Translation of Mobile Game Titles: Trends and Implications

Mobil Oyun İsimlerinin Çevirisi: Eğilimler ve Çıkarımlar

Research/Araştırma

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ABSTRACT

This study tailors a classification for the translation strategies used for mobile game titles, based on classifications used in film title translation, with a focus on the Turkish mobile game publishers. The study found that the dominant strategy among the mobile game developers was no translation, followed by partial translation and no translation plus a catchy explanation. Also, the study proves that cooperation with another publisher and publishing year are major factors connected to the translation strategy employed. It has been understood that the translations of mobile game names need to be examined with a unique innovative perspective. The study suggests that a participant-oriented approach which includes agents active in the process is needed for further studies.

Keywords: localisation, mobile games, product naming, translation strategies, Türkiye

ÖZET

Bu çalışma, film ismi çevirileri için kullanılan sınıflandırmalardan faydalanarak Türk mobil oyun yayıncıları tarafından yayınlanan oyun isimlerinin çevirilerinde kullanılan stratejiler için bir sınıflandırma oluşturmayı amaçlamaktadır. Bulgular, mobil oyun geliştiricileri arasında baskın stratejinin çeviri yapılmaması olduğunu, ardından kısmi çeviri ve çeviri yapılmamasıyla beraber akılda kalıcı bir açıklama eklenmesinin geldiğini ortaya koymaktadır. Ayrıca çalışmamız başka bir yayıncı ile iş birliği ve yayın yılı gibi değişkenlerin çeviri stratejisi ile bağlantılı olan ana faktörler olduğunu göstermektedir. Mobil oyun isimlerinin çevirilerinin kendine has yenilikçi bir bakış açısıyla incelenmesi gerektiği anlaşılmıştır. Gelecek çalışmalar için sürece aktif olarak dahil olan eyleyicileri içeren katılımcı odaklı bir yaklaşımın gerekli olduğu sonucuna varılmıştır.

Anahtar Sözcükler: yerelleştirme, mobil oyun, ürün isimlendirme, çeviri stratejileri, Türkiye

1. Introduction

The video game industry continues to grow each year in volume and value. Mobile games are no exception in this growth. Major video games today present numerous elements to be translated. Each element has its own requirements to be considered in its translation. Many studies focus on the approaches or strategies in VGL. Mangiron and O'Hagan (2006) focus on the freedom of translators and transcreation in the localisation of the famous Japanese title Final Fantasy into English. Fernández Costales (2014) investigates the role of fidelity to the original story and its relationship with the translation strategies selected in the video game adaptations of superhero comics. Fernández Costales (2012) questions the relationship between the genres and translation strategies. Mangiron (2012) approaches translation strategies in terms of cultural adaptation. Though studies in video game localisation (VGL) have inspected video games for personal computers and consoles, mobile video games are not studied as often as them. Few existing studies investigate the trends in the localisation of mobile educational games (Ho, 2020), localisation and product success (Davies & Li, 2020), and localisation process from the point of view of Actor-network theory and Skopos theory (Kim, 2022). In the Türkiye context, unfortunately, studies on mobile game localisation are yet to be found.

Brand and product names are crucial elements of marketing campaigns. Strategic naming of a product, especially in a market where there is little difference between the quality of the products available, can have a big impact on the attitude of the consumers towards it. The linguistic and cultural dimensions of product naming are complicated, and the translation of product or brand names should comply with the norms, social conventions, moral values, and religious beliefs of the target culture. Moreover, the market structure is also an important factor in product naming. Names of the existing products in the target market also can affect the success of the product. The translation of video game titles is similar to product naming in that it involves strategic decisions and cultural adaptation. The translation of the title should comply with the norms, social conventions, moral values, and religious beliefs of the target culture. The importance of the translation of video game titles has been largely neglected in localisation research.

Localisation, and especially translation strategies in localisation, have been studied from various viewpoints as the examples demonstrate. Though some of the studies have briefly mentioned the translation of the names (Mangiron, 2012), studies exclusively focusing on this topic are not to be found. Few existing ones focus on brand names and are tailored explicitly for Chinese-English language pair. For our sample, their classifications would fall short and some categories would be impractical even if we try to adapt them. In their stead, we propose a hybrid of classifications provided by Ross (2013) and Chaume for film titles (Chaume, 2020, pp. 129–131). Though VGL seems closer to localisation than audiovisual translation, modern video games include many audiovisual elements and complex storylines that incorporate audiovisual translation in the process. In fact, the only difference between other audiovisual products and modern video games in terms of story is the interactive aspect of video games. In the end, they

are both multimedia products with many similar elements. Thus, a well-tailored classification for film titles, we believe, may very well be used for video games.

Our main objectives in this study is to define the main tendencies in the translation of video game titles throughout the last decade. Also, we aim to provide insights into the future development of the practice and the research in this sphere. Our hypotheses for this study are that there has been a domination of the no-translation strategy in the translation of the titles, other strategies are utilised in the translation of the titles of mobile games with a connection to physical games or activities established before the emergence of video games, and there are outliers in the translation of mobile game titles that require further investigation.

Our sample is limited to the Game Developers Association of Türkiye (TOGED) in order to ensure data on actual standardised industry applications. For our research, 54 members of the association were examined. The examination process involved information on the TOGED website, information on the store pages of respective game development studios, and information gathered via Google search engine queries with keywords related to the studios.

2.   Theoretical Background

2.1.   Brand and Product Naming

Brand and product names are crucial elements of marketing campaigns of companies of any size or value. While it can be an effective tool to promote sales and build a positive image for the company, brand names can also cause a great deal of trouble for the company. "[I]f a firm name is misinterpreted or incorrectly translated, it too can cause the same types of humorous, obscene, offensive, or unexpected situations" (Ricks, 1983, p. 47). Product naming is no less crucial than the brand name of the company. Strategic naming of a product, especially in a market where there is no or little difference between the quality of the products available, can have a big impact on the attitude of the consumers towards it (Khessina & Reis, 2016; Verhaal et al., 2015). Product naming can also be a hindrance to marketing operations like brand names. Carelessly picked or adapted product names may lead to great failures in terms of sales and public relations. (Khessina & Reis, 2016; Ricks, 1983, p. 47).

Marketing concerns which have gained importance with the GILT (globalisation, internationalisation, localisation, translation) paradigm also shaped the brand name translation process for localised products. This importance necessitated a thorough process of brand naming and appropriately translating brand names for foreign markets. It is a process, not less important than the advertisement or the production itself. The process involves many concerns, such as linguistic and cultural issues, marketing, and legal implications. (Chuansheng & Yunnan, 2003). Just as the content of a software product or a video game has to be translated with the target locale in mind, the name of the product should also be transferred with the same considerations. To be successful in the target context it should comply with its norms, social conventions, moral values, and religious beliefs (Chuansheng & Yunnan, 2003). Moreover, the market structure is

also an important factor in product naming. Current trends in the target market and the reaction of the customers to the product names should be carefully inspected before naming a product (Alashban et al., 2002). Names of the existing products in the target market also can affect the success of the product (Khessina & Reis, 2016). The linguistic dimension of product naming is also a complicated matter. According to Nilsen (1995), it consists of five levels of analysis (phonology, orthography, morphology, syntax, and semantics). All of these factors are multiplied in complexity when we deal with the translation of product or brand names considering there are two different cultures involved. "Close examination of foreign markets and language differences are necessary and should be required before a product's domestically successful name is introduced abroad. Unfortunately, this simple warning is sometimes neglected in a company's enthusiasm to plunge into overseas marketing operations" (Ricks, 1983, p. 41).

We have already briefly mentioned some linguistic considerations regarding the product naming process. It involves strategic decisions among which linguistic and cultural ones are as important as the ones regarding marketing and public image. Yet, a concrete classification tailored for the product names' translation is still missing. Scientific works on this matter seem to be scarce. Yet, few works on the translations of brand names have been presented especially in the Chinese-English language pair. Shi (2017) uses literal translation, transliteration, and free translation to categorise brand name translations. Chuansheng et al. (2003) used a similar set of categories in their work, analysing the translation of brand names. Their categories consist of Pinyin, literal translation, transliteration, and coining. These works are specifically built for the Chinese-English language pair based mostly on the linguistic and cultural differences between the languages. Our study requires a different approach based on the cultural and linguistic dimension of the Turkish-English language pair, and accordingly, more categories as the analysis will demonstrate.

2.2.   Localisation & GILT

Though video games have been considered a mere leisure time activity, the video game industry has been growing. According to the Video Games Europe (2023), it continued to grow even during the COVID-19 lockdown when most other sectors suffered economically. Worldwide marketing strategies require localisation as a core element in the publication process. Thus, one of the biggest factors in the growing interest in VGL is the financial gains. Sales in foreign markets depend mostly on the localisation process (Bernal-Merino, 2014, pp. 156, 157). Entertainment Software Association has stated that the economic impact of the industry in the US reaches over 90 billion dollars (Entertainment Software Association, 2023). Video Games Europe (2022) has announced a 6% growth in the player base and a 14% growth in the employees in the industry. Türkiye is no exception in this regard. Gaming in Turkey (2023) reports that in 2022 video game industry in Türkiye has received 424,7 million dollars investment. In such a large industry, financial concerns add another layer to the complexity of localisation practices (O'Hagan & Mangiron, 2004). The video game industry, by the nature of the product, requires translation specialists with additional skills to meet the needs of the multi-faceted task of localisation. Technical competence, textual

competence in various text types and genres, and other qualifications are crucial for a localisation expert to successfully provide users with an acceptable product. The new economic layer of complexity also concerns the paratexts such as marketing materials and product names on top of the player experience as a core factor in the localisation process.

Video game localisation arose from the industry's needs (Pettini, 2021, p. 1). Marketing aims, as a result of globalisation, constitute the first driving forces. "The game publishing industry is slowly realising the crucial part that the localisation of multimedia interactive entertainment software, a.k.a. game localisation, plays in boosting sales globally, opening new markets and expanding franchises'' (Bernal-Merino, 2014, p. 2). Such aims gave birth to the concept of GILT (globalisation, internationalisation, localisation, translation). Localisation is a concept devised by and for the localisation industry in general but very well applies to VGL. With this concept in the central position, localisation has evolved into something more than the transfer of the text strings in a given software environment from the source language to the target. It has included many other factors such as the time constraints caused by the simultaneous shipment (sim-ship) strategy widely acknowledged by the publishers and legal restrictions to abide by on the content of video games. GILT has not only changed localisation practices but also shaped video game development with a localisation phase to follow in mind. The growing importance of localisation has caused developers to build video games in a localisation-friendly manner. Translatability or localizability has become a major factor in video game development ensuring success in the international market.

Here, we need to clarify some terms to prevent confusion. From now on, we will use "title" to refer to the titles of individual video games. In some previous works in VGL, the term "title" has been used to refer to the video games themselves (Mangiron, 2018; O'Hagan, 2013; O'Hagan & Mangiron, 2004; Purnomo et al., 2019). Yet in our work, we will use "video game" to refer to the games and "title" to refer to their names.

3.   Methodology

3.1.   A Classification for Game Titles

As we have mentioned in Section 2.1. translation of the product names is a topic not studied to a large extent. For our study, however, we can employ a different viewpoint in order to facilitate existing studies on film title translation to provide a framework for classification. There has been a considerable body of studies on film title translations. They attempt to explain the governing factors in the translation process of film titles. Newmark (1988) makes a distinction between descriptive and allusive titles. Descriptive titles describe the topic of the text and allusive ones have a "referential or figurative relationship to the topic". For descriptive titles, he suggests literal translation while allusive titles can be kept literally or imaginatively. He also makes a distinction to replace allusive titles with descriptive ones in some cases. Nord (1995) states that titles are shaped by factors indirectly related to situational conditions such as literary traditions or intertextual relationships. Here, marketing concerns are a factor which is closely related to both above. They are bound by the function of the titles, which is to appeal

to the audience. In accordance with that function, the translation of the titles has to conform to the factors which rule over the target context.

Many studies focus on the procedures employed in title translation aiming to provide a classification. Yin's (2009) examination of techniques used in the translation of English film titles demonstrates that a good title translation should obey principles such as faithfulness, cultural awareness, and commercial and aesthetic effects. Based on these factors he suggests transliteration, literal translation and explication as the methods for film title translation. Bai (2018) also discusses the standardised procedures in title translation which are referred to as 'translation strategies' in the study. The classification based on concepts such as faithfulness, aesthetics, commercial considerations, and artistic value includes literal translation, free translation, transliteration, and other translation strategies. Shi (2014) uses similar concepts with naming patterns of English film titles to situate film title translation in a spectrum between foreignisation and domestication. The author offers literal translation, free translation, and transliteration in this spectrum stating that the methods should co-exist in film title translation. Farghal and Bazzi (2017), provide a statistic on the English film titles translated into Arabic under five categories: literal translation, adaptation, use of related words, paraphrase/explication, and transliteration alone. Stressing that linguistic considerations are not the sole deciding factor in title translation, they mention cultural, commercial and marketing factors besides them. Martí and Zapater (1993) also attempt to classify the film titles translated from English into Spain. They state that commercial concerns often dominate linguistic ones. Based on their corpus, they point out the inconsistency in terms of criteria and strategies as a major problem in film title translation. Peña-Cervel (2016) focuses on the cognitive operations underlying the connection between the original (English) and translated (Spanish) film titles. The study also stresses that a classification based solely on literal and oblique translation procedures is not sufficient. Factors such as commercial and aesthetic considerations are also relevant. Ehrensberger-Dow & Massey (2013) investigate film title translations in English-German pair in connection with the concepts such as reflectiveness and translator's self-concept. The findings demonstrate that experience in the profession helps allocate cognitive resources for high-level tasks and for evaluating source texts and their translations in terms of pragmatics and extratextual factors such as the intention of the author.

We especially would like to mention a MA thesis in the Turkish context on film title translation. In her thesis, Doğan first describes the factors affecting the choices in the translation of the titles of imported films in Türkiye. These factors include agents such as the initiator, producer, and commissioner on top of financial concerns, genre, paratextual elements, censorship, target audience, and target culture norms. The study attempts to classify the translation procedures for titles of films released in 2010 in Türkiye (2012). Based on the corpus, the study defines four main procedures: Clear semantic proximity, free translation, literal translation, and non-translation.

As briefly described for each study above, film title translation with its procedures and governing factors demonstrate many similarities with video games. Considerations

related to the product and its nature as well as the actors involved in the whole process of transferring the product into another culture are also relevant in video games. With such similarities in mind, we reckon it will very well serve as a base for our classification. Yet, most of the classifications above are not detailed. Two studies on film title translation are especially promising in terms of the level of detail. The first one is provided by Frederic Chaume who dedicated his works to the audiovisual translation field (2020). In his seminal work, he mentions the importance of film titles and their translations in connection with merchandising and copyright issues. He proposes five categories for the translation of film titles:

(1) Direct translation,

(2) Partial translation,

(3) catchy new translation,

(4) no translation,

(5) No translation plus a catchy explanation.

The second classification is proposed by Jonathan Ross in his study on film titles and their translation in Turkish and Slovene contexts (2013). He proposes a detailed classification of translation tactics utilised based on a parallel corpus. Stating that the target culture plays a key role in title translation he reports the dominance of literal translation with a strong tendency to free translation involving amplification in Türkiye. The author also stresses that decisions about title translations are shaped on a plane governed by power relations among many actors involving, but not limited to, translators. His classification includes the following tactics:

(1) Non-translation,

(2) Transcription,

(3) Literal Translation,

(4) Established idiomatic equivalent,

(5) Transposition,

(6) Modulation,

(7) Other minor semantic shift,

(8) Amplification,

(9) Reduction,

(10) Free translation with semantic connection,

(11) Free translation with no semantic connection,

(12) Title with precedent.

In our study, we have tailored a classification fit for our corpus by utilising the two classifications mentioned above. Then we have provided commentary on the general trends in the translation of mobile video game titles. For the outliers, i.e. unusual cases, we have deepened our investigation further and factored in additional data which is likely to have a meaningful connection to the selection and translation of the title.

3.2.   Corpus

Our sample is limited to the Game Developers Association of Türkiye (Türkiye Oyun Geliştiricileri Derneği - TOGED) in order to ensure data on actual standardised industry applications. For our research, 54 members of the association were examined. The examination process involved information on the TOGED website, information on the store pages of respective game development studios, and information gathered via Google search engine queries with keywords related to the studios. 13 studios were excluded from the sample via the lack of reliable information. 14 studios were excluded because they are not active in developing mobile games or the share of their workforce in mobile game development is not on a considerable level. The second reason for exclusion is to prevent any distortion in the data and the findings. Since in Türkiye game development consists of mainly mobile game development as the member profile of TOGED displays, we have limited our sample to mobile game studios. The remaining 27 studios have at least published one game on Google Play Store. We have decided to exclude the Apple Store in order to keep the scope of our work at an acceptable level. Lastly, we have excluded one mobile game due to a lack of data. After the data cleaning process, we ended up with 237 mobile games published by 27 studios between 2013-2023.
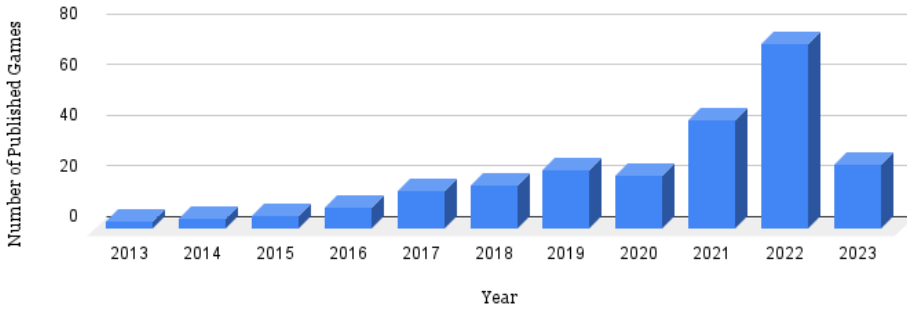
For the studios eligible for research we have deepened our analysis and prepared a list of the games developed by the studios with their names in the Turkish and English versions of the Google Play Store. For the studios who have cooperated with a publisher, we have thoroughly inspected their official website and listed the games which are claimed to be developed by them. Since it is hard to find information on the collaboration between the studio and the publisher on the publisher's website or store account we have decided to exclude the studios from our sample in order to ensure reliable data.

As we progressed through the analysis some additional data was collected in order to see if there is a meaningful connection between them and the strategies employed for the translation of the titles. One such variable is whether the studio cooperates with a third party in the publication of their games. While 24 studios publish their games by themselves under their own name, five studios opted for cooperating with a publisher for this matter. Since such cooperation means involving at least another actor in the decision-making process for the game publishing, and by extension for the product naming, these eight studios were analysed with extra caution. Among other variables, we can count the city in which the studio operates, employee count, founding year, and publication date for each game. Not all variables proved to be fruitful in terms of their connection with the strategies utilised. Here, publication dates are especially

important. There is a considerable growth in publication count throughout the years. Except for 2023 for which we only have data for the first five months, the number of mobile games published has grown almost every year reaching up to 73 in 2022.

Figure 1

Yearly Number of Published Mobile Games

4.   Findings

Based on our preliminary analysis, we have to clarify a key fact regarding the video game titles. Since our corpus consists of video game developers in Türkiye, the titles in the Turkish version of the Google Play Store are treated as source texts. Yet, most of the titles are in English. This fact may be explained by the intended target audience of the video games. Considering the high volume and financial benefits of the English speaking market, it is only natural that the developers aim to reach an international audience not limited to Türkiye while preserving a single product title. In order to provide some base for this presupposition, a random ten per cent of the studios and the titles of their games are checked in two more versions of the Store. The first one is a European language, i.e. Spanish. Using English in European countries is expected since English is an official language of the European Union and is not unfamiliar to the audience (https://european-union.europa.eu/principles-countries-history/languages_en). The second language selected is Russian since we expect to see if there is any other tendency in product naming since Russian uses the Cyrillic alphabet instead of the Latin alphabet. Our inspection proved that titles in English remained in the Russian version while some titles were translated to Spanish in the Spanish version of the Store. Based on the findings, it is safe to say that the translation strategies utilised may change according to the target culture as well as the accessibility and affordability of translation services for the target language. Still, for such a deduction, any study must include the actors involved in the process and a comparative approach with more languages and cultures. The scope of our study prevents us from making further statements on this matter.

After a thorough inspection of titles in both versions of the Store, we have come up with a seven-group classification. The boundaries between the strategies we have defined are not clear-cut. Some of them might be connected in a hierarchical relationship, while some coexist in the translation process of a single title. To prevent

over-complication we have not used multiple strategies to define the titles in our corpus. Instead, we have picked the dominant strategy which, we believe, reflects the nature of the title under inspection. While defining the strategies, we have borrowed from Chaume (2020) and Ross (2013) strategies appropriate for the data we have. After defining the strategy for each title, we have looked for any connection with other variables such as the founding year of the studios, the cities where they operate, their approximate employee count, and the publishing year of the games.
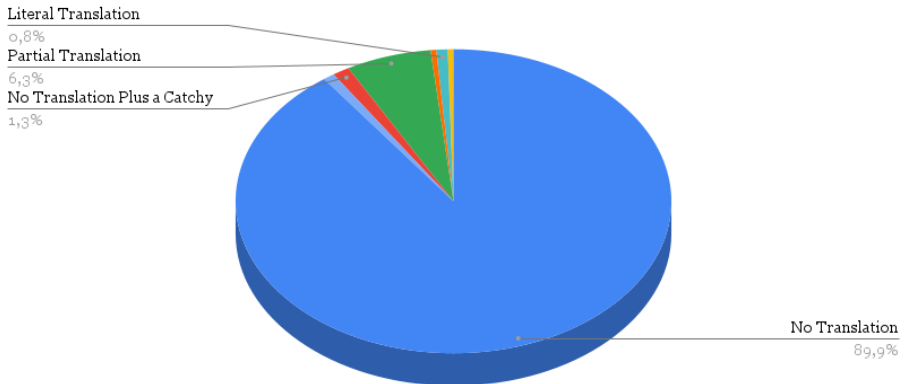
5.   Discussion

Our analysis provided us with seven strategies used for the translation of mobile game titles:

(1) No translation

(2) No translation plus a catchy explanation

(3) Partial translation

(4) Reduction

(5) Amplification

(6) Literal translation

(7) Free translation with semantic connection

As demonstrated in Figure 2, No Translation is in a dominant position in the title translation strategies. It is followed by Partial Translation and No Translation Plus a Catchy Explanation, while the remaining four strategies have a share of less than one per cent.
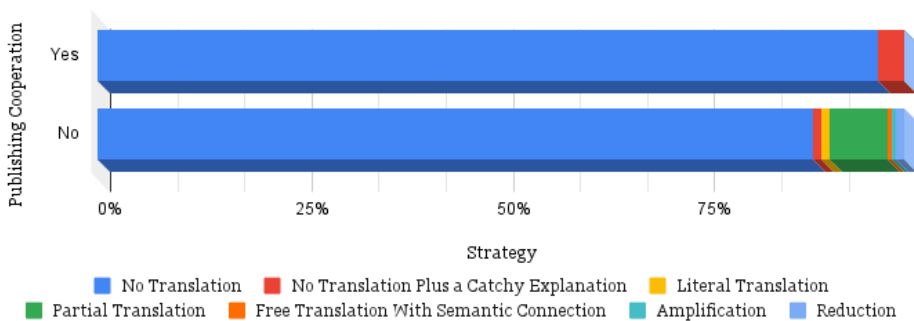
Figure 2

Translation Strategies Employed

After listing the strategies employed, we inspected meaningful connections between them and other variables collected in our data. An important variable which, we believe, affects the translation of the titles is whether there is cooperation with another publisher in the publication of the video games. Some of the video games in our corpus are published in cooperation with another publisher. For example, UNCOSOFT has published only two out of their seven games on their own Store page. The rest of the games they have developed are published in cooperation with Rollic Games on a different store page which belongs to Rollic Games. Such a factor includes the agency of multiple actors in the process. So, the strategy employed is expected to be considerably affected by it. The data also support this prediction as the following Figure 3 demonstrates. Studios which prefer publishing cooperation with a third party tend to use no translation and no translation with a catchy explanation while other studios utilise other strategies too.

Figure 3

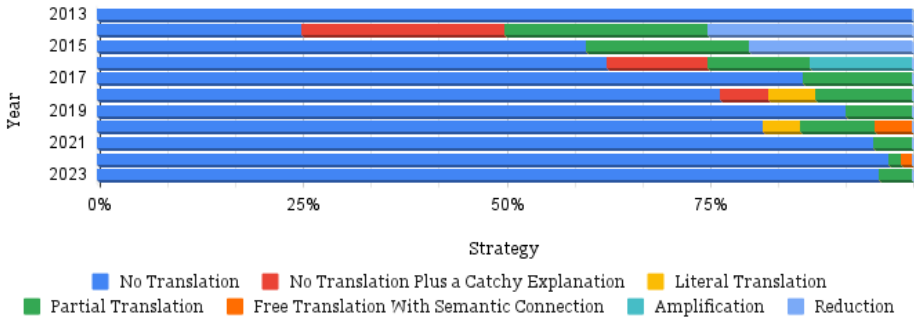*Translation Strategies Employed by The Publishing Cooperation Preference of The Publisher*

Another meaningful data in connection with the translation strategies employed is the publishing year. Starting in 2014, published games demonstrate the tendency of applying various translation strategies diminishing as the years pass. Reaching 2023,

though the data roughly cover only the first five months of 2023, no translation becomes the dominating strategy in the translation of video game titles. This tendency might be explained by the intention to preserve the value of the product on the international level by using a single name for the product. Yet, such deduction requires data on the agents in the process and a comparative approach with more languages and cultures. Yet, we have to keep in mind that titles in the Turkish version of the store are in English. This may imply that the translation process takes place not after the source text is produced as traditionally expected, but before it. Such an order of events opens up new possible approaches from various theoretical standpoints such as self translation and watermark translation.

Figure 4

Translation Strategies Employed by The Publishing Years

Apart from the no translation tendency, there are a few interesting points worth mentioning. The first is the structure of the titles and the scope of the translation. A considerable amount of the titles in our corpus consist of two parts. The first part is the name of the video game while the second part includes a catchy explanation of the nature or genre of the video game. For example, "Lost Bubble - Bubble Shooter" by Peak is a game where the player shoots bubbles. Hence, the second part which we'd like to call "catchy explanation" borrowing from Chaume (2020) explains the main game mechanic. Another example is "Drift Max World - Yarış Oyunu" by Tiramisu. The second part of the title indicates the genre of the game, which is translated as "Racing Game" in the target title. Our corpus demonstrates a tendency to translate only the catchy example which has grown in recent years, as in the latter example.

Another tendency observed in the title selection for video games is the catchy explanation described above constituting the whole title of the game. Titles such as "Beauty Run", "Seasons Run", and "Undead Run" by Hi Games indicate the genre of the games, i.e. runner, and the main theme, i.e. beauty, seasons, or undead. Product naming in any line of work more or less includes explanatory or implicative factors in the name. Yet, as the corpus demonstrates, in the mobile game industry in Türkiye it is applied in a systematic and literal manner. Based on this tendency and other tendencies our corpus demonstrates we foresee two possible outcomes. Either translation of catchy explanation tendency grows in time and a considerable amount of source titles become catchy explanations in Turkish, or English catchy explanations remain dominant as

source titles in the Turkish version of the store. Policymakers as well as the end users will dictate the fate of translation practices in this field as well as their reflection on the culture. In Itamar Even-Zohar's terms, the Turkish video game industry is a young system. Naturally it is affected by far more developed systems in terms of technical, cultural, and linguistic aspects. Local products are yet to take a central position in this system (2005). Though they demonstrate considerable development in terms of technical aspects, there is much to be done in terms of integrating authentic elements from the source language and culture.

Titles fully translated are also worth investigating in detail despite their low frequency. All three instances of full translation include strong connections with real-life activities such as sports.

Table 1
Titles With Full Translation Strategy Applied

Source Title	Target Title
Kafa Topu 2 - Online Futbol	Head Ball 2 - Online Football
Basketbol Arena: Online Spor	Basketball Arena: Online Game
Otobüs Sim Ace: Sürüş Oyunları	Bus Simulator MAX : Buses

The same kind of connection is demonstrated by partially translated titles. Noting that parts that are translated are catchy explanations in all but two of them, we would like to point out that catch explanations also refer to real-life activities which predate the emergence of video games.

Table 2
Titles With Partial Translation Strategy Applied

Source Title	Target Title
A Word Kelime Oyunu (Türkçe)	A Word Game
Word Box - Bilgi ve Bulmaca Oy	Word Box - Trivia & Puzzle Gam
How Many - Trivia Oyunu	How Many - Trivia Game
Okey Extra - Online Çanak Okey	Okey Extra - Online Rummy Game
Word Universe - Kelime Oyunu	Word Universe - CrossWord
Joy Blast: match-three puzzle!	Joy Blast: Match three bubbles
Ignis - Zeka Oyunu	Ignis - Brain Teasing Puzzle
Trick Me: Bulmaca Oyunları	Trick Me: Brain Teasers Puzzle
Otsimo - Özel Eğitim Oyunları	Otsimo	Special Education
Otsimo AAC	Konuşma Desteği	Otsimo AAC	Tap and Talk

Drift Max Araba Yarışı Oyunu	Drift Max - Car Racing
Drift Max Pro - Araba Yarışı	Drift Max Pro Car Racing Game
Car Parking Pro - Park Oyunu	Car Parking Pro - Park & Drive
Drift Max World - Yarış Oyunu	Drift Max World - Racing Game
Idle Car Clicker-Tıklama Oyunu	Idle Car Clicker Game

6.   Conclusion

Our study set seven strategies for translating mobile game titles and found that the dominant strategy was no translation, followed by partial translation and no translation plus a catchy explanation. So, our first hypothesis is confirmed. The study also found that cooperation with another publisher and publishing year are major factors connected to the translation strategy employed. Partially or fully translated titles are mostly linked to physical-space-related activities such as sports or games older than electronic devices. Our second hypothesis is also confirmed by the findings. The video games with no connections to physical games or activities tend to be titled based on a specific procedure, i.e. product name plus a catchy explanation, and they are not translated in full. The only part translated is the catchy explanation which is currently a rare occasion. Supposing that this trend grows it will help production of local video games with Turkish titles, which are then translated into the language of target locales. Thus, a local canon capable of capturing and holding the central position of the young Turkish video game system can be created. Any elaboration on the classification of the translation strategies for mobile game titles might depend on the structure described above, provided this tendency grows in the future.

As for the "why" question, standardised names based on genres and specific game mechanics might facilitate the positive effect of names similar to the names of existing products in the market mentioned by Khessina and Reis (2016). This assumption is also supported by the games developed by individual studios and their titles in similar expressions or structures such as "Toy Blast", "Toon Blast", and "Star Blast" by Peak. Yet further research with data on the agents involved is needed to confirm if there is such a specific aim underlying the title selection and translation. Such an enquiry will also help precisely determine the place and the nature of translation in video game production.

Yearly profiles of translation strategies show growing uniformity in the application in favour of no translation. We believe that the appearance of other strategies between 2014 and 2020 reflects the trial-and-error phase of a new, growing industry. Yet, the findings of our study are not sufficient to comment on the preferences of the involved actors. The actors themselves should be included in further studies to comment on the matter.

With the abovementioned tendencies and the insights for further research deduced from our findings pointing to fruitful research topics in this field, our study has accomplished both the goals we have set. Mobile Game Localisation and title translation

are two topics which have not been thoroughly explored in the Turkish context yet. In order to fill the gaps, many studies should be conducted as fast as to get on the same page with the practice.

The study suggests that a participant-oriented approach which includes agents active in the process is needed for further studies.

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