

Article

On Translation of English and Chinese Game Names: A Socio-semiotic Perspective

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Abstract: Video game, as an emerging media, has developed by leaps and bounds in recent years. As one of the most popular forms of leisure and entertainment today, it is referred to as the “ninth art”. Its commercial and cultural values have influenced people in a new generation. The translation of names in video games (simplified as ‘game’ hereinafter) has become an important topic for many people nowadays. In current game development, most of the games are packaged with the names of source languages, which makes foreign players choose games with deviations. Thus, it is a drawback for overseas promotion of games in the source language and the introduction of foreign games into a country. Therefore, it is required to explain the translation of game names from the perspective of socio-semiotics and summarize the characteristics and translation strategies of the translation of texts based on the analysis of successful game name translations. Thus, this study is conducted to provide a reference for the translation of game names.

Keywords: Game names, Socio-semiotics, Translation strategies

1. Introduction

Since the world’s first video game, *Tennis for Two*, was released in 1958, there has been a rapid development of technology. Nowadays, video games have emerged and gained much popularity in a short time. Video games (‘games’ hereinafter) are the newest and most comprehensive containing all forms of media so far. Newzoo, a market research firm, conducted a data review and analysis of the 2021 global market and presented that the popularity of video games has shown consistent growth in the market, generating total revenue of USD180.3 billion with an increase of 1.4% from 2020. With the games’ prominent commercial and cultural values, people start to pay attention to the translation of names in games and study their translation strategies. The importance of game name translation is evident. An exact translation not only means huge commercial benefits and popularity but also ensures the game’s popularity in other countries. However, still, at present, the study of the translation of names in games is relatively limited. Thus, there are inconsistent translations of names, and even most of them are not translated. In addition, there is a lack of research and exploration in solving the practical problems of translation. This is a major obstacle to the development of the game industry. Therefore, it is imperative to study and improve the translation of game names.

The transformation of meanings and symbols in a language has always been a research topic to discuss the nature of translation (Wang 2022). Socio-semiotics is a science that studies symbols in social life. Its influence on translation and application in translation study is comprehensive. Chen proposed the standard method of the socio-semiotics translation of “matching meaning and similar function”, and claimed that the perfect translation of the name must possess one of the three aspects: referential meaning, linguistic meaning, and pragmatic meaning (Chen, 2011). Therefore, in this study, the translation of game names is explained from the perspective of socio-semiotics. Based on the socio-semiotics translation theory, the translation of game names is analyzed to summarize the methods of translating texts using concrete examples for illustration from the following three perspectives: referential meaning, linguistic meaning, and pragmatic meaning.

2. Socio-semiotic Approach to Translation

In translation studies, scholars are more inclined to explore the fields of film and advertising. Translation of video game names is a new area for translators. No matter what is studied, certain translation strategies are needed to solve translation problems. Translation strategies are effective ways to explore the translation of game names. Therefore, before starting to discuss the main content, it is necessary to introduce previous research on translation strategies and focus on referential, linguistic, and pragmatic meanings from the perspective of socio-semiotics as major components in studying the translation of game names.

2.1. Development of Socio-semiotics

The idea of semiotics has existed since the ancient Greek period. For example, Plato and Aristotle, two famous philosophers, discussed the problem of semiotics. However, early studies of semiotics were only attached to the field of philosophy. It was only after the middle of the 20th century that Ferdinand de Saussure and Charles Sanders Peirce proposed semiotics from the perspective of linguistics and logic so that semiotics formally became an independent discipline. According to Saussure, language is a special and typical symbolic system, and semiotics is a science that studies the life of symbols in social life (Saussure, 2001). Saussure divided the single sign into “Signifier” and “Signified”: Signifier is the linguistic image of a sign, while Signified is the conceptual part of the meaning. The two have a conventional relationship, which means that the essential characteristics of symbols are arbitrary and not necessarily related. It cannot explain why humans call “a leafy plant with woody branches” a “tree”. Compared to the dichotomy of the Saussure School of symbols, Peirce’s elaboration showed a breakthrough. He argued that “a symbol is something that replaces something else in some way in relation to someone” (Hawkes, 1997). In Peirce’s view, symbols are illustrated through signs: they evolve and produce new signs from emotional to logical and from logical to rational, the process of symbolic activity is a never-ending process of interpretation guided by a goal.

Charles William Morris was the first behaviorist semiotician in the world to formally present a theoretical system of semiotics. He interpreted semiotics based on Peirce’s semiotic theory, arguing that logical positivism, traditional empiricism, and pragmatism emphasize only one facet of syntax, pragmatics, and semantics, and consider these three aspects as a complementary relationship. Thus, he organically united logical positivism, traditional empiricism, and critical pragmatism by dividing semiotics into semantic construction, semantics, and pragmatics (Morris, 1938). Eugene A. Nida, a lifelong translator with a deep study and understanding of language and cross-linguistic and cross-cultural communication, also stressed the importance of context (Munday, 2001) and stated that the interpretation of a symbol is related to the structure in which the symbol is located. In other words, the meaning of a textual symbol always involves the whole process of communication in a certain social situation, and the meaning of any textual symbol can only be treated with the help of its related symbols.

With the development of semiotics, the academic community has continued to study and explain semiotics. As a result, the followings are determined. First, semiotics is the science of symbols that are used by human beings. Second, not all the meanings of semiotics are generated within the system or the symbol, as Saussure and Peirce envisioned, but they are obtained through human participation in the actual use. Third, symbolic forms and the meanings they represent are still changing, and symbols must always be closely connected with human social life to accurately grasp the meanings. The analysis of symbols can lead to a better understanding of society, which is known as “socio-semiotics”. To grasp the complete and accurate meaning of symbols, symbols must be set in social and cultural contexts and analyzed in the context of specific situations. Translation, as a social act of human beings and one of the most complex human mental works, needs to be analyzed from the perspective of socio-semiotics, which is an inevitable trend in the development of both disciplines (Tong, 2016).

2.2. Three Meanings in Socio-semiotics

Socio-semiotics have a long history from the earliest Saussure’s theory of semiotics. Through further research by the great linguists Peirce, Morris, and Nida’s unremitting exploration, the theory of socio-semiotic translation was presented. The theory proposes to study the meaning of translated texts from three perspectives: referential meaning (the meaning embodied by the relationship between the sign and the referent object), linguistic meaning (the meaning embodied by the relationship between the signs and each other), and pragmatic meaning (the meaning embodied by the relationship between the sign and the interpreter).

2.2.1. Referential Meaning

Referential meaning is the relationship between a linguistic symbol, the entities, and events in the subjective or objective world it depicts or narrates, that is, the tangible world reflected by words, sentences, and chapters (Morris, 1938). In most cases, the referential meaning is the basic content of a linguistic symbol and the main message it conveys. In translation, the translator thinks in terms of referential meaning and associates a relatively independent word in the original message with the entity it refers to for finding the equivalent of the same entity in the translated language. However, this is not equivalent to the literal meaning. If the translation is considered from the point of view of literal meaning, it is a symbol (word) that first evokes a concept or image in the mind of the language user.

For example, the literal meaning of “拳头产品 (quan tou chan pin)” is “fist product”, but such a translation does not constitute a correct understanding of the meaning to the readers. In comparison, its referential meaning is “hit product”, “competitive product” or “knockout product”, which enables readers to accurately master the meaning that refers to the company’s superior quality products with strong market competitiveness.

2.2.2. Linguistic Meaning

Linguistic meaning is the meaning embodied in the relationship between word components, sentence components, and discourse components. It is taken into account in the elements of the language at all levels, including phonology, vocabulary, sentences, and chapters (Morris, 1938). At the level of phonetics, the rhyme scheme includes flat and oblique, diphthong, rhyme, or Chinese radicals. At the level of vocabulary, there are rhetorical patterns such as harmonic puns, double narratives, and parody; at the level of syntax, there are rhetorical patterns such as prose, couplet, cascade, question, topical, loop, inversion, and so on as well as the order of words, the length of sentences, and the compactness or looseness of sentence structure; at the level of a chapter, there is the prose combination of paragraphs, the variation of sentence style, the coherence of semantics, the natural articulation, and the special language forms.

2.2.3. Pragmatic Meaning

Pragmatic meaning refers to the relationship between language symbols and their users and is the consequence of language symbols on people (Morris, 1938). It can reveal the identity, gender, age, class, and educational background of the speaker, as well as the attitudes and emotions expressed in the communication. At the same time, it also evokes the association of the listener with other things so that both parties can establish or maintain interpersonal relationships in the process of communication. Pragmatic meaning covers a wide range of national cultures, social contexts, and specific linguistic environments.

“Penny wise, pound foolish” in Chinese means “小事聪明，大事糊涂 (xiao shi cong ming, da shi hu tu)”, not “便士聪明，英镑愚蠢 (bian shi cong ming, ying bang yu chun)”. In this phrase, “penny” means “a small British coin and unit of money”, so British people often use “penny” to stand for small things, such as “a bad penny always turns up”. On the contrary, “pound” means big things. This is the reason why it means “小事聪明，大事糊涂” in Chinese. This example is a good demonstration of the impact of national cultural differences belonging to the category of pragmatic meaning in the translation process.

3. Survey of Game Names

In the traditional view, games are often considered “drugs”, which are the culprit of all degradation, as they decrease people’s motivation and waste time. What is overlooked is that games actually convey cultural values and foster creativity to varying degrees, and also bring economic benefits. The names of games also have important meanings and research value.

3.1. Significance of Game Names

The name of a video game can also be equated to a form of commercial advertising for a high commercial value. Game companies hope to attract more consumers to buy their games so that they can earn more revenue and commercial profit. However, nowadays, the game market is so competitive that apart from the quality of the game to attract players, the most intuitive way for players to feel the game is the game name. A good game name can arouse the potential desire and purchase behavior of consumers to bring economic benefits to the game company. However, the value of game names is limited to them. As video games gradually have special cultural factors and conscious trends, the name as the appearance of the game also begins to have unexpected cultural values. In socialization, video games silently carry many emotional, educational, and psychological functions. It is not only the transmission of culture but also the carrier of art. The game “*Nishan Shaman* (尼山萨满)” is an example. In this game, many social situations or living habits of the shaman (folk faith activity or religious sect in northeast and northwest China developed based on primitive beliefs) can be seen, which are undoubtedly important for people to understand the cultural history and people’s lives. The name “*Nishan Shaman* (尼山萨满)” is derived from a religious legend, which is an important source for the study of shamanism based on the original religion of the northern Chinese people of which cultural value is obvious.

Besides, it can also be said that games are a form of information carrier. For example, in the game *Minecraft*, the players are allowed to build out the geography as well as the architecture of the Lake District, which is extremely educational. Also, professional teams use this game to restore old castles in England. They even restored the Great Fire of London in 1666 and provided advice to historians based on the restoration. In other words, video games also have cultural depth. The name of the game, the “business card” is of great research value.

When young people are aroused by emerging Internet companies with new media forms (video games) and are interested in serious and profound social issues such as traditional culture, they take the initiative to find richer and deeper resources in society to further learn and understand. Therefore, games and their names assume more than superficial entertainment. The commercial and cultural value of the game name determines its importance and research.

3.2. Principles of Game Names

“Principle” is a restrictive word and a guideline to act. From countries to individuals, every matter and every person has principles. In dealing with other countries, China holds the Five Principles of Peaceful Coexistence in socialist construction and adheres to the Four Cardinal Principles in nurturing disposition. People always advocate “benevolence”, “modesty”, “honesty” and other principles. In fact, the name of the game also has its own principles which are required to be strictly followed.

3.2.1. Image Positioning

Image positioning determines the position in the market in the eyes of the public, peers, and society. Only by accurate positioning, can the game further highlight and enhance its image. Facing the needs of the public, a game must make the public take at a glance to stand out among thousands of peers. Thus, the design of the game name is important in accurate positioning. Just like a person looking for a suitable dress, he/she needs to understand the body, face, personality, and work needs, and selects a personal style and work to create a more decent impression. The name of the game is the comprehensive and direct communication of the game images to comply with the requirements of its image positioning.

3.2.2. Content Positioning

When a person looks for information, content with high relevance and quality is found by searching for keywords through the engine. The name of the game is like a keyword, which not only indicates the style of the game but also highlights the theme of the game. Therefore, when choosing a game name, it is important to master the game and understand what the game expresses to match the game’s content.

3.2.3. Legitimacy

The game names must be selected sensibly and legally. Firstly, it must not degrade or hurt others or denigrate historical figures. In choosing game names, correct moral and legal concepts must be established, and no malicious harm must be done. Secondly, in the miscellaneous game market, the game names must obey the copyright of other games and prevent plagiarism.

3.3. Features of Game Names

As the old saying goes, “Providing someone with thousands of money is no better than teaching him a skill. Teaching him a skill is no better than giving him a perfect name.” The influence of the name on the game is crucial. It is not only related to the influence of the game in the industry but also related to the recognition of the game by the public after the game is put on the market. If the name is perfect, the public will choose it. Therefore, it is not too much to say that “name is also productivity”. The game name must have the following characteristics:

3.3.1. Concision

Conciseness, clarity, and catchiness need to be optimal. The game market is known as a dazzling field. As a result, the public tends to be flustered in choosing games. A concise and generous name attracts customers’ attention immediately, influences their thinking of the game, and helps to create a game association, thus having the desire to try. A concise and meaningful name shows both the characteristics of the game and the strength and inner of the game.

Successful and popular games can attest to this point such as “*Tomb Raider* (古墓丽影)”, “*Crysis* (孤岛危机)”, “*Overwatch* (守望先锋)”, and “*Diablo* (暗黑破坏神)”. Notably, the names of all these games do not lose people’s interest because of their shortness, but rather are more attractive.

3.3.2. Attraction

When a high generalization is deemed insufficient, a sound game name needs to be attractive, as it has an impact on the visual stimulation and psychological aspects of the public. A game name with a unique design that is easy to read and remember and rich in art and image can quickly catch the public’s interest and induce their strong interest and rich imagination to make a deep impression. “*Cross Fire* (穿越火线)”, which was prevalent ten years ago and still has a large number of players is an example. The game was not called “穿越火线 (chuan yue huo xian)” when it was first introduced to China in 2007. It was called “*QQ* 战火 (QQ zhan huo)”. However, a static and uncharacteristic name like “*QQ* 战火” could not attract players, so the game did not obtain popularity at first. However, at the end of 2007, Tencent renamed the game “穿越火线”, giving a real sense of being in the middle of a battle which was attractive. The subsequent version of this game proves the importance of a game name.

4. Socio-semiotic Translation Approach in Game Name Translation

Translation, as a communicative act, can be roughly divided into three stages: analysis - transformation - expression (Wang, 2007). In the analysis, various factors are taken into consideration when translating video game names. Therefore, necessary preparation for video game understanding becomes more useful for translators. A good name is important for the universalization of a video game. A game name with a good translation can leave a good impression on the player. Meanwhile, translation theory accompanies translation methodology at every stage. Thus, it acts as a body of reference for the translation process and translation criticism (Newmark, 2001). Therefore, this section discusses influential factors affecting the translation of game names in terms of referential, linguistic, and pragmatic meanings. Based on these three meanings and their translation strategies, representative game names are discussed in this chapter.

4.1. Translation of Referential Meaning

“DNF (地下城与勇士)” is a 2D scrolling horizontal fighting online game, and its full name is “*Dungeon And Fighter*”, translated as “地下城与勇士 (di xia cheng yu yong shi)”. This translation shows the embodiment of the use of referential meaning to better realize the correspondence between symbols and referents. The background of this game is that in a boundless universe, there are various forms of life. These beings are scattered in various void realms and underground castles, using their hard work and wisdom to create a prosperous world. Among them, space is separated by magic under the sea, and the light of civilization on the continent of Arad is beginning to shine. The emergence of the “water of life” that lets people have infinite life causes the competition of species from all walks of life, and a bloody war is about to start. The brutal struggles of the various teams of heroes are constantly staged. The word “dungeon” originally means “a dark underground room, especially in a castle (地牢)”, and the background of the game happened in the “underground” of a certain planet, so it is translated as “地下城 (di xia cheng)”. The characters “地下城” not only retain the original meaning of the word “dungeon”, but also takes into account the relevance of the game content.

The first problem encountered in the translation process is the selection of meaning. It is a shared linguistic phenomenon that a word has multiple meanings in English as well as in Chinese. Often, the more commonly used words and phrases are, the wider range of interpretations and collocations they possess (Feng, 2010). The role of referential meaning is to find the Chinese-English counterparts of words precisely. If the language of the game names does not have strong exotic cultural characteristics, and the method of using referential meanings can express the information clearly and does not bring a difficulty to the players’ understanding, this method needs to be the translator’s preferred translation strategy. There are many other successful cases of using referential meaning, which is very faithful to the original text and does not lead to misunderstanding. The translation strategy of referential meaning requires translators to understand the relationship between signs and the referred object correctly so that the quality of the translation can be improved correctly and effectively. Only correct understanding can make the translator translate correctly, which help translation works.

4.2. Translation of Linguistic Meaning

“*The Sims 2: Season s* (模拟人生 2: 四季秘籍)” is a simulation game. In the game, the player’s Sims can cultivate fields to grow and obtain fruits, and these fruits can be mixed and matched to make different potions, juices, supplements, and so on. The specific mix method needs to be explored by players to discover and collect a “secret book” for themselves. The original name of the game, “*The Sims 2: Seasons*”, is chosen with great care. With alliteration and rhyme, the initial phoneme /s/ and the final phoneme /z/ of “Sims” are in accord with the initial phoneme /s/ and the final phoneme /z/ of “Seasons”, which is easy to remember when the player reads and provides a deep impression. As a result, it is much more challenging to obtain the same effect with transliteration. There are two versions of the translation on the Internet: one is “模拟人生 2: 缤纷四季 (mo ni ren sheng 2: bing fen si ji)”; the other is “模拟人生 2: 四季秘籍 (mo ni ren sheng 2: si ji mi ji)”. The former translation “缤纷四季 (bing fen si ji)” is more vivid than the direct translation of the characters “四季 (seasons)”, and the bright colors immediately come to the players’ mind with the additional part “缤纷 (colorful)”. However, it neither rhymes nor is it particularly catchy. By comparison, the latter has obvious advantages. First of all, the characters “秘籍 (secret)” have relevance to the game content, and it makes people desire to find out. Secondly, “四季秘籍 (sì jì mì jì)”, the rhyme of all four characters is “i”, which retains the phonetic beauty of the original name and reflects the aesthetic function of the game name. The same holds true for “*King of Kings* (万王之王, wàn wáng zhī wáng)”. The function of linguistic meaning translation strategy is an emphasis to largely enhance the sense of rhythm and add phonetic beauty. Therefore, it is important to pay attention to the use of rhetoric such as rhyme and superlative words when translating game names, as a way to highlight the content and enhance the memory.

4.3. Translation of Pragmatic Meaning

Nida stated that the service object of translation is the readers, and the quality of translation must be judged by how the readers respond to it. The purpose of translation is to produce the same feelings in the audience as the readers of the source text (Jia, 2012). Therefore, a thorough examination of culturally specific symbols is required before translation (Wang, 2007). Since video game is a kind of commodity, the purpose of translation is to attract players' interest and contribute to their purchasing power to reflect its commercial value. The translator adds or changes information that does not appear in the original name in the translation process so that the language expression corresponds to the culture and habits of players in the importing country and increases the attractiveness to them. This involves the localization translation of video games. Bernal-Merino (2015) pointed out that the localization of video games is a key concept, which affects the final feeling of the product and the actual enjoyment of the game experience by players. The following example can be used to learn the use of pragmatic meaning in the game name translation.

"*A Sekiro: Shadows Die Twice* (只狼: 影逝二度)" is a third-person perspective action-adventure sandbox game made by From Software, in which the player controls a ninja to save the master, a powerful imperial son with Japanese noble blood, and to take revenge on enemies. The official Chinese version translation of the game is "只狼: 影逝二度 (zhi lang: ying shi er du)". "Sekiro" is the English spelling of the Japanese word, which means "only one wolf" in Japanese, so the Chinese translation is the character "只狼".

On the first impression, "Shadows Die Twice" may mean "影子死了两次 (ying zi si le liang ci)" or "影子再次死亡 (ying zi zai ci si wang)" in Chinese. If it is translated as above, the game attracts no players and makes players think that the game looks boring, so they will lose the desire to try. However, the official translation of "影逝二度 (ying shi er du)" makes people completely eager to try. "影逝二度" uses the traditional Chinese four-character format, which is in line with Chinese language habits. The four-character format is represented in classical Chinese culture and is a treasure in the Chinese language library. Professor Lian also pointed out that Chinese is dominated by two-syllable words and four-syllable words, including the four-character frame (Lian, 2006). The short and powerful four characters not only summarize the meaning expressed by the original name, but also have the beauty of rhythm in sound, imagery in content, and a sense of intimacy.

"*She Sees Red* (她目击血案)" is a horror and suspense puzzle game that allows players to experience different horror plots through a cinematic plot narrative. The player becomes a detective to find out the truth about the murder and needs to find clues while watching out for the killer lurking in the shadows. The game has an exciting rhyme that gives people chills during the experience. There are two versions of this game's name translation on the Chinese web, one is "她看见红色 (ta kan jian hong se)" and the other is "她目击血案 (ta mu ji xue an)". The latter is more advantageous. In western culture, "red (红色, hong se)" tends to indicate disaster, violence, deficit, and other negative meanings. Depending upon the content of this game, the "red" in its name is also a symbol of horror and fright. In Chinese culture, on the contrary, "red" is often used to indicate a progressive state such as warmth, cheerfulness, enthusiasm, and excitement. For example, during the Spring Festivals, Chinese people hang red lanterns, set off red firecrackers, and post red couplets to create a festive and auspicious atmosphere. If "*She Sees Red*" is translated as "她看见红色", it does not reflect the characteristics of the game but makes Chinese players misunderstand that it is "both socialist-minded and professionally competent" game. By contrast, "她目击血案 (she witnesses a murder)" perfectly expresses the theme of the game, and achieves the grisly atmosphere of the game. There is a thrilling feeling to cast a glance at the game.

This translation strategy, which reflects the relationship between symbols and users, is also useful in the process of translating local games into English. For example, "王者荣耀 (*Arena of Valor*)" is the most popular national game with a daily average of "billion" active users in the world. It is a heroic game that allows players to enjoy the excitement of heroic competition and border breakouts. When translating the name of this game, most people write it as "*Glory of Kings*". However, the translation gives foreign players the impression that it is an ordinary game, its characteristics are not attractive, and the desire of players goes away. The official translation "*Arena of Valor*" gives a more vivid impression. Compared to the Chinese people's ideological system of "the Doctrine of the Mean" and "a bad compromise is better than a good lawsuit", western culture is mainly characterized by competition, adventure, the conquest of nature, and the transformation of self. Under the influence of this cultural background, westerners do not like a calm and comfortable lifestyle, but are keen on competition, conquering, and adventurous activities. This way of thinking leads to westerners' preferring athletics with the perfect combination of speed and power. Therefore, westerners have an incomparable preference for "arena" based activities. "Arena" is explained as "a place with a flat open area of activity that concerns the public, especially where there is a lot of opposition between different groups or countries". It completely coincides with the competitive spirit of westerners. In addition, under the influence of athletic culture, a special and most prevalent emotion is created, the hero complex. It can be easily seen in movies such as *Spider-Man*, *X-Men*, *Superman*, and so on, which shape a large number of heroes, and are widely favored and worshiped. "Valor" conveys this sentiment well as it explains "the quality of a hero or heroine exceptional or heroic courage when facing danger (especially in battle)", expressing not only the brave athletic spirit in danger but also extraordinary strength and indomitable perseverance. "*Arena of Valor*" perfectly embodies the feature of "王者荣耀 (wang

zhe rong yao)” and is a classic and excellent translation of the name. When considering the translation of pragmatic meaning, it is crucial to make a specific analysis of the exact situation of the target language and eliminate the influence of discrepancy factors so that it is more acceptable to users.

5. Conclusions

With the development of computer technology, video games have been played by many people, and their charms and commercial values have increased. The progress of the import and export of the game industry has promoted the progress of game translation, and the translation of game names has a pivotal influence on economic and cultural exchanges. The game name translation is difficult because of its unique characteristics. Due to the differences in geography, history, and culture, there are numerous differences between Chinese and English languages, and it is not easy to pursue the unification of the original and the translated language. The introduction of socio-semiotics has significantly influenced and inspired the translation community. According to Nida, translation is a communicative and important process in providing services to the target language speakers. This communicative process is based on semiotics towards the science of translation (Nida, 2004). In other words, translation is working for the sake of the language habits of the target language population. Socio-semiotics have enhanced the importance of grasping symbolic relations in translation. The translation strategy can better reduce the difference in contrast from the perspective of socio-semiotics and achieve the reciprocal translation pursued by the translator. Only by achieving the correspondence of referential, linguistic, and pragmatic meaning under the requirement of satisfying the principles and characteristics of game names and combining specific translation methods, the translation becomes to have functional reciprocity and achieves harmony and unity between the original and the translated game name and create an eye-catching and impeccable name translation. Therefore, the game can bring more economic benefits and achieve the function of helping players to understand and communicate culturally.

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