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*Language Variation in Video Games:
A reception study on the impact of Anne
Bonny's language variation on the
gameplay experience of Assassin's Creed:
Black Flag in English and Brazilian
Portuguese*

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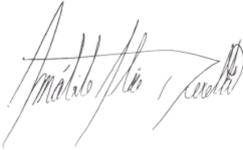
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Abstract

This study aims to identify the reception of the Irish English localisation into Brazilian Portuguese in the video game *Assassin's Creed: Black Flag* by analysing the gameplay experience of Brazilian gamers living in Ireland. This study first analyses how Irish English is portrayed in the game, followed by a survey on the gameplay experience. The analysis was performed by phonetic transcription of the linguistic features that resemble the Irish language variation. The gameplay experience involved four Brazilian gamers living in Ireland, where the participants played the game in two in-person sessions. At the same time, the researcher followed the gameplay and made notes on their reactions through a Think-aloud Protocol. A questionnaire followed this session. Results show that the gameplay experience in TT is negatively affected by the voice performance and linguistic features implemented in the localised version, even though the players still managed to feel relatively immersed in the game while playing the localised version.

Table of Contents

1. Introduction	5
1.1. Contextualization	6
1.2. Hypothesis	9
2.1. Audiovisual Translation	10
2.2. Language Variation in Sociolinguistics	12
2.2.1. Language Variation in Audiovisual Translation	14
2.3 Localisation Studies	17
2.3.1 Gameplay Experience	17
2.3.2 Reception Studies	21
2.3.2.1 Think-aloud Protocol (TAP)	23
3.1. Materials	26
3.1.1. Ubisoft's Assassin's Creed Black Flag (ACBF)	28
3.1.2. Stage One: Participants and Recruitment Form	29
3.1.3. Stage Two: Pre-task Questionnaire	30
3.1.4. Stage Three: Gameplay Session with Think-Aloud Protocol (TAP)	31
3.1.5 Stage Four: Post-task Questionnaire and Interview	32
3.2. Pre-pilot test: Conditions and Outcome	34
3.3. Language Variation Analysis	35
4.2. The Gameplay Experience	40
4.2.1 Stage One: The Participants	40
4.2.2 Stage Two: Pre-task Questionnaire	42
4.2.3. Stage Three: Gameplay and TAP	47
4.2.3.1 Group A, Session 1 (ST)	48
4.2.3.2 Group A, Session 2 (TT)	49

4.2.3.3 Group B, Session 1 (TT)	52
4.2.3.4 Group B, Second 2 (ST)	55
4.2.4. Stage Four: Post-task Questionnaire and Satisfaction	56
4.2.4.1. Groups A and B, ST Sessions	57
4.2.4.2. Groups A and B, TT Sessions	60
5.1. Limitations	65
5.2. Future Studies	66
7.2. Pre-task Questionnaire	78
7.3. Post-task Questionnaire (after the English gameplay session)	80
7.4. Post-task Questionnaire (after the Portuguese gameplay session)	92
7.5 Full Transcript of ACBF sentences	107
7.5.1 Quest One: 'To Suffer Without Dying'	108
7.5.2. Quest Two: 'Everything Is Permitted'	111
7.6. Post-task Questionnaire Results: Group A and B (ST)	115
7.7. Post-task Questionnaire Results: Group A and B (TT)	118

Chapter 1. Introduction

Dubbing in Audiovisual translation (AVT) is still considered 'under researched, at least from the point of view of its reception by audiences across the world' (Di Giovanni 2018, 159). Thus far, dubbing research has focused on this feature's 'descriptive and comparative nature' (Ibid, 160) by analysing 'linguistic solutions, the transfer of cultural references, issues of lip synchronisation' (Ibid, 160), and contrasting source text (ST) and target text (TT). AVT elements in video games also require further research in reception studies, with interviews and questionnaires, for instance (Mangiron 2013). This type of research could provide helpful information for those who work in the video game industry, contributing to the standardisation process of translation practices and enhancing gameplay experience through several locales (O'Hagan and Mangiron 2013).

Despite the player importance recognised 'by the industry and existing literature' (Mangiron 2018, 279), little research has focused on 'analysing players' preferences, opinions and perceptions of localised games' (Ibid, 279). Researchers (e.g., Yau 2019) are increasing their attention on 'the interaction of social and geographical factors in linguistic variation, as well as the ideological implications of the use of dialect' (282). Brazilian researchers - e.g., Costa e Silva (2014) - are among the few who studied the reception of language variation localisation in video games for the Brazilian market.

With the above in mind, this dissertation aims to investigate the reception of the Irish English language variation portrayed in the video game *Assassin's Creed: Black Flag* (Ubisoft 2013) - from now *ACBF* - both in the source text in English (ENG) and the target text in Brazilian Portuguese (PTBR).

This study is guided by the main overarching Research Question:

RQ: Is the Gameplay Experience of the *ACBF* game affected by the Irish language variation translation into PTBR?

To answer the RQ, two sub-research questions have been designed:

RQ1: How is Anne Bonny's language variation portrayed in the ST?

R1.1 What are the linguistic features used in the TT to reproduce Anne Bonny's language variation?

RQ2: What is the Gameplay Experience when the audience plays the ST and TT versions?

R2.1 What is the audience's satisfaction level after playing the game (both in ST and TT)?

R2.2 What features affect these satisfaction levels (e.g., voice performance and game functionality)?

The linguistic features are analysed by identifying if Irish English features exist in Anne Bonny's language variation to answer RQ1. Such analysis will be based on recorded gameplays in ST and TT. The lexicon and phonological features will be analysed in the ST to identify which features fit the Irish English characteristics pointed out by Hickey (2004, 2007). The same procedure will be done with the TT, but it will be based on Ribeiro et al. (2009) and Silva (2010) to identify the possibility of a dialect replacement.

RQ2 is investigated by analysing the gameplay experience of volunteer participants playing the quests in which Anne Bonny is present the most. The gameplay sessions will be conducted in ENG and PTBR and assessed through pre-task questionnaires, direct observation, Think-aloud Protocol (TAP), post-task questionnaires, and interviews.

1.1. Contextualization

The industry of video games is seen as consolidated audiovisual entertainment (O'Hagan and Mangiron 2013). It has only been spread throughout the globe among several players because of the localisation process in several languages, which settles localisation as 'a significant and influential contemporary mode of rewriting, exposed to a sizable and wide-ranging global audience' (Ibid, 237). Consequently, the game market has skyrocketed. According to Newzoo, a data analysis company focused on the video game market, this digital industry generated more than 180 billion dollars in 2021, and there

are no signs that these digits will decline soon¹. The localisation process inherited in a video game is intricate and 'driven by global market demands' (Ibid, 2). Localisation is perceived as 'a function-oriented translation, often prompting the translator to transcreate, albeit within a set of strict constraints normally governed by the commissioning brief of game publishers' (Ibid, 312).

O'Hagan and Mangiron (2013) state that 'the industry needs translation and relies on it 'not only 'for the continuing globalisation of the sector' but also to maintain those revenue digits growing (14). However, the industry has encountered the challenge of satisfying its target audience, which Newzoo predicts will be approximately three billion gamers worldwide in 2023.². Hence the importance of reception studies regarding the Player Experience (from now PX) during their gameplay experience.

Recent brand data analysis conducted by the Rave Review company³ showed that the most hated gaming company in the world is Ubisoft. This gaming company ranked as the most hated by gamers in 23 countries, including Brazil - with more than 70% of gamers avoiding this developer's releases. Such an outcome has only increased the interest in analysing one of the full localisation products of this company, whose description on Ubisoft's website is below:⁴:

¹ Website:<<https://newzoo.com/insights/articles/the-games-market-in-2021-the-year-in-numbers-esports-cloud-gaming>>

² Website:<<https://newzoo.com/insights/articles/the-games-markets-bright-future-player-numbers-will-soar-past-3-billion-towards-2024-as-yearly-revenues-exceed-200-billion>>

³ Website:<<https://www.ravereviews.org/brands/the-most-hated-brands-in-every-country/>>

⁴ Website:<<https://www.ubisoft.com/en-gb/game/assassins-creed/iv-black-flag>>



Picture 01: *ACBF*'s description on Ubisoft's website.



Picture 02: *ACBF* 's second description on Ubisoft's website.

ACBF was chosen because of its reception. On the one hand, the game sold less copies than its predecessor in the franchise - ten million and twelve million, respectively - according to IGN (2013)⁵. On the other hand, the company Metacritic's review⁶ - a major entertainment review website - was 85 out of 100, which is considered a highly positive review. Despite the numbers, the reception of *ACBF* full localisation is considered a highly negative feature of the video game, and is seen by a few in the Brazilian market as one of the worst localisations made in video games.⁷

⁵ Website:<<https://www.ign.com/articles/2014/02/10/assassins-creed-4-black-flag-sales-reach-10-million>>

⁶ Website:<<https://www.metacritic.com/game/pc/assassins-creed-iv-black-flag>>

⁷ Negative reviews about *ACBF* here (written in PTBR):<<https://gamehall.com.br/top-5-piores-dublagens-brasileiras-dos-jogos/>>

<<https://www.nintendoblast.com.br/2013/11/analise-viva-era-de-ouro-da-pirataria.html>>

1.2. Hypothesis

One hypothesis raised in this study is that the language variation of the character in question, Anne Bonny (see section 4.1), might pass unnoticed by the participants in the ST because she is a supporting character with a few sentences inserted in the gameplay. Despite this hypothesis, there is also the fact that the two quests chosen for this dissertation have intense combat and stealth features, which can be an offuscating factor and divert the participant's attention to the dialogues inserted in these two quests (see Section 3.1.1).

Another hypothesis is that Anne Bonny's language variation (see Section 4.1) might not be identified in the ST by the participants because she is a supporting character with a few sentences inserted in the gameplay. There is also the fact that the two quests chosen for this dissertation have intense combat and stealth features, which can be an offuscating factor and divert the participant's attention to the dialogues inserted in these two quests (see Section 3.1.1).

Due to the video game's historical context, one of the localisation strategies expected to be applied is using formal features to make it resemble the Portuguese language spoken in the Eighteenth Century. If that is the case, then if applied inconsistently, it might affect the participants negatively and make them feel confused. Another hypothesis is that not only Anne Bonny but all characters will have a phonological homogenisation of how they talk, a widely spread AVT strategy applied in dubbing practices (see Chapter 2). We hypothesise that it will be seen as a negative factor that the participants will consider as an extra rich storytelling layer lost in translation as the storytelling contains a multilinguistic feature in its characters.

Website:<<https://alvanista.com/games/pc/assassins-creed-iv-black-flag/reviews/461695-black-flag-reune-o-melhor-e-o-pior-da-franquia>>

Website:<<https://nerdizmo.uai.com.br/comparacao-das-vozes-em-portugues-e-ingles-de-assassins-creed-iv/>>

Chapter 2. Literature Review: Localisation and Audiovisual Translation Studies

In this chapter, an overview of AVT and Localisation Studies is presented. At first glance, video game localisation was primarily considered 'a part of AVT studies' (Mangiron 2018, 126) and 'audiovisual in nature' (Chiaro 2009, 153). However, due to their 'translation practices differ considerably in both industries' (Ibid), it was decided to disassociate AVT and Localisation to overview them separately and focus on dubbing within AVT and how it is executed inside localisation. Such a practice began to be included in localisation when video games started to be developed with audio (Ibid). For better understanding, the mentions of video game localisation encompass the variety of translation practices that occur in a complete localisation project, such as narrative and interface translation, subtitling, dubbing, and quality practice assurance (IGDA Best Practises Guide 2021).

This chapter has an overview of AVT (Section 2.1), the definitions of language variation from a Sociolinguistic perspective (Section 2.2) and its presence in AVT (Section 2.2.1). Section 2.3 has an overview of Localisation Studies (2.3.1), focusing on Video Game Localisation and Reception Studies (2.3.2 and 2.3.3).

2.1. Audiovisual Translation

AVT refers to all products that involve audio and are 'transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device' (Chiaro 2009, 141). Such a definition also embodies theatrical plays and operas in which a subtitle translation is projected. Generally, the standard definition associated with AVT, however, is the one that was once designed for 'screen translation' (Ibid), which consists of 'translations for any electronic appliance with a screen' (Ibid). These media are polysemiotic by nature 'and are made of numerous codes that interact to produce a single effect' (Chiaro 2009, 142). Examples of AVT - as in screen translation - includes films, animations, shows, sitcoms, and documentaries, whether for TV or streaming platforms (Ibid), but not exclusively in these media. With the rise of the

Internet, other screen media, such as Youtube videos, podcasts, video games and video game streaming on streaming platforms dedicated to gaming.

This translation mode was introduced in the 1920s as a solution for the talking pictures that would allow them to be watched despite possible language barriers, a significant concern for the North-American and European cinema industry (Chiaro 2009). AVT encompasses voiceover, transcription, closed caption, audio description, subtitling and dubbing, the last two being the most used AVT translation practices (Ibid). By using 'the acoustic channel for translational purposes' (Ibid, 141), the dubbing process is used to make the dialogues look as if they are being uttered by the original actors so that viewers' enjoyment of foreign products will be enhanced (Ibid, 144). The source text (ST) - in this case, the speech - is replaced 'by a voice track which attempts to follow as closely as possible the timing, phrasing and lip movements of the original dialogue' (Luyken et al. 1991, 31).

One positive reflection of the dubbing process is that thanks to dubbing, the target audience 'can watch the film in its entirety as they are not distracted by also having to concentrate on reading the dialogues' (Chiaro 2009, 147). According to Bollettieri Bosinelli (1994), dubbing has highlighted its relation with the 'doubling' factor in translation - negatively associated with fakeness and deception - and consequently enhancing 'the opportunity of making films available to larger audiences ('increase the sales')' while privileging the semantic trait of 'exact likeness' (8). Such likeness is problematic due to fitting the target speech into the 'visual features' on screens, such as lip movements, facial expressions, and voice performance (Chiaro 2009, 145-146). However, specific negative reflections around dubbing focus on the ambiguity of the translation as something 'fake, deceitful, false, other than original, phoney, artificial' (Bosinelli 1994, 8). Those categorical adjectives probably are related to the so-often condemnation of dubbing 'spoiling the original soundtrack' and 'denying audiences the opportunity of hearing the voices of the original actors' (Chiaro 2009, 147). Nonetheless, this translation

modality can bring a feeling of uniformity to the audience since 'there is no need to reduce or condense the source dialogues as in subtitling' (Chiaro 2009, 147).

2.2. Language Variation in Sociolinguistics

Considered 'the field that studies the relation between language and society, between the uses of language and the social structures in which the users of language live' (Spolsky 1998, 3), Sociolinguistics involve systematic variations that can be traceable to their social conditions (Ibid). Such premises of sociolinguistics are what consists, inside the language, its 'systematic variation, variation that can only be appealing, outside language, to socially relevant forces and facts' (Ibid, 4). The systematic variation of its ability to analyse how they vary both synchronically and diachronically (Ibid), therefore, can be convenient for understanding and analysing the language variations in this dissertation's primary material.

This study will be built on Spolsky's (1998) and Wardhaugh and Fuller's (2015) theories to define linguistic forms since 'conceptualizing such issues from a sociolinguistic perspective encourages a closer scrutiny of the connection between these linguistic forms and the social contexts in which they are used' (Yau 2019, 283). The definition of 'variation' is, according to Spolsky (1998, 6), 'any identifiable kind of language', which permits the investigation of broad categories of language, such as 'dialect, style, register, genre,' and sociolect (Yau 2019, 281-282). Such an approach can be applied within 'any theoretical limitation on the location and size of a speech community' (Spolsky 198, 6).

A dialect is considered 'a variety of language used recognizably in a specific region' (Spolsky 1998, 122). In this definition, the word 'region' refers to geographical differences and social factors such as social class (Ibid). Due to this geographical factor, some dialects might be considered 'sub-standard varieties of a language, spoken only by low-status groups' (Crystal 1997, 24). Another linguistic factor attributed to a dialect is its 'linguistic continuum that political factors can break into languages' (Yau 2019, 282). Similar circumstances can be found in Brazil, where former Brazilian president Luis Inacio Lula da

Silva can be seen as an example of how his dialect has been mocked in newspapers as an inappropriate and negative feature to be in such a high-status position.⁸

Language standardisation is defined as 'the correct form of language' (Yau 2019, 282) when it is actually 'only the preferred dialect of that language', which is seen as 'the natural, proper, and fitting language' that a nation should use (Wardhaugh and Fuller 2015, 37). The strength of the language standardisation involves 'the standard language ideology' (Wardhaugh and Fuller 2015, 33), which can be seen in official communication media, literature and taught during educational years and 'considered to be the correct form of the language' (Yau 2019, 282).

It is possible to find 'different styles, registers and gender' within a dialect that can be considered suitable by the speaker, depending on the social context in which they are involved (Yau 2019, 282). The formality levels can be shifted during the speech or message, varying according to the speaker's age and social class and making a non-standard variety interchangeable with the standard language (Ibid.). The formality level used either in writing or speech is called style by Wardhaugh and Fuller (2015).

A register is stated as 'specific ways of speaking associated with particular professions or social groups' (Wardhaugh and Fuller 2015, 52). One thing that sociolinguists have identified is that the speakers can acquire different registers by interacting with distinct groups, and therefore, they choose a register to 'construct an identity at a specific time and place' (Ibid., 53). As an example, Spolsky (1998) says that '[g]angs and other closed peer groups often develop their forms of jargon to serve as markers of group membership and also to make their speech less intelligible to outsiders' (34). This phenomenon is perceivable in *Peaky Blinders*, with a speech full of slang. Spolsky (1998) defines it as 'a kind of jargon marked by its rejection of formal rules, its comparative freshness and its common ephemerality, and its marked use to claim solidarity' (35). The usage of slang involves the frequent usage of taboo expressions (e.g., 'fuck' and 'shit') that can be

⁸ Considered by the media 'a man of the people with little education' (Aragao 2005, 1). Newspaper columnist Reinaldo Polito (2013) associated his dialect as non-adequate and non-standard enough for such a big position.

‘indicative of liberation, subversion or dissent’ (Ibid), having its usage associated ‘to the speech of the young and the powerless’ (Ibid., 36).

Genre involves the contextual analysis of the speech emphasising ‘the conventional structures used to construct a complete text within the variety’ (Biber and Conrad 2009, 2). In AVT, humour has gained attention from academic studies (Yau 2019) because ‘humour frequently plays on stereotypes’ (Chiaro 1992, 7) by the extended usage of cultural signs, e.g., ‘attitudes, beliefs, typical practices, characteristic artefacts’ (Nash 1985, 9) for which humour is provided as an effective way ‘of creating a sense of self and community’ (Yau 2019, 283). Consequently, a community can be involved in several factors that define them as a social group, e.g., where they live, educational level, income, ethnic background, religion, and occupation, and develop a sociolect (Wardaugh and Fuller 2015). A sociolect ‘describes a language variety that is characteristic for a socially defined group’ (Bussman 1996, 439) and ‘acquired through social interaction’ (Wardaugh and Fuller 2015, 45).

It is essential to point out that, even though ‘the definition of terms such as style and register adopted here are widely used by sociolinguistics’ (Yau 2019, 284) and AVT scholars, such as Mangiron (2018) ‘may employ such terms in slightly different ways, depending on the theoretical frame of reference’ (Ibid, 285). Such terms can overlap in terms of meaning because, as ‘tools of analysis’ that are ‘used in functional systemic linguistics’ (Ibid), they ‘are compatible with a sociolinguistic approach’ (Ibid) when studying translation, especially AVT and localisation.

2.2.1. Language Variation in Audiovisual Translation

Researchers such as Yau (2019) are concerned with ‘stylistic shifts between a standard and a non-standard variety’ (283). He defends the idea that language analysis in AVT is ‘compatible with a sociolinguistic approach’ (285) regarding dubbing and subtitling; however, since this study focuses on dubbing practices in translation, challenges

regarding language variations in subtitling reception will not be regarded throughout this dissertation.

In this chapter, these linguistic features will be approached as 'language variations' to focus on their studies in AVT. Translating language variations has been a significant challenge for translators (Federici, 2011), and different perspectives on 'finding ways to create coherence, to secure intelligibility, and to synchronise dubbing' (Yau 2019, 293) with the ST have been discussed.

Certain language varieties - e.g., dialects - often disappear in dubbing, and there is the occurrence of a 'homogenising convention' (Sternberg 1981), in which the characters talk in a standard variety of the TL (Chiaro 2009, 158). This homogenising practice seems to involve selecting the standardised language (see Section 2.2). Both homogenising practice and language standardisation refer to the same phenomenon, one term in the scope of Sociolinguistics and the other in the scope of translation. Regardless of the terminology adopted, it seems that the homogenising practice is not usually conveyed when it comes to comedy (Sternberg 1981, cited in Chiaro 2009, 158). In fact, 'it is not unusual for comic or cartoon characters to be dubbed with stereotypical accents' (Chiaro 2009, 159). The same approach seems to be applied in dubbing for video games, where we find speech 'turned into marked speech with the use of regional accents' (O'Hagan and Mangiron 2013, 165-166) and considered a distinctive procedure for localisation.

The adaptation of an unmarked to a marked accent fits in the chunking strategy (Chiaro 2009), which replaces Cultural-specific References (CSRs) in translation. The author states that this strategy can be applied sideways, upwards or downwards. Chunking sideways happens 'when CSR is replaced with a target feature which is neither more general nor more specific' than the ST (Ibid, 158). Chunking upwards occurs when the ST is replaced 'with a more general example of the same object', and downwards substitutes 'an extremely culture-specific and [...] extremely different item' (Chiaro 2009, 157). These chunking strategies can be related to transcreation strategies because CSRs demand a highly creative mindset 'to produce target versions that feel like an original to the players, where cultural references and humour are adapted and transcreated' (O'Hagan and Mangiron 2013, 264).

For Yau (2019), retaining the language variants seems sensible if this feature has an essential role in the ST dialogue. However, such variants' essential social and cultural connotations might be seen as 'thorny problems facing the audiovisual translator' (Ibid, 288). Besides those connotations, another challenge is the unlikability of a language variation binary correspondence between the ST and TT (Ibid), as well as the probability of the strategy chosen to translate the language variant results in an 'intelligible or acceptable' (Ibid, 288) product to the audience. Due to these issues, The AVT industry has used standard registers instead of adopting the approach of replacing a language variant for another (Ibid).

A few researchers, such as Goris (1993) and Queen (2004), have studied the translation of language variants in AVT. On the one hand, Goris's (1993) studies about dialect dubbing in France point out that 'dialectual features are left out' (Ibid, 174). Particular language variation features considered 'distinctive' are 'reduced to the point that they are not even considered ungrammatical or even specifically oral anymore' (Ibid, 174). Also, removing socio-cultural references from the ST is seen as a standard and accepted practice, whilst their goal is 'to give the impression that the French translations are in fact originals' (Ibid, 178).

On the other hand, Queen (2004) explores the approach of replacing an ST sociolect for another TT sociolect in the German dubbing industry. The author raises awareness regarding the issues growing because of the lack a sociolect correspondence for all audiovisual products; however, the author states the fact that 'ideas about language as an index to social groupings are transferable to the degree that the ideas overlap in the cultures in question' (Ibid, 515). According to the author, both groups of translators and scholars in the AVT must be aware of 'the socio-cultural and specificity of translation, particularly in terms of target cultural norms and expectations (Ibid, 518–519).

As for AVT studies regarding dubbing strategies in Brazil, little is the amount of academic work approaching such a subject, even though dubbing is considered essential for Brazilian society to grant access to cultural products to the part of society with a low level of literacy (Doria 2019). As for works approaching language variations in dubbing, Lopes (2017) analyses the Brazilian identity in Netflix dubbed products by searching for the necessary resources to provide linguistic adequacy to Netflix's original characters. The

author indicates that the dubbing industry seems to be transitioning, as some productions have found inconsistencies and a lack of verisimilitude.

The research topics discussed above demonstrate 'increasing awareness of the need to recognize the heterogeneity of language use across communities [...] and to investigate the consequences of the translator's choices' (Yau 2019, 293). Such investigations mentioned above about the choices and strategies of translation can be aligned with Reception Studies (Section 2.3.3).

2.3 Localisation Studies

Localisation has grown both in academia and the industry, so it was dissociated from AVT and became a study field of its own (Mangiron 2018, 126). This section presents O'Hagan (2007-2009) and O'Hagan and Mangiron's (2013) ideas involving transcreation, gameplay experience, and video game reception studies as the secondary material source of this dissertation.

2.3.1 Gameplay Experience

For O'Hagan (2007), the localisation field 'emerged in response to the needs of the market', whose practices were developed in the early years' without any insight from translation research' (2). Still, the game industry 'offers persuasive motives for conducting translation research', such as its commercial benefits and the video games' involvement with 'new hybrid content' under the view 'of the text typology' (2).

The game's narrative structure might cause such 'hybrid content'. Mukherjee (2015) and Domsch (2013) debate the narrative singularity that can be found in video games. On the one hand, for Mukherjee (2013), video games' work as a functional whole involving the

player (game element), the story engine (story element) and the game engine (technology element)' (Ibid, 21). As for Domsch (2013), on the other hand, video game narratives consist of 'storyplaying' (3), a combination of ludological aspects found in games with narratological elements found in the literature. Both authors' ideas can fit into what O'Hagan (2007) calls 'hybrid content' (2), as electronic games have the interface and the support of regular software combined with the game's narrative, whose balance between ludological and narratological elements combined results in this storyplaying uniqueness, whose balance of elements can vary from one game to another.

For O'Hagan (2007), 'games localisers seem to emphasise the fact that every game is different and demands an individualised approach to localisation, which makes standardisation extremely difficult to apply' (5). This individualisation is considered the main challenge for localisation because 'each genre, and even title, begs different approaches to retain the distinct flavour unique to the original game' (Ibid, 5). Despite this lack of standardisation regarding strategies, Mangiron and O'Hagan (2006, 14) settle that all games have the same priority, which is

to preserve the gameplay experience for the target players, keeping the 'look and feel' of the original. The brief of the localiser is to produce a version that will allow the players to experience the game as if it were originally developed in their own language and to provide enjoyment equivalent to that felt by the players of the original version.

To bring this 'look and feel' to the players, O'Hagan and Mangiron (2013) state the need to 'promote more traffic from research into practice to allow the development of best game localization practices informed by solid research and a theoretical basis.' (2).

O'Hagan's (2007) concerns about such a gap between academia and industry related to using several literary elements in game narratives, from texts and graphics to linguistic variations (2). The translation practice in the video game industry allows a considerable amount of freedom 'to accommodate sub [subbing] and dub [dubbing]' (Chiaro 2009, 154) so the game can portray the look and feel of the ST to each locale. This practice involves the transcreation of 'jokes and references to popular culture, so as to enhance

the target product' (Chiaro 2009, 154) and the exploitation of 'the audio channel, leading to audio localisation' (O'Hagan and Mangiron 2013, 177).

Due to the cost and time-consuming nature of having a voice-over of such good quality (O'Hagan and Mangiron 2013), the process of audio localisation, however, can also be included as a literary element issue for being 'a relatively new process [...], with poor treatment of voice scripts frequently discussed by gamers' (Ibid, 167). The subject of audio localisation has been found in a few recent studies. For example, Marov (2016) conducted a case study on the dubbing process in Croatian but only focused on AVT. Mejías-Climent (2019) has published the book *Enhancing Video Game Localization Through Dubbing*, whose content also approaches the role of dubbing within the video game industry and presents four case studies about the dubbing practice in this industry; those studies, however, are comparison analysis and do not present a reception-based analysis.

Depending on the developer and the company responsible for the localisation process, the problems concerning dubbing may range from synchronisation issues between voice and image to voice acting's lack of quality (O'Hagan and Mangiron 2013). Using dubbing in full video game localisation processes has highlighted the voice acting impact when measuring the look and feel of the game - that is, the player's experience (Ibid). Dubbing execution regarding voice acting and environmental sounds is highly praised by game reviews when well done. That was the case of *Grim Fandango* (1998), a pioneer in Brazil's localisation practices.⁹ However, the dubbing feature can also be a critical turnover point and influence game reviews in having a negative experience with the final product, which was the case of the chosen casting for *Mortal Kombat X* (2011). Still, the practice has become increasingly required over the years because of the increased importance of the portrayal of video game characters (O'Hagan and Mangiron 2013) required by the players' feedback - that is, the player's experience.

⁹Website with game review and interview with sound and voice director:<<https://www.overloadr.com.br/especiais/reportagens/2015/05/como-brasoft-desbravou-localizacao-de-games-brasileira-ha-quase-20-anos>>

Nacke and Drachen (2011) have pointed out that the concept of Player Experience (PX) is such a complex research field that few particular variables have been identified. One of the probable reasons for this lack of research is that PX 'can be considered to encompass all of response, reaction, and repercussion' (O'Hagan and Mangiron 2013, 314). Even though little research has been conducted, PX can be considered a 'significant scope for future empirical research in game localization focused on players as product users' (Ibid).

Considered a User Experience (UX) subset, PX studies are gathering the interest of game research (O'Hagan and Mangiron 2013, 313). For example, the FUGA project (2006-2009) was funded by the European Union and 'designed specifically to address the lack of established methods in measuring player experience in playing digital games' (Ibid). Intending to develop methods that could grasp the diversity of features involving the emotions and cognitions related to the gameplay experience, the FUGA project contributed to this research field by suggesting that 'there has been specific interest in the emotional and affective dimensions of PX' (Nacke and Drachen 2011 in O'Hagan and Mangiron 2013, 313). Such a suggestion has its justification based on the recognition that video games have become a type of media that involves affection and emotion (Juul 2005), a software with 'recent emotion-engineering approaches, also known as "affective computing"' (Ibid, 314). In other words, Dormann and Biddle (2010) and Orero et al. (2010) have demonstrated that it is necessary to consider the user's emotions to understand the PX.

The focus while localising a video game is 'on the user and their experience' (Mangiron and O'Hagan 2006, 15), and for achieving such a goal, the players must 'feel that the game has been originally developed for them' (Ibid). This loyalty to the importance of the player's feedback and reaction to the games have increasingly become so crucial to the industry - although little has been researched about the reception of video game localisations (Ibid).

2.3.2 Reception Studies

Costales (2014) and Mangiron (2018) have focused on the translation process and issues of game localisation. However, 'the effectiveness of such strategies can only be assessed according to the player experience of the localised game' (O'Hagan 2009, 212). User-focused empirical research has a direction that aims at comprehending how end users receive localised video games (O'Hagan and Mangiron 2013). This research field becomes focused on assessing the player's experience while playing a video game - hence the term *gameplay experience*.

The *gameplay experience* is by Ermi and Mäyrä (2005), whose studies are focused on immersion in Game Design studies, 'as an ensemble made up of the player's sensations, thoughts, feelings, actions and meaning-making in a gameplay setting' resulted by 'a unique interaction process between the game and the player' (2). When inserted into localisation, the user-focused empirical research becomes an assessment of the player's experience and feedback. Such feedback can be helpful for developers to assess whether the players' expectations were betrayed or not (Bernal Merino 2007). The assessment of this player experience falls into the category of a reception study (Ibid), which is done through the usage of game metrics 'that can be incorporated into game design or used to perform reception usability research' (Ibid, 7).

Reception studies are defined by Staiger (2005, in Di Giovanni 2018, 161) as 'how individuals and groups interact with media content, how a text is interpreted, appreciated, remembered'. In Translation Studies, the cultural factor has been considered essential for localisation practices as it ensures the absence of certain elements that can 'break the suspension of disbelief' and affect the game reception negatively (Ibid, 212), such as 'sensitive issues, oddities, or culture bumps' (Leppihalme 1997 in O'Hagan and Mangiron 2013, 212). Gambier (2003) and O'Hagan and Mangiron (2013) acknowledge

that reception studies are relevant to comprehending the audience's needs and AVT's impact on them.

This field has been considered challenging and difficult to operate because of 'the wide range of variables in relation to users' and the diverse range of audiovisual content (O'Hagan and Mangiron 2013, 312), and the audience generational heterogeneity, which can vary in 'preferences, ages and abilities' as well as differences in preferences regarding AV content (Ibid, 312). The definition of 'reception' can fall into different perspectives and vary from one audience group to another. According to Gambier (2009, 52-53), there are three types of reception: 1) response, concerning the 'perceptual decoding' and the 'feeling' of the recipient; 2) reaction, as the 'psycho-cognitive issues' related to possible effects of translation influenced by any prior knowledge of the subject the recipient might have; and 3) repercussion, which is related to any 'attitudinal issues' that may arise from the recipient that can be related to sociocultural factors (Ibid).

The reception assessment of a localised video game can contribute to the unique flexible aspect of localising video games. Based on the player's feedback, game companies have taken this information as a malleable tool and cater for the localisation of the target audience and enhance the intended look and feel proposed with the ST (O'Hagan and Mangiron 2013). The localisation process is 'a part of a game ecosystem to improve the original product rather than simply producing copies of the original game in different locales' (O'Hagan and Mangiron 2013, 169).

Even though the UX research have proven to be of utmost importance, with the video game industry stating that the products are highly customised to meet the preferences of the community, 'reception studies that analyse how localised games are perceived and received by target users are still relatively few in number' (Mangiron 2018, 271). The importance of analysing the reception of the final product on the receiving end culminates 'to a research question addressing the player reception of a localised game' (O'Hagan 2009, 224). By having access to the experience provided by the localised games, the players' help assesses if the localised game was able to convey the gameplay experience equivalent to the original game' (O'Hagan 2009, 224). As regards dubbed

media, including full localised video games, the reception studies have preferred the perception and the main object of investigation (Di Giovanni 2018, 161), which has also included features belonging to interpretation and appreciation ‘to the realm of reception’ (Di Giovanni 2018, 161).

Mangiron (2013) affirms that the AVT elements in a game require further research in the reception studies by suggesting using some tools such as interviews, questionnaires, and think-aloud protocols. The results assessed with such tools could provide reliable information ‘for game developers, localizers, and game localization and students’, which would contribute to the standardisation process of translation practices and enhance gameplay experience through several locales (O’Hagan and Mangiron 2013, 291).

2.3.2.1 Think-aloud Protocol (TAP)

The Think-aloud Protocol (TAP) asks the participants to verbalise their thoughts while completing a task (Knoll 2018). This protocol provides insight into the cognitive process while using a specific service or product, and ‘the researcher can use these insights to make recommendations to the designer for the product or service to be implemented’ (Ibid, 189).

TAP started being used in psychology in the 1800s, and the protocol’s credibility was soon noted (Blummer and Kenton 2014). Lewis (1982) started using it in usability research and developed the method based on Ericsson’s and Simon’s (1980, 1993) analysis. The protocol got high status and became remarkable when it was described as ‘the #1 usability tool’ for such studies by the Nielsen Norman Group (2012), leaders in research-based user.

TAP makes notes of instant reactions and thoughts that might not come to the player’s mind during the interview and when filling out surveys, as participants might find it difficult to remember precisely their thoughts (Knoll 2018). Using TAP makes it possible for the researcher to pinpoint the moments in which the participants encountered problematic situations and understand how they performed and reacted while playing

(Ibid). Besides the verbalised feedback, it is possible to capture helpful information 'from behaviours that participants may not have intended to display' (Ibid, 191), such as indications of frustration with a grunt or a reduction in the amount of thinking aloud, which can indicate that the participant might be getting 'immersed in the game' (Ibid, 191).

Despite the benefits of using TAP, this protocol also has a few limitations. One is the possibility of not letting the player focus on the gameplay and consequently immerse themselves in it, as pointed out by O'Hagan and Mangiron (2013). Some participants may reject the usage of TAP for its distracting factors, which can interfere with their gameplay, cause a focus reduction, and affect the player's satisfaction rating (Ibid). Due to the multi-tasking factor embedded in the TAP, this can also affect the participant's performance as most games - such as ACBF - are designed to get the players immersed by dedicating 'their entire attention to the game' (Knoll 2018, 195).

Chapter 3. Methodology

As stated, this dissertation investigates the reception study of the Irish English language variation portrayed in *ACBF*, both in ENG and PTBR. This chapter outlines the methods used to answer the overarching research question that is guiding this research:

RQ: Is the Gameplay Experience of the *ACBF* game affected by the Irish language variation translation into PTBR?

In order to answer the RQ, two sub-research questions have been designed:

RQ1: How is Anne Bonny's language variation portrayed in the ST?

R1.1 What are the Brazilian linguistic features used in the TT to reproduce Anne Bonny's language variation?

RQ2: What is the Gameplay Experience when the audience plays the ST and TT versions?

R2.1 What is the audience's satisfaction level after playing the game (both in ST and TT)?

R2.2 What features affect these satisfaction levels (e.g., voice performance and game functionality)?

To answer RQ1, this study analysed Anne Bonny's language variations in the chosen video game material. This analysis was based on the sociolinguistic definitions (described in Section 2.2).

Regarding RQ2, the method chosen was a gameplay session with Brazilian gamers and it was divided into four stages. Stage One was focused on recruiting participants that fit the ideal candidate profile (Brazilian gamers living in Ireland with at least a B2 English

proficiency level). Stage Two focused on sending the Pre-task Questionnaire to all participants to measure their expectations and assess their definitions of the requirements of a positive gameplay experience and which assets are relevant for a positive and negative localisation. Stage Three involved the gameplay sessions, in which the participants played the video game in English in one of them and the other in PTBR, both conducted through the TAP. Finally, in Stage Four, the participants answered a post-task questionnaire followed by a brief interview in each session, where they could elaborate more on reactions and observations about their experience.

The choice of materials and procedures adopted to answer RQ2 are explained in Section 3.1. In section 3.1.1, ACBF is introduced as the primary material, and the justification for its use is given. Section 3.1.2 explains the participants' recruitment process through a volunteer recruitment form. Section 3.1.3 explains the pre-task questionnaire and the importance of setting participants' expectations of video game immersion, gameplay experience, and localisation. Section 3.1.4 presents the TAP chosen during the gameplay sessions and the post-task questionnaires conducted with an interview after the gameplay. The materials and procedures were tested in a pilot experiment to verify their conditions and the need for adjustments - which is explained in Section 3.2.

3.1. Materials

As previously discussed in Chapter 2, Reception Studies is a user-focused field with the aim of 'understanding how localised games are received by users' (O'Hagan and Mangiron 2013, 312). It has become relevant to the Game Industry to measure whether the game localisation goals have been achieved, which consist of transferring 'player experience from the original to the end users in the target market' (Ibid). Therefore, after deciding on the game as the primary material, it was necessary to identify the different methods used in Reception Studies to measure the participant's experience and select the most appropriate methods based on this study's scope and conditions.

The known methods of assessing player experience are presented in figure 1. Such assessment tools are helpful ‘for identifying what happens, when, and where during the gameplay’ (Nacke in O’Hagan and Mangiron 2013, 314). Divided into three different approaches, namely play tester, game metrics, and biometrics, the figure shows the materials used for each approach and their advantages and drawbacks when used in academic studies.

Approach	Method	Advantages	Drawbacks
Play tester style	Direct observation	Get a feel for player interaction with game; importance of action (as opposed to what they say)	Presence of observers biasing results; behaviour requiring interpretation
Play tester style	Q & A: structured querying of play testers; validate play test goals; supplementary information	Answer specific design questions; determine specific player intent	Group biases; people don't know why they do what they do; potential for biased questions
Play tester style	Verbal reports: think aloud protocol	Glimpse into player thoughts, feelings, and motivations; bring up unnoticed details; effective for “why” questions	Interferes with gameplay; creates an artificial experience; inaccurate and biased
Play tester style	Surveys: set of standardized questions; forced choice responses; quantify feedback; player categorization	Less biased responses; response validation; forced choice revealing preferences; time-based comparisons	Nuance may be lost; difficulty converting ratings to meaningful decisions; limited solution space
Game metrics	Geographical information system (GIS): process information with spatial dimension	Flexible; off the shelf; cheaper; minimal customization	Overkill; not integrated into game engine; limited 3D representation
Biometrics	Galvanic skin response (GSR): measure sweat glands; measure electrical resistance (or conductance); correlate to psychological arousal	Easy to measure; inexpensive hardware; easy to interpret; non-intrusive	Noisy signal or signals add together; large individual variations in baseline and responsivity
Biometrics	Cardiovascular measures: heart rate (HR)	Easy to measure (HR); inexpensive hardware; salient established measures	Intrusive to measure accurately; affected by many factors
Biometrics	Eye-tracking: saccades (fast movement of the eyes); fixations (attention focus); pupil dilation/blink rate	Easy to use; objective; covert; continuous; quantifiable; replicable; advantage of empirical data	Expensive; time-consuming

Figure 1: The methods used in assessing player experience. Extracted from O’Hagan and Mangiron (2013, 315).

For this study, we chose the methods based on the Play tester style approach: direct observation, Q & A, surveys, and TAP. These methods were considered the most suitable for this dissertation’s objective, which consists of catching the player’s thoughts, behaviour, reactions, and interactions with the chosen video game through a direct observation of their gameplay experience regarding the accents portrayed in the video. After this choice was made, a list describing how these materials would be used during the gameplay sessions was sent to Trinity’s Ethic Committee for approval. The researcher applied for ethics approval on 8th February, and the Committee approved this dissertation methodology on 27th May 2022.

3.1.1. *Ubisoft's Assassin's Creed Black Flag (ACBF)*

The first step to consider regarding the primary material was the time the participants would need to play the chosen quests. Throughout the years, video games have become 'more complex and non-linear' in structure (O'Hagan and Mangiron 2013, 150), which is now composed of 'embedded components' (Ibid) such as quests and cutscenes. Quests are intricate missions the player must achieve so the narrative can move forward, while cutscenes are 'non-interactive storytelling scenes' (Donovan 2010, 277). *ACBF* has approximately 23 hours of gameplay, according to the online catalogue *How Long to Beat*,¹⁰ which was unfeasible due to time constraints. Since this research is focused on the portrait of Irish accent, it was decided that the participants would play the two quests involving the supporting character Anne Bonny, an Irish pirate from Cork who lived in the Caribbean Islands during the Golden Age of Piracy in the 1700s, according to *Assassin's Creed Encyclopedia* (2013).

The chosen quests have a ludological and narratological satisfactory balance (Muckherjee 2015), which is relevant to providing a satisfactory gameplay experience for the participants (Mateas 2005).

Therefore, it has been decided to use two quests from the game:

1) The prison escape quest - sequence 11, memory number 1, entitled 'To Suffer Without Dying', whose synopsis is the following:

After escaping imprisonment, Edward, a Welsh-born pirate, breaks back into a British military prison in the Caribbean Islands with the Assassin, Ah Tabai (a member of the assassin's creed from Yucatán who has an English language variation from the Caribbean Islands), to free Anne Bonny and Mary Read, Irish and English pirates respectively. Anne Bonny is arrested while pregnant and is in labour, worried about her friend, Mary Read,

¹⁰ *How Long to Beat* is a user-driven website where gamers can insert their video game catalogue and input on how long they have taken to finish playing their video games. The website then uses this input information and estimates the average time to complete a game. See link:

<[28](https://howlongtobeat.com/game?id=12707#:~:text=When%20focusing%20on%20the%20main,Hours%20to%20obtain%20100%25%20completion.></p></div><div data-bbox=)

who gave birth to her own child but now is dying from labour complications. Edward Kenway and Ah Tabai arrive at the scene and rescue them, but Mary dies during the escapade.

2) The assassin's temple battle - sequence 11, memory number 3, entitled 'Everything Is Permitted', whose synopsis is the following:

Edward returns to meet Adélawé, a pirate from the Camaroons, Ah Tabai, and Anne Bonny - the latter in grief for her newborn that passed away. The Spanish Armada engage in an attack against the creed of assassins in this island. Edwards helps the assassins and, in the end, has a conversation with Anne Bonny, who becomes the Chief Mate for his ship.

These two quests were used for the Language Variation Analysis to answer RQ1 (see Section 3.3), and for the gameplay experience (Section 3.1.4) to answer RQ2.

3.1.2. Stage One: Participants and Recruitment Form

It was essential for this study to have participants with similar gaming skills, as it would allow for narrowing down the motivations behind whatever observations, reactions and other behaviours the participants might have during the gameplay sessions. For that reason, we specified that participants would need to A) be Brazilian, B) live in Ireland for more than six months, C) have at least a B2 level of English, D) be a gamer, and E) play video games ENG and PTBR.

A Volunteer Recruitment form was created through Google Forms and advertised through social media platforms - Instagram and Facebook - for recruitment purposes. This form collected background information to prospect an ideal and homogeneous group of participants regarding the study's specifications. The Volunteer Recruitment Form (see Appendix 7.1) consisted of questions about the participants' demographic background to

asses if they fit in the ideal scope mentioned above, such as nationality and the time they lived in Ireland. Questions about the region in Brazil the participant is from were intended to assess their familiarity with the usage of certain expressions considered formal by the Portuguese normative grammar, such as the pronoun tu [you] with verbs conjugated in the second pronoun singular, as pointed out by Menon (1995) in *O Sistema Pronomial do Português do Brasil* [Brazilian Portuguese Pronomial System].

Being a gamer was a requirement to enhance the chances of immersion during the gameplay. The definition of 'gamer' is set based on how long the participants have been playing video games and how many hours per week they play video games. For this study, a gamer is a person who plays video games frequently - approximately more than two hours per week - and has been playing games for more than two years. This definition was based on the definition of Kowert et al. (2014). They identify the usual category of a 'gamer' as highly connected to the hours spent playing video games, the player's self-identification with gaming consumption practices, and their attitudes and taste regarding video games.

After recruitment, participants filled in a pre-task questionnaire (see Section 3.1.3) regarding the concept of immersion and a positive gameplay experience and aligned their expectations with the 'look and feel' concept described in Section 2.3.1.

The researcher recruited four participants who fit all the ideal requirements previously mentioned and were willing and able to participate in the gameplay sessions.

3.1.3. Stage Two: Pre-task Questionnaire

The Pre-task questionnaire was elaborated to standardise the concept of immersion, gameplay and localisation (see Section 2.3) and consisted of five questions (see Appendix 7.2). This questionnaire was given to the participants approximately one day before the gameplay session.

Since the Video Game Localisation process consists of bringing the experience of the ST to TT, it was considered necessary to understand what the target audience of this research expects from a good game. The response alternatives regarding the gameplay experience were elaborated based on similar questions previously done in video game forums by anonymous gamers and on psychology forums, such as Resetera.com¹¹, Gamedesigning.org¹², Kotaku.com¹³, and Psychology Today¹⁴.

Question one defines when immersion occurs in a video game, where the answers were multiple choices, and more than one answer was allowed. Question two also has multiple-choice alternatives with more than one answer, and it is about which features make players feel immersed and have a satisfactory gameplay session. Question three consists of a multiple-choice grid where the participant has to rate from 1 (very little) to 5 (a lot) the problematic features that can be an obstacle to feeling immersed in a game. While questions number 1 and 2 aim to delineate a standard definition of immersion and positive gameplay experience, question number 3 intends to outline how impactful a localisation can be in a negative gameplay experience. Question four is about the elements of a bad translation, with multiple alternatives, and it was allowed more than one answer. Question five is about what features could contribute to bad voice acting, with more than one answer acceptable. Question four aims to define what the target audience expects from localisation and what a localisation needs to be considered satisfactory.

3.1.4. Stage Three: Gameplay Session with Think-Aloud Protocol (TAP)

¹¹<<https://www.resetera.com/threads/how-do-you-feel-about-immersion-as-a-concept-in-games.103953/>>

¹²<<https://www.gamedesigning.org/learn/game-immersion/>>

¹³<<https://kotaku.com/the-two-ways-you-become-immersed-in-video-games-5949897>>

¹⁴<<https://www.psychologytoday.com/us/blog/mind-games/201207/the-psychology-video-game-immersion>>

The gameplay session consisted of participants playing the two chosen quests - 'To Suffer Without Dying' and 'Everything is Permitted' - in sequence and in one of the proposed languages - ENG or PTBR - at the researcher's residence between June and July 2022. They could see Anne Bonny interacting with other characters, such as Edward Kenway, Mary Read, Anne Bonny, Ah Tabai, and Adewlé (see Section 3.1.1 for the quests' contextualisation and Section 1.1 for a general game contextualisation). The set-up proposed was running the video game on a gaming laptop placed on a desk where the participants would sit in front of it in an armchair. The researcher provided accessories, such as a gaming keyboard and control, to the participant to choose which one they would prefer. The researcher did not provide headphones so the participants could hear the video and the induced questions asked through TAP during the gameplay sessions.

Participants were divided into two groups: group A played the ST game first, and the TT game a week later, while group B played the TT quest first and ST at least three weeks later because it was intended for the participants to have their minds refreshed and not compare their second gameplay with the first they would have.

The participants were invited to play while the researcher took notes on their reactions through TAP (Section 2.3.2.1). The participants were asked to comment on what was happening in the game and express their reactions while playing. The researchers took notes and used these comments to instigate their opinions on what was relevant for this research. The protocol was tested during the pilot experiment to ensure that TAP would not hinder the gameplay experience (Section 3.2).

3.1.5 Stage Four: Post-task Questionnaire and Interview

At the end of each session, the researcher interviewed the participants while they read and filled out the post-task questionnaire. The questionnaire is based on the Jsselsteijn, Kort, and Poels (2013) model of game experience measurement regarding media enjoyment. The questionnaire and the interview were conducted simultaneously, making the participants less time-consuming and tiresome. The research asked the participants to

make a parallel with their reactions annotated through the TAP during the gameplay session.

Each group (A and B) had a different post-task questionnaire to analyse the player's reception regarding the two different languages. Both ST and TT post-task questionnaires had the same three first questions as they were created to assess the immersion and satisfaction of the gameplay and the experiment's technicalities.

Question one is a multiple-choice grid where the participant has to assess their gameplay experience from 0 (not at all) to 4 (extremely). In question two, the participants were asked to assess their experience based on the voice performance rather than on the gameplay experience, using the same assessment grid from question one. The similarity between the first two questions was maintained so the researcher could assess which reactions (positive or negative) were related to the dubbing performance or another factor.

Question three is a multiple-choice grid on a scale from strongly disagree to strongly agree, where the participant has to indicate their experience regarding set-up technicalities. This question was created to assess if gameplay experience factors were affected by technical issues and not directly by the localisation.

Question four is a multiple-choice grid with a scale from strongly disagree to strongly agree, where the participant has to comment on the characters' dubbing practice. Because of the hypothesis (Section 1.2), it was decided to write alternatives regarding all characters involved and other linguistic features, such as grammar, vocabulary, and style. Not restricting the alternatives to the Irish character was considered relevant to understanding how significant Anne Bonny's language variation would be for the gameplay. Understanding which other elements would become influential regarding what the participants consider a positive or negative experience is essential.

Question four's alternatives differed for each session (ST and TT). Consequently, the linguistic features in the localisation differ from those in the ST (as described in the language variation analysis Section 4.1).

3.2. Pre-pilot test: Conditions and Outcome

Before the gameplay sessions, a pilot experiment was conducted to test the participant's immersion while conducting the TAP to identify possible problems with the questionnaires and the setup. That allowed us to collect insights on the methodology and make necessary adjustments. During the pilot, the participant played the chosen quests (first ENG and then PTBR) carried out through the TAP. Even though the participants would play each session separately, we decided that the pilot would be done with both languages in one session due to time restrictions and availability.

The Volunteer Zero (V0) in the pilot experiment was a 27-year-old male Brazilian PhD student from Southern Brazil who has lived in Ireland for a year. His English proficiency was C1 (Advanced), and he has played video games for more than five years, for more than ten hours per week. He stated that he only plays video games in English. He was familiar with the game ACBF, although he had never played it, and the game genres he played the most were action-adventure games. The game genre question was important to set the approximate time the participant would take to complete the quests for the sessions. The lack of familiarity with the ACBF game genre could implicate their immersion and satisfaction due to the possibility of feeling frustrated for taking longer than expected to complete the quests.

Because V0 only plays video games in EN, it was decided with V0 that the first quests would be in PTBR to avoid bias regarding their preferred language. The rationale is that a more pleasant gameplay experience would be associated with the participant's preferred language. As this hypothesis seemed correct for V0, for all participants, the first gameplay would be with the non-preferred language when a participant has one. The order was assigned randomly when a participant did not have a preferred language and plays video games in both languages.

The pilot shed light on how much time participants would need to play the game, initially set as half an hour for each quest. As V0 took fifty minutes to complete the first and

fifteen minutes to complete the second quest, we decided to implement a longer estimated time to complete the sessions - from one hour and a half to two hours.

During the gameplay, V0 expressed through the TAP that he does not enjoy playing games that involve stealth quests, which is the first mission in the game. Because of this, we decided to ask participants if they were familiar with the controls and the stealth genre in general at the beginning of each gameplay session. If yes, the participant would not have an extra explanation after the initial standard narrative contextualisation formulated to all participants before starting the gameplay. If not, they would have a tutorial to avoid possible frustrations impacting the gameplay experience and the participants' immersion.

The quests that participants are requested to play are in the very climax of the game (when approximately ninety per cent of the main narrative is already completed); therefore, we decided it was necessary to present a summary made by the researcher before the gameplay session starts. V0 suggested that this summary could be either orally or visually by showing a quick cutscene where the Irish character is presented along with the context. Moreover, we decided to insert further questions relating to the experience of playing ACBF in the volunteer recruitment form (Section 7.1). The same would be applied to participants who declare that it has been a while since they have played this game and do not remember the game's narrative to reassure that all participants will have the same contextualization before starting the gameplay.

3.3. Language Variation Analysis

As explained in Section 3.1.1, the two quests used for the gameplay sessions consisted of Anne Bonny's escape from prison and grief for her dead child. Anne's participation consists of 8 sentences out of 45 in the first quest and 4 out of 33 in the second quest. Her sentences were extracted from recorded gameplay in ENG and another in PTBR (see Section 7.5 for full script).

The analysis firstly identified the character's lexicon that stood out and was relevant to determine whether the character was portrayed in Irish English based on Hickey's (2004, 2007) studies on Irish English, and the phonetic transcription was made following the IPA chart. The next step was to listen to Anne Bonny's sentences based on previously mentioned gameplays and identify relevant phonetic reproduction of some of the lexicon that could be identifiable as Irish English by comparing her pronunciation to Hickey's phonological studies. Similar steps were reproduced to analyse the TT. At first, the sentences were extracted and analysed to identify linguistic features, such as register, style and vocabulary, to understand how this language variation was portrayed in the TT. Then, Anne Bonny's localised lines were listened to identify the linguistic features portrayed on them. This TT analysis was based on Ribeiro et al. (2009) and Silva (2010), as well as dictionaries and Etymology Dictionaries.

Chapter 4. Findings

4.1. Anne Bonny's Language Variation Analysis

As delineated in Section 2.2, language variation can be defined by the language community's location and size. To verify how Irish English is portrayed in the game (RQ1) and how the Brazilian linguistic features are used in TT to reproduce Anne Bonny's language variation (R1.1), we analyse the lines of the Irish character in ACBF. Table 1 contains Anne Bonny's sentences in the first quest, 'To Suffer Without Dying', where Edward rescues Anne from prison, where she is pregnant and searching for help to save Mary Read (Section 3.1.1).

Line#	ST - English	TT - Brazilian Portuguese
1	Ahoy! My friend's just has a child, and... and she's poorly now! Help somebody!	Olá! Minha amiga acabou de dar à luz e ela... e ela está fraca agora! Alguém ajuda!
2	Bastards! Murderers! Grow men, the pair of you, standing over a dying lady like she was a piece of meat!	Sacanas! De uma figa! Jovens crescidos, os dois, ficam amparados ao lado de uma jovem morrendo e ficam tratando-a como um pedaço de carne!
3	Edward? Who's this fella?	Edward? Quem é esse aqui?
4	She's ill.	Ela está doente.
5	They took her.	Levaram dela.
6	No idea where. Ah!	Não sei para onde. Ah!
7	What's happened to Mary? What's wrong?	O que aconteceu à Mary? Qual o problema?
8	Oh no... Oh God!	Ah não... Deus!

Table 1: Anne Bonny's lines in the first quest 'To Suffer Without Dying.'

We can observe that Anne Bonny uses the word 'Ahoy' (line 1), a nautical interjection originated from the 18th Century (Online Etymology Dictionary)¹⁵ which has become a lexicon archetype of pirates (Ewen and Skowronek 2007). In the TT, this word was

¹⁵Website:<<https://www.etymonline.com/search?q=ahoy>>

chunked and translated for an everyday, conversational lexicon, such as *Olá [Hello]* (line 1).

The way Anne Bonny pronounces the words 'pair' /per/ (line 2), 'Edward' /'ed.wərd/ (line 3), and the object pronoun 'her' /hər/ in line 5 can be considered as an Irish English pronunciation because, according to Hickey (2007), the rhotic /r/ 'is pronounced where it occurs in writing' (14) and the inexistence of h-dropping in this accent (Ibid). And finally, the word 'ill' /i:l/ (line 4) has the long vowel feature and the alveolar /l/ which is considered a typical feature in Irish English (Ibid 2004).

As for the TT, it is possible to identify the /r/ of *carne* ['kax.ni] (line 2) in Anne Bonny's speech is pronounced with /r/ in syllable coda, which sounds like /x/ and is a typical feature of the Rio de Janeiro accent (Ribeiro et al. 2009). As for the lexicon, the words *sacanas* [bastards] and *de uma figa* [of a fig], which are colloquial slangs (Michaelis Online Dictionary)¹⁶. However, as an opposite to this colloquality, the post-verb pronoun *tratando-a* [treating her] is considered an uncommon linguistic feature in everyday dialogues and is mostly used on written forms of Portuguese (Silva 2010).

¹⁶ Michaelis Online Dictionary, s.v. "sacana" and "figa". <[>](https://michaelis.uol.com.br/moderno-portugues/busca/portugues-brasileiro/figa#:~:text=Dicion%C3%A1rio%20Brasileiro%20da%20L%C3%ADngua%20Portuguesa&text=EXPRESS%C3%95ES%20De%20uma%20figa%20%2C%20coloq,tu%2C%20lesma%20de%20uma%20figa!>>
<<a href=)

Line#	ST - English	TT - Brazilian Portuguese
1	Edward...	Edward...
2	If I'd stayed in prison, they'd taken him from me. But he'd now be alive.	Se eu tivesse ficado na prisão, eles o teriam levado de mim. Mas ele estaria vivo agora.
3	Might be this is God's way of saying I'm not fit to be a mother yet, carrying on like I do, cursing, drinking, fighting.	Talvez seja a forma de Deus dizer que ainda não posso ser mãe. Vivendo como vivo. Xingando, bebendo e lutando.
4	It's all true. And we'd won that day if Jack and his lads weren't passed out in the hold from drink.	Tudo verdade. E teríamos vencido aquele dia se Jack e seus homens não estivessem desmaiados de bêbados no porão.
5	Edward... everyone is gone, aren't they? Mary. Rackham. Thatch. And all the rest. I miss them so, rough as they were. Do you feel that too? All empty inside, like.	Edward... todos se foram agora, né? Mary. Rackham. Thatch. E todos os outros. Sinto falta deles, toscos como eram. Sentes isso também? Como se estivesse vazio por dentro.

Table 2: Anne Bonny's lines in the second quest 'Everything is Permitted'

In table 2, it is possible to identify the word 'lads' (line 4) in the ST, originated in the Britain of the 1300s, according to Online Etymology Dictionary¹⁷. The usage of a conditional structure twice in line 2 that can also be considered an Irish English structure, as the overuse of conditionals is part of 'the stereotype of (Southern) Irish English' (Hickey 2007, 179).

In the TT, the character uses the verb *sentes [to feel]* conjugated in the second pronoun singular and the pronoun oblique *o [him]*, which as stated in Section 2, is considered a formal style of the Portuguese language (Silva 2010). As for Anne Bonny's accent, it is possible to identify a Rio de Janeiro accent because of /s/ in syllable coda sounding like ///

¹⁷ Online Etymology Dictionary, s.v. "lad". See link: <<https://www.etymonline.com/word/lad>>

(Ribeiro et al. 2009). This sound can be identified in *toscas* /'tɔʃkuʃ/ [*dumb*] (line 5), *estivesse* [ʃ.ti.'ve.si] [*were*] (line 5).

Therefore, for the ST, it is possible to state that Anne Bonny has an Irish dialect because of the phonological evidence and one grammatical evidence in her speech, although it is not an apparent, distinguishable dialect because of the occurrence only in a few words. As for the TT, it was possible to distinguish a Rio de Janeiro accent in Anne Bonny's voice performance, but only in a few words. What stands out the most in her language variation is the resemblance with a type of old Portuguese.

4.2. The Gameplay Experience

The results of the gameplay experience will help us to understand the Gameplay Experience when gamers play the original and localised game versions (RQ2), regarding their satisfaction level after playing the game (R2.1) and the features that affect these satisfaction levels (R2.2). See Sections 7.5.1 and 7.5.2 for a summary of each quest and the full transcription of the dialogues found in each quest.

4.2.1 Stage One: The Participants

As mentioned in Section 3.1.2, we recruited four participants who fit the requirements. The participants selected for Group A - the group who played the ST first- will be referred to as PA01 and PA02, and for Group B - the group who played the TT first- will be referred to as PB01 and PB02.

Group A

PA01 was a non-binary/non-conforming Brazilian from Southern Brazil and a Master's student born in 2000 who had been living in Ireland for six months to one year. They have an advanced English (C1) level, have played video games for more than five years between 0-2 hours per week, and play in both ENG and PTBR. They are familiar with *ACBF* and played it more than six months ago. The game genres they play the most are stealth, action-adventure, role-playing (RPG), and puzzle.

PA02 was a male Brazilian from Southern Brazil and gaming streamer born in 1987 and living in Ireland for six months to one year. He has an advanced level of English (C1) and has been playing video games for more than five years and more than 10 hours per week. He plays in both languages (ENG and PTBR) and is familiar with *ACBF*. It has been more than six months since the last time he played this game, and the game genres that he plays the most are role-playing, survivor, simulation, multiplayer online battle arena (MOBA), and casual.

Group B

PB01 was a male Brazilian from Northern Brazil and an English language student, born in 1994, living in Ireland for 1-2 years. He has an advanced level of English (C1), has been playing video games for more than five years between 2-4 hours per week, and plays in English. He is familiar with *ACBF* and played it more than six months ago. The genre that he plays the most is role-playing games (RPG).

PB02 was a male Brazilian from South-eastern Brazil born in 1994 who has been living in Ireland for six months to one year. He works with customer support and has an advanced level of English (C1). He has played video games for over five years, between 6-8 hours per week. PB02 plays games in English and is familiar with ACBF, and the last time he played it was more than six months ago. He plays mostly stealth, action-adventure, role-playing, first-person shooter, and survivor.

4.2.2 Stage Two: Pre-task Questionnaire

This section presents the answers to the questions inserted in the Pre-task questionnaire. Regarding the definition of 'immersion', in figure2 it is possible to see that the majority - three out of four participants - chose the following alternatives as the requirements to have immersion in a game:

- Cohesion and commitment to design and concept, where all its design choices and aesthetics and gameplay work together to create something with a purpose and focus (chosen by PA01, PB01, and PB02);
- Gameplay and narrative, player choice and mechanics all working in sync to create the sense of something fully-realised (chosen by PA01, PB02, and PA02);
- The capacity to absorb your focus completely, making you lose the sense of time or achieve a state of flow (chosen by PA01, PB02, and PA02).

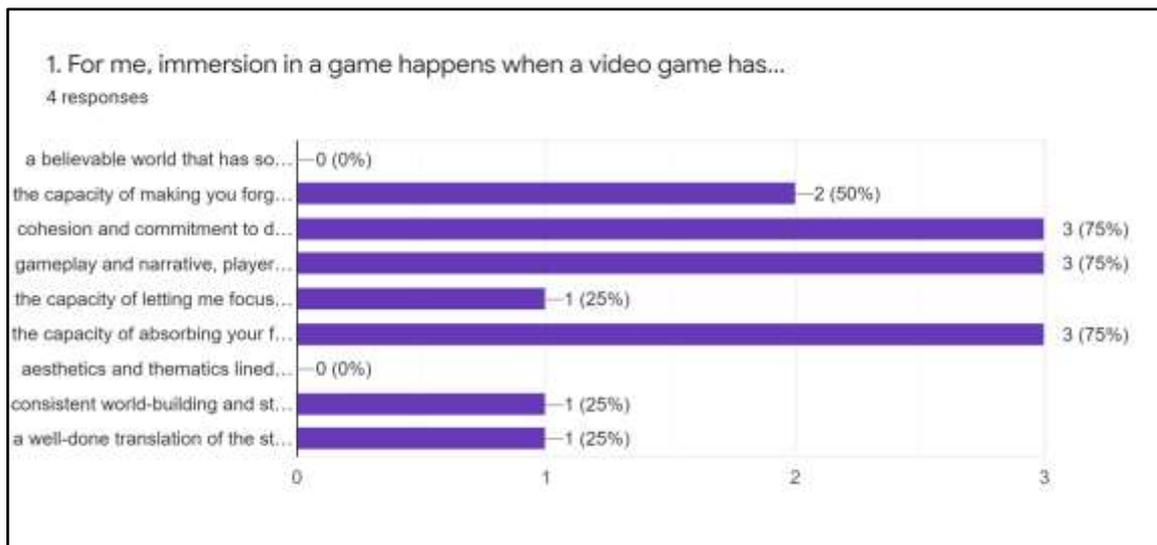


Figure 2: Question one in the Pre-task questionnaire. Generated by Google Forms.

Half of the participants also selected the choice ‘the capacity of making you forget for a moment that options are predefined and that games are just a code that functions in limited ways’ - selected by PA02 AND PB02- as one of the requirements for being immersed in a video game. Finally, three options were selected only by one of the participants:

- Consistent world-building and storytelling (chosen by PA01);
- The capacity to let me focus and adapt to the challenge it presents (chosen by PB01);
- A well-done translation of the storytelling (chosen by PB01);

The answers to question two were unanimous in one alternative, as seen in Figure 3. All participants agreed that the translation must feel like the game was originally written in PTBR, which can be related to bringing the look and the feel as stated in Section 2.3.1. PA01 and PA02 agreed that the cultural references must have been localised appropriately, and PA01 also selected that the video game must not have spelling and

grammar errors, whereas PA02 selected that the jokes (if any) must be funny and related to Brazil. Only PA01 and PA02 set more than one alternative for this question - both PB01 and PB02 only chose the first alternative.

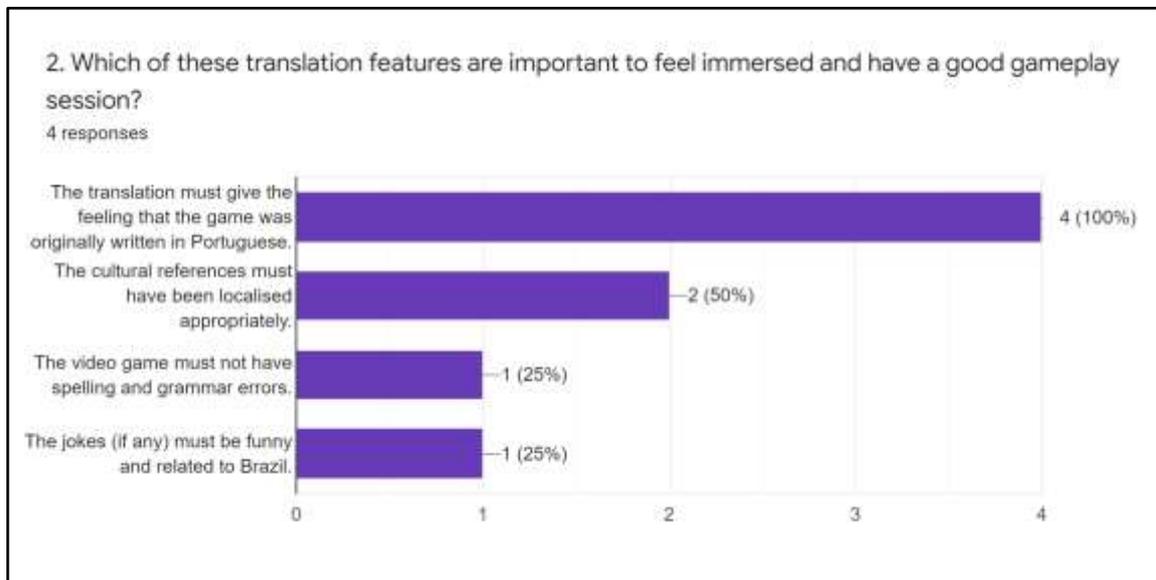


Figure 3: Question two in the Pre-task questionnaire. Generated by Google Forms.

For question three, which was about which features can become an obstacle to feeling immersed and having a positive gameplay experience (Figure 4), three participants (PA01, PB01, and PB02) reported that the presence of several glitches could affect a lot of the gameplay experience, whereas PA02 said it does not affect much the experience. As for translation mistakes, two participants said it affects them quite a lot (PA01 and PB02), whilst PA02 reported that it affects him very little and does not affect the experience for PB01. It is interesting to compare their answers on the Volunteer Recruitment Form about the languages in which they play video games, as PB01 and PB02 prefer to play in English, whereas PA01 and PA02 play in both languages. When asked about this answer, PA01 said that the number of translation mistakes in video games could make them change the game settings to play in English if that would make him feel bothered about it.

For inconsistent worldbuilding, most participants (PA01, PA02, and PB02) reported that it could affect the gameplay quite a lot, whereas the other one (PB01) mentioned it bothers him quite a lot. Similar results were found for inconsistent storytelling, where PB01 and PB02 reported that it bothers them a lot, whereas PA01 and PA02 think this could be an obstacle quite often.

As for outdated graphics, all participants did not consider it a significant impediment to the intensity level reported in this alternative. PB02 considers it a little troublesome, PB01 considers it not much, and the other two participants (PA01 and PA02) think it is very little of a problem. The same low level of obstacle intensity was reported regarding poor controls, as one participant (PB01) selected 'a little', and the three others (PA01, PA02, and PB02) reported that it would not be much of an obstacle.

The obstacle 'bad voice acting' was a significant issue for all participants. The majority reported that the intensity of this obstacle would be quite a lot, whereas PB02 said it would be a lot. It is a surprising outcome compared to the obstacle 'translation mistakes' for which the participants did not have a majority consensus regarding the level of impediment. When questioned about the answer duality in these two alternatives, PA01 said that when they read 'translation mistakes', they thought of general and textual mistakes, such as punctuation or capital letters (which PA01 reported they had found during the gameplay). However, when it comes to dubbing - and consequently, voice acting - that cannot simply be ignored during the gameplay.

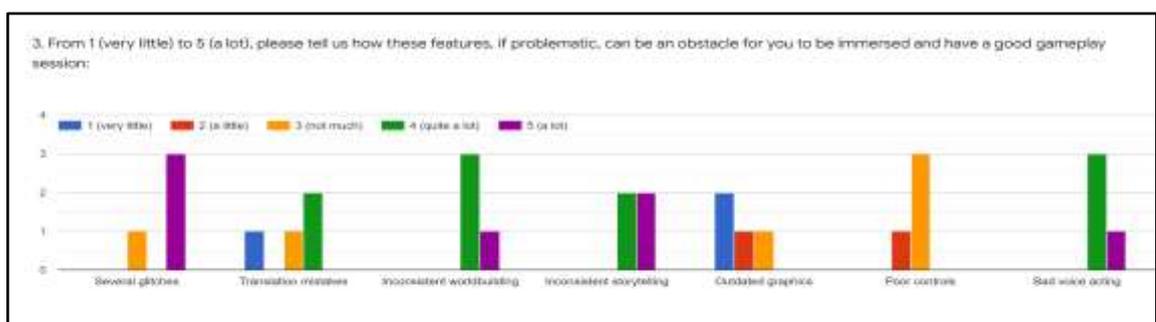


Figure 4: Question three in the Pre-task Questionnaire. Generated by Google Forms.

Regarding elements of a bad translation in Figure 5, all participants considered too literal translations that make the sentences sound off and confusing as an obstacle. PA01, PB01, and PB02 said that sentences that were too adapted to change the original meaning could also have a bad translation. One factor to be considered in this question is the number of alternatives selected by PA01 (five out of six choices selected), as opposed to PA02, which set only one option, which can indicate the level of demand and expectations regarding video game localisation for these two participants.

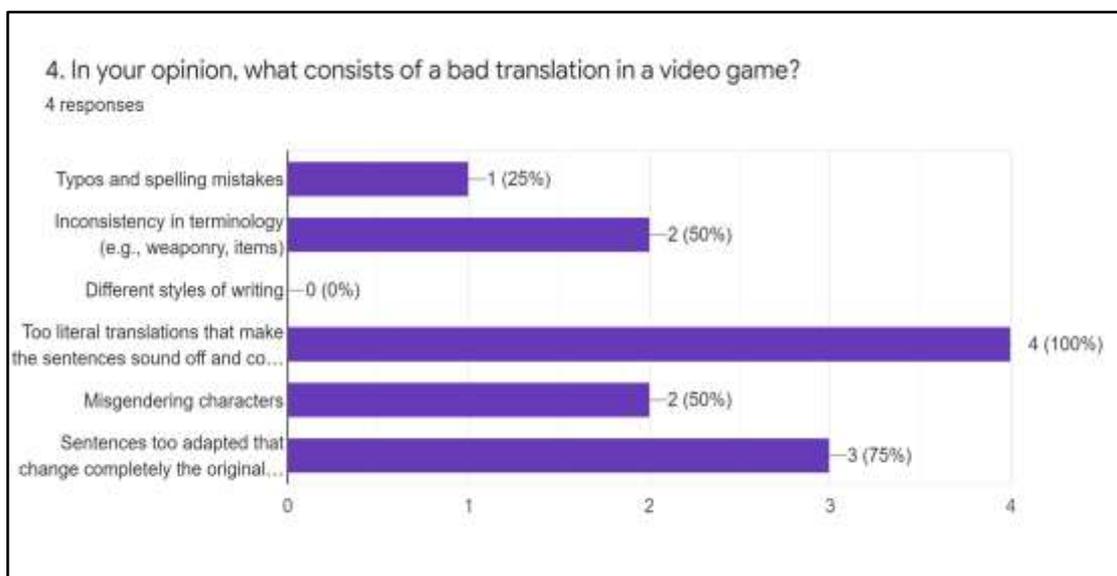


Figure 5: Question four in the Pre-task Questionnaire. Generated by Google Forms.

Figure 6 shows that the participants' opinions regarding what constitutes bad voice acting were very similar. All of them agreed that the intonation in the voice performance does not correspond to what is happening in the story, and half of the participants (PA01 and PA02) agreed that a bad emotional performance could be an element of bad voice acting.

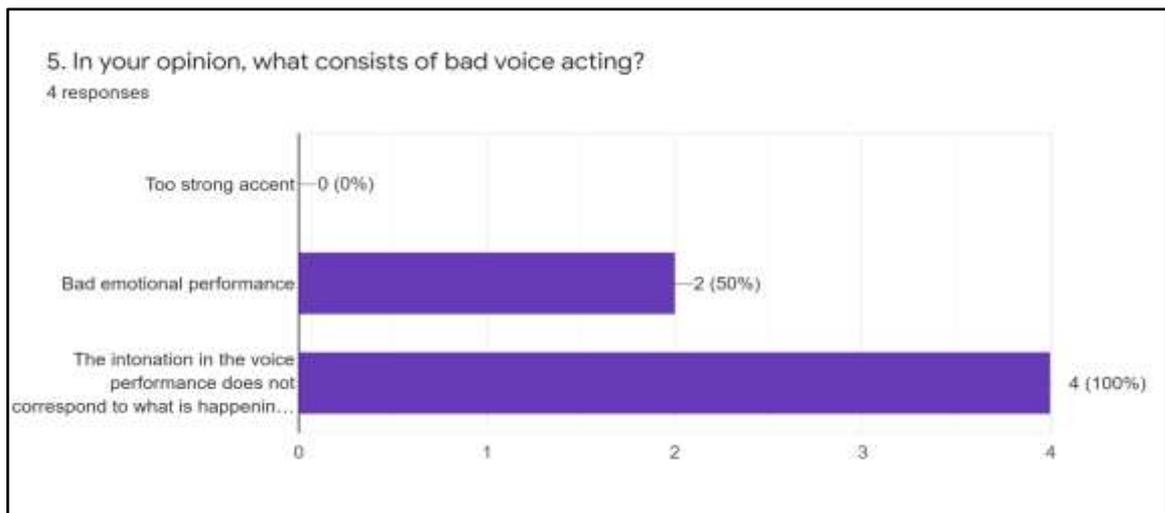


Figure 6: Question five in the Pre-task Questionnaire. Generated by Google Forms.

Based on all these answers provided by this questionnaire, it is possible to delineate that a positive gameplay experience must have consistent and cohesive storytelling and worldbuilding that can absorb the player's focus and make them lose the sense of time. As for a positive gameplay experience with a localised video game, the players demand that the localisation must provide the feeling that the narrative was originally written in their native language. Even though too literal or too adapted translations were considered both elements of a bad translation, the presence of translation mistakes can be seen as not so problematic and not a significant factor that would negatively influence their game immersion. In the case of a fully localised game with dubbing translation, having bad voice acting is a significant issue for having an immersive gameplay experience, and such an obstacle can likely consist of the voice performance intonation.

4.2.3. Stage Three: Gameplay and TAP

The following sections describe the gameplay experience and TAP involving the participants in Group A and B. The first session of Group A is regarding the ST, and their second session is regarding the TT. The first session of Group B is regarding the TT, and their second session is regarding the ST.

4.2.3.1 Group A, Session 1 (ST)

The summary and explanation contextualising the narrative, game inventory, and controls were effective in helping the players get immersed in the gameplay faster than V0. For example, V0 took an hour to complete the first quest, and PA01 and PB01 took approximately 40 minutes.

PA01 reacted with laughter regarding the Non-Playable Characters (NPC) who had a different British language variation with expressions such as 'Oy' - they said it was funny to hear it. This impression can be assimilated into the theoretical explanations in Section 2.2 about aggregating this humoristic effect to a specific social group, which in this case, is formed by the military guards in the game.

Some complaints regarding the game functionality were made by PA01. The first was made at 16 minutes of gameplay and was related to the stealth functionality in the video game. They said, 'what makes me sad about Assassin's Creed is that the combat is point, click, and mouse one'. The second complaint was made at 21 minutes of gameplay when they compared the stealth commands with another game. They said, 'I hate Assassin's Creed's stealth because it does not make sense. You cannot walk crouched, you have to run like an idiot, you do not have rocks to get the guys' attention. He is a monkey. They way he jumps.' The stealth controls interfered a little bit with the gameplay enjoyment and immersion because PA01 started to feel frustrated with the game's stealth mechanics.

Overall, PA01's reactions related to Quest 1 were mainly regarding their disappointment concerning the game mechanics compared to the game they had been playing. Regarding the voice performance, PA01 said it felt like they gave a Scottish dialect to the NPCs. PA01

did not identify Mary Read's or Anne Bonny's language variations. PA01 asked whether Mary Read and Anne Bonny or only Mary Read was Irish during the first quest. They were surprised by knowing only Anne Bonny is Irish. They could not identify Mary Read's linguistic features - the hypothesis they raised is that the voice performance consists of whispers and sighs, as this specific scene is when Mary Read dies. As for Ah Tabai, they stated it was 'easy to understand', but it was 'nothing special'. In other words, PA01 felt like both Mary Read and Ah Tabai had standardised language portrayal. The participant also acknowledged that 'everybody has a dialect, but these two have nothing that catches my attention.' PA01's reaction to Anne Bonny's suffering on the boat was neutral in terms of emotion.

During the second quest, PA01's and PA02's opinions regarding all characters were that 'it seems that all of them have been living for a long while in the USA and are starting to lose the strong accent they originally had'. In the final cutscene between Anne Bonny and the protagonist, they asked to confirm whether the female character was, in fact, Irish, which indicates they did not recognise the Irish features immediately. 'I would not have recognised it if you had not confirmed it to me' - said PA01, as they did not think the Irish linguistic features were present enough. 'I felt something was missing and expected something more distinguishably Irish. It felt like someone Irish who has been living in the USA and does not have a strong accent anymore. It is as if the voice directors told the voice actors to portray the accent as if you are far from home.'

4.2.3.2 Group A, Session 2 (TT)

In the first two minutes of gameplay, PA01 said his first reaction to listening to the NPCs was confusion and intrigued. PB02 reacted in disapproval of the TT dubbing. PA01 said, 'who talks like that?' When retold that it was set in the 18th Century, they disliked the localisation strategy. Both PA01 and PA02 said that it seems they are mixing European Portuguese with contemporary PTBR.

Both participants remembered the narrative events set to complete this task. Both participants took significantly less time to complete quest number one than during the first session (only fifteen minutes to PA01 and 25 minutes to PA02), which is expected because they remembered the commands and control features for playing this video game. One gameplay element during this first quest that PA01 thought to be inconvenient was the lack of localisation for the NPCs, as the player's interaction with them - whether by walking near them or eliminating them - revealed that the audio was the same as the ST. PA01 said that they think this lack of inconsistency is inconvenient for the gameplay experience. The same was told about the mixed varieties of the Portuguese register in the protagonist and supporting characters that appeared in the first cutscene. PA02 exemplified their opinion about two sentences by the protagonist, Edward Kenway: *mas que pé no saco [such a pain in the arse]* and *espalhei-vos [fan out]*. 'It seems they are in-between two ways of representing Portuguese, an ancient type of Portuguese, with the pronouns and the formal verb conjugation, and another one more contemporary. It would be better if they choose one or another and then stick to what was chosen,' said PA01.

As they were listening to Anne Bonny's first lines, PA01 reaction was astonished as they exclaimed, 'what the hell is that'. PA01 expressed an extreme dislike to Anne Bonny's voice intonation, as they constantly tried to impersonate the way the voice performance portrayed the sentence 'Edward'. The participant genuinely expressed that they thought it was hilarious how the voice performance was being held. 'I know it's not supposed to be hilarious, but the way they talk makes it sound like a comedy.' PA02 laughed during this cutscene even though this was a scene that was supposed to be dramatic and sad. Both said the voice actors overreacted so much that it sounded like a soap opera.

Again, PA01 was confused and could not distinguish between Anne Bonny and Mary Read because both have a few lines and show up together in this quest, and this time PA02 also felt the same way. PA01 and PA02 asked the researcher to identify who was supposed to

be the Irish character during the gameplay, as they could not tell from any linguistic or graphic feature that could indicate Anne Bonny's nationality.

At the end of the first quest, PA01 reinstated their dislike for Ubisoft games, as they said 'Ubisoft does not know how to implement the laws of physics while the protagonist was carrying Mary Read's corpse and running at the same time - a statement that PA02 shared during this same gameplay moment. Both participants complained about Ubisoft stealth control options, as they said the character seems 'stuck' and does not respond to their commands during the stealth and combat moments.

As for the last cutscene in the prison quest, the moment Anne Bonny screams and moans of pain and sadness was not interpreted with this exact intention in Anne Bonny's voice performance in PTBR. PA01 and PA02 complained and laughed at the voice performance because 'it sounded like moans of pleasure instead of pain, which is not good for immersion', as reported by PA01. 'This is so bad. I know it is supposed to be a moment of pain, but it is not', said PA02.

During the second quest, PA01 noticed an aggressiveness that, in their opinion, was not being portrayed in the character's physiognomy, which made the localisation 'sound off' at the beginning of the second quest. PA02 also reacted with a bit of confusion during this part of the game. Still, it said that the voice intonation of the characters seemed to have several 'ups and downs', which he categorised as 'a bad voice acting' and contributes to the previous impressions of overacting.

For Ah Tabai's voice performance, PA01's attention was drawn to the intonation of the consonants [d] and [t], which according to the participant, made the fictional character sound as if he was singing. The participant complemented their observations by saying that 'the emotions portrayed by all voice characters seem to mismatch the facial expressions in graphics rendered for this game'.

In the final cutscene, PA01 and PA02 tried to hold their laughter after Anne Bonny's first sentence, who whispers 'Edward' to the protagonist. When questioned about the reason for such reactions, PA01 and PA02 said that, once again, the intonation seemed not to fit the sadness and sorrows implied in the character's graphic design.

At the end of the second quest, PA01 reinstated the impression that the voice actors were overacting while dubbing the video game, especially Anne Bonny's voice actress.

4.2.3.3 Group B, Session 1 (TT)

PB01 noticed that the verb conjugation and the pronouns were formality features - e.g., the second person singular and plural. They were also rapidly noticed by PB02, who said it was 'very different' and resembled European Portuguese, which sounded 'fancy' to his ears. PA01 was asked whether this linguistic feature is usually used in the Northern region. PB01 explained that specifically from his state - Amazonas - 'it was not a usual thing'. He said he understood using such features to resemble the formality of the Portuguese spoken in the 1800s. Still, it should be used fewer times throughout the dialogue so the player would feel 'less comfortable and less tired'. PB02 expressed a similar observation; he said that this formality did not bother him; however, he pointed out that if the game is fully localised using that kind of style, then he would probably get tiresome - which was what happened. Both participants expressed tiresome after a few minutes. 'I know it is the "right" way of talking, and I understand that the story is set a long time ago. However, considering the public the game company has for such games, it gets confusing because no one talks like that', PB01 explained.

Unlike a few participants in Group A, PB01 did not notice that the NPCs were not localised. PB02 said that NPC had 'blended' into the game - which was the opposite of PB01's impressions because, in his opinion, it made the game's localisation process look confusing and inconsistent. PB01 suggested that he expected a 'less correct way of talking portrayed in the game' given that the protagonist and supporting characters are pirates, and therefore, 'they should not be talking correctly'.

Like PA01 felt regarding the game technicalities, PB02 also felt bothered by the lack of a few stealth controls, such as crouching. As he pointed out, the participant was surprised because this functionality is a crucial tool for stealth games. Just like PA01, PB02 also mentioned game examples with excellent stealth functionality. Therefore, we can see that most participants saw this technical feature as an issue in ACBF.

As for PB01, he was the participant that got frustrated the most while playing the game because it took him a while to familiarise himself with the game controls and features. The participant admitted that he does not play games on the computer but PlayStation. 'PlayStation control configurations are slightly different from the PC control he used for the gameplay session', he said.

For PB02, the voice performance turned out to be the main negative point of the dubbing localisation. After the end of the first quest, he said that 'it seems the voices do not match the characters', and that the tonal quality of the voice performers was not a match for the characters. This comment was made about all characters in general but especially directed to Anne Bonny's character in quest one's final cutscene in which she whimpers on the boat when she finds out that Mary Read is dead. Like Group A's participants, PB01 got intrigued, and PB02 started laughing in this cutscene. He said that the whimpering sounded 'emotionally random' because he did not understand whether it was a whimper

of pain - because Anne Bonny was pregnant - or sorrow - because her friend had just died. PB01 thought that the voice performance made the story sound like a soap opera because of the overacting issue found in the performance. 'I always think that the dubbing performances in video games do not make sound natural'.

Regarding the language variations found in other characters, PB02 said all characters sounded 'the same' and did not notice anything special. At first, the participant thought the characters had a Rio de Janeiro accent, even though it was not very distinguishable. In the end, PB02 said that the characters seem to have a homogenised Sao Paulo accent.

PB02 noticed the multiculturalism attempt aspect in ACBF in the second quest because of AhTabai's (Section 3.1.1 for character contextualisation) way of pronouncing [t] and [d]. The participant said there seemed to be an intention in that voice performance to represent a different dialect. This non-ordinary language variation was considered a positive aspect of localisation. However, PB02 could not identify the region where Ah Tabai was from and the language variation was not consistent in the voice performance.

PB02 positively praised the unlocalised NPCs representing the Spanish armada. At first, he got confused and pondered the reason for not localising the NPCs' speeches. However, in the end, PB02 said it was a good way of showing the multiculturalism intended in the game, even though it was not localised.

For Bonny's language variation, both participants said that if he had not had background information about Anne, he would never know she was Irish, which was a similar reaction from Group A. As for Anne Bonny's voice performance, PB01 said he did not find any distinguishable feature that would make her stand out among the other characters, and he thought it was a normal, ordinary language variation. PB02 admitted 'some kind of

cringe feeling' with Anne Bonny's voice on some level, as he stated. Like other participants, PB02 also laughed right after the first sentence spoken by Anne in the second question. When questioned about the laughter, he said he indeed did not like the voice performance for Anne Bonny as 'it was not believable', and it seemed that it did not match the character's portrayal.

4.2.3.4 Group B, Second 2 (ST)

At the end of the first quest's first cutscene, PB02 mentioned that he was enjoying this second gameplay much more than the first one. 'I don't know why, but the characters already sound way more "faithful" to the century the game is portrayed', said the participant. Certain words said by the protagonist Edward Kenway, such as 'Oy' and 'water', caught PB02's attention due to the language variation. The same positive reaction was observed in PB01. 'I like this British flavour given to the characters', he stated and complemented, 'Edward does seem to be a pirate here'. Given PB01's and PB02's thoughts, it is possible to say that the protagonist's language variation portrayal managed to reproduce a positive dialect to the character, which resembles a specific social group (in this case, the pirates) because of lexicon and accent choices discussed in Chapter 2.

PB02 praised Edward Kenway's and Ah Tabai's voice performance. 'Now it seems that the performance matches the characters well', PB02 commented during the stealth mission. This thought corresponds to the participants' expectations seen in Section 4.3, as these voice elements were in high regard for all participants. PB01 shared the same feelings by saying, 'it does not seem like an exaggerated performance as before'.

For the technical obstacles to PB01's gameplay, he felt he got the flow faster than in the previous session, although he had to ask the researcher to remind him how to do specific stealth actions in the game. PB02 remembered the game controls and stealth

functionalities for this gameplay session and completed both quests as fast as his first session (approximately 10 minutes for each quest).

When entering the prison scenario where Anne Bonny and Mary Read are found, both PB01 and PB02 reported that it is strange to see how the voice performance becomes much more natural when seen in the native language, which is a reinstatement of this feeling of naturalness found in the ST voice performance. 'It seems the voice actors are interpreting in English, not just reading a script. At least that was my impression in Portuguese', explained PB02.

Regarding Anne Bonny, PB02 considered Anne Bonny's dialect indistinguishable. 'It's just like in the first session; she did not catch my attention,' PB02 affirmed. 'Maybe that is because she was mostly sobbing and moaning and did not have many speech lines', he pointed out.

During the second quest, PB02 could identify that Ah Tabai was not from the UK but could not determine his nationality, although he stated that 'his dialect is different from the others'. Like in the previous session, PB02 had a positive reaction with the Spanish-speaking NPCs, as this enhanced the multicultural setting of the Caribbean islands.

As for the second quest's final cutscene, PB01 and PB02 said that they identified a lapse of Irish English just because of the word 'lads' inserted in Anne's speech at this specific moment (see Table 2 in Section 4.1). For PB02, she was not legitimately portrayed with an Irish accent. As for PB01, he thinks it is possible to identify her as Irish, even though 'her dialect is not very strong,' said PB02.

4.2.4. Stage Four: Post-task Questionnaire and Satisfaction

The following sections describe the answers from Groups A and B that stood out in the post-task questionnaire and interview at the end of the ST and TT sessions (See Appendix 7.6 and 7.7 for the generated graphics with the complete results).

4.2.4.1. Groups A and B, ST Sessions

The statement 'I felt skilful' in question one was marked as 'slightly' by PA01 because 'the fighting mechanics were never too difficult to be played'. Even though PA01 complained that they were getting stressed with the stealth mechanics, the statement 'It gave me a bad mood' in question one was marked as 'not at all' - which can be considered that, despite the stealth mechanic situation, the other elements of video game were enough to make them feel immersed and have a good time. Due to their comparisons with other games, PA01 and PB02 moderately thought about other things during their gameplay experience.

PA01 and PA02 marked 'not at all' for the statement 'I forgot everything around me'. However, this does not necessarily indicate something negative about the gameplay experience, as these participants did not mark the alternative 'forgetting everything around me' in the pre-task questionnaire, and they also marked 'not at all' at the 'I felt bored' alternative, and 'slightly' for the 'I lost connection with the outside world' statement.

Despite the voice performance feedback review consisting in a view that the language variations seem homogenised with not enough distinguishable features, PA01 felt fairly happy with their gameplay experience. They felt the experience was moderately enriching

and could be better if the voice performances were improved if everyone seemed not to come from the same place.

The technical issues were overall positively graded for the gameplay session, including the TAP. PA01, for example, expressed that they did not feel nervous by talking out loud during the experience because they enjoyed having a conversation while playing video games. The only thing that could have been improved so they could have an even better experience would be the usage of headphones.

Although there were complaints about the language variations, PA01 and PA02 somewhat agree that the voice performance was good and did not make them get out of their game. Still, they strongly agree with the sentence that 'The Irish accent didn't add anything to the game'. When requested to explain their point of view, PA01 reinstated what they said: it was not bad, but nothing special. It was not bad enough to influence the gameplay experience, but it could have been better done.

PA01 disagrees that the Irish dialect was well-portrayed in the game and somewhat disagrees that the multiple accents were an extra feature to be immersed in the game. 'When you are in Europe and when you talk to, for example, Germans, in English, you can tell they have a different accent.' For example, they said they could tell someone from Germany, Britain, or Spain by only listening to them. This phenomenon does not happen in the game, and the protagonist and supporting characters' dialects should be more distinguishable.

About Anne Bonny, PA01 reinstated that 'it seems like they got an American voice actor and requested to imitate an Irish accent.' None of the language variations was hard to understand, and the formality found in the vocabulary and pronunciation used to portray English spoken in the 17th Century were not an obstacle to understanding what was

happening in the game - even though it generated all participants disapproved this strategy.

Overall, PA01 stated that 'it seems that the NPCs have a more distinguishable accent than the protagonist and the supporting characters, which in their opinion does not make the game as pleasant as it could be. 'It should have a stronger accent differentiation between Caribbean-natives and those who are not', stated PA01.

PB02 reported feeling extremely content and interested in the game narrative. He looked forward to session two because he was curious to see how the ST version portrayed the characters and compare both experiences. 'Even though it has been more than a month since the last session, I still had it clear in my head, which can indicate how impactful a negative experience can be,' he pointed out. Like the other participants, PB02 mentioned he only thought about other things because of the TAP implemented during the sessions, and he was required to think about his opinions on what he was instantly playing. Unlike the TT session, PB01 and PB02 attributed most of their positive reactions to the ST voice performance. 'The experience was much more immersive this time', PB02 commented.

As for the setting and technicalities, both features only had a positive influence during the gameplay. The only exception was for the TAP, in which PB01 and PB02 commented that thinking aloud contributed to not being as immersed as he could in the game, even though they felt more immersed than in the first session.

For the question regarding the characters' voice performance, PB02 reinstated what he commented about the subject during the gameplay. Both PB01 and PB02 thought that Anne Bonny's language variation was considered 'good', not a distinguishable language variation. 'Comparing my experience on the island, I would not identify her as an Irishwoman,' PB02 commented. Even though PB02's vision of Irish English might not be as accurate as he may think, he and PB01 agree that it did not contribute to the game

narrative and the multicultural environment as much as the other language variations, as he strongly agrees that the multiple language varieties are an enriching layer to the game immersion.

4.2.4.2. Groups A and B, TT Sessions

All participants felt happy and had fun during the experience fairly, even though PA01 and PB02 thought about other things on a moderate level during the gameplay, such as comparing game stealth and combat controls with other stealth games. PB01 marked 'not at all' and PA02 marked 'slightly' for the alternative 'I forgot everything around me'. According to both participants, the TAP and being observed contributed to this impediment. Still, that did not impede participants from feeling happy and having fun with the gameplay.

Even though PA01 and PA02 had similar comments during the sessions, PA02 did not enjoy the game as much as PA01. Their answer differs in a few alternatives, such as their interest in the game's story, where PA01 marked 'moderately' and PA02 marked 'not at all'. When questioned about the lack of interest, PA02 answered that he did not have a particular interest in the Assassin's Creed franchise before the gameplay sessions, and now that the experiment is complete, that lack of interest only got 'even stronger than before'. This disinterest stated by PA02 was confirmed in another alternative, 'I thought it was fun', where PA02 marked 'slightly' whereas PA01 marked 'fairly'.

Regarding the voice performance, PA01 felt slightly content and not interested in the game's story because 'there was not a single interesting language variation at', and all voices seemed homogenised. Such an impression reinstates what was discussed in Section 2.2.1, in which the homogenising strategy is highly used in contexts with language

variations. PA01 said that Anne Bonny's way of talking gave the impression to them that 'she was a girl from Rio de Janeiro slums, by the intonation portrayed in her speech.' This participant associates Anne Bonny's voice performance with a specific dialect with a distinguishable social condition on it, which, as reported in Section 4.4.2, the participant expressed his dislikeness while hearing it.

Regarding the technicalities in the setting, both PA01 and PA02 did not feel uncomfortable in the environment provided for the gameplay session (disagree and strongly disagree, respectively). Being watched made neither of them nervous - both marked 'strongly disagree' - although PA01 agrees that being questioned made them not feel wholly immersed in the game, whereas PA02 disagreed. This discrepancy can be justified because PA02 is a video game streamer; therefore, he is used to thinking aloud and talking to the public while playing video games.

For the last question regarding the dubbing performance, PA01 and PA02 strongly disagree that the voice performance helped them get into the game. Apart from the dialect association to a specific social class done before, neither PA01 nor PA02 did not think a Brazilian accent replaced Anne Bonny's language variation. PA01 affirmed that her language variation did not get them out of their game, whereas PA02 affirmed it was the opposite. The dubbing strategy applied in ACBF only made him dislike the franchise even more, and he could no longer focus on having fun during the gameplay. 'I was only thinking like, 'I cannot stand this anymore', said PA02.

In the post-task questionnaire and interview, PB02 reinstated the negative feedback on the voice performance and said that this factor 'really got my goat'. The participant admitted that the Ubisoft game company usually 'gets on his goat', which may have contributed to the negative rates assessed by PB02 in the post-task questionnaire.

Chapter 5. Final Considerations

The sky-rocketing income from the video game industry and the significant influence that video game localisation has on these numbers was established as a global phenomenon that demands more academic research. Such a phenomenon was justified by the lack of studies regarding the PX of full video game localisations involving dubbing and language variations, as presented in Chapter 2. This study shed light on how the Gameplay Experience is affected by the Irish language variation localisation into PTBR for ACBF. Regarding how Anne Bonny's language variation is portrayed in the ST and TT (RQ1), we have seen in Section 4.1 that she has an Irish dialect. To reproduce the Irish accent in TT (R1.1), we identified Rio de Janeiro accent features and a formal style of the Portuguese language, as shown in Section 4.1. This finding means that the Irish accent is portrayed in the ST but not in the TT, where the localisation strategy chosen was to replace the Irish language variation for the Rio de Janeiro one, which is a possible strategy for translating language variations in AVT (Section 2.2.1).

We have seen that the gameplay experience (RQ2) is different when gamers play the ENG and PTBR versions because of the linguistic features and voice performance portrayed in Anne Bonny and all characters, as seen in the results in Chapter 4. For example, the gamers' satisfaction levels (RQ2.1) were higher in all participants after playing the ST version than the TT version. The reason was primarily because of the voice performance - which did not seem to fit the characters in the TT - and the inconsistency of the linguistic features chosen for the translation (Section 4.2.3). Despite this negative experience with the TT, none of the participants reported that they would stop playing ACBF because of the linguistic features found in the localised version.

For RQ2.2, regarding the Brazilian accent and linguistic features utilised for Anne Bonny's localisation, we found that Anne Bonny's Irish dialect was replaced by a Rio de Janeiro language variation, which was identifiable in a few words and consists of a replacement strategy (Section 2.2.1). However, the participants did not identify Anne Bonny's accent in the TT and reported it sounded 'neutral', which fits in the homogenising strategy category (Section 2.2.1). The Brazilian linguistic features identified in the TT version consist of a

formal language style through formal pronouns, pronoun placements, and verb conjugation, which were pointed out by the participants as ‘confusing’ and ‘inconsistent’ (Section 4). PA01 and PA02 said it seemed to be a mixture of European and Brazilian Portuguese (Section 4.2.3.2) that did not contribute to being immersed in the game.

However, the feature that affected the most satisfaction levels for the TT version was Anne Bonny’s voice performance. PA01 and PA02 reported that her voice performance caused complaints and laughter (Section 4.2.3.2), whereas PB02 said that the voices did not match the characters (Section 4.2.3.2). For the ST version, the satisfaction levels for both groups were more positive. Most participants reported that, although the voice performance was not crucial for feeling immersed in the game, they admitted that the voice performance in the ST version added an extra layer of involvement, which made the experience more affluent and pleasant than the localised version (Section 4.2.4.2). PA01 felt that the ST experience was moderately enriching and could be better if the voice performances were improved if everyone seemed not to come from the same place.

An aspect raised during the gameplay sessions was that the participants preferred the voice performance and language variation of other characters to Anne Bonny. She did not catch the attention of all participants, even though they reported that all characters sounded like they had a homogenised accent. They said they felt more engaged and interested in the other characters than Anne Bonny. As seen in Chapter 4, the number of comments made about the other character is significantly higher than those made about Anne Bonny.

After reviewing the analysis of each gameplay session, it is relevant to point out how vital the pre-task questionnaire was to define the participants’ expectations of what a positive gameplay experience is, a bad translation and voice performance. It is possible to say that the reactions, commentaries, and observations made by the participants reflect their definitions and expectations set in this questionnaire. Some of the alternatives created for the pre-task questionnaire questions predicted some of the main observations made by the participants. For example, consistency and cohesion were factors that most participants considered relevant for having a positive gameplay experience, as well as the

requirement of the localised version, which should give the feeling that the game was made initially in PTBR. All participants reported that the lack of correspondence between voice performance and the game events consisted of bad voice acting and, therefore, could implicate a negative gameplay experience.

It seems that the lack of stealth resources, such as crouching, had more relevance and was missed during the gameplay than the fact that the voice performance could be improved (Chapter 4). The participants said that dubbing is an element that can be ignored by either changing the language settings into English or just muting the game audio and sticking to the subtitles. Such an opinion can be seen as part of why video game titles that have their localisation poorly rated by gamers still have a considerably high number of copies, as demonstrated with the ACBF case.

All these comments reported in Section 4 indicate that the answer for the overarching RQ is positive, as the translation of Anne Bonny's language variation does affect the localised gameplay experience. Although the Irish language variation is not portrayed in TT, none of the participants reported having an extremely bad experience. The voice performance in these dubbing practices was not critical enough to make them not play the game.

5.1. Limitations

Besides the valuable results found for the research questions, it is relevant to state the limitations this study had in its conduction. The first factor to point out was the small number of participants. Although more volunteers wished to participate in the study, aligning the researcher and the participants' schedules to conduct the gameplay sessions was impractical.

Another factor that could have contributed to the results found in this study was the number of lines that Anne Bonny has in the chosen quests. As a supporting character, her participation in the game can be considered relatively small (Section 3.3). Perhaps the participants would be able to notice the accent or the lack of it if the character had a more critical role in the quests.

Although all participants reported that neither of them felt pressured nor disturbed by the game set-up, the fact that they had to play two quests close to the game's narrative climax can be seen as a limitation for this study. Perhaps the story set up in this moment of the narrative already considers that the participants have some involvement and familiarisation with the characters, which might have contributed to the lack of interest in Anne Bonny reported by the participants.

5.2. Future Studies

Based on the observations presented here, the issues arising regarding the localisation of regional voices are calling for 'a re-think of translational competencies and priorities when dealing with creative translation' (Yau 2019, 4). The inconsistency predicted in the hypothesis reported by the participants could lead to future studies about dubbing strategies to portray a historical past to the video game audience, as well as in-depth studies regarding the dubbing industry and the involvement of voice actors in the Localisation Industry.

Another subject for further investigation relates to PB02's report on how the English voice performance seems to be a better fit for the characters' display than the PTBR performance (Section 4.2.3.4). This observation could lead to an analysis of voice performance involvement during game development, storytelling creation, and the facilities and technologies involved for narrative creation and localisation.

The multicultural characteristic observed and positive reception by the participants can lead to further analysis of each specific language variation identifiable in this video game with their native-language participants. In Sections 4.2.3.2 4.2.4.1, participants noticed the unlocalised NPC's lines were kept in English and Spanish, which raised divided opinions - PA01 disliked it and said it did not make the game as pleasant as it could be, whereas PB02 said that it was a positive way of demonstrating the multicultural aspect in the game scenario.

Finally, the opinions formulated about the ST and unlocalised speech could shed light on whether the participant's reported opinions were based on a foreigner and romanticised view of foreign language archetypes. For example, the 'funny to hear' expressions mentioned by PA01 in Section 4.2.3.1 could lead to future studies regarding stereotypical representations of language variations in video games, as there is already a concern in AVT studies about humour and language variations, as stated in Section 2.2.

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(19,931 words)

7. Appendix

This appendix includes the forms used throughout this research. All participants recruited for this study were aware of their volunteer condition, and they were free to withdraw their participation whenever they wished and if they ever felt uncomfortable or unwilling to participate.

7.1. Volunteer Recruitment Form

This is a form created by Amabile Alice Deretti and supervised by Dr Sheila Castilho to prospect volunteer participants for the Dissertation required at the MPhil Literary Translation Course at Trinity College Dublin. The participation will be composed of a pre-task questionnaire, two in-person gameplay sessions, and a post-gameplay interview and survey.

1. Email

2. Full name

3. Are you Brazilian?

- Yes
- No

4. Which Brazilian region are you from?

- North
- North-east

- Centre-west
- South-east
- South

5. Date of birth

6. How do you identify with in terms of gender?

- Male
- Female
- Non-binary/non-conforming
- Transgender
- Prefer not to respond

7. What is your occupation?

8. How long have you been living in Ireland?

- 0-1 year
- 1-2 years
- 2-3 years
- 3+ years

9. What is your English level of proficiency?

- A1 (Beginner)
- A2 (Elementary)
- B1 (Lower-intermediate)
- B2 (Upper-intermediate)
- C1 (Advanced)
- C2 (Advanced Plus)

10. How long have you been playing video games?

- 0-1 year
- 1-2 years
- 2-3 years

- 3+ years

11. How many hours per week do you play video games (whether on console, PC, or mobile)?

- 0-2 hours
- 2-4 hours
- 4-6 hours
- 6-8 hours
- 8-10 hours
- 10+ hours

12. Do you play games in which languages?

- Brazilian Portuguese
- English
- Both

13. Are you familiar with the game "Assassin's Creed: Black Flag"?

- Yes
- No

14. If "Yes", when was the last time you played the game?

- 0-2 weeks ago
- 2-4 weeks ago
- 1-2 months ago
- 2-4 months ago
- 4-6 months ago
- 6+ months ago

15. Which of these video game genres do you play the most (select all that apply)?

- Stealth
- Action-adventure
- Role-playing (RPG)
- First-person Shooter (FPS)
- Survivor
- Simulation
- Puzzle
- Multiplayer Online Battle Arena (MOBA)

- Casual

16. Are you willing to answer some online surveys before and after the in-person participation?

- Yes
- No

17. Are you available to participate in a short, in-person gameplay session?

- Yes
- No

18. Please select the day and time you are available.

- Monday mornings
- Monday afternoons
- Tuesday mornings
- Tuesday afternoons
- Wednesday mornings
- Wednesday afternoons
- Thursday mornings
- Thursday afternoons
- Friday mornings
- Friday afternoons
- Other

19. By checking the box below, you confirm you are willing to participate voluntarily in this research and the information you provided is true.

- Yes, I confirm I am willing to participate and the information I provided is true.

7.2. Pre-task Questionnaire

Before playing the game, please answer the following questions. There is no right or wrong answer, so please be honest and tell us your personal opinion about the matter.

1- For me, immersion in a game happens when a video game has...

- a believable world that has some semblance of rules and one that feels like it has an actual past that helps inform those rules.
- the capacity of making you forget for a moment that options are predefined and that games are just a code that functions in limited ways.
- cohesion and commitment to design and concept, where all its design choices and aesthetic and gameplay work together to create something with a purpose and focus.
- gameplay and narrative, player choice and mechanics all working in sync to create the sense of something fully-realised.
- the capacity of letting me focus and adapt to the challenge it presents.
- the capacity of absorbing your focus completely, making you lose sense of time or achieve a state of flow.
- aesthetics and thematics lined up in a way that makes me want to actively engage.
- consistent world-building and storytelling.
- a well-done translation of the storytelling.
- Other: _____

2- Which of these translation features are important to feel immersed and have a good gameplay session?

- The translation must give the feeling that the game was originally written in Portuguese.
- The cultural references must have been localised appropriately.
- The video game must not have spelling and grammar errors.
- The jokes (if any) must be funny and related to Brazil.
- Other: _____

3- From 1 (very little) to 5 (a lot), please tell us how these features, if problematic, can be an obstacle for you to be immersed and have a good gameplay session:

- Several glitches
- Translation mistakes
- Inconsistent worldbuilding
- Inconsistent storytelling
- Outdated graphics
- Poor controls
- Bad voice acting

4- In your opinion, what consists of a bad translation in a video game?

- Typos and spelling mistakes
- Inconsistency in terminology (e.g., weaponry, items)
- Different styles of writing
- Too literal translations that make the sentences sound off and confusing
- Misgendering characters
- Sentences too adapted that change completely the original meaning
- Other: _____

5- In your opinion, what consists of bad voice acting?

- Too strong accent
- Bad emotional performance
- The intonation in the voice performance does not correspond to what is happening in the story
- Other: _____

7.3. Post-task Questionnaire (after the English gameplay session)

This questionnaire is based on the Jsselsteijn, Kort, and Poels (2013) Model of game experience measurement regarding media enjoyment.

- Please indicate how you felt while playing the game for each of the items, on the following scale: not at all <0> slightly <1> moderately <2> fairly <3> extremely <4>

0 - not at all 1 - slightly 2 - moderately 3 - fairly 4 - extremely

I felt content	<input type="radio"/>				
I felt skilful	<input type="radio"/>				
I was interested in the game's story	<input type="radio"/>				
I thought it was fun	<input type="radio"/>				
I was fully occupied with the game	<input type="radio"/>				
I felt happy	<input type="radio"/>				
It gave me a bad mood	<input type="radio"/>				
I thought about other things	<input type="radio"/>				
I found it tiresome	<input type="radio"/>				
I felt competent	<input type="radio"/>				

I thought it was hard	<input type="radio"/>				
It was aesthetically pleasing	<input type="radio"/>				
I forgot everything around me	<input type="radio"/>				
I felt good	<input type="radio"/>				
I was good at it	<input type="radio"/>				
I felt bored	<input type="radio"/>				
I felt successful	<input type="radio"/>				
I felt imaginative	<input type="radio"/>				
I felt that I could explore things	<input type="radio"/>				
I enjoyed it	<input type="radio"/>				

I was fast at reaching the game's targets	<input type="radio"/>				
I felt annoyed	<input type="radio"/>				
I felt pressured	<input type="radio"/>				
I felt irritable	<input type="radio"/>				
I lost track of time	<input type="radio"/>				
I felt challenged	<input type="radio"/>				
I found it impressive	<input type="radio"/>				
I was deeply concentrated in the game	<input type="radio"/>				
I felt frustrated	<input type="radio"/>				
It felt like a rich experience	<input type="radio"/>				
I lost connection with the outside world	<input type="radio"/>				
I felt time pressure	<input type="radio"/>				
I had to put a lot of effort into it	<input type="radio"/>				

- Based on the items you marked, indicate how they are connected to the DUBBING PERFORMANCE on the following scale: not at all <0> slightly <1> moderately <2> fairly <3> extremely <4>

	0	1	2	3	4
I felt content	<input type="radio"/>				
I was interested in the game's story	<input type="radio"/>				
I thought it was fun	<input type="radio"/>				
I was fully occupied with the game	<input type="radio"/>				
I felt happy	<input type="radio"/>				
It gave me a bad mood	<input type="radio"/>				
I thought about other things	<input type="radio"/>				
I found it tiresome	<input type="radio"/>				

I thought it made it difficult to be set in the game	<input type="radio"/>				
It was pleasing	<input type="radio"/>				
The localisation helped me forget everything around me	<input type="radio"/>				
It was good	<input type="radio"/>				
I felt bored	<input type="radio"/>				
I felt imaginative	<input type="radio"/>				
I enjoyed it	<input type="radio"/>				
It helped me reaching the game's objectives	<input type="radio"/>				

I felt annoyed	<input type="radio"/>				
I felt irritable	<input type="radio"/>				
It influenced me on losing track of time	<input type="radio"/>				
It was challenging to comprehend	<input type="radio"/>				
I found it impressive	<input type="radio"/>				
It made me stay deeply concentrated in the game	<input type="radio"/>				
I felt frustrated	<input type="radio"/>				
It felt like a rich experience	<input type="radio"/>				
I lost connection with the outside world	<input type="radio"/>				
I had to put a lot of effort to understand it	<input type="radio"/>				

- Please indicate how you felt while playing the game for each of the items REGARDING TECHNICALITIES, on the following scale:

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
The setup influenced positively the gameplay	<input type="radio"/>					
The setup influenced negatively the gameplay	<input type="radio"/>					
I felt uncomfortable in the environment provided for the gameplay session	<input type="radio"/>					
I felt comfortable in the environment provided for the gameplay session	<input type="radio"/>					
Being watched while playing made me nervous	<input type="radio"/>					
Being requested to think aloud made me not feel immersed in the game	<input type="radio"/>					

- Please indicate what you thought of these features after you played the game on the following scale:

Strongly Disagree Disagree Somewhat Disagree Somewhat Agree Agree Strongly Agree

The voice performance was good and helped me immerse in the game

The Irish English variation was a stereotypical performance that got me out of the game

The Irish English variation didn't add up anything to the game

The Irish English variation was well-portrayed to the character

The multiple language variations in the game was a plus to be immersed in the game

The multiple language variations in the game were an obstacle to understand and play the game

The multiple language variations spoken in the game were a positive addition to the game narrative

The English vocabulary was too formal and hard to understand

The English spoken by the characters was too formal and hard to understand

The Irish character was harder to understand than the others

The Irish character was easier to understand than the others

I could understand all characters

I could not understand most of the characters

7.4. Post-task Questionnaire (after the Portuguese gameplay session)

This questionnaire is based on the Jsselsteijn, Kort, and Poels (2013) Model of game experience measurement regarding media enjoyment.

- Please indicate how you felt while playing the game for each of the items, on the following scale: 0 - not at all; 1 - slightly; 2 - moderately; 3 - fairly; 4 - extremely.

0 - not at all 1 - slightly 2 - moderately 3 - fairly 4 - extremely

I felt content	<input type="radio"/>				
I felt skilful	<input type="radio"/>				
I was interested in the game's story	<input type="radio"/>				
I thought it was fun	<input type="radio"/>				
I was fully occupied with the game	<input type="radio"/>				
I felt happy	<input type="radio"/>				
It gave me a bad mood	<input type="radio"/>				
I thought about other things	<input type="radio"/>				

I found it tiresome	<input type="radio"/>				
I felt competent	<input type="radio"/>				
I thought it was hard	<input type="radio"/>				
It was aesthetically pleasing	<input type="radio"/>				
I forgot everything around me	<input type="radio"/>				
I felt good	<input type="radio"/>				
I was good at it	<input type="radio"/>				
I felt bored	<input type="radio"/>				
I felt successful	<input type="radio"/>				
I felt imaginative	<input type="radio"/>				

I felt that I could explore things	<input type="radio"/>				
I enjoyed it	<input type="radio"/>				
I was fast at reaching the game's targets	<input type="radio"/>				
I felt annoyed	<input type="radio"/>				
I felt pressured	<input type="radio"/>				
I felt irritable	<input type="radio"/>				
I lost track of time	<input type="radio"/>				
I felt challenged	<input type="radio"/>				
I found it impressive	<input type="radio"/>				
I was deeply concentrated in the game	<input type="radio"/>				

I was deeply concentrated in the game	<input type="radio"/>				
I felt frustrated	<input type="radio"/>				
It felt like a rich experience	<input type="radio"/>				
I lost connection with the outside world	<input type="radio"/>				
I felt time pressure	<input type="radio"/>				
I had to put a lot of effort into it	<input type="radio"/>				

- Based on the items you marked, indicate how they are connected to the AUDIO LOCALISATION on the following scale: not at all <0> slightly <1> moderately <2> fairly <3> extremely <4>

	0	1	2	3	4
I felt content	<input type="radio"/>				
I was interested in the game's story	<input type="radio"/>				
I thought it was fun	<input type="radio"/>				
I was fully occupied with the game	<input type="radio"/>				
I felt happy	<input type="radio"/>				
It gave me a bad mood	<input type="radio"/>				
I thought about other things	<input type="radio"/>				
I found it tiresome	<input type="radio"/>				

I thought it made it difficult to be set in the game	<input type="radio"/>				
It was pleasing	<input type="radio"/>				
It helped me forget everything around me	<input type="radio"/>				
It was good	<input type="radio"/>				
I felt bored	<input type="radio"/>				
I felt imaginative	<input type="radio"/>				
I enjoyed it	<input type="radio"/>				
It helped me reaching the game's objectives	<input type="radio"/>				
I felt annoyed	<input type="radio"/>				

I felt irritable	<input type="radio"/>				
It influenced me on losing track of time	<input type="radio"/>				
It was challenging to comprehend	<input type="radio"/>				
I found it impressive	<input type="radio"/>				
It made me stay deeply concentrated in the game	<input type="radio"/>				
I felt frustrated	<input type="radio"/>				
It felt like a rich experience	<input type="radio"/>				
I lost connection with the outside world	<input type="radio"/>				
I had to put a lot of effort to understand it	<input type="radio"/>				

- Please indicate how you felt while playing the game for each of the items REGARDING TECHNICALITIES, on the following scale:

	Strongly Disagree	Disagree	Partially Disagree	Partially Agree	Agree	Strongly Agree
The setup influenced positively the gameplay	<input type="radio"/>					
The setup influenced negatively the gameplay	<input type="radio"/>					
I felt uncomfortable in the environment provided for the gameplay session	<input type="radio"/>					
I felt comfortable in the environment provided for the gameplay session	<input type="radio"/>					

I felt comfortable in the environment provided for the gameplay session

Being watched while playing made me nervous

Being requested to think aloud made me not feel immersed in the game

- Please indicate what you thought of these features after you played the game on the following scale:

	Strongly Disagree	Disagree	Partially Disagree	Partially Agree	Agree	Strongly Agree
The voice performance helped me get into the game	<input type="radio"/>					
The voice performance was an obstacle and did not help me get into the game	<input type="radio"/>					
Anne Bonny's language variation was too strong from a specific Brazilian region, and that got me out of the game	<input type="radio"/>					

Anne Bonny's language variation was strong from a specific Brazilian region, but that did not get me out of the game

Anne Bonny's language variation was not too strong from a specific region and did not get me out of the game

Anne Bonny's language variation was not too strong from a specific Brazilian region and it got me out of the game

All characters seem to speak the same way and be the same nationality	<input type="radio"/>					
I could tell some characters seem to have different accents, but I could not tell from where	<input type="radio"/>					
None of the characters seem to have a distinguishable accent from a specific region	<input type="radio"/>					
I could not tell the character's nationality	<input type="radio"/>					
I could identify some of the character's nationality, but not all of them	<input type="radio"/>					

I could identify Anne Bonny is Irish	<input type="radio"/>					
I could not identify Anne Bonny is Irish	<input type="radio"/>					
I dislike the specific accent from the voice actress in this game for personal reasons	<input type="radio"/>					
The Portuguese vocabulary was too formal and hard to understand	<input type="radio"/>					
The Portuguese spoken by the characters was too formal	<input type="radio"/>					
The Portuguese spoken by the characters was too hard to understand	<input type="radio"/>					

Anne Bonny was harder to understand than the others	<input type="radio"/>					
Anne Bonny was easier to understand than the others	<input type="radio"/>					
Anne Bonny was as understandable as the other characters	<input type="radio"/>					
I could understand all characters	<input type="radio"/>					
I could not understand most of the characters	<input type="radio"/>					
The Portuguese formal features helped set the game in a historical time, but it got me out of the game	<input type="radio"/>					

The Portuguese formal register helped set the game in a historical time and helped me get into the game



The Portuguese formal register did not help to set the game in the historical time and got me out of the game



7.5 Full Transcript of ACBF sentences

The tables contain all characters' sentences regarding the first and second ACBF quests played during the gameplay sessions, extracted from the Youtube gameplays mentioned in Section 4.1. It was decided not to reproduce the NPCs' sentences because they are randomly designated and vary from gameplay to another, are not part of the cutscenes, and are not localised. The left column has the sentences from the ST, and the right column has the sentences from the TT. Every sentence has an abbreviation name from the character that is talking. The names' abbreviations follow below:

Edward Kenway: EK

Anne Bonny: AB

Ah Tabai: AT

Adélawé: Ad

Mary Read: MR

Guard 1: G1

Guard 2: G2

Guard 3: G3

7.5.1 Quest One: 'To Suffer Without Dying'

This quest begins with the protagonist Edward Kenway imprisoned in a suspended cage in the outside of the prison in Kingston. Two guards watch him and talk between themselves when Ah Tabai surprises them and executes both guards. Ah Tabai sets Edward free under the condition that he will help to rescue Anne Bonny and Mary Read, who are inside the prison facility. When both assassins sneak into the prison's interior, they find Anne in labour and Mary severely ill. Edward carries Mary in his arms, but she can no longer resist and die inside the prison. The guards start searching for them. Edward, Ah Tabai, and Anne managed to get to the shore and escape. Ah Tabai returns the assassin's clothes and weapons to Edward.

#Lines	ST - English	TT - Brazilian Portuguese
1.	G1: What's your name? Pillock? Kenmore? Conway?	G1: Qual é teu nome: Pillock? Kenmore? Conway?
2.	G2: It's Walpole, ain't it?	G2: É Walpole, não é?
3.	G1: Walpole? Where'd you get that?	G1: Walpole? Onde ouviste isto?
4.	G2: That's the rumor going 'round. As dirty and daft a pirate as ever sailed these West Indies.	G2: É o rumor que está circulando. Sobre o pirata mais sujo a velejar nas Índias Ocidentais.
5.	G1: Well, whatever his name, you're	G1: Bem, qualquer que seja o nome,

	to make sure he suffers without dying. Orders from the Governor. And back to the prisons at sundown.	faze-o sofrer sem matá-lo. Ordens do governador. E de volta para a prisão ao por do sol.
6.	G2: And massage his feet if he's aching, shall I?	G2: E massagem nos teus pés se estiver doendo também?
7.	EW: Oy!	EW: Ei!
8.	G1: Quiet!	G1: Ei, para com isso!
9.	EK: Hey!	EK: Ei!
10.	G1: Quiet!	G1: Para de tagarelar!
11.	AT: Good Morning, Captain Kenway. I have a gift for you.	AT: Bom dia, capitão Kenway. Tenho um presente para ti.
12.	AT: Do not mistake my purpose here. I have come for Anne and Mary, and you owe me nothing for this.	AT: Não te enganes quanto a meu propósito. Vim por Anne e Mary, e tu não me deves nada por isto.
13.	AT: but if you would lend me your aid, I can promise you safe passage from this place.	AT: Mas se me ofereceres tua ajuda, garanto-te uma saída livre deste lugar.
14.	EK: I'll need weapons.	EK: Preciso de armas.
15.	AT: You're comfortable with these, I am told... We must hurry.	AT: Ouvir dizer que te sentes confortável com estas... Temos que nos apressar.
16.	AB: Ahoy! My Friend's just had a child, and she's... and she's poorly now! Help somebody!	AB: Olá! A minha amiga acabou de dar à luz e ela... e ela está fraca agora! Alguém ajuda!
17.	G3: Shut your bleeding trap, or I'll fill it in my own way!	G3: Cala logo essa boca suja ou eu vou enchê-la como eu bem quiser!
18.	AB: Bastards! Murderers! Grown men, the pair of you, standing over a dying lady like she was a piece of	AB: Sacanas! De uma figa! Jovens crescidos, os dois, ficam amparados ao lado de uma jovem morrendo e

	meat!	ficam tratando-a como um pedaço de carne!
19.	EK: Mary? Mary, it's me! Edward!	EK: Mary? Mary, sou eu! Edward!
20.	AB: Edward? Who's this fella!	AB: Edward? Quem é esse aqui?
21.	EK: It's all right, Anne. He's a friend. What's wrong with Mary?	EK: Está tudo bem, Anne. Ele é um amigo. O que há com a Mary
22.	AB: She's ill.	AB: Ela está doente.
23.	EK: And what about the baby?	EK: E a criança?
24.	AB: They took her.	AB: Levaram dela.
25.	AB: No idea where. Ah!	AB: Não sei para onde. Ah!
26.	AT: I know it pains, M'Lady. But we must be silent.	AT: Eu sei que dói, minha senhora, mas precisamos de silêncio.
27.	EK: Can you walk? Lean on me, Mary. Come on.	EK: Consegues andar? Apoia-te em mim, Mary. Vamos.
28.	MR: I can't...	MR: Não consigo...
29.	EK: Come on, that's it. You're all right.	EK: Vamos lá. Isso. Estás bem?
30.	MR: Stop! Stop. Please.	MR: Para! Para. Por favor.
31.	EK: I ain't leaving you, dammit! Lift your arm.	EK: Não te deixarei aqui, droga! Levanta o braço!
32.	MR: It's no Good.	MR: Não vai adiantar.
33.	EK: I ain't leaving you nowhere! No bloody way!	EK: Não te deixarei aqui! De jeito nenhum!
34.	MR: Put me down, Edward! Don't die on my account. Go.	MR: Coloca-me no chão, Edward! Não morre por minha causa. Vai.

35.	EK: You're such a pain in the Arse. Damn it, you should have been the one to outlast me.	EK: Mas que pé no saco. Droga! Devas ser tu a viver para ME ver morrer.
36.	MR: I've done my Part. Will you?	MR: Eu fiz minha parte. Farás a sua?
37.	EK: If you came with me, I could. Mary?	EK: Se tu viesses comigo, tentaria. Mary?
38.	MR: I'll be with you, Kenway. I will.	MR: Estarei contigo, Kenway. Juro.
39.	G3: Fan out! Search every nook and cranny!	G3: Espalhei-vos! Procureis embaixo de cada pedra!
40.	AB: What's happened to Mary? What's wrong?	AB: O que aconteceu à Mary? Qual o problema?
41.	AT: Is she gone?	AT: Ela se foi?
42.	AB: Oh no... Oh God!	AB: Ah não... Deus!
43.	AT: What will you do now?	AT: O que tu farás agora?
44.	EK: Nothing sensible.	EK: Algo nada sensato.
45.	AT: You haven't earned this, but they suit you. Good Fortune to you, Edward Kenway.	AT: Tu não as mereceste de fato, mas ficam bem em você. Que o destino lhe favoreça, Edward Kenway.

7.5.2. Quest Two: 'Everything Is Permitted'

The starts with Edward Kenway meeting his formal Chief Mate, Adélawé. They discuss Edward's greed and infamy against the assassins during all these years of piracy until Ah Tabai shows up. Edward follows Ah Tabai, and they discuss the philosophy behind the Assassins' Creed, and then they hear an alarm signalling they are under attack. Edward volunteers to help to stop the attack, and he succeeds in it. Ah Tabai expresses his

gratitude, and Edward spots Anne Bonny on a hill. He goes towards her, and they start talking.

#Lines	ST - English	TT - Brazilian Portuguese
1.	EK: Jaysus, Adé. What the hell happened here?	EK: Cristo, Adé. O que diabos aconteceu aqui?
2.	Ad: You happened here, Edward. The damage you caused six years ago has not been undone.	Ad: Tu aconteceste, Edward. O dano que causaste seis anos atrás ainda não foi reparado.
3.	EK: I'm not an easy man to call a friend, am I? Is that why you're here?	EK: Eu não sou um homem fácil de chamar de amigo, sou? É por isso que estás aqui?
4.	Ad: To fight beside a man so driven by personal gain and glory is a hard thing, Edward. And I have come to feel the Assassins - and their Creed - a more honourable course.	Ad: Lutar ao lado de um homem tão obcecado por ganho e glória é difícil, Edward. E comecei a achar que os Assassinos... e seu credo... são um caminho mais nobre.
5.	Ad: Have I been unfair?	Ad: Fui injusto?
6.	EK: No. For years I've been rushing around, taking whatever I fancied, not giving a Tinker's Curse for those I hurt.	EK: Não. Por anos andei de um lado pro outro, tomando o que desejava, sem me importar um mínimo com quem feria.
7.	EK: Yet here I am... with riches and a reputation, feeling no wiser than when I left home. Yet I turn around, and look at the course I've run... here's not a man or a woman that I love left standing beside me.	EK: Ainda assim, cá estou com dinheiro e reputação... mas não mais sábio do que quando saí de casa. Mas quando me viro para ver o caminho que percorri... não há sequer um homem ou uma mulher que amei ao meu lado.
8.	AT: There is time to make ammends, Captain Kenway.	AT: Há tempo para reparações, capitão Kenway.
9.	EK: Mary... before she died she asked me to do good by her. To sort out the	EK: Mary... antes de morrer, ela me pediu para fazer o bem por ela.

	mess I'd made. Can you help me?	Resolver a confusão que fiz. Podes me ajudar?
10.	AT: Mary was fond of you, Edward. She saw something in your bearing that gave her hope you might one day fight with us.	AT: Mary tinha carinho por ti, Edward. Via algo no teu semblante que lhe dava a esperança de que talvez um dia lutasse conosco.
11.	EK: Aye, she told me.	EK: Sim, ela me disse.
12.	AT: And what do you think of our Creed?	AT: E o que achas do nosso credo?
13.	EK: It's hard to say. For if nothing is true, then why believe anything? And if everything is permitted... why not chase every desire?	EK: É difícil dizer. Se nada é verdade, por que acreditar em coisa alguma? E se tudo é permitido... por que não seguir nossos caprichos?
14.	AT: Why indeed?	AT: De fato, por quê?
15.	EK: It might be that this idea is only the beginning of Wisdom, and not its final form.	EK: Talvez seja porque essa ideia é só o começo da sabedoria, e não sua forma final.
16.	AT: That's quite a step up from the Edward I met here many years ago. So what do you think?	AT: Esta é uma bela evolução do Edward que eu conheci muitos anos atrás. Então, o que achas?
17.	EK: It'll take some time getting used to.	EK: Terei de me acostumar um pouco.
18.	AT: The second attack this month. I should have moved this village long ago.	AT: O segundo ataque este mês. Eu devia ter movido este vilarejo há muito tempo.
19.	EK: I brought all this upon you years ago. But I will stand by you now.	EK: Trouxe isto sobre vós anos atrás, mas estarei ao teu lado agora.
20.	AT: It will take more than a few favours to call yourself a true Assassin, Edward.	AT: Favores aqui e ali não farão de ti um verdadeiro Assassino, Edward.

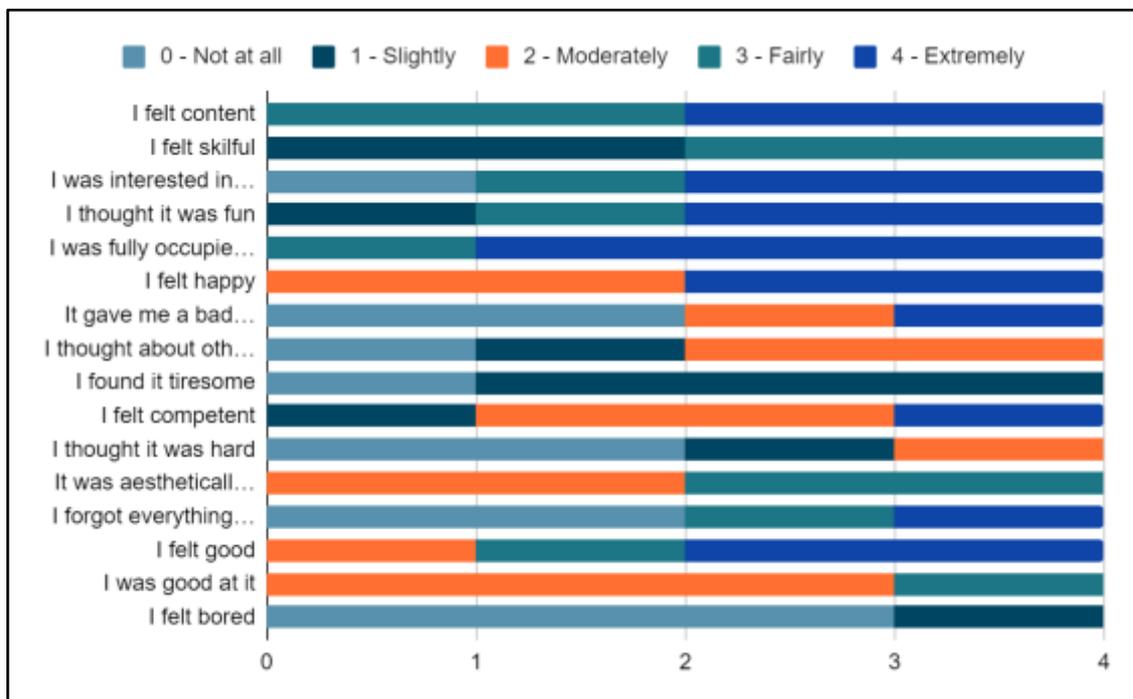
21.	EK: One thing at a time, mate.	EK: Uma coisa por vez, amigo.
22.	AT: Under attack once more. Come.	AT: Sendo atacados de novo. Vem.
23.	AT: (You have strength and spirit). And once more you have our thanks, Edward. You are welcome here.	AT: (Tens força e espírito). E a nossa gratidão, mais uma vez, Edward. És bem-vindo aqui.
24.	EK: Thank you, sir. I'll rest here for a time before setting out, if I may. How's her child?	EK: Obrigado, senhor. Vou descansar um pouco aqui antes de ir, se puder. Como vai a criança?
25.	AT: She's a strong woman. But not invincible.	AT: Ela é uma mulher forte. Mas não invencível.
26.	AB: Edward...	AB: Edward...
27.	EK: I'm sorry for your loss.	EK: Sinto muito por sua perda.
28.	AB: If I'd stayed in prison, they'd taken him from me. But he'd now be alive.	AB: Se eu tivesse ficado na prisão, eles o teriam levado de mim. Mas ele estaria vivo agora.
29.	AB: Might be this is God's way of saying I'm not fit to be a mother yet, carrying on like I do, cursing, drinking, fighting.	AB: Talvez seja a forma de Deus dizer que ainda não posso ser mãe. Vivendo como vivo. Xingando, bebendo e lutando.
30.	EK: You are a fighter, aye. In prison, I heard stories of the infamous Anne Bonny and Mary Read, taking on the King's Navy together. Just the pair of you.	EK: És uma guerreira, de fato. Na prisão, eu ouvia as histórias das infames Anne Bonny e Mary Read, enfrentando juntas a Marinha Real. Sozinhas.
31.	AB: It's all true. And we'd won that day if Jack and his lads weren't passed out in the hold from drink.	AB: Tudo verdade. E teríamos vencido aquele dia se Jack e seus homens não estivessem desmaiados de bêbados no porão.
32.	AB: Edward... everyone is gone, aren't they? Mary. Rackham. Thatch. And all the rest. I miss them so, rough as they were. Do you fell that too? All empty	AB: Edward... todos se foram agora, né? Mary. Rackham. Thatch. E todos os outros. Sinto falta deles, toscos como eram. Sentes isso também? Como se

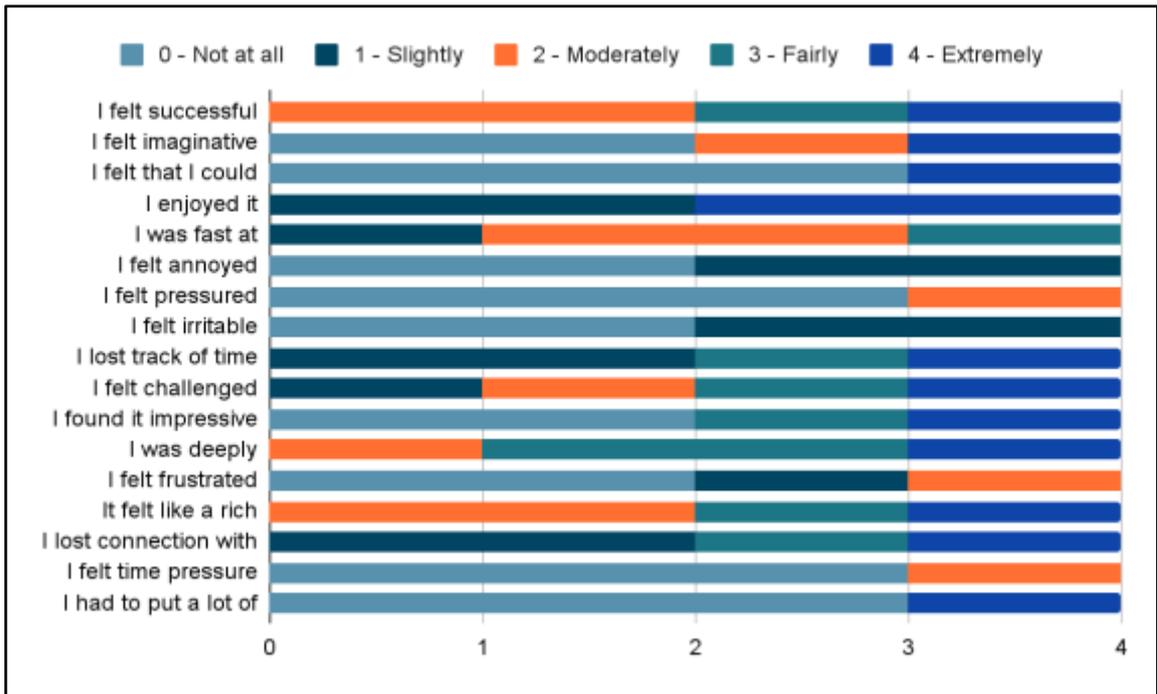
	inside, like.	estivesse vazio por dentro.
33.	EK: I do. Devil curse me, I do.	EK: Sim. Que inferno, sim, eu sinto.

7.6. Post-task Questionnaire Results: Group A and B (ST)

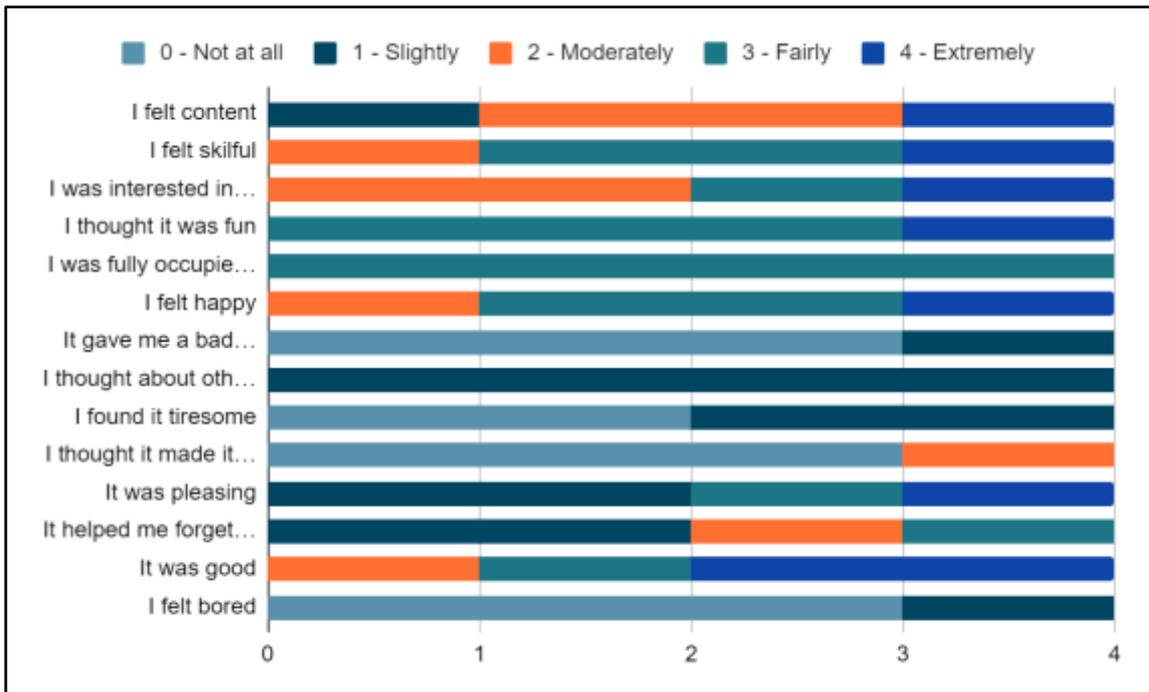
The following figures in bars indicate the participants' answers regarding the Post-task Questionnaire questions. The questions are listed on Y axis, and the number of participants are listed on the X Axis. The colours indicate the chosen answer of the participants.

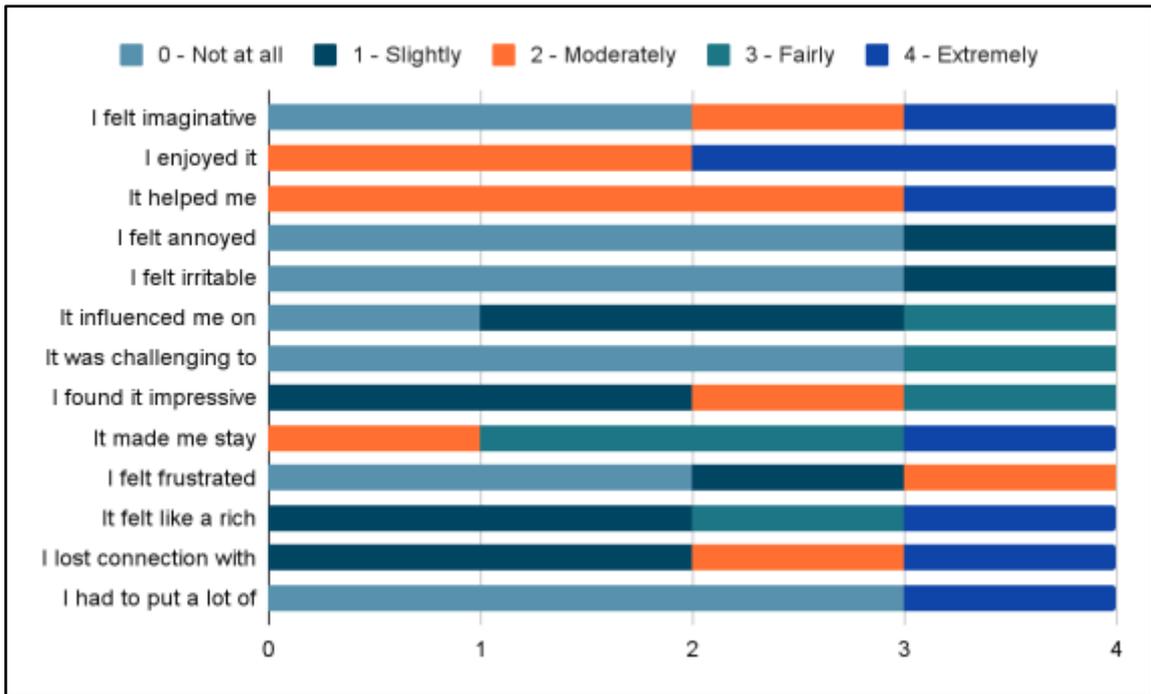
1. Please indicate how you felt while playing the game for each of the items, on the following scale: not at all <0> slightly <1> moderately <2> fairly <3> extremely <4>



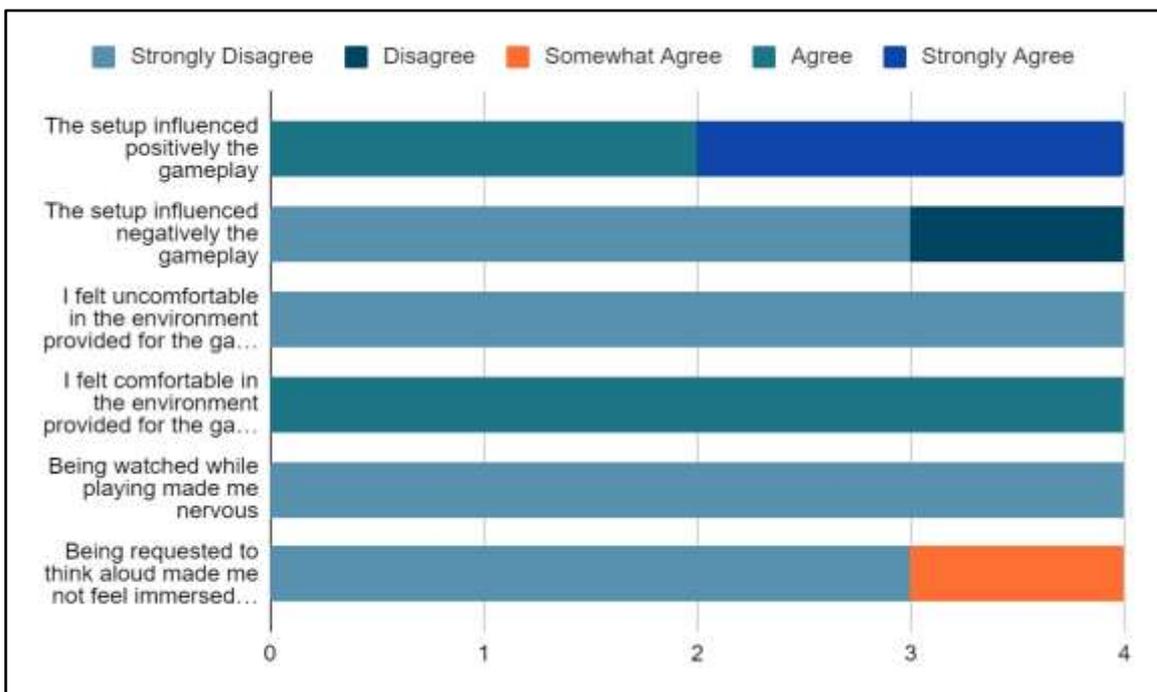


2. Based on the items you marked, indicate how they are connected to the DUBBING PERFORMANCE on the following scale: not at all <0> slightly <1> moderately <2> fairly <3> extremely <4>

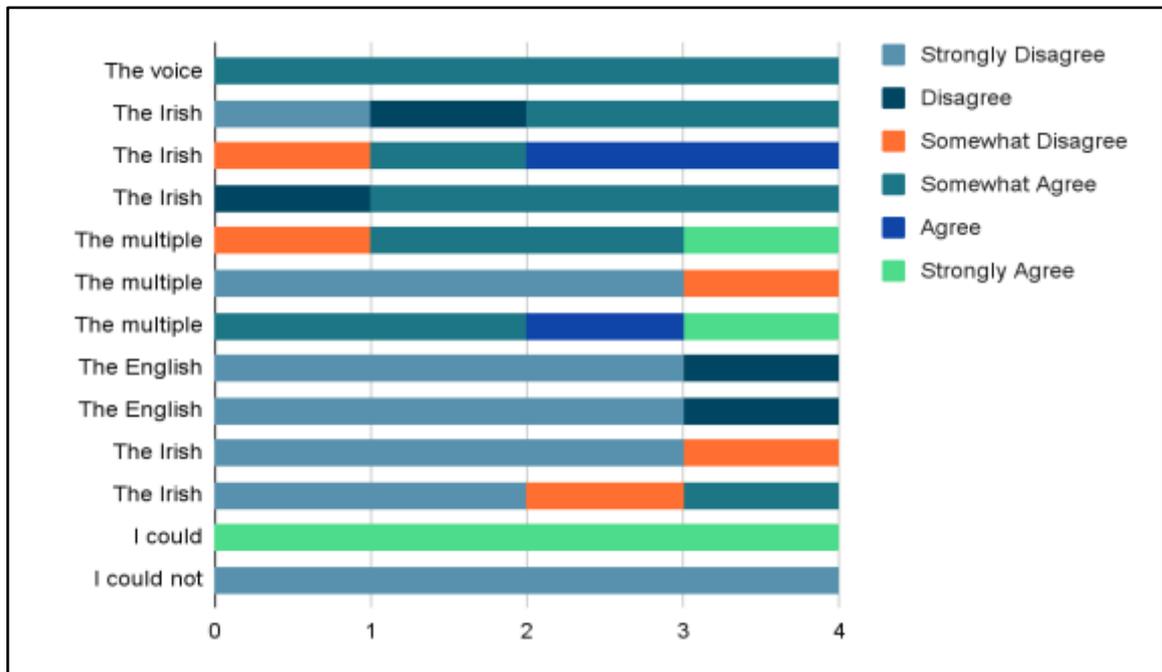




3. Please indicate how you felt while playing the game for each of the items REGARDING TECHNICALITIES, on the following scale:

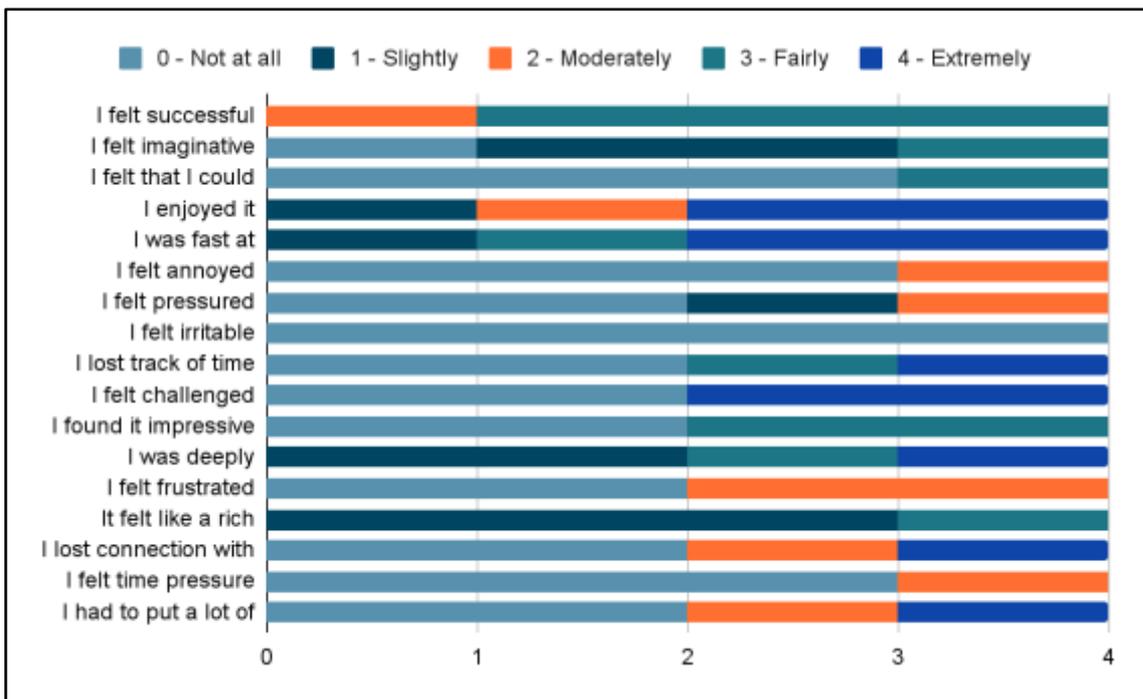
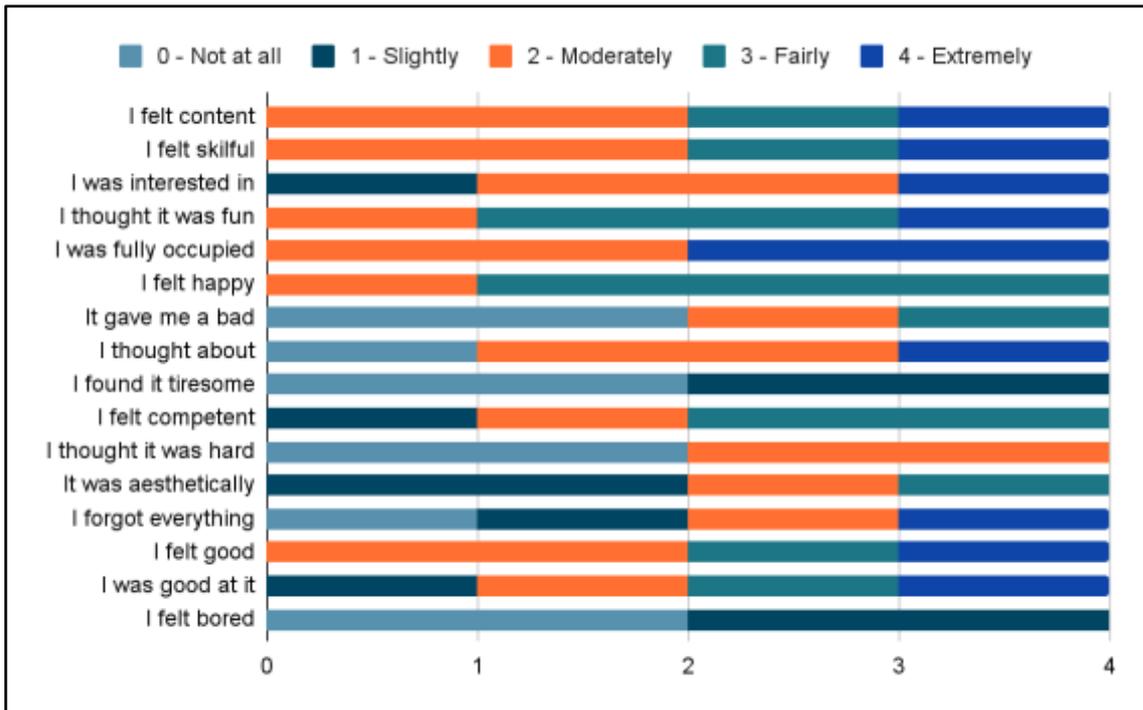


- Please indicate what you thought of these features after you played the game on the following scale:

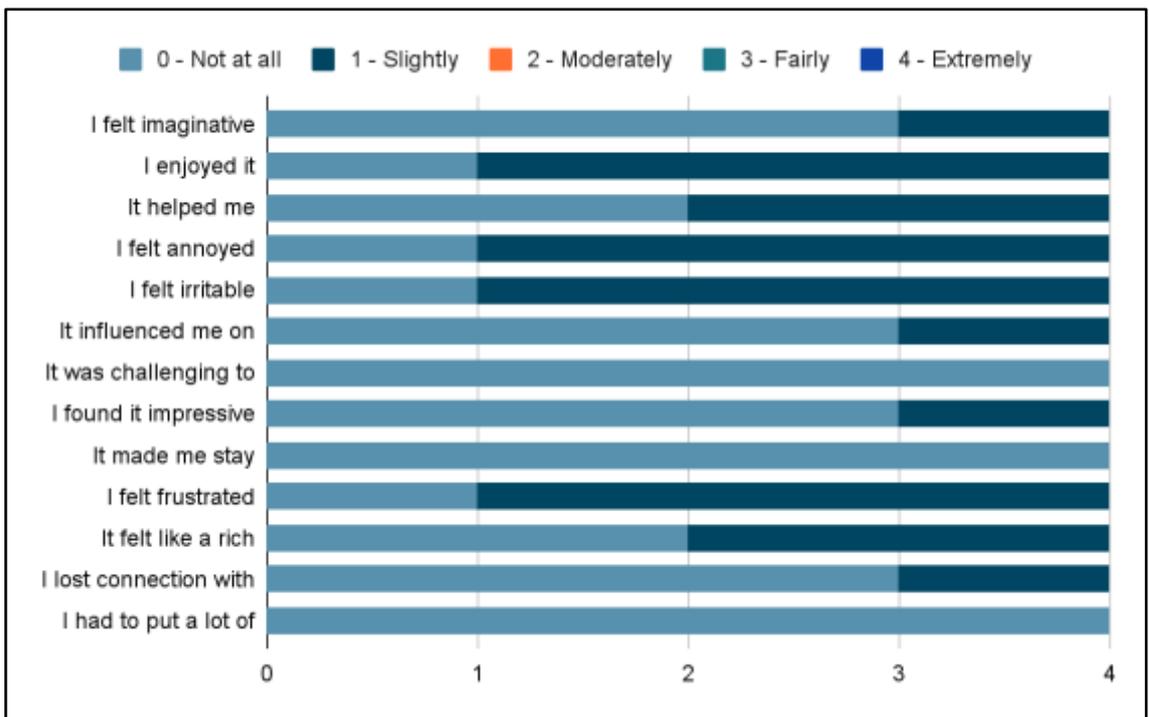
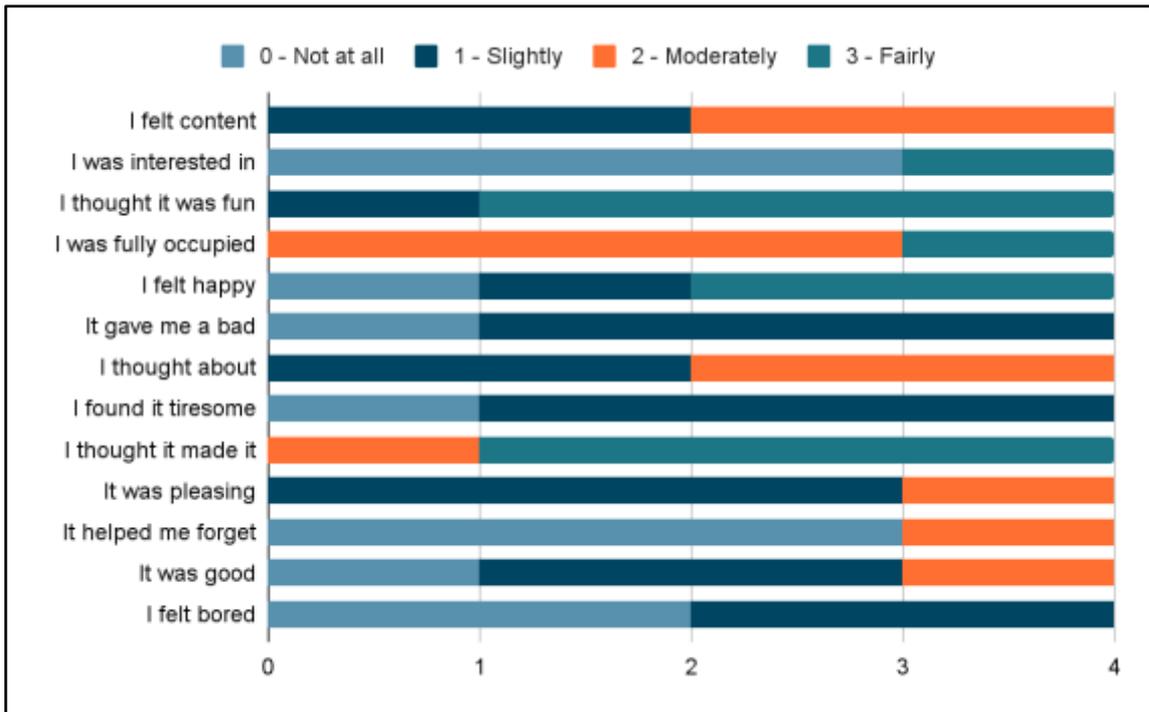


7.7. Post-task Questionnaire Results: Group A and B (TT)

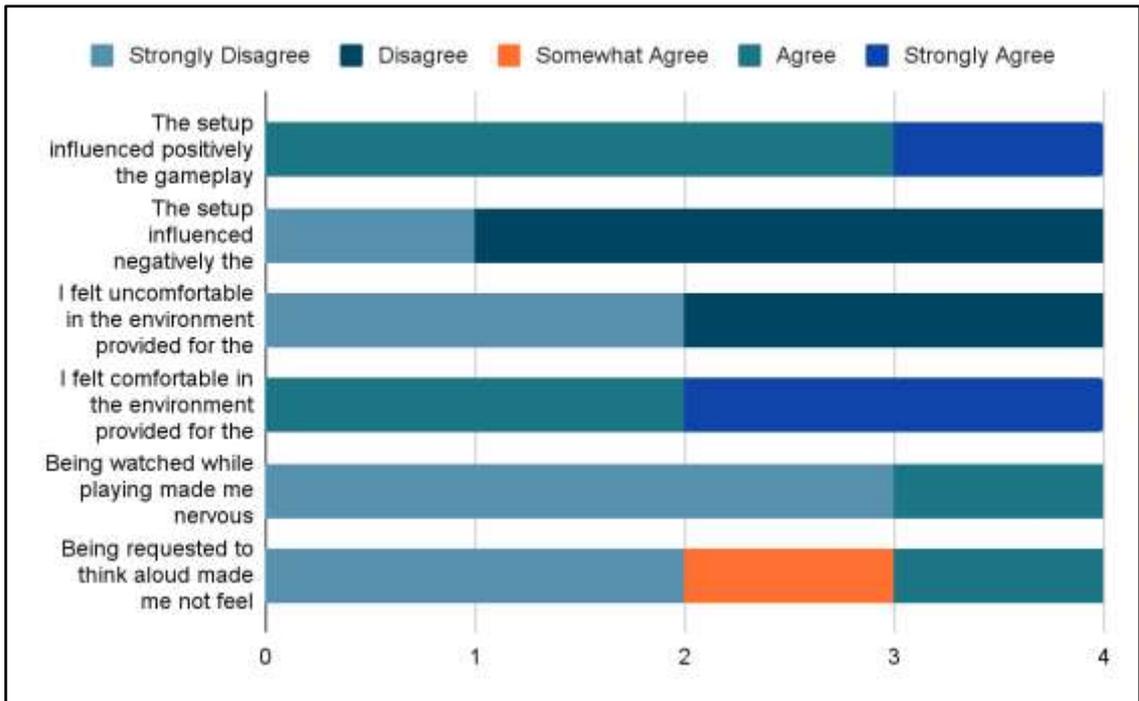
- Please indicate how you felt while playing the game for each of the items, on the following scale: 0 - not at all; 1 - slightly; 2 - moderately; 3 - fairly; 4 - extremely.



2. Based on the items you marked, indicate how they are connected to the AUDIO LOCALISATION on the following scale: not at all <0> slightly <1> moderately <2> fairly <3> extremely <4>



3. Please indicate how you felt while playing the game for each of the items REGARDING TECHNICALITIES, on the following scale:



4. Please indicate what you thought of these features after you played the game on the following scale:

