can learn game's gameplay mechanics and enjoy it, and for that reason the strategies to translate them should not only consider in which language and culture the video game is localized but also require delivering positive audience orientation and translating expertise.

In addition, I also utilize the user-centered translation model (see Suojanen et. al. 2015) and the concepts of usability and user experience. The user-centered translation model is a model that emphasizes the importance of considering the end users throughout the translation process (Suojanen et.al, 2015), for the sake of this thesis, for example, readers of tutorials/players of the game that I am analyzing. Usability and user experience are also user-oriented concepts and understanding them can help translators create texts with more positive audience orientation. This model and these concepts emphasize the importance of end users and thus can provide

useful translation strategies that can be applied to the translation of tutorials, such as the creation of mental models of end users and strategies that improve translations' comprehensibility.

In this thesis, I first introduce some features of video games that are most useful to this research, explain in more detail what localization process includes, and demonstrate the multimodal nature of video games in Section 2. In section 3, I explain in more detail what tutorials in video games are, what different types of tutorials exist and what their purpose is. In section 4, I discuss some theoretical background on translating instructions and the related concepts of usability and user experience based on the user-centered translation model. In section 5, I introduce my data as well as my method of analysis. In section 6, I present the results of my analysis and finally, in section 7, I finalize my thoughts and conclude this thesis.

2 VIDEO GAMES

Researchers have had a hard time finding a universal definition for what a video game is. There have been discussions about what the correct terminology for it is (O'Hagan & Mangiron 2013, 63–65). For instance, some researchers prefer to use the term digital games to avoid ambiguities (see, e.g., Rutter & Bryce 2006; White 2012; Williams 2017). Therefore, instead of offering a single comprehensive definition for the concept of video game in this thesis, I provide many features that video games have from multiple sources that are most relevant and useful to my research to demonstrate the complex nature of story-driven video games and the role of instructions in them. In addition, in this section I also explain in more detail what is included in a game localization process and how the multimodal nature of video games should be taken into consideration when video games are localized into another language and culture.

2.1 Features in video games

Video games can have many features, some of which are more straightforward than others. For instance, Rogers simply defines a video game as a rule-based game played on a video screen with a clear goal, which is played at least by one person and the player(s) either win or lose the game (2014, 9). These are features that many laypeople can understand video games having and relate to. Many people also understand that video games are multimedia products that one plays with a peripheral (for example, mouse and keyboard) depending on the platform one is using (such as PC) (Bernal-Merino 2015, 18). In addition, video games are a way to be entertained and socialize with other people, which can be positive for people's well-being (see, e.g., Halbhook et.al 2019). Reasons for playing could also be for other reasons, as Hunicke et. al. classify (2004, 2):

- (1) Sensation: Game as sense pleasure
- (2) Fantasy: Game as make believe
- (3) Narrative: Game as drama
- (4) Challenge: Game as obstacle course
- (5) Fellowship: Game as social framework
- (6) Discovery: Game as uncharted territory
- (7) Expression: Game as self-discovery
- (8) Submission: Game as pastime

Video games can thus offer multiple reasons for playing them (Egenfeldt-Nielsen et.al. 2013, 45): in the case of *The Last of Us Part II*, it could be a pastime game but also offer sensation, fantasy and narrative.

To me, however, these types of features do not fully encompass all of the features in story-driven video games such as *The Last of Us Part II*. Of course, the game is played on a screen, it combines audio, text, and visuals, is entertaining to play, has its rules and own goals: survive in a post-apocalyptic world, complete the video game, and experience its story. But these goals do not have the same impact on players as the goal “eat all the white dots in a maze while dodging ghost to advance to the next level” in *Pac-Man* (1980). With story-driven video games such as *The Last of Us Part II*, it is more applicable to say that video games are “a medium of visual imagery” (Wolf & Perron 2003, 47). Wolf and Perron suggest that video games are audiovisual and interactive pieces of art where the player’s interactivity is directed towards completing a goal with a character they control, which separates it from other forms of art (2003, 49–51). In the case of *The Last of Us Part II*, players control two playable characters and with these characters try to complete the game’s overall goal: finish the game and experience its story.

In addition then, video games can be seen as products that can have stories in them. Neitzel, for instance, points out that some games can have narrative movie like cut-scenes that tell the game’s story without players ability to control the game (2014, 615). *The Last of Us Part II* has several cut-scenes throughout the game that, for example, have dialogue between two characters that the players cannot intervene in. She then highlights that in the “playscenes” the player does regain control again and can interact with the game (Neitzel 2014, 615). In these playscenes players also have control over the game’s story since nothing happens if a player does not choose to do anything, as Egenfeldt-Nielsen et.al. point out (2013, 193–194).

Video games thus are products that require active participation from the players (Domsch 2013, 14). He also mentions that players choose actions in video games and the different options given to them as forms of rules construct the game’s gameplay mechanics (Domsch 2013, 14). These rules of gameplay mechanics can be explained to the players in a form of tutorials. Depending on how the game is designed, video games also offer the freedom for the players to choose to do whatever they want (Bodi 2023). In the case of *The Last of Us Part II*, the cut-scenes and a linear storyline can limit player agency, but on the other hand the wide-linear gameplay sections allow players to explore the world somewhat freely in a set environment and encounter the

enemies in that set environment in a way they want, much like in other Naughty Dog games such as *Uncharted 4* (2016) (see Bodi 2023, 75–118).

In this thesis, I refer to video games as entertainment products that comprise these features. These features that I have mentioned not only consider the multimodal nature of video games, their purpose (entertainment or any other) and the importance of rules and goals but also video game's interactive nature and the importance of player's agency and freedom to choose their own actions in playscenes, which certainly applies to a story-driven game with wide-linear gameplay such as *The Last of Us Part II*. Reasons for referring video games as such in this thesis is because instructions given to players in this game instruct players about the game's gameplay mechanics and thus offer options to the players to choose the actions and ways they want to achieve their goals in specific playscenes (for instance, survive encounter with hostile enemies in a specific environment) and then achieve the overall goal of completing the game and experiencing its story.

2.2 Localizing video games

When the localization process of a video game begins, many things are considered, for instance, who does the localization or when does it occur. As O'Hagan and Mangiron classify, when a video game is localized into different versions, it can happen in two different models depending on who is in charge of the localization (2013). In the in-house model, the game's developers are in charge of the localization process: they have their own localization department and regular freelancer translators who have access to the original game and "work together under the supervision of the localization coordinator, who also liaises between the localizers and the original development team" (O'Hagan & Mangiron 2013, 121). In this model, developers can also influence the localization process (Tokarev 2019). On the other hand, in the outsourcing model an outsider vendor is in charge of the localization process: the vendor chooses the translators, who are often not in contact with each other, and often do not have access to the original game (O'Hagan & Mangiron 2013, 118). Sometimes game developers can also rely on fan translations once the game is published and has an active community, especially if the developers do not have the money to do the localization themselves or outsource it (Tokarev 2019). In the context of when the localized game is released, O'Hagan & Mangiron mention two other models: sim-ship localization model, in which the localized versions of the original

game are released at the same time with the original, and post-gold localization model, in which the localized versions of the game are released after the original (2013, 116–117).

In the game industry, the outsourcing model is more common (O'Hagan & Mangiron 2013), even though it has some clear disadvantages. As mentioned, in the outsourcing model, the translators involved in the localization process do not always have access to the original game. This is harmful for the translator since with an audiovisual and multimodal product like a video game, other “semiotic resources”, such as facial expressions and emotions of the characters, can provide necessary information for translators (Taylor 2016, 226). Instead, the translators are given a localization kit which provides general information about the project and game's content, glossary and terminology used in the game, CAT tools that translators can use, and all the other content that need to be localized (graphics etc.) (O'Hagan & Mangiron 2013, 119–120). As can be seen, this localization kit does not offer nearly enough context for the translators about the game, which can make the translation process difficult (O'Hagan & Mangiron 2013, 120).

In addition to lack of context, translators can also face many other challenges in the game localization process. Firstly, video games can have many different text types that require different considerations, such as dialogue between characters would require the translator to consider lip synching issues if the game is dubbed, or with pop-up messages and text in menus translator would need to consider space constrains and can only use specific number of characters since they can rarely be redesigned (Bernal-Merino 2007). In the case of tutorials in the Last of Us Part II, which are pop-up messages that appear for players on the screen, time-limit is also consideration since the tutorial cannot stay on the screen forever to distract the player but still should be there long enough so the player can obtain the information presented. Secondly, as mentioned before, localization process can involve many translators who often cannot contact each other, and that can lead to inconsistencies in the translations (O'hagan & Mangiron 2013, 130). Thirdly, creativity plays a big part in any video game, and translators need to utilize their own creativity so players can “immerse themselves in the game experience” (Bernal-Merino 2008, 65). Finally, especially in the sim-ship model, translators also have to deal with long working hours (Bernal-Merino 2007) and constant changes to the text since the game is still under development (O'Hagan & Mangiron 2013, 118).

In addition, game localization can happen on different levels, as Chandler classifies (2005, 12–14):

- (1) No localization: game is only sold in the original language
- (2) Box and docs localization: translation of the packaging and manuals and nothing else
- (3) Partial localization: the translation of the packaging, manuals and in-game texts
- (4) Full localization: the translation of the packaging, manual, in-game texts and voiceover

Thus, everything written demonstrates that game localization is a complicated process that involves many challenges for translators, not to mention the many steps actually involved in the localization process (pre-localization, editing, recording, production and distribution etc.) that are not discussed in this thesis (see O’Hagan & Mangiron 2013, 128–141). Translators have to consider many restrictions and often without context choose the translation strategies they can use in the translation and localization of a video game.

Fernández Costales lists some translation strategies in his paper that can be used in video game translations (2012), one of which is the decision between domestication versus foreignization approach. Domestication and foreignization strategies, defined by Lawrence Venuti (1995), refers to strategies in which either the foreign elements for the target culture are reserved in the target text in order to be as close to the source material as possible (foreignization) or the foreign elements are changed to fit the target culture (domestication). An example of foreignization strategy applied in game localization can be seen in *Resident evil 4* (2005), where the villagers infected by a parasite that attack Leon speak Spanish in the English version of the game, thus preserving the foreign element. In the case of game localization, Fernández Costales argues that choosing between these two strategies is an important decision because it can define in which direction the game localization process goes in general and how to apply other translation strategies (2012, 395).

These other strategies that can be used in game localization are no translation, transcreation, literal translation, loyalty, loss of meaning and compensation strategies and censorship (Fernández Costales 2012, 397–404). No translation refers to a wider foreignization strategy in which the translator leaves the foreign element untranslated (Fernández Costales 2012, 397), such as the voice lines of the villagers in *Resident evil 4* (2005). Transcreation then refers to strategies where the translator tries to achieve the same game experience in the localized game as in the original (O’Hagan and Mangiron 2006). Thus, this requires much creativity from the translator to transfer the same feeling of the original game to the localized versions. This strategy is especially helpful in the localization of creative video games to adapt different names

and concepts that are hard to translate literally (Fernández Costales 2012, 398–400). Literal translation, on the other hand, is a good translation strategy for games that use specific terminology that exists in the real world, such as the technical terms in driving games (Fernández Costales 2012, 400). Loyalty then refers to a strategy commonly used in games that are based on other sources of media (books, movies, comics etc.) and the translator need to stay loyal to the original source while adapting the game to other culture (Fernández Costales 2012, 401). When choosing this strategy, staying loyal to the original source is important since if the specific jargon used in the original source is incorrectly portrayed in the game, it can ruin players expectations and can therefore negatively affect the gaming experience (Bernal-Merino 2008, 65). Loss of meaning and compensation strategies in game localization then refer to strategies where certain aspects, such as humor, are difficult to transfer to the target culture, so the translator need to either compensate with it by providing alternatives with similar meaning or omit it altogether (Fernández Costales 2012, 402). And finally, censorship means that the game is altered to suit the target culture's rules, for instance, about showing violence (Fernández Costales 2012, 404).

Overall, familiarity of these strategies can be an asset in video game localization. As Fernández Costales concludes in his paper, when video games are localized into another language, translators' main goal is to keep the gameplay the same as it is in the original in order to not disappoint players (2012, 405). Bernal-Merino also agrees that the main goal is “not linguistic faithfulness to the original but entertainment, and anything that might interfere negatively with the player's enjoyment of the product is likely to be either substantially changed or deleted” (2015, 87). These goals can be achieved by utilizing many of the above-mentioned translation strategies in the translation of a game, sometimes regardless of its genre since many games can have different genres and some translation strategies are not more suitable than others in certain genres (Fernández Costales 2012, 404–405). However, games nowadays can cover many different themes, such as the consequences of a dangerous fungal infection to humanity in *The Last of Us Part II*, and many other games can share that theme (other post-apocalyptic horror games), so it is still advisable that translators are somewhat familiar with video game genres and their specific characteristics before entering game localization projects (Bernal-Merino 2007).

3 TUTORIALS

In this section, I explain in more detail what tutorials in video games are, their features, and different types of tutorials that can exist. In addition, I emphasize their overall importance as an essential tool for game designers that teach players how to play, especially newer ones who do not have prior experience in gaming.

Tutorials can refer to many things. One may recognize tutorials as instructional videos about any topic that can be found on YouTube. In the gaming industry, tutorials refer to instructions that are usually (not always) the players first introduction to the game: they help the players to understand the game's gameplay mechanics, in other words its rules (Green et. al. 2017, 75). In this thesis I use this definition. I also add to the definition that tutorials teach the expected actions that players can take to experience the game, as Cao & Liu defined tutorials in their paper (2022, 2).

Due to the instructional nature, tutorials are pieces of texts that most players can usually recognize as such. Tutorials in games do also have other features, as Andersen et. al. list: presence, context-sensitivity, freedom, and availability of help (2012, 59–61). Presence refers to whether the game even has tutorials or not (Andersen et. al. 2012, 59). Context-sensitivity refers to in which situations the tutorials appear: context-insensitive tutorials appear in-game out-of-context, context-sensitive tutorials, on the other hand, appear when players need them in specific situations (Andersen et. al. 2012, 60). In *The Last of Us Part II*, for instance, players would only get the instructional tutorial *Sprinting is loud and may reveal your position to enemies* if they are running in the presence of enemies that can spot them. Freedom means “the degree to which tutorials force users to perform the mechanics being described” (Andersen et. al. 2012, 60). The game can thus force players to perform certain actions with tutorials, which can be a useful tool for designers since tutorials can in that way lead players forward in the game narratively, as Wildfeuer & Stamenković discovered in their study (2022, 45). Thus, tutorials not only teach the players the game's rules, but they can also move the game's narrative forward. Finally, availability of help refers to whether the tutorials are also available for players whenever they want it or need it (Andersen et. al. 2012, 60–61). In *The Last of Us Part II* this is achieved, for instance, with a separate tutorial menu where players can find instructions when they pause the game.

There are different types of tutorials that video games can have to teach players the game's rules. Tutorials can be classified differently depending on how the instructions are presented to the players. For instance, explicit tutorials are the type that give detailed explanations to the players often via text (Xi'ang Jiaotong-Liverpool University, 2022). These are the type of tutorials that are in *The Last of Us Part II*. On the contrary, implicit tutorials are design choices that do not seem instructional to the players (Cao & Liu 2022, 3).

Green et. al. also present their own classification of the most common tutorial types (2017, 76):

- (1) Teaching using instructions
- (2) Teaching using examples
- (3) Teaching using carefully designed experience

As the name suggests, teaching using instructions is a type of tutorial that provides players the rules of the game with explicit instructions (Green et. al. 2017, 76). For example, in *The Last of Us Part II* players are given verbal instructions with a distinguishable audio cue, so the player knows that the text presented on a screen is a tutorial. Teaching using examples, on the other hand, is a type of tutorial in which, for example, a non-playable character in the game shows the player "what will happen if they do a specific action" (Green et. al. 2017, 76). Finally, teaching using carefully designed experience is similar to Jao's & Liu's implicit tutorials in a way that tutorials are designed so they are part of the game, and players can freely explore the rules of the game and actions they can take (Green et. al. 2017, 76).

However, sometimes it can be best if the game does not offer any instructions and tutorials. According to Suddaby, having no tutorials can bring enjoyment to the players when they have to discover the rules on their own since it gives the player a sense of accomplishment, which can be rewarding (2012). Green et. al. also point out another reason for leaving tutorials out, which is that some gameplay mechanics are known enough that they do not need to be taught to the players (2017, 76). Wolf and Perron also add that games often use conventions established in other games which gives players enough familiarity to start playing (2003, 52). In PlayStation games, for instance, the sticks (R3 and L3) are almost always used to move the playable character and camera angle, and almost every player instinctively knows this due to previous experience from other games. Understanding the rules of the game without instructions can however be challenging to new players who do not have this prior experience, and game designers have to consider that when they design their games (Suddaby, 2012). As Desurvive & Wiberg state, games are supposed to be fun and enjoyable, and inexperienced players need guidance in order to be interested in the game as they are more likely continue

playing if games are approachable (2010, 133). Translating tutorials is then also a practice that helps make games more approachable.

4 TRANSLATING TUTORIALS

In this section, I present some features that instructive texts have as I have argued that tutorials can be considered to be such since they offer readers necessary information to reach their goals. I also view some translation strategies that can be used to translate instructional texts and therefore tutorials. In addition, I summarize the main points of the concepts of use-centered translation, usability and user-experience since they can be applied to the translation of tutorials as well.

To understand the general nature of instructive texts, I adopt the same approach as Lauridsen who says that instructive texts “function within a cultural and situational setting” and that the knowledge they have “should be communicated in a language understood by the persons who need the information imparted by the means of these instructions” (2008, 101–103). In other words, the knowledge in instructive texts is situational and should be understandable to readers. This also applies to tutorials since they can be context-sensitive, as mentioned before, and should be understandable since they help players experience the game. In addition to being situational and understandable, the knowledge in instructive texts needs to be accurate and should not contain any errors (Vandepitte 2017, 72).

Instructive texts also have some other features. Firstly, instructive texts transmit expertise: they only give instructions to the product they are referencing in order to not confuse readers, focus on the whole product and give necessary information about all of its features, and give explanations redundantly about all the possibilities one can do with the product (Vandepitte 2017, 72). This certainly applies to video game tutorials. They give instructions to players regarding the game and its mechanics, the instructions are necessary and (hopefully) teach all of the game’s features, thus explaining everything players can do with the game. Sometimes tutorials even repeat throughout the game, showing redundancy. Secondly, instructive texts are recognizable as such since they are written in a way that they explain actions that readers need to perform in order to reach a goal (Vandepitte 2017, 72). They also use visuals to aid the reader (Vandepitte 2017, 72). Since games are audiovisual products, as discussed before, tutorials not only have visual (and audio) aids to help readers to understand the instructions, but also a way to interact with them in a way that is not possible with just written instructions. Finally, she lists that instructive texts have a “positive orientation towards their audience”, which can be seen in how instructive texts directly address readers or how they explain why readers should follow

instructions (Vandepitte 2017, 72–73). This can be seen in tutorials as well: they commonly address players with the pronoun *you*, and some tutorials explain why following instructions is useful for players. For example, in *Horizon Zero Dawn* (2017), players are given the instruction *Hold R2 while aiming to draw the bow*. followed by an explanation *At full draw your bow is a lot more accurate*.

In addition, Paul Kussmaul also lists linguistic features that English instruction texts typically have (1995, 77):

- (1) imperative
- (2) please + imperative
- (3) must + infinitive active
- (4) must + infinitive passive
- (5) have to
- (6) it is advisable
- (7) we recommend
- (8) it is recommended
- (9) it is important
- (10) should

Linguistically, sentences in instructive texts are also short, simple, have “series of action to be performed”, most often written in imperative mood, and these actions are logically and chronologically ordered (Vandepitte 2017, 72).

When translating instructive texts, translators should recognize the aforementioned features of instructive texts. Imperative, for instance, is a recognizable grammatical tool both in English and Finnish that indicates to readers that the sentence in question is an instruction, so using it can be a valid translation strategy for instructive texts. One feature that translator can also focus on is positive audience orientation, in other words adapt the text to fit the new target audience, for example by converting gallons to liters or writing the instructions in the appropriate way for the target language (Vandepitte 2017, 74–75). In Finnish, it is natural to use the imperative without it being too rude and that the instructions are presented in a clear and reasonable structure (Kielitoimiston ohjepankki, n.d.), whereas in other languages this may not be the case.

Keeping then the positive audience orientation in mind, translating instructive texts with perfect equivalence between the source and the target text is not always possible. Thus, the strategies that translator can employ to maintain positive audience orientation should then focus on the translation’s purpose and functional equivalence (see. e.g., Waard & Nida 1986; Nord 2001). In other words, the translation should serve the same function as the source text even without perfect equivalence. This certainly applies to the translation of typical instructional texts such

as recipes and instruction manuals: some information has to be changed (such as phone numbers of manufacturers) in order to ensure that the information in the instructions is not only understandable for the readers but also reliable and functional. This example shows that perfect equivalence is not always an option with instructional texts, so instead translators could focus on functional equivalence to ensure that translation has the same function as the source text.

Now, whether that same principle of changing information to ensure functional equivalence applies to the translation of tutorials as well is one of the points that I examine when I analyze the differences between source English tutorials and translated Finnish tutorials in *The Last of Us Part II*.

4.1 User-centered translation model

As mentioned before, translators of instructive texts can focus on functional equivalence so the translation has the same function as the source text. This can also help maintain positive audience orientation since accurate information presented in an appropriate way (both linguistically and culturally) can help users understand the information better. Knowing their target audience is thus important for translators of instructive texts and therefore tutorials. A model that translators could utilize to understand their target audience better is the user-centered translation model (Suojanen et.al. 2015), which focuses on the end users of the translation. By having that focus, this model could help translators to write functionally equivalent translations, deliver information in a user-friendly way, and have a positive audience orientation.

The user-centered translation model is a tool proposed by Suojanen et.al in which translators can “gather as much information about our end users as we can through various methods during the entire translation process, and that we design and revise the translation based on this information” (2015, 1). In other words, the readers of the translation and what they will do with the translation determine the translation strategies that are used in the translation process. In this model, one of the ways that translators can use to collect information about end users is to create mental models of them. There are various methods that translators can use to create these mental images of the end users, such as examining the text’s intratextual reader positions and audience design (Suojanen et.al. 2015, 61).

Intratextual reader positions are mental images of readers that can be found in the text, and Suojanen et.al. classify two that can be found in the Translation Studies and technical

communication: the implied reader and reader as a rhetorical participant (2015, 62). There are other intratextual reader positions as well, such as the addressee (see Nord 2000) or intended reader (see Mossop 2007), but here I focus on implied reader and reader as a rhetorical participant since they are part of the user-centered translation model. According to Suojanen et.al, “implied readers are hypothetical readers to whom writers target their texts or whom a researcher can construct from the text through textual analysis” (2015, 63). Implied readers can either be assumed readers of the text “whose linguistic codes, ideological norms, and aesthetic ideas must be taken account if the work is to be understood” or ideal readers of the text for whom the text fits well (Peter Hühn et.al. 2009, 170). For the purpose of user-centered translation model, Suojanen et.al use the latter definition since it describes what the translator should expect from the reader, which makes implied reader a useful tool to analyze how readers are presented in source texts and how to adjust that to the translation (2015, 63–67). On the other hand, reader as a rhetorical participant is a position is an idea proposed by Coney that sees readers as participants in communications that can be assigned to specific roles that can also overlap (1992). According to her, there are five of such roles: reader as a receiver of information who lacks and wants the information presented, reader as user who is uninterested in texts itself and only wants the information that allows them to perform a task, reader as decoder who is already familiar and interested with the topic at hand and reading is “maintaining his membership” in that topic, reader as professional colleague who is part of the same community as the writer and the writer wants their approval since they represent the standards in that community, and reader as maker of meaning who tries to determine the meaning of the text instead of the writer (Coney 1992, 59–61). With tutorials, for example, the players reading could either be readers as receivers of information who really want to acquire all of the knowledge in them since they have no prior knowledge on games in general or readers as users who just want to know the ways to execute actions. And even though these roles can overlap, the knowledge of these roles and the reader positions of target audience could be useful to translators when selecting translation strategies since it can determine, for instance, how much the reader needs to be guided (Suojanen et.al. 2015, 68).

Audience design then refers to a method that sees readers as receptors who receive the information in the translated text (Suojanen et.al. 2015, 68). Originally, audience design (Bell 1984) is a concept that explains how in conversations speakers modify their style of speaking depending on the receiver (Bell 2002, 143), but the concept can also be applied to Translation Studies. Audience design can help translators define the target audience more clearly and thus

use the best translation strategies to serve that target audience (Suojanen et.al. 2015, 69). There are five different types of recipients that can be identified (Bell 1984, quoted in Suojanen et.al. 2015, 68):

- (1) Addressees: the person the message is directly for.
- (2) Auditors: people who the speaker acknowledges in the conversation and accepts that they can hear the message as well, but whom the message is not for.
- (3) Overhearers: the people who the speaker is aware of but does not acknowledge them.
- (4) Eavesdroppers: the people who the speaker is not aware of that can overhear the conversation.
- (5) Referees: the people who the speaker identifies with.

In the case of tutorials, for example, the players would be the addressees who receive the message and anyone who is with the player (a friend/a sibling) watching them play is the auditor. The translator could then apply strategies that make the tutorials usable for players but also pique the interest of possible new players.

The information gathered with these mental models plays an important part in the user-centered translation model. In this model, the translation process is done iteratively; the translation, its revision, quality assessment and usability testing, which is people belonging to the translation's target group are observed using the translation in order to test "the usability of the text" (Suojanen et.al. 2015, 4), are done throughout the translation process since the information of the end users gathered during this process, which constantly change and become more accurate throughout it, and gathered feedback affect translators work and what translation strategies to use (Suojanen et.al. 2015, 4–6). This model thus involves many steps to ensure that translations have a positive audience orientation and functionality, which are common features of instructive texts. User centered translation and usability testing have been seen to be helpful in translation projects (see, e.g., Suokas et.al. 2015), so one can assume that this model can be seen useful in translating tutorials as well since usability is an important feature that tutorials should have.

Other important concepts to the user-centered translation model are usability and user experience as they help translators to understand translation's usage and what is needed to achieve that (usability) and reader's feelings about the translation (user experience). These concepts can help translators to know more about their target audience. These concepts are also important in the design of video games since they can help understand how games work or should work (usability) and what players can feel while playing (user experience). In the following subsections I explore what they mean in more detail.

4.2 Usability

In the field of human-computer interface (or UCD ‘user-centered design’, MMI ‘man-machine interface’, UID ‘user interface design’ etc., the field has many names), usability in general is a concept that refers to anything that humans interact with in a computer system and how well they can use the intended functionality of that system (Nielsen 1993, 23–25). Video games, for example, can be considered to be one of these systems and usability practices can be applied to it to see how well players interact with it. Usability can of course be studied from many different points of view that involve human activity (Suojanen et.al. 2015, 14), but for the sake of this thesis, I focus on how usability is applied to translation/localization and in the development of video games and tutorials.

According to Nielsen, usability can be seen having five attributes: learnability, efficiency, memorability, errors, and satisfaction (1993, 26). Firstly, learnability refers to the ease of learning the computer system (Nielsen 1993, 27–28). In the case of video games, tutorials and their correct pacing can be necessary tools to ease the player into the game and its rules (Pagulayan et.al. 2012, 806). This can especially be seen in pacing: if the pacing of tutorials is done incorrectly, the game can be perceived to be too difficult if the start of the game offers no instructions, or too boring to learn if the beginning of the game is filled with lengthy instructions (Pagulayan et.al. 2012, 806). Secondly, efficiency means that once users have learned to use the system, they can use it efficiently (Nielsen 1993, 30). In video games, efficiency (or inefficiency) can for example be measured with how many mistakes players make while playing due to inefficient and frustrating controls since “without learnable and intuitive controls, the user will make frequent mistakes translating their desires into onscreen actions” (Pagulayan et.al. 2012, 807). Thirdly, memorability is then a feature that system interfaces should have, meaning that users should not relearn to use it (Nielsen 1993, 31). This may not apply to video games in the same way, but games too have to be memorable in a sense that they need to be entertaining and grab the players’ attention in a competitive gaming industry (Pagulayan et.al. 2012, 798). Fourthly, errors then refer to how the system should minimize the amount of times user’s make errors (Nielsen 1993, 32–33). This is one of the biggest differences between games and other systems because while systems that seek productivity of the user try to remove anything that can hinder productivity, games deliberately add challenges and room to make errors to create a more fun experience for players (Pagulayan et.al. 2012, 798). Instead, games try to remove everything that can hinder players enjoyability of the game, such as confusing

gameplay (Pagulayan et.al. 2012, 798). Finally, satisfaction refers to how enjoyable or how satisfying the system is to use (Nielsen 1993, 33). In game design, that can be achieved in many ways, such as rewarding the players, having collectables in the game, adding storylines or a multiplayer mode (Pagulayan et.al. 2012, 803–805).

In game design then, usability can be defined as “the degree to which a player is able to learn, control, and understand a game” (Pinelle et.al. 2008, 1453). In addition, usability in game design focuses on fun and that it offers enough challenge for players (Pagulayan et.al. 2012, 798). This can be challenging because game designers have to define what is the right amount of challenge: games are supposed to be a bit difficult, but not frustrating for inexperienced players or too pampering for skilled players, thus the game has to be suitable for players in all skill levels (Pagulayan et.al. 2012, 802). There are many design elements that address this, such as the ability to balance the game’s difficulty in main menu when starting the game, have dynamic difficulty (meaning that the game adjusts the games difficulty during the game based on players skills, see e.g. Vang. 2022) or how the game offers instructions (Pagulayan et.al. 2012, 802). As mentioned before, too lengthy instructions can be boring, and no instructions at all can be frustrating. Like the rest of the game, tutorials also should not hinder the game’s enjoyability.

In the context of translation and localization then, usability of translations could be examined from the point of view of cultural usability, meaning how culture affects usability, since culture plays a big part in translation/localization processes and can define what is usable (Suojanen et.al. 2015, 22). As Sung says, localization processes often suffer from lack of awareness of other cultures and their values which lead to localization strategies that neglect sociocultural contexts and therefore product’s use in different cultures (2006, 459–460). Sung thus proposes that localization should focus on user localization since users know what technological conventions work in their own culture, which makes the product more culturally usable (2006, 459). This can be applied to the context of video games as well since games are often localized into other cultures and the game’s usability affects whether a game is enjoyable or not as mentioned above. Therefore, in order to avoid conflicts and have a usable text translators need to have a deep understanding on the source text’s and target text’s cultures, but also that these cultures can be different from each other and how to handle these differences (Suojanen et.al. 2015, 24).

Suojanen et.al. also classify four textual elements that define the usability of a text: legibility, readability, accessibility and comprehensibility (2015, 49). Legibility refers to the “visual and technical qualities”, meaning that all the characters and words are readable in a text due to font size, color of the text etc. (Suojanen et.al. 2015, 50). These are also important issues to consider in game design, for example which font size to use since small text size can cause issues for players with visual impairments, which is why it is advised that games use a large default font size or allow players to adjust the font size in the game’s settings (Game accessibility guidelines, n.d.). Readability then refers to the overall structure of the text: sentence structure, style of the text, word choices, in which voice the text is written etc. (Suojanen et.al. 2015, 51). In game design for instance, developers should favor straightforward language and avoid complex sentence structures with tutorials to ensure every player can read them (Game accessibility guidelines, n.d.). Accessibility then is an element of usability that determines that everyone has an “equal right to access, regardless of their abilities” to any product or service (Suojanen et.al. 2015, 57). Written tutorials and their readability in general are accessibility features in games, as are subtitles in other audiovisual forms of media, but there are many others that designers can do to make accessible games (see Game accessibility guidelines for more). Finally, comprehensibility is “how well a text fulfills its communicative function” (Suojanen et.al. 2015, 53). For tutorials, they obviously need to be written in a way that players can understand the instructions in them. Comprehensibility of a text can also be situational: what is understandable to another reader is incomprehensible to another, due to age, cultural differences or anything else (Suojanen et.al. 2015, 54). This is why translators often need to deviate from the source text. One of the strategies to do so is explicitation in which implicit information in the source text is explicitly explained in the target text (Suojanen et.al. 2015, 55). There are several other pragmatic adaptation strategies that translators can use to meet the needs of target readers. Vehmas-Lehto (1999) classifies them into four types (transl. Suojanen et.al., quoted in Suojanen et.al. 2015, 55–56):

- (1) additions: same as explicitation, but it can also include other kinds of additions.
- (2) omissions: something is omitted from the target text.
- (3) replacements: the foreign element in the source text is replaced with a more familiar one.
- (4) textual rearrangements: for example, changing the information structure.

Overall, all these concepts together can improve the overall usability of a text. Comprehensibility especially is an important factor that can improve the translation’s positive audience orientation and readers’ user experience because it considers the communicative

function of a text and how it can differ in different situations, so it is important for translators to keep the above strategies in mind (Suojanen et.al. 2015, 56).

4.3 User experience

Due to many different definitions of user experience, it is a concept that has been difficult to define (see Allam et.al. 2013). In the interest of this thesis, I do not cover many of the written definitions, but instead use the definition from International Organization for Standardization or ISO, which is an organization that helps create international standards (ISO n.d.). ISO defines user experience as “user’s perceptions and responses that result from the use and/or anticipated use of a system, product or service” and also clarifies that these “perceptions and responses include the users’ emotions, beliefs, preferences, perceptions, comfort, behaviours and accomplishments that occur before, during and after use.” (ISO/TR 25060:2023, 3.1.15). I use this definition because it accurately demonstrates the core of user-centered translation model: as “user’s representatives”, translators can also help create user experiences by knowing the user’s possible perceptions and responses to the product (Suojanen et.al. 2015, 28).

To expand this definition to apply to video games as well, user experience “refers to the overall experience a player has while interacting with a video game. It encompasses all aspects of the player’s experience, including the game’s interface, controls, gameplay mechanics, visuals, audio, and overall design.” (Greenan 2023). In that sense, user experience is also a part of video game usability. I use this definition since it incorporates the interaction between the game and the players, and how players might feel about that interaction. As mentioned, an essential part of video game design is to design a game players would have fun playing, so that overall experience should be a positive playing experience.

Tutorials can thus be considered to be important aspects of games from the point of view of user experience since tutorials are also a part of game’s interface that help players to interact with the game. The examination and evaluation of user experience in video games can be done with several methods, such as by observing players play the game in playtesting (see e.g. McAllister & White 2010), by applying survey techniques during playtesting (see e.g. Pagulayan et.al. 2012, 813), by using heuristics, which are guidelines that designers can follow (see e.g. Koeffel et.al. 2010), or by gathering data from players via telemetry (see e.g. Hodent 2018, 199–208). As Hodent emphasizes, user experience practices are an important part of video game development that help developers to realize their visions (2018, 100), so paying

attention to it while localizing video games (or in the translation of tutorials) does not sound too farfetched.

As mentioned previously, one of the main focuses in game design is to provide players a fun, challenging, and enjoyable experience. User experience designers try to persuade players to keep playing the game and keep them interested (Belanenko 2023). As the number of video game players has increased and will likely continue to do so, the focus of game designers has also changed to make more approachable games to meet the needs of inexperienced players (Desurvive & Wiberg 2010, 132). Therefore, user experience practices that focus more on serving the inexperienced and new players are likely to increase. Well-designed user interfaces in video games in general create a more favorable gaming experience for inexperienced players (see Christou 2013), but tutorials specifically are one of the tools that game developers can utilize to achieve this approachability since tutorials can serve as an introduction to the game's unique world and teach the game's gameplay mechanics, the essential rules that players need to play the game. As I have argued, translating tutorials is a practice that creates more approachable games, but good tutorial translations can also improve localized game's usability and user experience.

In the localization of tutorials then, where acknowledging the importance of usability and user experience is crucial, the user-center translation model can work. As user's representatives, who can understand the user's needs and use that knowledge to translate texts based on those needs, translators can know their target audience by creating the mental images of readers by using the aforementioned tools in the user-centered translation model (intratextual readers position, audience design). In the translation of instructive texts such as tutorials, it could also be valuable to see the readers as users and that reading the instruction serves as an act that allows them to reach a goal, which is only achieved by usage (Suojanen et.al. 2015, 32). Tutorials are a clear example of this: readers of tutorials are video game users who only read tutorials in order to achieve the goal of completing actions in a game and through this usage the readers of tutorials can win/ experience the game. In this case, user experience is then especially closely related to usability since the tutorials need to serve their intended purpose of instructing. That way players can also experience the overall anticipated purpose of a game which is to have fun. By focusing on the needs of end users then, the core of user-centered translation model, tutorials can be usable when localized into other languages and cultures.

Positive user experiences can thus be achieved by paying attention to usability, especially in video games, tutorials and in their localization. Comprehensibility of a text, for instance, is an important factor in a text that can enhance usability and therefore positive audience orientation and positive user experience, and improving comprehensibility can be done by deviating from the source text with different pragmatic adaptation strategies. Deviation can work since reading tutorials that are linguistically appropriate in player's own culture could enhance players ability to understand the instruction and perform actions faster, which lead to players feeling accomplished and positive emotions towards the game. With this example I try to argue that for translators it is allowed to deviate from source game texts to improve user experience, especially if the users cannot experience the game in its source language.

5 DATA AND METHOD

In this section, I introduce the video game and the data I have collected from that in more detail. In addition, I also explain my method of data collection and the method of my analysis based on the aforementioned theoretical framework.

5.1 The Last of Us Part II

The Last of Us Part II is an action-adventure horror game developed by Naughty Dog, an American game development studio located in Santa Monica, California (Naughty Dog n.d.). The game was published in 2020 by Sony Interactive Entertainment exclusively for the PlayStation 4 (PlayStation). Later, the game was released for other platformers as well. For instance, the PlayStation 5 version of the game was released on January 19, 2024. The game has been localized to many languages, and multiple people were part of the localization process. However, the end credits do not specifically say who translated the game into Finnish, which is not uncommon in the gaming industry (Phillips 2023).

The Last of Us Part II is set in the same world as its predecessor, *The Last of Us* (2013). In this world, humans now live in a post-apocalyptic world ravaged by an extremely contagious infection of cordyceps fungus that turns people into zombie-like creatures. In these games, these creatures are called the *infected*, and there are different types of infected, such as *runners* (fast and often move in hordes) and *clickers* (blind and extremely aggressive type of infected). In addition to the constant danger of the infected, humans have also become extremely violent towards each other due to the constant battle for survival in this world. Players try to survive in this harsh world by scavenging resources, crafting helpful items, upgrading their characters and modifying their weapons.

The Last of Us Part II is a story-driven game that follows the story of the two main characters whose lives have intertwined: Ellie and Abby. In Ellie's part of the story players experience, for example, how her relationship with Joel (a father-figure for Ellie) had become strained after she had learned the truth about the ending of the first game and how far Ellie is willing to go to revenge Joel's death. Later in Abby's part of the story players realize why she and her friends wanted revenge on Joel, and in her part of the story players experience what her life looks like

after she had finished her revenge. Overall, the game's story is about revenge and its consequences for people's lives.

In *The Last of Us Part II* players alternate controlling between the two main characters, depending on which part of the game/story players are. In the beginning of the game, players do control Joel, the main character of the first game, but only for a short period of time. The game is played from a third-person perspective; either Ellie's or Abby's, depending on which part of the game the player is in. Just like in the first game, players can modify their weapons and upgrade skills for their characters with resources they find in the environments (parts and supplements) to improve their weapons and characters. Ellie and Abby share some weapons and skills (they both have a pistol and a listen mode, which is an ability that allows the player to see the location of nearby enemies), but they also have their own unique weapons and skills. Ellie, for example, acquires a bow she can use and craft arrows for it, Abby gets a hunting pistol and can craft ammo for it. Players can also craft items with their found resources (rag, alcohol, explosive, canister, binding, blade). Ellie and Abby share some craftable items (they both can craft health kits and silencers for their pistols), but they also have their own unique craftable items: for example, Ellie can craft stun bombs and trap mines, Abby can craft pipe bombs and shivs. The fact that players control two characters that have some unique weapons and upgrades means that players sometimes receive tutorials that are character specific. While playing as Ellie, for instance, players receive instructions on how to use a bow, and later playing as Abby players receive information on how to use shivs. However, most of the tutorials are meant for both playable characters since they share the same gameplay mechanics, such as the ability to crouch and go prone, jump and climb, throw objects (bricks and bottles) to stun enemies, melee attacks, aiming and shooting etc.

As mentioned before, the game's story focuses on the two main characters and that players alternate controlling Ellie and Abby. This offers players differences in gameplay: Abby and Ellie have their own unique weapons and upgrades, thus different possibilities for players to defeat their enemies, whether they are humans or infected creatures. For instance, players can favor stealth or brute force depending on which character they are playing as, which weapons they have in their disposal, how many other resources they have since scavenging for supplies is a major part of the gameplay, which type of enemy they have to defeat, or in which type of environment the encounter with enemies occur. Clickers, for instance, have an extremely good hearing and sneaking around them and stealth killing them is usually the most efficient way to

survive, especially if players want to save their resources. Thus, even though the story in this game is linear, players still have options to act in this game the way they want when they encounter enemies, in other words, in the playscenes. And in order to players to know of these possibilities to deal with enemies, the game needs to offer sufficient information of all of these possibilities and dangers in enemy encounters (e.g. how to use trap mines, what shivs do, what to do when enemies have dogs that can track you etc.) in a form of tutorials.

5.2 Method of data gathering

To ensure I would collect as many tutorial messages as possible inside the game, I played the game four times on my PlayStation 4 console, twice in English and twice in Finnish. I thoroughly collected all of the instances of in-game tutorial messages that appeared on the screen during my gameplays via screenshots, first in English and then in Finnish. For every tutorial message that I encountered in my English playthroughs there were Finnish counterparts to them when I played the game in Finnish. These messages either appeared on the left side of the screen or close to the middle of the screen (see figure 1 and 2 for examples). The game is about 25 to 30 hours long, so in total I spent over 100 hours collecting my data.

The length of how long the tutorial messages stayed on the screen varied. Normally they stayed around 3–10 seconds (most often closer to ten seconds) depending on the message. This was the same in English and Finnish. Some of the tutorial messages that taught gameplay mechanics would also disappear faster when I performed the action. On the other hand, some tutorial messages stayed until I performed the action, especially those that moved the game's narrative forward. For example, the first time players play as Abby at the beginning of the game and she is attacked by an infected, the players are taught an important gameplay mechanic: dodging. When the infected attacks, the time freezes, and the player is given the instruction *LI Dodge*. Until players perform that action, the game is stopped. Thus, in order for the game's story to move forward, players must perform the action that the tutorial teaches.

Taking screenshots of the tutorial messages and writing them down on an Excel sheet was the most efficient way to collect the data due to the varied lengths of how long the tutorial messages stayed on the screen. Each time I also played the game on a moderate difficulty with the Tutorial Messages notifications on from the settings to maximize the amount of tutorial messages that I could collect. If that setting is set to minimal, only the most critical tutorials would be enabled, possibly just the ones that teach basic gameplay mechanics and help move the game's story

forward. The game also allows players to turn off tutorial messages, which is a common feature in many games. In addition, I tried to play the game in different playing styles (as the game has many possibilities to handle enemy encounters) in order to find as many unique tutorial messages as possible. For instance, in my first playthroughs in English and Finnish I favored stealth approaches in enemy encounters, and in the second playthroughs I favored brute force approach. I figured that these opposite ways of playing would result in acquiring as many tutorial messages as possible.

It is important to note here that there is a possibility that I did not collect all of the possible tutorial messages that can appear in the game. As mentioned, one of the features of tutorials is that they can only appear when players need them in a certain situation. This applies to this game. For instance, the tutorial message *Infected will not see your flashlight* would only appear in situations when players need that information, such as in a dark place filled with infected, so the player is reassured that they can use the flashlight to see. As I mentioned, in my playthroughs I did my best to play the game differently to find as many of the unique types of tutorial messages as possible, but the likelihood that I missed some is there as the game offers many ways to handle the encounters with enemies due to the different playable characters and their unique weapons and skills. Finding all of the possible ways would have taken a significant amount of time and energy which frankly I did not have. In addition, since I am familiar with the game and the franchise, I knew how to play the game beforehand and do not have the perspective of a new player. New players could possibly make more mistakes, and the game could offer them more guidance, in other words more tutorials, so it is possible that I missed some tutorials in that regard. However, it is likely that I did collect all of the tutorial messages that every player will receive in their playthroughs, mainly the ones that teach the basic gameplay mechanics and move the video game's narrative forward, since they are an essential part of the game. In addition to note, some of the tutorial messages appeared throughout the game more than once because players play with two characters and they share same gameplay mechanics (such as the message *Click R3 to toggle your flashlight*), but since that is not an important part related to my research questions and goals, I will not mention which tutorial messages appeared more than once in my analysis.

5.3. Method of analysis

In this thesis I examine if there are differences between the English and Finnish tutorials in *The Last of Us Part II* by conducting a comparative analysis between them. If these differences occur, I try to see the possible reasonings behind them based on the user-centered translation model, specifically on the pragmatic adaptation strategies that can be used to deviate from the source text in order to adapt the text for a new target audience (positive audience orientation) and improve translation's comprehensibility. The pragmatic adaptation strategies that I am analyzing are the ones classified by Vehmas-Lehto (1999, 99–100), which are additions, omissions, replacements and textual rearrangements (trans. Suojanen et.al. 2015). In addition, I included the pragmatic adaptation strategy named explicitation explained by Suojanen et.al. (2015, 55) in my analysis as well. Comprehensibility and having a positive audience orientation are important features for tutorials since they are instructions and their function is to be understandable enough to teach the players the game's gameplay mechanics, in other words the rules of the game and the actions players can perform. This must also apply to the localized game and translated tutorials, which is something that translators should consider when they are involved in the game's localization process. Hence, these pragmatic adaptation strategies that can be used to improve comprehensibility are part of my analysis.

In addition, functioning tutorials can improve the game's usability and overall user experience, especially for newer and inexperienced players who are not familiar with gaming. These concepts can help translators understand what is necessary to consider in the localization of video games, especially in the translation of tutorials. Hence, I also use these concepts presented in the user-centered translation model to identify and see the possible reasoning behind the differences between the English and Finnish tutorials. In my analysis I also consider the linguistic nature of instructional texts, the multimodal nature of video games that can affect the translation decisions, the common translation strategies that can be used to translate types of texts in games in general (no translation, transcreation, literal translation, loyalty, loss of meaning and compensation strategies and censorship by Fernández Costales), the different positions or roles readers/players may have and how tutorials serve them to further my analysis.

Based on these (pragmatic adaptation strategies, the concepts of usability and user experience, common strategies for translating video game texts etc.), I compared every English tutorial to

their Finnish translation and took notes about their similarities and differences to answer my research questions. My research questions for this thesis are:

1. Are there any major differences between the English and Finnish tutorials in *The Last of Us Part II*? Are they functionally equivalent?
2. What are these differences and what could be the reasoning behind these differences?

There were 136 tutorials to analyze, 106 tutorial messages and 30 tutorials in the menu. After the examination of the similarities and differences, I listed the similarities I found, meaning the features that the English and Finnish tutorials had in common based on the aforementioned theory (see 6.1.1. and 6.2.1.). Then I categorized all the differences I found, mainly based on the aforementioned pragmatic adaptation strategies (see 6.1.2., 6.1.3., 6.2.2. and 6.2.3.). Some of these differences did not match these strategies, so they are labelled as “other observations” in my analysis (see 6.1.4 and 6.2.4.).

5.4 Tutorials in *The Last of Us Part II*

My data in this thesis consists of all of the unique tutorial messages that appeared in the game in my playthroughs. These tutorial messages either taught gameplay mechanics for the players (see Figure 1) or gave valuable information to the players about something, such as survival tactics that players can utilize in the situation/encounter they are in (see Figure 2). Some tutorial messages were also character specific due to their unique weapons and skills. Figure 2 below, for instance, is a specific tutorial for Ellie’s gameplay because she has the bow as one of her weapons. Most of the tutorial messages that taught the basic gameplay mechanics (see Figure 1), in other words, the ones that Ellie and Abby share, appeared during the first couple hours of the game when you frequently played with both Ellie and Abby. But tutorial messages also appeared throughout the game. Abby, for instance, is a playable character whose weapons and skills players could not get at the beginning of the game but instead much later in the game, so some of the tutorial messages that are related to her gameplay appeared later in the game.



Figure 1. Screenshot of a tutorial message teaching gameplay mechanics in *The Last of Us Part II* (Naughty Dog, 2020)



Figure 2. Screenshot of a tutorial message giving survival/tactical information in *The Last of Us Part II* (Naughty Dog, 2020)

In addition, I also do a separate analysis of the tutorials that players can find in the Menu when they pause the game in the section titled Tutorials. Like the tutorial messages inside the game, these tutorials also teach gameplay mechanics and give information regarding a specific situation (see Figure 3). The tutorials also appear in the menu gradually throughout the game: for instance, the tutorial for swimming cannot be found in the menu at the beginning of the game. Instead, the tutorial is in the menu later in the game once swimming has been established as a gameplay mechanic inside the game. In this menu, tutorials are divided into five different headings (COMBAT, MOVEMENT, STEALTH, WEAPONS AND EQUIPMENT and

MELEE) where players can find information related to that heading. Some of the tutorials in the menu are also ones that appear inside the game as tutorial messages, albeit some of them are written slightly differently, but some of them can offer new information that does not appear inside the game. The one in Figure 3, for instance, did not appear as a tutorial message in my playthroughs. The tutorial menu is also a way for the players to read tutorials again in case they miss it in a hectic gaming experience. The reasoning for doing a separate analysis of these tutorials is since these tutorial messages do not appear during gameplay and players can access them freely, a separate analysis is necessary to describe how these tutorial messages from the menu differ from the ones inside the game since they do not share the same restraints, such as time limit.

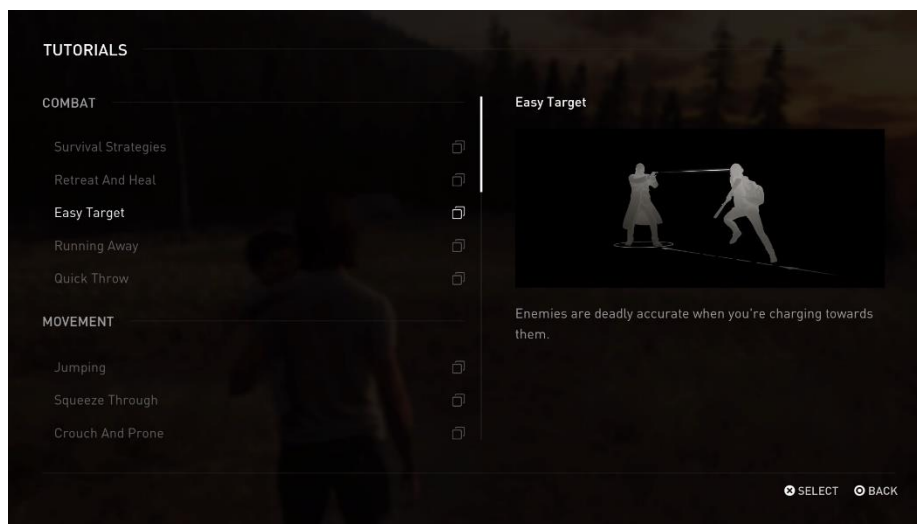


Figure 3. Screenshot of the tutorials menu in *The Last of Us Part II* (Naughty Dog, 2020)

I chose the tutorials in this game for an analysis for several reasons: Firstly, I am familiar with the post-apocalyptic world and the gameplay mechanics of *The Last of Us Part II* since I have played it before, which is why I understand the material that I am analyzing quite well. Secondly, the game has explicit tutorial messages that appear inside the game for the players. Thirdly, the number of tutorials that appear in this game exceeds the number of tutorials that appear in the first game, which is why the first game was not chosen for this thesis even though it is the first game of the franchise. In addition, since *The Last of Us Part II* is an action-adventure video game with horror elements as well, I see the tutorials as a vital part of the gaming experience since the game can get quite frustrating if it does not offer any instructions for the players.

6 ANALYSIS OF TUTORIALS IN THE LAST OF US PART II

In this section I analyze the tutorial messages in *The Last of Us Part II* that appeared on my screen in my playthroughs. In addition, I analyze the tutorials that can be found in the menu when the game is paused. In my playthroughs, I found 106 tutorial messages that either taught gameplay mechanics or gave helpful tips for the players. These messages varied from being one-word instructions or longer sentences. In the menu then, there are 29 tutorials that can be analyzed, or 30 once you play as Ellie at the end of the game since one tutorial is specifically directed to her. Therefore, in total I had 136 tutorials in my analysis.

6.1 Tutorial messages inside the game

In the following I compare the English and Finnish tutorial messages inside the game of *The Last of Us Part II* to see if there are any differences between them, and if so, are they functionally equivalent to each other. I do so by analyzing the translation strategies that have been used to translate these tutorials from the source language English to the target language Finnish. From what I gathered, the tutorials are mostly either literally translated (did not differ much from each other) or the strategies were pragmatic translation strategies, mainly textual rearrangements, explicitation, additions, and some omissions, to increase the tutorials' comprehensibility. As I have argued, this is important in translating instructions since their function is to present information/expertise in a clear and positive reader orientated way, both linguistically and culturally. In addition to comprehensibility, I also try to explain why these differences could occur by considering the multimodal nature of video games and its effect on translation decisions, possible different mental images of readers (or players in this case), other usability attributes than comprehensibility that I have mentioned before and user experience.

First, however, I review the similarities between the English and Finnish tutorials, in other words are literally translated. This means that the tutorials did not differ from each other too much sentence structurally, were linguistically and contextually relevant by interacting with the game's visuals, both used the imperative mood, which is typical in instructions in both English (Kusmaul 1995) and Finnish (Kielitoimiston ohjepankki n.d.) and were loyal to the first game of the franchise (*The Last of Us*) terminologically.

6.1.1. Similarities in the tutorial messages

Based on my analysis, a common strategy to translate the tutorial messages from English to English was to use literal translations, meaning that they did not differ from each other significantly. Most of these were shorter instructions, containing one or two words (see Table 1 for examples), which are easily translatable with the help of a dictionary. But there were also cases where longer sentences were translated literally (see Table 2 for examples). The tutorial messages translated literally into Finnish carried the same meanings as the original English ones so functional equivalent was preserved.

Table 1. Examples of one-word instructions

English tutorial message	Finnish tutorial message
R2 Reload	R2 Lataa
L2 Aim	L2 Tähtää
R2 Shoot	R2 Ammu

Table 2. Examples of literal translations

English tutorial message	Finnish tutorial message
When the reticle is locked-on, throw directly at the target with R2	Kun tähtäinristikko on lukittu, heitä suoraan kohteeseen painamalla R2
Locked doors can usually be opened from the other side	Lukitut ovet voidaan yleensä avata toiselta puolelta
Climb down the latter and press O	Kiipeä tikkaita alas ja paina O

The tutorial messages in English and Finnish were also linguistically and contextually relevant because they interacted with the game's visuals. As mentioned previously, video games are interactive audiovisual products, and this multimodality allows texts inside the game to interact with the game's visual and audio. This same interaction can be seen in tutorial messages in *The Last of Us Part II* as well, both in English and Finnish. For example, since a PlayStation 4 controller only has a limited number of buttons, sometimes the same buttons have to be used to perform different actions, such as R2 that can reload a character's weapon, shoot with the weapon and throw objects. Therefore, the tutorial messages both in Finnish and English obviously have to be clear in what they are instructing without confusing any players, whether they are newer ones or not. And the visuals of the game and the correct context in which they

appear can help with that. With tutorial messages, not only does the content of the written tutorial messages matter, but also in which context/visual environment they occur. For example, in the case of *The Last of Us Part II*, when the playable character has a throwable object in their hand and the reticle is locked on to an enemy, R2 performs a quick throw action, but while aiming with a weapon it performs a shoot action. Visuals of the game can thus interact with and support the messages in the tutorials, and this can be seen in both languages. In addition, it seemed that the visuals of the game also offered some help for the translation of some instructions, mainly by adding extra explicitations in the Finnish tutorial messages, but more on this later.

As suggested by Kussmaul, the imperative mood is one of the linguistics features that instructions written in English have (1995). This same applies to Finnish as well (Kielitoimiston ohjepankki n.d.). In the *Last of Us part II*, the tutorial messages, which are considered to be instructions in this thesis, both in English and Finnish share this linguistic feature. Imperative verbs were used in the tutorial messages in both languages to instruct players to do the actions available in the game. This can be seen as not surprising since many people recognize imperative as a linguistic tool that is used to give instructions, and the imperative verbs are an efficient and a short way to give instructions. This is important in video game tutorials because players not only have to read the instructions quite fast since the tutorial messages cannot stay on the screen too long without seeming too intrusive (unless they are designed to stay on the screen for longer), but also acquire the information in it fast as well. The imperative mood allows both of these to happen.

Due to *The Last of Us Part II* being a sequel game, it is only reasonable to assume that the game uses the same specialized terms and their translations as the first game of the franchise, *The Last of Us*. These specialized terms would be the names of the infected, the weapons the playable characters have, craftable items and resources players can find in the game. Some of these specialized terms can be found in the tutorial messages, which is logical since for some of them, such as weapons and resources, their use and importance for survival should be information players should know. *The Last of Us Part II* of course has new weapons and craftable items that the first game does not have since players play with different characters (in the first game you mainly play as Joel), but the sequel game also share some of the same weaponry and resources as the first game.

In the English version of the game, it uses consistently all of the specialized terms that both of the games share in the tutorial messages, which is not surprising since the games were developed by the same developer, Naughty Dog. For the most part, in the Finnish tutorial messages, they terminologically stay loyal to the first game's translations. Terms such as *clicker*, *parts*, *workbench*, *molotov*, *training manual*, *bow*, *arrow* and *shiv* are translated as *naksuttelija*, *osat*, *työpöytä*, *polttopullo*, *koulutusopas*, *jousi*, *nuoli* and *puukko*, just like in the first game. This could be because some of these terms are common enough to have Finnish counterparts (bow, arrow and workbench), or that the translators working on the localization were familiar enough of the first game which was released in 2013, seven years before the release of *The Last of Us Part II*, and knew the terminology used in it. *Clicker*, for example, is a very special kind of term that only exist in the *Last of Us* universe, and its translation *naksuttelija* is not a common word in Finnish, so being familiar with the first game's already established translations is possible. Of course, it is also possible that the translators were not familiar with them and used their creativity to translate *clicker* to *naksuttelija* by translating the word *click* to the Finnish *naksauttaa* and turn it to a noun.

The reason for thinking that is because there are two instances where the Finnish translations are different from the first game. The terms *supplements* and *health kit* are translated as *tehosteet* and *terveyspakkaus* in the first game, but as *lisäravinne* and *kuntopakkaus* in the sequel. This could indeed suggest that some of the translators working on the Finnish localization were not familiar with the first game's already established Finnish translations. Or alternatively, the translators could have thought that *lisäravinne* and *kuntopakkaus* are better equivalents for those items in the game. Supplements, for instance, are indeed pill looking items in the game that can be found most often in medicine bottle looking containments that the characters can eat to learn new skills (faster crafting, faster stealth kills etc.). Of course, supplements or *lisäravinteet* do not have that kind of effect in real life, but *lisäravinne* in Finnish does refer to an additional product that increases your intake of vitamins, protein or anything of nutritional value, thus something that has a positive effect on your body. Therefore, the translation makes somewhat sense, and the translators used their creativity again to translate the specialized term if they indeed did not have access to previous translations.

Despite the aforementioned two instances of inconsistent Finnish translations, the overall consistency in terminology in *The Last of Us Part II* and its tutorial messages inside the game can help already established fans of the first game engage with the sequel and the tutorials

messages since the jargon in the game is consistent. As I mentioned in the theory section, incorrect or inconsistent uses of terminology could ruin players' expectations. Tutorials in games should follow that same rule as well, which for the most part they do in *The Last of Us Part II*.

The features mentioned above are ones that both the English and Finnish tutorials share in *The Last of Us Part II*. In the following sections I now describe the main differences between them and the possible reasons behind those differences.

6.1.2 Textual rearrangements

As mentioned previously, when the tutorial messages gave instructions to perform the actions available in the game, it was mostly done with the imperative mood. What was different, however, was the order in which the information was presented. The information structure between the English and Finnish tutorial messages thus differed in some cases.

Information structure refers to the ordering of given and new information in a sentence (Cheng 2012, 492). As can be guessed, given information refers to information that the recipient would know, whether from context or the information is presupposed, and new information then is the knowledge that the recipient does not know (Cheng 2012, 495). In English, the information structure is constructed in a way that the given information, referred to as the topic, is “the starting point of the sentence” and the new information that the speaker intends to say, referred to as the focus, is placed at the end of the sentence (Cheng 2012, 495). This same applies to Finnish: the given information, referred to as the theme, is placed at the beginning of a sentence and the new information, referred to as the rheme, is placed at the end (Kielitoimiston ohjepankki n.d.).

In table 3 one can see some examples of the differences of information structure between the English and Finnish tutorial messages in *The Last of Us Part II*. As can be seen from these examples, it seems that in the English tutorials, the given information, aka the topic, is mostly the knowledge of how players can perform the action and then the new information that is intended to say, aka the focus, is the action that the player can perform. On the other hand, in Finnish tutorials this seems to be reversed: the given information is the action that the player can perform and the new information is then how players can perform that action.

Table 3. Examples of changes in information structure

The English tutorial	The Finnish tutorial
Click R3 to toggle your flashlight	Sytytä tai sammuta taskulamppu painamalla R3
Press R1 to quickly swap weapons	Vaihda aseita nopeasti painamalla R1
Hold L1 to sprint	Juokse pitämällä L1 painettuna

The textual arrangements that can be seen in Table 3 could be explained from the point of view of improving comprehensibility in a fast reading moment. As mentioned previously, most of the tutorial messages in this game only stayed on the screen for about ten seconds, so the players would need to acquire the information in the tutorial message quite fast. If we look at the tutorial message *Hold L1 to sprint* and its Finnish counterpart *Juokse pitämällä L1 painettuna*, this can be seen: if that message had been translated literally as “Pidä L1 painettuna, jotta voit juosta” (main clause + subordinate clause) to follow the same information structure as the English one, it would be grammatically correct, but this message would take a bit longer to read than *Juokse pitämällä L1 painettuna* as it has more characters (37 with spaces compared to 30 with spaces). It would have also taken more space than the original tutorial message, and space constraints are a consideration in video game localization processes. In addition, if *to sprint* had been translated as a nonfinite clause that has the same meaning (lauseenvastike in Finnish) “Pidä L1 painettuna juostaksesi”, it does follow the same information structure as the English one and is grammatically correct, but Finnish non-finite clauses can hinder readability, especially if they are used too much or written incorrectly (Kirjoittajan työkalupakki n.d.). Non-finite clauses were seen in some Finnish tutorial messages (e.g. *Hold R1 to see your scent trail* and its Finnish counterpart *Pidä R1 painettuna nähdäksesi hajujälkesi*), but in some cases the people in charge of Finnish localization possibly decided to change the information structure of some Finnish tutorial messages in order to avoid these problems with literal translations while delivering the same instructions as the English tutorial messages, ergo still sustaining functional equivalence.

In addition, it could also be that English and Finnish languages indeed have different preferences in which information is presented in instructions and therefore in tutorial messages: maybe English instructions favor the action performed as the focus of the instruction and Finnish ones favor the method to execute said action as the focus of the instruction. However, this preference of how information is presented in instructions between these languages is something that requires more research that is not fully in the scope of this thesis.

But this preference could also be explained by fluency and efforts to ease the player's reading process. In English, for example, it is grammatically possible to start a sentence with a *to* + infinitive, but in this context the game's developers probably thought that it would be more fluent to say *Hold L1 to sprint* instead of "To sprint, hold L1" because the comma would unnecessarily pause the sentence. In Finnish then, some non-finite clauses are indeed faster to read than subordinate clauses (see Vainio 2006, 15), but non-finite clauses can also hinder readability, as mentioned, and they are also grammatical constructions avoided in Easy Finnish (see Leskelä & Uotila 2020, 236). Accessibility considerations in gaming development has increased, so the likelihood that the Finnish tutorials were localized with easy reading processes for players and accessibility in mind is there. New players could already have a lot in their mind when starting to play a new game (entering a new world and explore the game's story/lore, new or unfamiliar gameplay mechanics etc.), so it is important to write fluent and easily readable tutorial messages because they can serve as an introduction to the game. They could also only stay on the screen for a limited amount of time, so fluent and easy-to-read tutorial messages could accelerate that reading process.

Overall, textual rearrangements can thus increase the tutorial message's comprehensibility in creating fluent, language-specific, accessible and easy-to-read instructions for players. Having comprehensible tutorial messages inside the game is important because these types of tutorials can serve at least three kinds of reader roles mentioned by Coney. Firstly, the readers/players as receivers of information for whom the information in the tutorial messages is new and they want to acquire the information. Even though the tutorial messages inside games can usually only stay on the screen for a short amount of time, comprehensible and easy-to-read tutorial messages could accelerate that reading process, so these types of players have enough time to acquire the information in them. Secondly, the readers/players who just want the information from the tutorial messages as fast as possible in order to perform actions in the game. If these types of players are familiar with how tutorials are written in their language, they can easily find the necessary information from fluent and easily-to-read language-specific instructions without spending too much time reading them. This same applies to the third role which is the readers/players as decoders who are already familiar with the game and reading the tutorial messages serve as a way to refresh their memory of the game's gameplay mechanics. Therefore, textual rearrangements seem to work in the localization of tutorial messages inside the game as a strategy to create comprehensible instructions that serve many types of players.

6.1.3 Explications, additions & omissions

In few cases, the translated Finnish tutorial messages had some explications and additions that explained the implicit information that the English tutorial messages had. In addition, in few instances the Finnish tutorial messages had small omissions and/or changed the message a little bit.

In few instances, the Finnish translations had small explication and additions to them that was implicit information in the English tutorial messages. For instance, if the game wanted for a player to look at a specific target, this message would appear: *L3 Look-At*. In Finnish, this was translated as *L3 Katso kohteeseen* (= “look-at a target” [my translation]). Thus, even though the Finnish tutorial message is considerably longer, that decision was still made in order to convey information as clearly as possible.

In addition, as mentioned before, adding extra explications in the Finnish tutorial messages could occur because the visuals of this game can offer some help for the translation of some instructions. For example, in the following the Finnish tutorial message adds the extra information *tall grass* because in the game the character is hidden in tall grass when this message appears: *Enemies can spot you in the grass as they get closer* and its Finnish counterpart *Viholliset voivat huomata sinut korkeasta heinikosta tullessaan lähemmäs* (= “enemies can spot you in **tall grass** as they get closer” [my translation]). The addition of tall grass to the Finnish instruction is fascinating because it does not matter whether the playable character is hidden in small grass or tall grass: the player will get spotted by an enemy if the enemy gets too close. However, the decision to add that information to the Finnish tutorial message can be understandable if one sees the grass in the game: in small grass, it is obvious that you can get caught if the enemies get too close, but the tall grass can be seen to be tall enough to completely hide you, especially if you are crouching or laying prone. This was the case in another Naughty Dog game called *Uncharted 4* (2016). As long as you were hidden in tall grass, enemies did not spot you, no matter how close they got. Therefore, for experienced players who are familiar with Naughty Dog games the addition of *tall grass* in the Finnish tutorial message could be vital information. It also serves as an extra clarification for new players, that even in tall grass enemies can spot you. The extra additions to the tutorial messages that can happen during localization due to the game’s visuals thus can also provide extra clarification/information for players.

Lastly, the language in tutorial messages both in English and Finnish seem to favor language that preserves players freedom to do whatever they want by instructing them about the possibilities that the game has with the imperative mood and occasionally with the modal verb *can* instead of telling them outright what they have to do with phrases like *must*, *have to* or *it is important* (more on this later). This type of language is few times done more explicitly in the Finnish tutorials. For instance, in the English tutorial message *Hold O to go prone and hide in short grass* this is solely done with the imperative, but in the Finnish tutorial message the verb *voida*, which essentially is the Finnish equivalent for *can*, is added there to emphasize that this is a possible action that player can do: *Mene maahan pitämällä O painettuna, niin voit piiloutua lyhyeen heinikkoon..* Thus, few times in Finnish tutorial messages the localizers seem to have wanted to emphasize the player's freedom by more explicitly saying that they can do certain actions instead of doing it more implicitly like in the English tutorial messages.

Since tutorial messages are instructions, it is presumable safe to assume that in the Finnish translations, nothing relevant is left out. And indeed, omissions of information from tutorial messages did not occur in the Finnish tutorial messages: important information was always presented to the players, and nothing relevant was left out. The actions that players can do and how to perform said actions was always introduced to players, and the helpful tips that players received conveyed the same information in both languages. The order in which this information was presented might have differed, as discussed before, but nonetheless no information was omitted. The small omissions that did occur were mostly related to how the message addressed the player, which is discussed later in this thesis.

In one instance, however, the Finnish tutorial message was rephrased differently, meaning that information was changed but the message still conveyed the same meaning. Consider the following tutorial message and its Finnish translation: *The map can be viewed in your collectibles* and *Kartta ei ole saatavilla*. (= "the map is not accessible"[my translation]). During one section of the game, Ellie can access a tourist map of Seattle and freely explore the area that is on that map, almost like an open-world section that is built into otherwise quite linear game. After this section, if a player tries to access the map again, the tutorial message *The map can be viewed in your collectibles* would appear. In Finnish, however, this information is conveyed differently as that the map is not accessible anymore. And even though the message is different from the original one, it still preserves the same meaning that viewing the map is not possible

anymore, preserving functional equivalence. Thus, changing information is also a possibility in localizing tutorial messages as long as it does not change the meaning of the intended message.

6.1.4 Other observations

In addition to the above mentioned features, the tutorial messages also did not have the other linguistic features listed by Kussmaul, had some inconsistencies in punctuation between these two languages, and different ways to address the players.

Despite being instructional texts, the English tutorial messages did not have any of the other features that Kussmaul lists instructional texts to have (*please + imperative, must + infinitive active/passive, have to, it is advisable, we recommend, it is recommended, it is important, should*), which then consequently meant that they were also not found in the Finnish tutorial messages. This could be because these phrases either indicate that you have to do something (*must + infinitive active/passive, have to*) or you are politely requested to do something (*please + imperative, it is advisable, we recommend, should*), and these do not fit to the language of tutorial messages in this game. In the Last of Us Part II, players have the freedom to do whatever they want when they explore the environments and encounter enemies in the playscenes, and language such as *must, have to* or *should* could restrict that feeling of freedom. Instead, the tutorial messages in this game inform the players of all the possibilities that players can do in the game, not what they have to or are requested to do. For instance, the tutorial message *Use scavenged parts to upgrade your weapons at a workbench.* (= “Käytä kerättyjä osia päivittääksesi aseita työpöydällä.”[game’s translation]) is an example of this: it does not tell players they have to upgrade their weapons, or that it is advisable, but instead introduces workbenches as places where this is possible and informs what scavenged parts are used for. If players have to do certain actions, the game is designed in a way that it would indicate must do actions in other ways, such as freeze the game as it does when dodging is introduced as a gameplay mechanic. The language in tutorial messages both in English and Finnish thus seem to favor language that preserves players freedom to do whatever they want by instructing them about the possibilities that the game has instead of telling them outright what they have to do.

The English and Finnish tutorial messages also had some inconsistencies in punctuations. Most of the times the tutorial messages in both languages did not end with a period (see Tables 1, 2 and 3), but in some cases they did. Few times there were even inconsistencies between these languages: sometimes the English tutorial message would end with a period and the Finnish

counterpart would not (e.g. *Strike stunned enemies to deal significant damage.* , *Iskut tekevät merkittävää vahinkoa tyrmättyihin vihollisiin*), and few times the vice versa (e.g. *Hold O to go prone and hide in short grass, Mene maahan pitämällä O painettuna, niin voit piiloutua lyhyeen heinikkoon.*). Sometimes in the English tutorial messages the performable actions are written with the first letter capitalized even when it does not begin the sentence, but in Finnish ones this is not seen (e.g. *Hold L1 + X to Sprint Jump* , *Hyppää vauhdista pitämällä L1 + X painettuna*), probably because the Finnish tutorial messages mostly already begin the sentence with the performable action.

But these kind of inconsistencies in punctuation (with the period) can be seen as non-surprising since as mentioned before, many people are part of video game localization, and sometimes they do not have contact with each other. Inconsistencies and small mistakes such as these can thus happen. The localized versions of the Last of Us Part II were also released at the same time with the original English version of the game (sim-ship model), so long working hours and changes to the game's script could have also played a role in these punctuation errors. However, the tutorial messages in this game only stayed on the screen about ten second, so their grammatical correctness can be argued to be less important to consider rather than their functional equivalence, meaning delivering the instructions in the tutorial messages as comprehensively and user-friendly as possible in another language.

In addition, the English and Finnish tutorial had different ways to address the players. In English, the tutorial messages that addressed players did it with the subject pronoun *you* and possessive adjective *your*. In Finnish, the tutorial messages that addressed players did it with verb conjugation, possessive suffix, and few times directly with the singular personal pronoun *sinä* and its inflected forms. Sometimes the addressing was omitted from one language but was present in another. See Table 4 for examples of all of these.

Table 4. Examples of different methods the tutorial messages addressed players

Englis tutorial message	Finnish tutorial message
Staying crouched in tall grass makes it more difficult for enemies to see you	Korkeassa heinikossa kyyristely tekee sinusta vaikeammin havaittavan vihollisille
Press X while aiming to use your scope	Käytä kiikaritähtäintä tähdätessä painamalla X
Use the cart as cover to enter the parking garage.	Käytä kärkyä suojana päästäksesi parkkihalliin.
Being impaled with an arrow will periodically damage you	Jos sinussa törröttää nuoli, saat lisää vahinkoa ajan mittaan.

As can be seen, addressing players in tutorial messages seems to serve as a way to engage players and have them be a part of the game and its experience. If the tutorial messages had addressed the playable character (with their name or with the pronoun *her*), the players could feel less engaged with the game, as if they are not the ones experiencing it. Since video games are all about players interacting with the game and being immersed in it, allowing players to engage with it is part of it, and addressing players in tutorial messages can be seen as one method to do so. It is thus important for localizers to understand the different conventions for addressing people directly in texts in different languages. In English it seems to be fairly common to address readers directly with the personal pronoun *you*, and on the other hand in Finnish this could be seen repetitive since it can be done more effectively (and shortly) with verb conjugations and possessive suffixes. Knowing these differences of addressing players could then be seen as valuable information when writing user-friendly tutorial messages in order to help players engage with and immerse themselves in the game.

Although the translations of tutorial messages have consistently preserved the content of the original instructions in some way, there is one case of small mistranslation. Once Ellie enters the more open-world section of the game, this message occurs: *Hold* (then the symbol for the PlayStation 4 touch pad is here) *to access the map*. In Finnish, this is translated as *Lue viesti pitämällä* (the symbol for touch pad is here) *painettuna* (= “read the message/note by holding... [my translation]). This can be confusing to players because the character opens a map as soon as players execute the necessary action, especially because reading notes that can be found throughout the game is also something that players can do in the game. This kind of confusion is the opposite purpose of a tutorial message in video games: if players are confused by the instruction in any way, they could lose trust in the game and its instructions. In this case though, the information on how to do the action is transferred correctly to the translation (holding the touch pad), so the mistranslation is not as bad/confusing as it could be. But to keep this in mind,

this is why mistranslations in tutorial messages, and instructions in general, should be kept to a minimum.

6.2 Tutorials in the menu

In the following I then analyze the tutorials that can be found in the menu once the game is paused. Because the tutorial menus between the playable characters did not differ from each other significantly, except that Ellie has an extra tutorial that Abby does not and there are some changes in the graphics since the silhouette would be Ellie or Abby depending on who the player is currently playing as when entering the menu, I only examine the language differences between the English and Finnish tutorials and not the differences of the menus between the playable characters. For the sake of having more to analyze, I chose Ellie's tutorial menu in English and Finnish for my analysis.

As with the tutorial messages inside the game, the tutorials either did not differ from each other significantly, meaning that they were literally translated into Finnish, or some changes were seen in accordance with pragmatic translation strategies to increase their comprehensibility. The main difference between the tutorial messages inside the game and tutorials in the menu in some cases can be seen in the length of the tutorials.

6.2.1 Similarities in the menus

Same as with tutorial messages inside the game, there were some tutorials in the menu that were translated literally, meaning that in these cases the English and Finnish tutorials did not differ from each other significantly. See Table 5 for examples. The headings that described the tutorial (such as *Easy target* in Figure 3) were all, except for one, translated literally as well.

Table 5. Examples of literal translations of menu tutorials

English tutorial	Finnish tutorial
You have the choice to engage your opponents quietly, by force, or sometimes avoid combat altogether.	Voit valita hyökkäätkö vihollisten kimppuun hiljaa vai voimalla, tai voit joskus jopa välttää taistelun kokonaan.
R2 while aiming performs an arc-throw.	R2 tähdätessäsi suorittaa kaariheiton.
R2 without aiming throws directly at the locked-on target.	R2 tähtäämättä heittää suoraan lukittuun kohteeseen.
Push (symbol for the PlayStation 4 left stick) lightly while moving in crouch to prevent blind infected from hearing you.	Käännä (symbol for the PlayStation 4 left stick) kevyesti liikkeessasi kyyryssä, jotta sokeat tartutetut eivät kuule sinua.

Aside from length, the tutorials in the menu seem to have the same linguistic features as the tutorial messages inside the game in both languages. Imperative was the most common way in the menu tutorials to give instructions to the players when it came to giving instructions how to perform actions. Examples two and three in Table 5 were the only exceptions where this was not the case. The use of imperative mood in most cases in these menu tutorials again demonstrate that the imperative mood is a common linguistic tool to give instructions to people in video games, most likely due to its efficiency, at least in English and Finnish. As I argued before, time limit is one of the reasons why imperative mood is used in tutorial messages because players need to read instructions fast since they cannot stay on the screen forever, and imperative due to its shortness and identifiability allows that. Even though the tutorials in menus do not need to worry about time limits, it is still important to not have too long instructions because no player wants to pause the game for too long and read long instructions. That can easily bore the player which could result in the player to lose interest in the game. No game developer wants that to happen, so designing easy-to-read menu tutorials is important to consider as well. The imperative seems to be the most efficient and short way to do that, so it is not surprising that the imperative is also used in the tutorial menu in these languages. In both languages, the tutorials in the menu also did not have any of the other features listed by Kussmaul, meaning that the language again seem to favor players' freedom by giving them options of what they can do in the game instead of telling them outright what to do with phrases such as *must* or *have to*.

These tutorials in the menu were also consistent with their terminology. They stayed not only loyal to the first game's terminology for the most part (just like the tutorial messages), but also to the tutorial messages' terminology. Some of the specialized terms that I discussed in section

6.1.1. were also found in the English and Finnish menus. In addition, all of other specialized terms that can be found in the tutorial messages not discussed in section 6.1.1. (e.g. *melee weapon* and its translation *lähitaisteluase*, *listen mode* and its translation *kuuntelutila*) were also found in the menu tutorials. This consistency, especially with the terminology in the tutorial messages, could imply that the Finnish localizers at least had some contact with each other since there were no inconsistencies. This again supports the idea that it is important to sustain consistency with terminology in order to not ruin players' expectations and fun of the game: if the menu had different terms for the items/actions that are in the game, it could lead to confusion. The whole point of a tutorial menu is that players can find reliable information there of the game's world and gameplay mechanics, and if that information is unreliable in any way, such as inconsistencies with terminology already established previously in a form of a tutorial message, players could lose trust in the information in the menu. Thus, avoiding inconsistencies with terminology is important in that regard as well.

6.2.2 Textual rearrangements

As with the tutorial messages inside the game, the tutorials in the menu also had cases of textual rearrangements. The information structure of English and Finnish tutorials in the menu differed in some cases the same way as it did with tutorial messages inside the game: the English tutorials seemed to favor a structure in which the focus of the sentence (the new information that is intended to be said that is placed at the end of the sentence) is the action that player can perform, and in Finnish the intended and new information is how players can perform that said action. See Table 6 for examples.

Table 6. Examples of textual rearrangements from the tutorials in the menu

English tutorial	Finnish tutorial
Buy yourself time to heal wounds or craft by running away from combat.	Pakene taistelusta hankkiaksesi itsellesi aikaa parantaa haavoja tai valmistaa tarvikkeita.
Press (symbol for the PlayStation 4 left arrow) or (symbol for the PlayStation 4 right arrow) to switch between holstered weapons, and hold (symbol for PlayStation 4 square button) to swap a holstered weapon for one in your inventory.	Vaihda asekotelossa olevien aseiden välillä painamalla (symbol for the PlayStation 4 left arrow) tai (symbol for the PlayStation 4 right arrow) ja vaihda asekotelossa oleva ase tavaraluettelossa olevaan pitämällä (symbol for PlayStation 4 square button) painettuna.
Press (symbol for PlayStation 4 square button) to swing your melee weapon.	Heilauta lähitaisteluasettasi painamalla (symbol for PlayStation 4 square button).
Press (symbol for left stick with up arrow) and X to squeeze through narrow gaps.	Ahtaudu kapeista aukoista painamalla (symbol for left stick with up arrow) ja X.
When your opponent is unaware of you, throw bricks and bottles to distract them.	Kun vihollinen ei tiedä sinusta, harhauta häntä tiiliä tai pulloja heittämällä.

As one can see from Table 6, there is one exception to this. In the first example, the English tutorial has the information of what players can/should do in a combat situation (*by running away from combat*) so they can perform certain actions to save their live (*buy yourself time to heal wounds and craft items*) as the focus of the sentence instead of the actions, and in the Finnish tutorial the action that players can perform in this situation is the new information (*parantaa haavoja ja valmistaa tarvikkeita* = “heal wounds and craft items” [my translation]) instead of the information what players can/should do in a combat situation.

Despite this one exception, the textual rearrangements seem to be in the same line as the tutorial messages inside the game: English ones emphasize the action, Finnish ones emphasize the information how to perform that action. Whether this preference for this information structure is language/culture specific or not is again, not in the scope of this thesis, but since the Finnish menu tutorials follow the same information structure (for the most part) as the Finnish tutorial messages inside the game, these changes were possibly made again to increase the text’s comprehensibility. Writing easy-to-read and fluent menu tutorials is important since as I mentioned, no player wants to spend too much time in the menu reading lengthy instructions. The menu (at least in this game) serves as a place where players can refresh their memories of basic gameplay mechanics, or even learn information that is not presented in a tutorial message, so instructions should be written with comprehensibility in mind in order to have a user-friendly tutorial menu. User-friendliness in mind, this type of menu and comprehensive tutorials also serve many types of players: new ones who can without hurry acquire information, or

experienced players who just use the menu as a reminder of the game’s rules. Hence, textual rearrangements are valid if the goal is to create accessible and easy-to-read instructions in the menu.

6.2.3 Explications, additions & omissions

In three instances, the Finnish tutorials had some additions to them. These can be found in Table 7.

Table 7. Additions to Finnish tutorials

English tutorial	Finnish tutorial
Press R1 to quickly swap between your weapons.	Vaihda nopeasti aseitasi painamalla R1 tähdätessäsi.
Stunned enemies can be (symbol for the PlayStation 4 triangle button) grabbed and are vulnerable to (symbol for the PlayStation 4 square button) Strike attacks.	Tyrmättyihin vihollisiin voidaan tarttua käyttämällä (symbol for the PlayStation 4 triangle button), he ovat alttiita iskuhyökkäyksille (symbol for the PlayStation 4 square button).”
When driving the boat, use (symbol for the PlayStation 4 left stick) to steer and accelerate and L2 to reverse.	Ajaessasi veneellä voit ohjata ja kiihdyttää käyttämällä (symbol for the PlayStation 4 left stick) ja peruuttaa käyttämällä L2.

The last two examples are small additions: in the second one, there is the addition of pronoun *they* (he) to refer to the stunned enemies, and in the third one there is the addition of player addressing (*voit* = “you can” [my translation]). Player addressing in the tutorials will be discussed later. The first example, on the other hand, has a bigger addition. In the game, players can quickly swap the equipped gun they have for another by pressing R1, whether they are aiming with the gun or not. In the English tutorial, it only says that by pressing R1, they can swap weapons, no mention that they can also do this while aiming. In the Finnish one, there is the extra addition that players can quickly swap between weapons while aiming. This counts as an addition because in the form of a tutorial message, Finnish players can get the message that they can also swap weapons with R1 without aiming (*Vaihda aseita nopeasti painamalla R1*).

This example supports the importance of deviating from the source material when it comes to tutorials: it can give extra clarification for players regarding certain instructions. This example can also indicate that the Finnish localizers knew the game well enough to adjust the tutorial to be more specific. In this case, however, Finnish players would need to know to go to the menu and find that information. Many players, especially more experienced ones, may not want to

spend time in the menu, so this information could easily be missed. Now, why the English tutorial did not have this information is unclear, maybe the people responsible for them thought that information was implied or that players could figure that out on their own, which is another way for players to find enjoyment from games as mentioned by Suddaby, but this addition to the Finnish tutorial is an example of clarification that can be done to increase the instruction's comprehensibility and usefulness in other situations as well.

Lastly, as with the tutorial messages inside the game, the Finnish tutorials in the menu did not have omissions of important information. The one instance of omission that I did find simply omitted the word *toggle*. In English, the tutorial says *Press O to toggle crouch. Hold O to go prone.* and in Finnish, the *toggle* verb is removed: *Kyyristy painamalla O. Mene maahan pitämällä O painettuna..* This was done possibly to simplify the message a bit, meaning that it is not necessary to say that you can toggle between crouching and standing, but instead you can crouch by pressing O and that it is implied that by pressing it again, you can stand up. And not even that because the tutorial message *O Stand* and its Finnish counterpart *O Seiso* is presented to the players quite early in the game. The omission thus did not skip important information, but instead simplified/clarified it. In two cases, the Finnish ones were also rephrased a little, but again, no important information was omitted: 1) *Enemies are less accurate while you're sprinting away or to the side.* and the Finnish one *Vihollisten tarkkuus kärsii, kun juokset pois päin tai sivuille.* (= “Enemies accuracy suffers while” [my translation]), 2) *In combat, use your environment to lose your enemies and slip back into stealth.* and the Finnish one *Käytä taistelussa ympäristöä hyväksesi eksyttääksesi viholliset ja livahtaaksesi pakoon.* (= “In combat, use your environment to lose your enemies and sneak away” [my translation]). Again, even though the tutorial is phrased a bit differently from the original, the intended meaning is still conveyed. Literal translations of these would have been awkward and less fluent (e.g. *enemies are less accurate* = “viholliset ovat vähemmän tarkkoja”), so as long as the original meaning of the instruction is preserved, omissions and rephrasing could be seen as a valid strategy in localization of tutorials in video games.

6.2.4 Other observations

The biggest difference between the tutorial messages inside the game and tutorials in the menu can be seen in the length of the sentences. As I mentioned previously, the menu has instructions that are repeated in the form of tutorial messages inside the game. The difference is though that

these instructions are slightly longer. For example, in Table 6 I used as an example the English tutorial *Press* (symbol for left stick with up arrow) and *X to squeeze through narrow gaps*. and its Finnish translation *Ahtaudu kapeista aukoista painamalla* (symbol for left stick with up arrow) *X*. This same information is also presented inside the game, but the message is condensed into fewer words: (symbol for left stick with up arrow) + *X Squeeze Through* and its Finnish counterpart “(symbol for left stick with up arrow) + *X Ahtaudu läpi*. All the instructions in the menu that can also be found in tutorial messages inside the game (which is most of them) follow this same pattern: they are more extended than the condensed versions of the instructions in tutorial messages. This was the same in both languages. The menu also served as an extra place to gain more information in a sense that in my analysis I found that the menu has new instructions that did not show up as tutorial messages inside the game. These tutorials were often general tips that for some reason did not show up as a tutorial message (such as example 1 in Table 6).

The reasoning behind why the instructions in menu’s are more extended could simply be that because the tutorials in the menu do not have to worry about time limits, menus can have longer instructions packed with more information. Inside the game visuals and audio can aid with delivering information, so longer sentences in tutorial messages inside the game are not necessary. For the above example, for instance, players can see that it is to squeeze through narrow gaps. Context can thus inform players more inside the game, so menu tutorials have to compensate for that with slightly lengthier instructions and non-moving visuals like in this game (see Figure 3). Tutorials in the menu thus differ from the tutorial messages in a sense that they lack some modes (audio + moving images, character dialogue etc.) that could help deliver information. But because players can acquire knowledge in different ways in this game, whether inside the game quickly with visual and audio aids or in the menu where player can get information without haste, the menu tutorials and the tutorial messages do complement each other in that sense. However, while some information can be found in both tutorial messages and the menu, some information is only in tutorial messages and some as a tutorial in the menu. Context could also be the reason why: perhaps the menu can offer the general/basic information that every player should know, but some can only be presented more efficiently inside the game because they are context specific.

As with the tutorial messages inside the game, the tutorials in the menu address players differently in English and Finnish language. English ones again favored direct player addressing

with the subject pronoun *you*, possessive adjective *your* and once with the reflexive pronoun *yourself* (see Tables 5, 6 and 7 for examples). Finnish ones again used verb conjugation, possessive suffix, once with a direct singular pronoun *sinä* inflected form *sinusta* and once with *itsellesi* which is a singular possessive form of the reflexive pronoun *itsensä* (See Tables 5, 6 and 7 for examples). Sometimes player addressing was present in one language and not in the other (see e.g. 6.2.3 Explicitations, additions & omissions). Thus, because of these consistencies with player addressing in these two languages, whether in the form of a tutorial message inside the game or a tutorial in the menu, there seem to be some conventions about addressing players in instructions in games. Tutorial menus are a part of games, so it is important that players can engage with it as well, which is why localizing the language in tutorial menus to address players properly can be seen to be crucial in order to have user-friendly tutorial menus.

Lastly, there was also one case of mistranslation. In the English tutorial menu, the instruction for crouching is the following: *O Crouch moving is low and quiet*. In Finnish, however, it says *O kyyryssä kulkeminen on hidasta ja hiljaista* (= “O Crouch moving is **slow** and quiet” [my translation]). This mistranslation could easily be just a mistake due to a missing letter in the English word *low* (*slow* is *hidasta* in Finnish) that slipped through the cracks in the final development of the game, or a change was made to *low* and that change did not reach the Finnish localizers. Overall though, this mistranslation is not as confusing as the previous mistranslation in the tutorial message because crouching as a movement implies that it is both low and slow. This is something that players can also easily see/experience once they start moving while crouching. So, one can argue that both the English and Finnish tutorials in this case are correct. As I argued before, mistranslations with instructions in games should be kept to a minimum because players could lose trust and therefore interest to the game, but as long as functional equivalence is preserved, as it is in the above example, no real harm is done.

7 FINAL DISCUSSION AND CONCLUSIONS

In this thesis, I analyzed English and Finnish tutorials from the video game *The Last of Us Part II* in order to illustrate the language used in video game tutorials and to understand what might be required to translate them. In my analysis I focused on tutorial messages that appeared on the screen and on the tutorials that can be found in the menu. In total, I had 136 tutorials to analyze. My research questions were:

1. Are there any major differences between the English and Finnish tutorials in *The Last of Us Part II*? Are they functionally equivalent?
2. What are these differences and what could be the reasoning behind these differences?

In my analysis I examined the differences between the English and Finnish tutorials by seeing how they were translated from English to Finnish based on the user-centered translation model and pragmatic adaptation strategies. These strategies were explicitations, additions, omissions, replacements, and textual arrangements. I applied this to my analysis because translators can use these strategies to deviate from the source text to adapt the text to a new language, culture, and target audience, which is essential to the localization of video games. Or in the case of this thesis, the localization of tutorials. Based on these strategies, I was able to examine and see the possible reasons for the differences between the English and Finnish tutorials in *The Last of Us Part II*. I also supplemented my analysis with other theories mentioned in the theoretical framework in order to further understand the possible reasons behind these differences.

The answer to RQ1 is two-parted. In many cases the Finnish tutorials, both inside the game as a tutorial message and in the menu, did not significantly differ from the English ones. This means that they were translated literally and functional equivalency remained. Other similarities that the Finnish tutorials had with English ones were that the tutorials interacted with and supported the game's audio and visuals, shared the same imperative mood, and were consistent with their terminology. However, in many cases as well, there were noticeable differences. These noticeable differences did not change the tutorials' overall function (teach players/give tips) so functional equivalency remained.

With RQ2 I was then wondering what these differences were, and what could be the reasoning behind these changes. Possibly the biggest difference that was found between the English and Finnish tutorials in this game was that in some cases the word order of the message was flipped.

English ones having the action performed as the focus of the sentence, and on the other hand the Finnish ones having the method of performing the action as the focus of the sentence. Although changes to the information structure occurred, functional equivalence was preserved. Other differences included differences in addressing the players in English and Finnish, inconsistencies in punctuations, length of the tutorials in the menu compared to the ones inside the game, some cases of mistranslation, small additions, explicitations, and even omissions in the Finnish tutorials. What could then be behind these changes? I argued that the textual arrangements possible happened because it was to increase fluency and therefore readability and comprehensibility of the text. But I also wondered that maybe these two languages have language-specific preferences for information structure in instructions. To fully investigate this preference was not at the scope of this thesis, but it is definitely worth examining in more detail in the future. The inconsistencies and mistranslation possible happened due to simple human error, changes to player addressing were made to perhaps help players to engage with the game (addressing players properly in their own language), and compensations were possibly made because the tutorials in menu lack the visual context that the tutorials inside the game have, so they need to be packed with more verbal information. The small changes (additions, explicitations and omissions) were possibly made to add extra information or even change the message from the original in order to increase the text's comprehensibility and preserve functional equivalence.

The results of this thesis would imply that tutorials written in English and Finnish could have differences between them in order to increase comprehensibility and readability yet still preserving functional equivalence. These differences and changes made to the Finnish tutorials, both inside the game and menu, could have been done for many reasons: Firstly, to ensure that the tutorials are linguistically appropriate to Finnish players. Secondly, to support the game's visuals just like the English ones. Thirdly, give extra clarifications. Finally, to ensure that players can read the tutorials and acquire the information in a fast reading moment when the tutorials stay on the screen for a few seconds, or if the tutorial is in the menu, it is to ensure that it is user-friendly. The changes could have then also been made to support functional equivalence. Since the tutorial's function is to provide readers with information in a fast environment (inside the game) or in a paused environment where information should still be accessed quickly and easily (in the menu when the game is paused), the changes could have been made to support that function.

These results suggest that deviation from source text could be an acceptable strategy in order to localize/translate target texts to another language and culture. In this thesis I try to point out that this is especially the case for video game tutorials since they are a type of instruction, and as Vandepitte says (2017), instructions should not only deliver expertise but also have a positive reader orientation. By deviating from the source material, in this case the tutorials in *The Last of Us Part II* written in English, localizers can write culturally appropriate instructions, so the players in that culture can learn the game's rules and enjoy the game as well. The tutorials in general in this game in both languages are arguably quite informative. In my experience, most games would not have this much written instructions. This could mean that games are nowadays developed with a wider audience in mind (not just experienced players but also newer players), and game localizers should keep that in mind. Tutorials especially are pieces of texts that can be helpful for newer players. In my opinion, paying attention to their development and localization is not a matter that should be taken lightly. Hopefully, the results of this thesis can help bring attention to this and help in the development/localization of video game tutorials in the future.

In addition to bringing attention to the topic of localizing tutorials, the theoretical framework and my methods established in this thesis could be seen as a first step into the research of tutorials. As I mentioned before, no prior research existed on the translation/localization of tutorials. Thus, finding the correct theoretical framework was challenging. Some research has been conducted on localization of video games but none specifically directed at localizing tutorials to different languages and cultures. But I figured because tutorials are a type of instruction, as I have argued in this thesis, I could use research that has been conducted on the translation of instructions. This led me to Vandepitte's (2017) idea that translating instructions is translating expertise and positive audience orientation, which proved to be useful. As I mentioned above, the Finnish tutorials were translated so they would give instructions to players about the game's gameplay mechanics (delivering expertise) just like the original English ones and sometimes the Finnish ones were revised (different information structure) in order to ensure comprehensibility in another language while maintaining functional equivalence (having positive audience orientation). This idea of translating positive audience orientation can be seen to emphasize the importance of end users, which is why I also utilized the user-centered translation model and pragmatic translation strategies in my analysis. Video games in general are audiovisual products with heavy involvement of end users since players interact with the game, so utilizing the model and these strategies seemed reasonable to me. This method proved

to be quite useful since it led to the results mentioned above. This model also gave valuable insight into various concepts such as usability and user experience, which were useful in my analysis as well. For instance, the sheer number of tutorials alone in the game underline the shift in video game development that now emphasize the inclusion of newer players (improvement of user experience for wider audience), but the tutorial messages embedded in *The Last of Us Part II* (instead of long instructions manuals) and the tutorials in menu show that the tutorials are usable for both experienced and new players in both languages. The theoretical framework gathered for thesis was thus justified and helpful in my analysis. This theoretical framework and methods could hopefully be established further and even expanded in future studies as well to fully include it as an interesting topic of research in Translation Studies.

The limitations of this study are that I only examined the differences of tutorials in two languages (English and Finnish) and tutorials from one video game of a specific genre (action-adventure horror). Therefore, for future research more languages could be examined to see how tutorials are constructed in other languages, in other words what is the focus of the intended message in these other languages. In addition, more video games should be added to the research. This research could focus on how tutorials are done across one genre, such as compare tutorials from many action-adventure horror games (or any other genre), or focus on the comparison of different genres to see how tutorials are done in them (role playing games, first person shooters, strategy games etc.). For future research, more video games, different genres and more languages should be added to give us even more insight into the language of tutorials for localization purposes.

In general, the research on tutorials and their localization could be established as an interesting new topic in the Translation Studies, especially in cooperation with other fields. For instance, the inclusion of research from Game Studies could bring more information about the impact of games on people's lives and perhaps what role tutorials play in that. The topic of video game tutorials and their localization could also be explored from the point of view of accessibility since tutorials are often player's first introduction to the game, which makes games more approachable. The language of tutorials could thus be explored from this point of view (e.g. Easy Language in video game tutorials).

In addition, for future research it could be interesting to examine how English and Finnish languages prefer information to be presented in tutorials or instructions in general, in other

words what is the focus of the intended message. In this research it was found that in some cases the English and Finnish tutorials have different preferences in presenting the information to players. It would be interesting to see how other types of instructions in these languages present information and see if this pattern of different preference of information structure can be seen in other kinds of instructions as well, such as in instruction manuals.

This thesis serves as an introduction to the analysis and research of video game tutorials and what could be behind their localization. One of my goals was to start this kind research on this topic since no prior research had been conducted on it. This type of research can be seen to be important because video game development does not often consider tutorial's translatability since its absence can be seen in some guidelines such as the GAP guideline. Video games are often localized into other languages and cultures, and many games have tutorials that need to be localized/translated as well in order to teach the players the game's gameplay mechanics and the ways that players can interact with the game's world. Guidelines such as GAP should thus consider more tutorials translatability. This research can help with this since it acts as a valuable starting point for more research in the field of Translation Studies to understand the language used in video game tutorials in English and Finnish languages. This research can also show the important role that localizers have in video game development from the point of view of teaching players how to play with linguistically and culturally appropriate tutorials. However, this thesis is still only an introduction and more research should be done: the more research is conducted, the more video game developers and localizers could create effective and comprehensible tutorials from which players can read instructions with ease, ergo creating more enjoyable and less frustrating gaming experiences for players all over the world.

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SUOMENKIELINEN LYHENNELMÄ

KUINKA PELATA: VIDEOPELITUTORIAALIEN KÄÄNTÄMINEN THE LAST OF US PART II VIDEOPELISSÄ

Johdanto

Käännöstieteessä lokalisoinnilla viitataan prosessiin, jossa ohjelmisto (esimerkiksi videopeli) sovitetaan toiseen kulttuuriin sopivaksi (Bernal-Merino 2015, 86–87). Videopelien lokalisoinnissa tämä tarkoittaa sitä, että peli on kielellisesti, kulttuurisesti ja teknologisesti sopiva toiseen kulttuuriin (O’Hagan & Mangiron 2013, 19). Koska videopelit ovat suosittuja viihdemuotoja ympäri maailmaa (ks. Clement 2024), pelien lokalisointi toisiin kieliin ja kulttuureihin on tarpeellista.

Lokalisoidut pelit voivat muun muassa olla hyödyksi uusille ja hieman kokemattomille pelaajille, jotka haluavat kokea pelin omalla kielellään. He ovatkin peleille laaja kohdeyleisö, jota kääntäjä voisi lokalisoinnin aikana huomioida. Tämä kohdistuu erityisesti erään peleille tyypillisen ominaisuuden lokalisointiin. Tämä on monelle pelaajalle tuttu ominaisuus, jota etenkin uudet pelaajat voivat usein tarvita: pelaajia ohjeistavat tutoriaalit. Kun videopeli ja sen tutoriaalit lokalisoidaan uuteen kieleen ja kulttuuriin, voidaankin olettaa, että kääntäjillä on oma tärkeä rooliinsa uusien pelaajien opettamisessa.

Tutoriaalit ovat hyviä keinoja opettamaan pelaajia, varsinkin jos peli on vaikeustasoltaan hieman haastavampi (ks. Anderson ym. 2012). Tutoriaalit sekä opettavat pelin säännöt että joskus kertovat parhaimmat tavat pelata peliä (Cao & Liu 2022, 1–2). Koska tutoriaalit ovat näin hyödyllisiä opetusvälineitä, oletuksena on, että pelikehittäjät haluavat peleihinsä toimivia tutoriaaleja. Pelikehittäjille onkin laadittu joitakin ohjeistuksia auttamaan tässä, esimerkiksi GAP eli Game Approach Principle (Desurvive & Wiberg 2010). Tämä ohje ei kuitenkaan huomioi tutoriaalien käännettävyyttä. Tutkimukseni taustalla on ajatus, että se voi tarjota sekä lisänäkemyksiä tutoriaalien kehittämisestä että kääntämisestä toiseen kieleen ja kulttuuriin videopelien tekijöille ja videopelien lokalisointiprosessiin osallistuville kääntäjille. Aihetta ei

ole aiemmin tutkittu, joten tässä tutkielmassa aloitan ja luon mahdollisen perustan tämänkaltaiselle tutkimukselle.

Tässä pro gradu -tutkielmassa tutkin englanninkielisten videopelitutoriaalien suomenkielisiä käännöksiä videopelissä *The Last of Us Part II*. Tutkimukseni tarkoituksena on havainnollistaa ja ymmärtää videopelien tutoriaaliviesteissä käytettävää kieltä ja käännösstrategioita niiden kääntämiseen. *The Last of Us Part II* on Naughty Dogin kehittämä kauhutoimintaseikkailupeli, jossa seurataan kahden päähenkilön tarinaa, ja pelaajien on selviydyttävä postapokalyptisessa maailmassa pelaamallaan hahmoillaan. Peli on tarinapohjainen ja tarjoaa pelaajille runsaasti tutoriaaleja, jotta he voivat kokea pelin tarinan ja selviytyä sen vaarallisessa maailmassa. Tutoriaalien suuren määrän vuoksi olen valinnut pelin analysoitavaksi. Tutkimuskysymykseni ovat: Onko englanninkielisissä ja suomenkielisissä tutoriaaleissa näkyvissä merkittäviä eroja ja ovatko ne funktionaalisesti ekvivalentteja? Mitä nämä erot ovat ja miten nämä erot voidaan perustella/selittää?

Analyysissani hyödynnän Sofia Vandepitten ajatusta, että ohjeita kääntäessä kääntäjä välittää asiantuntijuutta ja pyrkii myönteiseen lukijasuuntautuneisuuteen, eli siihen että teksti on lukijaystävällinen, ja käännösstrategiat ohjeiden kääntämiseen eivät keskity täydellisen vastaavuuden saavuttamiseen vaan ohjeiden lokalisointiin (Vandepitte 2008, 79). Tämä ajatus sopii tutkielmaani, koska tutoriaalit ovat ohjailevia tekstejä, joiden lokalisointi on tarpeellista, jotta myös kokemattomat pelaajat voivat oppia pelin säännöt ja nauttia pelaamisesta. Lokalisoitavien tutoriaalien kääntäminen siis vaatii kulttuurien ja kielten tietämyksen lisäksi myönteisen lukijasuuntautuneisuuden ja asiantuntijuuden välittämistä. Tämän lisäksi hyödynnän analyysissani käyttäjakeskeisen kääntämisen mallia (ks. Suojanen ym. 2015) sekä käytettävyys ja käyttäjäkokemus käsitteitä. Käyttäjakeskeisen kääntämisen malli on menetelmä, joka korostaa käännöksen lukijoiden merkitystä (Suojanen ym. 2015) ja käytettävyys ja käyttäjäkokemus ovat käyttäjäläheisiä käsitteitä. Olen lisännyt nämä analyysiini, sillä ne huomioivat käyttäjien (tässä tapauksessa pelin pelaajien) tarpeet ja voivat täten tarjota hyödyllisiä strategioita tutoriaalien kääntämiseen.

Videopelit ja niiden lokalisointi

Tässä tutkielmassa videopeli tarkoittaa viihdemuotoa, jolla on monia ominaisuuksia. Näihin ominaisuuksiin lukeutuu, että videopelit ovat multimodaalisia tuotteita (Bernal-Merino 2015, 18), jotka ovat sääntöpohjaisia pelejä, joilla on omat päämääränsä, usein pelin voittaminen

(Rogers 2014, 9), ja joiden pelaamiseen voi olla eri syitä (ks. Hunicke ym. 2004). Tämän lisäksi videopelit ovat audiovisuaalista taidetta, jonka kanssa pelaaja voi vuorovaikuttaa saavuttaakseen pelin päämäärän (Wolf & Perron 2003, 47). Tämä vuorovaikutus tapahtuu pelikohtauksien aikana (eng. "playscenes", ks. Neitzel 2014, 615), joissa pelaajalla on vapaus tehdä mitä haluaa, riippuen toki siitä miten peli on suunniteltu (Bodi 2023). Nämä vapaudet ja mahdollisuudet, joita pelaajille annetaan sääntöjen muodossa muodostavat pelin pelimekaniikat (Domsch 2013, 14). Jotta pelaaja voi olla vuorovaikutuksessa pelin kanssa näillä säännöillä, videopelit vaativat pelaajalta aktiivista osallistumista (Domsch 2013, 14).

Viittaan tutkielmassani videopeleille nämä yllä mainitut ominaisuudet, koska ne soveltuvat tarinapohjaisiin peleihin, joissa pelaajilla on vapaus toimia halutusti pelikohtauksissa. Pelaajalle annetut tutoriaalit analysoimassani pelissä kertovat pelaajalle pelin pelimekaniikat ja täten mahdolliset tavat, joilla pelaaja voi toimia pelikohtauksissa. Näillä tavoilla pelaaja voi selviytyä tietyistä tilanteista ja myös saavuttaa pelin kokonaistavoitteen, eli päästä pelin loppuun ja kokea sen tarinan.

Videopelien lokalisointi voi tapahtua joko peliyrityksessä, jolloin yrityksellä on omat kääntäjänsä, jotka tekevät yhteistyötä videopelikehittäjien kanssa, tai lokalisointi ulkoistetaan toiselle toimijalle, joka valitsee kääntäjät (O'Hagan & Mangiron 2013, 118–121). Joskus peliyritykset voivat myös käyttää fanikäännöksiä, kun peli on julkistettu (Tokarev 2019). Sim-ship-mallissa lokalisoitu peli julkaistaan samaan aikaan alkuperäisen pelin kanssa, kun taas post-gold mallissa lokalisoitu peli julkaistaan jonkin ajan kuluttua alkuperäisen pelin jälkeen (O'Hagan & Mangiron 2013, 116–117). Videopelin lokalisointia voi myös tapahtua eri tasoilla: ensimmäisellä tasolla peliä ei lokalisoida ollenkaan, toisella tasolla vain pakkaus ja manuaalit lokalisoidaan, kolmannella tasolla pakkaus, manuaalit ja pelin sisäiset tekstit lokalisoidaan ja neljännellä tasolla pakkaus, manuaalit ja pelin sisäiset tekstit lokalisoidaan sekä pelin dialogi dubataan (Chandler 2005, 12–14).

Videopelien lokalisoinnissa on omat haasteensa. Kun pelin lokalisointi esimerkiksi ulkoistetaan, kääntäjillä ei usein ole mahdollisuutta nähdä alkuperäistä peliä vaan heille annetaan lokalisointipaketti, josta löytyy yleistietoa pelistä ja sen sanastosta, käytettävistä käännoyökaluista sekä kaikki pelin lokalisoitavat sisällöt (O'Hagan & Mangiron 2013, 119–120). Alkuperäisen pelin puutteen vuoksi kääntäjä myös menettää paljon visuaalista ja auditiivista informaatiota, joka voi auttaa (Taylor 2016, 226). Tämän lisäksi kääntäjä voi kohdata monia muita haasteita, kuten erilaiset tekstityypit pelin sisällä ja niiden omat

erityispiirteet (Bernal-Merino 2007), epäjohdonmukaisuudet käännöksissä johtuen kommunikaation puutteesta (O'Hagan & Mangiron 2013, 130), pelien luovuus (Bernal-Merino 2008, 65), pitkät työtunnit (Bernal-Merino 2007) ja jatkuvat muutokset peliin, kun se on vielä kehitteillä (O'Hagan & Mangiron 2013, 118). Haasteista huolimatta kääntäjän tärkein tehtävä pelien lokalisoinnissa on pitää lokalisoitavan pelin pelattavuus samana kuin alkuperäisessä pelissä (Fernández Costales 2012, 405) sekä mahdollistaa pelaajien viihtyvyys (Bernal-Merino 2015, 87). Käännösstrategioita, joita videopelitekstien kääntämisessä voi käyttää, ovat kotouttaminen, vieraannuttaminen, ei käännöstä, transkreaatio, suora kääntäminen, lojaalisuus, merkityksen menettäminen, korvaus strategiat ja sensuuri (Fernández Costales 2012).

Tutoriaalit

Tässä tutkielmassa tutoriaali tarkoittaa ohjeistusta, joka kertoo pelaajalle pelin pelimekaniikat eli säännöt, miten peliä pelataan (Green ym. 2017, 75). Tutoriaalit myös opettavat pelaajille toimintoja, joita peli toivoo pelaajan tekevän, jotta he voivat kokea pelin odotetusti (Cao & Liu 2022, 2). Koska tutoriaalit ovat ohjetekstejä, monet pelaajat usein tunnistavat ne peleissä. Tutoriaaleilla on myös muita tunnistettavia ominaisuuksia. Nämä ovat läsnäolo eli onko pelissä tutoriaaleja vai ei, kontekstisuus eli millaisissa tilanteissa tutoriaali ilmestyy pelaajalle, vapaus eli pakottaako tutoriaali toteuttamaan haluttuja toimintoja vai ei (tutoriaalit esimerkiksi voivat myös viedä pelin narratiivia eteenpäin, ks. Wildfeuer & Stamenković 2022) sekä viimeisenä avun saatavuus, eli miten saatavia tutoriaalit pelissä ovat silloin kun pelaaja niitä haluaa tai tarvitsee (Andersen ym. 2012, 59–61).

Tutoriaalit voivat olla ilmaisutavaltaan suoria eli antaa tiedon suoraan pelaajalle esim. tekstin muodossa (Xi'ang Jiaotong-Liverpool University, 2022) tai epäsuoria, jolloin ohjeistukset ilmenevät epäsuorasti pelaajalle osana peliä eikä erillisenä sanallisena ohjeistuksena (Cao & Liu 2022, 3). Green ym. myös luokittelevat tutoriaalit kolmenlaisiksi: sellaisiksi, jotka opettavat ohjeilla, esimerkeillä tai opettavat niin, että ohjeistukset ovat osa peliä ja pelaajat voivat vapaasti tutkia peliä ja oppia sen säännöt (2017, 76). Joskus peleillä taas ei ole lainkaan tutoriaaleja, koska se voi tuoda toisenlaista hauskuutta ja palkitsevuutta pelaamiseen, sillä pelaajat voivat tuntea saavuttaneensa jotain, kun he selvittävät pelin säännöt ilman apuja (Suddaby 2012). Jotkut pelimekaniikat voivat myös olla niin tunnettuja ja yleisiä, ettei niitä tarvitse opettaa pelaajille (Wolf & Perro 2003, 52; Green ym. 2017, 76). Uusilla pelaajilla ei kuitenkaan ole aiempaa kokemusta ja eikä välttämättä tuntemusta yleisistä pelimekaniikoista,

joten videopelien kehittäjien on huomioitava tämä pelin kehityksen aikana (Suddaby 2012). Desurvive ja Wiberg huomauttavatkin, että pelit ovat viihdettä, ja jotta uudetkin pelaajat voivat nauttia pelaamisesta, heille on annettava ohjeistusta, jotta heidän mielenkiintonsa pysyy yllä (2010, 133). Tutoriaalien lokalisointi siis lisää myös pelien saavutettavuutta.

Tutoriaalien kääntäminen

Ohjeille (ja täten myös tutoriaaleille) on tyypillistä, että niissä oleva tieto on tilannesidonnaista ja sen tulisi olla ymmärrettävää lukijoille (Lauridsen 2008, 101–103). Ohjeissa olevan tiedon tulisi olla myös virheetöntä (Vandepitte 2017, 72). Tämän lisäksi ohjeet välittävät asiantuntijuutta, auttavat lukijaa saavuttamaan tietyn tavoitteen, sisältävät usein kuvia auttaakseen lukijaa ja pyrkivät myönteiseen lukijasuuntaisuuteen esimerkiksi puhuttelemalla lukijaa suoraan (Vandepitte 2017, 72–73). Ohjeissa voi myös olla tyypillisiä kielellisiä ilmauksia (ks. Kussmaul 1995, 77), ja ne ovat yleensä lyhyitä tekstejä, jotka esittävät suoritettavia toimintoja loogisessa ja kronologisessa järjestyksessä, useimmiten imperatiivilla (Vandepitte 2017, 72).

Koska tutoriaalit ovat ohjeita, kaikki yllä mainitut ominaispiirteet pätevät niihin. Kääntäjän olisikin hyvä tiedostaa nämä piirteet, jotta hän pystyy lokalisoimaan ja sovittamaan tutoriaaleja uuteen kieleen, kulttuuriin ja uudelle kohdeyleisölle säilyttääkseen tekstin myönteisen lukijasuuntautuneisuuden. Tällaisessa käännostilanteessa kääntäjän kannattaa keskittyä funktionaaliseen ekvivalenssiin (ks. esim. Waard & Nida 1986; Nord 2001) eli pyrkiä siihen, että käänöksellä on sama tarkoitus kuin lähdetekstillä. Joskus esimerkiksi reseptejä kääntäessä tietoa pitää muuttaa (esim. mittayksiköt), jotta ohje on ymmärrettävä, luotettava ja toimiva.

Ohjeita kääntäessä on siis hyvä keskittyä funktionaaliseen ekvivalenssiin, jotta käänös esittää alkuperäisessä ohjeissa olevan tiedon lukijoille kulttuurisesti ja kielellisesti sopivalla tavalla ja on täten lukijoille ymmärrettävä (käänöksessä säilyy myönteinen lukijasuuntaisuus). Jotta nämä toteutuvat, kääntäjän on hyvä miettiä käänöksen lukijoita. Tässä voi auttaa käyttäjäkeskeisen kääntämisen malli, joka on Suojasen ym. laatima työkalu, jossa käänöksen lukijoista keräämillä tiedoilla kääntäjä voi valita sopivia käänösstrategioita (2015, 1). Näitä tietoja kääntäjä voi saada esimerkiksi luomalla mentaalisia malleja lukijoista muun muassa tarkastelemalla tekstin sisäislukijaa ja tekstin vastaanottaja-asemaa (Suojanen ym. 2015, 61). Nämä tiedot lukijoista (ja muutoksetkin niihin) kerätään koko käänösprosessin aikana, mikä vaikuttaa kääntäjän työhön (Suojanen ym. 2015, 4–6). Mentaalisten mallien lisäksi kääntäjä voi

löytää sopivia strategioita tarkastelemalla käännökseen käytettävyyttä ja käyttäjien mahdollisia kokemuksia käännöksestä. Nämä käsitteet ovat myös tärkeitä videopelien kehityksessä ja täten myös tutoriaalien.

Käytettävyys voi viitata ihmisen ja tietokonesysteemin (esimerkiksi videopelin) väliseen vuorovaikutukseen ja kuinka onnistuneesti tämä vuorovaikutus tapahtuu (Nielsen 1993, 23–25). Nielsenin mukaan käytettävyyteen lukeutuu, että systeemi on helposti opittava, sitä voi käyttää tehokkaasti eikä käyttäjien tarvitse opetella sen käyttöä uudestaan, se minimoi mahdollisuuksia tehdä virheitä ja sen käyttö tuntuu hyvältä (1993, 26–33). Nämä kaikki pätevät videopelien käytettävyyteen jollain tavalla (ks. Pagulayan ym. 2012) paitsi virheiden teon minimointi. Peleissä on tarkoituksella haasteellisuutta ja mahdollisuuksia virheiden teolle hauskuuden takaamiseksi (Pagulayan ym. 2012, 798). Sen sijaan peleistä poistetaan kaikki pelaajan viihtyvyyttä haittaavat asiat (Pagulayan ym. 2012, 798). Videopelien kehityksessä käytettävyys viittaaakin siihen, että pelaaja pystyy oppimaan ja ymmärtämään pelin säännöt (Pinelle ym. 2008, 1453), ja että peliä on hauska pelata eikä se ole liian haasteellinen (Pagulayan et.al. 2012, 798). Kuinka peli esimerkiksi antaa ohjeistusta pelaajille on yksi osa pelin käytettävyyttä (Pagulayan ym. 2012, 802).

Lokalisoinnissa sekä tekstin lähde- että kohdekulttuurin ja niiden eroavaisuuksien tuntemus auttavat kääntäjiä välttämään virheitä ja luomaan käytettäviä tekstejä (Suojanen ym. 2015, 24). Tekstin käytettävyys voidaan määrittää neljällä tavalla: teksti on luettava sekä sanatasolla (esim. sopiva fonttikoko) että kokonaisuutena (esim. lauserakenne, tyyli jne.), se on saavutettavissa oleva kaikille ja se on ymmärrettävä eli saavuttaa tarkoituksensa (Suojanen ym. 2015, 49–57). Koska tekstien ymmärrettävyys voi olla tilannekohtaista, johtuen muun muassa kulttuurieroista (Suojanen ym. 2015, 54), kääntäjien täytyy usein poiketa lähdetekstistä, jotta teksti saavuttaa tarkoituksensa. Kääntäjä voi esimerkiksi eksplisiittisesti selittää käänöksessä lähdetekstissä olevan epäsuoran tiedon (Suojanen ym. 2015, 55) tai hyödyntää muita pragmaattisen adaptaation strategioita, joita ovat lisäys, poisto, korvaus ja tekstin järjestyksen muutokset (Vehmas-Lehto 1999, viitattu lähteessä Suojanen ym. 2015, 55–56). Kääntäjän on hyvä pitää nämä mielessä, koska tekstin ymmärrettävyyteen panostaminen voi auttaa kääntäjiä huomioimaan tekstin tarkoituksen ja täten edistämään myönteistä lukijasuuntautuneisuutta ja käännökseen käyttäjäkokemusta (Suojanen ym. 2015, 56).

Tässä tutkielmassa viitataan käyttäjäkokemuksella ihmisten reaktioon, kun he käyttävät jotain tuotetta (ISO/TR 25060:2023, 3.1.15). Videopelien näkökulmasta käyttäjäkokemus viittaa

pelaajan kokemukseen pelistä, esim. sen käyttöliittymästä, pelimekaniikoista jne. (Greenan 2023). Käyttäjäkokemus ja siihen panostaminen on siis osa pelien käytettävyyttä, koska pelien käytettävyyks riippuu positiivisesta ja hauskaasta pelikokemuksesta. Tämä on myös hyvä huomioida videopelien ja tutoriaalien lokalisoinnissa, varsinkin nykyään sillä videopelien suunnittelussa huomioidaan enemmän kuin aiemmin pelien lähestyttävyyks ja kokemattomien pelaajien tarpeet (Desurvive & Wiberg 2010, 132). Tutoriaalit ovat pelaajille hyödyllinen tapa lähestyä pelejä helpommin, koska tutoriaalit opettavat ja esittävät pelaajille pelin säännöt ja sen maailman. Onnistuneet tutoriaalit ja niiden onnistunut lokalisointi voivat siis parantaa pelin käytettävyyttä ja pelaajien kokemuksia pelistä.

Kääntäjät voivat myös olla osa käyttäjäkokemuksen luomista, sillä he edustavat lukijoita ja heidän tarpeitaan (Suojanen ym. 2015, 28). Lukijoiden edustajina heidän on siis hyvä tuntee kohdeyleisönsä. Ohjeistavia tekstejä (tai tutoriaaleja) kääntäessä kääntäjä voi muun muassa nähdä lukijan tuotteen (videopelin) käyttäjänä, ja ohjeiden (tutoriaalien) luku mahdollistaa sen, että lukija voi saavuttaa tavoitteensa (pääsemällä pelin loppuun) käyttämällä tuotetta (Suojanen ym. 2015, 32). Positiivinen ja onnistunut käyttäjäkokemus on siis saavutettavissa, kun tuotteen käytettävyyden huomioiminen on osa videopelien/tutoriaalien lokalisointiprosessia. Tekstin ymmärrettävyyden parantaminen, esimerkiksi kirjoittamalla kulttuurillisesti sopivia tutoriaaleja, voi muun muassa olla tapa lisätä pelin käytettävyyttä, ja näin ollen myös edistää myönteistä lukijasuuntaisuutta ja positiivista käyttökokemusta pelaajille.

Aineisto ja menetelmä

Tutkimukseni aineistona ovat The Last of Us Part II -videopelissä esiintyvät tutoriaalit. The Last of Us Part II on yhdysvaltalaisen videopeljä tekevän yrityksen Naughty Dogin kehittämä peli (Naughty Dog s.a.), jonka Sony Interactive Entertainment julkaisi vuonna 2020 yksinoikeudella PlayStation 4 konsolille (PlayStation s.a.). The Last of Us Part II sijoittuu samaan maailmaan kuin edeltäjänsä, The Last of Us, ja näissä peleissä ihmiset elävät postapokalyptisessa maailmassa täynnä zombimaisia hirviöitä, jonka on aiheuttanut cordyceps-sienen aiheuttama tauti. Näitä hirviöitä kutsutaan tartutetuiksi. Näiden lisäksi ihmiset ovat väkivaltaistuneet tässä maailmassa, koska he joutuvat jatkuvasti taistelemaan selviytymisestään. Pelaamalla hahmoillaan pelaajat yrittävät selviytyä tässä karussa maailmassa keräämällä resursseja, valmistamalla hyödyllisiä esineitä, päivittämällä pelaamiaan hahmojaan ja muokkaamalla aseitaan. Samalla pelaajat kokevat pelin kostotarinan.

The Last of Us Part II -pelissä pelaaja pelaa kahdella hahmolla, joko Elliellä tai Abbyllä, riippuen siitä missä kohtaa tarinaa pelaaja on. Molemmilla hahmoilla on omat yksilölliset aseensa, päivityksensä ja valmistettavat esineensä, joilla he yrittävät selviytyä vihollisten hyökkäyksistä. Peli tarjoaa siis välillä tutoriaaleja, jotka ovat hahmokohtaisia (vain Elliellä tai Abbyllä pelattaessa tarvittavaa tietoa). Heillä kuitenkin on myös joitakin samanlaisia aseita ja valmistettavia esineitä, ja molemmilla hahmoilla on samat pelin peruspelimekaniikat, esimerkiksi juokseminen, hyppääminen, tähtääminen ja ampuminen. Koska pelaajat pelaavat pelissä kahdella eri hahmolla, joilla on omat aseensa ja kykynsä, pelissä on monenlaista pelattavuutta: erilaiset aseet mahdollistavat sen, että pelaajilla on monia eri vaihtoehtoja päihittää vihollisia. Peli siis tarjoaa pelaajille mahdollisuuden pelata peliä miten haluaa pelikohtauksissa, vaikka peli onkin tarinallisesti lineaarinen. Pelin onkin tarjottava pelaajille tarpeeksi tietoa näistä eri mahdollisuuksista tutoriaalien muodossa.

Hankin tutkielmani aineiston pelaamalla pelin neljä kertaa läpi PlayStation 4 konsolilla: kahdesti englanniksi ja kahdesti suomeksi. Näiden pelikertojen aikana otin kuvankaappauksen kaikista tutoriaaliviesteistä, jotka ilmestyivät ruudulle. Nämä tutoriaaliviestit pysyivät ruudussa noin 3–10 sekuntia (yleisemmin lähemmäs 10 sekuntia) sekä pelin englanninkielisessä että suomenkielisessä versiossa. Tutoriaaliviestien ruudussa pysymisessä oli vaihtelua: jotkut tutoriaaliviestit katosivat nopeammin, jos tein opetettavan toiminnon, jotkut taas pysyivät ruudussa niin kauan kunnes suoritin toiminnon, varsinkin ne, jotka veivät tarinaa eteenpäin. Tämän vuoksi kuvankaappauksien ottaminen ja niiden kirjoittaminen Excel taulukkoon oli paras aineistonkeruumenetelmä. Pelasin pelin keskitaso vaikeustasolla sekä asetin asetuksista tutoriaali-ilmoitukset päälle, jotta saan pelissä mahdollisimman paljon tutoriaaleja. Tämän lisäksi yritin pelata peliä kahdella eri tyylillä molemmilla kielillä (ensimmäiset pelikerrat viekkaammin, toiset pelikerrat hieman raaemmin), sillä koin, että eri lailla pelaaminen mahdollistaisi sen, että saisin kerättyä mahdollisimman paljon uniikkeja tutoriaaliviestejä. On kuitenkin mahdollista, että sivuutin joitakin ohjeistuksia, koska tutoriaalit tässä pelissä ovat kontekstisidonnaisia ja koska pelissä on monia tapoja päihittää vihollisia. Peli on myös minulle tuttu, joten peli ei välttämättä antanut minulle yhtä paljon ohjeistusta kuin pelaajalle, joka pelaisi peliä ensimmäistä kertaa. On kuitenkin todennäköistä, että kaikki peruspelimekaniikkaohjeistukset sekä tutoriaalit, jotka vievät pelin tarinaa eteenpäin, ovat osa analyysiani.

Tässä tutkielmassa tutkin englanninkielisten ja suomenkielisten tutoriaalien mahdollisia eroavaisuuksia vertailevalla analyysillä. Näitä mahdollisia eroavaisuuksia pyrin sitten ymmärtämään käyttäjakeskeisen kääntämisen mallin avulla, erityisesti tarkastelemalla, onko käännöksissä käytetty pragmaattisen adaptaation strategioita, jotka ovat eksplisiittistäminen, lisäys, poisto, korvaus ja järjestyksen muutos (Vehmas-Lehto 1999, Suojanen et.al. 2015). Tarkastelen, onko näitä strategioita käytetty parantamaan tekstin ymmärrettävyyttä toisessa kielessä ja sovittamaan teksti toiselle kohdeyleisölle (eli onko tekstissä myönteistä lukijasuuntaisuutta). Tutoriaalit ovat ohjetekstejä, joten niiden tulisi olla tarpeeksi ymmärrettäviä selittämään pelin säännöt lukijoille, ja tämän täytyy päteä myös lokalisoituihin/käännettyihin tutoriaaleihin. Olen myös huomionut analyysissäni käytettävyys ja käyttäjäkokemus käsitteitä, koska hyvin tehdyt tutoriaalit voivat lisätä pelin käytettävyyttä ja täten positiivisemmän käyttäjäkokemuksen saavuttamista. Tämän lisäksi mietin analyysissäni muita ohjeille tyypillisiä kielellisiä ominaisuuksia, miten videopelien multimodaalisuus voi vaikuttaa kääntäjän ratkaisuihin, mitä ovat tyypilliset strategiat, joilla videopelitekstejä voi kääntää ja miten tutoriaalit palvelevat pelaajia.

Tämän tutkielman aineistona on pelissä näkyvät tutoriaaliviestit, jotka näin pelikerroillani. Nämä tutoriaaliviestit joko opettivat pelaajille pelin pelimekaniikat tai antoivat pelaajille hyödyllisiä vihjeitä, esimerkiksi selviytymisstrategioita. Näitä tutoriaaliviestejä ilmaantui koko pelin aikana, vaikkakin suurimman osan niistä saa jo pelin alussa. Tämän lisäksi olen lisännyt analyysiini kaikki valikosta löytyvät tutoriaalit. Tässä valikossa tutoriaalit on jaettu viiteen eri luokkaan (TAISTELU, LIIKKUMINEN, HIIVISKELY, ASEET JA VARUSTEET, LÄHITAISTELU), mistä pelaajat voivat löytää ohjeistusta kyseisestä aihealueesta. Jotkut näistä ohjeistuksista ovat sellaisia, jotka ilmestyvät pelaajille tutoriaaliviesteinä, jotkut taas sisältävät täysin uutta tietoa, joka löytyy vain valikosta. Erillinen analyysi valikon tutoriaaleista on siis tarpeen, koska ne sisältävät uudenlaista tietoa ja niillä ei ole samanlaisia rajoituksia kuin pelin sisällä oleville tutoriaaliviesteillä, esimerkiksi aikarajoituksia. Kaiken kaikkiaan, analyysissäni on siis 136 tutoriaalia: 106 englanninkielistä tutoriaaliviestiä (ja niiden suomenkieliset käännökset) sekä 30 valikkotutoriaalia (ja niiden suomenkieliset käännökset).

Analyysin tulokset

Analyysin tulokset osoittavat, että tämän pelin englanninkielisillä ja suomenkielisillä tutoriaaleilla, sekä pelinsisäisillä että valikossa olevilla, on samankaltaisuuksia että

eroavaisuuksia. Tämä tarkoittaa sitä, että monessa tapauksessa suomenkielinen tutoriaali oli suora käänös englanninkielisestä tutoriaalista, ja monessa tapauksessa suomenkieliseen tutoriaaliin oli tehty muutoksia. Nämä muutokset yhteensopivat pragmaattisten adaptaation strategioiden (eksplisiittistäminen, lisäys, poisto, korvaus, järjestyksen muutos) kanssa, mistä voi päätellä muutosten johtuvan siitä, että lokalisoija/kääntäjä pyrki kirjoittamaan kulttuurillisesti ja kielellisesti sopivia sekä ymmärrettäviä ohjeistuksia uuden kulttuurin pelaajille.

Pelinsisäiset tutoriaalit sekä suomeksi että englanniksi olivat yhteensopivia kontekstuaalisesti pelin grafiikoiden kanssa, ne oli kirjoitettu imperatiivissa ja ne olivat suurimmalta osin johdonmukaisia pelisarjan ensimmäisen pelin terminologian kanssa. Valikossa olevat tutoriaalit oli myös kirjoitettu imperatiivilla molemmissa kielissä, ja ne olivat johdonmukaisia pelin terminologian kanssa. Kirjoittamalla tutoriaalit tunnistettavalla imperatiivilla (käskymuoto, josta ohjeistuksen tunnistaa) voi mahdollistaa sen, että pelaajat voivat lukea tutoriaalin informaation nopeasti pelinsisäisestä tutoriaalista, joka säilyy ruudulla vain muutaman sekunnin, tai varmistaa, että valikon tutoriaalit ovat saavutettavia ja lukijaystävällisiä.

Suurin muutos, joka näiden kahden kielen tutoriaalien välillä oli näkyi lauseiden informaatorakenteessa. Informaatorakenne viittaa uuden ja vanhan tiedon lauseensisäiseen järjestykseen (Cheng 2012, 492). Molemmissa kielissä vastaanottajille vanha tieto yleensä aloittaa lauseen (ks. Cheng 2012, 495; Kielitoimiston ohjepankki s.d.). Monessa tapauksessa englanninkielisellä ja suomenkielisellä tutoriaalilla, sekä pelinsisäisissä että valikossa olevilla, oli erilainen informaatorakenne eli erilainen käsitys siitä, mikä on pelaajille uutta ja vanhaa tietoa. Monessa tapauksessa englanninkielisessä tutoriaalissa vanha tieto oli, kuinka pelaaja voi suorittaa tietyn toiminnon, ja uusi tieto oli suoritettava toiminto (esim. ”Click R3 to toggle your flashlight”). Suomenkielisessä tutoriaalissa taas vanha tieto oli tämä suoritettava toiminto, ja uusi tieto oli, kuinka pelaaja voi suorittaa tämän toiminnon (esim. ”Sytytä tai sammuta taskulamppu painamalla R3”).

Muutamissa tapauksissa suomenkielisiin tutoriaaleihin (sekä pelinsisäisiin että valikossa oleviin) oli myös tehty muunlaisia muutoksia. Nämä muutokset olivat joko lisäyksiä, jotka selittivät alkuperäisessä englanninkielisessä tutoriaalissa olevan epäsuoran tiedon ja selvensivät tiettyä tietoa pelaajille, pieniä poistoja, jotka enimmäkseen koskivat pelaajien puhuttelua (mitään olennaista tietoa ei kuitenkaan ikinä poistettu), tai lause oli muotoiltu uudelleen niin,

että se muutti alkuperäisessä tutoriaalissa olevan informaation mutta tutoriaalain tavoiteltu merkitys ei muuttunut (ks. sivun 41 esimerkkiä).

Muuta huomioitavaa oli, että englanninkieliset ja suomenkieliset tutoriaalit (pelinsisäiset ja valikossa olevat) suosivat kieltä, jossa korostettiin pelaajien vapauksia ja mahdollisuuksia sen sijaan, että heille kerrottiin suoraan mitä täytyy tehdä. Tutoriaalit myös näissä kielissä puhuttelivat lukijaa/pelaajaa eri tavoin. Tämän lisäksi pelinsisäisissä tutoriaaleista näkyi pieniä epäjohdonmukaisuuksia välimerkkien kanssa, kaksi pientä käännösvirhettä (yksi pelin sisällä ja yksi valikossa) ja valikossa olevat tutoriaalit olivat myös monessa tapauksessa pituudeltaan pidempiä kuin pelinsisäiset tutoriaalit.

Syitä näiden muutoksien tekoon voi olla monia. Lokalisoijat ovat voineet haluta varmistaa, että tutoriaalit ovat kielellisesti sopivia suomen kieleen, ne tukevat pelin grafiikoita samalla tavalla kuin alkuperäiset tai antavat lisäselvennyksiä. Virheet käännöksissä tai epäjohdonmukaisuudet välimerkkien kanssa voivat taas yksinkertaisesti johtua erehdyksistä, ja termien johdonmukaisuus sekä muutokset pelaajan puhutteluun taas voivat mahdollistaa sen, että pelaajan mielenkiinto peliin säilyy (puhuttelu omalle kielelle tyypillisellä tavalla, termien johdonmukaisuus ei johda pettymyksiin, varsinkin jos pelaaja tuntee ensimmäisen pelin). Valikon pidemmät tutoriaalit taas voivat johtua audiovisuaalisen kontekstin puutteesta. Muutokset informaatorakenteeseen voivat myös johtua suomen kielen ja englannin kielen omista tavoista kirjoittaa ohjeita, mutta sen tutkiminen ei ollut tämän tutkielman keskiössä.

Vaikka suomenkielisiin tutoriaaleihin oli joissain tapauksissa tehty muutoksia, kaikkien tutoriaalien funktionaalinen ekvivalenssi säilyi eli niillä oli sama tarkoitus kuin alkuperäisillä tutoriaaleilla: opettaa pelaajille videopelin säännöt ja mahdolliset toiminnot, mitä pelaaja voi pelissä tehdä päihittääkseen pelin viholliset, kokea pelin tarina ja lopulta päästä peli läpi. Lähdetekstistä poikkeaminen on siis mahdollinen strategia tutoriaalien lokalisoinnissa lisätä tekstin ymmärrettävyyttä toisessa kulttuurissa muuttamatta tekstin alkuperäistä tarkoitusta.

Johtopäätökset

Tämän tutkielman tulokset osoittavat, että suomenkieliset tutoriaalit voivat erota alkuperäisistä englanninkielisistä tutoriaaleista, jotta tekstin ymmärrettävyys ja luettavuus voivat parantua. Nämä muutokset eivät kuitenkaan muuta tekstin funktiota, eli funktionaalinen ekvivalenssi säilyy. Tulokset antavat ymmärtää, että alkuperäisestä tutoriaalista poikkeaminen esimerkiksi

muuttamalla lauseen informaatorakennetta tai lisäämällä selvennyksiä on mahdollinen strategia lokalisoida/käntää tutoriaalit uuteen kieleen ja kulttuuriin, koska tutoriaalit ovat ohjeistuksia, joissa on tärkeää välittää myönteistä lukijasuuntautuneisuutta ja asiantuntijuutta. Tämä on merkittävä tieto lokalisoiduille, koska muutoksien teko tutoriaaleihin mahdollistaa sen, että he voivat kirjoittaa kulttuurillisesti sopivia ohjeistuksia, jotta pelaajat kyseisessä kulttuurissa voivat oppia pelin säännöt ja nauttia sen tarjonnasta, eli saavuttaa positiivisen käyttäjäkokemuksen. Tutkielman analysoitavassa pelissä oli muutenkin paljon ohjeistuksia pelaajille, mikä voi tarkoittaa, että nykyään pelejä ei enää suunnata ainoastaan kokeneille pelaajille vaan myös uusille pelaajille, jotka voivat hyötyä tutoriaaleista. Niiden kehitykseen ja lokalisointiin on siis hyvä panostaa.

Tämä tutkimus ja sen tulokset eivät ainoastaan tuo lisätietoa tutoriaalien lokalisoinnista vaan myös luo pohjan aiheen jatkotutkimukselle. Muun muassa tutkimusta varten laadittu tieteellinen viitekehys on ensimmäinen askel tämänkaltaiselle tutkimukselle. Tutkielma kokonaisuudessaan voi toimia lähtökohtana lisätutkimuksille käännöstieteessä, jotta voimme ymmärtää paremmin tutoriaaleissa käytettävää kieltä, mitä niiden lokalisointiin vaaditaan ja mikä rooli lokalisoiduilla on pelien kehityksessä, ennen kaikkea uusien pelaajien opettamisessa.

Tutkimukseni aineisto on kuitenkin varsin rajallinen, sillä siihen on kerätty tutoriaalit vain yhdestä pelistä ja tietyistä genreistä. Tämän lisäksi analysoin vain kahdenkielisiä tutoriaaleja. Jatkossa tämänkaltaisen tutkimuksen aineistoon voisi lisätä enemmän analysoitavia kieliä ja tarkastella, mikä näiden kielten informaatorakenne on tällaisessa kontekstissa sekä enemmän videopelejä joko samasta genreistä ja selvittää tehdäänkö saman genren pelien tutoriaalit samalla tavalla tai verrata tutoriaaleja eri genrejen välillä. Olisi myös mielenkiintoista tutkia laajemmin millaista informaatorakennetta englannin kieli ja suomen kieli ohjeissa suosivat. Tämän lisäksi tässä tutkimuksessa käytettyä teoreettista viitekehystä olisi hyvä laajentaa muista tieteenaloista, jotta tutoriaalien ja niiden lokalisoinnin tutkimus voisi vakiintua mielenkiintoiseksi tutkimusaiheeksi käännöstieteessä.