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The Translation of Video Game Titles in the Chinese Market

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Abstract
This work discusses the translation solutions applied to the localization of video game titles in the Chinese market and how they are influenced by cultural, political, media, and consumer factors. It starts with an introductory contextualization of the unique features of the translation of video game titles in China through history, then examines the translation solutions adopted in the case of the most widely accepted versions of top-rated video games in the Chinese target market, revealing that literal, meaning-preserving approaches have become predominant over time, surpassing semantic-altering methods. Nevertheless, various types of modifications have been observed in the translation of video game titles due to linguistic and cultural differences. Even mistranslations are officially adopted as long as they have gained widespread recognition. In the future, video games imported into the Chinese market may receive a unified Chinese title for both distribution platforms and social media, prompting further research.

Keywords: *title translation, video game localization, audiovisual translation, players' reception, Chinese video game market*

1. Introduction

China owns the largest consumer market for video games worldwide. According to the China Audio-Video and Digital Publishing Association (2023), in 2022, the number of video game users in Mainland China surpassed 666 million, while North America recorded 219 million users during the same period (Newzoo 2022). With an estimated increase to 844.6 million players by 2027 (Statista 2023), the Chinese gaming market presents a compelling opportunity for video game developers, publishers, and investors.

When localizing video games for this market, the translation of titles holds significant importance across various aspects. Firstly, it serves as the primary identifier, playing a crucial role in establishing the video game's brand identity. A well-translated title can contribute to the recognition and marketability of the video game. Secondly, it provides valuable context and information about the video game's genre, theme, or key features, helping players make informed decisions based on their preferences. Moreover, it enhances the user experience by facilitating information retrieval. Video game players, more often than other types of audiences, search for reviews, discussions, and related content using the video game's title as a keyword. Furthermore, it is important to fully consider the legal and regulatory compliance of translated titles, as this determines the approval and launch of the product in the local market.

Legal and regulatory requirements vary across regions. In China, to import a foreign video game, the Ministry of Culture of the People's Republic of China (2012) requires documents such as, among others, a copyright trade or operation agency agreement. The operation agency agreement requires that any foreign video games must have a corresponding Chinese title. Although it can be tentative, the *Interim Regulations on Internet Culture*

Management (Ministry of Culture of the People's Republic of China 2011), on the other hand, does not permit unauthorized changes to the previously approved name of the product. In these circumstances, we may state that the Chinese title must be determined when the local operator and the foreign developer are still negotiating the agency operation, even before the entire localization process begins. Therefore, without the active involvement of localization personnel, it is challenging to analyze the working modes of title translation, such as crowdsourcing, computer-assisted translation, and other similar approaches. However, it is still possible to examine the sources of the translated titles, namely, official translations or fan-translations.

However, due to the time gap between the importation and publication processes, discrepancies may arise between the official Chinese titles and other translated versions that are already circulating in the media and player communities. Given that the translation of video game titles is regarded as a decisive aspect in the process of video game localization, this practice in China presents an intriguing challenge due to the existence of numerous diverse Chinese titles for the same product. While one version eventually emerges as the dominant choice in the local community, it is interesting to explore the translation solutions employed for the widely accepted versions and the factors that influence the selection of these solutions.

According to Egenfeldt-Nielsen et al. (2016: 16), inclusive and valuable academic research on video games requires an understanding of the market. In line with it, this work thoroughly examines the sociocultural context surrounding the translation of video game titles by exploring its historical evolution in China. Then, a statistical analysis is conducted based on 151 video game titles, selected either for their awards or their top rankings on reputable video game websites. We analyze the translation strategies employed for these titles using Pym et al.'s (2020) typology of English-Chinese translation solutions and investigate the prevailing trends over recent decades. Additionally, the findings of this research lead to a discussion of mistranslations and features of the translated language structure surrounding the translation of video game titles in China.

2. A brief history of title translation of video games in China

Video games have emerged as an important type of cultural artifacts in contemporary times (Styhre et al. 2018: 28). The successful dissemination of a cultural product in foreign target markets depends not only on the content and quality of the product itself, but also on the marketing strategies formulated by developers and publishers, as well as the interplay and amalgamation of diverse cultural paradigms and principles within the local setting (Peltoniemi 2015: 45–46). In the case of translation, diffusion, and reception of video game titles in China, the nation's policies, culture, and media environment have significantly influenced the outcome, varying considerably across the following different historical stages.

In the early 1990s, with the founding of the first domestic manufacturers of video game consoles compatible with the Famicom (Wang 2018: 66) — the console released by Nintendo in 1983 — Mainland China embraced video game consoles for the first time, thus creating an initial gaming market. During that period, popular console and video games developed by Japanese and North American companies were illicitly hacked in China and copied onto empty cartridges, which were bought at low cost from nearby regions like Taiwan (Wang 2018: 75). Initially, no localization had been made to these pirate products. Their titles, remaining in English or Japanese, gained various Chinese versions that were only verbally spread among

small local groups due to limited communication channels at that time. However, pirate vendors illegally localized video games, providing them with a Chinese title. These translated titles often spread widely among players along with pirated cartridges and have been circulating to this day (Wang 2018: 75).

During the mid-1990s, the video game markets in Taiwan and Hong Kong underwent rapid expansion, with Taiwanese companies branching out into Mainland China for the importation and distribution of titles. This led to popular titles, translated by companies in Taiwan or Hong Kong, remaining in use today. Presently, Hong Kong-Macao, Taiwan, and Mainland China are defined as distinct sales territories by video game publishers. Each region now receives tailored versions that adopt different Chinese titles to suit their unique dialects and linguistic customs. However, many classic vocabularies translated earlier by Taiwanese and Hong Kong companies remain embedded within Chinese gaming culture. For example, the Cantonese transliteration of *fighter*, 快打 (*faai3 daa2*, 'fast hit'), initially became popular in Hong Kong. It was then adopted in Mainland China and applied to various title translations of imported combat video games. This transliterated form continues to appear in contemporary localization practice when new foreign titles enter the Chinese market (Long-Souki 2020).

In the early 2000s, the circulation issued by the State Council Office (2000) resulted in the Chinese market becoming isolated from the global video game industry and brought vendors who engaged in smuggling consoles and video games from neighboring countries and regions. Video games of all kinds have circulated among Chinese gamers, mixing legal and pirated copies. With limited officially translated titles at that time, Chinese versions of foreign video game titles spread normally via pirated discs and underground internet cafes, derived from a mosaic of sources. These sources combined official and fan translations in Mainland China (Ye 2016: 42), as well as translations from Hong Kong and Taiwan (Littlewing 2006).

Later, as the number of Chinese players grew rapidly, many Mainland Chinese print media outlets appeared to report on new video game information, even sending journalists abroad to cover new releases (Wang 2018: 93). Since these print outlets also translated and spread foreign titles among a vast number of readers, first-hand information about overseas video games was brought back by Mainland Chinese print media, along with their own translated versions, leading to a decrease in the influence of title translation from Hong Kong and Taiwan.

During the early 21st century, Chinese players yearned for quicker updates on global gaming news, resulting in traditional print media being replaced by online media. As news providers competed to deliver timely and trustworthy information to attract readers, new foreign titles were translated and spread rapidly through Chinese online media, quicker than ever before. It is worth mentioning that many titles were translated, sometimes relying solely on limited information such as pictures and descriptions, which made them susceptible to mistranslation (Dong & He 2016: 86).

In 2013, the Chinese video games market reopened to consoles, accompanied by official interventions that aim at regulating the translation of video game titles. Some developers and publishers promote and guide consumers towards adopting the official Chinese translations through various means. For example, they use online distribution platforms such as PlayStation Store and Steam to coordinate intercultural discourse (Huang 2017: 142), as well as organizing press conferences to announce the official translations. On the other hand, a few publishers opt to directly import foreign video games using existing Chinese title translations circulating among players, regardless of the translation quality (Dong & He 2016). This phenomenon emphasizes the growing convergence between video game publishing and

Chinese consumer preferences, as players emerge as content producers who actively shape publishers' decisions (Huang 2017: 195).

3. Literature review

Title translation relating films, books and articles has been studied across various language pairs such as English-Chinese (Yin 2009; Yu 2018), English-Spanish (Peña 2013, 2016), English-Arabic (Darwish & Sayaheen 2019) and English-French-Russian (Krasina & Moctar 2020), among others. This practice is generally perceived as a conventional translation process, lacking substantial distinctions from other types of texts (Nord 1995: 281). For example, in film title translation, common practices are centered on key semantic and pragmatic dichotomies, including foreignization vs. domestication strategies, literal vs. free translation approaches, prioritizing faithfulness to source material vs. appealing to global audiences, as well as prescriptive vs. descriptive methods (Krasina & Moctar 2020: 285). Nevertheless, given that some titles emerge from transcreative approaches beyond mere translation (Bugheşiu 2019: 942), the terms *retitle* and *rename* also appear in discussions about title translation practices (Bugheşiu 2019; Krasina & Moctar 2020). It is worth noting that there are instances where significant modifications or even recreations of content occur during the translation of titles, influenced by cultural factors or other motivations (Peña 2016: 306), such as marketing, ethical, or legal matters (Krasina & Moctar 2020: 285).

The concept of title translation also applies to video game titles, constituting a crucial step within the broader process of video game localization. According to Chandler & Deming (2011: 21), video game localization is the process of translating the video games into other languages. It is "intricately intertwined with global business and marketing operations, enabling video games to cross complex socio-cultural and linguistic borders" (O'Hagan & Mangiron 2013: 13). As indicated by Bernal-Merino (2014: 103), the development of video games, as an entertainment industry, is dominated by mass market forces and profitability. Therefore, the translation of video game titles is subject to language, regulatory, commercial and procedural constraints.

For instance, Chandler & Deming (2011: 166) argue that during the distribution of video games in foreign regions, it is customary to release products under their original titles. However, there are instances where the publishers opt to translate the title, without relying on the translators' input. Consequently, translators usually need to confirm the local version of the video game title with the publishers. O'Hagan & Mangiron (2013: 213) also mention that video game titles, "similar to movie titles, are often changed when localizing a video game for other territories". For example, when a video game produced in Japan is released in different English-speaking regions, the English title published in North America differs from that used in Europe and Australia. The North American title tends to be "more transparent and concrete" (O'Hagan & Mangiron 2013: 212), while the European and Australian titles stay "closer to the literal meaning of the original Japanese title" (O'Hagan & Mangiron 2013: 212).

As discussed regarding government approval processes in the previous section, publishing foreign video games in China requires the use of a Chinese title consisting solely of simplified characters. Titles submitted for approval are expected to accurately summarize content without duplicating existing titles or violating regulations (National Press and Publication Administrastion 2023). Hence, video game title translation in Mainland China

occurs within a complex sociocultural environment, which has generated strong research interest from the Chinese academic translation community.

A total of twelve articles related to the Chinese translation of video game titles were found, with the earliest one written by Littlewing (2006: 33), appearing in a software magazine. It argues that, in the 1990s, China's video game approval process was still under development and title translations tended to balance describing in-game content with aligning to Chinese aesthetic norms. Especially for titles that were difficult to translate directly, the rendered Chinese version often deviated substantially from the original forms. The article also compares Mainland China translation and the translation in Hong Kong and Taiwan, stating that Mainland versions aimed for fidelity, while translations in Hong Kong and Taiwan embraced exaggeration and contemporary popular cultural references.

Three articles analyze the translation of video game titles using the theory of Skopos (Xiao 2011; Wang 2012; Pang 2016). These works all mention that the translation of video game titles is not only a linguistic conversion but also a commercial act, with the primary purpose of pursuing market effectiveness and commercial profit. During the translation process, it is important to preserve the informative, expressive, operative and aesthetic functions contained in the original titles. Xiao (2011: 190) adds that, in addition to faithfully conveying the linguistic and cultural information of the original name, the expectations, aesthetic taste, and receptiveness of local players should also be taken into consideration.

In terms of translation strategies and methods, the majority of articles mention two sets of concepts: domestication vs. foreignization, and literal translation vs. free translation. Additionally, translation techniques such as addition, omission, and transliteration are frequently analyzed. Most works believe video game titles should first adopt a literal approach, while still pursuing promotional effects through supplemental adaptation or transcreation (Xiao 2011: 189). Furthermore, strategically combining literal and free techniques can jointly convey information and achieve commercial ends (Wang 2012: 160). Dong & He (2016: 85) also mention zero translation, but they state that under current regulations, this method is "almost never adopted by Chinese localization teams". Zhang (2013: 165) focus on creative translation approaches, arguing that this technique can result in a more melodious pronunciation of translated titles.

Focusing on descriptive studies, Ye (2016) select 454 console game titles from Chinese gaming magazines and classify the applied translation strategies and techniques according to genres. Regarding translation methods, both literal and free tendencies can be observed, although statistical results are not provided. The analysis also suggests that title translations are subject to arbitrary changes when they are released multiple times. Wang & Dong (2021), based on the Chinese translator Fu Lei's theory of Spiritual Resemblance, provide a comparative analysis and statistics of strategies used for 100 popular video game titles across Chinese-speaking regions. By classifying translation strategies into three categories, namely maintaining form and spirit, developing spirit based on form, and emphasizing spirit over form, their findings confirm Littlewing's (2006: 34) observation that Mainland Chinese translations mainly employ "strict fidelity", while Hong Kong and Taiwan focus more on "emphasizing creativity over form". The reasons for this gap lie in the fact that, in these regions, translations aim to draw players' attention and are strongly influenced by the literary style of Wuxia (martial heroes) novels, classical Chinese literature, and the Minnan dialect.

Among all 12 studies, only one work (Li & Jiang 2021) examined video game title translations from Chinese to English. Applying the theoretical framework of Skopos, this article analyzes the application of domestication and foreignization when translating video

game titles from Chinese into English. It concludes that both methods are frequently applied in translation.

4. Methods

4.1. Research questions

Drawing from a comprehensive analysis of the historical process of video game title translation in China and synthesizing previous related studies, this work uses a descriptive-analytical approach to examine the types of translation solutions adopted for popular video game titles in China. The data analysis seeks to address the following research questions:

1. What is the distribution and frequency of specific translation methods adopted for title translation?
2. Do the frequently used methods in title translation change over time?
3. When a video game has different titles in Japanese vs. English, which original version is typically followed for translation in Chinese?
4. What characteristics can be observed regarding the character count of translated Chinese titles?

4.2. Data collection

This work selects the translated Chinese titles of popular video games from two reputable sources: *The Top 100 Video Games of All Time* (2021) published by IGN, which is widely respected within the gaming community as an authoritative ranking of video games, as well as the annual list of The Game Awards (TGA) from its first ceremony in 2014 to 2023 inclusive. This award is considered a highly influential event for the gaming industry, attracting an estimated 118 million global livestreams in 2023.

In cases where there are multiple Chinese translations for a single title, the most popular version, irrespective of its official or unofficial status, is determined based on its appearance in four major Chinese gaming media outlets: A9VG, Bonfire, GameCores, and GamerSky. These media outlets have gained high reputation among Chinese players and comprise the Chinese voting jury of TGA.

It should be mentioned that, for sequels in a video game series, this work only focuses on the translation of the main titles, also known as intellectual properties (IP), and thus it excludes sequel titles containing numbers or subtitles. Hence, only the translation of the first work and its release year are collected for analysis purposes.

4.3. Theoretical framework

The constraints of word limit and the language difference in title translation from English to Chinese result in the blurring of lines between literal and free translation, foreignization and domestication, adaptation, and transcreation. This work believes that Pym et al.'s (2020) typology of translation solutions for Chinese-English would be a suitable and reliable model.

Pym (2016) proposes a typology of translation solutions for many languages. This categorization concerns the complexities of translating across multiple language pairs, which is especially relevant to this research, given that video game titles are sometimes translated into Chinese considering two source languages: English and Japanese. Furthermore, Pym et al. (2020) present the typology with examples for translations between Chinese and English at both the lexical and syntactic levels. As title translation primarily operates at the lexical level, this typology offers an apt framework for analysis. In addition, Jooyaeian & Khoshsaligheh (2022) have adopted this typology to analyze video game localization in Iran because it has been extensively tested. It applies to multiple language pairs, and the categories are straightforward and directly relevant to the aspects being studied. Moreover, it effectively captures concepts like censorship, cultural transfer, domestication, foreignization, and otherness with corresponding solutions.

Pym et al. (2020: 1) explain a *cruise mode* of translation where no attention is required, along with three main types of translation solutions and their respective subtypes for conscious problem-solving. The typology framework is presented in Table 1:

Table 1: Typology of translation solutions for English-Chinese proposed by Pym et al. (2020)

Cruise mode	(no specific solution applied)
Copying	Copying words
	Copying structure
Expression change	Perspective change
	Density change
	Cultural correspondence
Material change	Text tailoring

According to Pym et al. (2016: 220), *cruise mode* includes typical use of language proficiency, accessing reference materials, consulting parallel texts, and relying on intuition. Apart from *cruise mode*, the three types of conscious solutions are arranged in ascending order of complexity, from minimal to significant effort, and from staying close to the original text to more extensive translational involvement: *copying* involves transferring both items and structures from one language to another while maintaining the content and form of the source language; *expression change* includes perspective change, density change and cultural correspondence; *material change* refers to text tailoring, meaning that semantic or performative part in the original text is modified at both the form and content levels.

However, this framework does not account for situations where the product is retitled or renamed. Krasina & Moctar (2020: 293) suggest that both translation techniques and retitling are simultaneously used in the process of promoting and marketing films. Quoting the work of Surdyk & Urban (2016: 165), Bugheşiu (2019: 941) concludes that the term “translation” might be misleading when it comes to translating film titles since the process involves more than directly transferring the meaning of the original title. It emphasizes the importance of considering the filmic experience and the marketing aspects involved in the translation process. Therefore, in this work, the method of *renaming* is regarded as an independent solution that runs parallel to other solutions proposed by Pym et al. (2020).

As a result, this work analyzes a total of five distinct types of translation solutions. These are sequenced, based on the typology of translation solutions for English-Chinese proposed by Pym et al. (2020), following this order:

1. *Cruise mode*: including literal translations, for example, *Rock band*, translated as 摇滚乐队 (*yáogǔnyuèduì* 'rock band'); reordering words to match standard Chinese syntactic conventions, for example, *God of War*, translated as 战神 (*zhánshén* 'war God'); omissions of articles, for example, *A Plague Tale*, translated as 瘟疫传说 (*wēnyìchuánshuō* 'plague tale').
2. *Copying*: including transliterations, which refers to phonetic translation of foreign words into Chinese, prioritizing sound similarity over semantic meaning (Chen & Lin 2011), such as *Loco Roco*, translated as 乐克乐克, *lèkèlèkè*, [transliteration]); coinages translated according to the constituent parts of the new term, for example, *Undertale*, translated as 传说之下 (*chuánshuōzhīxià* 'under the tale'); zero translations, for example, *Apex Legends*, translated as *Apex* 英雄 (*Apex yīngxióng* 'Apex heroes').
3. *Expression change*: including perspective changes, for example, *Borderlands*, translated as 无主之地 (*wúzhǔzhīdì* 'land without owner'); syntactic changes, for example, *Life Is Strange*, translated as 奇异人生 (*qíyìrénshēng* 'strange life').
4. *Material change*: including addition, for example, *Fable*, translated as 神鬼寓言 (*shénguǐyùyán* 'fable of gods and ghosts'); omissions, for example, *X-COM: UFO Defense*, translated as 幽浮 (*yōufú* 'UFO'); lexical substitutions, for example, *The Last of Us*, translated as 最后生还者 (*zuìhòushēnghuánzhě* 'the last survivors').
5. *Renaming*: transcreations or retitlings, for example, *ICO*, translated as 古堡迷踪 (*gǔbǎomízōng* 'lost in ancient castle').

5. Results

5.1. Overall description

A total of 151 titles were selected and examined, including 67 products developed in North America (United States and Canada), 53 video games from Asia (mainly Japan), and 31 titles from Europe, which may adopt different English titles from North American versions. The products span decades from the 1980s to the current year. Exact sample numbers per region are listed in Table 2.

Table 2: Original regions and releasing decade of the examined titles

Decades	North America	Asia	Europe	Total
1980s	1	14	1	16
1990s	18	16	3	37
2000s	21	10	9	40
2010s	21	9	9	39
2020s	6	4	9	19
Total	67	53	31	151

5.2. Translation solutions applied

Through comparison and analysis of the 151 translated Chinese video game titles, we find that *cruise mode* is the most frequently employed translation solution, accounting for 36% of titles. *Copying*, which stays close to the original title in both meaning and form, encompasses 19% of the examined cases. Nearly half of the titles undergo semantic modifications through varying approaches, including *material change*, the second most common solution at a frequency of 23%, and *renaming*, applied on 18% of the titles. Only 4% of the titles opt for *expression change* when translated into Chinese.

More specifically, no specific solution is applied to 55 titles, that is to say, the *cruise mode* as stated by Pym et al. (2020: 5); 17 transliteration falls under the category of *copying*, which is adopted by 29 titles in total; only six titles are translated with *expression change*; among 34 translated titles that resulted in *material changes*, twelve additions, six omissions and 16 substitutions are found; 27 products are *renamed* while gaining a Chinese name.

For better visual presentation, the translation methods of *copying* and *cruise mode*, which stay closer to the original text, are visually encoded as dark red and light red respectively; both *material change* and *renaming* contain information that cannot be traced back to the original text, so they are encoded as light green and dark green. Since *expression change* has a relatively small sample size, it is marked in yellow. As a result, Figure 1 illustrates the proportion of each solution, highlighting that during the lifetime of title translation of video games in China, solutions favoring fidelity exhibit a slightly higher frequency compared to approaches involving significant semantic alterations.

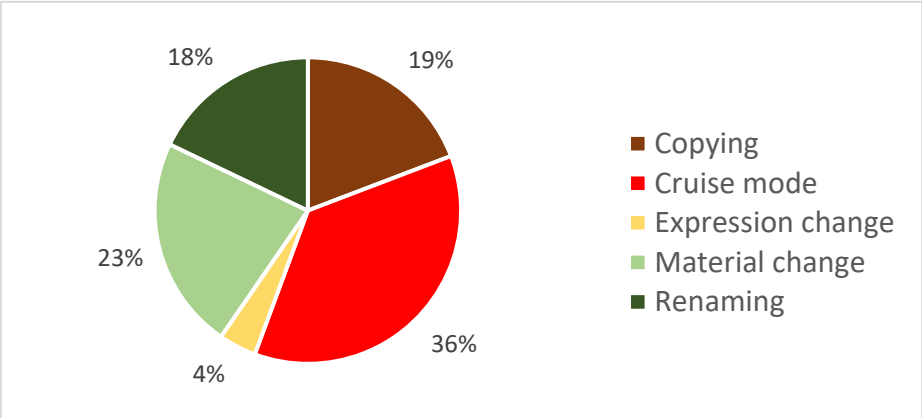

Figure 1: Solutions adopted in Chinese video game title translation

5.3. Translation trends

From the 1980s to the 2020s, among the five types of solutions, the proportion of *copying* and *cruise mode* has steadily increased, while *material change* was more commonly employed during the 1990s and *renaming* reached its peak in the 2000s. The occurrence of *expression change* has remained very limited throughout the decades. After encoding each solution with the same colors adopted in the previous subsection, the following figure suggests that solutions favoring fidelity gradually surpassed approaches involving significant semantic alterations over the past decades.

It is important to note, however, that this work is conducted in the first half of the 2020s, thus the number of instances within this current decade of the 2020s remains relatively limited. Therefore, Figure 2 does not sufficiently indicate the trend from the 2010s to the 2020s and beyond.

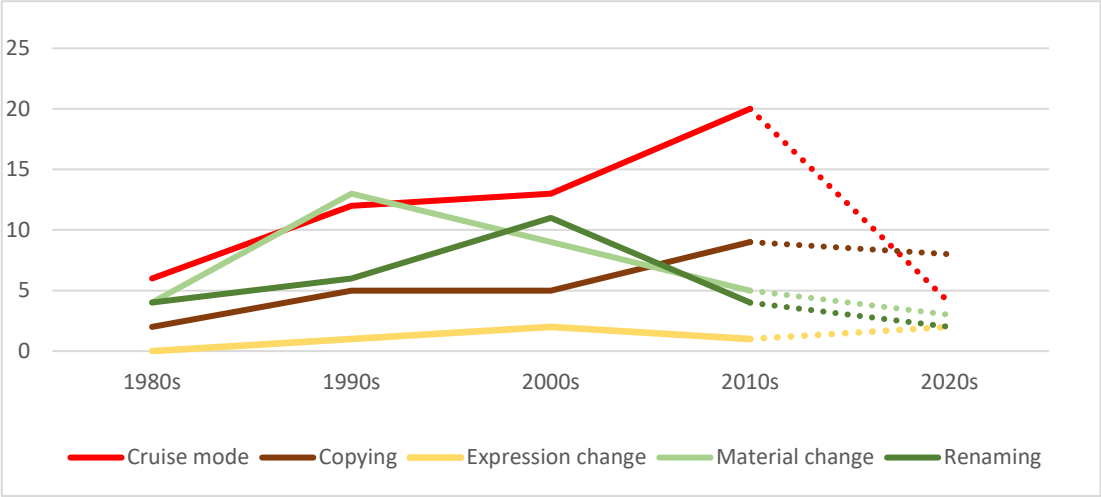

Figure 2: Timeline of adopted solutions

5.4. English vs. Japanese original titles

This research reveals that, out of the 53 titles developed in Asia, 51 products have both Japanese and English titles. Among these, 13 products have different titles between their Japanese and North American versions. A total of ten Chinese titles were derived from the Japanese version, while three Chinese titles were translated from the English title. One notable example is the Pokémon series, whose initial Chinese title 口袋妖怪 (*kǒudàiyāoguài* 'pocket monster') was translated by fan localization based on its Japanese title ポケットモンスター (*pokettomonsutā* 'pocket monster'), and it has been in circulation in Mainland China for over a decade. In 2016, it was officially adjusted to 宝可梦 (*bǎokěmèng*, [transliteration]), which is the transliteration of its North American version, *Pokémon*, announced by its developer, Nintendo.

5.5. Numbers of Chinese characters

Figure 3 reveals that all the 151 titles are translated into the Chinese version with character numbers ranging from 2 to 8. Among them, 77 titles were translated into a four-character structure, occupying a proportion of 51%, significantly higher than longer or shorter translations. This result demonstrates a higher concentration compared to the 48% result obtained by Ye (2016: 40). Additionally, out of a total of 64 products that involve *material change* and *renaming*, the preference for the four-character structure rose to 61%, indicating the popularity of this linguistic feature, especially when the translator is given greater freedom.

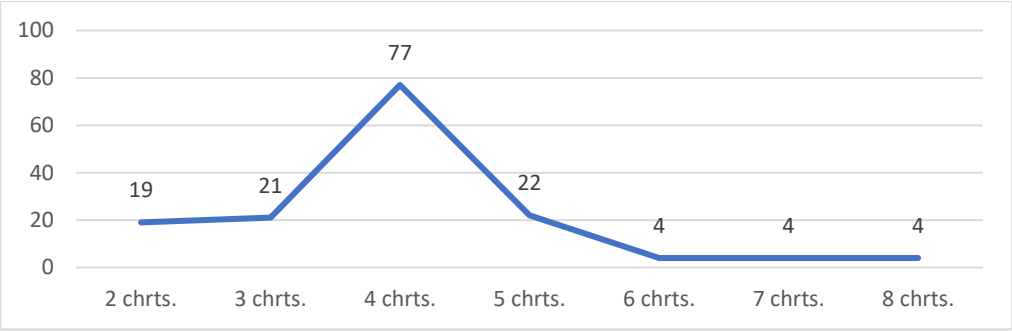

Figure 3: Number of Chinese characters of translated titles

6. Discussion

6.1. An increasing trend of copying and cruise mode

Copying and *cruise mode* are considered as the solutions that prioritize fidelity to the original text. In this research, these two approaches include translation techniques such as zero translation, transliteration, word-for-word translation, and literal translation. These techniques, categorized under a foreignization strategy (Xiong 2014: 85), are applied in the title translation of video games in China in a more frequent way.

Most previous research agrees that if the original title clearly reflects the background of the video game, the translator should opt for a literal translation. This approach allows Chinese gamers to grasp the same meaning as users of the original version (Zhao 2016: 256) while simultaneously preserve the structure and connotation of the original title (Ye 2016: 44). Moreover, it effectively conveys the information without causing any deviations in understanding (Pang 2016: 29). On the other hand, transliteration, zero translation, and word-for-word translation maximize the retention of the original information (Wang & Dong 2021: 123). They also present an opportunity for cultural exchange and integration (Wang 2012: 168), sparking curiosity among players and boosting sales.

From the perspective of the external environment of video game title translation, China's policies regarding gaming industry have also influenced its translation approaches. In the 1990s, when the Chinese gaming market was still small, few professional translators dedicated themselves to video game title translation, while fan translation could not guarantee the translation quality. Furthermore, no specific standards regarding video game title translation were provided in the Chinese market (Ye 2016: 3), resulting in arbitrary changes in translating titles.

Meanwhile, Hong Kong and Taiwan's leading position in the gaming industry has also introduced their translation styles into the Chinese market, especially during the first decade of the 21st century, a period when the gaming industry was banned in China. In comparison with Mainland China, which tends to prioritize accuracy over creativity, Hong Kong and Taiwan employ free translation and transcreation to maximize the commercial benefits of titles (Long 2011: 27). For instance, in Mainland China, *Call of Duty* is translated literally as 使命召唤 (*shǐmìngzhāohuàn* 'call of duty'), while in Taiwan, it is retitled as 决胜时刻 (*juéshèngshíkè*

‘decisive moment’). Moreover, the results of this work also reflect that *renaming* reached its peak during this decade, echoing the comparison between regional translation tendencies.

As the global video game localization industry has clearly differentiated the Mainland from Hong Kong and Taiwan as separate target markets, with the rise of the Chinese gaming market, the channels for spreading translations from Hong Kong and Taiwan in Mainland China have gradually diminished. Consequently, literal translation, the translation method widely adopted in Mainland China, has become mainstream in this region.

Avoiding mistranslation is another important reason why literal translation is widely adopted in China. News about foreign video games spread rapidly across Chinese online media, and titles are translated promptly, sometimes based on limited information such as pictures and descriptions, which can result in inaccuracies. Consequently, literal translations have become increasingly popular as a means of minimizing errors. Particularly, when translators already possess a certain understanding of the video game’s plot and the meaning of original title, this approach can effectively convey information in an accurate way (Wang 2012: 160).

6.2. Motivations for material change

Material change includes translation techniques of text tailoring, such as, in our case, addition, omission, and substitution. It modifies the semantic or performative part of the original text in terms of form and content.

Addition means adding words or characters that are not originally present in the translated title. This is usually done to fit the language habit of the target language, while making the meaning clearer and more explicit (Zhou 2008). It is also used to provide more information about the video game genre, allowing players to better understand the video game before making a purchase (Ye 2016: 30). For example, in the case of *Burnout*, translated as 火爆狂飙 (*huǒbàokuángbiāo* ‘burning rampage’), the addition of 狂飙 (*kuángbiāo* ‘rampage’) specifically refers to driving behavior, indicating that it is a car-racing game. Moreover, English tends to prefer abstract concepts while Chinese favors more concrete expressions, thus many abstract words in English require the method of “converting the abstract into the concrete” in order to achieve fluency and clarity (Sun 1989: 27). Therefore, when the original title of a video game expresses a conceptual notion, translators often add a specific noun to convert the title into a noun structure that is more accessible to Chinese gamers. For instance, *Doom*, a first-person shooter game, was translated as 毁灭战士 (*hǔimièzhànshì* ‘doom soldier’) in China, and *The Sims*, a life simulation game, is commonly referred to as 模拟人生 (*mónǐrénshēng* ‘the simulated life’).

No previous research has mentioned omissions in video game title translation in China, primarily due to the scarcity of such examples. Additionally, it has not been explored whether the Chinese translations originate from English or Japanese. In fact, omission is particularly noticeable in cases with long Japanese titles that contain both kanji and kana characters. In these instances, the Chinese translation typically retains only the kanji characters that can be easily recognized by Chinese players. Examples can be observed with the series 悪魔城ドラキュラ (*Akumajō Dorakyura* ‘demon castle Dracula’), adopting the kanji portions of their original titles as their Chinese translations: 恶魔城 (*èmóchéng* ‘demon castle’). Another case is the very long Japanese title ニンテンドウオールスター! 大乱闘スマッシュブラザーズ (*Nintendōōrusutā! Dairanto Sumasshuburazāzu* ‘Nintendo all-star! Big fight super smash brothers’). While its English name is derived from the latter part, *Super Smash Brothers*, its

Chinese version adopts its former part as its Chinese title 任天堂明星大乱斗 (*rèntiāntángmíngxīngdàluàndòu* 'Nintendo all-star big fight').

Furthermore, this research reveals that, within the range of *material change*, substitution occurs more frequently compared to addition and omission. This tendency echoes to the translation approach of "developing spirit based on form" (Wang & Dong 2021), which is employed to compensate for inadequacies in conveying both spirit and form of the original title. Hence, the translations do not strictly adhere to the original form and meaning; instead, they are derived from a basic and partial meaning of the original title. For example, *EarthBound Beginnings* is translated as 地球冒险 (*dìqiúmáoxiǎn* 'Earth adventure'), while *Heroes of Might and Magic* is translated as 英雄无敌 (*yīngxióngwúdí* 'invincible heroes'). In both cases, these translations retain only the core words *Earth* and *heroes*, respectively, while replacing the rest.

6.3. Motivations for renaming

Renaming is considered an independent solution in the translation of video game titles in this work. It involves more than directly transferring the meaning and the form of the original title, taking into account the gameplay experience and marketing aspects of the translation process. Renamed titles in Chinese often exhibit a strong connection to gameplay elements such as rules, plot, objectives, and overall playing experience. Not only does it reflect a philosophical aspect regarding translation in China according to which Chinese usually treat things from a whole and general angle (Lin 2012: 2), but it also aligns with the current regulations governing video game importation in China.

Ludologists, such as Frasca (2001), focus on the experiential aspect of playing a video game. On the other hand, narratologists tend to view video games as narrative representations (O'Hagan & Mangiron 2013), emphasizing the role of storytelling within the video game. Recently, there has been an integration of ludology and narrative to present a complete representation of a video game, and this integration can be reflected in the video game's title via translation. For example, the title *Alan Wake*, which only denotes the protagonist's name, is translated into Chinese as 心灵杀手 (*xīnlínshāshǒu* 'mind killer'). Since the product narrates a story about murders in a dream world, this Chinese translation reveals both the thrilling theme of the video game and the inclusion of gameplay mechanics such as chasing and fighting. Another example is the translation of the product *ICO*, translated as 古堡迷踪 (*gǔbǎomízōng* 'get lost in an ancient castle'), or the translation of *Overcooked*, rendered as 胡闹厨房 (*húnàochúfáng* 'horsing around the kitchen'). Both translations indicate specific scenes where the stories take place. Moreover, the Chinese translation of the title *Bayonetta*, 猎天使魔女 (*liètiānshǐmónǚ* 'sorceress who hunts the angels'), reveals key elements such as the protagonists' mission and identity.

When a renamed Chinese title successfully conveys the narrative, or setting of the video games, it enhances players' preliminary knowledge, making it easier for them to accept the new titles. However, these translations may find themselves facing a dilemma when sequels are released. It is common for subsequent products to change the protagonist or the location where the story unfolds, thereby causing the previously translated title inappropriate. For example, the Uncharted series is translated into Chinese as 神秘海域 (*shénmìhǎiyù* 'mysterious seas') because the first episode narrates an adventure along the coast of South America. However, with sequels set in Tibet, the Middle East, and Europe, this translation gradually lost its credibility.

6.4. Few instances of expression change

An *expression change* can be implemented to reduce potential ambiguity and mitigate associated risks (Pym 2016), as it typically preserves the semantic values of the original title. However, our findings indicate a significantly low occurrence of this solution, accounting for only 4% of the cases. This result contrasts sharply with Jooyaeian & Khoshsaligheh's (2022) study, which also utilized Pym's framework to analyze video game localization and found that expression change constituted 44% of their sample. This disparity can be attributed to the brevity and impact of titles, which limit the extent of expression change. In contrast, Jooyaeian & Khoshsaligheh's study focused on in-game texts, involving more syntactical adjustments.

Additionally, it can be observed that all six instances of *expression change* derived from the original English titles rather than from Japanese titles. This difference may be explained by the limited number of examples, which do not cover the translations of Japanese original titles. Nevertheless, it is still possible that the linguistic similarity between Japanese and Chinese obviates the need for such adjustments. In contrast, English expressions that lack counterparts in Chinese require *expression change* to convey the meaning. For example, the dummy subject "It" in the title *It Takes Two* does not exist in Chinese grammar. Therefore, the Chinese translation interprets it as 'two can make it' and further translates it as 双人成行 (*shuāngrénchéngxíng* 'two people travel together').

At the lexical level, Chinese translations employ generalization and explicitation of the original titles. For instance, *Fallout*, which refers to "dangerous radioactive dust that is in the air after a nuclear explosion" (Lea & Bradbery 2020: n.p.), is translated more generally as 辐射 (*fúshè* 'radiation'), while the translation of *Portal*, with its implication of "a large, impressive gate or entrance to a building" (Lea & Bradbery 2020: n.p.), is further translated in Chinese as 传送门 (*chuánsòngmén* 'teleport gate').

It should be noted that, due to the limited sample size, we are unable to summarize or deduce reliable motivations for the application of *expression change*.

6.5. Mistranslations

An interesting phenomenon of the findings is that a few translations are suspected to be mistranslations (Dong & He 2016; Littlewing 2006; Wang & Dong 2021; Ye 2016: 1), yet they still appear as a popular choice of disseminated translations. The reasons could be various: the mistranslation is more interesting or unique to the target users; a translation accidentally goes viral on social media or other platforms; or a translation is the first to gain traction in a given market.

For example, The Witcher series adopted its title from the original Polish novels. However, the video games entered the Chinese market prior to the books, with the title of the video game unofficially mitranslated as 巫师 (*wūshī* 'witch'). When the novels were later imported in 2015, they were given a distinct Chinese title 猎魔人 (*lièmórén* 'monster slayer'). Yet, since the earlier Chinese title of gaming series were already well recognized, it is retained, but only with the title and the logo of the product. That is to say, the term *witcher* that appears in in-game text still adopts the translation 猎魔人 (*lièmórén* 'monster slayer').

In another case, *The Last of Us*, despite having an official Chinese title 最后生还者 (*zuìhòushēnghuánzhě* 'the last survivors'), many Chinese players continue to refer to it as 美

国末日 (*měiguómòrì* 'end of the United States'). The origin of this mistranslation lies with the Chinese video game website Gamersky.com (Petermatt 2011), which misinterpreted the all-capital letters in the logo *US* as referring to the United States (Dong & He 2016: 86). Players believe that the enduring popularity of 美国末日 (*měiguómòrì* 'end of the United States') persists within Chinese video games media and communities not only because it appeared first on a well-known gaming website, but also because this mistranslation appropriately reflects the post-apocalyptic scenes set in the United States, where the spread of zombie spores occurred (Zhihu 2014).

In addition, many mistranslations were sometimes acclaimed by users after release. For example, in the case of *Titanfall*, it was initially translated as 泰坦陨落 (*tàitǎnyǔnluò* 'Titan's downfall'). However, after the video game was released, players discovered that, according to the video game's context, the term *Titan* refers to a weapon that is summoned to descend from the sky. This speculation was also confirmed in an official interview (Sina Games 2013). As a result, the title translation was later changed to 泰坦天降 (*tàitǎntiānjiàng* 'Titan's descent'). With such mistranslations being adjusted, gaming media tends not to overinterpret potential storylines or game mechanics through title translations. Therefore, literal translations that adhere to the original text have become increasingly common to minimize errors.

Nevertheless, nowadays, there are also cases where, when a mistranslated title already gains popularity within the player community, it becomes difficult to alter, and it is eventually adopted as the official name. For instance, the origins of the translation of *Minecraft*, which carries the Chinese name 我的世界 (*wǒdeshìjiè* 'my world'), remain unclear, with possible sources ranging from a misinterpretation of the word *mine* to the product's saving filename *My world* (Zhihu 2020). Nonetheless, the Chinese video game distributor NetEase ultimately imported *Minecraft* under this Chinese title, establishing its status as the official translation since it was widely spread and accepted (Dong & He 2016: 86). This case emphasizes the growing convergence between video game production and consumer's preferences, as players emerge as content producers who shape publishers' decisions (Huang 2017: 195).

6.6. Preferences for four-character structures in Chinese

Since 51% of the 151 titles were translated into a four-character structure, the underlying factors behind this tendency warrant examination. The use of four-character phrases originates in classical Chinese set expressions and has become widely entrenched in everyday communication conventions. As Ye (2016: 41) indicates, Chinese four-character idioms are mostly symmetrical and embody aesthetic functions. Moreover, adopting a four-character framework enhances phonetic impact through pleasing rhyme and rhythm. Hence, this linguistic feature has developed into a cultural characteristic and habitual practice when translating titles or other short phrases into Chinese.

The most frequent way to form a four-character Chinese title is to construct an attributive structure which combines two nouns. The presence or absence of auxiliary words plays a pivotal role in adjusting the number of characters in this process. For instance, the title *Age of Empires* is translated literally as 帝国时代 (*dìguóshídài* 'empires' age'), where the word 帝国 (*dìguó* 'Empire') is combined directly with the word 时代 (*shídài* 'age'), without any Chinese auxiliary words. On the other hand, the title *Pillars of Eternity*, rendered as 永恒之柱 (*yǒnghéngzhīzhù* 'eternity's pillars'), forms a four-character structure by adding the auxiliary

word 之 (*zhī* ‘‘s’) between 永恒 (*yǒnghéng* ‘eternity’) and 柱 (*zhù* ‘pillar’). In contrast, the Chinese translation of the Japanese title 太鼓の達人 (*taiko no tatsujin* ‘taiko master’) eliminates the auxiliary word の (*no* ‘‘s’) from the original title to reduce the number of Chinese characters to four, resulting in 太鼓达人 (*tàigǔdárén* ‘taiko master’).

Ye (2016: 34) states that repetition is also frequently used in translating English titles into four-character Chinese title because effective localization involves not only correct vocabulary, but also memorable phrasing that impresses and appeals to buyers. Their work cites the instance of *Little Inferno*, translated as 小小地狱 (*xiǎoxiǎodìyù* ‘little little Inferno’), which offers an impression of cartoonish style and casual gameplay within a four-character structure.

7. Conclusion

The translation of video games has always been influenced by the culture, policies, media environment, and consumer preferences of the target market. It is expected that a translated video game title will maintain or even enhance the video game’s commercial, informational, cultural, and aesthetic values, as well as its emotional appeal to the players.

In China, currently one of the biggest video game markets, the translations of video game titles have shown unique features in each historical stage. Title translations not only have a promotional impact, but also provide players with clues to the mechanics, theme, and storyline of the video game. Over recent decades, various Chinese titles of the same products have been derived from translations in Mainland China, Hong Kong and Taiwan, mixing fan translations and official translations. However, as production, distribution, consumption, and feedback are becoming more concentrated within distribution platforms and major media outlets, one version inevitably emerges as the victor over its competitors.

This research examines solutions adopted in the translation of top-rated video game titles in the Chinese market. Based on the translation solutions between English and Chinese proposed by Pym et al. (2020), it demonstrates that in the Chinese gaming market, translation solutions favoring fidelity have increasingly become the major choice over various decades, eventually exhibiting a slightly higher frequency compared to approaches involving significant semantic alterations. While zero translation and transliteration present an opportunity for cultural exchange and integration, literal translation allows Chinese gamers to grasp the same meaning as the users of the original version.

In the instances where products have different titles between their Japanese and North American versions, most of the Chinese titles are translated from the Japanese original. Omission can be observed in cases with long Japanese titles, while addition occurs more frequently with the translation of English titles, providing extra information about the video game.

The phenomenon of mistranslations in video game titles is observed and discussed in this work. Despite being suspected as mistranslations, they remain popular choices among target users. While some mistranslations are later adjusted, in cases where mistranslations gain popularity in the player community, they can become official titles. This phenomenon highlights the influence of players in shaping decisions in the gaming industry.

In terms of the character count of translated Chines titles, the four-character structure occupies a significantly higher proportion than longer or shorter translations, especially when

the translator is given greater freedom. This structure can be achieved through omitting an auxiliary word, or through repetition, and the results reflect the cultural characteristic of the Chinese language.

The limitation of this research lies in its focuses on top-rated video games, which may not fully represent the entire market. In the future, it is possible that video games imported into the Chinese market will receive a unified Chinese title that appears both on the distribution platform and in social media. Thus, future research could broaden the scope of the study to include a wider range of titles and analyze the quality of translations while considering their popularity. Furthermore, it would be interesting to investigate whether the dominant translated titles reflect the preferences of players in Mainland China. Such research may provide references for future title translations aiming to achieve better market effectiveness.

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Appendix: List of examined video game titles

English title	Japanese title	Chinese title	Reversed translation to English
A Plague Tale	–	瘟疫传说	plague tale
Abzu	–	智慧之海	wisdom sea
Age of Empires	–	帝国时代	empires' age
Alan Wake	–	心灵杀手	mind killer
Animal crossing	あつまれ どうぶつの森	动物森友会	animal cross-friendly club
Apex legends	–	Apex 英雄	apex heroes
Armored Core	アーマード・コア	装甲核心	armor core
As Dusk Falls	–	日落黄昏时	as sunset
Assassin's Creed	–	刺客信条	assassin's creed
Back 4 Blood	–	喋血复仇	blood revenge
Baldur's Gate	–	博德之门	Baldur's gate
Battlefield 1942	–	战地 1942	battlefield 1942
Bayonetta	ベヨネッタ	猎天使魔女	sorceress who hunts the angels
BioShock	–	生化奇兵	biochemical soldier
Bloodborne	ブラッドボーン	血源诅咒	bloodborne curse
Borderlands	–	无主之地	land without owner
Burnout	–	火爆狂飙	burning rampage
Call of Duty	–	使命召唤	call of duty
Castlevania	悪魔城ドラキュラ	恶魔城	demon castle
Celeste	–	蔚蓝	celeste
Chivalry	–	骑士精神	chivalry
Chrono Trigger	クロノ・トリガー	时空之轮	chrono wheel
Civilization	–	文明	civilization
Company of Heroes	–	英雄连	company of heroes
Contra	魂斗羅／コントラ	魂斗罗	contora
Counter-Strike	–	反恐精英	counter terrorist elite
Crash Bandicoot	–	古惑狼	mischievous wolf
Cuphead	–	茶杯头	cup head
Cyberpunk 2077	–	赛博朋克 2077	cyberpunk 2077
Dark Souls	ダークソウル	黑暗之魂	dark soul
Dead Space	–	死亡空间	death space
Death Stranding	デス・ストランディング	死亡搁浅	death stranding

Deathloop	–	死亡循环	death loop
Desperados	–	赏金奇兵	bounty strange soldiers
Deus Ex	–	杀出重围	break out of the encirclement.
Devil May Cry	デビルメイクライ	鬼泣	devil cry
Diablo	–	暗黑破坏神	dark destroy god
Disco Elysium	–	极乐迪斯科	elysium disco
Dishonored	–	羞辱	dishonored
Divine Divinity	–	神界	divine realm
Donkey Kong	ドンキーコング	大金刚	big King Kong
Doom	–	毁灭战士	doom soldier
Dota 2	–	刀塔	knife and towel
Dragon Quest	ドラゴンクエスト	勇者斗恶龙	the brave fight against dragon
EarthBound Beginnings	MOTHER	地球冒险	earth adventure
Elden ring	エルデンリング	艾尔登法环	elden magic ring
Fable	–	神鬼寓言	fable of god and ghost
Fall Guys	–	糖豆人	sugar bean man
Fallout	–	辐射	radiation
Far Cry	–	孤岛惊魂	Island horror shock
Final Fantasy	ファイナルファンタジー	最终幻想	final fantasy
Fire Emblem	ファイアーエムブレム	火焰之纹章	fire emblem
Fortnite	–	堡垒之夜	fort night
Forza	–	极限竞速	extreme speed racing
Ghost of Tsushima	ゴースト・オブ・ツシマ	对马岛之魂	ghost of Tsushima
God of War	–	战神	war God
Golden Eye 007	–	007 黄金眼	007 golden eye
Gran Turismo	グランツーリスモ	GT 赛车	GT car racing
Grand Theft Auto	–	侠盗猎车手	hero thief auto hunter
Guilty Gear	ギルティギア	罪恶装备	guilty gear
Gun.Smoke	–	荒野大镖客	wilderness great escort
Hades	–	黑帝斯	Hades
Half-Life	–	半条命	half life
Halo	–	光环	halo
Hearthstone	–	炉石传说	legend of hearthstone
Heroes of Might and Magic	–	英雄无敌	invincible heroes

Hi-Fi Rush	ハイファイ ラッシュ	完美音浪	perfect sound wave
Horizon	–	地平线	horizon
ICO	イコ	古堡迷踪	lost in ancient castle
It takes two	–	双人成行	two people travel together
Journey	–	风之旅人	wind traveler
Kirby’s Dream Land	星のカービィ	星之卡比	star’s Kirby
Lara Croft GO	–	劳拉 go	Lara go
Last Guardian	人喰いの大鷲トリコ	最后的守护者	last guardian
League of Legends	–	英雄联盟	league of heroes
Left 4 Dead	–	求生之路	way to survive
Lies of P	–	匹诺曹的谎言	lies of Pinocchio
Life Is Strange	–	奇异人生	strange life
Like a Dragon	龍が如く	如龙	like a dragon
Loco Roco	ロコロコ	乐克乐克	loco roco
Mass Effect	–	质量效应	mass effect
Mega Man	ロックマン	洛克人	Rock man
Metal Gear	メタルギア	合金装备	alloy gear
Metroid	メトロイド	银河战士	Milky Way soldier
Minecraft	–	我的世界	my world
Monkey Island	–	猴岛小英雄	little hero of monkey island
Monster Hunter	モンスターハンター	怪物猎人	monster hunter
Monument Valley	–	纪念碑谷	monument valley
Mortal Kombat	–	真人快打	true man fighter
Ni No Kuni	二ノ国	二之国	Ni’s contry
Nier	ニーア	尼尔	Nier
Octopath Traveler	オクトパストラベラー	八方旅人	traveler of eight directions
Ori and the Will of the Wisps	–	奥日与鬼火意志	Ori and the will of the wisps
overcooked	–	胡闹厨房	horsing around the kitchen
Overwatch	–	守望先锋	watch pioneer
pac-man	パックマン	吃豆人	eat bean man
patapon	パタポン	啪嗒砰	patapon
Persona 5	ペルソナ 5	女神异闻录	goddess’s anecdote
Pikmin	ピクミン	皮克敏	pikmin
Pillars of Eternity	–	永恒之柱	eternity’s pillar

Planescape: Torment	–	异域惊魂曲	melody of exotic shivers
Pokémon	ポケットモンスター	宝可梦	Pokemon
Portal	–	传送门	teleport gate
Pro Evolution Soccer	ウイニングイレブン	实况足球	live soccer
Psychonauts	–	脑航员	brain navigator
Ratchet & Clank	–	瑞奇与叮当	Ratchet & Ding Dong
Red Dead Redemption	–	荒野大镖客：救赎	wilderness great escort: redemption
Red Dead Revolver	–	红色死亡左轮	red dead revolver
Resident Evil	バイオハザード	生化危机	biochemical hazard
Returnal	–	死亡回归	death return
Rock Band	–	摇滚乐队	rock band
Rocket League	–	火箭联盟	rocket league
Sekiro: Shadows Die Twice	セキロ：シャドウズダイ トゥワイス	只狼：影逝二度	Sekiro: shadows die twice
Shadow of the Colossus	ワンダと巨像	旺达与巨像	Wanda and colossus
Sifu	–	师父	master
Silent Hill	サイレントヒル	寂静岭	silent hill
SimCity	–	模拟城市	simulated city
Soulcalibur	ソウルキャリバー	灵魂能力	soul calibre
Spelunky	スペランキー	洞穴探险	spelunking
Splatoon	スプラトゥーン	斯普拉遁	splatoon
Splinter Cell	–	细胞分裂	cell splinter
StarCraft	–	星际争霸	interstellar battle
Starfield	–	星空	starry sky
Street Fighter	ストリートファイター	街头霸王	street tyrant
Streets of Rage	ベア・ナックル 怒りの鉄拳	怒之铁拳	iron fist of rage
Suikoden	幻想水滸伝	幻想水浒传	fantasy suikoden
Super Mario Bros	スーパーマリオブラザーズ	超级马里奥兄弟	super Mario brothers
Super Smash Bros	ニンテンドウオールスター！大乱闘スマッシュブラザーズ	任天堂明星大乱斗	Nintendo all-star big fight
System Shock	–	网络奇兵	net soldier
Tchia	–	奇娅	Tchia
Tekken	鉄拳	铁拳	iron fist

Tetris	–	俄罗斯方块	Russian square
The Elder Scrolls	–	上古卷轴	the elder scrolls
The Last of Us	–	最后生还者	the last survivors
The Legend of Zelda	ゼルダの伝説	塞尔达传说	the legend of Zelda
The Outer Worlds	–	天外世界	world beyond
The Sims	–	模拟人生	simulated life
The Witcher	–	巫师	witch
The Witness	–	见证者	witness
Titanfall	–	泰坦天降	titan’s descent
Tomb Raider	–	古墓丽影	tomb beautiful shadow
Tony Hawk’s Pro Skater	–	托尼霍克职业滑板	Tony Hawk pro skating
Uncharted	–	神秘海域	mysterious seas
Undertale	–	传说之下	under the tale
Until Dawn	–	直到黎明	until dawn
Warcraft	–	魔兽争霸	magical orcs battles
Watch Dogs	–	看门狗	gate watch dog
What Remains of Edith Finch	–	艾迪芬奇的记忆	Edith Finch’s memory
World of Warcraft	–	魔兽世界	world of magical orcs
X-COM: UFO Defense	–	幽浮	UFO
Zuma	–	祖玛	zuma