Localizing gender, humor and names: Analysis of *Borderlands 2*'s translation

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Abstract

Localization is the translation of video games and has been scarcely explored to an academic extent when compared to other fields and thus some aspects would benefit from more focus on its study. The main aspects which have been chosen to analyze are gender, humor and names translation, given that mainly the first shows a low presence in the academic research, but is a constant challenge when localizing video games. The purpose of this study is to analyze and use as paradigm the translation challenges and the Spanish target translations which stem from Borderlands 2 due to the large amount of texts found in this video game, as well as the different characteristics of the texts depending on their context.

Key Words

Translation challenge, gender, humor, video game, character.

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Introduction

Localization is a range of translation which would benefit from a higher research focus, mainly because video games have an increasing market presence due to its demand in platforms, such as PlayStation, or mobile Apps which require localization. In this sense, this paper is meant to explore different challenges which stem from localization and to analyze the translation given in the official version. With this procedure, we would provide a range of examples for gender, humor and name localization which could then be used for further studies, as well as be used as a reference when finding these types

of challenges in localization. For this reason, we have chosen Borderlands 2 as item to analyze, due to its interesting characteristics in terms of humor and swearing language, as well as problem-solving of gender marked text in translation.

Borderlands 2 is a video game released in 2012 in which the Vault Hunter must fight against the antagonist Handsome Jack after being betrayed by him. It is a shooter RPG video game produced by Gearbox Software. The whole video game presents what could be considered as a "low register", which implies the presence of swearing and humor. The six playable characters are Maya, Gaige, Krieg, Axton, Zer0 and Salvador. Each character in this video game, playable or NPC, counts with its own strong personality and materializes it via their dialogues. This means that, although some characters may not pose any challenge in translation, some others would always use elements such as sexual innuendos in their dialogues and thus pose a constant challenge.

This paper has the aim of contributing to the academic field of localization, mainly via the analyzing of an item so interesting as Borderlands 2 due to its written style and textual content. Some of the elements that will be analyzed do not yet count with a high presence in the academic field, which are humor, to a minor extent, sexual and swearing language, as well as gender marked text in video games. These elements pose a constant challenge when localizing video games, mainly because a large number of them count with these elements in order to make the product more attractive to the public and involve them more in the game. It is especially interesting how gender marked text in video games has been scarcely studied, given that every type of video game poses this challenge when translating.

1 Hypothesis and objectives

This paper counts with the intention of being a reference material for mainly gender localization, as well as humor and swearing localization to a minor extent for further studies or simply as a reference contrastive material for localization, especially in RPG fiction shooters.

A further objective of this paper is to show an analysis of the translation techniques which have been applied to the Borderlands 2's text in order to use it as a paradigm of localization, due to the fact that Borderlands 2's text present a large extension, as well as a very different style depending on the character or

other text source such as quests. Because of the translation style we have been able to observe prior to the phase of analysis, we think that Borderlands 2 has followed a series of translation techniques which have transferred the crucial meaning of the video game, such as tasks in quests, as well as maintaining the style of the video game, that is, the mix of humor and low register.

2 Theoretical framework

2.1 Localization

Video games first became popular during the 1970s and, because of the countries where they were developed, most of them were fully written in English. However, this fact would not suppose a mayor problem for the players due to the simple mechanics these video games had. Nonetheless, nowadays the video game industry has dramatically changed and its providers need to be in touch with the costumers around the world. (Bernal-Merino, 2014: 2). Different mechanics have also been developed in current video games, so that the purpose in video games is not only pressing buttons, but also being immersed in the game world. For this reason, video game industries are growing awareness of the video game localization and how it boosts sales globally, as well as opening markets (Ibid: 2).

Video game localization, often found as L10n, is a type of translation in between software translation and audiovisual translation, given the fact that various elements such as menus, guides and lists can be found within (Vela, 2005: 266). Esselink (2000: 3) defines localization as a process in which the product becomes appropriate in a cultural and a linguistic sense, keeping in consideration the country where the product is being localized. This means that if, for example, we find a typical Japanese celebration in a Japan-produced video game and we were to adapt it, we should find an equivalent celebration from our culture to implement into the video game.

The main difference between the traditional translation and localization is the project management usually involved due to the large scale of the projects and the contact established between the various parts, as well as the focus in the correct and constant use of a shared translation memory in order to maintain the terminology (Muñoz Sanchez, 2013: 1).

2.2 Humor and swearing translation

Game studies are an interdisciplinary field that focuses its attention in different angles such as sociology, computing and narratology among others. As much as video games rely on a serious storyline and script, a certain humor in both elements can be easily found. Humor can enhance script and other forms of textual production, as well as reducing the tension in gameplay and the way the player relates to the character. Regarding the linguistic and cultural content of a game, the translation that should be pursued is merely functional, meaning that its skopos is to achieve the same effect in target audience than the source text. Game developers want the target players to have the same perception as the source audience and thus, in relation to humor, pursue the same type of humor that the target text has (Mangiron, 2010: 91-92).

Regarding (socio)linguistic particularities, it has been determined that translation challenges in humor stem from a concept or reality which is specific to a certain language. Regarding the same aspects, it has always been stated when talking about humor in translation that these challenges cannot be strictly separated from the cultural aspect (Vandaele, 2010: 149).

Regardless of the nature of the wordplay, it does create linguistic challenges because different languages have different distributions. Puns are textual phenomena, which means that they require textual solution. Moreover, if translators analyze the characteristics and functions of puns, it is possible to find translation techniques that go from one pun type to another pun type, from pun to non-pun, from pun to a rhetorically related device such as repetition or rhyme, or from comical pun to non-comical pun among others (Vandaele, 2011: 181).

Wordplay is based on a deliberated ambiguity in phonology, graphology, lexical or syntax elements which induce to the mistake and the surprise of the audience, resolving the conflict with the punchline (Martínez-Tejerina, 2012: 158). The type of humor that will be studied in this paper is affected by this theory, although not in its full implication. That is, the humor we study in Borderlands 2 is based on using already existing expressions or idioms, but changing a regular element for a fictional non existing element.

Now we will proceed with what could be defined as swearing, an element often found in Borderlands 2. According to Cambridge dictionary, swearing is "rude or offensive language that someone uses, especially when they are angry". Although swearing language is not usual as common language in general

translation such as scientific or legal translation, it cannot be denied that this type of language does show a strong presence in video games.

If we accept that language is a cultural product developed through the interaction with people and its evolution, then we must also accept that swearing is also part of the source and target culture, and it can also be a way of creating humor (Nash, 1985: 9).

As much as it is truth that swearing can be surprising and produce rejection from the audience, as Díaz Cintas states (2007: 298), the translator must identify the value of the swearing aspect of the text and produce a correct piece of translation which pursue the same function and register as the original.

Zabalbeascoa (2001: 252) states that most solutions intend the achievement of the same effect in both source and target texts. At the same time, Zabalbeascoa (2001: 252) also adds that different types of humor may result in different translation strategies more specific than generalized, although the main goal would still be the achievement of a coherent text.

On the other hand, Santana (2005: 842) affirms that pragmatic is a requirement needed in order to explain most of the humor situations and thus suggests to give the maximal priority to the pragmatic equivalence, that is, achieving the same reaction in the target audience than the source audience.

2.3 Gender and translation

One of the biggest challenges when localizing video games is the character's gender. This challenge is found when translating a text from or directed to a specific character or enemy and gender is unknown because the language, usually English, does not carry any gender mark. Over the past few years, the issue of gender and translation has experimented a growth in its importance with numerous conferences with the aim of exploring the multiple possibilities in which translation and gender correlate and how does this combined perspective affect both source and target text (Castro, 2008: 292).

According to Castro (2008: 290), the responsibilities of translators in both (con)textual and (con)texts have increased the importance and the appearance of the "inclusive language" in her corpus, that is English and Galician texts, proving that this type of language is also being promoted in target language thanks to the translations and its repercussions in the source culture.

It seems obvious that, in languages that show gender marks, the vision of critique to the absolute masculinization of language faces a task which requires great dedication and work. (Bufrau Alvira, 2011: 191). However, we have been able to see how different institutions such as the European Parliament recommend the use of specific written styles such as generics and impersonal expressions (Ibid: 192) So it is to assume that the special care for gender based language is not only facultative, but rather a current form of translation which is promoted by major translation related organizations.

It has been proven that gender does not pose a problem in translation when both languages mark the gender in text presumably in the same way, such is the case of French "studieuse" and Spanish "estudiosa", both deploy a final vowel to mark gender. This problem also does not affect tokens of translation not containing gender marked units, such is de case of English "journalist" and Spanish "periodista" (Ibid: 192). Nevertheless, a problem is found when two languages mark gender in text in a different way. One type of gender translation challenge happens when the source language does not show any gender mark, but the target language, due to its structure, requires a gender marked word. An example for this would be the sentence "This is the Soldier". When applied to a video game, which is the main knowledge field of this paper, "the Soldier" could be the class of the character we can choose. The translation poses the difficulty of translating that class type into "el soldado" or "la soldado", depending on the gender of the character we would choose. The other type of gender translation challenge occurs when the situation is opposite to the one commented before. The source language text shows a gender mark in text that in the target language would usually be omitted. Such is the case of "[…] she did it", whose translation would be "[…] lo hizo", meaning that the translation does not require a gender mark. Specially interesting for us regarding video games is the first case, in which the source language, presumably English, does not usually present a gender mark that would be difficult to omit in translation. This difficulty is especially noticeable in adjectives and nouns, given that English does not need to reflect any gender mark in text, while in Spanish, as in many other languages, is a major challenge.

According to Castro (2008: 296), one of the techniques which could be used for a non-gender marked text in translation and thus help with the video game text is the *neutralized language*. This technique stems from the awareness and the sense of critical spirit in language. It consists on translating the term, which originally has a gender mark, into a neutral translation which does not involve any gender mark in text. Such is the case of the translation of "teachers" for

"profesorado". With this technique, the author seeks to elude all gender marks in text and succeed in neutralizing language with the aim of omit any lexical discriminatory attitude (Castro, 2008: 296).

In *Borderlands 2* we will analyze the different outcomes in translation that have been carried out by the translator in order to avoid gender mark problems in text.

2.4 Name translation

In *Borderlands 2*, as in many other video games, people and places' names can easily be found in text and pose a translation challenge. In order to study this theory, we will use the *Traducción de los nombres propios* from Virgilio Moya (2000: 25-26), which will help us determine some of the reasons behind the official translation. In the section where he discusses the possibility of some units being translated while the impossibility of some other units, he focusses in translation of people and places' names.

When analyzing place names (Ibid: 45), Moya explains how places names are usually transferred in the form of a calque, with the only exception of an already existing translation. Such is the case of the English "Naples" and the Italian "Napoli". Following these criteria (Ibid: 46), it is also possible to find an already existing translation of a person's name, which would then be transferred into the target text with this already existing lexical unit, such is the case of king "Charles II", whose name would be translated into Spanish as "Carlos II".

On the other hand, we can also analyze the name translation using the theory of Bottero (2012: 26), which affirms that, when translating *irrealia*, fictional lexical units, the preferred translation is one that preserves the so called "essence" of the word. This author explains that, according to the type of *irrealia*, a different criterium might be used. Regarding name translation, this author states that it is best to preserve the original source name, although we find as well the paradox of the "essence". This exception affects the cases of children books, in which characters" names carry an important meaning. This is especially interesting to us, since there are various enemies whose name carries an important meaning or a big humor content and have been translated.

3 Methodology

For this paper we started by doing a selection of video games which would help us investigate the issue of gender marked text with some depth, as well as some other aspects, such as humor and sweating, so that the analysis would be more interesting to the localization. This way, *Borderlands 2* was chosen and its texts in both English and Spanish were obtained. In order to obtain the texts, we started to download the texts from the video game store Steam, in which it is necessary to change the language in order to obtain a specific language's texts. Once both groups of texts were collected, all English texts and all Spanish texts, we proceeded to reflect all texts of one language in two separate Word documents in order to analyze the parts of the dialogues which could result interesting. This way, we obtained two 148.000 words approximately, one in English and another in Spanish.

Once the texts were completed, we proceeded to read carefully each segment of the original text with the intention of determining the segments which could pose a translation challenge, marking the segments and copying them to another document to then attach the Spanish translation underneath so it would be clearer to study the final options carried out by the translator.

The challenging English and Spanish segments were placed in one document in order to establish the criteria with which they could then be studied and divided into different categories so its analysis could be showed in a clearer division. These categories would then allow to better comprehend the strategies used to translate each one of them, as well as providing a guideline which would then help find an appropriate theoretical framework. Finally, the different categories of source text with its translation and a theoretical framework would stablish those criteria as a possible reference material for further studies in gender, humor and swearing localization or as a contrastive reference material.

4 Analysis

In this part of the paper we will proceed to show, analyze and classify the different categories of translation items according to the theories exposed in the theoretical framework. Before we start with the analysis, we would like to comment that we will extract the theory and the strategies used in translation, but we cannot take in account the specificities of the client. This fact could

easily change the outcome of the possible translation, given that the client asks for a specific translation of a term, a maximum of characters allowed per segment, or some content which should be left untranslated among others specificities.

4.1 Humor and swearing

In order to start analyzing the translation, we will start with the humor and swearing translation, due to the fact that it was the first section exposed in the theoretical framework.

The main elements found in source text relating to humor and swearing are two categories: Word creation and wordplay with fictional terms, and the high presence of "badass" in different grammatical variations.

As we commented in the first part of this paper, word creation and wordplay pose the challenge of the difference between languages when it comes to create a new word. This means that, in order to translate the segment, once the meaning has been understood and the elements have been determined, it is necessary to seek an expression or an idiom in which the new, probably fictional, element could be included. The challenges that stem from this issue are two: First the maximal number of characters allowed in segment, which tends to be a constant challenge when translating from English to Spanish. Second, the way English creates new words and wordplay, in comparison to Spanish, which does not allow such a fast and easy word creation.

Source text	Target text
"Slag you, bitch!"	"¡Que te den!"
"Somebody stop that slaggund from springin' Roland! We lose him, we lose our payday!"	"¡No dejéis que liberen a Roland! ¡Si lo perdemos, nos quedamos sin recompensa!"
"Aw, skagballs -- looks like we got a dust storm comin'! Be careful!"	"¡Vaya faena! ¡Parece que se avecina una tormenta de arena! ¡Ten cuidado!"
"Slag off, you cover me!"	"¡Y un huevo, cúbreme a mí!"
"Roland can't save you now, rakklicker!"	"¡Ahora no está Roland para salvarte!"

"What is WRONG with you boys?! Just kill that slaglick so's we can get our reward!"	"¿Qué pasa con vosotros, chicos? ¡Matad ya a ese gusano y cobremos la recompensa!"
"Here's what's gonna happen, Vault Hunter. My first mate Boom Bewm is gonna kill ya, Jack's gonna pay us, and I'm gonna play hopscotch in your chest cavity!"	"Esto es lo que va a pasar, buscador de la Cámara. Mi primer oficial Bum-bum te va a matar, Jack nos va a pagar, ¡y yo me haré un xilófono con tu caja torácica!"
"Well done! Just jump off the east end of the tower if you wanna get back to the fast-travel station in the quickest and badassest way possible."	"¡Bien hecho! El camino más rápido y molón para llegar a la estación de viaje rápido es saltando desde la torre del extremo oriental."
"Well, heh-heh-heh... that was fun! Badass job today, Slab. I'll meet ya back in Sanctuary."	"Bueno... ¡Ha sido divertido! Hoy lo has hecho muy bien, Tajo. Nos vemos en Sanctuary."
"So, you're tryin' to rescue Roland from those Bloodshot guys, huh? You know he can't actually help you stop me, right? I mean, he thought he was a real badass back in New Haven, but -- that didn't count for much in the end, did it?"	"¿Estás intentando rescatar a Roland de esos Ojos Rojos, eh? Bueno, ya sabes que no conseguirás detenerme ni con su ayuda. El pobre se pensaba que era un cabronazo cuando estaba en New Haven, pero al final no le sirvió para nada, ¿verdad?"
"Suck it, Flynt! My new minion's a bona fide badass!"	"¡Chúpate esa, Flynt! ¡Mi nuevo esbirro es un cabronazo!"
"That's right, baby! My Vault Hunter is a BADASS! Good job waxing Boom Bewm, minion."	"¡Eso es, colega! ¡Mi buscacámaras es la leche! Buen trabajo dándole a Bum-Bum, esbirro."
"I learned a lot from observing Pandora. Learned a lot about survival, about greed... but most of all? I learned no matter how badass they may be, anyone will happily lay down their life for a pretty girl with big, blue eyes."	"He aprendido mucho observando Pandora. Sobre la supervivencia. Sobre la codicia. Y por encima de todo he aprendido que no importa lo chulo que se crea uno: siempre está dispuesto a dar su vida por una chica bonita de grandes ojos azules."

Table 1: Humor translation

After showing the results on the chart, we can divide the humor and word creation in two separate categories for its better understanding.

The first category is the wordplay and puns created with fictional terms such as "rak" and "slag". Raks are enemies in game which have a bat-like appearance, while on the other hand, slag is the liquid that results when processing eridium, which is a mineral from Pandora, the fictional world of *Borderlands 2*. In all cases, we can easily perceive that English uses new puns by mixing the fictional units commented earlier with already existing English idioms. One example of that is the first "Slag you", which stems from the original low register "Fuck you" but exchanging the first word with the fictional unit. However, the translation does not show in any case any of the fictional units, although the register has been maintained, using low register idioms in order to have a similar impact on the audience. As we have commented, one possible reason is the fact that Spanish does not create new expressions as easily as English, providing that more lexical units might be required in order to create the new fictional expression, as for example "Que te den por slag" instead of the actual translation. Still, as we commented earlier, the number of characters is indeed a problem when translating video games, so this type of solutions may not be viable, resulting in the actual translation.

The other category is the source "badass", whose more present translation throughout the game is "cabronazo". In the source text, this lexical unit expresses a way of doing something, as in "Badass job today", or as a way of describing people, as in "My Vault Hunter is a Badass". On the other hand, in the Spanish translation it has only been translated directly in the second case, that is, when it describes someone. This way, sentences as "Badass job today" were translated as "Lo has hecho muy bien", which does not carry precisely the same meaning as the original, giving as a result a higher register due to swearing being avoided. Meanwhile, expressions as "My new minion's a bonna fide badass" has been translated as "Mi nuevo esbirro es un cabronazo". Anyway, an exception to this is the segment "My Vault Hunter is badass", whose translation avoids "cabronazo", resulting in "Mi Buscacámaras es la leche". Although we are going to analyze this further on, this example shows a transgression of the previously commented tendency in order to neutralize the gender of the main character, given that "cabronazo" carries a lexical male mark.

As a summary of this section, we can determine that, either due to number of characters or the difficulty of wordplay in Spanish compared to English, puns

and wordplay have been omitted in translation while maintaining the same register and meaning than the original. On the other case, "badass" has always been translated into "cabronazo" when the lexical unit refers to a person, except in those situations in which it has been avoided with the aim of neutralizing gender for a more appropriate and correct game experience.

4.2 Sexual innuendos

As another extent to word creation, humor and swearing we would like to introduce now the analysis of sex innuendos' translation. As we commented at the beginning of this paper, in *Borderlands 2* we find characters with very different personalities, which are present in the video game through their dialogues. One of these cases is Moxxi and her robots, being all her dialogues and most of her robots' dialogues sexual innuendos.

Source text	Target text
"Looking forward to see Moxxi woman. Hear stories of tremendous breastibules."	"Estoy deseando conocer a Moxxi. He oído historias de su tremenda pechonalidad."
"Another fighter has [gone down]."	"Otro luchador que se nos va."
"A [threesome] of gladiators have fallen."	"Ya ha caído un trío de gladiadores."
"It is a veritable [orgy] of gladiator death out there."	"Esto es una auténtica orgía de gladiadores muertos."
"It was a [tight squeeze], but the third gladiator has [climaxed]."	"Ha estado apretado, pero el tercer gladiador ha llegado al clímax."
"Be careful. You could face [stiff] competition. Wink-nudge-wink."	"Cuidado. Podríais enfrentaros a una "dura" competencia. Guiño, guiño."
"This combat will be [long] and [hard]. Wink."	"Este combate será "largo y duro". Guiño."
"The round is almost upon us. I will deliver [oral] encouragement."	"La ronda está a punto de empezar. Me dedicaré a dar ánimos orales."
"The Circle of Slaughter is beginning.	"El círculo de masacre está comenzando.

No more [foreplay]."	No más preliminares."
"Prepare to be [penetrated] with bullets."	"Prepárate a que te penetre con balas."
"You are a [master] of com[bate]."	"Qué maestría al empuñarla."

Table 2: Sexual innuendos

As we can see in the chart above, most of the cases only require a literal translation or a word by word rendering to be properly translated and no meaning would be lost. The only differences which can be appreciated are the square brackets in the source version which indicates the word with a double meaning or sexual meaning in sentence, which is omitted in most target versions. The other challenge observed in the target version is the last example, in which we find two double meaning units, "master" and "com[bate]", and in target version it has been merged into a sentence which combines both the units and does not have two separate sexual references as the source text. Anyway, this double sexual meaning of some units, apart from being emphasized in text, is especially effective to the audience and easier to understand as humor with the voice recordings. As far as translation goes, and as we have been able to see, literal translation tends to be an appropriate translation technique in the vast majority of the cases.

4.3 Gender neutralization

The issue of gender is a very important matter when localizing video games. Whenever we find a dialogue in video game localization, one of the main questions we must pose to ourselves is who is speaking and to who is that character speaking. One of the problems that stem from this is if the character who is speaking is male or female and if the addressee is male or female. In English this is not such a problem, mainly because most video games are developed in English and also because English is a language in which gender is not marked in text as repeatedly as in other languages such as Spanish. For this reason, if the client does not provide a parallel document informing us of the character's gender, or if the sentence does not show any gender mark in English and could have any of them in translation, such a character chosen by the player, any gender mark should be avoided in translation and thus "neutralize" the text.

After reviewing the cases of translation's segments which could pose a challenge and their outcomes, we have obtained three charts: Translations, elisions and customization. Although the last category is not precisely a translation strategy, we have decided to create a whole separate chart, given that customization in video games is very common and pose a constant challenge and thus, it would be more useful to analyze it separately.

4.3.1 Gender translation

Source text	Target text
"Aw come on, how hard is it to wipe out one Vault Hunter and a walking slab of meat? GET 'EM!"	"Pero bueno, ¿tanto cuesta cargarse a una sabandija buscacámaras y a un maldito Tajo? ¡A por ellos!"
"Take your time, old pal. Standing on immobile platforms is one of my top three favorite pastimes! Right behind dancing and crying."	"Tómate tu tiempo, colega. ¡Ponerme sobre plataformas inmóviles es uno de mis tres pasatiempos favoritos! Después de bailar y llorar."
"Hey! Hey, henchman! DON'T GET SHOT!"	"¡Eh! ¡Eh, sirviente! ¡Que no te den!"
"But Hyperion weren't the only ones searching for the next Vault's alien power. The call of danger and loot is not so easily resisted. Certain warriors came to Pandora in droves to uncover its hidden secrets. Some would call them adventurers. Others call them fools. But I... call them Vault Hunters."	"Pero no eran los únicos que buscaban el poder alienígena de la nueva Cámara. La llamada del peligro y el saqueo no es fácil de ignorar. A Pandora llegaron hordas de guerreros dispuestos a desenterrar sus secretos. Hay quien los llama aventureros. Otros, simplemente, necios. Pero yo... yo los llamo buscadores de la Cámara."
"Man, this is GREAT! Now that I've met a mighty Vault Hunter, I can finally join the resistance in Sanctuary, take vengeance against Jack for killing my product line, and repair my central processor so I stop thinking out loud! \n I wonder what it's like to have a belly button."	"¡Vaya, es genial! ¡Ahora que he encontrado a alguien que busca la Cámara, podré unirme por fin a la resistencia en Sanctuary, vengarme de Jack por liquidar mi línea de productos y reparar mi procesador central para dejar de pensar en voz alta! Me pregunto cómo será tener ombligo."
"Apart from the excruciating pain, this	"Aparte del dolor insoportable, ¡esto es

is GREAT! I've been waiting for a mighty Vault Hunter to help me reach Sanctuary! I will be your wise leader, and YOU shall be my fearsome minion! Ahahaha!"	genial! ¡Estaba deseando que alguien que buscara la Cámara me ayudara a llegar a Sanctuary! ¡Seré tu sabio líder y tú... serás mi valiente esbirro! ¡Ja, ja, ja, ja!"
"Nice boomsticks, friendo! You're looking swank! Now -- to get to Sanctuary, we've gotta retrieve my boat from the clutches of Captain Flynt. He's a real douche. Dumb as a bag of wrenches, smells like old ham..."	"¡Eh! ¡Bonitas armas, colega! ¡Tienes un aspecto reluciente! Veamos, para llegar a Sanctuary, debemos recuperar mi barco de las garras del capitán Flynt. Es un gilipollas: tonto como una zapatilla, huele a jamón revenido..."
"That's right, murderer. Keep goin'. I've got a surprise waiting for you at the end of the Preserve, and lemme tell ya -- you're gonna love it."	"Está bien, homicida. Sigue así. Te estoy guardando una sorpresa al final de la reserva. Y en serio, te va a encantar."

Table 3: Translation in gender

Once this chart has been studied, we can proceed to comment the outcome. In English, as mentioned before, there is no gender mark in any of those expressions. However, Spanish has many translation possibilities to these source segments which would provide gender information. All these sentences are aimed at the main character, who can be either male or female according to the player's choice, so in translation is it very important not to show any unnecessary gender mark. When addressed, it is often found "friend" as a way to keep contact with the main character. All these source units have been translated in Spanish as "colega", which is a not so common lexical unit for "friend", but does not show any gender mark and thus is appropriate to any character chosen. The other important unit in translation, because its high frequency, is "Vault Hunter", which could have been translated as "Buscador de la Cámara", but would only reflect the male characters. However, "Buscacámaras" was chosen as a translation, which is ideal for both, keeping the neutral gender of the character option, and reducing the number of maximum characters per segment. The other two units found in text are "minion" and "murderer", which were translated as "esbirro" and "homicida" respectively. None of those units in Spanish according to DRAE has male nor female variations, being both "neutral" units.

4.3.2 Elision

Source text	Target text
"Whatchu want?! Just buy somethin' and I'll toss in this crap fuel cell. Just touchin' it made two a' my fingers rot off. I only accept Eridium -- cash is for clowns, boy!"	"¿Qué quieres? Cómprame lo que sea y te regalo esta célula de combustible barata. ¡Je, je! Se me han podrido dos dedos con solo tocarla. Solo acepto eridio; ¡el dinero es para los payasos!"
"So don't freak out. I'm here to help you. You don't know me -- you can't know me -- but I'll be there with you to help your friend. You gotta trust me. I'm tracking Knuckle Dragger by satellite, and I've updated your display with his current location. You're alive for a reason. Go get 'em, kid."	"No te alarmes. Estoy aquí para ayudarte. Tú no me conoces; es imposible que me conozcas. Pero cuenta conmigo para ayudar a tu amigo; debes confiar en mí. Estoy siguiendo a Rastranudillos vía satélite, he actualizado tu interfaz con su posición actual. Sigues con vida por un motivo. A por él."
"Welcome to the Wildlife Exploitation Preserve, kiddo. I'm afraid you're not gonna like this area all that much -- it's about knowledge. Experimentation. Discovery. You'll see lots of complicated equipment and signs with real big words, but don't worry -- if your little brain can't handle all the science, you can always put a bullet in it."	"Te damos la bienvenida a la Wildlife Exploitation Preserve. Me temo que no te va a gustar mucho esta zona; es un lugar de conocimiento, experimentación, descubrimientos. Verás muchos equipos complejos y letreros con palabras muy largas, pero no te preocupes: si tu cerebro no puede asimilar tanta ciencia, siempre puedes encajarle una bala."

Table 4: Gender mark elisions

As it is presented in this chart, elisions are not a very common phenomena in *Borderlands 2* translation, although it is present as a technique and thus it is relevant. As well as in the previous chart, all these texts address the main character. This results very interesting in this particular case because this time the source text is the one marking gender with the lexical unit "boy". It surely was a challenge for the translation, given that if it appears in the source text, probably the translation should also reflect those gender marks, but on the other hand these texts all refer to one of the main characters, who could also be Maya or Gaige, both female. In this matter, it was decided to change the

sentence in order to avoid reflecting a gender. In the first and third example, there is only an elision.

4.3.3 Customization

Customization for characters is a constant element in video games of different styles, such as *Sims*, *Splatoon*, and *Pokémon*. In many of those video games when we customize a character, we will receive comments from another character telling us how it looks. For most of the cases, since its customizable, the character can also be both male or female and thus, pose a mayor translation challenge when translated from English into other languages such as Spanish, French or German.

Source text	Target text
"Lookin' good!"	"¡Cómo luce!"
"I don't even recognize you!"	"¡Ni siquiera te reconozco!"
"Stylish!"	"¡Qué estilo!"
"Tasteful!"	"¡Qué gusto!"
"You'll be the heavily-armed belle of the ball!"	"¡Serás la bella más armada de todo el baile!"
"Sleek!"	"¡Elegante!",
"You are looking FABULOOOOOOUS!"	"¡Tienes un aspecto fabuloooooso!"
"Dressed to kill!"	"¡Ropa para matar!"
"You sure you've got the complexion for that?"	"¿Tú crees que tienes el cuerpo para ponerte eso?"
"I, uh... see what you TRIED to do there.",	"Ya... veo lo que te proponías."
"Hot."	"Mola."

Table 5: Character customization

As seen in the chart above, the tendency is to avoid every adjective and change it for a noun or another expression which allows not to show any gender in text. The only apparent problems in target text are "Cómo luce" and "Ropa para matar", given that it does not reflect the message in a natural way in target language. The main challenge in the second example is that the other possibility of translation would have been "Vestido/a para matar" but of course, this would reflect gendered text which is highly important to avoid. The other example which draws our attention is the "You'll be the heavily-armed belle of the ball!", whose translation is "¡Serás la bella más armada de todo el baile!". In this case, gender is shown clearly in target text, but the reason behind it is that the source text also shows clearly the gender because of a reference to a ball and the belle, reason why the translation shows a possible correct rendering.

4.4 Name translation

In this part of the paper we want to focus in the names that can be found in *Borderlands 2* and their translations, given that different type of name carries a different translation strategy. To start with, the names which have been transferred without any change from the source to the target translation will be analyzed. On the other hand, places' names will not be analyzed, since, after a material selection, all of them where literal translation and would not provide many information for this paper.

4.4.1 Name calques

Source text	Target text
BoomBoom	BoomBoom
Brick	Brick
Ellie	Ellie
Flynt	Flynt
Hammerlock	Hammerlock
Mordecai	Mordecai

Roland	Roland
Lilith	Lilith

Table 6: Name calques

As we can appreciate in the charts, none of the source names has a translation different of the original in the target version. As commented on the theoretical framework, names are usually translated only when they have already had a prior translation due to its importance in history or because the tendency was to translate or adapt names to the target culture. Nonetheless, in this video game the translation technique that has been carried out is the calque, transferring the names intact to the target culture. This is probably the result of following the current tendency of not translating the names. Another reason found to justify these decisions is that, although some names already exist out of the game, such as Lilith, all these characters live in a fictional world and thus have no cultural evolution which could result in a name translation or adaptation.

4.4.2 Name adaptations

In this part of the paper, we will comment on those names which show a translation different of the original. It is in part due to the fact that we commented earlier with Bottero (2012: 26). These fictional terms carry special meaning that had to be translated in order to provide player relevant information about the characters.

Source text	Target text
"This here's Mushy Snugglebites, and this is Felicia Sexopants. These fiiine-ass womens could stop that train for yas, but I'ma need their badonkadonks first, and they got stoled by the bandits a few days ago. GO GET 'EM!"	Esta de aquí es Bernarda la Petarda, y esta es Felicia Impudicia. Estos bombonazos podrían pararte el tren, pero antes hay que encontrar sus rellenos, que los robaron unos bandidos hace varios días. ¡Hale, a buscar!"
"That's Mushy Snugglebites's	"Ese es el relleno de mi Bernardita; es

badonkadonk. She's my main squeeze. Lady's got a gut fulla' dynamite and a booty like POWWW!"	mi muy mejor coleguita. Es dinamita pura y tiene un culo que es la bomba."
"Attention, Hyperion corporation! This is Flanksteak, King of the Bloodshots! We've got your public enemy number one! Offer up some cash and he's all yours!"	"¡Atención, corporación Hyperion! ¡Soy Churrasco, rey de los Ojos Rojos! ¡Tenemos a vuestro enemigo público número uno! ¡Dadnos pasta, y es todo vuestro!"
"I'm rackin' my brain trying to think of a name for that diamond pony I bought. I was gonna call it 'piss-for-brains' in honor of you, but that just feels... immature. Hey, maybe 'Butt Stallion'? Nah, that's even worse. Tell ya what, I'll give it some more thought."	"Estoy estrujándome los sesos tratando de encontrar un nombre para el poni de diamantes que me he comprado. Iba a llamarlo 'Cerebro de pis' en tu honor, pero suena inmaduro. A lo mejor... ¿'Semental del culo'? Eso es aún peor. Tendré que pensarlo major."
"EXP Loader! Watch out!"	"¡Un reventador! ¡Ojo!"

Table 7: Name adaptations

In this chart the most interesting or relevant cases in terms of name translation are found. The first cases are from the character Tiny Tina, who is a girl obsessed with explosions and tends to rhyme and refer to her inventions with metaphors. As is can easily be observed in the first example, the source names do not rhyme, but are created via wordplay, which as we saw, is much more challenging in Spanish. In the target version, however, we find that names carry a similar register, but the meaning has been changed, additionally, all names rhyme with their surname or title. About the second case, "Flanksteak", we are aware of the literal translation that has been carried out in that case, "Churrasco". It is probably so because the aesthetic appearance of the character, whose face resembles burnt meat. The penultimate case is a text segment from Jack the Handsome. In this case, the main aim of communicating the name was to show off the power and lack of respect for the living beings that Jack has. Probably because of this reason, the names of this segment present a literal translation. The very last case is slightly different

to the others, given that it is not exactly a name, but a type of enemy known by this name. We decided to include it regardless of the slightly different category because of the translation challenge it poses. The original unit refers to a robot, a "loader", which carries EXP. The problem is that EXP can be both "experience" or "explosives", apart that the unit "loader" allows this double meaning to easily stem from the text. In the target version however, the double meaning had to be lost, and the actual function of that enemy was chosen to designate its name.

5 Conclusion

As a conclusion after having analyzed this video game, separate statements according to the different categories exposed are obtained.

First, when translating humor into Spanish, the meaning and the register tend to be more important to maintain than the wordplay or the pun self, given that it is very uncommon to find a segment which could be translated as a wordplay and still carries the same meaning and register. The maximum of characters allowed would also be a problem when localizing from English, due to English being a more flexible language for this than other languages such as Spanish. As for sexual innuendos, a literal translation is usually enough to reflect the original double meaning and humor of the text.

When we talk about gendered text, the neutralization of the text is so important that if we do not find any way to reflect a non-gendered unit, the gendered unit should be omitted in order to avoid a mistaken or narrowed gender perspective of the characters. When possible, is it highly recommended to use a target word which does not show any gender mark. When translating customization sentences, it is also very common to find the gender translation issue, resulting in a target sentence valid for both male and female.

Lastly, names of characters and enemies in video games would usually be transferred as a literal translation to the target text, unless the character's name carries important information about personality or physical traits and the target audience would benefit from its translation.

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