



# The Study of English-Arabic Video Game Localization: Assassin's Creed Mirage as a Model

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## Abstract

Video game localization is one of the integral types of audiovisual translation studies because it is a widely used product worldwide. The current study is about analyzing the English-Arabic subtitling of the video game Assassin's Creed: Mirage. The study aims to shed light on the nature of the Arabic-localized product. It raises the following questions: First, is the subtitle translation into Arabic for the game Assassin's Creed adequate in terms of sentence structure and meaning? And what are the strategies used in subtitling from English to Arabic? The study counts on a model of analysis to analyze the video game localized version. The analysis answered the questions of the study.

## Introduction

Video games have evolved a long way since the biggening of the first games such as Packman, Space Invaders, and OXO. Despite their archaic design and simple art style, those iconic games managed to capture the players' minds and set them to its lore. Nowadays, video games are the most popular form of entertainment, enjoyed by a diverse number of gamers across the globe. In today's world, games have come a long way with their detailed graphics, creative art style, complex storytelling, and its magnificent OST. (October 1958: Physicist Invents First Video Game, n.d.). The continuous evolution of video games and their dominance in the entertainment sector has led to the need for translating games into multiple languages, including dialogues, menus, and even voice dubbing, to make the understanding of the game and its story easy for the recipients. The Middle East has witnessed a wide openness to video games, catching the attention of high-budget game developers and even indie developers since the first Arabic-localized game, "wall-E," was released in 2008, developed by Heavy Iron Studios. However, according to (Al-Tahan & Al-Tahan, 2022) the primary reason for the wide spread of the video game localization movement is Ubisoft. Since their initial real commitment to game localization, it started with "Assassin's Creed Black IV: Flag" and progressed to the dubbing of the upcoming game in the series, "Assassin's Creed Unity. In this research, we shed light on the latest game of the series, "Assassin's Creed: Mirage," which is set in the heart of the Abbasid era. The story revolves around the main protagonist, a young man named Basim

Ibn Ishaq, in his twenties, living in the Anbar province. He robs people and pickpockets their coins. However, his life takes a dramatic turn when he attempts to rob the palace of a caliph, leading to the caliph's death at the hands of his friend, Nehal. In response to these escalating events, the caliph's guards retaliate by killing Basim's entire family and friends. Subsequently, Ibn Ishaq joins the creed of the hidden ones, seeking vengeance against those who wronged him (Ahmed, 2023).

### Literature Review

Many studies have been carried out in the field of Arabic video game localization. Among such studies are:

According to Adrees, Abdullah. (2022). Arabic Game Localization: The Case of Cyberpunk 2077. Prior research on the localization of gaming has identified numerous challenges and complexities that may develop throughout the localization process. However, as compared to other languages, research on Arabic game localization is still lacking, despite the substantial number of Arab-speaking gamers. His research investigates the field of audiovisual translation (AVT) within the context of the Arabic language, with a specific emphasis on a highly regarded video game that presents complex textual content. AGL encounters uncharted obstacles arising from its cultural and technical dimensions. The research endeavor involved administering a questionnaire to the localizers of Cyberpunk 2077, thereby facilitating a comprehensive understanding of the various obstacles and complexities they encountered during the localization process.

The objective of this study was to investigate the process of game localization in the Arabic language, emphasizing the significance of accurate translation for entertainment items and the obstacles encountered by localizers. [Al-Batinah, Mohammed. (2021). Issues in Arabic video game localization: A descriptive study. Translation and Interpreting. 13. 45-64. 10.12807/ti.113202. 2021.a03.] The primary objective of his research article is to fill existing gaps in the field of Arabic video game localization studies. This will be achieved by a comprehensive analysis of technical, linguistic, and cultural challenges encountered in various localized video games. The technical challenges encompass aspects such as the implementation of Arabic script, management of game variables, and adherence to subtitling rules. Linguistic concerns encompass several aspects such as the translation of game-related terms in Arabic, the usage of acronyms, and the appropriate rendering of proper names. Cultural problems encompass the complex task of negotiating societal norms including nudity, profanity, and alcohol consumption. The study advocates for more investigation to discern linguistic, cultural, and technical challenges, with the aim of enhancing the authenticity of the gaming experience for Arab gamers.

### Background

Similar to other forms of entertainment, video games contain cultural, linguistic, and technical components, as well as specialised language terms that are challenging to precisely translate into Arabic or another language. Compelling Arabic-speaking audiences with an accurate and comprehensive understanding is notably difficult due to these complexities. The principal and most arduous undertaking are to produce translations that faithfully communicate the authentic essence and indigenous culture of the game. Prominent expressions in the English language might not be identical to their Arabic counterparts, posing challenges in locating linguistic equivalents or necessitating a reorganization of the formulation to ensure accurate comprehension by Arabic audiences. Both the official and independent localization and

translation teams exert considerable effort to ensure that the translated content maintains the integrity of the original gaming experience. This necessitates an extensive knowledge of cultures and languages in order to produce a final product that effectively connects with Arabic audiences (Porokh, 2023). Regulations for video games vary significantly among countries worldwide. according to (Global Age Ratings for Game Localization | MultiLingual, 2021) Mature content in games may face challenges in localization in certain regions, requiring alterations to comply with those laws. Translating mature content may demand linguistic skills to maintain the original essence, context, and impact on players. All games worldwide are subject to monitoring for age classification, determining the targeted age group for the game. In this research, we will delve into the impact of age classification on the localization of games into the Arabic language in the region, understanding how translators handle mature content and convey it to Arab countries while considering the Muslim population. In the Kingdom of Saudi Arabia, games cannot enter the country's borders without rigorous scrutiny of their content before reaching Arab or Saudi players. Translators must respect Islamic culture, beliefs, and religious laws to ensure a smooth localization for Arabs. This requires Arab translators to handle this task with considerable sensitivity and flexibility to guarantee a suitable and understandable experience for Arab players without losing the original essence of the game. Speaking of the questions of the study, it raises the following questions: firstly, Is the subtitle translation into Arabic for the game Assassin's Creed adequate in terms of sentence structure and meaning? Secondly, what are the strategies used in subtitling from English to Arabic? The study from English to Arabic and the analysis covers the game Assassin's Creed Mirage. Localising games broadens horizons for non-English speaking gamers, allowing them to fully enjoy video games by understanding the storylines, events, and characters. This will have a big impact on the players' entire gaming experience (Enterprise, 2023). Undoubtedly, game localization will contribute to strengthening identity and culture, aiding players in understanding the culture associated with the video game. This will assist in comprehending the culture and fostering a greater sense of belonging within the region's cultural context. Video games serve as effective educational and informative tools. Their localization will expose Arab players to proper and eloquent Arabic, consequently enhancing their reading and writing skills (How Do Video Games Provide Effective Learning | Cambridge English, n.d.). Audiovisual translation (AVT) is the act of transferring the verbal elements found in audiovisual works and products. These encompass various forms of entertainment such as feature films, television shows, theatrical plays, musicals, opera, web pages, and video games. These products are primarily intended for visual consumption, although they are also designed to be experienced through auditory means simultaneously. AVT, a field within Translation Studies (TS), is experiencing rapid growth and becoming a well-established academic discipline due to the significant increase in interest in TS for translation studies. In the field of translation studies, audiovisual translation (AVT) is currently undergoing process of consolidation and gaining more recognition (Polcz, Károly, 2008). According to (Beyond Subtitles: Exploring the Various Types of Audiovisual Translation, 2023) The audiovisual project determines the translator's role in this sort of translation. The content must be adapted to time and space and interpreted or subtitled, depending on the kind, to honor the original work. So, subtitling is spoken text which is translated or transcribed and placed at the bottom of the image as subtitling. The idea is for viewers to follow every scene easily. The translator must adapt the material to reading speed without losing meaning, context, or rhythm. Typical subtitling formats are: Films, series, news and documentaries. Dubbing is or voice dubbing replaces dialogue with the dubbing actor's target language performance. Translators must make everything seem natural and rational. It's vital to modify idioms, double entendres, and cultural context while retaining meaning. Very common in: Films and series, animation, reality shows, documentaries testimonies. Audio description is another type of AVT where blind or visually impaired

viewers can enjoy the audiovisual product, the translator describes its content in this multimedia translation. Utilizing silences and adjusting to dialog without overlapping, the goal is to describe what is on screen. It is extensively used in: Films and series, television, theater, documentaries and cultural events. Video game localization is concerned with Video gamers that are the most demanding audiovisual consumers. Media translation comprises dialogue, guidelines, instructions, technical documents, and legal texts. To target the market, the translator localizes the video game linguistically and culturally.

Speaking of the history of video game localization, the researcher found out that (De Marco, 2023) said that Audiovisual translation in video games has evolved over time, starting with basic text translations and advancing to more complex localization procedures. The expansion of markets during the 1990s necessitated the development of localized editions of video games, thereby leading to a surge in the volume of text translations conducted. Furthermore, the incorporation of CD-based games and the increase in storage capacity facilitated the inclusion of multilingual dubbing and subtitling options, enhancing the overall immersion in gaming. The technological advancements in the 2000s and 2010s have led to the development of advanced audiovisual techniques such as high-quality voiceovers, accurate lip synchronization, and subtitled content. In order to facilitate simultaneous global releases, it was imperative to implement more efficient translation processes to ensure the timely localization of games in multiple languages. Currently, game developers and localization companies are employing artificial intelligence (AI) and machine translation technologies to expedite the translation process. Modern video games prioritize cultural adaptation by modifying various elements, including content, humor, references, and gameplay mechanics, to cater to diverse cultural sensibilities. In addition, there is a focus on prioritizing accessibility features, such as catering to color-blind players, providing subtitles for individuals who are deaf or hard of hearing, and allowing users to customize controls according to their preferences. Overall, the audiovisual translation of video games has evolved from basic text translations to intricate localization procedures that encompass voice acting, cultural adaptation, and advanced technology. The objective of these procedures is to offer players worldwide a gaming encounter that is both captivating and engrossing. Game localization refers to the procedure of translating a video game into a language suitable for a foreign market. Localization encompasses more than mere translation of the game's text. It entails additional responsibilities such as rendering in-game conversation into another language, rectifying stylistic and textual problems, rectifying spelling issues, incorporating translated content into the game, and tailoring the game to suit regional preferences and regulations. Game localization also involves linguistic quality assurance, which is crucial for ensuring the precision of the translation. In addition, it is essential to incorporate marketing materials into the localization process. Furthermore, a comprehensive preparatory phase should be undertaken from the project's inception to ascertain the target audience, required resources, and game elements that require translation.

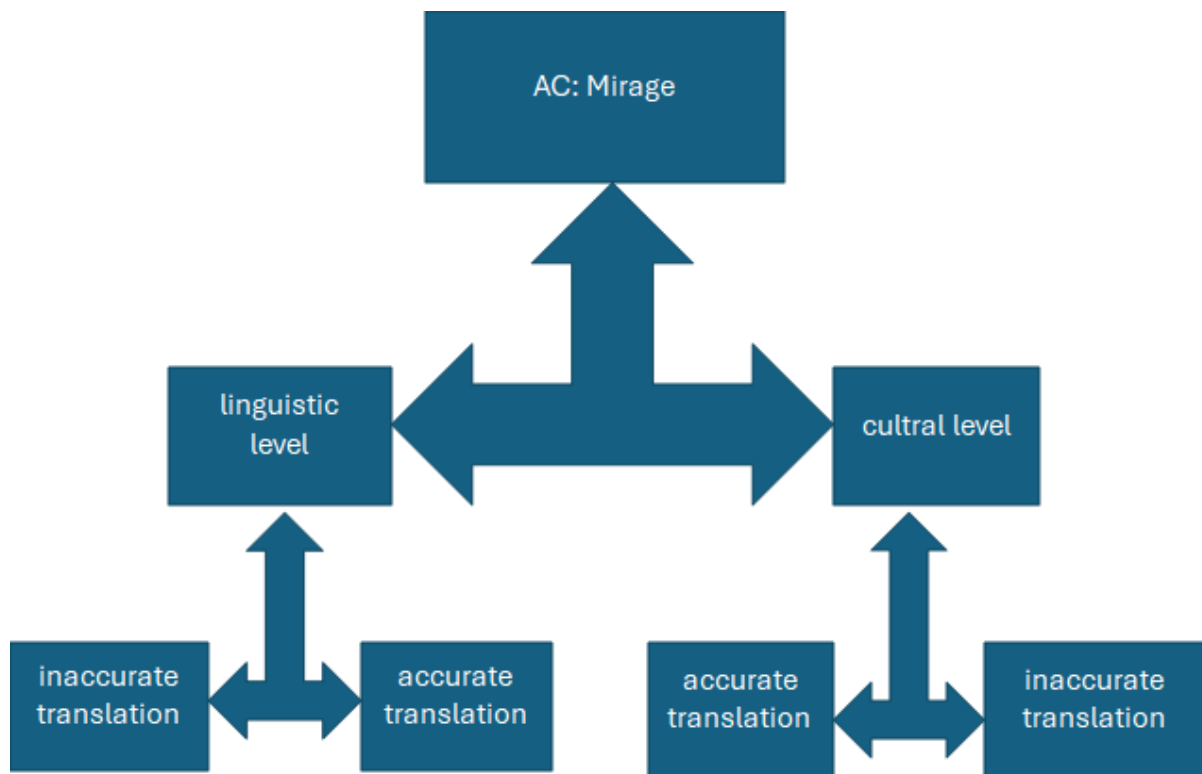
The game localization process entails developing a localization strategy, employing localization tools such as LocKit, localizing the code, utilizing a translation management system, translating the text, modifying the game to suit the target region, conducting quality assurance, and integrating the translated content into the game. Game translation holds significant importance due to several factors, such as enhancing sales figures, augmenting download numbers, ensuring competitiveness, retaining game control, fostering player appreciation, safeguarding against public mockery, and elevating the App Store rating. When devising a localization strategy, it is crucial to take into account diverse game components such as levels, features, website, app, and service desk. Additionally, linguistic and cultural factors should be considered to impart a distinctive appearance and atmosphere to the game in the

intended market. In general, game localization enables a wider demographic, a greater user base, and enhanced revenue (*Video Game Localization: Adapting Games for Global Players / Smartling*, n.d.). According to (*The Video Game Localization Process: A Comprehensive Introduction, 2024*) The process of video game localization plays a key role in determining the global success of a game, since it involves the reworking of its fundamental principles to ensure comprehension and assimilation across international audiences. The method has seven sequential steps: becoming acquainted, gathering source material and evaluating the code, translating and developing localized assets, localizing the interface, assembling the components, conducting linguistic and functional testing, and ultimately delivering the final product. Familiarization entails comprehending the game's universe, intended audience, stylistic guidelines, character biographies, and content coding. In order to make well-informed judgements that could potentially impact player perception, it is imperative for the translation crew to possess a comprehensive comprehension of the game and its lore. The process of source material collection and code assessment encompasses the gathering of essential components required for localization, the examination of the original game's code, and the execution of pseudolocalization techniques. The process of translating and constructing localized assets encompasses the work of translating the screenplay of a game and creating essential assets, such as outfits or objects. Interface localization is a process that aims to enhance the comprehensibility and navigability of an interface for users in a certain target locale. The process of assembly involves the integration of all modified components of the game into a cohesive whole.

The assembly stage is conducted by localization engineers, who may collaborate with the localization services provider or work internally. Linguistic and functional testing constitutes a last phase within the video game localization process, with a primary emphasis on evaluating the quality of translation and the structural elements that contribute to the in-game experience. The final **delivery** phase is characterized by a non-linear progression, which prompts the team to reassess and reiterate the various stages of the process. Typically, the developer conducts their own testing sessions using focus groups or multilingual members of their internal team. They provide practical input to the translation team, enabling them to make necessary adjustments to the product.

### Methodology

In order to accomplish its goals, which are depicted in Figure 1, the analysis was based on a quantitative study that involved analyzing the Arabic localization of the video game *Assassin's Creed Mirage*. This involved locating and identifying any errors and difficulties that may have occurred.

**Fig 1: Methodology of the Study**

### **Video game Assassin Creed: Mirage**

This study investigates the localization process of the video game Assassins Creed: Mirage, providing detailed insights into the process, challenges, and possible solutions. The case study utilized the game's localized content to examine challenges and find alternative solutions. The study chose cases based on their importance and relevance to the framework of the study. The study also presented multiple instances of localization issues through screenshots extracted from the game. The objective of the study was to determine the errors, hypothesize about their root causes, validate these hypotheses, provide further details on the findings, and identify challenges encountered during the localization process.

### **Theoretical Framework**

The following sub-headings highlight the nature of the theoretical framework of the methodology.

#### **Definition of Translation Strategy**

According to (*10 Translation Strategies for Multilingual Content*, 2024) translation strategy refers to a collection of methodologies devised by translators and linguists in order to effectively tackle linguistic, cultural, or contextual obstacles encountered during the process of translating between different languages. The aforementioned strategies are characterised by their problem-centered nature and deliberate manipulation of text. Translators play a pivotal role in problem-solving and decision-making, as they bear the responsibility for managing the

business, content, and audience. The crux of a translation strategy resides in the deliberate strategizing and analytical approach employed during the translation process. This methodology aids in guaranteeing precise and efficient communication between the translator and the intended recipients.

### **Translation strategy types**

Translation strategies are elaborated on below.

#### ***Omission***

In the process of translation, omission refers to the deliberate exclusion of one or more words from the source language (SLT) as a result of cultural conflicts between the target language (SL) and the target language (TL). The practice of excluding English taboo terms is frequently observed in subtitling translations, particularly among Arab translators (*10 Translation Strategies for Multilingual Content*, 2024).

#### ***Literal translation***

Literal translation is a straightforward approach in which a translator strictly follows the original text's wording, disregarding cultural differences, and prioritising a translation that is faithful to the original text. Although subject to criticism, it is indispensable in specific domains such as medical, legal, and technical translations, where the utmost importance is placed on accuracy and precision (*10 Translation Strategies for Multilingual Content*, 2024).

#### ***Adaptation method***

Adaptation is a strategy for translating culturally specific concepts into other languages, such as measuring height in feet in the United States but in Arab-speaking countries. For example, shifting the Chinese ageing system from birth to pregnancy would result in a baby being one to two years younger in universal terms. This approach is unpopular with knowledge-hungry audiences seeking details about foreign culture (*10 Translation Strategies for Multilingual Content*, 2024).

#### ***Creative Translation***

According to (Mix, 2024) this type refers to the act of transforming content from one language to another in a way that preserves the intended meaning, rather than relying on direct or literal translation. Figurative language is frequently employed in order to communicate intricate meanings, enhance the vibrancy of expressions, or elicit emotional responses from audiences.

#### ***Literary Translation***

(Yousefi, 2023) states that This method refers to the transfer of meaning and style across cultural barriers. This type demands a sophisticated comprehension of the author's intention and voice.

#### ***Paraphrasing Translation***

According to (Callison-Burch, 2008) Paraphrasing is the process of preserving the intended meaning of an idea through the utilization of different words within the exact same

language.

### *Dynamic Equivalent*

(Jarisch, 2021) states that this translation technique known as dynamic equivalence seeks to maintain the reader's reaction to the source material, guaranteeing that the translation's significance corresponds with the original text, in order to enhance the reader's comprehension

### **Data Collection**

The goal of data collection is to discover faults or offer alternative translations, analyse sentences and translations, and comprehend their nuances. Assassin's Creed: Mirage is a culturally rich game set during the Golden Age of the Abbasids, a time of science, culture, poetry, and scholarship. Data was acquired by playing the game twice, once with English subtitles and Arabic dubbing, and vice versa, totaling around 70 hours of gameplay. This includes main story missions, side missions, and even in-game collectibles, as well as non-playable character (NPC) conversations. The reasons behind choosing this game and not any other due to multiple reasons such as, it came out not long ago. The game contains complex subjects and cultural richness, leading to thorough analysis. The narrative and the sitting in the game are interconnected with the cultural context of Iraq during the Abbasid era.

#### **The English – Arabic subtitling analysis of the video game AC: Mirage into Arabic**

Comparative analysis of phrases, idioms, poetic verse, and other elements extracted from the video game Assassin's Creed: Mirage. The extraction of English and Arabic subtitles was conducted directly from the game. The table below displays the subtitles in both English and Arabic.

*Table 1, AC: Mirage English & Arabic data*

Source text	In-game Arabic subs
1. <b>the search turned up nothing. but that did not stop the guards from trying to silence us.</b>	لم يسفر التفتيش عن اي شيء. لكن ذلك لم يوقف الحراس.
2. <b>Like Rebekah said, some guards came through here recently. Breaking bottles, smashing crates.</b>	كما قالت رفقته، مر الحراس من هنا وكسروا القوارير وحطموا الصناديق.
3. <b>the rich wipe their shit with the clothes of the poor.</b>	الاغنياء يمسحون قذارتهم بثياب الفقراء
4. <b>I knew something was wrong! Dogan is never late.</b>	هناك خطب ما طوغان لم يتأخر.
5. <b>there is something. Abbas at the gate ... he ... he has eyes for Farah, the umm Walad. he doesn't look at me</b>	هناك شيء عباس الذي عند البوابة ... انه ... منجذب الى فرح، ام الولد. ولا يلتفت الي.
6. <b>people here are happy to be lost in their own paradise.</b>	الناس هنا سعداء بضياعهم في نعيم جهلهم

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- |   |  |
|---|--|
| 7. <b>Don't worry, sara. i will kiss the rings i need to kiss but i will not be bound again. not by anyone.</b> | لا تقلقي يا سارة سأتودد الي من احتاج اليه لكنني لن اتقيد مرة اخرى. |
| 8. <b>symmetry of sky and sea, but only in thine eye do these two planes meet.</b>                              | السماء والبحر بعيدان لكهما في عيناك وحدك يلتقيان.                  |
| 9. <b>i wait for no man.</b>  | انا لا أنتظر الرجال  |
| 10. <b>How did you find this place?</b>   | كيف وصلتني الى هنا؟  |
- 

### The subtitling analysis of the first sample:

Upon observing this translation, one immediately notices the absence of the action's event. The phrase "trying to silence us" in the English language suggests that the guards are consistently making efforts to prevent the speaker's ability to express themselves. This observation implies an ongoing effort on the side of the guardians. The Arabic translation does not provide a clear explanation for this specific aspect of ongoing movement. On the flip side, the translation translates the term "attempting to suppress us" as

"لم يوقف الحراس "

The phrase "failed to halt the guards" might be translated literally. The wording was changed by the Ubisoft Translation Team. Moreover, it does not expressly acknowledge the continuous effort to mask the words of the speaker. Ceasing the translation at the aforementioned juncture may potentially disrupt the translator's understanding. While the omission approach can aid in maintaining the intended meaning for a more smooth and lucid translation of the source text, in this instance, the primary component was completely disregarded in the translation.

### The subtitling analysis of the second sample:

In the English sentence, "recently" adds a temporal aspect to the action, indicating that the guards came through not long ago. This provides context about the timing of the event.

In the Arabic translation, "recently" is not explicitly included. The phrase "من هنا" ("from here") indicates the location where the guards passed through, but it doesn't specify the timing.

The omission of specific temporal tense in the Arabic translation may be a purposeful choice made to enhance synchronisation with the mouth movements of the actors, potentially influencing the presumption regarding their choice of translation. When it comes to audio-visual translation, especially in dubbing or subtitling, translators frequently give priority to preserving lip synchronisation in order to improve the authenticity and naturalness of the viewing experience.

To improve the accuracy of the translation and ensure that no aspect is neglected, the translator should include the temporal aspect. A more accurate translation would be:

"كما قالت رفقته، مر الحراس من هنا مؤخرًا وكسروا القوارير وحطموا الصناديق."

In this revised translation, "مؤخرًا" ("recently") has been added to convey the temporal aspect of the guards passing through. This adjustment ensures that the translation accurately reflects the timing mentioned in the English sentence

### The subtitling analysis of the third sample:

In this text, the translation team chose a direct, literal approach. To convey the metaphorical meaning in this context, but it might be beneficial to slightly adapt the translation while still maintaining the metaphor. This would take cultural sensitivities and linguistic nuances into account, as the Arabic translation does not provide the best translation. Another culturally sensitive translation that keeps the concept the same is this:

“يستغل الأثرياء الفقراء كغطاء لفسادهم”

The metaphorical meaning of the original English line, which emphasizes how the wealthy exploit the poor for their own ends, is better portrayed in this translation. To avoid translating to "shit" literally, it offers a more culturally acceptable expression in Arabic. In addition of for preserving the metaphorical meaning.

### The subtitling analysis of the fourth sample:

The problem in the translation of "Never late" to "لم يتأخر" is rooted in the use of tense. Although the translation "لم يتأخر" effectively conveys the meaning of "did not be late" in the past tense, it falls short in capturing the continuous nature of the original phrase. In the English language, the phrase "Never late" conveys a consistent and regular adherence to timeliness. In Arabic, same concept is more accurately expressed as "لا يتأخر ابدا" (never gets late), employing the present tense. The differentiation between previous actions and continuous characteristics or behaviours linked with the person is of utmost importance. Consequently, the occurrence of a translation error leads to a failure in conveying the intended significance of continuous punctuality or timeliness.

A more accurate translation would be:

"أدرکت ان هناك خطب ما! دوغان لا يتاخر ابدا"

The Arabic translation accurately conveys the sense of detecting an anomaly and adherence to Dogan's punctuality, ensuring accuracy and fidelity to the original meaning for an Arabic-speaking audience.

### The subtitling analysis of the fifth sample:

The translator employs a blend of literal translation and adaptation in order to effectively communicate a given content. As an illustration, the phrase "Abbas at the gate" is rendered as "عباس الذي عند البوابة," but "he has eyes for Farah, the umm Walad" is modified to "انه منجذب الى فرح، تم الولد." The translation maintains the intended sense of the original English text, which conveys Abbas' infatuation towards Farah, referred to as the "umm Walad." Nevertheless, it is important to note that the translation may not comprehensively encapsulate the historical significance of terminology such as "umm Walad," which denotes a slave who conceived a child by her owner. It is possible that the translator has modified the style and tone to align with the Arabic language and cultural background, so ensuring that the translated content effectively connects with readers who speak Arabic.

### The subtitling analysis of the sixth sample:

The translator employed a paraphrase methodology in order to render an English text into Arabic, so acknowledging the need for adaptability and precision. Nevertheless, the fundamental essence of the original text remained intact, expressing the concept of individuals finding satisfaction in their own utopia or lack of knowledge. The translation process also encompassed cultural and linguistic modifications in order to conform to the cultural context

of the intended audience, so enhancing the text's relatability and comprehensibility. The style and tone were modified to accommodate the subtleties and cultural sensitivities of the Arabic language, guaranteeing that the translated content effectively connects with Arabic readers. In general, the translation approach places emphasis on maintaining the intended meaning while adapting the expression to align with the Arabic language and cultural context.

### **The subtitling analysis of the seventh sample:**

The translation from English to Arabic involves a combination of literal translation and paraphrasing. The translator maintains the original text's meaning, ensuring coherence and clarity through slight variations in wording. The translation effectively conveys the message of assurance to Sara, the willingness to fulfill obligations, and the assertion of not being bound again by anyone in Arabic. Cultural and linguistic adaptation is made to ensure the translation resonates with Arabic-speaking audiences, selecting culturally relevant expressions and idiomatic phrases to accurately convey the intended message. The translator also adjusts the style and tone of the translation to suit the Arabic language and cultural context, ensuring smooth and effective reading for Arabic readers. The translation approach combines literal translation, paraphrasing, preservation of meaning, cultural and linguistic adaptation, and stylistic adjustments to effectively convey the essence of the original English text in Arabic while considering linguistic and cultural nuances.

### **The subtitling analysis of the eighth sample:**

The translation methodology encompasses a fusion of creative adaptation and literal rendition, ensuring the preservation of the literary essence inherent in the source text while upholding its emotional resonance. The translator has the capacity to modify the language and style in order to effectively connect with readers who understand Arabic. This involves adding linguistic nuances, cultural factors, and stylistic decisions to improve the readability and influence of the translated text. The aforementioned delicate method adeptly communicates the fundamental nature of the Arabic source text. The translator effectively conveyed the intended message of the verse.

### **The subtitling analysis of the ninth sample:**

According to (Translators, 2022), the accurate translation of this types of lines requires a comprehensive grasp of its background, events, and characters. The concept of context pertains to the contextual factors or conditions that encompass a specific event, scenario, statement, or piece of information, hence contributing to the conveyance of meaning or comprehension. Context encompasses a range of components, including the environment, contextual details, cultural influences, past occurrences, and the viewpoints of the individuals involved. However, if the speaker Roshan's objective and personality indicate a broader interpretation, aiming to convey the phrase "I wait for no one" rather than explicitly "no man," then it is possible to enhance the translation to accurately convey this subtlety.

Under those circumstances, a more precise rendition could be:

“أنا لا أنتظر احد”

The translation employs the term "أحد," which can be translated as "anyone" or "no one" in the English language. This choice of translation conveys a gender-neutral connotation that

is consistent with the character's aim and overall nature. Although the original translation "أنا لا أنتظر الرجال" is grammatically accurate and comprehensible, modifying it to "أنا لا أنتظر احد" would more accurately convey the character's intention to refuse waiting for anyone, irrespective of gender.

### **The subtitling analysis of the tenth sample:**

The translator employs a technique referred to as dynamic equivalence or functional equivalence, wherein the word "find" is rendered as "وصلت" rather than "وجدت". The primary objective of this approach is to effectively communicate the significance and purpose of the source material, rather than precisely adhering to a literal translation of every word. In this particular instance, the translator made the decision to select a translation that effectively conveys the intended meaning of the English statement, even if it necessitates the selection of an alternative Arabic term that is more congruent with the context or expresses a comparable concept. The concept of dynamic equivalence enables translators to provide translations that exhibit greater naturalness and comprehensibility in the target language, while also preserving the literal meaning of the source text.

### **Discussion**

The video game localization process is heavily dependent on the linguistic equivalent or an appropriate cultural rendering of its original meaning, especially when dealing with rich cultural games that are stimulated by cultural factors. The first sample effectively captures the concept of the ST, but there is a noticeable omission of ongoing action in the ST. The second sample omitted the tense on the event, but it maintained the meaning; nonetheless, adding the temporal element will enhance the translation reliability by representing the timing of the occurrence. The third sample failed to generate more culturally suitable terms and did not retain the metaphoric meaning of the intended translation. The fourth sample had the same problem as the second sample because it omitted the verb tense. The in-game translation failed to capture neither the message nor the character's behavior, therefore the suggested translation fills in the gaps more accurately. The fifth sample employed more of the blend and adaptation approach while modifying the style and tone to match the Arabic language and cultural setting. The sixth sample. The translator applied a paraphrase process. The style and tone have been modified to ensure that the translated text properly interacts with Arabic readers. In the seventh sample. The translation from English to Arabic is a combination of direct translation and paraphrase. The translator additionally modifies the translation's style and tone to ensure that Arabic readers can read it smoothly and effectively. The eighth example used both adaptation and literal rendition to ensure the preservation of the literary essence inherent in the source text while maintaining its emotional resonance.

The translator portrayed the ST in Arabic in the best way possible. In the ninth sample, the translator failed to render the meaning by translating "man" into "الرجال" literally without taking context into account. The suggested translation used "أحد" to maintain its contextual relevance. This translation conveys a gender-neutral connotation that is consistent with the character's purpose. In the tenth sample, the translator adopts a technique known as dynamic equivalence or functional equivalence founded by Nida. The main objective of this approach is to effectively communicate the significance and purpose of the source material. Rather than precisely sticking to a literal translation of every word, the translator chose a translation that effectively conveys the intended meaning of the English statement.

## Conclusions

The study arrived at the following conclusions, which are as follows:

1. The localization process demonstrates that the Ubisoft translation team used a variety of subtitling strategies.
2. The omission approach was important in the localization; some of them were well applied, but others were misunderstood due to improper omission.
3. The literal translation approach was frequently implemented, despite the fact that it represented the source text's objective. However, in specific cases including contextual meaning and poetic verses, an adaptation strategy can significantly improve idiomatic expression.
4. The combination of literary and adaptation strategies successfully conveyed message; this approach maintained the sense of the original English text when dealing with implicative meaning,
5. The paraphrasing approach is significantly superior, as it preserves the substance of the original text while keeping the intended meaning in line with Arabic language and culture.
6. The mix of literal translation and paraphrase methods ensured consistency and clarity by slightly changing words while taking into account cultural and linguistic modification, as well as stylistic adjustment to represent the substance of the ST.
7. The creative adaptation and literal representation guaranteed a strong emotional impact. The style was altered by the team in order to develop a connection with the TT gamers.
8. The utilization of dynamic equivalence efficiently communicated the intended message, while also maintaining the literal and contextual significance of the original English text.
9. The study ultimately illuminated the importance of employing effective methods and approaches when translating English idiomatic expressions and cultural differences from the source language (SL) to the target language (TL). This is due to the fact that cultural expressions necessitate subtitlers to dive deeply into the culture in order to grasp its fundamental meaning. This poses a significant challenge for localizers, particularly in the context of subtitling, as they must navigate the constraints of space and time while preserving the essence of the source text while identifying appropriate cultural and linguistic equivalence. Hence, further investigation is required to streamline the transmission of idiomatic and cultural messages from the source language (SL) to the target language (TL) during the subtitling process.

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