

TRANSLATING VIRTUAL INTERACTIONS: AN ANALYSIS
OF THE TRANSLATION OF CHARACTER ABILITIES
IN THE VIDEO GAME *WORLD OF WARCRAFT*

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A THESIS

Submitted in partial fulfillment of the requirements
for the degree of Master of Arts
in the Department of Modern Languages and Classics
in the Graduate School of
The University of Alabama

TUSCALOOSA, ALABAMA

2015

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ABSTRACT

Localization is the process of making something more local in character, with the goal being to recreate the work to make the target audience feel as if it were created in their own language and not merely translated from another.

Instances of psychological immersion similar to those experienced when reading a book or watching a film have also been noted in individuals playing video games (Taylor, 2002, p.12). In this type of immersion, the individual is temporarily absorbed into the environment, blurring the lines of reality. Research has shown that comprehension of the narrative and surrounding virtual environments have been reported to play a key role in the realization of an individual's immersive experience (Qin et al., 2009; Tavinor, 2005).

The present study analyzed the translations of the abilities of the Mage and Rogue classes in the video game *World of Warcraft* in order to determine which translation methods were used in the game's localization from English to French. The secondary objective was seeking to determine if player immersion played a role, if at all, in the translation process, which was found to be difficult to argue without consulting the original translators. Despite this, the results reveal that the translators took liberties during the translation process, at times yielding illogical or unconventional translations. Translations of this nature could potentially be indicative of an evolution in the translation of fantasy literature.

DEDICATION

First and foremost, I would like to dedicate this to my mother, Lyn, without whom I would not be here. Second, I would like to dedicate this to Meredith Gettler, without whom I never would have had the courage to take on such a daunting task, let alone complete it. Finally, I would also like to dedicate this to my late grandfather Kenny.

ACKNOWLEDGMENTS

I am pleased to have this opportunity to thank the many colleagues, friends, and faculty who have taken the time to help me with this research project. I would like to thank Dr. Michael D. Picone for his tireless efforts as the chair of my committee, as well as Dr. Douglas Lightfoot and Dr. Sheila Black for taking the time to serve as committee members.

CONTENTS

ABSTRACT.....	ii
DEDICATION.....	iii
ACKNOWLEDGMENTS	iv
LIST OF FIGURES	vi
1. INTRODUCTION	1
2. REVIEW OF LITERATURE	14
3. METHODOLOGY	31
4. RESULTS	37
5. DISCUSSION.....	42
6. CONCLUSION.....	50
REFERENCES	52
APPENDICES	55

LIST OF FIGURES

1. Character creation screen	3
2. Default UI	6
3. Tool-tip image.....	7
4. Relevant translation procedures	20
5. Dimensions of player immersion	30
6. Translation methods identified per ability	38
7. Direct versus oblique translation methods employed (Total).....	38
8. Class distribution of translation methods.....	39
9. Class distribution of multi-method translations.....	39
10. Class comparison of single method translation (Direct versus oblique).....	40
11. Class comparison of multi-method translation (Direct versus oblique)	41
12. Multi-method translations (Three methods)	43
13. Arcane abilities	44

CHAPTER 1

INTRODUCTION

1.1 Defining the Issue

To localize something, as defined by the *New Oxford American Dictionary*, is to make it local in character. When considered in relation to translation, this means taking words or phrases and transforming them into forms that are more appropriate and understandable for the target audiences. The goal is to recreate the work to make the audience feel as if it were created in their own language and not merely translated from another. As Mangiron and O'Hagan (2006) discuss in their article "Game Localisation: Unleashing Imagination with 'Restricted' Translation" this goal remains unchanged in relation to video game localization. The immersive nature of video games is not difficult to see. The player presses a button and his/her avatar/character, or virtual representation in the fantasy world, reacts in an appropriate manner, be it jumping or moving forward or backward. Laurie Taylor (2002) defines this type of immersion as diegetic or intra-diegetic immersion where the player becomes "engrossed in a video game just as a reader would a novel, or a viewer in a film" (p. 12). This type of immersion can easily be shattered if the player, encountering an incomprehensible translation, must distance himself/herself from the environment in order to decipher the intended meaning. As with any translation, game localization requires an intimate understanding of the target culture and its primary language. However, this situation has a significant difficulty added because the lexicon to be localized was created solely to interact with the fantasy worlds imagined by the video game developers. The

present study has two primary aims. The first is to attempt to determine which strategies the localizer(s) employed to translate the abilities of two classes in WoW, the Mage class (referred to as *Mages*) and the Rogue class (referred to as *Rogues*). Second, bearing in mind the goal of localization as mentioned above, the present study will also seek to determine what motivated the choice of these strategies. Because of the high degree of subjectivity on both the part of the translators of the data and the researcher, this undertaking is highly exploratory in nature and, as such there were no preconceptions about what the data might reveal.

After providing a cursory overview of the source material and defining key terminology, relevant scholarly literature will be presented after which, following a detailed explanation of the methodology used, the results of the study will be presented, analyzed and discussed. The introductory sections that follow, though unconventionally long, are necessary in order to familiarize the reader with the environment framing the translation issues at hand. Therefore, before elaborating further on the particulars of the translation difficulty outlined above, a cursory understanding of the source material, Blizzard Entertainment's massively-multiplayer online role-playing game (henceforth MMORPG in accordance with gaming convention) *World of Warcraft*, will be helpful.

1.2 What is *World of Warcraft*?

*World of Warcraft*¹ (more commonly known as WoW) is an internationally popular MMORPG of American origin that pits players against one another in a battle for the fate of the fantasy world of *Azeroth*. Players are required to side with one of two *factions*, either the *Alliance* or the *Horde* (see Figure 1). They are then required to choose a *race*, which will

¹ At the time of writing *World of Warcraft* is in its 5th expansion: *Warlords of Draenor*. The most recent major patch being 6.03.

determine where in this fantasy world they will begin their journey, and a *class*, which determines how and which abilities they will be able to access in order to interact with the virtual environment.

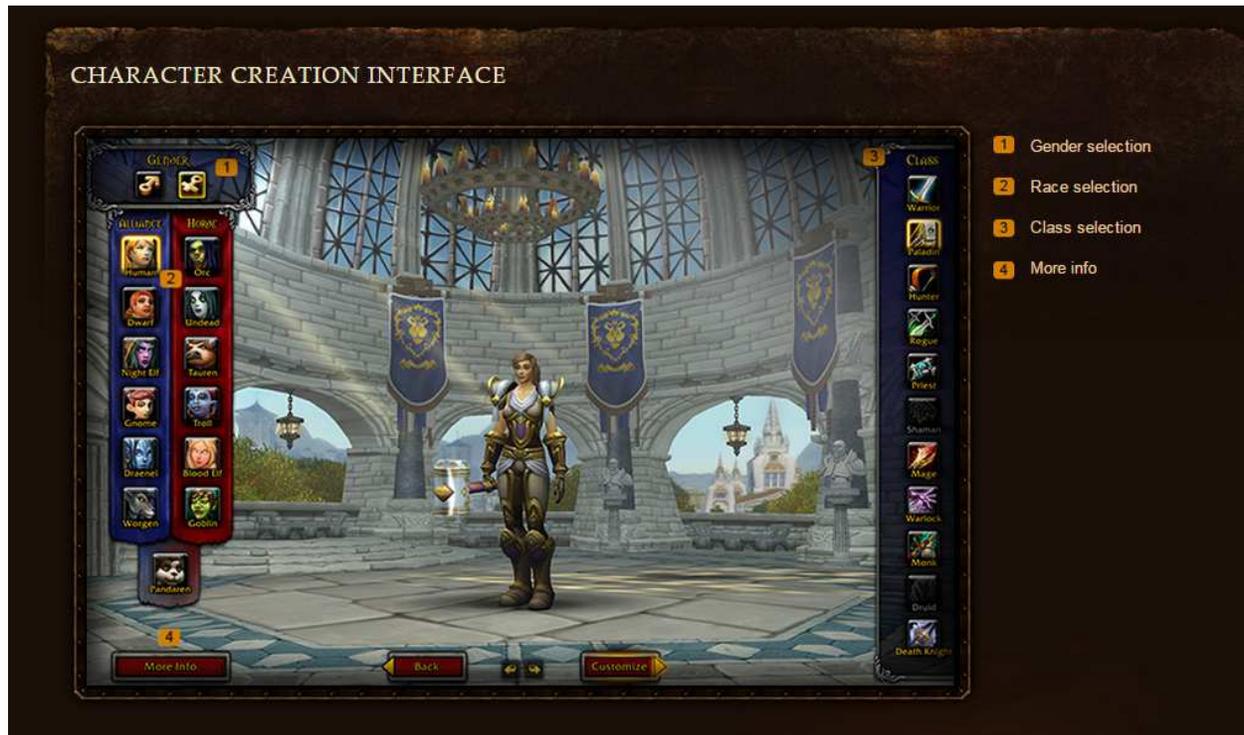


Figure 1. Character creation screen. An example of the character creation screen where players may choose their class, gender, and faction (Horde or Alliance)².

There are eleven possible classes to choose from which include Rogue, Warrior, Mage, Death Knight, Shaman, Priest, Paladin, Druid, Hunter, Warlock, and Monk³, whose role, or player contribution, and abilities differ based on which of the class's three *specializations* the player chooses once having attained the appropriate level. First and foremost is the *damage dealing* role

² Source: <http://us.battle.net/wow/en/game/guide/getting-started>

³ The Death Knight and Monk classes did not exist upon original release of the game on November 4th 2004. Paladins and Shaman were classes exclusive to the Alliance and Horde, respectively.

whose classes (henceforth referred to as DPS classes) are split into *melee*, classes who must physically attack their targets, and *caster/ranged*, ones that prefer to attack from a distance. Regardless of which sub-role a class specialization belongs to the overall idea remains the same: Deal as much damage as possible to the target. The second role a class specialization can fill is called *tanking*. Avatars filling this role, who are commonly referred to simply as *tanks*, are characters designed to suffer as much damage as possible and whose abilities are generally designed to keep the enemy's attention while the other classes execute their roles. The third, and final, role is called *healing*, whose members, commonly referred to as *healers*, interact with other players' characters by either reversing the damage they have previously suffered or by temporarily preventing it. Because each class specialization, regardless of class, is designed around filling one of these three roles the terms *class specialization* and *role* will be used interchangeably throughout the course of the present study.

Each specialization provides players with a unique gameplay experience, affecting how players react to a given environment. There are two main types of environments in which players will find themselves. The first is known as *Player versus Player* (PvP) in which varying numbers of players form teams with other members of their chosen faction to combat members of the opposing faction in order to claim victory by being the first to complete the necessary objective(s). The second is known as *Player versus Environment* (PvE) in which groups of players work to complete *boss encounters*, in-game battles against powerful non-player enemies, known as *bosses*, designed to challenge those who wish to attempt them. A boss encounter's difficulty changes depending on its classification, the first of which is *Dungeon Boss* (DB), whose encounters are designed around a team of five players (one tank, one healer, three DPS) and are generally simple. The second classification is called *Raid Boss* (RB), whose encounters

are more difficult and designed to be attempted with between ten to thirty total players. The role of the selected specialization does not change between PvP and PvE environments, nor does it change in the different types of PvE encounters. Players who chose either of the *DPS* specializations will still work to inflict damage on their targets, just as *tanks* will work to take what damage they can while *healers* work to reverse the damage others have suffered. What does change is the manner in which each role is executed. The subtle differences in this execution manifest themselves in levels of gameplay beyond the scope of the present study. What is important to note is the existence of this difference in gameplay experience affects how players learn to interact with their virtual environment both when they are learning and as they become more experienced. In PvP, players learn how to situationally react by becoming familiar with other classes abilities and how other players use them while in PvE players base their reactions on scripted boss encounters.

Once the specialization is chosen, the player must then use its *abilities* to interact with whichever environment he/she is in. The use of these abilities is the player's first significant interaction with this virtual environment. Before he/she uses one of these abilities his/her interactive capabilities are limited to movement. The primary difference being that rather than experiencing the motion from a *first person* perspective, that is, from the perspective of the avatar, the player experiences it from a *third person* perspective, which is similar to an out-of-body point of view. The interactive nature of the chosen avatar's abilities is the player's initial and primary means of affecting his/her virtual surroundings leading to the diegetic immersion as outlined earlier. As such, the localization of these abilities is paramount to allowing players from a variety of cultures and linguistic backgrounds to experience the game as intended and presents translators with a unique translation issue. The question now is: What exactly is an *ability*?

1.3 Abilities and Their Roles in Gameplay

As previously mentioned, an *ability* is how the player's avatar, and by extension the player, interacts with the virtual world. Each ability has an *icon*, or small square image, placed on *sectioned bars*, also known as *action bars*, which are located at the bottom of the *user interface* (henceforth referred to as "UI"; see Figure 2).



Figure 2. Default UI. The pre-designed UI through which players view and interact with the virtual environment. The action bars are located at the bottom left-hand corner of the image.⁴

Each icon acts as a representative for an ability allowing the player to access it by either hovering the computer's cursor over the image and subsequently pressing the left button on the mouse, or assigning a key on the computer's keyboard to use the ability when pressed (known as *hot-keying*). *Hot-keying* an ability in such a way makes it more easily and quickly accessible to

⁴ Source: <http://us.battle.net/wow/en/game/guide/how-to-play>

the player than using the computer's cursor. Therefore, any reference henceforth of a player's direct use of an ability will be made with the supposition that he/she is doing so using a *hot-key*. When the cursor is left over the icon, information about the ability, such as its name and basic functionalities, appears in the form of a summary called a *tool-tip*.



Figure 3. Tool-tip image. A visual example of the tool-tip of the Mage ability *Frostbolt*.⁵

In WoW, the player's avatar begins its virtual journey at the lowest possible level (level 1) and has access to a very small number of abilities. The player must use the avatar's initial abilities to complete missions, known as *quests*, in order to increase his/her avatar's level. The avatar gains access to more abilities as it earns levels, up to a maximum level of 100. It is during this process (known as *leveling*) that the player learns about each of his/her avatar's abilities, such as what they do and when they can be used, and in doing so are learning new ways of interacting with a new environment. Also acquired through the leveling process are special abilities known as *talents*. At intervals of fifteen levels and at level 100 (known as *Tiers*) players have an opportunity to choose one of three new abilities, known as *talents*. Talents are not

⁵ Source: <http://www.wowhead.com/spell=116>

specialization specific and may all be individually chosen regardless of the character's currently selected specialization. The only complication is that the player may only choose one of the three abilities, making the other two inaccessible until the original choice is changed. Veteran players of MMORPGs, even if they are not intimately familiar with the new abilities themselves, are familiar with this process from previous exposure with other avatars, leaving them better able to adapt to the virtual environment as well as using the new abilities as they become available. This is not true for new players, who are, as previously mentioned, in the initial stages of learning to interact with this new environment. In these early stages, players are developing the emotional and mental connections necessary to arrive at the desired immersive effect (Block 2003, as referenced by Qin, Rau, & Salvendy, 2009), which Tavinor (2005) claims ultimately strengthen the experience. As Qin et al (2009) argue, comprehension of the narrative is one of the key dimensions necessary for immersion to take place. In other words, instances of impaired comprehension could have a significant effect on player immersion. It could be argued that the tool-tip explanations are the game developers attempting to prevent this issue. One of the definitions of the term "define," according to the *Oxford English Dictionary*, is to determine the "boundary or spatial extent of" what is being defined. As previously mentioned, a tool-tip is a brief explanation of what the ability does. It instills in the player the knowledge of the basic use and effects of the ability in question thereby establishing its boundaries and spatial extent and is, therefore, defining it. The game's developers, for the sake of simplification in terms of communication and comprehension, gave each ability a name acting as its representative. In doing so this created an entirely new lexicon unique to the universe being developed, in this case the universe encompassed by World of Warcraft. Because this fantasy universe was created in English by the California-based company Blizzard Entertainment, its lexicon, to which the

abilities and their definitions belong, was developed using English-based lexicogenic strategies that would be familiar to the game's original English-speaking target demographic, which became problematic once the company decided to extend to non-English-speaking markets.

1.4 Translation of Abilities

When the company decided to localize this game for French speakers the target demographic, and by extension the relevant lexicogenic formulas, changed. For example, in the English version, the Mage class has an ability called *Frostbolt* for which the tool-tip description reads as follows: "Launches a bolt of frost at the enemy, causing 1846 Frost damage and slowing movement speed by 50% for 15 sec." The amount of damage cited above varies based upon numerous factors unrelated to the topic of the present study and are, therefore, not pertinent. However, there are five points of information that are important in the translation of this tool-tip: a) the name of the ability (*Frostbolt*); b) the action that immediately follows using the ability (the launching of a bolt of frost); c) the school of damage the ability belongs to (in this case Frost damage) for which the importance will be explained momentarily; d) any secondary effects caused by the ability (the slowing of movement speed; and e) the temporal duration of these secondary effects (how long the effect lasts). Before continuing it is important to comment on the importance of the point of information regarding the type of damage dealt by the ability. In WoW, each ability that deals damage belongs to a particular *school*, or type, of damage. Mage abilities can deal damage that belongs to the *Fire*, *Frost*, or *Arcance* schools while Rogue abilities deal with the *Physical* and *Nature* schools. The school an ability's damage belongs to determines how that ability can possibly interact with the environment. The many ways this effect is manifested in the game is beyond the scope of the present study, but is nonetheless a core point of information and, therefore, is of importance to the game's translators. Each one of

the five concepts listed above is an aspect of this ability that needed to be translated into French well enough for players to be able to have, theoretically, the same immersive experience that was provided for the speakers of the original language. The final French translation of this ability is as follows: “Eclair de givre: Lance un éclair de givre sur l’ennemi, inflige 1846 points de dégâts de Givre et réduit sa vitesse de déplacement de 50% pendant 15 s.”

Each of the aforementioned points (b-e) addresses a concept already commonly present in translation studies. Using this ability *launches* an object, *a bolt of frost*, at a target, *the enemy*, *causing* him/her to suffer damage in the amount of *1846* points belonging to the *Frost* school while also *slowing* something of his/hers, *movement speed*, by a certain amount, *50%*, for a predetermined amount of time, *15 seconds*. Each one of these points, although essential in the definition of each ability as discussed above, do not create any significant difficulties for the translator. The terms *launch*, *bolt*, *enemy*, *cause*, *frost*, *slowing*, *speed*, and *time* existed prior to their use in this tool-tip allowing the translator to reference previous translation methods. Following this there are three neologisms used in the original tool-tip that are only slightly problematic. The first is the quantification of damage dealt and damage suffered. The noun “damage” simply referred to the harm inflicted either physically or emotionally to a person or object. The concept of representing this harm numerically with a maximum amount of sufferable damage before death predates the source material, already commonly used with computer games (e.g. Nintendo’s *Legend of Zelda*) and popular trading card games (e.g. *Magic: The Gathering* and *Pokémon*). The second and third concepts are intertwined: a) comparatively representing the speed at which an object or person can possibly move using percentages and; b) the fixed reduction of this movement speed for a predetermined amount of time. Considering movement speed as quantifiable relative to how fast an object or person moves (100% speed being the

normal speed at which the above object or person travels unhindered) as well as the concept of being able to reduce this speed by a fixed percentage for a predetermined duration of time is a reconceptualization of movement already present in digital games. Despite these neologistic manifestations, the concepts of *damage*, *reduction*, and *temporal duration* also existed before their use in this tool-tip, allowing the localizers to find their pre-established French equivalents and determine how to properly incorporate their new definitions into the translation. The repercussions of translating these neologisms for the players' immersive experience are minimal. Although the present use of these terms and concepts is historically new in both the English and French languages, these neologisms were already in common use among the game's target audience at the date of translation and were, therefore, not inherently foreign. What did need to be created, even in the original English, were the names of the individual abilities, and this is when significant difficulties begin to arise.

The English name of the ability in question is *Frostbolt*, a newly forged compound word whose head is bolt. Following traditional English lexicogenic strategies, the term *frost* regressively modifies the head of the compound (that is, the thing modified, which is the head, is momentarily left in suspension because its modifier precedes it; hence modification looks “backwards” and is regressive), which would be more analytically transparent as “a bolt of frost,” as it appeared in the description in the first part of the tool-tip. The translator of this ability used this relationship between the modifier (*frost*) and the modified (*bolt*) to arrive at the French localized version of *Éclair de givre*. The localizer decided that the present concept of *bolt* in English found its equivalent meaning in the French concept *Éclair* just as he/she found the English *frost*'s equivalent in the French *givre*. In order to translate the connection between the two from English to French, the localizer opted to employ a high yield morpho-syntactic strategy

for forging new French compounds and marked collocations by inserting a preposition (in this case *de*) in an instance of progressive noun modification, resulting in the translation *Eclair de givre*. However simple this may seem, the localizer had an interesting translation issue at hand when attempting even such a seemingly normal rendering. Why choose this particular morphosyntactic strategy in this case? French, unlike English, generally modifies its nouns progressively. For example, the French term for ‘life insurance’ is *assurance vie*. The head in this situation is *assurance* ‘insurance’ being modified by *vie* ‘life’. In terms of the modificational organization, the difference between *assurance vie* and *Eclair de givre* is not great. In the first instance the head noun *assurance* is modified progressively by following adjectivalized noun *vie*. In the second instance, the head noun *éclair* is modified progressively by a prepositional phrase functioning as an adjective. Hence both use progressive modification, which is the unmarked default configuration for French. Nevertheless, compounds such as *assurance vie*, which forgo the insertion of a preposition to define the relationship between the two nouns, while greatly on the increase in contemporary French, are still innovative and not as high-yield as traditional compounds structured to include a preposition, as in *Éclair de givre*. Why did the localizer decide against using the more innovative configuration which would have resulted in *Eclair givre*? Incorporating a slight variation, another accepted form found in the online version of *Le Grand Robert* represents this same relationship using a hyphen, *assurance-vie*, which was also not used by the translators.

1.5 Goals of the Present Study

The translation of the neologism *Frostbolt* as *Éclair de givre*, as just presented in section 1.3, exemplifies the type of neological event that will be the preoccupation of this study. To summarize, the purpose of the present study is two-fold. First, it will seek to determine which

translation methods were used by translators of the abilities of the aforementioned classes in the game's localization from English to French. Continuing with the example of *Frostbolt/Éclair de givre*, is there a discernable reason that the French morphosyntactic strategy of expressing the relationship between *éclair* and *givre* by virtue of using a preposition was chosen over other available, more innovative, strategies? Second, it will seek to determine the extent to which potential player immersion within the video game played a role, if any at all, in the translation process. Did it have anything to do with maintaining, as much as possible, unfettered decipherability, in order to refrain from compromising or disturbing the immersive experience for the gamer? The present study will analyze the original English and translated French versions of the abilities of two classes in WoW, Mages and Rogues, and, bearing in mind the goal of localization as mentioned above, will also work to determine what motivated the choice of these strategies. Before detailing the research methodology used, research relevant to the present study will be discussed.

CHAPTER 2

REVIEW OF LITERATURE

As previously established, the goal of the present study is focused primarily on analyzing the French translations of English lexical items, which falls into the academic realm of Translation Studies (TS). As Palumbo (2009) defines it, TS is a “wide and varying” area of research which, at its core, studies “translating and translations” (p. 133). In other words, the focus of TS is to study the process of translation, translating, and its result, a translation. The nature of TS is highly interdisciplinary, combining related research in areas such as anthropology, linguistics, comparative literature, cultural studies, and semiotics (ibid: p.133). Given its interdisciplinary nature, research in this field over the past several decades has yielded an ever increasing pool of theories of translation (Venuti, 2004, p. 4). Because it is an essential component, and in order to preemptively address any concerns that may arise from its exclusion, the concept of “translation” as it pertains to the present study will be established, after which a brief discussion of the concepts of lexical morphology, the creation of words, and neology, when words develop new contextual meanings, will follow. Finally, the review of literature will conclude with a discussion of relevant research in cognitive psychology, which will be necessary to address the potential of player immersion in the translator’s choices of methods.

2.1 What is Translation?

Establishing the concept of “translation” in the linguistic sense of the term is difficult. It is a highly subjective endeavor, as the discussion in this section will work to demonstrate.

Nietzsche (1882/2004) regarded translation historically as a form of conquest (Nietzsche, 1882/2004, 67). He argued that it allows authors to rewrite, in good conscience, works of literature using contemporary allusions while omitting what was deemed irrelevant and label it as their own work (ibid.:68). From a more modern point-of-view, two accredited English dictionaries (*Oxford English Dictionary* and *Merriam-Webster*) focus their definitions of “translation” around the actual act of translating from one language to another and its result.

Provided below are the previously referenced definitions:

Translation (n.) The action or process of turning from one language into another; also, the product of this; a version in a different language.

(*Oxford English Dictionary*)

Translation (n.) an act, process, or instance of translating: as

- a) A rendering from one language into another; *also*: the product of such a rendering.

(*Merriam-Webster*)

In this sense, “translation” is placed into a dichotomy referring to either: a) translation as a process, or; b) translation as a product. Because the latter has traditionally overshadowed the former in TS, the concept of “translation as a product” must first be discussed in order to develop the concept of “translation as a process” as it pertains to the present study.

In the early to mid-1900s research was conducted under the assumption that *translated texts* (TT) were autonomous in nature, being “derivative [of] but nonetheless independent” as a work of literature (Venuti, 2004, p.72). Benjamin (2004/1923) embodies this position when he argues for translation as a mode which revitalizes the original text, also known as the *source text* (ST) by giving it new life, referred to as its “afterlife,” in the target language (TL) (pp. 75-76). Although both of their arguments are founded on the concept of the TT as an autonomous text, Benjamin does not agree with Nietzsche’s consideration of translation as a culturally acceptable form of plagiarism (p. 77). Quite the contrary, he argues that the maturing and ever-changing

nature of language can cause what once was considered to sound “fresh” or “current” to instead be “quaint” or “hackneyed” to the ears of future generations or different cultures and it is in this potential for dissonance that the original meaning of a text can be lost (ibid). From this perspective, in order to preserve as much as possible the author’s original intentions across time and culture, it is necessary to adapt the original text to the TL in the form of the TT.

This conceptualization was originally developed to theoretically justify a distancing from the pre-existing notion of fidelity in translation, establishing at the same time the process of translation as not only the decoding and recoding of information, but also the appropriate adaptation and communication of the author’s intended message to the audience. Although the present study focuses on lexical rather than phrasal translation, Benjamin’s perspective is nonetheless central to understanding the role translators play which, according to Hatim and Mason (1990), is acting as an intercultural mediator by bridging the linguistic gaps between the author’s original intentions and the translation’s target readers (p. 223). Therefore, because, as Bassnet (2007) argues, language and culture in translation are inseparable, translators must consider both in order to properly fulfill this role (p. 23). She also notes that, although TS should focus on language, researchers must also acknowledge that linguistic acts take place contextually (ibid). Nida and Taber (2003/1969) argue down a similar path when stating that in working to answer the question “is this a correct translation?”, TS must simultaneously answer the question: “For whom?” (p. 1). For them, the degree of a translation’s “correctness” is dependent on the intended audience (ibid). Also, Nida and Taber’s consideration of the process of translation to be the “reproducing in the receptor language the closest *natural equivalent* of the source-language message” evokes a slightly modified version of their previous question: The closest natural equivalent for whom? (Author’s emphasis, ibid: p.12). As it pertains to the present study, the

intended audience for the translation in question was not co-extensive with the entire Anglophone population and culture, but rather the members of an Anglophone subculture, known as *gamers*, who are attuned to and actively engaged in video gaming, such as WoW in this case. In translating WoW's lexicon, such as the term *Frostbolt* as discussed above, from English to French, the translator's intended readers were not changing from a general Anglophone audience to a general Francophone one. Instead, it was shifting from the Anglophone gamer subculture to its Francophone equivalent. Because of this difference of intended audience, it would be beneficial to first discuss the concept of *localization* before elaborating further on this difference's significance in terms of the present study.

2.2 Localization

The development of *localization* as a concept stems from the technological advances of the 1960's, which, combined with a globalizing market, created the need for cultural adaptations of web-based texts (Jiménez-Crespo 2013). Esselink (1998), as referenced by O'Hagan (2009), defines localization as the process of adapting a product to be "linguistically and culturally appropriate for a particular local market." Two questions about web-based text localization come to mind at this juncture: 1) what is considered a "web-based text?" and; 2) if both localization and translation refer to the process of linguistic and cultural adaptation, is there a difference and, if so, what is it? The current section will be devoted to answering these questions, beginning with the first.

Although debating the conceptual definition of *web-based text* is largely irrelevant to the present study, Jiménez-Crespo (2013) argues for it to be considered as *hypertext*, a concept which is core to the analysis. As Nelson (1993) defines it, hypertext is "non-sequential writing-text that branches and allows choices to the reader" and is preferably read "at an interactive

screen” (p. 2, as referenced by Jiménez-Crespo 2013). Abilities, as outlined in the introductory sections of this paper, function in precisely this manner and, considering Gee’s (2015) argument for the discursive nature of video games, can be considered interactive “non-sequential writing-texts” which, upon selection, allow players a certain level of conversational freedom. Therefore, given the hypertextual nature of these abilities, by using these abilities players are essentially writing the text to their own stories. Furthermore, the hypertext being discussed is ultimately the translator’s ST, which segues well into a discussion of the second question: is there a difference between translation and localization?

In order to properly identify any potential differences between translation and localization, it is first necessary to identify whether or not they share any similarities. At first glance they seem to be identical processes because they share a common goal: to transform the material to be culturally and linguistically appropriate for the intended audience. However, upon further reflection, any potential differences between the two processes stem not from the processes themselves, but from the motivation behind their implementation. As outlined above, Nida and Taber (2004/1954) argue that translation considers two questions when evaluating a TT: “is this the correct translation?” and if so “for whom?” The first question addresses the linguistic aspect of translation by seeking to determine if the language used appropriately conveys the intended meaning while the second considers the TT’s intended readers. As Bassnett (2007) points out, although cultural consideration is an important determining factor in what constitutes appropriate language, translation’s primary concern is maintaining, as much as possible, the original meaning of a text while “transferring [it] from one language to another” (p. 23). On the other hand, several scholars have noted the significance of the final product’s marketability in conceptually establishing localization (Bernal-Merino 2006, Jiménez-Crespo

2013, Magniron and O'Hagan 2006, Palumbo 2009). In this case, its ultimate consideration is not "is this the correct translation," but rather "how should the product be adapted to sell in the target market." As the motivation changes, so does the intended function of the final product, which, as postulated by the *skopos* theory developed by Reiß and Vermeer (1984), determines which translation strategies should be used (as referenced by Bassnett 2007) Therefore, this is an ideal opportunity to elaborate on translation methodology.

2.3 Translation Methods

The spectrum of translation ranges from literal (semantic) to free (communicative) in nature (Armstrong 2005. p. 142). Some scholars, such as Chuquet and Paillard (1989) and Hervy and Higgins (1992) (as cited by Armstrong, 2005) have adopted the categorization of procedures established by Vinay and Darbelnet (2004/1954) which organizes them into seven categories: Borrowing, Calque, Literal Translation, Transposition, Modulation, Equivalence, and Adaptation. Each of the seven translation procedures belongs to one of two types of translation: a) Direct/literal translation, which allows for word-for-word translation or; b) Oblique translation, which requires the translators to search for "structural" or "metalinguistic" parallelisms in order to preserve the original message (ibid). In terms of the present study, Modulation is the only translation method that cannot appear in the source data. This is because it requires a semantic change in perspective. Consider the following English expression and its French equivalent:

E. *It's easy to see...*

F. *Il n'est pas difficile à voir...*

The French expression literally translates as "It is not difficult to see." In this example, the positive perspective of something being "easy" in the original is changed to the negative perspective held by something being "not difficult" in translation. This type of translation is

known as Modulation, which, as evidenced above, requires a semantic shift in perspective not present in the source data. Before continuing on, a brief explanation of the remaining six translation methods will be helpful.

2.3.1 Relevant Translation Methods Defined

<u>Translation Method</u>	<u>Traditional Example</u>	<u>Example from the Data</u>
Borrowing (Direct)	E. a budget F. un budget	E. Blizzard F. Blizzard
Calque (Direct)	E. occupational therapy F. thérapie occupationnelle	E. Critical Mass F. Masse Critique
Literal Translation (Direct)	E. a pen F. un stylo	E. Invisibility F. Invisibilité
Transposition (Oblique)	E. As soon as <i>he gets up</i> (verbal expression) F. Dès <i>son lever</i> (noun)	E. Blind F. Cécité
Equivalence (Oblique)	E. Ouch! F. Aïe!	E. Deep Freeze F. Congélation
Adaptation (Oblique)	E. Football (US)/Cricket(UK) F. Le cyclisme	E. <i>Empowered</i> Envenom F. <i>Envenimer surpuissant</i>

Figure 4. Relevant translation procedures. Examples of relevant translation procedures.

Borrowing. Borrowing refers to when a word is carried over from the ST to the TT to either “fill a lexical gap” or for “stylistic effect” (Palumbo 2009, p. 14). A common example of borrowing from English to French would be the word *budget*. As Armstrong (2005) notes, although difficult to determine exactly when the term was borrowed from English into French, *budget* is a “loan-word” which, through time and common usage, has been integrated into the French language (p.144). An example from data of the present study would be the Mage ability *Blizzard*. According to the *Grand Robert de la langue française*, the term *blizzard* was borrowed from English to French in the mid to late 1800s, making its use in the present translation a case of Borrowing.

Calque. Vinay and Darbelnet (2004/1954) describe a calque as a special kind of borrowing where each element of an expression is translated literally resulting in either a lexical calque or a structural calque. A lexical calque is one which respects the TL's syntactic structure while at the same time "introducing a new mode of expression" (ibid: p. 129). For example, the translation of the English term *occupational therapy* into the French *thérapie occupationnelle* is a lexical calque because it isolates each element of the expression (*therapy* and *occupational*) and literally translates them using their French counterparts ultimately combining them to create the term *thérapie occupationnelle*, which conforms to the progressive order of French modification. An example from the data would be the translation of the Mage ability *Critical Mass*, whose French counterpart is *Masse critique*.

A structural calque differs from a semantic calque in that, although its individual components are also literally translated, it introduces new constructions into the target language. Vinay and Darbelnet use the example of the translation of the English ST *Science Fiction* into its French counterpart *Science-Fiction* (ibid). By retaining the regressive modification of the English, this translation incorporates a non-French construction into the French language, making it a structural calque.

Literal Translation. Literal Translation is when the SL word being translated has an exact equivalent in the TL. For example, translating "a pen" in English to "un stylo" in French would be a literal translation because both the original and translated terms have the same meaning. An example from the Data would be the translation of the Mage ability *Invisibility* to its French counterpart *Invisibilité*.

Transposition. Transposition refers to when the syntactic function of the original term or expression changes during translation. For example, consider the following translation:

- E. As soon as *he gets/got up*.
F. Dès *son lever*

The English verbal expression *he gets/got up* was transposed into the French noun *son lever* in translation. An example from the data would be the translation of the Rogue ability *Blind*. Its syntactic function as a verb in the ST (see section 3.2 for a more detailed explanation) was transposed in translation to function as a noun in its French version, *Cécité* ‘blindness’.

Equivalence. Although similar to Literal Translation in that it searches for a similar meaning in the TT, Equivalence is different in that the chosen translation does not hold the exact same meaning as the original. In other words, they are commonly syntagmatic in nature and “affect the whole message” (Vinay & Darbelnet, 2004/1954, p. 134). For example, if an English speaker were to be injured, he/she would likely say “Ouch!” In this same situation, a French speaker would say “Aïe!” Because the two cultures express the notion of “I have just been injured” differently, a translator would need to know how each culture expresses this message in order to retain the original intended meaning.

For an example from the data, consider the Mage ability *Deep Freeze*, whose French translation is *Congélation*, which OLDO defines as ‘freezing’⁶. For reasons not evident in the data, rather than attempt a calque, the translators decided that the equivalent meaning of the term *Congélation* better conveyed the original sense of ‘frozen to the core’.

Adaptation. Unlike Equivalence, which results in a translation that does not drastically alter the original meaning, Adaptation is an extreme kind of translation in which “the SL message is unknown to the TL culture” which forces the translators to create a new situation

⁶ Because both the original and translated versions are nouns, the most contextually appropriate definition of ‘freezing’, according to the OED, would be “the action of freeze (v.),” which would rule out the possibility of the partial use of transposition.

“that can be considered as being equivalent” (Vinay & Darbelnet, 2004/1954, p. 135). For example, if an English ST makes an allusion to a national sport, in order to convey the author’s original intentions the translation would need to evoke the same sentiments from members of the target culture as it did for the source culture. An English-French translation of a text referencing American football (US) or cricket (UK), the translator would need to allude to a French national sport to accurately convey the intended meaning, in which case Armstrong (2005) suggests *le cyclisme* as a viable adaptation (p. 155).

An example from the Data would be the *Empowered* modifier in the Rogue ability *Empowered Envenom*. Because the French language lacks a lexeme equivalent to the English “empower,” the translators had to search for a term which would convey, as close as possible, the original meaning of “to make more powerful.” In the final French translation, the translators decided to use *surpuissant*, yielding *Envenimer surpuissant*. According to translations provided by Oxford Language Dictionaries Online (OLDO) and WordReference.com (WR.com), the term *surpuissant* could mean either ‘high-powered’ or ‘ultra-powered’ depending on the context, neither of which conveys the original sense of making something more powerful. Although the French expression *rendre plus puissant*, meaning ‘to make more powerful,’ does accurately convey the original meaning, using it in the translation would have yielded *Envenimer rendre plus puissant*, which the translators likely denied for stylistic reasons. Regardless of the logic behind the choice, the semantic loss of ‘to make’ or ‘to render’ in the translation of *Empowered* in English to *surpuissant* in French is an example of adaptation.

Multi-Method Translation (MMT). In some cases, translators may opt to employ multiple translation methods simultaneously in order to arrive at a translation they feel comfortable with. In such cases, direct and oblique are generally used in tandem. For example,

consider the Rogue ability *Marked for Death* and its French translation, *Désigné pour mourir*. This ability's translator not only employed Calque, a direct method, to arrive at the translation of "Désigné pour" but also Transposition by using the French verb "mourir" as the translation of the English noun "death." If he/she had opted for a purely direct method, the translation would have been *Désigné pour la mort*, which employs only Calque and would no longer be a MMT combining Calque (*Marked for/Désigné pour*) and Transposition (*Death/mourir*). Also, because Calque inherently involves the literal translation of a term's components, it would be impossible to see both Calque and Literal Translation used in MMT. The only instance in which only direct methods could be present in MMT would be in situations combining Borrowing and Calque, because the former does not involve the latter. As for combining oblique translation methods, the only two methods that could combine would be Transposition and Equivalence. Adaptation would be difficult to combine with only another oblique translation method because of how it alters the context of the original message to make it more relevant to the target culture.

2.4 Lexical Development

To this point the established basis of the present study has been arguably linguistic in nature with the primary goal being the partial analysis of a relatively new lexicon (c. 2004) created to interact with a fantasy universe, making it primarily a lexical analysis. Bearing this in mind, it would prove useful to begin by outlining some basic concepts commonly associated with the lexical development, beginning with a discussion on Morphology and ending with a very brief discussion on neologisms.

2.4.1 Morphology. At its core, the study of morphology is concerned with the inventorying of the smallest units of meaning, known as *morphemes*, of which there are two types: 1) *free morphemes*, which are lexical items which are able to independently serve a

syntactic purpose and; 2) *bound morphemes*, whose function is entirely dependent on their affixation to free morphemes. It is important to note that Morphology is not simply limited to lexical construction. Bound morphemes have the potential to add semantic meaning at various levels of morphological construction (e.g. the function of the possessive *-s* in the ability *Swiftblade's Cunning* at the lexical level or in the phrase “the queen of England’s dress” in which the *-s* suffix is not referring only to “England” but to the whole phrase “queen of England”). Although attention to phrase-level and sentence-level morphological constructions in the translation and localization of video games and other fantasy literature is equally as important as lexical-level constructions, the lexical orientation of the present study’s data causes phrasal and sentence-level constructions to be less pertinent. Therefore, the discussion of morphology to come will focus on aspects of lexical morphology. There are two types of morphological construction, derivational and inflectional, brief explanations of which will prove beneficial in the analysis of the results.

Consider, for a moment, the Rogue ability *Crippling Poison*. When dissected, the term yields two free morphemes, *cripple* and *poison*, and one bound morpheme, *-ing*. Alone, the morpheme *-ing* serves no inherent function by itself, but once affixed to the verb *cripple*, in this context, it becomes a marker representing the adjectivalization of the free morpheme it is bound to. Lexicogenesis of this nature is known as derivational morphology, which focuses on creation of words “by virtue of affixation” and is a crucial component of translation (Picone, 1996, p.12). The translator had to take this modification into consideration during his/her translation of the ability, recognizing both the root morpheme, *cripple*, and the purpose of the bound morpheme, *-ing*, to produce the final French translation of *Poison affaiblissant* which, upon further dissection, also yields one free morpheme (*poison*) and an interesting morphological

situation in the case of *affablissant*. The term *affablissant* is an adjective deriving from the French verb *affaiblir*⁷. First of all, even the verb from which it is derived is marked by the addition of the bound morpheme *-ir*, which indicates its status as the infinitive form of the verb (the bound morphemes *-er* and *-re* serve this same function). Although the stem of this infinitive, *affaibl-*, is an abstraction requiring some sort of modification in order to function alone as a word, it is not considered a bound morpheme (M. D. Picone, personal communication, March 2, 2015). Also contained within this stem is the prefix *a-*, a causative marker similar to the English suffix *-en*, which is then affixed to the adjective *faible*⁸. In other words, the term *affaiblir* is created by affixing the bound morphemes *a-* and *-ir* to the free morpheme *faible* by virtue of prefixation and suffixation, respectively, resulting in a French verb whose equivalent meaning in English is “to weaken” or “to cause to be weak.” Building from the root verb, the adjective *affablissant* is generated by replacing the infinitive marker *-ir* with the corresponding adjectival marker for this category of verbs, *-issant*. It is important to note that the addition of an extra *f* is a purely graphemic adjustment only present in writing. Therefore, the adjectives *cripling* and *affablissant* were essentially derived from the combination of the morphemes to create new lexical items, thus the name derivational morphology. Although not a unique form of morphology, a brief discussion of compositional morphology will be beneficial.

As discussed above, derivational morphology creates new lexical items by virtue of affixation of bound morphemes to free morphemes. Similarly, compounding generates new lexical items, however, unlike derivational morphology, it almost always links free morphemes together, such as in the creation of the term *Frostbolt* as outlined in section 1.4 (ibid: p.12).

⁷ « to weaken » ; Author’s translation

⁸ « weak » ; Author’s translation

However, the distinction between compositional morphology (i.e. the morphology of compounding) and derivational morphology is not always clear (Picone, 1996, p.13). Consider for example the morpheme *cran-* which, when compared to *strawberry*, *blueberry*, *etc.*, seems to fill the slot of a free morpheme in the original “compound” *cranberry*, thereby lending itself readily to separation from *berry* and insertion into the more recently derived *cranapple*. Yet *cran* never appears as a free morpheme. According to standard definitions, it cannot be a free morpheme if it cannot stand alone as a word. But neither can it be comfortably classified as a prefix, since it is not a modificational lexeme, as with Inflectional morphology below, and since it has very little currency.

Inflectional morphology does not create new words in the same sense because it is more concerned with the words’ syntactico-semantic designations and grammatical relationships, such as plurality or gender (Armstrong 2005, p. 51). Because French uses morphological representation of grammatical gender, the above translation’s intended audience will be able to immediately recognize that the term *poison* is masculine because of the adjective *affaibilissant*. Using the same suffix, to represent that the grammatical gender of the word being modified is feminine, the French language word-terminally affixes the bound morpheme “-e.” For example, if there were a *Weakening Potion*, because the French noun *potion* is feminine this semantic relationship would have been shown inflectionally in translation by writing *Potion Affaiblissante*, with the *-e* ending, not *Potion Affaiblissant*. In short, derivational morphology is the creation of lexical items while inflectional morphology is concerned with their syntactico-semantic designations and grammatical relationships. It is for this reason that the present study will primarily reference derivational morphology during its investigation. However, because the

French language does use grammatical gender, recognizing inflectional markers in order to account for them in the data analysis, while not crucial in many cases, may prove useful.

2.4.2 Neologisms. As Picone (1996) defines it, a neologism is “any new word, morpheme or locution” that appear in a language, as well as any newly attributed meanings to pre-existent words, morphemes or locutions (p. 3). In this sense, in creating the game’s lexicon, from which the present study’s data is derived, the developers not only modified the existing definitions of several of its components, but also created and defined new words, making it a lexicon filled with neologisms. The term *Frostbolt*, as outlined in the initial sections of this paper, is a prime example. The compound term consists of two morphemes, *frost* and *bolt*, each of which had pre-existing definitions. The noun *frost* is adjectivalized and affixed to the term *bolt*, resulting in creation of a new lexical item: *Frostbolt*. Furthermore, upon using the ability in the game, the player witnesses a digital animation, which makes visual the definition provided by the tooltip. The new context in which the compound term is used not only makes it a neologism in the sense that it is a new word, but it also, by extension, gives neologistic characteristics to the morphemes comprising the original term.

2.4.3 Player Immersion. According to Taylor (2002), there are two possible levels of immersion within video games: 1) Diegetic immersion and; 2) Intra-diegetic or situated immersion (p. 13). She defines diegetic immersion (DI) as the experience of playing the game (ibid). Intra-diegetic immersion (IDI) is an extension of DI in that the player does not simply experience the gameplay, but he/she is also intimately experiencing the virtual environment by virtue of his/her avatar. The avatar’s actions become the player’s, meaning the player is not “acting upon the game, but within [it]” (ibid; emphasis in the original). Qin et al (2009), seeking to understand this phenomenon in relation to computer game narratives, developed an instrument

consisting of seven dimensions: Curiosity, Concentration, Challenge and Skill, Control, Comprehension, Empathy, and Familiarity. Their study found that each of the above seven dimensions serve to induce and maintain the player's state of immersion (see Figure 5 below). In order for the player to successfully interact, players must first be able to understand what is happening in their immediate virtual environment (Tavinor, 2005, p. 205). Therefore, taking into consideration Qin et al.'s (2009) assertion that interaction is crucial to the immersion process, the players' comprehension of their character's abilities, which are their means of realizing this interaction, becomes vital. As a brief reminder, one of the goals of the present study is to determine if the players' immersive experience as outlined in this section were taken in to consideration during the translation process. Although it would be interesting to research further into studies that have attempted to quantify the effect using a translated medium may have on each of the seven dimensions of immersion, the present study's linguistically oriented, rather than cognitive psychologically oriented, focus makes such research less immediately pertinent.

<u>Dimension</u>	<u>Definition according to Qin et al. (2009)</u>
Curiosity	Arousal of senses and cognition and attraction to explore game narrative (p.127)
Concentration	Ability to concentrate long-term on the game narrative (p.127)
Challenge and Skills	Some relative difficulty in the game narrative for players and corresponding players' skills (p.127)
Control	Ability to exercise a sense of control over the game narrative (p.128)
Comprehension	Understanding the structure and content of the storyline (p.128)
Empathy	Mentally entering into the imaginary game world while playing the game (p.128)
Familiarity	Being familiar with the game story (p.128)

Figure 5. Dimensions of player immersion. The seven dimensions of player immersion according to Qin et al.

CHAPTER 3

METHODOLOGY

3.1 Selection of Classes

For the purposes of this study, the abilities of two different classes, the Mage class and the Rogue class, were chosen. As previously mentioned, the Mage class is a ranged/caster DPS class designed to deal damage from afar. The Rogue class is a melee DPS class who must be within melee range (the immediate area surrounding an enemy) in order to attack. The decision to choose these two classes for analysis is two-fold. First, both of the chosen classes are what is known as “pure” DPS classes, meaning the classes in question can only fill one role, their respective DPS roles. Some of the other classes have specializations capable of filling a variety of player roles. For example, the Druid class (henceforth *Druids*), has a specialization suited for each possible role. The *Balance*, *Feral*, *Guardian*, and *Restoration* specializations are designed to fill the caster/ranged DPS, melee DPS, tank, and healer roles, respectively, encompassing all the role-specific player perspectives. This compendium of perspective data would be extremely useful for a study focusing solely on analyzing the effect of each role on player perspective within World of Warcraft.

From an academic perspective, Druids offer a unique chance to analyze all four roles and their resulting player perspectives within the bounds of a single class, allowing for a potential analysis of the effect role-switching in such a manner could have on the player’s immersive experience, which, although interesting, goes beyond the purpose of the present study. The task

at hand is linguistic in nature, analyzing a post-translation lexicon unique to a fantasy universe. Player perspective becomes relevant when considering the target culture (in this case Gamers) during the localization process. Filtering specializations that seek to fill different roles within a single class would be, in essence, removing a part of the player experience. Therefore, for the sake of consistency in terms of class-contingent player perspective throughout the lexical analysis regardless of specialization chosen, the abilities of two “pure” DPS classes were selected to be analyzed. The class-contingent player perspective provided by all three of the Rogue class’s specializations is that of close-range combat, just as the Mage class’s focus is on long-range combat, which is the second reason for their selection.

The chosen classes provide different player perspectives, melee versus ranged/caster, on the same role, the DPS role, which in turn provides two opposing points-of-view that are consistent throughout each of the respective class’s specializations. The choice for the melee perspective was simple because Rogues are the only “pure” melee DPS class. As for ranged/caster DPS classes, there are three that can be considered “pure” DPS classes: the Mage class, the Warlock class, and the Hunter class. The Warlock and Hunter classes are each viable candidates for the analysis of pure ranged/caster DPS classes, however pre-established researcher familiarity with the Mage’s abilities allows for a more thorough player perspective analysis of the translations. Fortunately, the researcher also has intimate knowledge of the Rogue perspective, allowing for equal consideration of the translations from both perspectives (see section 1.2 for a more detailed discussion on the effect of class selection on player perspective).

3.2 Methods of Data Collection and Organization

The data used in this study was gathered from an officially-endorsed third-party World of Warcraft database known as *Wowhead*⁹. Although this database is a part of a collective of fan-managed websites (known as *fansites*) under the corporate entity ZAM Network, LLC, the video game developers advise anyone seeking information on “every quest, achievement, item, and skill in the game” to search for their answers in this database, making *Wowhead* a reliable source of data¹⁰. The information within this database is gathered by a program called *Wowhead Looter*, which the player may choose to incorporate into the game’s pre-existing UI. This data is then regularly sent to the company’s computer servers via a separate program called *Wowhead Client*, allowing the database to remain up-to-date with even the most minute data alterations within this virtual world. The website is accessible in seven different languages including English, French, German, Russian, Spanish, Italian, and Brazilian Portuguese. The data used in the present study was then collected from the English *Mage*, French *Mage*, English *Rogue*, and French *Voleur* subsections under the *Classes* heading (whose French equivalent is also *Classes*) of the respective translations of the database. In an attempt to prevent any potential confusion, future comparisons between the English and French language content will be presented with the original English on the left and the translated French on the right (*Rogue/Voleur*).

After collecting the data it was first organized according to four criteria: 1) Class/Classe (*Mage/Mage* or *Rogue/Voleur*); 2) Specialization/Spécialisation (*Arcane/Arcanes*, *Fire/Feu*, *Frost/Givre* or *Assassination/Assassinat*, *Combat/Combat*, *Subtlety/Finesse*); 3) Non-Specialized

⁹Source: <http://us.battle.net/wow/en/blog/13971959>

¹⁰ Source : <https://us.battle.net/support/en/article/gameplay-questions>

Abilities/Techniques non-spécialisées¹¹ (Abilities which are not considered specific to one of the specializations previously listed) or; 4) Talents/Talents. It is important to note that, unlike the other three, there is not a category of “Non-Specialized Abilities/Techniques non-spécialisées” in the database used. Nonetheless, each class has access to this set of abilities regardless of the player’s specialization chosen. Therefore, a category independent of the database was created in order to properly account for such abilities. The decision to first divide the abilities was two-fold. The first intention was to provide the reader with as much of the abilities’ contextual meaning as is necessary to understand the relationships between the ST and the TT, and the second was to reinforce that, at any given point in time, not every ability available to the class is available to every player. Players must select their specializations based on what role they wish to fill and how they wish to fulfill it. Also, because analyzing potential changes in player perspective from combinations of different Talent abilities from different Tiers is beyond the scope of the present study, the abilities classified as “Talents/Talents” were taken into consideration as a collective and were not further classified based on their respective Talent Tiers.

Next, the abilities from the source language (English) were then dissected to determine their respective morpho-syntactic compositions, using the Oxford English Dictionary as confirmation, and were then reorganized accordingly, regardless of which class they originally belonged to. In terms of syntactic function, the constructions referencing abilities in the data function as labels, which makes it difficult to clearly determine their syntactic function. For this reason, and because the English language has a tendency to contextually render nouns into verbs using a process known as conversion (e.g. to drive [v.] > a drive [n.] in “How was the drive?”), there are instances in the data where either the whole or a part of the English term used to name

¹¹ Author’s translation

the ability could syntactically function as either a noun or a verb. In such cases, in order to account any potential syntactic ambiguity, abilities in the data were considered to function as verbs unless otherwise made impossible. Consider the English version of the Rogue ability *Revealing Strike*, a term whose head, *Strike*, is being modified by virtue of the adjective *Revealing*. Although the verb “to strike” exists in English, in this context, *Strike* cannot syntactically function as a verb because it is being modified by an adjective. In order for *Strike* to be able to syntactically function as a verb, the derivational suffix *-ly*, which functions as an adverbial marker in English, would need to be added to the term *Revealing*, resulting in the term *Revealingly Strike*. In this scenario, it would be impossible to consider the syntactic function of *Strike* to be anything other than a verb.

After, the source language abilities were then matched with their target language (French) counterparts, the morphological compositions of the latter were then determined, using the dictionaries *Le Grand Robert de la langue française* and/or *Larousse de poche 2007* as confirmation. Following this re-organization and dissection, the individual English/French ability pairings were analyzed to determine the translation method, or methods, used in order to reveal any potential patterns that may lead to evidence of player immersion being taken into consideration during the translation process. The *Oxford Language Dictionaries Online* and *WordReference.com Online Language Dictionaries* were used as resources in situations where the semantic relationship between the original and translated text was unclear. In any instance that the game developers created a new ability by modifying a previously existing ability (e.g. *Improved Blink*, *Enhanced Arcane Blast*, etc.) the method or methods used to translate the root ability were not counted multiple times. For example, because the ability *Blink* already exists,

only the translation method used to translate the term “improved” in the ability *Improved Blink* was to be considered.

CHAPTER 4

RESULTS

The corpus data consists of a total of 202 different abilities and their translations of which 104 were Rogue abilities and 98 were Mage. After data was analyzed, a pattern arose revealing six different methods of morpho-syntactic lexical construction: modification using adjectives or adjectivalized nouns, compounding, verbal expressions, prepositional noun modification, unmodified nouns, idiomatic expressions, and modification by virtue of inflection (in this case the possessive – ‘s/-s’). In terms of translation methods used, six of the seven previously outlined methods were identified to some degree. In instances of Single Method translation (SMT), there were 98 total instances of translation involving Calque, 24 of Transposition, 15 of Literal Translation, 12 of Equivalence, 11 of Adaptation, and 2 of Borrowing. There was a total of 40 instances simultaneously employing two or more translation methods, accounting for 20% of the translations analyzed (see Figure 6). The data also reflected an overall preference of direct to oblique translation in all cases, SMT and MMT situations combined (62% versus 38%, respectively; see Figure 7).

Direct translation methods were used 6% more frequently for the MMT translations of Rogue abilities, while oblique methods were used 6% more frequently for Mage ones (see Figure 4). On the other hand, oblique methods were used 31% more often in the SMT translations of Rogue abilities, whereas direct methods were used 31% more often in those of Mage abilities.

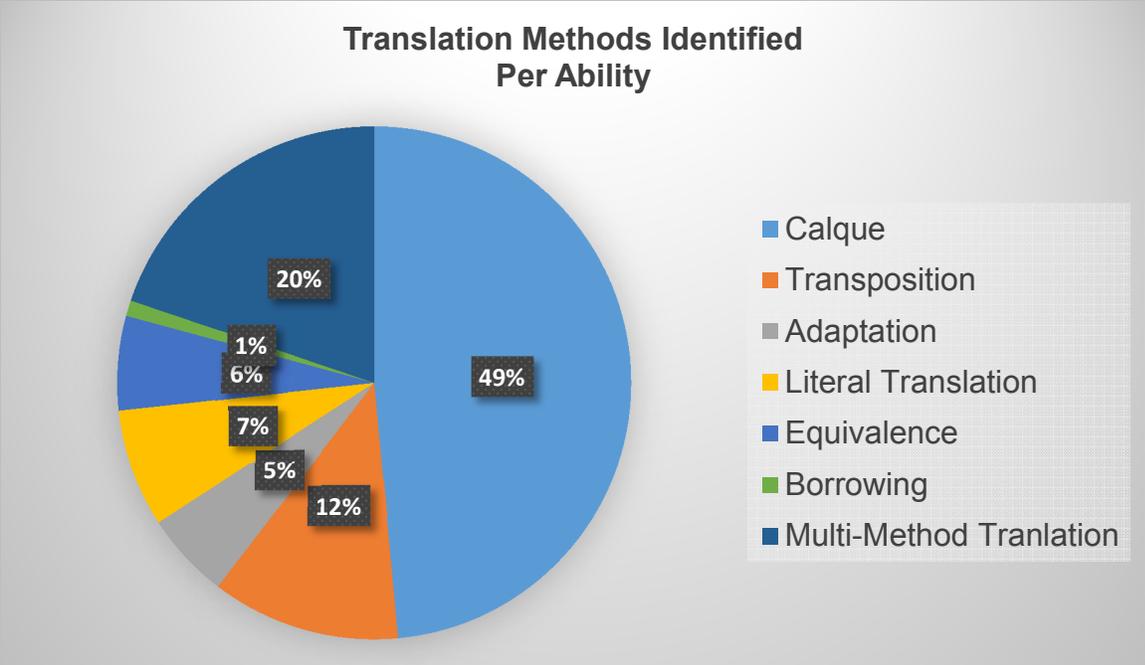


Figure 6. Translation methods identified per ability. The distribution of translation methods identified within the data for both classes.

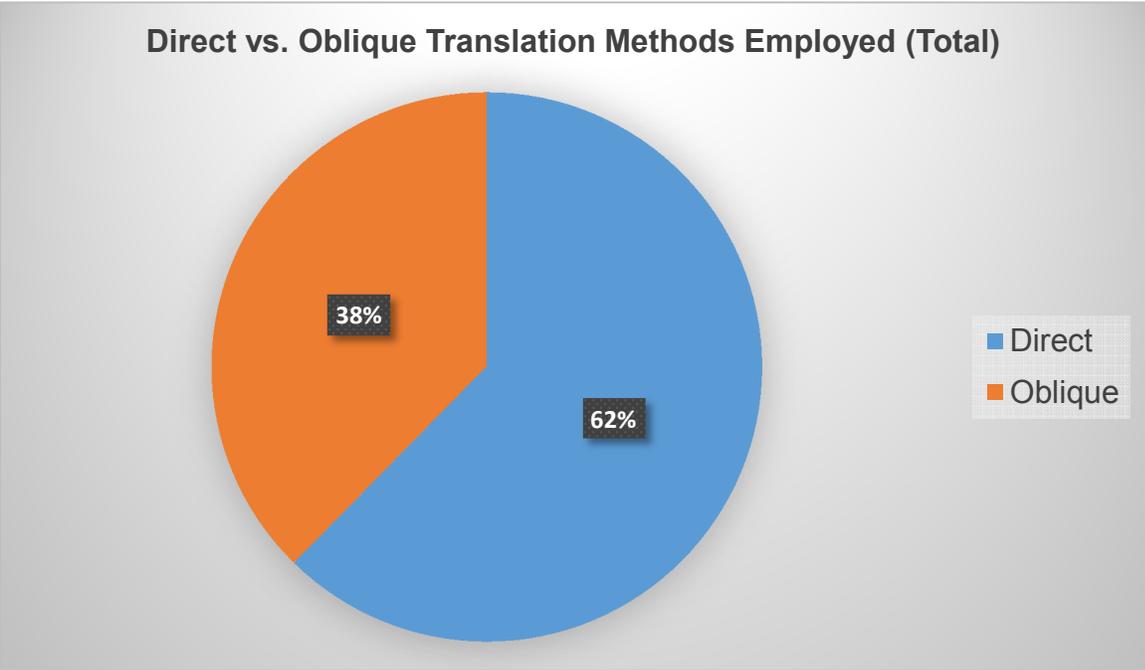


Figure 7. Direct versus oblique translation methods employed (Total). The overall presence of direct translation methods versus oblique translation methods all instances of translation.

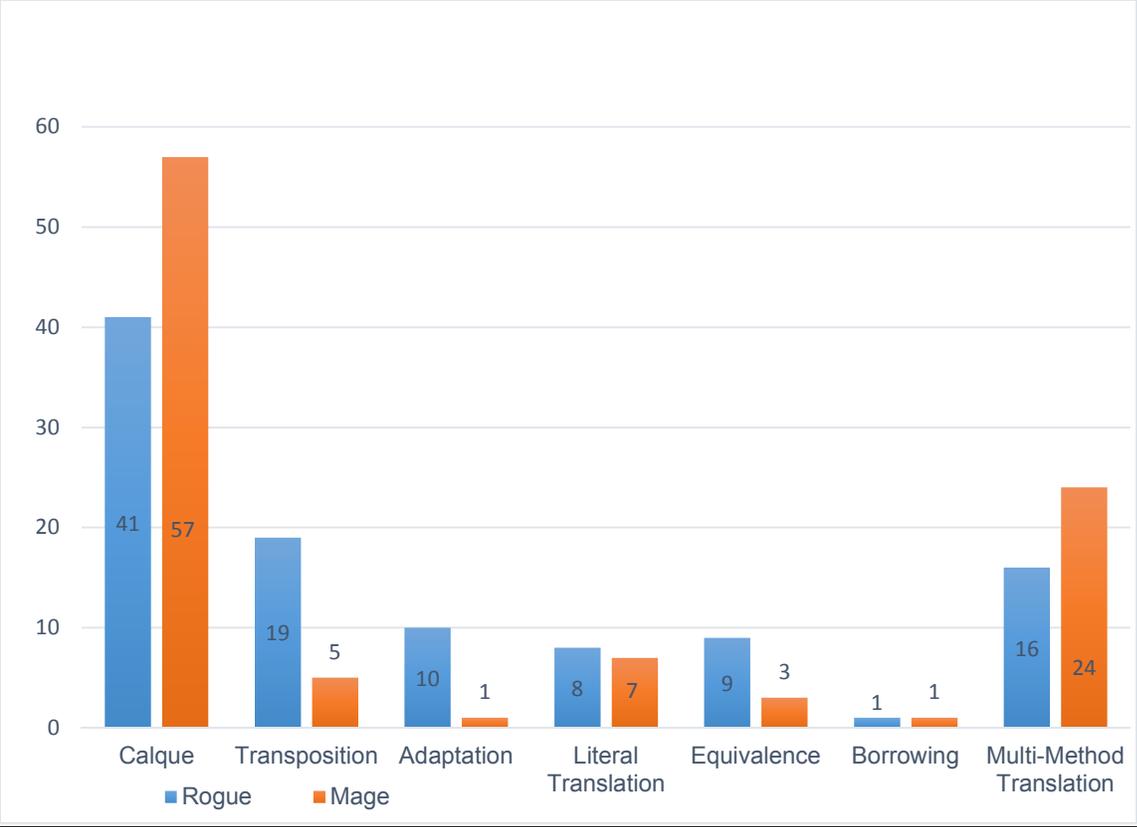


Figure 8. Class distribution of translation methods.

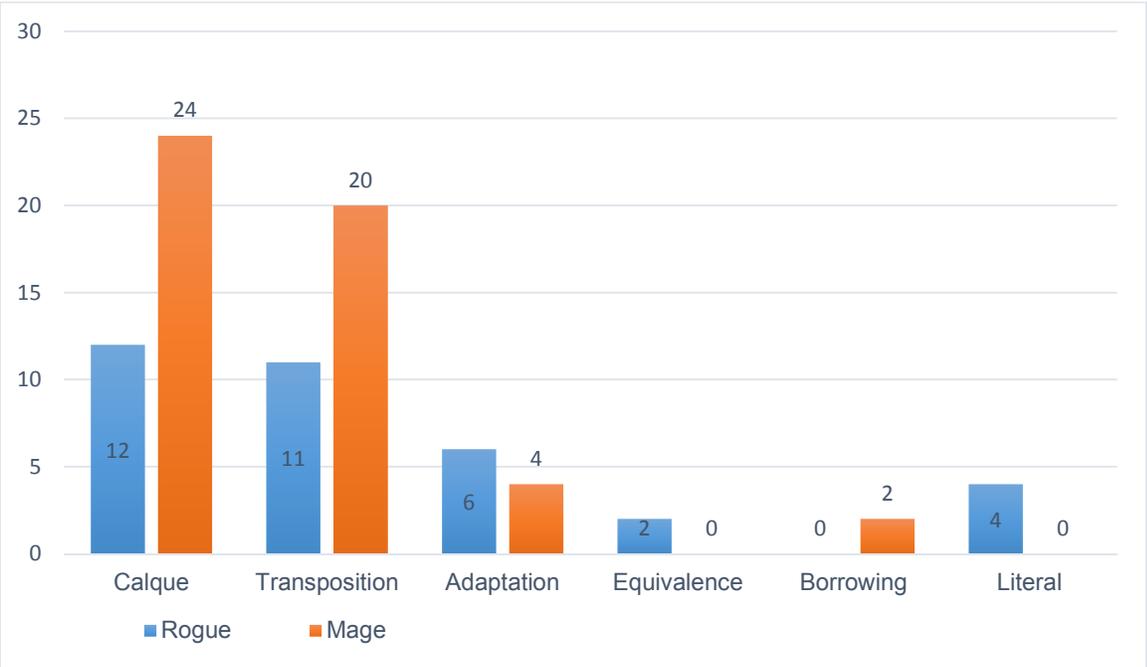


Figure 9. Class distribution of multi-method translations.

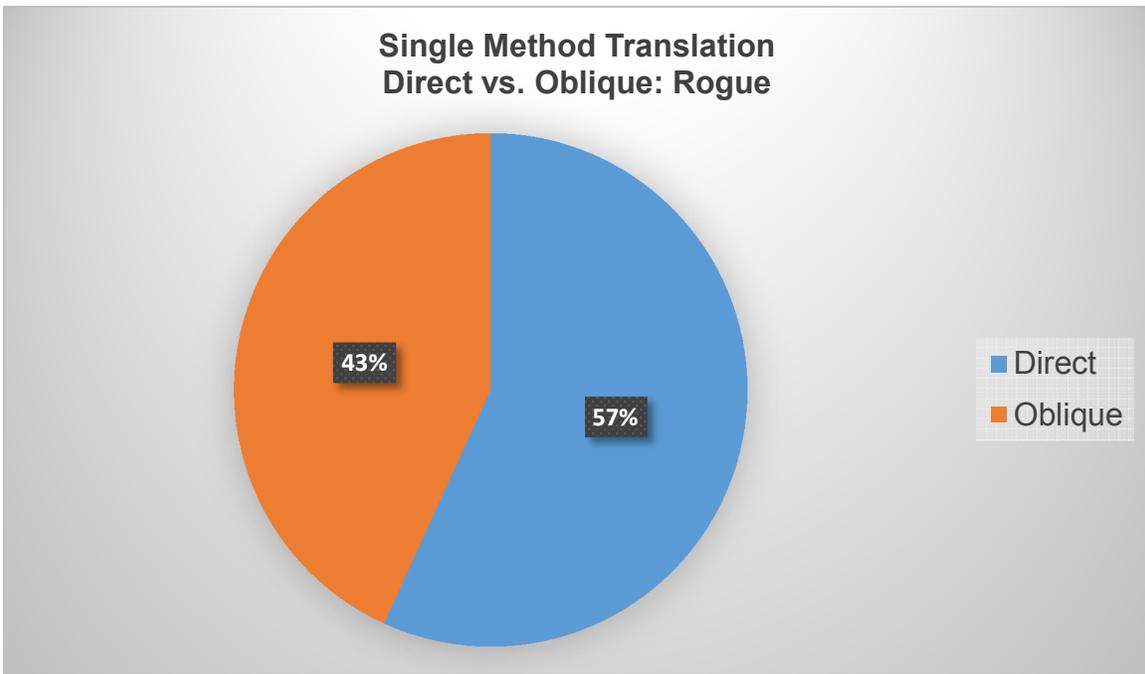
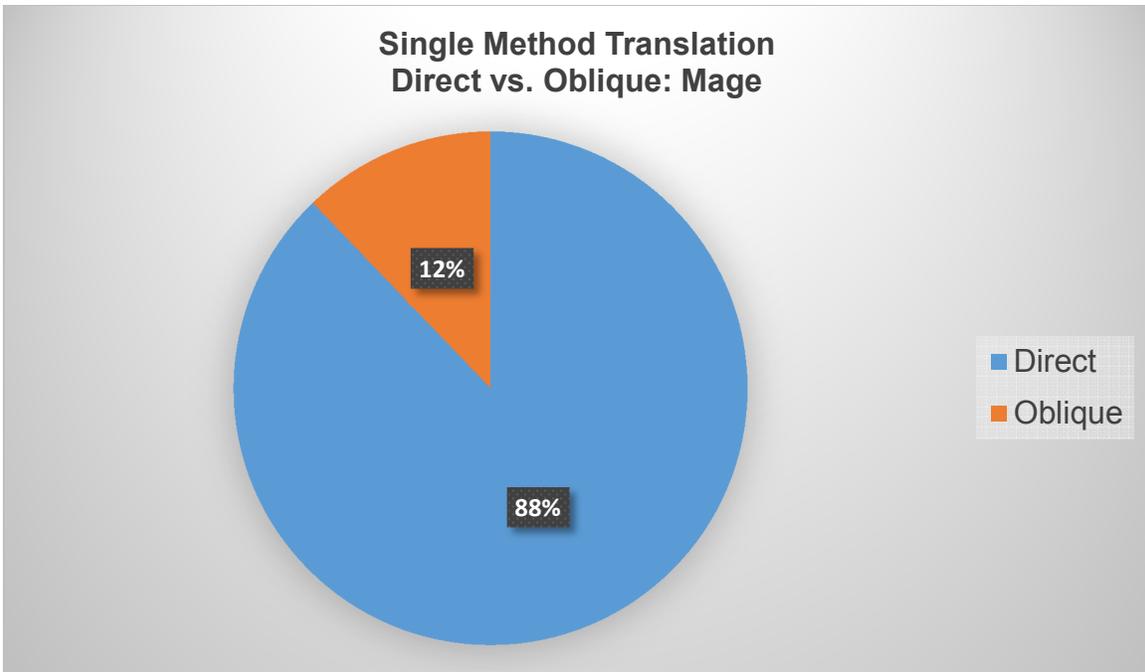


Figure 10. Class comparison of single method translation (Direct versus oblique). A comparison of direct and oblique translation methods used in instances of Single Method translation by class.

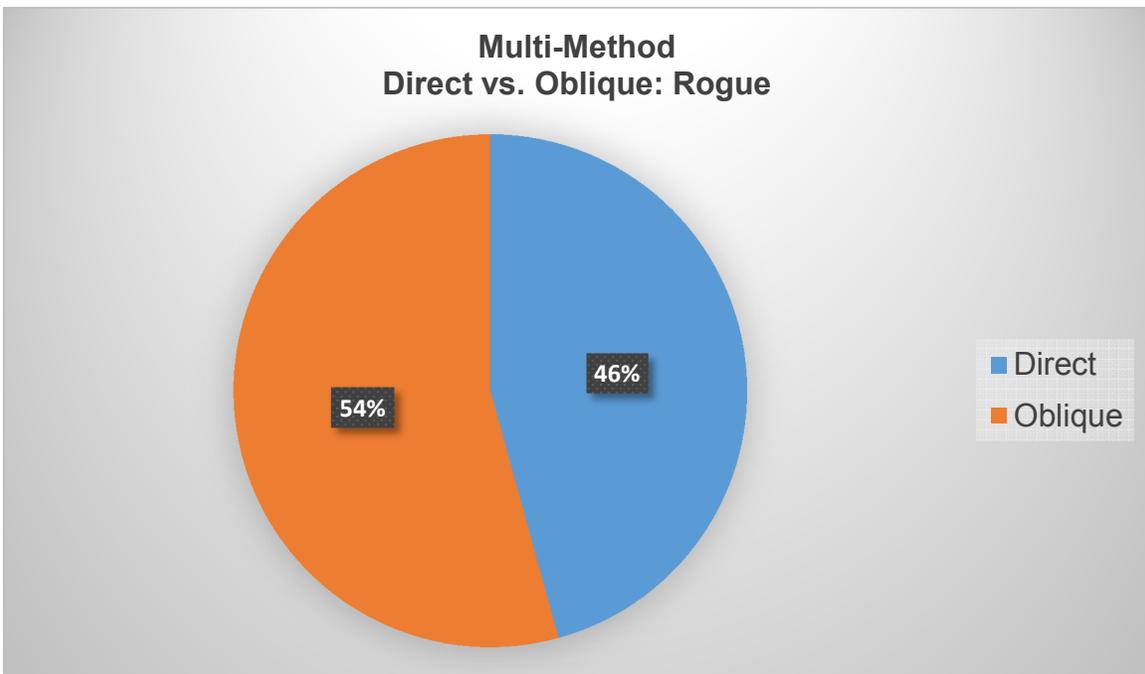
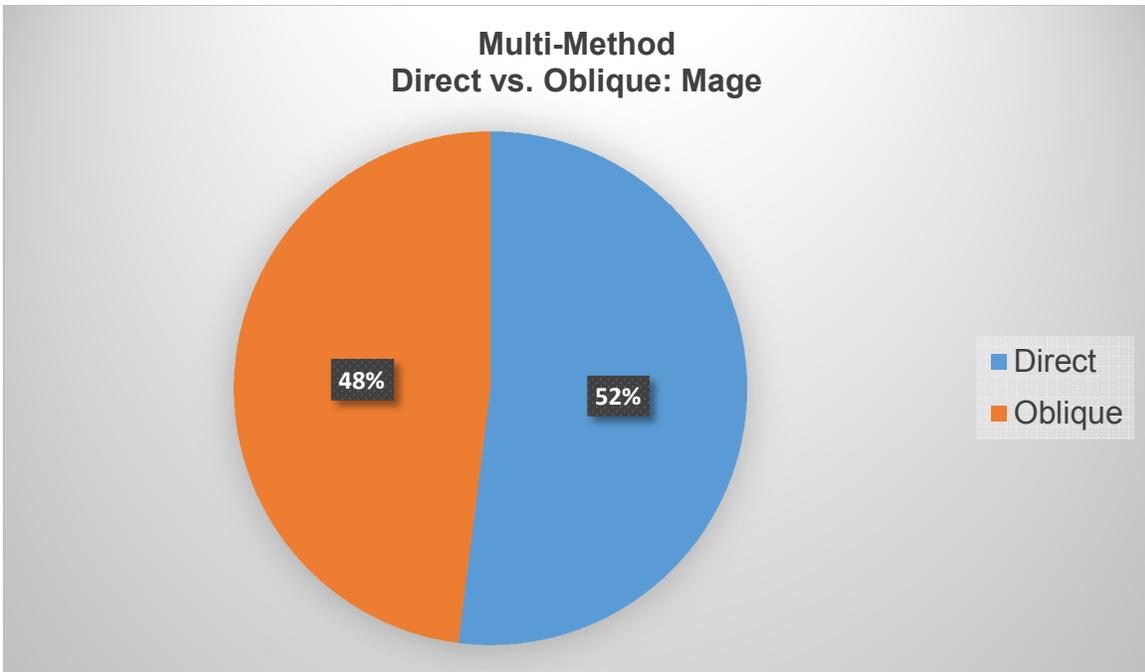


Figure 11. Class comparison of multi-method translation (Direct versus oblique). A comparison of direct vs oblique translation method use by class.

CHAPTER 5

DISCUSSION

5.1 Single Method Translation: Rogue vs. Mage

Given that the lexicon from which the source data is derived is itself morphologically neological in nature, the fact that direct translation methods were used 24% more often than oblique methods in the overall translation of the abilities is not surprising. What is surprising, however, is that in instances of SMT, 88% of Mage abilities were translated using direct methods, as compared to the 57% presence for Rogue abilities. This preference of direct translation (more so for Mage abilities than Rogue ones) could likely be attributed to the neological, and at times abstract, nature of the source material. Separating, when possible, the terms into their respective morphological components before determining the most appropriate translation method was likely more effective than trying to adapt each concept in its entirety from the SL to the TL (e.g. using Calque to translate the individual components of *Frostbolt* rather than attempting to construct a new term to represent the concept from a French perspective). This approach would explain why Calque was used to translate 57 out of a total of 65 instances (87.7%) of Mage abilities, and 41 out of 88 (46.6%) of Rogue abilities when SMT methods were employed. The trend of Oblique translation being used 31% more often in the translation of Rogue abilities than those of Mages could be attributable to the non-magical nature of the class. Most of the abilities available to Rogues involve methods of interaction which could be used in real-world, non-virtual, scenarios (i.e. stabbing someone quickly, or coating a weapon

in poison) as opposed to the magical and fantastic nature of the abilities available to Mages, which could have also influenced translation decisions involving MMT.

5.2 Multi-Method Translation: Rogue vs. Mage

In instances of MMT, overall the translation of Mage abilities used 6% more direct than oblique methods, whereas 6% more oblique methods were used in the translation of Rogue abilities. Despite the fact that the situational preference of one category of translation method over the other is less noticeable than in the potential cases of SMT as outlined in the previous section, the natures of the classes (physical Rogues versus magical Mages) could have potentially influenced which translation methods were used in instances of MMT. Considering that MMT usually combine at least one direct and one oblique method of translation (see section 2.4), the fact direct and oblique translation methods are not in equal distribution is odd. There are 5 instances in which three translation methods were used, which are listed below:

<u>Translation Method(s) Used</u>	<u>EN</u>	<u>FR</u>
Borrowing/Transposition/Calque	Arcane Barrage	Barrage des Arcanes
Borrowing/Transposition/Calque	Arcane Explosion	Explosion des Arcanes
Calque/Transposition/Adaptation	Wound Poison	Poison douloureux
Calque/Transposition/Adaptation	Nightstalker	Traqueur nocturne
Calque/Transposition/Adaptation	Swiftblade's Cunning	Vivelame rusée

Figure 12. Multi-method translations (Three methods). Translations involving three methods were employed.

In Figure 12 (see above), the first two abilities listed are Mage abilities, while the last three are Rogue ones. The MMT of the Mage abilities employed two direct methods and one oblique method, whereas those of the Rogue abilities combined one direct method with two oblique ones, which follows the aforementioned trend of translation method preference.

5.3 Abnormal Translation: Pushing the Bounds of French Morphology

There are several instances in the data in which the final French translation pushes the bounds of standard French morphology. For example, consider the translation of the English language concept of “Arcane” (see Figure 12 below):

<u>Translation Method(s) Used</u>	<u>EN</u>	<u>FR</u>
Borrowing/Transposition/Calque	Arcane Barrage	Barrage des Arcanes
Calque/Transposition	Arcane Blast	Déflagration des Arcanes
Calque	Arcane Charge	Charge arcanique
Borrowing/Transposition/Calque	Arcane Explosion	Explosion des Arcanes
Calque/Transposition	Arcane Mind	Esprit des Arcanes
Calque/Transposition	Arcane Missiles	Projectiles des Arcanes
Calque	Arcane Orb	Orbe arcanique
Calque/Transposition	Arcane Power	Pouvoir des Arcanes

Figure 13. Arcane abilities. Abilities whose English versions contain the term *Arcane*.

Because the term “arcane” exists in English as both an adjective and a noun, it is unclear in the ST whether it is being used as an actual adjective or as an adjectivalized noun. Because of this, it is unclear as to whether or not Arcane is being transposed in translations such as *Barrage des Arcanes*, in which the plural article *des* means that *Arcanes* is functioning as a noun. In terms of data organization, because of its adjectival role in the English construction, it was assumed to be an adjective in determining which translation methods were being used, which necessitated the inclusion of Transposition in some of the translations. However, in the instances where transposition was not applicable, “arcane” was translated into French as “arcanique,” which, according to the *Grand Robert de la langue française* is not officially recognized as a French term. By adjusting parameters of Google.com’s scholarly search engine (Google Scholar) to search only for uses of *Arcanique* in the French language prior to the year 1994 (the year of the release of *Warcraft: Orcs and Humans*, Blizzard Entertainment’s first video game and the universe in which *World of Warcraft* is set) twenty uses of the term were found, the most recent

being in J.F Maillot's bibliographic note about CG Jung following the appearance E. Perrot's 1981 French translation of CG Jung's article entitled "La psychologie du transfert illustrée à l'aide d'une série d'images alchimiques." Although this cursory research does not aid in determining the extent to which this term's usage has evolved (an endeavor unrelated to the present study) it demonstrates that it does have a minute presence in select French writing pre-dating the inception of this virtual universe, which could have potentially influenced its use in translation. Phonology could have also been a contributing factor. The only uses of *arcanique* in the data are in conjunction with monosyllabic words. Perhaps the translators considered *Déflagration arcanique* to be potentially overwhelming to pronounce, leading to the preferred use of *des arcanes* with abilities with polysyllabic heads.

Another example of abnormal translations is in the translations of the abilities *Frostfire Bolt*/*Éclair de Givrefeu* and *Frostjaw*/*Givreguele*. In both cases, the questionable translation is in the translations of the binomial constructions "Frostfire" and "Frostjaw." As mentioned above, nominal modification in French traditionally is done either by virtue of a preposition (e.g. *Éclair de givre*) or by using an adjective (e.g. *Poison affaiblissant*). Although postposing the adjectivalized noun, whether or not by virtue of hyphenation (e.g. *assurance vie* or *assurance-vie* as outlined in section 1.4), does not conform to the language's traditional strategies for compounding, this method is pre-existent in French and, thus, translations employing it are not pushing the limits of accepted French morphological composition. Granted the translations *Givrefeu* and *Guelegivre* also conform to progressive French modification, the translators decided against postposing their respective modifiers, imposing the compounding strategy used in the original English construction of the lexemes onto the translated French constructions. Even if the decision to do so was motivated by stylistic reasons, the resulting translations are structural

calques which radically push the bounds of French morphology. Therefore, translations that would be more considerate of traditional French modification would be *Éclair de feu de givre* (Bolt of fire of frost) and *Guele de givre* (Jaw of frost), whereas less traditional, yet still pre-existent, methods would yield *Éclair de feu givre* or *Guele givre*. The repetition of the preposition “de” in the ability *Éclair de feu de givre*, which would have made the ability more difficult to use in oral conversation as with the previously outlined preference of *arcanique* for monosyllabic terms, could possibly be the reason the translators decided to not use prepositional means of modification in this case. However in the remaining cases the translators’ potential reasoning is less clear. An adaptive option would have been using the pre-existent adjective *givré*, which means “frosty.” In the case of *Frostjaw*, the original English construction implies that the jaw itself is made entirely of frost, not simply covered by it. Despite the fact that the translation *Guele givré* would have been an adaptation conforming to traditional French modification, the notion that the jaw is actually made of frost implied by the English construction would be lost in translation. The situation is similar in the translation of *Frostfire Bolt*. The English construction of *Frostfire* implies that its head is composed of equal amounts frost and fire. Although conforming to traditional French morphological methods, a translation such as *Éclair de feu givré* would have incurred a semantic loss by suggesting the head is composed of “frosty fire.” In both cases, even if the translators did not want to alter the abilities’ meanings implied in their original English construction, what would tempt the translators to opt for such radical means of French morphological composition? Although a proper attempt at answering this question would be predestined to be speculation without interviewing those responsible for the translation, the fact that these translations not only exist, but also are in popular use could potentially indicate an evolution of French morphological construction as it pertains to fantasy

literature. Determining the extent to which this and other radical strategies of French morphological construction may have potentially been present in works of fantasy literature predating the Warcraft universe would be one way to discover just how “abnormal” these constructions are in this domain.

Before pressing on, it would be helpful to take a moment to reiterate the goals of the present study. First and foremost, the present study seeks to determine if the psychological immersion, as outlined in section 2.5 above, of the target audience (i.e. gamers) was taken into consideration in the translation of the chosen character’s abilities. Each of the dimensions of psychological immersion are realized differently depending on the individual experiencing it. For example, within the dimension of *Challenge and Skills*, how challenging players find a narrative depends on the skill level of the individual players. If a player prefers to interact in fast-paced virtual environments rather than slow-paced ones, he/she may perceive the latter as not sufficiently challenging enough to feel immersed in the narrative. The same could be said for a player preferring in slow-paced environments finding fast-paced environment too challenging, leading to feelings of frustration and discouragement detrimental to the desired immersive experience. Therefore, the goal of the present study is not to measure the realized effect of these translations on individual target audience members’ immersive experiences, but rather to attempt to determine if the potential for this experience had an effect on the linguistic choices that were made by the translators. As Hatim and Mason’s (1990) point out, the nature of translation is that the TT “displays only the translator’s final decisions” (p. 3). As such, the most direct avenue of research would have been to interview the translation team responsible to inquire about what might have led to the final decisions evident in the data. Unfortunately, one of Blizzard Entertainment’s company policies prevented them from being available for interview, which

removes the possibility of clarification and adds an extra degree of ambiguity to the already exploratory nature of the present study.

For example, compare the abilities *Frostbolt/Éclair de givre* and *Crippling Poison/Poison affaiblissant*. In the translation process, the ability *Crippling Poison* was broken down into two parts, “crippling” and “poison.” The latter of the two, “poison,” was then literally translated into its French counterpart, which is also “poison,” by means of Calque. The term *Crippling*, however, was translated as *Affaiblissant*, whose root verb *affaiblir* is translated by the OLDO as “to weaken,” “to reduce,” or “to dull.” The OLDO and WR.com respectively suggest that *invalidant* and *handicapant* would have been acceptable literal translations of the term *crippling* (given the context of the ability’s resultant crippling effect, the OLDO also offers *paralysant* as a potentially appropriate figurative translation). However, the translators decided to use *affaiblissant*, partially employing Adaptation. Although the logic behind this choice is not clearly evident for reasons outlined above, pragmatic or semantic constraints could have potentially been involved. Perhaps the translators thought the audience would perceive the terms *invalidant* and *handicapant* as too clinical, technical, or else possibly too metaphorical, thereby potentially disturbing the diegetic immersion. Also, the English tooltip of the ability reads as follows:

“Coats your weapons with a Non-Lethal Poison that lasts for 1 hour. Each strike has a 50% chance of poisoning the enemy, slowing movement speed by 50% for 12 sec.”

In this context, the target’s movement speed is simply impaired, not entirely removed. The term *paralysant* ‘paralysing’ means that the target is completely incapable of movement, which, seeing as how this is not the case, makes it a poor adaptation as it would be redefining the effect. Although the choice of the adjective “crippling” in the English original is an apt one, it does not carry the same connotation as “weakening,” the literal translation of the chosen French

translation “affaiblissant.” According to the OED, several potential contexts for *weakening* including intellectual weakening, a decrease in a person’s authority, and a decrease in the effectiveness of a group of people, none of which speak to the physical reduction of movement speed incurred by the ability. Therefore, the most relevant definition of the root verb “to weaken” offered by the OED in this context is as follows: “to lessen the physical strength or vigour of (an animal or plant, its parts or organs); to lessen the functional vigour of (an organ or an organic power).” Why would the translators’ opt for a loss in meaning in this situation when an equivalent term, which would cause neither a gain nor a loss in meaning, exists in the target language? Although definitively stating whether or not the translators considered the players’ potential diegetic immersive experience in their decisions without directly interviewing the translators responsible is impossible for reasons discussed above, there are clearly several translations in which they opted for seemingly illogical translation methods that not only push the bounds of French morphology, but also bring in to question whether or not there were pragmatic constrictions not directly evident in the final TT.

CHAPTER 6

CONCLUSION

In summary, the present study had two primary goals upon its inception, the first of which was to determine which translation methods were used in the translation of the abilities the Rogue and Mage classes in the MMORPG *World of Warcraft* from English to French. Analysis of the data clearly reveals an overall preference in favor of direct translation methods (62% of all translation methods used were Direct; see Figure 3). This same preference is also evident in the case of SMT for both classes (direct translation methods were present in 88% of Mage ability translations and 57% for Rogues). In terms of MMT, direct translation methods were used 6% more often than oblique methods in the translation of Mage abilities, whereas the opposite is the case for Rogue abilities, which the preference of oblique methods could potentially be because of a difference in class design (see section 5.1). Calque is the most prevalent translation method in the data having been used in 98 instances of SMT and in a combined total of 36 instances of the MMT of both Rogue and Mage abilities, which could potentially be attributed to stylistic choices or pragmatic constraints not clearly evident in the final translations.

The second goal of the present study was to determine the extent to which the players' potential diegetic immersion played a role, if any at all, in the translation process. Although it is impossible to definitely argue in favor of the target audience's potential diegetic immersion in the virtual world being at all taken into consideration in the translation process without directly

interviewing the translators responsible, analysis of the data also revealed several translations in which they exercised linguistic liberties, resulting in seemingly illogical or unconventional translations and could potentially be indicative of a linguistic evolution in the translation of fantasy literature. Given that the present study focuses uniquely on whether or not potential player immersion was a factor in translation, an area for possible further study could be determining the actual effect of these translations on that experience by interviewing players who are learning to interact with this virtual environment for the first time.

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APPENDIX A

Ability Organization According to Morphological Composition

<u>Adjectives/Adjectivalized Nouns</u>		
<u>Translation Method(s) Used</u>	<u>EN</u>	<u>FR</u>
Calque	Adrenaline Rush	Poussée d'adrénaline
Calque	Ancient Portal: Dalaran	Ancien portail: Dalaran
Calque	Ancient Teleport: Dalaran	Ancien téléportation: Dalaran
Borrowing/Transposition/Calque	Arcane Barrage	Barrage des Arcanes
Calque/Transposition	Arcane Blast	Déflagration des Arcanes
Calque/Transposition	Arcane Brilliance	Illumination des Arcanes
Calque	Arcane Charge	Charge arcanique
Borrowing/Transposition/Calque	Arcane Explosion	Explosion des Arcanes
Calque/Transposition	Arcane Mind	Esprit des Arcanes
Calque/Transposition	Arcane Missles	Projectiles des Arcanes
Calque	Arcane Orb	Orbe arcanique
Calque/Transposition	Arcane Power	Pouvoir des Arcanes
Calque	Blade Flurry	Déluge de lames
Calque	Blast Wave	Vague explosive
Calque	Blazing Speed	Vitesse flamboyante
Calque	Brain Freeze	Gel mental
Calque	Cold Snap	Morsure du froid
Calque/Adaptation	Combat Potency	Toute-puissance de combat
Calque	Combat Readiness	Promptitude au combat
Calque	Comet Storm	Tempête de comètes
Calque	Crimson Tempest	Tempête écarlate
Calque/Adaptation	Crippling Poison	Poison affaiblissant
Calque	Critical Mass	Masse critique
Calque	Critical Strikes	Coups critiques
Calque	Dalaran Brilliance	Illumination de Dalaran
Calque	Deadly Poison	Poison mortel
Calque	Deadly Throw	Lancer mortel

Equivalence	Deep Freeze	Congélation
Equivalence	Dirty Tricks	Coup tordu
Adaptation	Empowered Bandit's Guile	Ruse du bandit
Adaptation	Empowered Envenom	surpuissant
Adaptation	Empowered Fan of Knives	Envenimer surpuissant
Calque	Energetic Recovery	Eventail de couteaux
Calque	Enhanced Arcane Blast	surpuissant
Calque	Enhanced Blade Flurry	Récupération énergétique
Calque	Enhanced Crimson Tempest	Déflagration des Arcanes
Calque	Enhanced Frostbolt	amplifiée
Calque	Enhanced Pyrotechnics	Déluge de lames amplifié
Calque	Enhanced Shadow Dance	Tempête écarlate
Calque	Enhanced Stealth	amplifié
Calque	Enhanced Vanish	Eclair de givre amplifié
Calque	Enhanced Vendetta	Pyrotechnie amplifiée
Calque/Adaptation	Fire Blast	Dance de l'ombre
Calque	Frost Armor	amplifiée
Calque	Frost Bomb	Camouflage amplifié
Calque	Frost Nova	Disparition amplifiée
Calque	Frostfire Bolt	Vendetta amplifiée
Calque	Frozen Orb	Trait de feu
Calque	Greater Invisibility	Armure de givre
Adaptation	Kidney Shot	Bombe de givre
Calque	Ice Barrier	Nova de givre
Calque	Ice Block	Eclair de givrefeu
Calque	Ice Floes	Orbe gelé
Calque	Ice Lance	Invisibilité supérieure
Calque	Ice Nova	Aiguillon perfide
Calque	Ice Shards	Barrière de glace
Calque	Icy Veins	Bloc de glace
Calque	Ice Ward	Iceberg
Calque	Improved Arcane Power	Javelot de glace
Calque	Improved Blink	Nova de glace
Calque	Improved Blizzard	Eclats de glace
Calque	Improved Dual Wield	Veines glaciales
Calque	Improved Evocation	Garde glaciale
		Pouvoir des Arcanes
		amélioré
		Transfert amélioré
		Blizzard amélioré
		Ambidextrie améliorée
		Evocation améliorée

Calque	Improved Flamestrike	Choc de flammes amélioré
Calque	Improved Icy Veins	Veines glaciales amélioré
Calque	Improved Inferno Blast	Déflagration infernale améliorée
Calque	Improved Poisons	Poisons améliorés
Calque	Improved Scorch	Brûlure améliorée
Calque	Improved Slice and Dice	Débiter amélioré
Calque	Improved Water Elemental	Elémentaire d'eau amélioré
Calque/Transposition	Inferno Blast	Déflagration infernale
Calque	Internal Bleeding	Hémorragie interne
Calque/Ellipsis	Killing Spree	Série meurtrière
Calque/Transposition	Leeching Poison	Poison sangsue
Calque	Living bomb	Bombe vivante
Calque	Mage Armor	Armure du mage
Calque	Master Poisoner	Maître empoisonneur
Literal/Adaptation	Mastery: Potent Poisons	Maîtrise: Poisons violents
Calque	Mastery: Main Gauche	Maîtrise: Main gauche
Calque	Mastery: Mana Adept	Maîtrise: Adepté du mana
Calque	Mirror Image	Image miroir
Calque/Transposition	Molten Armor	Armure de la fournaise
Adaptation	Nerve Strike	Point sensible
Calque	Nether Attunement	Harmonisation du Néant
Calque	Nether Tempest	Tempête du Néant
Calque	Prismatic Crystal	Cristal prismatique
Calque	Relentless Strikes	Frappes implacables
Calque	Revealing Strike	Frappe révélatrice
Calque/Equivalence	Safe Fall	Chute amortie
Calque	Sanguinary Vein	Veines sanguinaires
Calque	Shadow Dance	Dance de l'ombre
Calque	Shadow Focus	Focalisation de l'ombre
Calque	Shadow Reflection	Renvoi de l'Ombre
Calque	Shuriken Toss	Lancer de shuriken
Calque	Sinister Calling	Vocation pernicieuse
Calque	Sinister Strike	Attaque pernicieuse
Calque/Transposition	Smoke Bomb	Bombe fumigène
Calque	Swift Poison	Poison rapide
Calque	Thermal Void	Vide thermique
Calque/Transposition	Time Warp	Distorsion temporelle

Calque	Unstable Magic	Magie instable
Calque	Venom Rush	Afflux de venin
Calque	Venomous Wounds	Blessures venimeuses
Calque/Transposition/Adaptation	Wound Poison	Poison douloureux

Compounding

Translation Method(s) Used

Calque
Calque
Calque/Adaptation
Calque
Calque
Calque/Transposition/Adaptation
Calque/Transposition
Calque/Transposition
Calque
Borrowing

EN

Fireball
Flameglow
Flamestrike
Frostbolt
Frostjaw
Nightstalker
Overpowered
Pyroblast
Shadowstep
Supernova

FR

Boule de feu
Lueur de la flamme
Choc de flammes
Eclair de givre
Givregueule
Traqueur nocturne
Surpuissance
Explosion pyrotechnique
Pas de l'Ombre
Supernova

Verbal Expressions

Translation Method(s) Used

Calque
Transposition

Calque/Transposition
Transposition/Equivalence
Transposition
Transposition
Adaptation
Transposition
Transposition

Calque/Transposition

Calque/Transposition
Calque/Transposition
Calque/Transposition
Transposition
Transposition
Transposition
Transposition
Transposition
Transposition

EN

Alter Time
Ambush

Amplify Magic
Backstab
Blind
Blindside
Blink
Blizzard
Cauterize

Conjure Refreshment

Conjure Refreshment Table
Counterspell
Detect Traps
Dispatch
Distract
Envenom
Evanesce
Eviscerate

FR

Altérer le temps
Embuscade
Amplification de la magie
Attaque sournoise
Cécité
Angle mort
Transfert
Blizzard
Cautérisation
Invocation de rafaîshissements
Invocation d'une table de rafaîshissements
Contresort
Détection des pièges
Couperet
Distraction
Envenimer
Evanescence
Eviscération

Transposition	Feint	Feinte
Calque/Transposition	Find Weakness	Découverte des faiblesses
Transposition	Garrote	Garrot
Transposition	Gouge	Suriner
Transposition	Hemorrhage	Hémorragie
Equivalence	Kick	Coup de pied
Literal/Literal	Mastery: Ignite	Maîtrise: Enflammer
Transposition	Mutilate	Estropier
Transposition	Parry	Parade
Transposition/Equivalence	Pick Lock	Crochetage
Transposition/Equivalence (Chassé-Croisé)	Pick Pocket	Vol à la tire
Transposition	Recuperate	Conversion Délivrance de la malédiction
Calque/Transposition	Remove Curse	Rupture
Transposition	Rupture	Assommer
Transposition	Sap	Brûlure
Transposition	Scorch	Scelle le destin
Equivalence	Seal Fate	Fracasser
Literal	Shatter	Kriss
Transposition	Shiv	Débiter
Adaptation	Slice and Dice	Lenteur
Transposition	Slow	Chute lente
Calque/Transposition	Slow Fall	Vol de sort
Calque/Transposition	Spellsteal	Sprint
Borrowing	Sprint	Invocation d'un élémentaire d'eau
Calque/Transposition	Summon Water Elemental	Disparition
Transposition	Vanish	

Prepositional Noun Modificaiton (N + prep + N)

<u>Translation Method(s) Used</u>	EN	FR
Calque/Equivalence	Burst of Speed	Pointe de vitesse
Calque	Cloak of Shadows	Cape d'ombre
Calque	Cone of Cold	Cône de froid
Calque	Fan of Knives	Eventail de couteaux
Calque	Fingers of Frost	Droigts de givre
Calque/Transposition	Marked for Death	Désigné pour mourir
Calque	Master of Subtlety	Maître de la discrétion
Calque/Adaptation	Presence of Mind	Présence spirituelle
Calque	Ring of Frost	Anneau de givre

Calque
Calque

Rune of Power
Shroud of Concealment

Rune de puissance
Voile de dissimulation

Unmodified Nouns

Translation Method(s) Used

Literal
Literal
Transposition
Literal
Literal
Literal
Literal
Equivalence
Literal
Equivalence
Literal
Literal
Adaptation
Equivalence
Literal
Literal
Literal
Literal

EN

Anticipation
Combustion
Elusiveness
Evasion
Evocation
Incineration
Invisibility
Kindling
Meteor
Polymorph
Premeditation
Preparation
Ruthlessness
Stealth
Subterfuge
Supernova
Vendetta
Vitality

FR

Anticipation
Combustion
Insaisissable
Evasion
Evocation
Incinération
Invisibilité
Petit bois
Météore
Métamorphose
Préméditation
Préparation
Némésis
Camouflage
Subterfuge
Supernova
Vendetta
Vitalité

Translation Method(s) Used

Equivalence
Equivalence
Adaptation
Equivalence
Calque (Chassé-croisé)
Equivalence
Adaptation
Equivalence
Adaptation

Idiomatic Expressions

EN

Cheap Shot
Cheat Death
Cloak and Dagger
Cut to the Chase
Death from Above
Fleet Footed
Honor Among Thieves
Prey on the Weak
Tricks of the Trade

FR

Coup bas
Trompe-la-mort
Poignards volants
Tailler dans le vif
La mort venue d'en haut
Pied léger
Honneur des voleurs
Attaquer les faibles
Ficelles du métier

Noun Modification via Inflection

Translation Method(s) Used

Calque
Calque
Calque

EN

Assassin's Resolve
Bandit's Guile
Dragon's Breath

FR

Résolution de l'assassin
Ruse du bandit
Souffle du dragon

Calque
Adaptation/Transposition/Calque

Incanter's Flow
Swiftblade's Cunning

Flux de l'incantateur
Vivelame rusée

APPENDIX B

Ability Organization by Class and Specialization

Rogue Ability Comparisons

Assassination/Assassinat

<u>Translation Method(s) Used</u>	<u>Name (EN)</u>	<u>Name (FR)</u>
Calque	Assassin's Resolve	Résolution de l'assassin
Transposition	Blindside	Angle mort
Equivalence	Cut to the Chase	Tailler dans le vif
Transposition	Dispatch	Couperet
Adaptation	Empowered Envenom	Envenimer surpuissant
Calque	Enhanced Crimson Tempest	Tempête écarlate amplifié
Calque	Enhanced Vendetta	Vendetta amplifiée
Transposition	Envenom	Envenimer
	Fan of Knives	Eventail de couteaux
Calque	Improved Poisons	Poisons améliorés
Calque	Improved Slice and Dice	Débiter amélioré
Calque	Master Poisoner	Maître empoisonneur
Literal/Adaptation	Mastery: Potent Poisons	Maîtrise: Poisons violents
Transposition	Mutilate	Estropier
	Relentless Strikes	Frappes implacables
	Rupture	Rupture
Equivalence	Seal Fate	Scelle le destin
Literal	Vendetta	Vendetta
Calque	Venomous Wounds	Blessures venimeuses

Combat/Combat

<u>Translation Method(s) Used</u>	<u>Name (EN)</u>	<u>Name (FR)</u>
Calque	Adrenaline Rush	Poussée d'adrénaline
Calque	Bandit's Guile	Ruse du bandit
Calque	Blade Flurry	Déluge de lames
Calque/Adaptation	Combat Potency	Toute-puissance de combat
Adaptation	Empowered Bandit's Guile	Ruse du bandit surpuissant
Calque	Enhanced Blade Flurry	Déluge de lames amplifié

Calque	Improved Dual Wield	Ambidextrie améliorée
Calque/Ellipsis	Killing Spree	Série meurtrière
Calque	Mastery: Main Gauche	Maîtrise: Main gauche
Calque	Revealing Strike	Frappe révélatrice
Adaptation	Ruthlessness	Némésis
Calque	Swift Poison	Poison rapide
Literal	Vitality	Vitalité

Subtlety/Finesse

<u>Translation Method(s) Used</u>	<u>Name (EN)</u>	<u>Name (FR)</u>
Transposition/Equivalence	Backstab	Attaque sournoise
Adaptation	Empowered Fan of Knives	Eventail de couteaux surpuissant
Calque	Energetic Recovery	Récupération énergétique
Calque	Enhanced Shadow Dance	Dance de l'ombre amplifiée
Calque	Enhanced Stealth	Camouflage amplifié
Calque	Enhanced Vanish	Disparition amplifiée
Calque	Fan of Knives	Eventail de couteaux
Calque/Transposition	Find Weakness	Découverte des faiblesses
Transposition	Hemorrhage	Hémorragie
Adaptation	Honor Among Thieves	Honneur des voleurs
Calque	Master of Subtlety	Maître de la discrétion
Literal/Literal	Mastery: Executioner	Maîtrise: Bourreau
Literal	Premeditation	Préméditation
Calque	Relentless Strikes	Frappes implacables
Transposition	Rupture	Rupture
Calque	Sanguinary Vein	Veines sanguinaires
Calque	Shadow Dance	Dance de l'ombre
Calque	Sinister Calling	Vocation pernicieuse

Non-Specified Abilities/ Techniques non-spécialisées

<u>Translation Method(s) Used</u>	<u>Name (EN)</u>	<u>Name (FR)</u>
Transposition	Ambush	Embuscade
Transposition	Blind	Cécité
Equivalence	Cheap Shot	Coup bas
Calque	Cloak of Shadows	Cape d'ombre
Calque	Crimson Tempest	Tempête écarlate
Calque/Adaptation	Crippling Poison	Poison affaiblissant
Calque	Critical Strikes	Coups critiques
Calque	Deadly Poison	Poison mortel
Calque/Transposition	Detect Traps	Détection des pièges

Transposition	Distract	Distraction
Literal	Evasion	Evasion
Transposition	Eviscerate	Eviscération
Transposition	Feint	Feinte
Equivalence	Fleet Footed	Pied léger
Transposition	Garrote	Garrot
Transposition	Gouge	Suriner
Equivalence	Kick	Coup de pied
Adaptation	Kidney Shot	Aiguillon perfide
Transposition	Parry	Parade
Transposition/Equivalence	Pick Lock	Crochetage
Transposition/Equivalence (Chassé-Croisé)	Pick Pocket	Vol à la tire
Literal	Preparation	Préparation
Transposition	Recuperate	Conversion
Calque/Equivalence	Safe Fall	Chute amortie
Transposition	Sap	Assommer
Transposition	Shiv	Kriss
Calque	Shroud of Concealment	Voile de dissimulation
Calque	Sinister Strike	Attaque pernicieuse
Adaptation	Slice and Dice	Débiter
Calque/Transposition	Smoke Bomb	Bombe fumigène
Borrowing	Sprint	Sprint
Equivalence	Stealth	Camouflage
Calque/Transposition/Adaptation	Swiftblade's Cunning	Vivelame rusée
Adaptation	Tricks of the Trade	Ficelles du métier
Transposition	Vanish	Disparition
Calque/Transposition/Adaptation	Wound Poison	Poison douloureux

Talents/Talents

	Name (EN)	Name (FR)
Literal	Anticipation	Anticipation
Calque/Equivalence	Burst of Speed	Pointe de vitesse
Equivalence	Cheat Death	Trompe-la-mort
Adaptation	Cloak and Dagger	Poignards volants
Calque	Combat Readiness	Promptitude au combat
Calque	Deadly Throw	Lancer mortel
Calque (Chassé-croisé)	Death from Above	La mort venue d'en haut
Equivalence	Dirty Tricks	Coup tordu
Transposition	Elusiveness	Insaisissable
Calque	Internal Bleeding	Hémorragie interne

Calque/Transposition	Leeching Poison	Poison sangsue
Calque/Transposition	Marked for Death	Désigné pour mourir
Adaptation	Nerve Strike	Point sensible
Calque/Transposition/Adaptation	Nightstalker	Traqueur nocturne
Equivalence	Prey on the Weak	Attaquer les faibles
Calque	Shadow Focus	Focalisation de l'ombre
Calque	Shadow Reflection	Renvoi de l'Ombre
Calque	Shadowstep	Pas de l'Ombre
Calque	Shuriken Toss	Lancer de shuriken
Literal	Subterfuge	Subterfuge
Calque	Venom Rush	Afflux de venin

Mage Ability Comparisons

Arcane/Arcanes

<u>Translation Method(s) Used</u>	<u>Name (EN)</u>	<u>Name (FR)</u>
Borrowing/Transposition/Calque	Arcane Barrage	Barrage des Arcanes
Calque/Transposition	Arcane Blast	Déflagration des Arcanes
Calque	Arcane Charge	Charge arcanique
Borrowing/Transposition/Calque	Arcane Explosion	Explosion des Arcanes
Calque/Transposition	Arcane Mind	Esprit des Arcanes
Calque/Transposition	Arcane Missles	Projectiles des Arcanes
Calque	Arcane Orb	Orbe arcanique
Calque/Transposition	Arcane Power	Pouvoir des Arcanes
		Déflagration des Arcanes
Calque	Enhanced Arcane Blast	amplifiée
Literal	Evocation	Evocation
	Improved Arcane	
Calque	Power	Pouvoir des Arcanes amélioré
Calque	Improved Blink	Transfert amélioré
Calque	Improved Evocation	Evocation améliorée
Calque	Mage Armor	Armure du mage
Calque	Mastery: Mana Adept	Maîtrise: Adept du mana
Calque	Nether Tempest	Tempête du Néant
Calque/Transposition	Overpowered	Surpuissance
Calque/Adaptation	Presence of Mind	Présence spirituelle
Transposition	Slow	Lenteur
Borrowing	Supernova	Supernova

Fire/Feu

<u>Translation Method(s) Used</u>	<u>Name (EN)</u>	<u>Name (FR)</u>
Calque	Blast Wave	Vague explosive
Literal	Combustion	Combustion
Calque	Critical Mass	Masse critique
Calque	Dragon's Breath	Souffle du dragon
Calque	Enhanced Pyrotechnics	Pyrotechnie amplifiée
Calque	Fireball	Boule de feu
Calque/Adaptation	Flamestrike	Choc de flammes
Calque	Improved Flamestrike	Choc de flammes amélioré
Calque	Improved Inferno Blast	Déflagration infernale améliorée
Calque	Improved Scorch	Brûlure améliorée
Literal	Incineration	Incinération
Calque/Transposition	Inferno Blast	Déflagration infernale
Equivalence	Kindling	Petit bois
Calque	Living bomb	Bombe vivante
Literal/Literal	Mastery: Ignite	Maîtrise: Enflammer
Literal	Meteor	Météore
Calque/Transposition	Molten Armor	Armure de la fournaise
Calque/Transposition	Pyroblast	Explosion pyrotechnique
Transposition	Scorch	Brûlure

Frost/Givre

<u>Translation Method(s) Used</u>	<u>Names (EN)</u>	<u>Names (FR)</u>
Transposition	Blizzard	Blizzard
Calque	Brain Freeze	Gel mental
Calque	Comet Storm	Tempête de comètes
Equivalence	Deep Freeze	Congélation
Calque	Enhanced Frostbolt	Eclair de givre amplifié
Calque	Fingers of Frost	Droits de givre
Calque	Frost Armor	Armure de givre
Calque	Frost Bomb	Bombe de givre
Calque	Frostbolt	Eclair de givre
Calque	Frozen Orb	Orbe gelé
Calque	Ice Lance	Javelot de glace
Calque	Ice Nova	Nova de glace
Calque	Ice Shards	Eclats de glace
Calque	Icy Veins	Veines glaciales
Calque	Improved Blizzard	Blizzard amélioré
Calque	Improved Icy Veins	Veines glaciales amélioré

Calque	Improved Water	Elémentaire d'eau amélioré
Calque/Adaptation	Elemental	
Literal	Mastery: Icicles	Maîtrise: Glaçons
	Shatter	Fracasser
	Summon Water	Invocation d'un élémentaire d'eau
Calque/Transposition	Elemental	
Calque	Thermal Void	Vide thermique

Non-Specialized Abilities/ Techniques non-spécialisées

<u>Translation Method(s) Used</u>	<u>Names (EN)</u>	<u>Name (FR)</u>
Calque/Transposition	Amplify Magic	Amplification de la magie
	Ancient Portal:	
Calque	Dalaran	Ancien portail: Dalaran
	Ancient Teleport:	
Calque	Dalaran	Ancien téléportation: Dalaran
Calque/Transposition	Arcane Brilliance	Illumination des Arcanes
Adaptation	Blink	Transfert
Calque	Cone of Cold	Cône de froid
Calque/Transposition	Conjure Refreshment	Invocation de rafaîshissements
	Conjure Refreshment	
	Table	Invocation d'une table de rafaîshissements
Calque/Transposition	Counterspell	Contresort
Calque/Transposition	Dalaran Brilliance	Illumination de Dalaran
Calque	Fire Blast	Trait de feu
Calque/Adaptation		
Calque	Frost Nova	Nova de givre
Calque	Frostfire Bolt	Eclair de givrefeu
Calque	Ice Block	Bloc de glace
Literal	Invisibility	Invisibilité
Calque	Nether Attunement	Harmonisation du Néant
Equivalence	Polymorph	Métamorphose
Calque/Transposition	Remove Curse	Délivrance de la malédicton
Calque/Transposition	Slow Fall	Chute lente
Calque/Transposition	Spellsteal	Vol de sort
Calque/Transposition	Time Warp	Distorsion temporelle

Talents/Talents

<u>Translation Method(s) Used</u>	<u>Name (EN)</u>	<u>Name (FR)</u>
Calque	Alter Time	Altérer le temps
Calque	Blazing Speed	Vitesse flamboyante
Transposition	Cauterize	Cautérisation
Calque	Cold Snap	Morsure du froid

Transposition

Calque

Evanesce

Flameglow

Frostjaw

Greater Invisibility

Ice Barrier

Ice Floes

Ice Ward

Incantation's Flow

Mirror Image

Prismatic Crystal

Ring of Frost

Rune of Power

Unstable Magic

Evanescence

Lueur de la flamme

Givregueule

Invisibilité supérieure

Barrière de glace

Iceberg

Garde glaciale

Flux de l'incantateur

Image miroir

Cristal prismatique

Anneau de givre

Rune de puissance

Magie instable

APPENDIX C

Multi-Method Translations

<u>Translation Method(s) Used</u>	<u>Name (EN)</u>	<u>Name (FR)</u>
Borrowing/Transposition/Calque	Arcane Explosion	Explosion des Arcanes
Calque/Adaptation	Combat Potency	Toute-puissance de combat
Calque/Adaptation	Crippling Poison	Poison affaiblissant
Calque/Adaptation	Fire Blast	Trait de feu
Calque/Adaptation	Flamestrike	Choc de flammes
Calque/Adaptation	Mastery: Icicles	Maîtrise: Glaçons
Calque/Adaptation	Presence of Mind	Présence spirituelle
Calque/Equivalence	Burst of Speed	Pointe de vitesse
Calque/Equivalence	Safe Fall	Chute amortie
Calque/Transposition	Arcane Blast	Déflagration des Arcanes
Calque/Transposition	Arcane Brilliance	Illumination des Arcanes
Calque/Transposition	Arcane Mind	Esprit des Arcanes
Calque/Transposition	Arcane Missles	Projectiles des Arcanes
Calque/Transposition	Arcane Power	Pouvoir des Arcanes
Calque/Transposition	Inferno Blast	Déflagration infernale
Calque/Transposition	Molten Armor	Armure de la fournaise
Calque/Transposition	Smoke Bomb	Bombe fumigène
Calque/Transposition	Time Warp	Distorsion temporelle
Calque/Transposition	Leeching Poison	Poison sangsue
Calque/Transposition	Overpowered	Surpuissance
Calque/Transposition	Pyroblast	Explosion pyrotechnique
Calque/Transposition	Amplify Magic	Amplification de la magie
Calque/Transposition	Conjure Refreshment	Invocation de rafaîshissements
Calque/Transposition	Conjure Refreshment Table	Invocation d'une table de rafaîshissements
Calque/Transposition	Counterspell	Contresort
Calque/Transposition	Detect Traps	Détection des pièges
Calque/Transposition	Find Weakness	Découverte des faiblesses
Calque/Transposition	Remove Curse	Délivrance de la malédiction
Calque/Transposition	Slow Fall	Chute lente
Calque/Transposition	Spellsteal	Vol de sort

Calque/Transposition	Summon Water Elemental	Invocation d'un élémentaire d'eau
Calque/Transposition	Marked for Death	Désigné pour mourir
Calque/Transposition/Adaptation	Wound Poison	Poison douloureux
Calque/Transposition/Adaptation	Nightstalker	Traqueur nocturne
Calque/Transposition/Adaptation	Swiftblade's Cunning	Vivelame rusée
Literal/Adaptation	Mastery: Potent Poisons	Maîtrise: Poisons violents
Transposition/Equivalence	Backstab	Attaque sournoise
Transposition/Equivalence	Pick Lock	Crochetage
Transposition/Equivalence (Chassé- Croisé)	Pick Pocket	Vol à la tire