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Evaluating the Usability of the Finnish Translation of *NHL 20*

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ABSTRACT

Tämän tutkimuksen tarkoituksena on tutkia *NHL 20* -pelin suomenkielisen käännöksen käytettävyyttä. Tarkemmin ottaen tutkimus keskittyy pelin alussa esiintyviin pika-asetuksiin, sekä päävalikon pelitiloihin. *NHL 20* on jääkiekkosimulaatio, joka on julkaistu syyskuussa 2019. Lähtökohtana tutkimuksessa on selvittää pelin käännöksen mahdolliset ongelmakohdat, sekä kuinka käännöksestä saadaan kohdeyleisölle toimivampi kokonaisuus. Näin ollen käyttäjakeskeinen kääntäminen on oleellisessa osassa tätä tutkimusta. Yksi käyttäjakeskeisen kääntämisen keskeisiä työkaluja on heuristinen arviointi, jonka avulla pyritään tutkimaan käännöksen käytettävyyttä. Esimerkiksi yksi heuristiikka voi tutkia käännöstä luettavuuden näkökulmasta.

Heuristinen arviointi koostui tässä tutkimuksessa kuudesta heuristiikasta. Arvioinnin apuna on myös käytetty neliosaista funktioteoriaa. Funktioteorian avulla pystyttiin selvittämään lähdetekstin funktiot sekä tutkimaan, kuinka käännös on onnistunut välittämään lähdetekstin funktion kohdeyleisölle. Teoriaosuudessa on esitetty käyttäjakeskeisen kääntämisen keskeiset periaatteet, käsitelty käytettävyyttä eri näkökulmista, sekä pohdittu erilaisia käyttäjiä. Lopuksi käännöksen käytettävyyteen liittyviä ongelmakohtia on arvioitu viisiosaisen vakavuusasteikon pohjalta. Vakavuusasteikossa 0 viittaa siihen, että kyseessä ei ole käytettävyysongelmaa, kun taas 4 viittaa siihen, että ongelma on katastrofaalinen.

Tutkimuksessa ei löydetty vakavia käytettävyysongelmia. Kosmeettisia (1) ja pieniä käytettävyysongelmia (2) kuitenkin löytyi. Kosmeettiset ongelmat kohdistuivat lähinnä luettavuuteen ja johdonmukaisuuteen, kun taas pienet käytettävyysongelmien kohdistuivat terminologiaan, sekä luettavuuteen. Monen osa-alueen kohdalla käytettävyyden näkökulmasta ongelmaksi kuitenkin koitui käyttäjien huomioon ottaminen. Mikäli käännökselle olisi suotu tilaa selittää tuntemattomia käsitteitä ja termejä, olisi käännöksen käytettävyys parantunut.

KEYWORDS: Usability, Heuristic evaluation, User-centered translation, Translation, Video game translation, Video game localization, Video game studies

1 INTRODUCTION

This Master's thesis conducts an empirical study on the Finnish translation of *EA Sports NHL 20*. *NHL 20* is an ice hockey simulation video game, released by *EA Sports* in September 2019. The aim of this study is to evaluate the usability of the Finnish translation of the game and to analyse the severity of the potential usability problems. Therefore, the type of this research is qualitative. The usability of the translation is examined via heuristic evaluation, which is introduced in section 1.2. My first research question is: 1) Are there usability problems with the Finnish translation of *NHL 20*? While studying the usability of the translation, it is also important to understand the severity of the potential usability problems, hence my second research question: 2) If there are usability problems, how serious are they? The severity of the usability problems is rated with Jakob Nielsen's severity rating scale, which, like heuristic evaluation, is introduced in section 1.2. Finally, as stated by Tytti Suojanen, Tiina Tuominen and Kaisa Koskinen (2015: 138), the quality of a translation is always tied to the quality of the source text. Therefore, I find it necessary to add a third research question: 3) Are the potential usability problems related to the translation or the source text?

The study is conducted on existing material and the material is gathered by sampling. However, as the game consists of many different modes and various variables within them, it is not possible to fit the analysis of all modes of the game in this thesis. Therefore, the study focuses on the main menu, and more specifically the modes of the main menu that are game modes. The reason it is important to evaluate the usability of the Finnish translation of the main menu is because every player, regardless of their aims, must navigate through the main menu to get to any game mode they wish to play. Also, in addition to evaluating the translation of the main menu, the translation of the quick settings is evaluated. The quick settings are the first settings that the players face when starting the game for the first time, which is why their usability is important.

Heuristic evaluation is one of the many tools offered by user-centered translation. It is used to evaluate the usability of a translation, which is why it is an appropriate method for this study. According to Suojanen et al. (2015: 1–4), the idea of user-centered

translation is to improve usability to the end users. The model offers different methods to help translators gather information about the end users. With the newly gathered information translators are then able to revise their translation to make it more usable to the end users. (Suojanen et al. 2015: 1–4) Heuristic evaluation and user-centered translation, along with other tools that the model offers, are introduced in sections 1.2 and 2.1.

Designers who work on interfaces often focus on the functionalities of the system while considering language as a secondary, surface-level aspect. However, it is important to consider that the reader will not be able to appreciate the functionality of the system, if they find the text difficult to understand. (Suojanen et al. 2015: 26–27) Since it is important for the functionality of the game that the text is readable, it is important to evaluate the translation of *NHL 20*.

Conducting this research on the usability of the Finnish translation of the game is important, because it will provide valuable information for future video game translation projects. I hope that especially other sports simulation video games, such as *EA Sports Fifa* video games, that have not been translated into Finnish yet, would benefit from this study. The reason why this could prove to be useful for other sports video games is that they tend to have many similarities, such as the menus of the games being heavily present.

Video games today are much more complex compared to the early days of video games, and therefore, the need for video game translations is higher. Video games first became popular in arcades in the early 1970s in the United States and Canada and in the late 1970s in Japan. In the next decade, video games quickly spread to other countries, such as Germany, Spain and France. As games were mostly developed in the US for the US and Canada markets, the text on the screen was mainly in English. These penny arcades brought the newest games to most cities and funfairs were full of people excited to try out the new coin-operated interactive games. Although the information on screen was in English, the games were simple enough for players from all over the world to learn regardless of how well they understood English. Today video games are a multi-billion-dollar industry and because of growing competition amongst the likes of Sony, Nintendo

and Microsoft among others, the market share is improving for providers who are aware of their consumers' needs. Hence, it is no longer an option to offer just English or Japanese language games. In today's games players are often immersed into the game world and games are far too complex for players to start guessing what they should be doing, and thus the skill and art of translation is required. Most games have long manuals, complex controls, rich stories and multiple characters within them. Game publishers are now realizing the crucial part that video game localization plays in boosting global sales and opening new markets. (Bernal-Merino 2015: 1-2)

In order to minimise the effects of piracy and to fund marketing campaigns, publishers aim to release games simultaneously internationally in a minimum of five languages, which are often English, Italian, Spanish, French and German. Depending on games and markets, also Finnish, Arabic, Japanese, Chinese, Dutch, Danish, Swedish, Norwegian, Portuguese, Polish and Russian are among the target languages. In 2015, the total revenue for global video game industry was forecasted at over 300 billion dollars and over two-thirds of that was generated by localized versions of video games. (Bernal-Merino 2015: 9-11) According to Jenni-Maarit Koponen (2015), Figma (Finnish Games and Multimedia Association) listed *NHL 15* as the most sold video game in Finland in 2014, followed by another popular sports video game, *Fifa 15*. This is quite impressive considering that *NHL 15*, according to bleacherreport.com (2014), was not released until September and still it managed to top the list of the most sold games in Finland in 2014. Also, according to visionist.fi (2014), Figma listed the previous *NHL* game, *NHL 14* as the second most sold video game in Finland in 2013, only topped by *Grand Theft Auto V*. Therefore, it can be concluded that the *NHL* video games have been popular in Finland, which is why also their localization is important.

Regarding my experience with the material of this study, I have played the *NHL* video games actively for 6 years, since *NHL 15* was first released on Playstation 4 in September 2014. Prior to that I used to play the *NHL* games casually since the mid-90s. In 2014, I also started to watch *NHL* games live on television, averaging 100 games a season. In addition to watching *NHL*, I occasionally attend live Liiga (Finnish professional ice hockey league) games and watch some of the Liiga games on television. I also watch the

Finnish men's national ice hockey team compete every year in the Ice Hockey World Championships.

1.1 Material

NHL 20 is an ice hockey simulation video game that was released by *EA Sports* in September 2019 on Playstation 4 and Xbox One. EA stands for Electronic Arts Inc. EA has published a new instalment of *NHL* video game every year since 1991. (Easports.com 2019) This study focuses on the Playstation 4 version of the game. I do not consider the manual that might come with the physical copy of the game, because this study is conducted on the digital copy of the game. Therefore, the conclusions of this study do not apply to the physical copy of the game.

The main menu of the game consists of 18 modes (see Picture 2). Players have the option to pin three of the 18 modes that will then be present in the pinned modes screen (see Picture 1). In picture 1, the three pinned modes are "Seuratila (= Franchise mode)", "Hockey Ultimate Team" and "Pelaa nyt (= Play now)", and in addition "World of Chel" and "Esteettömyys (= Accessibility)" have been added there by the developers (see Picture 1). This is the first screen players see after choosing their preferred language and starting the game, except when the players start the game for the first time they are guided through the quick settings into the main menu, where they are instructed to pin three modes. To put the analysis into context, the translation of the quick settings is evaluated first, as that way it can be known what the players already know when they enter the main menu for the first time.



Picture 1. Kiinnitetyt Tilat – Pinned Modes (NHL 20, 2019)

As the players navigate downwards from the pinned modes screen, they are presented with all the 18 modes available in the main menu (see Picture 2), except accessibility, which can be found under the “Asetukset (= Settings)” mode.



Picture 2. Päävalikko 1 – Main Menu 1 (NHL 20, 2019)

Each mode opens a new screen consisting of features that are part of the chosen mode. This study focuses on the modes of the main menu that are game modes. I have marked the game modes with the red boxes (see Picture 2). When analysing the translation of these modes, the focus is on the texts that appear on the screen and guide the players to whichever game mode they choose to play. For instance, if a player chose “Be A Pro - Ura” (see Picture 2), they would be presented with a screen where they must create a player. In that case, the textual elements that appear on the screen instructing the players in creating a player are evaluated, but the game mode itself is not evaluated.

It is possible to view “Harjoittelu (= Training and practice)” as a game mode, because unlike the other modes that are left out, in “Harjoittelu” it is possible to play the game in the sense that the players can skate on the ice and learn about the basics. As the “Harjoittelu” mode consists a great deal of textual material, as well as videos and subtitles, the analysis of it does not fit under the length of this study. However, it is not problematic for this study, as the mode does not instruct the players about the other game modes, nor teach them about the terminology used in the instructions of the other game modes. Although there is a short trailer that briefly shows the “Hockey Ultimate Team” and “World of Chel” game modes, but that is covered in the analysis of this study, as the trailer also plays after the players move on from the quick settings.

1.2 Method

As mentioned earlier, the aim of this study is to evaluate the usability of the Finnish translation of the game with heuristic evaluation. This section introduces the concept of heuristic evaluation, the heuristics that are used in this study, and a brief example of how I use each heuristic in the analysis. Usability is discussed in chapter 2, but the idea of the heuristics list introduced here is to demonstrate the theory of usability. For example, if efficiency is an attribute of usability, then there must be a heuristic to evaluate the efficiency of using the product, or the heuristics must evaluate the aspects that affect the efficiency of using the product.

Heuristics can be considered a tool that can be used to evaluate usability. The term refers to certain rules, guidelines and principles that can be used as a checklist to discover usability problems. Heuristic evaluation can be used either during product development in different phases of the process or to evaluate a finished product. In this study, the evaluation is conducted on a finished product, which is the *NHL 20* video game. Heuristic evaluation should be accommodated by usability testing. This means that at first heuristic evaluation would be conducted through iteration, after which corrections would be made on the basis of the evaluation and these corrections would then be verified by usability testing. (Suojanen et al. 2015: 77) However, in the context of this study, it is not possible to test corrections as the Finnish translation of *NHL 20* cannot be edited so that it could be tested in game.

Suojanen et al. (2015: 89-91) present their own list of suggestions for usability heuristics for user-centered translation; the list has been designed from the point of view of the user, for translators to use during the translation process and to evaluate the translation to see if it needs to be revised. The ten-point heuristics list presented by Suojanen et al. (2015: 90) is as follows:

1. Match between translation and specification:
 - Why is the translation needed and does it fulfil the requirements defined in the specification?
2. Match between translation and users:
 - Who are the users of the translation and how do their characteristics affect translation solutions? Are there possibilities for supporting different kinds of users? Do the textual choices reflect the information needs of the users?
3. Match between translation and real world:
 - Is the translation aligned with its cultural context? Is cultural adaption required?
4. Match between translation and genre:
 - Does the translation match the conventions of the genre in question? Are the visual, auditory and other multimodal elements appropriate for the new context?
5. Consistency:

- Is the translation consistent in terms of style, terminology, phraseology and register?
6. Legibility and readability:
 - Do the visual elements of the translation correspond the reader's physiological capabilities and relevant cultural guidelines? Is the user guided through the translation by using appropriate signposting for the genre in question? Are the user's efforts of interpretation sufficiently minimized?
 7. Cognitive load and efficiency:
 - Is the translation well crafted enough to be easy to memorize and learnable — that is, clear and comprehensible? Do the users need guidance for using the translation and, if so, in which format?
 8. Satisfaction:
 - Does the translation produce a pleasurable and/or rewarding user experience?
 9. Match between source and target texts:
 - Has all relevant source material been translated? Is there unwanted linguistic or structural interference?
 10. Error prevention:
 - Have the potential risks of misunderstanding been minimalized?

This ten-point heuristics list seems to cover many of the areas that could presumably affect the usability of the Finnish translation of *NHL 20*. However, according to Suojanen et al. (2015: 84) heuristics often need to be modified to fit different projects and their aims. Therefore, considering the context of this study, I find it necessary to modify their list for the purpose of this study. I have removed some points from the heuristics list introduced above and edited some to better fit this study. The usability heuristics used in this study consist of the following six heuristics:

1. Match between source and target texts:
 - Has all relevant source material been translated? Is there unnecessary linguistic or structural interference? Does the translation match the function of the source text?

To discover if all the relevant information of the source text has been translated, it is important to consider the function of the source text. To analyse the function, Christiane

Nord's four-function model, which is introduced in chapter 3, is used in this study. By comparing the function of the Finnish translation with the function of the source text, it can be seen whether the potential usability problems are linked to the source text or the translation.

The analysis in this study is structured so that at first the function of each game mode of the main menu of the game is analysed, which is why this heuristic is considered first and separately from all the other heuristics. After the function of the text has been analysed, the other heuristics are used to evaluate the translation in a separate section. For example, at first the quick settings of the game are analysed from the viewpoint of this heuristic, after which in the next section the translation of the quick settings is evaluated from the viewpoint of all the other heuristics. The next heuristic evaluates how the translation caters for the players' needs and expectations.

2. Match between translation and users:

- What does the translation expect of its users? Is the information suitable for users with different levels of experience?

The idea of this heuristic is to evaluate how the translation matches its users, but without the access to the specification of the Finnish translation of the game, the target users are unknown. For this reason, this heuristic needs to be slightly modified, which is why I have decided to use the implied reader, further introduced in subsection 2.1.2, to analyse what the text expects of its user. According to Suojanen et al. (2015: 72), the finished translation can also be analysed from its implied readers' perspective and the results can be used to consider a potential revision of the completed translation and to evaluate the successfulness and to enhance future translation projects with similar target audience.

Secondly, it is important to analyse whether the translation takes users with a different level of experience into consideration. For example, are players expected to have played previous *NHL* games or games in general, or are new players taken into consideration in the translation. To understand the context of the translation better, it is also important to

analyse how the translation matches the cultural context, which is what the next heuristic aims to evaluate.

3. Match between translation and real world:

- Is the translation aligned with its cultural context? Is cultural adaptation required?

The aim of this heuristic is to evaluate if the meaning of the translated text corresponds to its meaning in the real world, in its cultural context. The translator might also consider cultural adaptation, which according to Ubiquis USA (2018), is sometimes referred to as transcreation, which aims to render the message of the source language text so that its meaning can be understood by the target audience. For example, in *NHL 20* the term “Two way forward” has been translated into “Työmyyrä (= Workhorse)”, which is not a direct translation of the term, but the translation of the term aims to communicate the meaning of “two way forward”, to the audience of the target text. This heuristic would then evaluate whether the adaptation is successful considering its cultural context, which is also why this heuristic is interlinked with the next heuristic that evaluates whether the translation matches the genre in question.

4. Match between translation and genre:

- Does the translation match the conventions of the genre in question? Are the visual, auditory and other multimodal elements appropriate for the new context?

When certain texts are used repeatedly in certain situations, the texts become conventional to the genre of the text. Genre conventions are important, because when producing texts, if the writers want to carry out their communicative intentions, they must comply with the conventions of the genre in question. (Nord 1997: 53) For example, it must be analysed if the term “Työmyyrä” matches the terminology used in ice hockey in Finland and the terminology used in previous *NHL* video games. Even if the term would not be used in real ice hockey, it could still be a conventional term in the context of *NHL 20*. However, the problem of using conventional terms is that they can only be understood with knowledge of the genre. Therefore, if the text is also aimed at new players, such conventional terms would have to be explicitly explained, so that all players can

understand them. Finally, it is important to analyse whether the translation matches the multimodal elements of the game. For example, it must be clear to the players that the translation on the screen matches the visuals on the screen. In addition to considering whether terms such as “Työmyyrä” match the players, the cultural context and the genre, it is also important that the use of such terms remains consistent throughout the game, which is why the next heuristic evaluates the consistency of the translation.

5. Consistency:

- Is the translation consistent in terms of style, terminology, phraseology and register?

To avoid obstacles in the translation, it is important that the text remains consistent throughout. For example, it is important to analyse whether the roles of the players are described using the same terms in all modes, as using different terms to describe the same roles could cause usability problems. In general, it is important that the style, terminology, register and phraseology remain consistent, as consistency will make the text easier to read and understand, which again helps the players to be more efficient with the tasks they want to perform. Considering readability, the next heuristic evaluates whether interpretation is minimized and whether appropriate signposting is used.

6. Readability:

- Are the user’s efforts of interpretation sufficiently minimized? Is the user guided through the translation by using appropriate signposting for the genre in question?

If the players are left no room for interpretation, the text becomes easier to read, which allows the players to focus on the task at hand more efficiently. According to Erika Suffern (2017) signposting means using phrases and words to help articulate the structure of the text, and to ensure that the readers do not get lost in the text. For example, words such as “however”, “also”, “additionally” and “consequently” function as signposts and phrases such as “It is important to note...”, and “As argued previously...” function as signposts. (Suffern 2017) According to UKEssays (2018), these examples are minor signposts, whereas major signposts are signposts that for example set up conclusions,

which can be complete sentences or paragraphs. When it comes to signposting in *NHL 20*, for example, in the quick settings each setting comes with a description, in which case the description works as a major signpost for the setting. According to Suojanen et al. (2015: 50), legibility is concerned with the visuals of the text, such as the font and style, but these visual and technical qualities of the text are usually beyond the translator's responsibilities and control. Therefore, legibility is not considered in in this study.

These heuristics can overlap with one another, which is why all heuristics are considered in the same section when the usability of the translation is evaluated, although the first heuristic is considered separately. Regarding the heuristics that were left out, satisfaction is an important attribute of usability, but I decided to leave it out as it is subjective and would be better examined by conducting a usability test on a target group, which is not conducted in this study. Similarly, testing the user's cognitive load would require usability testing, and for that reason, that heuristic has been left out as well. Error prevention was left out, as whether users misunderstand the text is evaluated while evaluating readability. Finally, "match between translation and specification" has been left out, as it cannot be evaluated without access to the specification. In addition, I decided to add the analysis of the function of the source text, as that will help to decide which parts of the source material are relevant to translate and thus conclude if all relevant source material has been translated. In total the heuristics list used in this study consists of six heuristics, which are used to evaluate the usability of the game.

After the usability of the translation has been evaluated, the severity of the usability problems is rated. Jakob Nielsen (1993: 103) introduces a severity ratings scale in his book *Usability Engineering*:

- 0 = this is not a usability problem at all
- 1 = cosmetic problem only—need not be fixed unless extra time is available on project
- 2 = minor usability problem—fixing this should be given low priority
- 3 = major usability problem—important to fix, so should be given high priority
- 4 = usability catastrophe—imperative to fix this before product can be released

This scale is used to rate the severity of the potential problems with the Finnish translation of *NHL 20*. **0** would imply that there are no usability problems and no fixing would be required. **1** would suggest that I found some cosmetic errors that do not affect the usability of the translation but should be corrected if there is time. Such cases could for example include terms that would be understood in the context of the game, but another term would be more suitable. **2** would suggest that the problem slightly affects the usability of the translation, but would be understood, although the players might have to read through the text a couple of times before fully understanding it. **3** would suggest that the usability problem of the translation is so severe that it is very difficult for the players to understand. A problem this severe would be linked to a part of the game that would be important to understand for the players to continue playing the game. **4** would suggest that the problem is too severe for the players to play the game. A problem this severe is unlikely, but for example in the “Hockey Ultimate Team” game mode, players are able to purchase card packs with real money and if for example the translation suggested that the packs would be free, as some card packs are, then that would require immediate fixing as it could cause major damage.

2 UCT, USABILITY & USER

This chapter consists of three parts: user-centered translation, users and usability. As previously mentioned, my aim is to evaluate the usability of the Finnish translation of *NHL 20* and to analyse the severity of the potential usability problems. The method used in this study, which is heuristic evaluation, is a part of the user-centered translation process. User-centered translation could be used to avoid usability problems and to improve usability to the end users. Hence, firstly it is important to discuss what user-centered translation is and what tools does it offer to the translators. Secondly, central to the idea of user-centered translation are the users themselves, which is why it is also necessary to discuss users and user experience. Finally, as the aim is to evaluate the usability of the translation, it is important to consider what usability is.

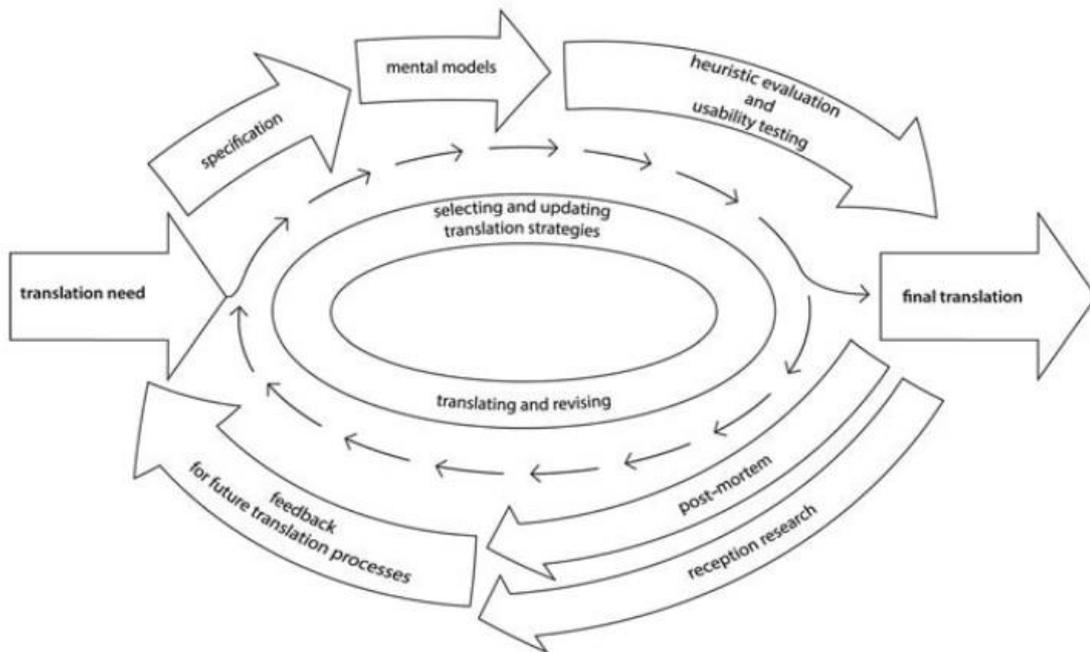
2.1 User-Centered Translation

User-Centered Translation is referred to as UCT from here on, as that is how it is referred to in the book *User-Centered Translation* (Suojanen et al. 2015), in which Tytti Suojanen, Tiina Tuominen and Kaisa Koskinen discuss their ideas and improvements to their previous book about UCT, *Käyttäjakeskeinen kääntäminen* from 2012. What UCT is and what tools it offers are questions discussed in this section. It is important to remember that UCT is not a translation strategy, but a tool to help the translators in the translation process.

UCT aims to gather information about the future users through different methods during the translation process and then revise the translation based on the information gathered. The aim of this is to shorten the gap between theory and practice by bringing a more user-centered approach to the work of translators. Usability and user experience are the main concepts behind UCT. **Usability** means that users can use a product with ease and achieve their goals according to their expectations, without facing obstacles. When creating products with a user-centered approach, the aim is to make the products as usable as possible. This will allow users to achieve their goals faster. By improving the usability of

a product, memorability improves, which allows users to be more efficient with the product. The fewer errors the users make, the more enjoyable the experience will be. **User experience**, on the other hand, deals with aesthetics, pleasure and fun. Information about users is gathered iteratively throughout the translation process using different methods. Iterativity means a cyclical operative mode, in which the users are constantly analysed, and usability is evaluated. The translation and revision are also done iteratively in a user-centered translation process. (Suojanen et al. 2015: 1-4)

Translation is at the heart of the model (see Picture 3). The inner circle illustrates the numerous iterative evaluation phases that the process contains. The strategies used for translation and their solutions are constantly re-evaluated with to the knowledge gathered during the process and acquired from previous translation projects. The outer circle visualizes the tools and methods used to gather information. (Suojanen et al. 2015: 4)



Picture 3. User-Centered Translation Process (Suojanen et al. 2015: 4)

To further explain the cyclical model, **translation need** refers to the assumption that there is a need for the translation, which means that there is a necessity to gather information about the potential users so that the translation will match their needs and expectations.

Specification means that there will be a detailed written specification, which includes a mutual understanding of the aims of the translation between all the involved parties. It will be conducted in a dialogue, meaning that it is not just the client's wish list. The specification will define which UCT methods will be used, when they will be used and how they will be used. **Mental models** are imaginative users, such as personas, audience designs and intratextual reader positions, which are created with the help of the existing knowledge that has been gathered during the specification phase. In **heuristic evaluation and usability testing** the translation is to be constantly reassessed and if needed, the strategies are to be revised and finally re-evaluated by heuristic evaluation and usability testing. Heuristic evaluation, which is what will be conducted in this study too, is usually conducted by a group of experts that assess the translation with the help of certain guidelines. In usability testing the aim is to gather information about the potential user group by observing them when they are performing predefined tasks with the product. The testing and evaluation can be done after the translation as well, but when done during the process in an iterative way, they will help to direct the translation in a different path early on, if needed. **Post-mortem** means that when the translation process is completed the project team produces a post-mortem analysis of their work. This will provide valuable information for the next project regarding redefining and fine-tuning of the tools and methods used. **Reception research** means that the finished translation is still being assessed with reception research methods. The UCT process does not end here, as the idea of reception research is to discover how the users understand the translation and what strategies appear the most useful to them. These findings will also give valuable feedback for future UCT projects. Feedback can be gathered from specific user segments online, offline or directly from client representatives or end users. (Suojanen et al. 2015: 4-6)

As the whole process begins from a translation need, in the context of *NHL* video games and in this study, it can be assumed that the translation need in Finland comes from the popularity of hockey in the country. As discussed by Elsa Andreasson (2020), who noted that according to economy research in 2017, hockey is the most followed sport in Finland and has been noted as the most interesting sport among Finns based on studies from previous years as well. In addition, as previously discussed in the introduction chapter, *NHL* video games have been among the top selling video games in Finland, which is why

it can be assumed that there is a need for translation due to the popularity of the game and sport in Finland.

2.1.1 User

To understand different types of users, Suojanen et al. (2015: 36-37) refer to JoAnn Hackos (2002) who categorizes users of information onto four stages of use, which are novice, advanced beginner, competent performer and expert performer. **Novices** are users who are not familiar with the matter, want to get started quickly and hope for the documentation to help them achieve their goals easily. **Advanced beginners** are users who do not want to spend much time learning, but do not fear using a new product. Hackos argues that most users never develop beyond this stage. (Suojanen et al. 2015: 36-37) Regarding user interfaces, Nielsen (1993: 43) makes a similar remark as he argues that in general users are either novices, experts or somewhere in between, but the transition from novice to expert will often follow a learning curve. Suojanen et al. (2015: 37) mention that in terms of translation, average readers would correspond to advanced beginners or novices, expecting the text to be easy and familiar to read. **Competent performers** are users who begin to get curious about how a product works and are ready to spend more time to learn about products they consider important. According to Suojanen et al. (2015: 37), in terms of translation, this stage would correspond to users who are somewhat familiar with the source culture or the genre and would be ready to, for example read foreignized texts. Lastly, **expert performers** are users who like to spend more time learning everything there is to know about a subject or a product and want to get all the available information. Suojanen et al. (2015: 37) argue that in the field of translation, such users could be seen as users who are very interested in the source culture and ready to learn all the details of the text, even if the details would be heavily foreignized. Foreignization is a translation strategy, which according to Outi Paloposki (2011: 40) refers to preserving the cultural context of the original text, whereas domestication, the opposite of foreignization, usually refers to the adaption of cultural context.

These user levels can be considered from the viewpoint of *NHL 20* and its translation. In this case the users would be the players of the game and in a game built around competition, it can be assumed that players want to become competent users of the game, meaning that they want to learn about information that they consider important for their progress in the game, at least on some level – whether it regards learning new skill moves or studying which players suit their play style, or generally learning how to play the game better. However, considering players as users of the translation, it could be assumed that even more experienced players want the game to guide them through new content and want the text to be easy to approach and learn. Therefore, from the point of view of the translation, most players are probably at the stage of novice, or advanced beginner, as discussed above, and for this reason it is not ideal to translate the game with the idea to preserve the cultural context of the source text. However, it could be argued that the use of some source text elements regarding terminology, for example, could improve cross-cultural communication about the game, as all players would be familiar with the same terminology. In such cases the meaning of the terms would have to be made explicit for all players to understand.

Nielsen (1993: 44) argues that in reality people rarely learn the system comprehensively, no matter how much they use it and although they may be considered expert users, they may also be novices regarding many other parts of the system. Consequently, expert users still need to be helped to use some parts of the system. (Nielsen 1993: 44) Considering this from the game's viewpoint, although some might become expert performers in the light of a specific game mode, they might still be novices in other game modes. And as the game consists of multiple game modes, it is difficult to specify what a player generally knows about the whole game. Therefore, it is important to note that even experienced players might not understand the terminology of different game modes. However, consistently using the same terminology in different game modes can help the players to learn all game modes.

It is unlikely that all players of *NHL 20* understand the genre of ice hockey equally. Some might be hockey players themselves, in which case it could be assumed that they are more in the know of the sport than some casual gamers, who might require explanation

regarding terminology and rules for instance. Considering this, Suojanen et al. (2015, 37) argue that the user levels discussed by JoAnn Hackos can be understood in two ways – either by regarding users’ cultural, linguistic and textual competence or their knowledge of the subject. Both ways are important in UCT. For example, in subtitling, it is important to know if the viewers are likely to understand some of the source language that they hear, for example when a character speaks in a film. If the viewers understand some of the source language, they could be considered either competent or expert performers from a linguistic perspective, which allows subtitling strategies to keep the text closer to the original message. As for knowledge of the subject, for example regarding legislative or technical documents, the expected readers’ knowledge must be considered. (Suojanen et al. 2015: 37)

Regarding *NHL 20*, this an interesting point considering genre conventions and cultural context. It is possible that someone, such as a hockey player, would have more knowledge about the genre, in which case they could be seen as competent users, but if they do not know the language, from a linguistic perspective they would be novices or advanced beginners. Likewise, someone not in the know of the genre, could still be a competent performer from a linguistic perspective, if they know the language.

As translations are rarely targeted at single users, it is important to look at them from the viewpoint of large audiences. Suojanen et al. (2015: 38) quote technical communication experts Thomas N. Huckin and Leslie A. Olsen (1991: 59), who discuss the variety in audiences, as they mention that audiences likely also consist of a variety of readers. Because the readers may differ in the background knowledge, some might skip from one part to another, whereas others could pay close attention to every word. Suojanen et al. (2015: 38) mention that as texts are often translated to large audiences that consist of people with different background knowledge and linguistic abilities, user categorization is needed to understand the many audiences and the multiplicity within them. Therefore, Suojanen et al. (2015: 38-40) reflect the audience groups introduced by Huckin and Olsen (1991: 60-66) to translation. The groups introduced by Huckin and Olsen are managerial audiences, nonspecialist audiences, peer audiences, international audiences and mixed audiences.

Managerial audiences consist of people who want the main point of the text to be provided to them. (Suojanen et al. 2015: 38-40) In *NHL 20*, these audiences could be rare, but for example the readers of this study could be considered managerial audiences or in general people, who are being told about the game, but are not in the know of it.

Nonspecialist audiences consist of people who require simplification, or explanation, or other ways to make the text easier to understand, because they are not experts in the subject matter. (Suojanen et al. 2015: 38-40) Such audiences could for example consist of players who are new to the *NHL* games, gaming or ice hockey as a sport in general.

Peer audiences consist of people who are as aware of the subject matter as the writer, so they do not require simplification or explanation. (Suojanen et al. 2015: 38-40) Peer audiences could consist of players who are familiar with the game, because of their previous experience with *NHL* video games. They would not require the game to guide them as much as nonspecialist audiences.

International audiences consist of people who require the use of an international language. International language in this case refers to any language that can be understood by the whole target group. The vocabulary should not be idiomatic, and the structure of the text should not be complicated. The international aspect is always present in translation, as the readers may not understand the source language idioms and culture elements. (Suojanen et al. 2015: 38-40) If the Finnish translation of *NHL 20* is targeted at an international audience, it is important to use an international version of Finnish. For example, some terms understood among those living in Helsinki might not be understood by all who speak Finnish, which is why the use of an international version of the language is important. For example, in the imaginative social media feed in the “Franchise mode”, the computer could generate the following message: “Karmean tappion seurauksena fanit nimittivät tuomaria puusilmäksi”, in which case the term “puusilmä” would be used as an insult directed at the referee for missing fouls by the opponent players. The reference could potentially cause misunderstandings especially to those who are not native speakers of Finnish, as the term also refers to an eye prosthesis made of wood. Although the

reference in this case is fairly obvious, the point is that the translator must consider similar idioms and other culture bound elements for the international audience.

Mixed audiences consist of people from all or some of the previous categories, meaning that they come from different cultural backgrounds. For instance, a text could be used in different contexts or adapted for different uses, in which case it would be helpful to democratize the text so that everyone in the audience would understand it or layer it so that some parts would be aimed at different audiences. (Suojanen et al. 2015: 38-40) Considering this from *NHL 20*'s perspective, a scenario consisting of Playstation 4 and Xbox One players can serve as an example. For example, these players could be presented with the same instructions of the game, but the instructions would have to consider the differences between the two consoles and for that reason the instructions would have to be layered so that one part of them is aimed for the Playstation 4 players and the other for the Xbox One players. Similarly, a mixed audience could consist of experienced players (peer audiences) and new players (nonspecialist audiences), in which case the game could be democratized so that everything is explained so that even nonspecialist audiences would understand it. However, regarding the instructions, it is probable that the experienced players would want to skip through the instructions and get started quicker, because they already know how the game works. Therefore, layering the text so that the players have the option to skip the instructions could be useful. Nielsen (1993: 45) also argues that a common way to make a user interfaces work for both, novices and experts, is to include accelerators that allows the expert users to use the interface faster. Although his points regard user interfaces, the point is relevant regarding translation too, as for example translated instructions can include shortcuts instructing the readers to skip over certain parts, if they are not needed for their purposes.

2.1.2 Mental models

As previously mentioned, mental models are among the tools used in UCT to create a usable translation for the end users. Before the translation process can begin, either the translator, translators or some other project participant must collect information and

construct a description about the future users of the translation. The description is called mental model, which can be constructed with methods such as implied reader, audience design and personas. (Suojanen et al. 2015: 62) These methods are introduced here and considered from the viewpoint of *NHL 20* as well.

The implied reader represents the text's entire readership and consists of a collection of characteristics that do not apply to every reader but are thought to be general tendencies with the readers. The implied reader helps to understand what the text expects of its readers regarding presuppositions and pre-existing knowledge, which in turn helps translators know whether they should explain certain aspects, such as terminology and cultural aspects in their translation. For instance, the source text could have cultural references, which, if translated without considering the target audience, could create usability problems, as the cultural references of the source text may not be understood by the target audience. The implied reader constructed into the translation is influenced by the translator's evaluation of the target audience. Hence, it is also important to critically assess the assumptions of the target audience and revise the translation accordingly. The implied reader is a textual tool that offers a way to analyse how readers and their characteristics are visible in texts. (Suojanen et al. 2015: 62-68) Similarly, according to Wolf Schmid (2014: 301-302) the implied reader paints an image of the recipient that the author had while writing. The implied reader can function as a presumed addressee, whom the work is directed and whose ideological norms and linguistic codes are taken into consideration. The linguistic codes and the ideological norms of the implied reader are presumed in the readership. (Schmid 2014: 301-302) Finally, Zhang Qun-xing (2016: 180) points out that the translator momentarily takes the role of the implied reader to find what the text wants its reader to be and then puts their understanding as the implied reader into the translation. Therefore, the reader of the translation is a receptor of a split message that comes from two addressees, the original text elaborated by the translator and the language originated from the translator. (Qun-xing 2016: 180)

In audience design, the focus is on the context of reception. The recipients of a translation are divided into five categories: 1) **Addressees**, at whom the message is aimed, 2) **Auditors**, whom the translator knows and accepts will hear the message, although the

message is not aimed at them, 3) **Overhearers**, whom the translator is aware of, but these are not taken into consideration in the translation process, 4) **Eavesdroppers**, whom the translator does not know will hear the message, and 5) **Referees**, whom the translator respects and whose favour the translator seeks, or with whom the translator identifies. Audience design helps the translators to clarify the target audience, and it also helps them to distinguish their primary and intended recipients. This will then help the translator to modify their translation with the recipients in mind. (Suojanen et al. 2015: 68-72) For example, in *NHL 20* the players of the game are the addressees. As the game gives the option to play couch co-op, which means playing together on the same console, the person who joins the owner of the game for a game could be seen as an auditor. A parent who lives in the same house could be seen as an overhearer. An IT support person who visits the house to fix a problem with the internet would be seen as an eavesdropper. Finally, a video game critic who also reviews the translation of the game could be seen as a referee.

Finally, personas are imaginary characters created by the translator to represent real user groups. The difference between the implied reader and a persona is that whereas the implied reader is based on the features of the text and are sought through the text itself, personas are based on the features of a concrete reader image that exist outside the text. A persona has a name, background, personality and sometimes a photo is used to mirror the persona's physical appearance. In some cases, it could be helpful to develop many personas to meet the demands of varied audiences. Personas can be used within the context of audience design as well. Invented personas are usually based on empirical information of real users. Empirical information can be found from reception studies for instance, but in small translation projects personas can also be constructed intuitively by the translator based on their own experience. Three to four personas are recommended at maximum, as it is best to focus on the most important user groups. The specification of the translation should help to decide which personas to prioritize, as it defines the intended target audience and the expected usability level of the translation. Audience design can also be used to support the decision to prioritize certain personas. Finally, when the translator faces problematic situations, the personas can be used to consider alternative solutions. Personas can help to see what textual features should be highlighted at both macro and micro levels, to see if a single translation is enough or if different versions are

needed, to get a better understanding of the intended user during the translation process and to have a concrete point of comparison when assessing the quality of the translation. (Suojanen et al. 2015: 70-71)

2.2 Usability

Carol M. Barnum (2011: 1-2) argues, that essentially usability is invisible. This is because when usability is inherent, be it in our mobile phone or laptop, we do not pay attention to it. The products work the way we want them to work. Sometimes, we must make an effort in the beginning, but we will be rewarded with the ease of use. However, when usability is not inherent, we are aware about the lack of it. (Barnum 2011: 1-2) Similarly, regarding *NHL 20*, an inherent translation would be the ideal situation for the usability of the localized version of the game.

Joseph C. Dumas and Janice C. Redish (1999: 4-6) argue that it is vital to understand the real users of the product in order to make it usable, as the developers and managers do not necessarily represent the real users. People judge the product based on how quickly they can perform their tasks, how many steps they must take to perform the tasks, and how successfully their tasks can be performed with the product. Usability is linked to how quickly and easily the users can use the product, as the product could have all the necessary functions, but if it took too long a time for the users to perform their tasks, the product would be useless. Consequently, the ultimate judges of the usability of the product are the users and if the effort required to perform their task outweighs the benefit of it, they will conclude that the product is unusable. (Dumas & Redish 1999: 4-6) Nielsen (1993: 34) notes that users have been known to refuse to use a program because they considered the manual too long.

Suojanen et al. (2015: 13-14) argue that usability depends on the user and the context, as ultimately it is about how successful the use is experienced by the user. In general, if a product can be used on a satisfactory level in the context it was intended for, it is considered usable. However, this does not mean that every user of the target group is able

to use it on a satisfactory level, as every user has their own characteristics, which makes it difficult to specify each user and their context of use. Context of use consists of elements such as the quality of the task, user characteristics, the environment and the equipment. Hence, if the success of usability depends on the user's subjective experience, it is important to gather information about user experience; not just the problems the user experiences with the product, but their emotions and state of mind as well. Their state of mind is affected by their earlier experiences and opinions for example. (Suojanen et al. 2015: 13-14) Barnum (2011: 10) also argues that in regard to usability, the focus should be on the user, not the product, and for that reason, it is important to gather information about the users and learn what works for them and what does not work for them.

Regarding the context of use, conducting a usability test on a target group in as realistic an environment as possible could prove useful, especially in user-centered translation, but in the context of this study it can partly be considered with the heuristics as well. Especially the 3rd heuristic "match between translation and real world", and the 4th heuristic "match between translation and genre" are important. For example, these heuristics can help to analyse if the translation acknowledges the equipment in use, such as if the translation matches the buttons of the controller or if the use of the controller in the game is made clear enough in the translation.

Jodi Byrne (2006: 97) argues that although it would be easy to define usability by something simple as ease of use, it does not explain the factors affecting usability nor explain the real nature of it. Defining usability as how well users can use something is too simplistic. Hence, Byrne (2006: 98) refers to Dumas and Redish (1999), who define usability by stating that people who use a product should be able to do it easily and quickly in order to accomplish their own task. Byrne (2006: 98) concludes that the crucial part of this definition is that the product is used to perform some other task, making the use of the product secondary to the true intention of the user. Usability does not depend on the product, but the people who use it, and for this reason, a product is usable when it is suitable to the tasks users want to perform. (Byrne 2006: 98)

This makes sense when it considering the translation of the game, as it is unlikely that the translation is the main interest of the players; instead the players expect the text to be readable. Their main interests lie with how the text can guide them forward, so that they can play the game. Therefore, the translation can help make the game usable.

Barnum (2011: 11-12) argues that there are three critical measures to usability: effectiveness, efficiency and satisfaction. The first two help the user to use the product with accuracy and speed. Effectiveness and efficiency usually also add value to a product, because if the users do not find the new product more efficient and effective than the one they are currently using, they will most likely continue with what they are currently using. Satisfaction, on the other hand depends entirely on the user's perception of it. If the user is satisfied with the information on screen, the design of the product and the overall experience of it, they might even ignore problems that affect effectiveness and efficiency. The reason for this is that satisfaction equals desirability and because users expect products to be usable; satisfaction is possibly the most important aspect of usability. (Barnum 2011: 11-12) Kristine Faulkner (2000: 7-8) also defines these three attributes of usability, and according to her effectiveness means that the user of the product simply has to be able to perform the intended task in order to consider it effective. Time or ease of use are not aspects of effectiveness. Regarding efficiency, time is an aspect of it, because the faster a task can be performed, the more efficient the product is considered. Satisfaction is subjective, but in general it can be considered as how well the users accept the product and how comfortable they feel using it. (Faulkner 2000: 7-8)

If effectiveness, efficiency and satisfaction are important aspects of usability, from the perspective of this study, it is important to consider how these attributes can be analysed in the translation of the game. However, as already explained in section 1.2, in an ideal situation it would be best to conduct a usability test on a target group to determine how satisfied they would be with the Finnish translation of *NHL 20*, but a usability test is not conducted in this study. However, regarding effectiveness and efficiency, all heuristics can be considered important. For example, considering the 5th heuristic, which analyses the consistency of the text, that is if the text is consistent throughout, it becomes easier to learn and memorize, which helps the players to be more efficient. Similarly, the 2nd

heuristic can be used to evaluate whether the text considers the knowledge of players of different experience levels. For instance, if the terminology is too difficult for players who are unfamiliar with hockey, they would not consider the text effective.

Nielsen (1993: 26), too, considers efficiency and satisfaction important attributes of usability, but in addition he discusses the importance of learnability, memorability and errors. Faulkner (2000: 117) also recognizes efficiency and satisfaction as important attributes of usability, but in addition she considers learnability, flexibility, attitude, errors, and time as important attributes of usability.

Learnability, according to Nielsen (1993: 26-28), means that the system should be easy to learn so that the user can begin to use the system quickly. He argues that learnability is one of the most fundamental attributes of usability, as it is often the first experience people have with a new system. Finally, he adds that users rarely learn the system fully before starting to use it and therefore, it is important to consider how long does it take for users to learn the system sufficiently to be able to start doing useful work with it. (Nielsen 1993: 26-28) Faulkner (2000: 120-121) also argues that as learnability is often the first attribute users become aware of, it will also affect their opinion of the system. She too emphasizes that not all users want to learn the whole product at once, which is why the learning process should take place in separate packages. (Faulkner 2000: 120-121)

According to Nielsen (1993: 26, 30-31), **efficiency** means that the system should be efficient to use, so that once the system is learned, the users can be very productive with it. Faulkner (2000: 118-119, 127) argues that efficiency means how much time and effort is required to perform a task, but adds that the time spent on learning the system is also important, as it will partly affect the efficiency of the system. Consequently, time is an important attribute of usability, as it affects the efficiency of the product. (Faulkner 2000: 118-119, 127)

Nielsen (1993: 26, 31) considers **memorability** an important attribute of usability, which he defines by stating that the system should be easy to remember so that casual users can return to use the system after being away for a while, without having to learn it all again.

He also argues that improvements in learnability also often improve the memorability of a system. (Nielsen 1993: 26, 31)

According to Nielsen (1993: 26, 32-33) a low **error** rate an important aspect of the usability of a system. He mentions that users should make as few errors as possible and that it is also important for them to be able to recover from the errors they might make. (Nielsen 1993: 26, 32-33) Similarly, Faulkner (2000: 125-127) argues that the fewer errors the users make, the more efficient they can be. She discusses that it is also important to consider that errors can make users annoyed and thus have them make more errors and consume more time. (Faulkner 2000: 125-127)

Satisfaction, according to Nielsen (1993: 26, 33), means that the system should be pleasant to use. He argues that satisfaction is subjective, as for example for some the entertainment value of a system is more important than the speed of using it and some might even want to spend a long time to use a system, as they are having fun using it. (Nielsen 1993: 26, 33) Faulkner (2000: 122-124) argues that satisfaction should be replaced with attitude, as people should not just be satisfied with using a product, they should have fun using it. She also mentions that flexibility is important for satisfaction, or attitude, as for example Microsoft Word allows flexibility by making shortcut keys possible. (Faulkner 2000: 122-124)

In addition, Faulkner (2000: 117-118) discusses **effectiveness**, which, as pointed above, is also mentioned by Barnum (2011: 11-12). On a simple level, effectiveness refers to the users either completing or not completing the task. However, it is important to note that one task might consist of multiple sub-tasks, and consequently, for example, how frequently users must use different commands gives information about how effective the system is. (Faulkner 2000: 117-118)

Suojanen et al. (2015: 15) argue that these attributes can be used to evaluate and improve the usability of a user interface. However, the problem is that these attributes tend to be conflicting with each other when designing new user interfaces. For example, sometimes when a user interface is easy to learn it might consist of multiple steps and instructions,

which makes it less efficient. Hence, it is advisable to clearly define what type of usability the interface is aimed for and which of these attributes should be prioritized. (Suojanen et al. 2015: 15)

All of these attributes are important in regard to the translation of *NHL 20*, but learnability is perhaps the most important one, as it would be difficult for the players to be efficient or memorize the game if they could not learn it first. As was noted earlier, improving learnability also often improves memorability. Especially the 2nd heuristic is important when evaluating learnability, as it can be used to analyse what the game expects of its players and whether the translation considers players with different levels of experience.

To avoid making the game less efficient by having the players read too many instructions or take too many steps before getting started, the previously discussed idea of the learning process as taking place in separate steps could be considered. Then, the players could get started with the game after learning the basics, while also having the option to learn more, once they feel they would like to learn more. As for experienced players, flexibility is important – by allowing them to skip the instructions they have already learned in the previous *NHL* games, efficiency would improve. With these options in mind, the game would not have to cut down in efficiency to be learnable. However, it must be noted that it is probably beyond the translator's reach to decide how the learning process happens in the game. Finally, considering satisfaction, it is unlikely that the players would be satisfied with the translation, if it was too difficult to learn, and not being able to learn, or understand the text would be an error that needs to be fixed.

2.2.1 Cultural usability

Cultural issues are always important in translation and they are crucial elements when considering usability in translation. Usability is not always understood similarly in different cultures, as for example some might be more interested in visuals and fun, whereas some might be more concerned with efficiency and effectiveness. For the sake of clarity, it is important not to mix nationality and culture, because national culture is

only one aspect that affects us, as also our ethnicity, generation, region and gender among other aspects affect us. (Suojanen et al. 2015: 19) Cultural differences can potentially cause usability problems in the translation of *NHL 20*. For example, if the game used terminology that has only been in use in previous *NHL* games, it would have to be made explicit for new players to understand. The reason it might be difficult for new players to understand is because they cannot find a connotation to the terms from the real world, which is why such terms should be explained explicitly, if new players are part of the target audience. Therefore, taking cultural differences into account is important.

Byrne (2006: 62-63) argues that information is often processed differently in different cultures. For example, the structure of a document or the way information is structured even on paragraph or sentence level differ between cultures. Hence, instead of focusing on certain standards, different cultures may require a different approach in the way in which information is presented, for example when considering a user guide of a product. Although it is almost impossible to avoid every cultural pitfall, considering culture as a part of the target group definition can prove to be worthwhile and valuable when specifying target users. (Byrne 2006: 62-63)

Assumptions about cultures could potentially cause harmful usability problems. Therefore, it is important for a translator to be aware of cultures as cultural awareness could meaningfully contribute to the usability of a product. A good translation recognizes linguistic equivalences, as well as the cultural contexts of both the source text and the target text. (Suojanen et al. 2015: 24-25) In regard to equivalence, Eugene A. Nida (2002: 6) points out that although the relation between the source text and the target text is never exact, the similarity between the texts should be sufficient enough so that it can be viewed as either being the closest natural equivalent, or similar enough so that the reader will not misunderstand the meaning of the source text. (Nida 2002: 6) Jeremy Munday (2013, 66-67) quotes Nida (1964), regarding two types of equivalence: formal and dynamic. Formal equivalence focuses on the content and the form of the message, as the target text should match the different elements of the source text as closely as possible. Dynamic equivalence focuses on creating an equivalent effect, meaning that target text should aim

to have the same effect on the target text readers, as the original text has on its readership. (Munday 2013: 66-67)

However, it is not enough for a translator to recognize cultural differences, but in the case of a culture bump, they must decide whether to allow the reader to encounter the culture bump or whether they should do something about the culture bump, to make the translation clearer to the user. A culture bump is a problem from the perspective of usability. (Suojanen et al. 2015: 24-25) According to Ritva Leppihalme (1997: viii), a culture bump is a situation where for example the reader's cultural background hinders them from understanding the message of a text. Translating the words of allusions but ignoring the connotative and pragmatic meaning often leads to culture bumps. (Leppihalme 1997: viii) Leppihalme (1997: 3) adds that regardless of whether the translator works on political texts or literary, in different language cultures, it is likely that they will come across implicit messages in the source culture and if they are misunderstood, vital interests of the text may be at stake.

Byrne (2006: 15) points out that some readers are interested in gaining an insight into the source text culture or language and some may want to experience the text similarly to the original audience of the text. However, in technical translation every reader wants to get the information they need and be able to understand it, so that they can use it effectively to do something else. Although this sounds absolutist, many see translations as original target language texts rather than translations, unless there is a quality-related issue in the text that reveals that the text is a translation. Whatever the case is, the translation must function precisely like other texts in the target language, as it is unlikely that readers will show mercy to a translation, just because it is a translation. (Byrne 2006: 15) Byrne (2006: 10-11) also claims the aim of technical translation is "to present new technical information to a new audience", which is why technical translation does not aim to reflect the style or language of the original text. Although Byrne's comments regard technical translation, they can be considered in the translation of *NHL 20* as well. The texts of the game often guide and instruct the player, which is why it is important to communicate the message of the source text rather than to reflect the style or language.

Irene Razato (2016: 54) argues that similar concepts may exist in both the source text and the target text, but the viewpoint on the concepts between the source culture and target culture might be different. As an example, as *NHL 20* simulates real ice hockey, it is important to be aware about which set of rules of ice hockey the game follows. For example, the rules of NHL (National Hockey League) and IIHF (International Ice Hockey Federation) are largely the same but interpreted differently. IIHF rules are in place in international games, such as the Olympics and the Ice Hockey World Championship. For instance, according to nhl.com (2014), in NHL it is not allowed for a goalie to play the puck outside the trapezoid lines at the back of the goal net and for such act the team is given a minor penalty. IIHF has no rule regarding this. Another difference in the rules regards kicking the puck, as according to nhl.com (2014), IIHF does not allow players to kick the puck into the net, but in the NHL if the puck is kicked so that it deflects off of any stick, except the stick of the goalie, the goal is allowed. There are differences between different leagues too, for example according to mtvuutiset.com (2004) in 2004 the point system in Liiga was updated so that teams get 3 points for a win, whereas according to Bob Condor (2020) in the NHL teams are given 2 points for a win. Hence, the translator must be aware of the differences of the rules of ice hockey in different competitions among other differences, which is why cultural awareness is essential when translating the text.

To achieve an optimal usability for translations, cultural differences must be considered and if necessary, further explained linguistically. Users in different contexts do not always experience things in the same way. (Suojanen et al. 2015: 27-28)

3 FOUR-FUNCTION MODEL

The four-function model is a part of the first heuristic, match between source and target texts. As the heuristic aims to analyse if all the relevant information of the source text has been translated, the four-function model can be used to analyse the function of the source text, which helps to decide the relevant information. Once the function has been analysed, the target text can be evaluated to see whether the function of the source text has been successfully translated into the target text.

Christiane Nord discusses translating the function of the source text to the target culture in *Dealing with Purposes in Intercultural Communication: Some Methodological Considerations* (2001). To analyse the function of the source text, she proposes a four-function model, which combines Karl Bühler's organon model from 1934 and Roman Jakobson's model of language functions from 1960.

In Bühler's organon model, the three basic functions of language are the referential function, where the linguistic sign is a symbol of the object of reference, the expressive function, where the linguistic sign is a symptom of the sender's state of mind, and the appellative function, where the linguistic sign serves as a stimulus intended to move the receiver into some kind of attitude or action. (Nord 2001: 154)

In addition to Bühler's organon model, Jakobson proposes a fourth function, the phatic function, which refers to the communicative relationship between the sender and the receiver (Nord 2001: 154). Nord adds the phatic function proposed by Jakobson to Bühler's organon model, which completes the four-function model, which is used to analyse the function of the source text. To better understand the four-function model, she defines each of the four functions and proposes different translation strategies depending on the function of the source text and how it works in the target culture.

3.1 Referential function

The referential function refers to the objects or phenomena of a certain culture or world, which could be real or fictional. The referent could for instance be a product, a text or a language, but for the receiver to understand the referential function, they must be able to understand the referent with the previous knowledge they have of it. In regard to translating the referential function, the function works if the target text receivers are familiar with the referred object, if the textual information is sufficiently explicit or if the sender of the source text and the target text receivers share enough knowledge about the referred object. In some situations, such as face to face communication, it is also possible for the source text receiver to understand the referred object via situational indicators that compensate for the lack of knowledge or textual information. If these conditions are not met, the source text can be translated by either giving additional information in a metatext or making the referential intention work for the target audience by expanding the text with additional information or making the presuppositions of the information explicit in the target culture. (Nord 2001: 155, 159)

3.2 Expressive function

The expressive function is sender-oriented, as it refers to the sender's attitude towards the object. If the expressive function is explicit, it works based on evaluative or emotive verbal or nonverbal elements. However, if it is implicit, whether it works or not in the target culture depends on the perspective and values shared by the sender and receiver. For example, if the expressive function was expressed verbally by describing something as horrible as in "Cats are horrible!", the readers would understand it, even if they disagreed. However, if the sender of the text would express their attitude towards the cat implicitly, such as "A cat was sitting on the doorstep!", the reader would only understand the message if he or she shared the same values and perspective as the sender. (Nord 2001: 156-160)

The intention of the expression can be understood by the target culture, if the source text expressions are explicit or if the implicit expressive intentions in the source text share same values as the target culture. In other cases, the expressive function should be translated by informing or explaining the expressions of the source text in metatext, such as footnotes or by making the implicit expressions explicit. Another way to translate would be to make the expressive function work for the target culture by editing the expression of the source text so that it shares values understood in the target culture. (Nord 2001: 160)

3.3 Appellative function

The appellative function aims to have the audience act or respond in a certain way. It can for example appeal to the audience's previous knowledge, in which case they would recognize what they already know. The appellative function could also have someone act in a certain way by appealing to their sensitivity. Whether the appellative function works or not depends on common experience, sensitivity, knowledge, emotions and values that are shared by the sender and the receiver. The appellative function can be understood correctly in the target culture, if the audience shares the same cultural knowledge, common experience, emotions and values of the source text. In other cases, there are three options to translate the appellative function. 1) The translator can either explain or comment on the appellative function in a metatext, by for example explaining why a joke is funny, or 2) The reader's appellatively could be made to work as indirect appellatively by concentrating the reader's attention to the analogies between their situation and the situation in the text. Finally, 3) the appellative function could be translated by editing it so that it works in the target culture by their conditions or by replacing the source text's appellative elements with the target culture appellative elements. (Nord 2001: 157, 160)

3.4 Phatic Function

The phatic function focuses on the contact and the social relationship between the sender and the receiver, as it aims to establish, maintain or end the contact and define the social relationship between them. Such a situation could for example be a letter and its conventional opening and closing formulas. The phatic function works based on shared conventions, although in a face to face communication, situational indicators can make up for the lack of shared conventions. The target culture can understand the phatic intention correctly, if the conventions are identical or similar in the source culture and the target culture or if the phatic intention is indicated by situational clues. In other cases, the phatic function should be translated by either informing the target culture about the phatic markers of the source text in a metatext or by replacing the conventional behaviour of the source text with conventional behaviour of the target culture. (Nord 2001: 158, 161)

4 EVALUATING THE TRANSLATION OF NHL 20

This chapter evaluates the usability of the Finnish translation of *NHL 20*. The evaluation is conducted with the heuristics introduced in section 1.2. However, before the evaluation takes place, it is important to analyse the function of each mode with the four-function model introduced by Christiane Nord. By first analysing the function of each mode, it is easier to see if the translation matches the intended function of the source text and if all the relevant information has been translated. Although the focus is on the main menu, to put the evaluation into context, it must be considered what the players already know when they first get to the main menu. Hence, to begin the analysis, I walk through the same steps as new players would when first starting the game.

When the players start *NHL 20* for the first time, they are given the option to choose their preferred language. All languages are presented with a flag of the country where the language is spoken, and the name of the language written in the target language. For example, under the Finnish flag it says “Suomi (= Finnish/Finland)”. After choosing their preferred language, the players are presented with a screen that has the logo of *EA Sports NHL 20*, a picture of the cover athlete Auston Matthews, and one command that says “Paina X (= Press X)”. After pressing the button, new players are presented with “Juridiset sopimukset (= Legal agreements)”, which they must accept in order to continue to the game. After continuing from the legal agreements, the players are asked to calibrate the score clock to match their television screen. After calibrating the score clock, players are presented with “Pika-asetukset (= Quick settings)”. There is also an option for the players to enter the “Esteettömyys (= Accessibility)” settings in the quick settings, but entering the accessibility settings and editing them is optional at this point, whereas the quick settings are not optional.

After the quick settings, the players are presented with a menu that consists of the modes “Training camp”, “What’s new”, “Stanley cup games”, “Free skate” and “Main menu”. Under the “Main menu”, it says, “enter the main game”. However, the players cannot enter the main menu until the installation of the game is complete, but they can enter the other game modes to test the game while waiting for the game to install. These game

modes can also be used to test how the game functions based on the chosen settings in the quick settings. After continuing to the main menu, the players are asked to choose their favourite NHL hockey team, which they must choose in order to continue to the main menu. After choosing their favourite team, they are asked to pin three modes of the main menu (see Picture 4).



Picture 4. Päävalikko, Valitse 3 Tilaa – Main Menu, Pin 3 Modes (NHL 20, 2019)

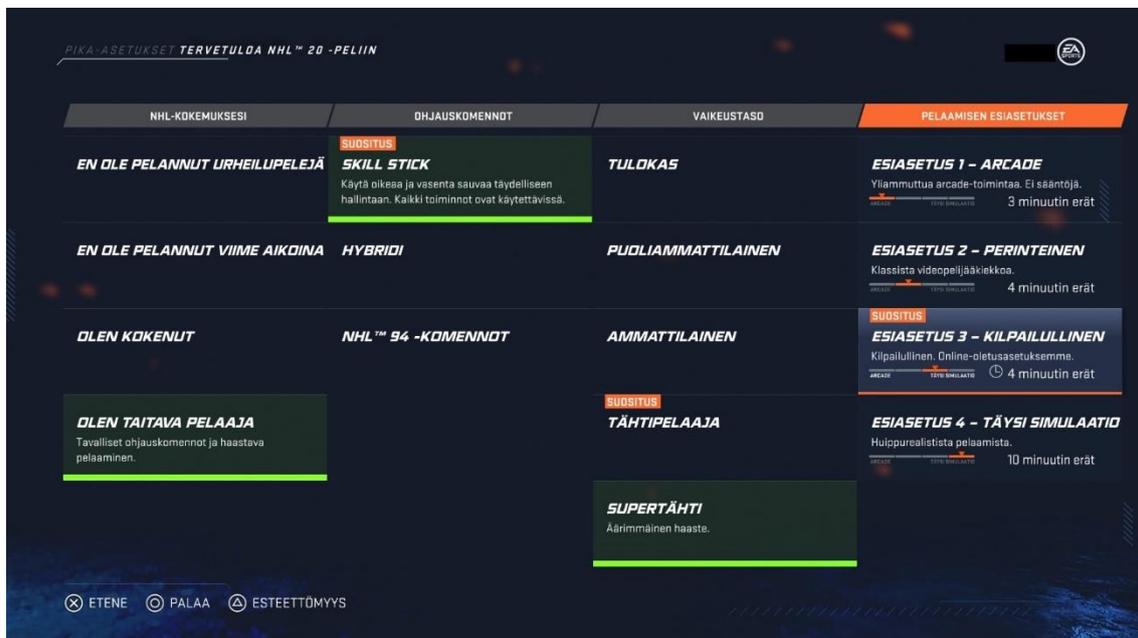
The three modes do not have to be game modes, as the players can also pin “Asetukset (= Settings)”, for example. However, the game only instructs the players about these modes with one heading (see Picture 4). These headings can help the players a little, but it is unlikely that all players know what lies behind each mode based on the headings alone, which emphasizes the importance of the names of the modes, and their translations. After pinning the three game modes, the players are presented with the pinned modes screen, as introduced in section 1.1, which consists of the three modes they have chosen to pin, and in addition the “World of Chel” game mode, and the accessibility settings. Along with these, the pinned modes screen consists of multimodal elements and small advertisements related to the game. In addition, if an update is available, the game will inform the player about it in the pinned modes screen.

Considering that the quick settings aim to customise the most suitable gameplay experience for each player, they also teach the players about the game mechanics and thus affect their knowledge of the game. Therefore, it makes sense to first analyse the function of the quick settings and evaluate the usability of the translation of the quick settings. As a side note, considering the previously discussed attributes of usability, one of which concerned flexibility, the game does consider this attribute in the sense that it does not force all players to go through the same quick settings. Instead, after starting the game for the second time, the players are still asked to choose their preferred language, but after the second screen, which has the cover athlete and the command “Press X”, they are brought straight to the main menu. This kind of flexibility helps to make the use of the product more efficient. However, because the players are not automatically presented with the quick settings again, it emphasizes the importance of an effective, learnable and memorable translation. Since the quick settings are the first major setting affecting their gameplay experience, it is crucial that the translation is usable to all players, because as discussed in section 2.2, learnability is often the first attribute of usability that users come across, which is why it also affects their opinions and usability of the product.

As the first part to be analysed and evaluated in this study are the quick settings, the following parts to be analysed and evaluated are divided according to the headings of the main menu: “Pikapeli (= Quick Play)”, “Ura (= Career)”, “Online” and “Muut (= More)”. As can be seen in picture 2, each of these 4 rows in the main menu consist of 3 modes. These modes are evaluated under the headings which they are a part of. For instance, under the “Quick Play” heading, “Pelaa nyt (= Play now)”, “NHL Threes”, and “Online-ottelu (= Online versus)”, are analysed and evaluated. With the addition of the quick settings, this analysis consists of 4 sections altogether. Each section consists of three parts, as first the function is analysed, after which heuristic evaluation is conducted, and finally, the evaluation of each section is concluded, and the severity of the usability problems are rated. For example, in section 4.1 the function of the quick settings is analysed, in subsection 4.1.1 heuristic evaluation of the quick settings is conducted and in subsection 4.1.2 the evaluation is concluded, and the usability problems found in section 4.1 and subsection 4.1.1 are rated based on Nielsen’s severity rating scale.

4.1 Quick Settings

Considering the function of the quick settings, the general aim seems to be to quickly and easily create a pleasant and fitting gaming experience for each player, depending on their experience of previous *NHL* video games. Based on Nord's four-function model, the quick settings would be best described by the referential function. This is because according to Nord (2001: 155), in a case where the referent is a product that is unknown to the receiver, the text may describe its technical properties, or if the referent is the correct way of handling something, its sub-function could be directive or instructive. For the most part, the quick settings appear descriptive and instructive, because each part is described thinking that the player may be entirely new to the *NHL* series. The idea appears to be to instruct the players to create a pleasant gaming experience right from the start (see Picture 5).



Picture 5. Pika-Asetukset 1 – Quick Settings 1 (*NHL 20*, 2019)

However, according to Nord (2001: 164), the referential, expressive and appellative functions are often interlinked. Although the quick settings appear to mainly follow the idea of the referential function, the appellative function is also present. For instance, the players can choose the *NHL 94* controls, which could be seen as a way to appeal to the

player's nostalgic emotions about an old *NHL* video game. For the appellative function to work, the players must have knowledge and experience of said game and its gameplay mechanics. It may not appeal to those who do not have experience of *NHL 94*.

In regard to the translation strategy of the quick settings, it seems that the translator has followed what Nord (2001: 161) describes as a more retrospective, source-oriented strategy; the retrospective strategy refers to closely following the form of the source text in the translation. Some terms, such as “Skill Stick” and “Arcade” have not been translated at all. As previously explained by Nord, if the referential function is implicit, it needs to be made explicit with additional information. Therefore, the terms “Skill Stick” and “Arcade” are not problematic, because the information regarding their function is made explicit with additional information below the settings.

Looking at the part where the player is asked to choose their experience level, in the source text the final two options are “I am experienced” and “I am an expert”, but in the Finnish translation they are “Olen kokenut (= I am experienced)” and “Olen taitava pelaaja (= I am an expert)”. The first one has been directly translated following the idea of a source-oriented approach, but to the second one the word “Pelaaja (= Player)” has been added. Adding “Pelaaja” makes no difference in understanding the meaning of “Olen taitava” and as it has not been used for “Olen kokenut” nor is it used in the source text, it would be better in terms of consistency not to use it for “Olen taitava” either.

The descriptions of each setting in the quick settings fit under the category of referential function, as they are descriptive and instructive. It could be assumed that the translation strategy in this case would not be source-oriented, unless a retrospective strategy would work in the target language as well. However, it appears that the Finnish translation of the descriptions has followed the retrospective strategy. Mostly, the description works, but in some areas, it is somewhat clumsy. For example, in the “Your *NHL* Experience” part the first description says, “Simpler controls and gameplay” and the Finnish translation is “Yksinkertaiset ohjaukset ja pelaaminen”, which is an almost direct word for word translation of the English version. Especially the term “Pelaaminen” is problematic, because it has been translated from the term “Gameplay”, but

“Pelaaminen” refers to “Playing”, whereas “Pelattavuus” would refer to “Gameplay”. However, it is still understandable and serves the function of the description, which is to describe the setting.

It is not problematic that the names of the settings, such as ‘Skill Stick’ follow the source-oriented translation strategy, but the descriptions of the settings should follow the target-oriented strategy, since their function is to explain the meaning of each setting. As pointed out by Nord (2001: 161), a prospective, target-oriented translation strategy adapts the target text to the target culture conditions so that the intention or purpose of the source text works for the target audience.

4.1.1 Heuristic evaluation of the Quick Settings

The second heuristic aims to evaluate how the translation serves the users, in this case the players. The two questions concerning to this heuristic are 1) what does the translation expect of its users, and 2) is the information suitable for users with different levels of experience? In general, the translation does serve its users in the quick settings. There is no difficult terminology and each setting has been explained in its description with players of different experience level in mind. There is even a setting that says “En ole pelannut urheilupelejä (= I am new to sports gaming)”, so it can be assumed that the translation of the quick settings does not expect the players to have any previous experience of *NHL* or other sports video games.

However, the use of the term “Arcade” in the gameplay presets could be slightly problematic from the player’s perspective (see Picture 5). As mentioned in chapter 1, arcade refers to coin-operated interactive games that became popular when games first spread across the world. However, in this context the term refers to a style of gameplay. According to mobygames.com (2020), the term “Arcade” can also be used to refer to action games with simple gameplay and a very few puzzles. According to Ray-Vision (2018), the opposite of arcade, which is simulation, refers to the most realistic setting, whereas arcade aims to apply its own rules. Russ Frushtick (2012) interviewed Ralph

Fulton, a design director at Playground Games, who discusses the difference between arcade and action racing in their game, *Forza Horizon* – he mentions that action racing has the easy functions of the arcade games, so that players can hop right in and start playing, but the authenticity of simulation racing so that all cars come with their own functionality, all cars feel different, whereas in arcade racing cars eventually begin to feel the same.

In regard to these comments and the difference between arcade and simulation, it can be assumed that the “Arcade” gameplay preset in *NHL 20* refers to a simple gameplay, and as stated in its description, gameplay with no rules. The periods also appear to be as short as 3 minutes long, shorter than in any of the other gameplay presets. Simulation on the other hand refers to realistic gaming, or as mentioned under the description of the “Full simulation” setting, “ultra-realistic”. Although the periods in the “Full simulation” setting are only 10 minutes long, whereas the regular periods in real hockey are 20 minutes long. However, regardless of which option the players select in the part that asks the players to choose their *NHL* experience level, the game makes no suggestion on either the first preset, which refers to full arcade action, or the final preset, which refers to ultra-realistic gameplay. Therefore, it can be assumed that the first and final presets are aimed at players who have previous experience of either preset. The “Perinteinen (= Traditional)” and “Kilpailullinen (= Competitive)” gameplay presets could be seen as what Fulton referred to as “action racing”. Although *NHL 20* is a hockey game, the idea of these two presets is the same, as like arcade they aim to make game easily accessible to everyone, but still contain the authenticity of the ultra-realistic hockey. However, it is important to consider whether the target audience is familiar with these terms and their connotations. For example, if “Arcade” is also meant to be an option for new players, its function should be explicitly explained.

However, it seems that there is very little room in the description of the presets to explain their function, which requires for the descriptions to be clear, but short. Therefore, it is not ideal to use the term “Arcade” in the description of the preset: “Yliammuttua arcade toimintaa (= Over the top arcade action)”. It is possible that the players are not familiar with what the term refers to. Therefore, having the term in the description is problematic,

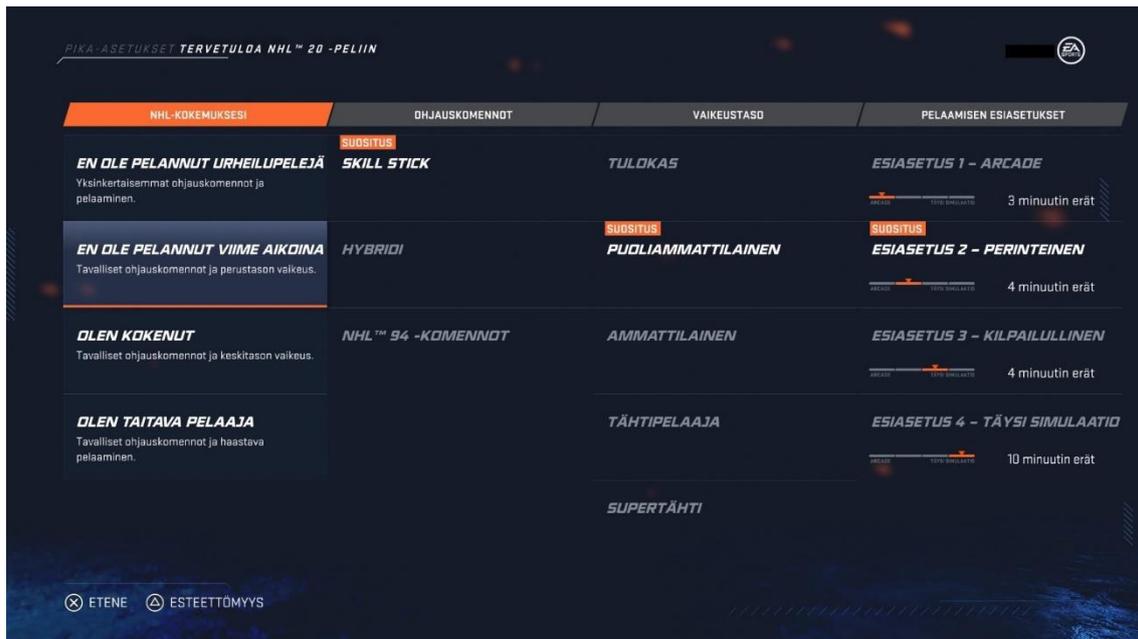
because the description does not make the referent explicit. However, the “Over the top action” and the “No rules” sentences partly explain its function and hence, it is only a minor problem.

The “Traditional” preset is described as “Klassista videopelijääkiekkoa (= Classic video game hockey) and the “Competitive” preset is described as “Kilpailullinen. Online-oletusasetuksemme (= Competitive. Our online default). These presets expect the players to know what is meant by classic video game hockey and competitive hockey in video games. Without previous experience of *NHL* video games, it would be difficult to know what these descriptions actually refer to. However, the game takes new players into account by suggesting them a suitable preset based on their *NHL* experience level. The suggestion is probably the best option for new players with no previous experience of *NHL* video games to go by. It is difficult to give a clearer description of the settings, as there is no room to explain the settings more explicitly. The final preset, which is named “Full sim” is described as “Huippurealistista pelaamista (= Ultra-realistic gameplay)”. This is perhaps the clearest description of the four, because it refers to realistic hockey, which means that it is possible for players to understand the connotation without experience of the game.

From the viewpoint of the second heuristic, “match between translation and real world”, the term “Arcade” could be seen to refer to what was earlier discussed as penny arcades, but also, it refers to a style of play. Although the term has not been added to the up-to-date Finnish dictionary of Kotus (Kotimaisten kielten keskus (= Center for Indigenous Languages)), it is often used in Finnish to describe gaming genres. Pelikone.fi (2020) has its own category for “arcade games”, in which the games are defined as games that could have previously been found in the amusement arcades for example. Aypaa.com (2020) and 1001pelit.com (2020) use the term to define a video game genre. Hence, the term is correctly used from the viewpoint of the third heuristic, as it has become conventional to video games. However, it is important to note that genre conventions may be difficult to understand for new players. For that reason, if terms that are conventional to the genre are used, but the text is aimed at players of different experience levels, it is important to explain the meaning of the terms.

All the difficulty levels in the quick settings have been translated following the source-oriented strategy by closely matching the source text in a word for word translation, except for “Tähtipelaaja (= All-star)”. According to CNN Editorial Research (2020) in NHL the term all-stars refers to an event held during January in which NHL Hockey Operations Dept. and fans select altogether 44 players to play in the event. The players are then known as all-stars. “Tähtipelaaja” on the other hand is used to refer to any star player of a team, as for instance Jussi Paasi (2019) refers to Ilya Kovalchuck as a star player for Russia in his article for Yle, and similarly Otto Leinonen (2019) refers to Mikhail Sergachyov as a star player in his article for MTV Uutiset. Neither refers to the players playing as a part of the all-stars event, but as the players being the stars of their national teams. There is a semantic difference between “All-star” and “Tähtipelaaja”, but it still works in this context, because the function of the difficulty level is to simply indicate what level of difficulty is in question. In addition, there is also a description under the all-star difficulty, which says “Sopii erinomaisille pelaajille (= Good for expert players)”. Translating the term into Finnish improves consistency, because all the other difficulty levels have been translated into Finnish.

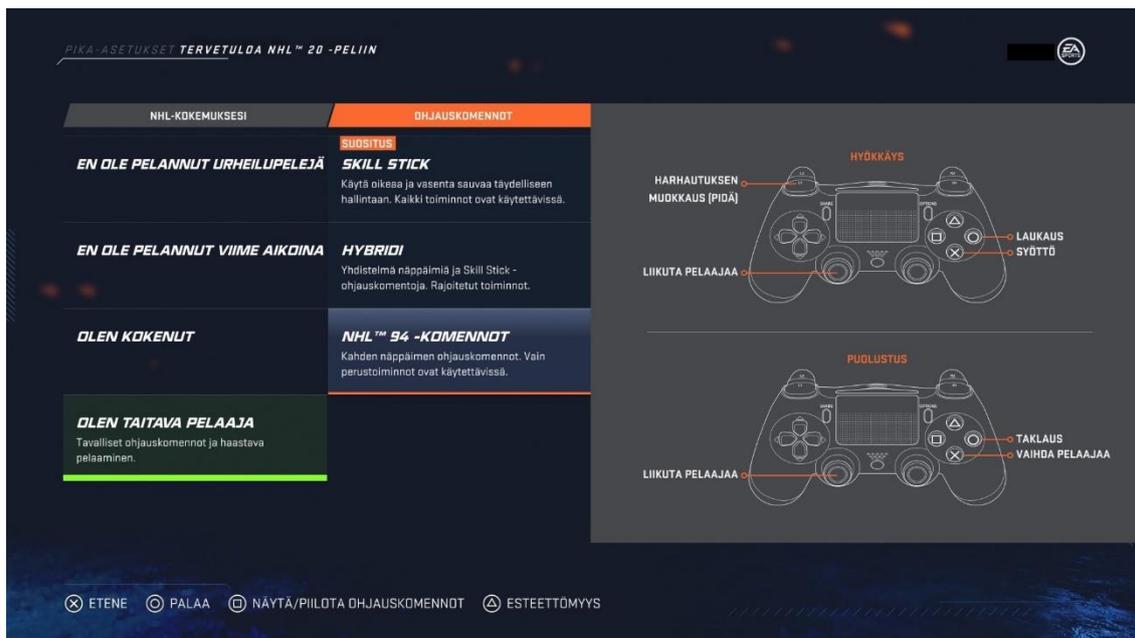
Regarding the consistency of the translation of the quick settings, in the “*NHL-Kokemuksesi* (= *NHL Experience*)” part the first and the last option use the term “Pelaaminen (= Gameplay)”, whereas the second and third option use the term “Vaikeus (= Difficulty)”. This derives from the source text, as the source text similarly uses gameplay in the first and the last option and difficulty in the second and the third option. This is potentially confusing as the quick settings consist of both, the difficulty and the gameplay settings. To improve consistency and consequently leave less room for interpretation and misunderstanding, the descriptions should clearly imply in which way the given options affect both the difficulty and the gameplay, not just one or the other. However, this is not a major problem as the game makes up for it with the addition of the suggestions that it makes based on the players experience.



Picture 6. Pika-Asetukset 2 – Quick Settings 2 (NHL 20, 2019)

There are no problems regarding the consistency of terminology in any other parts of the quick settings. However, it is also important to consider the consistency of style, phraseology and register. As previously mentioned, the translator has added the term “Pelaaja (= Player)” in the final setting of “*NHL* kokemuksesi (= *NHL* experience)” (see Picture 6), which is not used in the source text or the previous setting “Olen kokenut (= I am experienced)” either. However, it is only a cosmetic problem that does not affect the function of the setting. The English terms “Skill Stick” and “Arcade” differ from the other parts of the quick settings in the sense that they are the only terms that have been adapted from English, whereas everything else has been translated into Finnish. Apart from these inconsistencies, there are no other problems regarding consistency in the quick settings.

Readability is another important attribute of usability, and thus, the fifth heuristic evaluates if the user’s efforts of interpretation are minimized and if the user is guided through the translation by using appropriate signposting for the genre in question. The terminology of the gameplay presets might leave room for interpretation as for example “Arcade” can be interpreted as penny arcades and as a video game genre. From the point of view of readability, another part that could leave room for interpretation in the quick settings is the picture of the controller in the controls settings (see Picture 7).



Picture 7. Pika-Asetukset 3 – Quick Settings 3 (NHL 20, 2019)

The controls settings are very clear and the translation is generally functional. However, from the viewpoint of readability, some problems are present. In picture 7, the *NHL 94* controls suggest that by holding the button L1, the player will be able to perform a “Harhautuksen muokkaus [pidä] (= Deke modifier [hold])”, but it does not tell the player how to perform a deke. Whereas in the “Skill Stick” setting the players are told that the right stick, referred to as the “Skill Stick”, is used to perform a deke. However, the right stick is not functional when using the *NHL 94* controls. The same issue is present in the source text. The only way to find out how the dekes work is to test the *NHL 94* controls.

When testing the *NHL 94* controls, I found that by holding the L1 button, nothing happens. I found that the controls settings can be accessed when pausing the game. In the controls settings, the game tells which button combinations the players have to press in order to perform a deke. For example, by holding L1 and pressing circle on the PS4 controller, the player performs a “Laukaus jaloista (= Between the legs shot)”. It is understandable that not all deke moves are introduced in the quick settings, but some additional information could prove useful. A short paragraph explaining that the players can perform a deke by holding L1 and pressing one of the four buttons on the right or an

instruction of where to find how the dekes work could improve efficiency. Although it is probable that the *NHL 94* controls exist for players who want to experience the old school controls, even they might require reminders of the controls.

4.1.2 Usability problems in the Quick Settings

There were no major usability problems in the translation of the quick settings of the game. However, some cosmetic problems were present, and regarding the text itself, some additions could be made to improve efficiency and that way, usability. As discussed in section 2.2, it can be difficult to make the product easy to learn, while also making it efficient to use, but the quick settings effectively manage to meet the requirements of these two attributes. As explained in subsection 2.1.1, in case of a mixed audience, the text can be made usable to everyone by democratizing it so that everyone would understand it or layering it so that different parts are aimed at different audiences. In the quick settings, the game gives suggestions for each player depending on their experience level, while also democratizing the text so that everyone would understand it.

Based on Nielsen's severity rating scale, I rate the severity of the usability problems as 1. The problems of the translation of the quick settings are cosmetic problems, they do not need to be fixed unless extra time is available. In general, the translation is appropriate, as the function of the text is relatively clear. It is easy to read and learn, it matches the multimodal elements on the screen, and it is short enough and enables the player to get started with the game quickly while also learning the basic settings. However, some aspects could be improved. For example, the descriptions of the settings should follow a more target-oriented translation approach to make the text even easier to approach and improve in quality, as it now reads like a translation rather than an original text. For example, the term "Pelaaminen" is described "gameplay", when the correct equivalent would be "Pelattavuus". However, this does not affect the function or the understanding of the text, which is why it is only a cosmetic problem. In addition, the lack of consistency in the descriptions of the *NHL* experience settings regarding the terms "difficulty" and "gameplay" is a cosmetic issue. However, the same issue also exists in the source text.

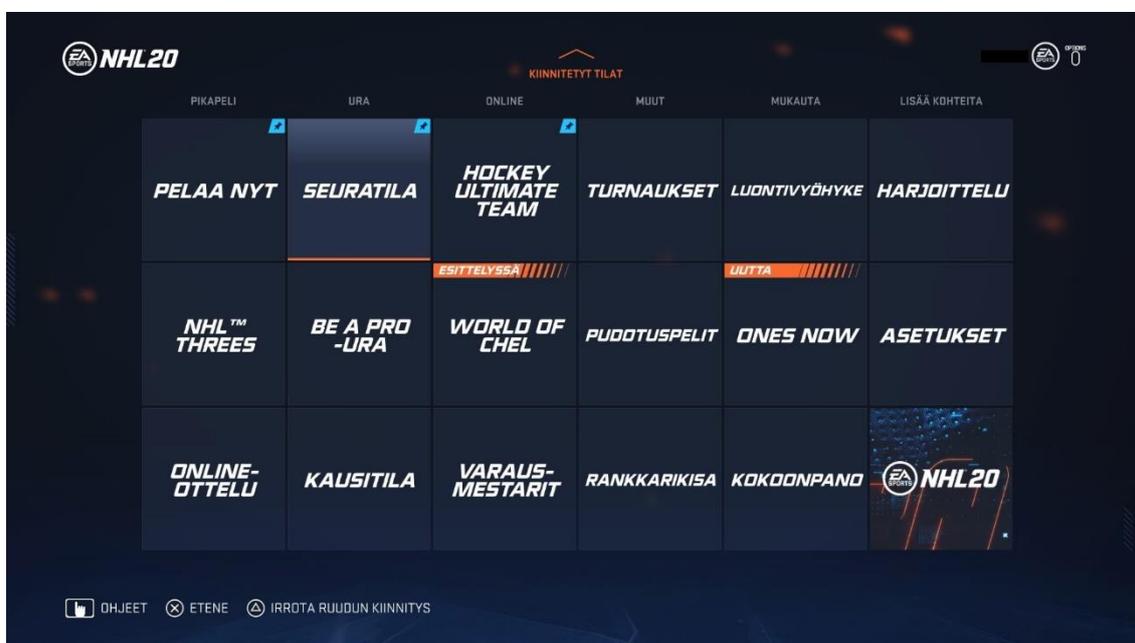
This problem could be avoided by following a more target-oriented strategy by translating the descriptions of the settings with their function in mind.

Most of the problems in the translation are also visible in the source text. For example, the use of the term “Arcade” and the difference between arcade and full simulation is not as clear as it could be. Although there is very little room for additional information, which is why the problem is mainly linked to the game interface. However, although the game partly expects the players to be aware of how the gameplay presets function, the text does a good job in guiding the player to choose the right setting by making a suggestion based on their *NHL* experience. Hence, the signposting functions clearly. However, to test whether the suggestions are function as intended, a usability test could be conducted on a target group to see how they feel playing with the suggested settings. Another slightly problematic aspect with the original text is the function of the dekes with the *NHL 94* controls. Although it is understandable that the deke moves are not introduced in the quick settings, a short description explaining how to perform deke moves or where to find the button combinations to perform dekes could improve efficiency.

4.2 Quick Play

The referential function describes the whole main menu in general, as each heading and setting or game mode refers to a part or parts of the game. The “Quick play” heading in the main menu suggests that the game modes under the heading are game modes that can be started quickly, for a quick match. However, the graphics of the headings of the main menu are very small and I did not even notice them at first, as the different game modes and settings of the main menu caught my attention. The modes of the main menu rely on the names of the modes and their headings. There is no additional information explaining the function of each mode. Therefore, the headings of each row function as situational indicators. As explained in chapter 3, it is also possible for the source text receiver to understand the referent via situational indicators that compensate for the lack of knowledge or textual information. For example, in this case the heading “Quick play” is a situational indicator for the game mode “Play now (= Pelaa nyt), which aims to

communicate to the players that they can get started quickly for a quick match in this game mode. The two other game modes under the “Pikapeli (= Quick play)” heading are “NHL Threes” and “Online-ottelu (= Online versus)” (see Picture 8).



Picture 8. Päävalikko 2 – Main Menu 2 (NHL 20, 2019)

In “Pelaa nyt (= Play now)” the referent is clear, as the game mode consists exactly of what the name of the game mode suggests. The game mode also corresponds to the heading (Quick play) of the first row, which suggests that the game modes under the heading can be started quickly. It functions as suggested, because the players are not required to go through different settings and instructions to get started – the players can simply start a quick match via the “Play now” game mode. Similarly to “Play now”, “Online versus” works as a self-explanatory term and corresponds to its heading. However, in the “NHL Threes”, the referent is not as clear. The name of the game mode has not been translated, nor has the information about the game mode been made explicit in the main menu. As its function is not made clear in the main menu, the players must start the game mode to find out what it is about. Once the players start the game mode, they are presented with three new game modes: “Threes Piiri 2.0 (= Threes circuit 2.0)”, “Threes nyt (= Threes now)”, and “Threes [online] (= Threes online)”. Although each of

the three new game modes comes with a description, the referent of the term “Threes” remains unknown (See Picture 9).



Picture 9. NHL Threes Valikko – NHL Threes Menu (NHL 20, 2019)

Under each of the three game modes there is a short description explaining what a player can do within each of them. However, only after testing the game mode I found that the “Threes” refer to playing 3 on 3 hockey, in contrary to the usual 5 on 5. According to nhl.com (2019), hockey is usually played 5 on 5, but once the game goes to overtime, meaning that the game is still tied after 60 minutes of hockey, the players play 5 minutes of 3 on 3. In that sense, the name “Threes” makes sense. However, a short description of the “Threes”, such as “3 on 3 hockey” could be added as a metatext in the main menu, as that would make its function clearer and consequently, the players could be more efficient. As for the descriptions of the three “Threes” game modes, apart from the issue with the referent being unclear, the rest of the descriptions fulfil their roles as referential functions, because each description explains what the players can do in each game mode.

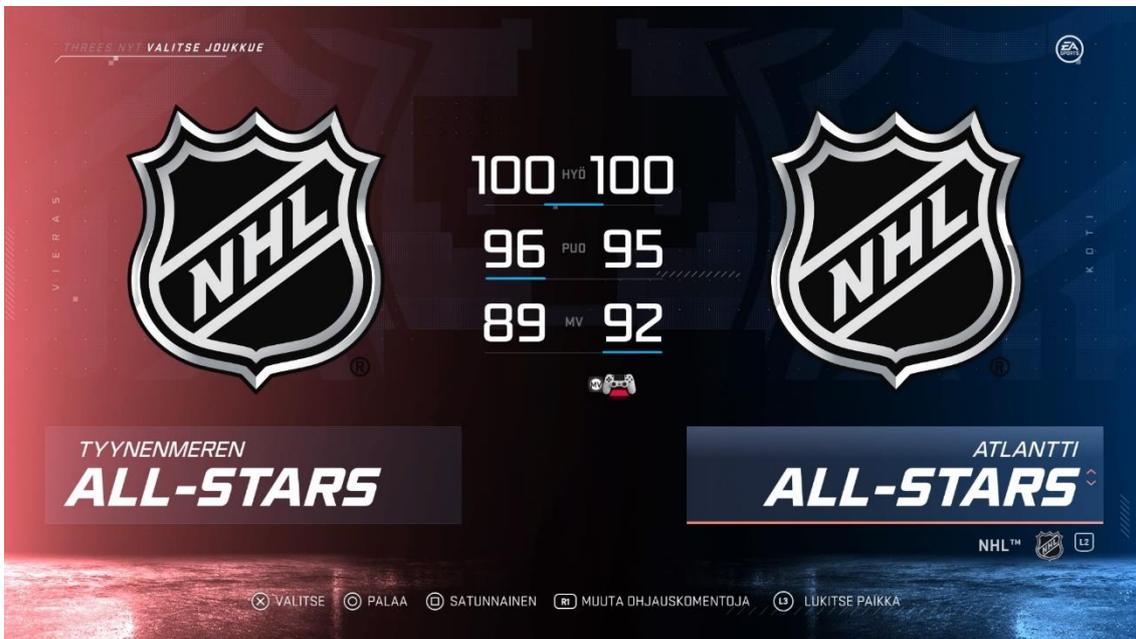
As for the translations of the names of the three game modes, “Threes nyt” is a direct translation of the source text “Threes now”. Although it seemingly aims to function as “Play now”, it does not function similarly, because “Threes” is not a verb like “Play”, but

a noun. However, as its function is clearly explained in the description of the game mode, the problem is only a cosmetic one. The Finnish translation of the “Threes online” game mode is interesting, because brackets have been added to the term “Online”, whereas there are no brackets in the source text around the same term. The addition of the brackets makes no sense, nor does it affect the understanding of the name of the game mode, as the meaning is as clear with and without the brackets.

Finally, the translation of “Threes circuit 2.0” is “Threes piiri 2.0” and in this case, it is not necessarily a direct translation like the previous two. Although “Circuit” could be understood as a tour or a road trip, it could also be understood as a district, whereas “Piiri” refers to a district, although it can also be used to refer to a chip in electronics or a circle – however, such connotations are unlikely made by any player as they do not fit the context. However, “Piiri” does not refer to an act of moving, which is why it does not entirely correspond to the function of the source text term “Circuit”. However, both terms work in the sense that they do refer to a district. Initially I would have proposed adapting “Circuit” into the Finnish translation, as the description of the game mode describes its function: “Matkusta kaupungista toiseen ja kohtaa kaikki NHL -huippujoukkueet (= Travel from city to city and square off against all of the top teams in the NHL)”. Since the referent is made explicit, it would be clear even if it was adapted into the Finnish translation. However, as the player enters the game mode, “Piiri” is again used when instructing the players about the game mode, as the mode is referred to as “Piiritila” in the instruction. Once the player has gone through the instructions, the menu of the “Threes circuit 2.0” game mode uses the term in the first option that says “Valitse piiri (= Select circuit)”, which is clearer than “Valitse circuit” would be. For the sake of consistency and clarity, it is better to use one term, in this case “Piiri” in all parts of the game mode. The term “Piiritila” would function better as the heading of the game mode than “Threes piiri 2.0”, because “Piiritila” is more consistent with the instruction. The term also improves readability, because it is not a mix of English and Finnish like “Threes piiri 2.0”.

4.2.1 Heuristic evaluation of the Quick Play

In the “Play now”, “Online versus” and “Threes now” game modes, the players have the option to lock their position, so that they will control only one position in the game (see Picture 10). All positions are described with an abbreviation next to the image of the controller: “MV (= GO)”, “OP (= RD)”, “VP (= LD)”, “OL (= RW)”, “VL (= LW)”, “KH (= C)”, “VLM (= CO)”. In the “Threes now” game mode there are four positions the players can control, and they are described slightly differently: “MV (= G)”, “P (= D)”, “L (= W)”, “KH (= C)”. These abbreviations are not explained here; the game expects the player to know which position each abbreviation refers to.



Picture 10. Threes Nyt, Valitse Joukkue – Threes Now, Select Team (NHL 20, 2019)

As can be seen in picture 10, the space for the abbreviations is small and for that reason the translation must use abbreviations similarly to the source text to describe the text. The abbreviations are correct, but the problem is that the information regarding them is not explicit, nor are there situational indicators that would make them clear to the players. Therefore, they might be problematic to some. In addition to locking positions of players, one of the abbreviations in the “Play now” game mode is “VLM (= CO)”, which refers to a coach. If the players choose to play as a coach, they cannot control any player.

However, they can decide which of the four lines come on and which tactics the computer-controlled players should follow. As the player continues from the screen in picture 10, they are presented with one more screen before they can continue to the game (see Picture 11).



Picture 11. Pelaa Nyt, Aloita Peli – Play Now, Start Game (NHL 20, 2019)

The information regarding the abbreviations is available here, under the setting of “Muokkaa ketjuja ja taktiikoita (= Edit lines and strategies)”. As explained in section 2.2, learning should happen in separate packages to improve efficiency, which is an idea that the game follows in this situation, since the information regarding the abbreviations is available as external information. However, the problem is that the name of the setting “Edit lines and strategies” does not in any way indicate that the full names of the abbreviations of the positions can be found under the setting. Also, since the players have the option to lock their position in the previous screen, explaining the positions in the same screen would improve efficiency. Regardless of whether the player chose “I am experienced” or “I am new to sports gaming” in the quick settings, the textual elements are the same for all. Therefore, the abbreviations are problematic as the information regarding them is only available as additional information behind the settings. After continuing to the “Edit lines and strategies” setting, the players are presented with three

new settings, “Muokkaa ketjuja (= Edit lines)”, “Aloitusketjut (= Starting lines)” and “Muokkaa taktiikoita (= Edit strategies)”. By entering to the “Edit lines” setting, the players are presented with the lines of their team (see Picture 12).



Picture 12. Pelaa Nyt, Muokkaa Ketjuja – Play Now, Edit Lines (NHL 20, 2019)

Here the player is finally instructed about what the abbreviations refer to. Jaden Schwartz is described as “VL (= LW)” below his name in the first line (see Picture 12), which is described as “Vas. Laitahyökk. (= Left wing)” under his name at the top of the screen. Finding out what each abbreviation refers to is not made very efficient, especially for players who have no previous experience of the game. Efficiency could be significantly improved and potential errors by the players could be prevented by instructing players about the positions and their abbreviations when given the option to lock a positions (see Picture 10), although this would require some changes to the game interface.

As pointed out earlier, when “NHL Threes” is looked at from the players’ perspective, the referent of the name of the game mode is not made explicit, so the players must start the game mode to find out what the game mode is about. A short sentence, such as “3 on 3 hockey” would improve efficiency, as the players would then understand the referent. Apart from this and the abbreviations of the player positions and the difficulty of

navigating through the menus to find out what the abbreviations mean, there are no other problematic areas from the player's perspective. Thus, it can be concluded, that the text expects the players to be familiar with the abbreviations of the positions and what "NHL Threes" refers to, and hence, the translation is not necessarily suitable for players with different levels of experience. However, the problems regarding the abbreviations of the positions are linked to the game interface and source text, since there is no room to translate them or make their meaning explicit. Regarding the function of "NHL Threes" and other modes of the main menu that are unclear, a short description regarding their function would be enough for players to understand the referent. In *NHL 18* some modes were explained with additional information in the main menu, but there are no descriptions in any of the modes in the main menu of *NHL 20*. I would propose adding the descriptions as they would not only improve the clarity of the game modes but improve the efficiency of the use of the main menu to the players.

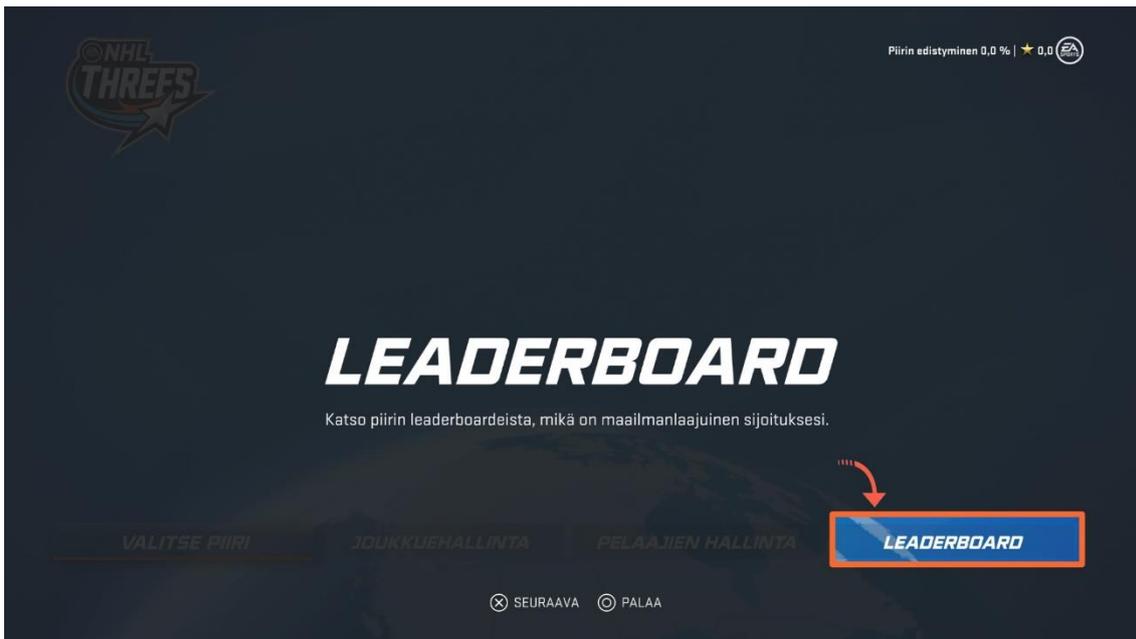
The abbreviations of the positions are correct from the viewpoint of their cultural context and genre conventions, because along with previous *NHL* games, also Suomen Jääkiekkoliitto (= Finnish Ice Hockey Association) (2016: 23) and nhlsuomi.com (2019) use the same abbreviations when referring to the player positions. However, when it comes to "NHL Threes", it is difficult for players with no previous experience of the game to understand the connotation of the name of the game mode, since 3 on 3 hockey is not referred to as "NHL Threes" either in English or Finnish; it is simply referred to as "3 on 3 (= 3 vastaan 3)".

However, the term "NHL Threes" has been in use in *NHL* video games since the game mode was first added to the game in *NHL 18*, which is why the name of the game mode is correct from the viewpoint of the genre. Therefore, players with experience of either of the two previous *NHL* video games might be aware about what the name refers to. However, as explained in subsection 2.1.1, even if a player is considered an experienced player of the game, they are not necessarily experienced with every game mode. Thus, it is possible that the game mode is still unknown to even more experienced players. However, considering that the name of the game mode is "NHL Threes", the latter term, "Threes" might be clear enough indicator of 3 on 3 hockey to players who know hockey

or have played previous *NHL* games. However, even then a short description of the game mode, such as “3 on 3” would help all players understand the name of the game mode and therefore readability would improve.

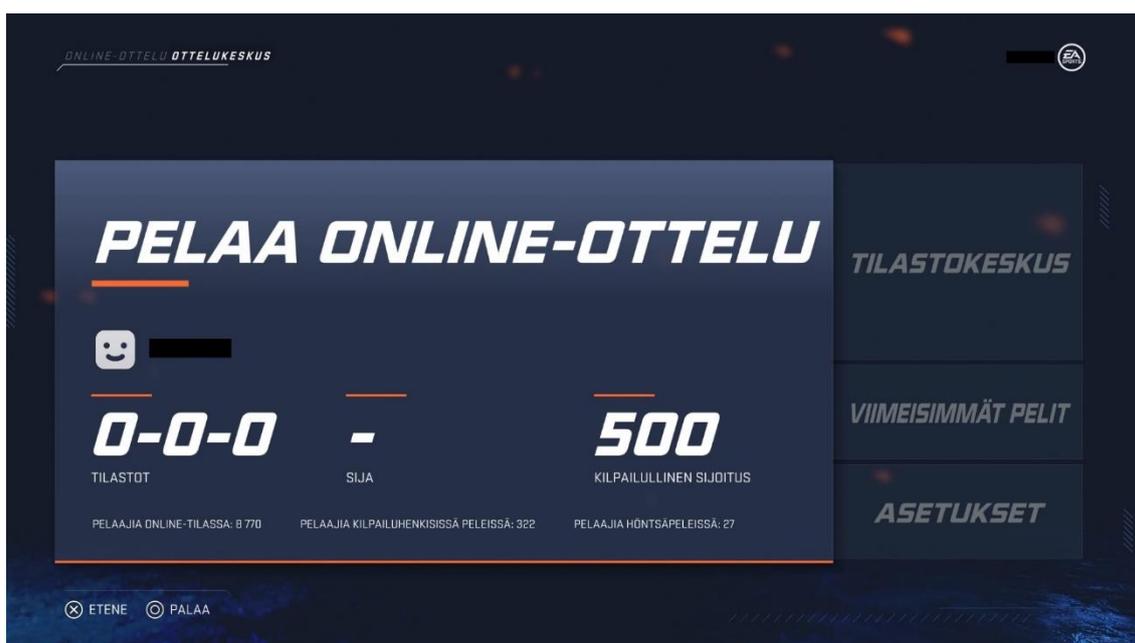
Regarding consistency, the previously discussed addition of brackets to the “Threes online” within the “NHL Threes” menu breaks the consistent style of the headings of the game modes. The function of the number 2.0 in “Threes Piiri 2.0 (= Threes Circuit 2.0)” also affects consistency, since it is the only game mode with a number added to the name. Although the function of the game mode is clear due to the explicit information that describes the game mode in the “NHL Threes” menu, the function of the number “2.0” is unclear. This is slightly troubling from the viewpoint of readability, as the lack of explanation regarding the number leaves room for interpretation. The players might for example wonder whether there is a previous chapter of the game mode that they should play before starting this one, or whether it implies that there is a previous version of the game mode. *NHL 19* used the number 2.0 in the heading too, but *NHL 18* did not. Therefore, it can be assumed that the version used in *NHL 19* was the first upgraded version of the game mode, but in *NHL 20* the game mode has not been upgraded, which is why it is still called “Threes Circuit 2.0”. In this case the game would expect the players to have knowledge of the game mode in the previous two *NHL* games, at least to understand the meaning of the number in the heading.

The players are instructed about the “Threes Circuit 2.0” once they enter the game mode for the first time (see Picture 13). Prior to picture 13, the players would have been presented with a welcoming text that shortly explains what they can do in the game mode. After continuing from the welcoming text, the players are brought to the menu of the game mode, which consists of four modes, as seen in picture 13.



Picture 13. Threes Piiri 2.0 Valikko – Threes Circuit 2.0 Menu (NHL 20, 2019)

As can be seen in picture 13, all other parts are translated into Finnish, but “Leaderboard” has been adapted from English. The information regarding its function is made explicit, which is why it is not problematic from the viewpoint of its function, nor is it problematic from the player’s viewpoint either. However, there is no reason why the term “Leaderboard” should be adapted into Finnish, as the Finnish equivalent for the term would be “Pistepörssi (= Player statistics)”, if referred to points by players, or “Sarjataulukko (= League table)”, if referred to points by team. And if the translation needs to describe all statistics, the term “Tilastokeskus (= Stats central)”, which is also used in the “Online versus hub” (see Picture 14) would be appropriate. Also “Tulostaulu (= Scoreboard)” could be a viable option for the translation.



Picture 14. Online, Ottelukeskus – Online, Versus Hub (NHL 20, 2019)

An interesting part about the menu of “Online versus” is the use of the term “Höntsä” in the sentence “Pelaajia höntsäpelissä (= Players in casual versus games)” (see Picture 14). “Höntsä” is not a direct translation of the source text equivalent “casual”. According to Leena Joki (2016), “Höntsä” is a recently found word that has been recognized across different cities in Finland, as well as online and it is often used to refer to the opposite of a competitive sport, as the term aims to give an image of a free time joyful and laid-back atmosphere in sports. Hence, it can be concluded that the term is appropriate in this context, since the opposite is “Pelaajia kilpailuhenkisissä peleissä (= Players in competitive versus games)” (see Picture 14). However, as that the term “Höntsä” is a new term, it is possible that some are not aware of its connotation. However, in this case it is not problematic, as it is recognized across Finland and its function becomes relatively clear in the menu of “Online versus”, because the opposite of it is referred to as “Kilpailuhenkinen (= Competitive)”.

Finally, the players have the option to play with the “All-Stars” teams in either “Play now” or “Threes now” game modes. However, the term has not been translated like it has been in the quick settings, when it is used to refer to the difficulty level, “Tähtipelaaja”. The decision not to translate the “All-stars” term when it is used to refer to a team is

understandable. This is because sometimes the all-stars teams are referred to as “Tähdistöjoukkue” in Finnish, which would also be understandable, but the English term “All-stars” is also often used in Finnish. For example, Marko Leppänen (2019) uses both, the Finnish term “Tähdistöjoukkue” and the English term “All-stars” to refer to the all-stars teams in his nhl.com article about the history of the all-stars competition. Similarly, Miikka Lahtinen (2020) uses both terms when discussing the all-stars teams of U20 (Under 20 years old) players in World Championship in his article for leijonat.com. Hence, it can be concluded that both terms are appropriate from the viewpoint of the cultural context and genre.

4.2.2 Usability problems in Quick Play

Similarly to the quick settings, the “Quick play” row of the main menu, consists mostly of cosmetic problems. The function of “NHL Threes” is implicit, which could be made clearer by making its function explicit by for example shortly describing it with a sentence such as “3 on 3 hockey”. An addition like this one would help the players to use the main menu more efficiently, because they would not have to start the game mode to find out about it. However, this problem is linked to the game interface and the source text, as it is probable that the translator cannot add additional information about the modes of the main menu in a metatext.

Another problem is the use of the abbreviations of the player positions when locking a position in one of the “Online versus”, “Play now” or “Threes now” game modes. There is no room for the translation to describe the full names of the positions, but a short instruction about the positions could improve the usability of the “lock position” function in said game modes, especially for newer players. For some, the abbreviations could affect their gameplay to the extent that it is more than just a cosmetic problem, as they could start the game and then realize that they have chosen the wrong position. Changing the position in game is possible, but finding how it can be changed is not instructed, nor are there situational indicators in the pause menu that would instruct the player about it. Instead, the players are expected to know that the position can be changed under the

setting “Select sides” in the pause menu. The name of the setting “Select sides” does not in any way indicate that the player could change their position under it. Choosing the wrong position and not being clearly instructed on how to change it could make players frustrated, as it affects their efficiency, which is why it could be seen as a minor usability problem. Also, as previously discussed, finding out which position each abbreviation refers to is difficult, because there are no instructions telling the players where they can find which positions the abbreviations refer to.

The function of the number 2.0 in “Threes circuit” is unclear, and it is present in both the translation and the source text. I concluded that it refers to an upgraded version of the game mode, but its function does not become clear either in the name of the game mode or its description, which is why it affects readability. The addition of the number also affects consistency as it appears to be the only game mode with a number added to it, and it is odd that it is the only game mode with a number referring to an upgraded version, since most game modes in the *NHL* series have seen upgrades through the years. However, this is only a cosmetic problem and does not affect the gameplay or the use of the menu, nor does the lack of understanding its function cause any errors.

Another slightly problematic term is the term “Threes nyt”, as the noun “Threes” is used as a verb, like “Play” in the “Play now” game mode, which does not function similarly in the name of “Threes nyt”, because “Threes” is a noun. However, its function is made clear in its description, which is why it is only a cosmetic problem. Similarly, it is odd that brackets have been added around the term “Online” in the translation of “Threes online”. “Threes piiri 2.0” seemed problematic at first sight, as the source text equivalent “Threes circuit 2.0” seemed to refer to an act of moving as well as a district, whereas “Piiri” does not refer to an act of moving. However, the term is used consistently throughout the game mode and its function is made explicit in the description of the game mode, which is why it is not a problem.

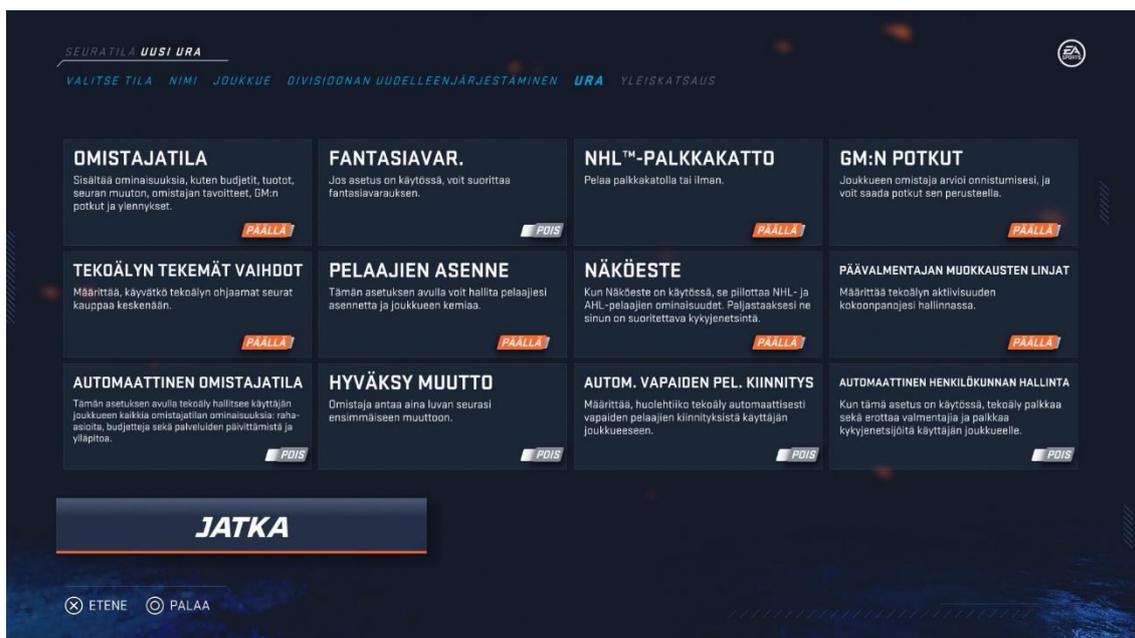
In conclusion I rate the severity of the usability problems in the “Quick play” row as 1, which means that most of the problems are cosmetic problems. Although, the problem regarding the abbreviations of the player positions could be rated 2, which refers to a

minor usability problem; fixing it should be given a low priority. The reason for this is that the function of the abbreviations is not explained, nor are they clear to all players, even though the game recognizes that there are players who have no experience of sports games. It is not clear how to find which positions the abbreviations refer to and how to change the positions in game. However, it is important to note that the problem is linked to the source text and the game interface, not the translation – instead the translation of the abbreviations is correct and follows the same abbreviations used in Finnish.

4.3 Career

As already mentioned, the main menu mainly functions according to the referential function. The second row in the main menu is called “Ura (= Career)”, which consists of “Seuratila (= Franchise mode)”, “Be A Pro – Ura (= Be A Pro Career)”, and “Kausitila (= Season mode)”. The heading suggests that the players can begin a career in the game modes below the heading. The names of the game modes under the heading explain their function well enough. “Franchise mode” indicates that the players can do something with a franchise, and as the heading is called “Career”, it indicates that the function of the “Franchise mode” is to play a career with a franchise. “Be A Pro – Career” indicates that the players can play a career as professionals. Finally, the “Season mode” indicates that the players can play through the hockey season in said game mode. Interestingly “Career” has been added after the “Be A Pro” game mode in both the source text and the translation, which I find unnecessary, because the heading of the second row already explains that it refers to a career.

As the players enter the “Franchise mode”, they are given the option to start a “Klassinen (= Classic)” career or a “32 Joukkueen laajennusvaraus (= 32 Team expansion draft)” either with the default roster or custom rosters. The function of these options is made explicit with additional information below each option. The players are then guided through different settings to the game mode. The settings are clear from the viewpoint of the referential function as well as when considering structural interference, except for some aspects in the final setting, “Ura (= Career)” (See Picture 15).



Picture 15. Seuratila, Ura – Franchise Mode, Career (NHL 20, 2019)

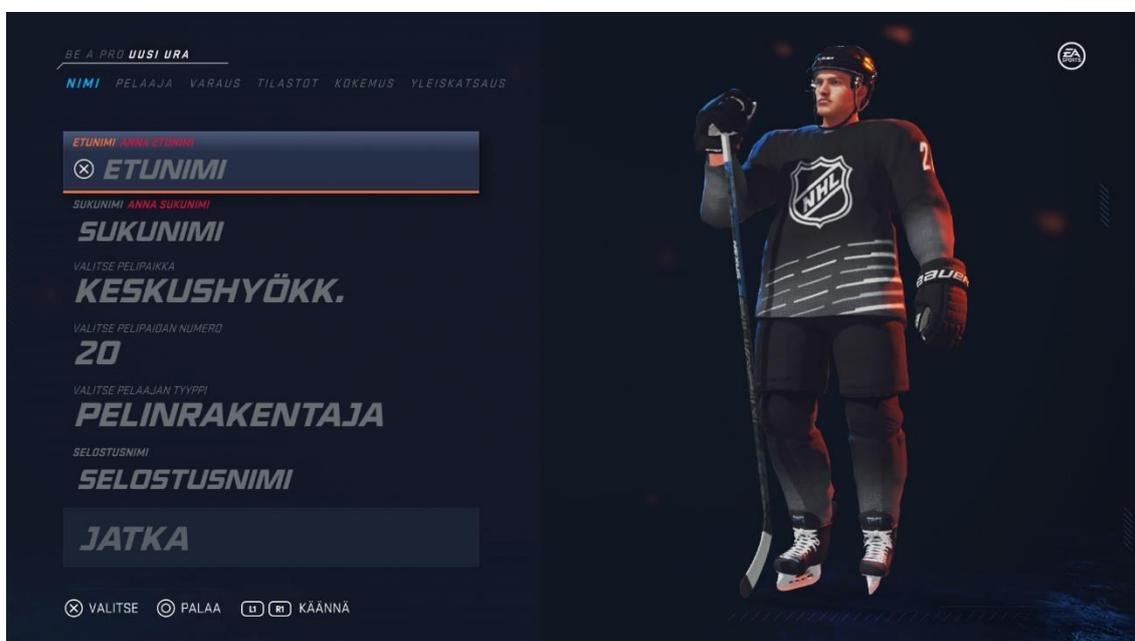
The first setting of picture 15, which is “Omistajatila (= Owner mode), starts by describing its function as “Sisältää ominaisuuksia, kuten...”, whereas the source text starts by describing its function as “Enables features such as...”, which is slightly different to the Finnish translation. “Sisältää” means that the game mode consists of such features, whereas “Enables” would indicate that “Owner mode” makes these features possible to use. Hence, for a clearer translation of the description, one option would be to translate the function by following the previously introduced prospective strategy, which adapts the text to the target culture so that its intention becomes clear. For example, “Voit hallita ominaisuuksia, kuten... (= You can control features such as...)” would function as intended, because the intention is to indicate that as the owner of the franchise the said features are under your control.

Another problematic setting is the “Fantasiavar. (= Fantasy draft)”. The problem is that its function is not entirely clear. The description suggests that the players can conduct a fantasy draft, but not what a fantasy draft is. The problem is present in the translation and the source text. The only way to find out what the fantasy draft refers to is to activate the fantasy draft setting. The fantasy draft refers to a draft that takes place before the players

start their career with their chosen franchise. The draft consists of 32 rounds and all *NHL* players are eligible to be drafted. This means that all teams start with no players, as they are required to select their players in the draft. The draft happens in turns, and during each round each team must select one available player during their turn. Finally, after 32 rounds of selecting players, the team is complete, and the players can start their franchise career. As can be seen in picture 15, there is room to explain the function of the fantasy draft more explicitly. Therefore, by following the prospective translation strategy the function of the setting could be explained as follows: “In a fantasy draft all players are eligible to be drafted. The draft consists of 32 rounds. Each team selects one player per round. If the setting is set On, you can conduct a fantasy draft.”. A description like this should fit under the setting and make the function of the setting more explicit.

Structural interference is also present in the translations seen in picture 15. “Tekoälyn tekemät vaihdot (= CPU Trades)” is slightly problematic, because ”Vaihdot” is more often used to refer to changing lines, although here it is used to refer to trades. Hence, “Vaihtokaupat (= Trades)” would be more appropriate, but if it is too long for the heading, then “Siirrot (= Transfers)” or “Kaupat (= Trades)” could be used as a clearer term. However, this is only a cosmetic problem as the function becomes clear in the description. The setting “Päävalmentajan muokkausten linjat (= Head coach edits lines)” is problematic, because lines in hockey are often referred to as “Ketjut” or “Kentälliset” in Finnish, instead of “Linjat”. In fact, “Ketjut” are often used to refer to forward lines, whereas “Kentälliset” would refer to both the forward lines and the defence pairs. However, considering that “Kejut” is used in other game modes, such as the “Play now” game mode (see picture 11), I would consider it an appropriate term to use here too, since it is understandable and improves consistency. Also “Kentälliset” would be an appropriate term to use, but then I would propose changing the term “Ketjut” in picture 11 into “Kentälliset” as well. Also, the conjugation of “Päävalmentajan muokkausten” creates unnecessary structural interference, which is why I would rewrite the sentence as follows: “Päävalmentaja muokkaa ketjuja/kentällisiä (= Head coach edits lines)”. This is a direct translation of the source text, but it works as it clearly indicates what the function of the setting is. This could be considered a cosmetic problem as its function becomes clear in its description.

The “Be A Pro” game mode starts by asking the player to create their own player (See Picture 16). The problematic part about the player creation from the viewpoint of its function is the “Valitse pelaajan tyyppi (= Choose a player type)”. The player types for forwards are “Pelinrakentaja (= Playmaker)”, “Maalitykki (= Sniper)”, “Voimahyökkääjä (= Power Forward)”, “Työmyyrä (= 2 Way Forward)”, “Kovanaama (= Enforcer)”, “Rouhija (= Grinder)”. The player types for defenders are “Puolustava pakki (= Defensive Defenseman)”, “Hyökkäävä pakki (= Offensive Defenseman)”, “Kovanaama (= Grinder)”, and “Kiekollinen pakki (= 2 Way Defender)”. Finally, the player types for goalies are “Seisova (= Stand-Up)”, “Sekatyöli (= Hybrid)”, and “Perhostyyli (= Butterfly)”.



Picture 16. Be A Pro Ura – Be A Pro Career (NHL 20, 2019)

The problem with some of the player types is that their function is not made explicit. Some of them are self-explanatory, whereas some require additional information. Some have been translated directly following the source-oriented retrospective translation strategy, whereas some have been translated following the target-oriented prospective translation strategy. For example, “Maalitykki” follows the target-oriented translation strategy. Although the term can be used to refer to even defenders who are scoring a lot

of goals, in this context it is unlikely that the players misunderstand its connotation as “Maalitykki” player type is only available if the players have chosen one of the three forward positions in the “Valitse pelipaikka (= Choose a position)” option.

The term “Työmyyrä (= Workhorse)” can be used to refer to any player who works hard, whereas the source text term “2 way forward” refers to a forward who works hard on both ends of the ice. Similarly to “Maalitykki” it is unlikely misunderstood due to its context. However, as the Finnish equivalent “Kahden suunnan hyökkääjä (= 2 Way Forward)” is used for example by Leeni Pellinen (2017) when discussing Aleksander Barkov among other centers in the *NHL* in his article for *nhl.com*. Even on the game developer’s website, *ea.com* (2018) the term “Kahden suunnan hyökkääjä” is used when the play styles of *NHL 19* are mentioned. However, similarly to *NHL 20*, also *NHL 19* used the term “Työmyyrä” in the “Be A Pro Career” mode. However, in this case I would prefer following the retrospective translation strategy by closely following the source text with the translation. This is because “Kahden suunnan hyökkääjä” is commonly used in Finnish to refer to this specific player type. The term also clarifies the role of the player type more clearly than “Työmyyrä”, because it describes that the player is a forward and that their role is to be effective at both ends of the ice rink. Similarly, the term “Kiekollinen pakki (= A defender who is good with the puck and good at opening the play)” is used in hockey and has been in use in the previous *NHL* games as well, but the term “Kahden suunnan pakki (= 2 Way Defender)” is also commonly used, even on the game developer’s website. In fact, it is possible to view a “Kiekollinen pakki” as a more offensive minded defenseman, which does not exactly correspond to a 2 way defender. The term “Kiekollinen pakki” implies that the defender’s strengths lie at playing with the puck, whereas the term 2 way defender implies that the defender is equally good at both ends of the ice. Therefore, by translating “Työmyyrä” as “Kahden suunnan hyökkääjä” and “Kiekollinen pakki” as “Kahden suunnan pakki” it becomes easier for players to make a connection between the two terms and consequently these terms also improve the readability and consistency of the translation.

The term “Kovanaama (= Enforcer)” has been translated using the prospective translation strategy. Regarding the English term “Enforcer”, Rich Hammond (2011) writes in his

article for nhl.com that stereotypically enforcers are players who are employed due to their willingness to get involved in a fight. Enforcers aim step up for their teammates by fighting, but they are not generally speaking the most skilled players. Similarly, for example Markus Nuutinen (2019) uses the term “Kovanaama” in his article for nhl suomi.com to describe Tom Wilson as he fights Ian Cole after Cole landed a heavy hit on one of Wilson’s teammates. Also, Ossi Karvonen (2016) describes Ryan Reaves as a “Kovanaama” in an article for mtvuutiset.fi, as Reaves went to defend his teammate who was heavily checked. Olli Kivioja (2020) too uses the term to refer to two Liiga players in his article for is.fi, as Miro Karjalainen and Taavi Vartiainen fought after Vartiainen attempted to land a hit on Miro’s teammate. Hence, it can be concluded that the term “Kovanaama” correctly refers to an enforcer.

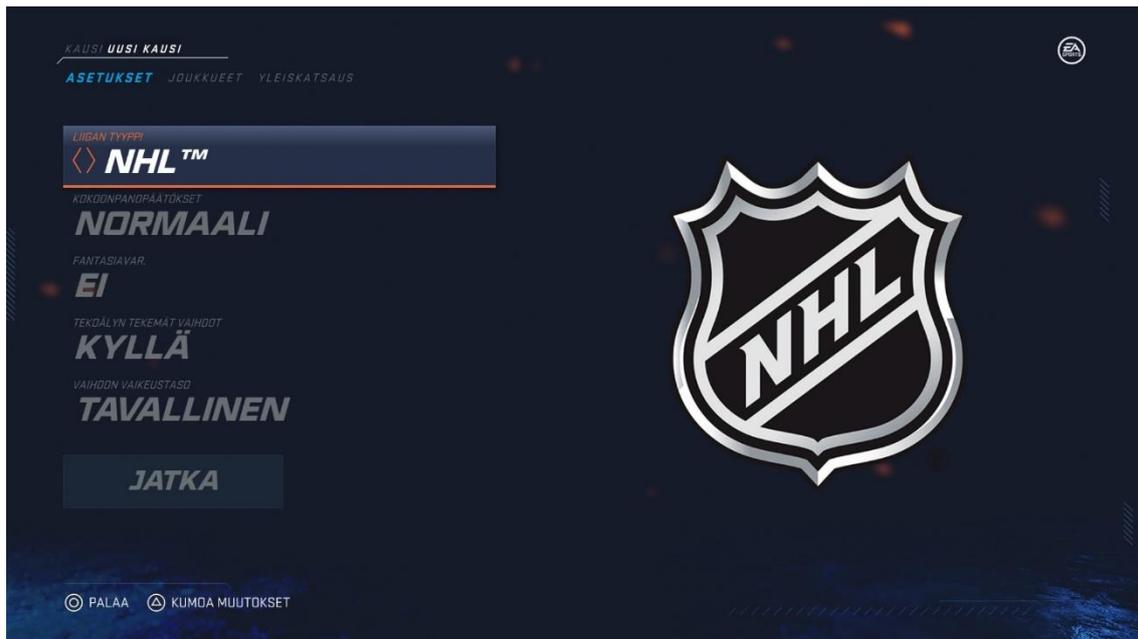
Sport Check (2016) interviews *NHL* players Michael Ferland, Lance Bouma and Derek Engelland regarding the role of a grinder in their video for nhl.com. They mention that grinders aim to force the opponent to turn the puck over and make mistakes by aggressively forechecking the opponents. Grinders are also responsible defensively but will get physical and make a hit if they are in a good position to do so. (Sport Check 2016) Considering this, Tapani Linna (2013) refers to Liiga forward Miika Lahti as a “Rouhija” in his article for KeskiSuomalainen, as he mentions that Lahti has recently been hailed for his work rate, hits and forechecking. Matti Nyrhinen (2013) interviewed Teemu Hartikainen in his article for mtvuutiset.fi, in which Hartikainen refers to himself as a “Rouhija”, which he defines as a role that requires him to throw the puck deep, hit bodies and forecheck aggressively. Hence, it can be concluded that “Rouhija” correctly refers to a grinder.

Therefore, there is a difference between “Kovanaama” and “Rouhija” although both terms refer to physical players and both terms can be used to describe the same player as well. “Rouhija” is more often used to describe a player whose role is to force the opponent to make mistakes, while also contributing defensively, whereas “Kovanaama” is often seen as a fighter, whose role is to defend their teammates by getting involved in a fight. This would explain why the players can choose the player type “Kovanaama” when creating a defender, whereas “Rouhija” is strictly a role for the forwards. Interestingly in the player

settings the players can edit how frequently their created player fights, and even the “Enforcer” player type can be set as “Never fights”, which does not at all correspond to the player type described above.

However, even if a player would understand what the above player types mean, the problem is that the game does not explain how the player types affect the created player. The player types are important because they affect the attributes of the created player. For example, a “Playmaker” is better at passing, whereas a “Sniper” is better at shooting. Those two positions are relatively self-explanatory, but it is especially difficult for players with no experience to know how the player types affect the attributes of the players or if they even affect the attributes. All in all, the problem with the player types is that even if they were all translated correctly, their function is left implicit, which affects the efficiency of creating a player.

Right after the screen shown in picture 16, in the “Be A Pro Career” mode, the players are presented with “Luontivyöhyke (= Creation Zone)”, and in there, the players have the option to change their appearance by entering “Ulkonäkö (= Appearance)” setting. The setting consists of 4 more settings, “Pää (= Head)”, “Silmät (= Eyes)”, “Hiukset (= Hair)”, and “Parta (= Beard)”. Under the “Pää” heading the players can change the gender of the player from male to female. There are no situational indicators, nor does the heading suggest that under it the players could change the gender of their player. This could be corrected by for example renaming the heading as “Pää ja sukupuoli (= Head and gender)” – as the players are also able to change the head and face of the player under the heading. Finally, the final mode of the “Career” row is the “Season mode” (see Picture 17).



Picture 17. Kausitila – Season Mode (NHL 20, 2019)

Interestingly the term “Tyyppe (= Type)” has been added to the first setting, where the player is asked to choose the league, although “Liiga (= League)” would be clear enough. The Finnish league is called Liiga, and therefore the term “Tyyppe” might have been added to avoid misunderstandings. However, in general, the same problems occur here as in picture 16. “Kokoonpanopäättökset (= Roster Control)” is unclear, as the referent is not made clear with explicit information and hence, the player is expected to know what “Kokoonpanopäättökset” involves. The two options regarding the setting are “Normaali (= Normal)” and “Täysi hallinta (= Full control)”. The setting “Täysi hallinta” can be understood by the players, as it clearly refers to full control over the setting, but it is difficult to know how much control is given over to the player in the “Normaali” setting. Hence, the referential function should be made clearer with explicit information. Similarly to the settings screen in picture 16, the function of fantasy draft remains unknown in the “Season mode” too. Also, the use of the term “Vaihdot” is problematic. As explained before, it should be referred to as “Vaihtokaupat”, “Siirrot” or “Kaupat”, since “Vaihdot” is often used to refer to line changes. It is probably beyond the reach of the translator to add explicit information in the settings of the “Season mode” in picture 17, but explicit information is required. It is possible that players who play the game for

the first time would like to play the season mode, and hence, it cannot be expected that they would know what the settings refer to.

4.3.1 Heuristic evaluation of Career

As seen in picture 15, the descriptions of the settings of the “Franchise mode” aim to explain the function of each setting. However, the settings do expect players to have some knowledge about the game mode and the terminology. For example, the term “GM”, which is an abbreviation of the English language term “General manager”, is not translated. The players are also expected to know what a fantasy draft is, since its function is not made clear in the description of the setting. Another part that might cause confusion among the players are the player types of “Be A Pro Career” game mode (See Picture 16). There are no descriptions about the player types, nor is there any instruction about how the player types would affect the attributes of the created player. Therefore, the player types can be problematic for players with no previous experience, as the game expects the players to have knowledge about how the player types function. The “Season mode” also expects the players to know what a fantasy draft refers to (see Picture 17), since there is no explicit information about it. Also, similarly to the “Franchise mode” the term “Vaihdot” is used to refer to trades in the “Season mode” too. However, in the “Season mode” there is no additional information at all about the setting, which makes it problematic, because it is difficult to know whether it refers to trades or line changes. The only situational indicator that might give an idea that “Vaihdot” does not refer to line changes is the final setting that asks the players to choose a difficulty level for “Vaihdot”. This is because there is no difficulty setting for the line changes, but that too would require the players be aware about how the line changes function. Finally, it is difficult for players with no experience to know how much control they are given in “Kokoonpanopäätökset”, if they choose the “Normaali” setting.

Most of the problems regarding cultural context and genre conventions were already discussed in the previous chapter, while analysing the function of the text. For example, the term “Vaihdot” is problematic, as it can refer to trades and line changes. All of the

player types are translated as they have been translated in the previous *NHL* video games, except for “Työmyyrä”, which used to be translated to “Kahden suunnan hyökkääjä” and “Kiekollinen pakki”, which used to be translated to “Kahden suunnan pakki”. According to easports.com (2015) the terms “Kahden suunnan hyökkääjä/pakki” were in use in *NHL 16*. As previously explained, the terms “Työmyyrä” and “Kiekollinen pakki” are correct from the viewpoint of the genre, but the terms “Kahden suunnan hyökkääjä/pakki” are clearer, as they are self-explanatory. Also, because the function of the player types is unclear, these terms would help to give a clearer idea of the player types.

The player types are also problematic from the viewpoint of the 6th heuristic, which evaluates readability. As the function of the player types is left unclear, the players are left interpreting how each player type affects the attributes of the player, and whether they affect the created player in any way. The attributes are presented to the players on the “Tilastot (= Stats)” page of the player creation screen (see Picture 16). Once the players see the stats, they might want to change the player type to a different player type, whose stats they would imagine would better fit to their style of play. The only way for the players to change the player type is to go back to the “Nimi (= Name)” page, which affects the efficiency of creating a player. Also, to see the stats of each player type, the players must scroll back and forth between the pages and memorize the stats of each player type, which is not very efficient. Once the players enter the game mode, they can no longer change the player type. However, the problem is also present in the source text and as there is no room for additional information, the problem is linked to the game interface. Also, the settings of the “Season mode” become problematic from the viewpoint of readability, as there is no additional information, which could minimize interpretation.

In the “Be A Pro Career” the players can choose a “Selostusnimi (= Play by Play Name)”, but they are not required to choose one to continue to the game. However, if they do not choose a play by play name, the player gives one to them automatically. There is no error message about this. However, the play by play name can be changed later in the game mode, which is why it is not a major problem. Although the play by play name can be changed later in the game mode, some settings can no longer be changed. The settings that cannot be changed later are the player’s name, height, weight, position, handedness,

shot style, birth year, birth month, birthday, city/country, place of origin and gender. Also, the previously discussed player type can no longer be changed in the game. There is no way of knowing that these settings cannot be changed in the game mode and therefore it is a problem. However, this problem is linked to the game interface, because there is no error message instructing the players that these settings can no longer be changed in game.

In the settings of the “Franchise mode”, the previously discussed “Päävalmentajan muokkausten linjat” is problematic from the viewpoint of readability, genre and cultural context, because the term “linjat” should be translated as “ketjut” or “kentälliset”. Also, the conjugation of the sentence “Päävalmentajan muokkausten” makes it clumsy, although it is only a cosmetic problem, because its function becomes clear in the description of the setting. Following the retrospective translation strategy by translating the sentence as “Päävalmentaja muokkaa ketjuja/kentällisiä” would be clearer. Also, although the term “Palkkakatto (= Salary cap)” has been correctly translated considering the genre and the context, its function is not made entirely clear. The description of the “Palkkakatto” setting says “Pelaa palkkakatolla tai ilman (= Play with Salary Cap on or off)”, which leaves room for interpretation for those who do not know what the term refers to. The term is self-explanatory, but as there is room to further explain its function, it should be made clearer to minimize the players efforts of interpretation.

Regarding consistency, the “Franchise mode” and the “Season mode” are called modes, whereas “Be A Pro Career” is referred to as a career. The term “Be A Pro Mode” could be considered, as it would be more consistent with the other two game modes under the “Career” row. The “Be A Pro -Ura” is also inconsistent in comparison to “Seuratila” and “Kausitila” in the sense that it has not been translated into Finnish completely. In the “Franchise Mode”, the difference between the source text and the Finnish translation is that in the source text all headings of the settings in picture 15 follow the same font size and use no abbreviations, whereas in the translation some settings have a smaller font size and some abbreviations have been used. For example, “Fantasiavar.”, “Autom. Vapaiden Pel. Kiinnitys” use abbreviations. The change of font size and use of abbreviations break the consistent style of the settings. However, the change of font size is necessary as the space for the text is limited and therefore by changing the font size the translator can

explain the settings more explicitly. For this reason, the settings “Fatansiavaraus” and “Palkkakatto” should also be explained more explicitly.

4.3.2 Usability problems in Career

There were both cosmetic problems and minor usability problems in “Career” row of the main menu. The names of the three game modes in the menu correspond to their referential function clearly. However, the name “Be A Pro Career” breaks the consistent style of the row, because “Franchise mode” and “Season mode” are referred to as modes. The addition of “Career” is also unnecessary, because the heading already indicates that it is a career. In terms of other cosmetic problems, the term “Enables”, has been translated into “Sisältää” under the “Owner mode” setting in picture 15. The term used in the translation means that the setting consists of such features, whereas the source text term indicates that the features become possible, if the setting is set “On”. Also, “Päävalmentajan muokkausten linjat” is clumsy and could be translated as “Päävalmentaja muokkaa ketjuja/kentällisiä”. However, these are only cosmetic problems, because their function becomes clear in the description.

There is no explanation about what is “Palkkakatto (= Salary cap)”, which I consider as a cosmetic problem, because the term is self-explanatory and before the players enter the game mode, the game asks the players if they are certain that they would like to continue with the salary cap activated. Also, the play by play name causes a small error, as the players are not required to choose a play by play name to continue to the game, but the game automatically chooses one for the players, if they do not choose one. However, it is only a cosmetic problem, as the players can later change the play by play name in the game mode. Finally, regarding cosmetic problems, I found the use of the terms “Työmyyrä” and “Kiekollinen pakki” slightly troubling due to the lack of explanation regarding the function of the player types. Therefore, the terms “Kahden suunnan hyökkääjä/pakki” would be clearer, since they are more self-explanatory and therefore easier to understand for new players.

The term “Vaihdot” is used to refer to trades, which is problematic both in the “Franchise mode” and in the “Season Mode”. However, in the “Franchise mode” it is only a cosmetic problem, as its function is explained in the description. In the “Season mode” there is no description about the term, which makes it slightly more problematic. Therefore I consider it a minor usability problem in the context of the “Season mode”. The fantasy draft is also problematic, because its function is not clear and the only way to find out what it is about is activate the setting. Therefore, it is a minor usability problem. A short description explaining its function would be enough for players to be able to decide whether they want to do a fantasy draft or not. The names of the player types follow the cultural context and the genre well enough, but their function is unclear. However, to explain their function, the game interface would require some changes. For example, the players could be given the option to open a small window that explains the function of each player type. Any sort of instruction about the player types would improve efficiency.

In the “Be A Pro” game mode the players have the option to choose the gender of their player. However, the option is hidden under the “Head” setting, which in no way indicates that the players would be able to choose a gender under the setting. Therefore, I consider it a minor usability problem, since it could be made clearer by slightly modifying the heading to “Head and gender”. It should be noted that the same problem exists in the source text too. Finally, in the “Season mode”, in the roster control setting the players have the option to choose normal or full control. However, it is difficult to know what normal refers to and hence it is a minor usability problem. In conclusion, the severity of the usability problems of the “Career” row is a mix of 1 and 2, as some are slightly more severe than others.

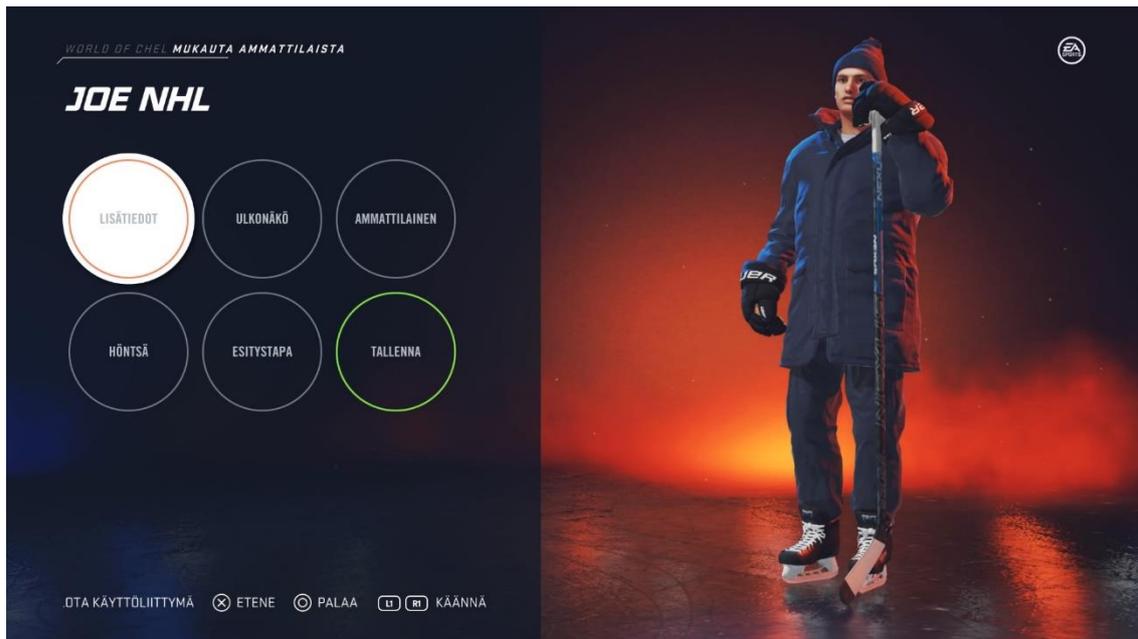
4.4 Online and More

The “Online” row in the main menu consists of the “Hockey Ultimate Team”, the “World of Chel”, and the “Varausmestari (= Draft Champions)” game modes. The term “Online” would indicate that these game modes are played online or require online connection to be played. Other than indicating that they are online game modes, there is no additional

information regarding their function. In all the three game modes, the players are expected to know what each game mode refers to, since the referential function is not made explicit in the translation. However, “Varaustmestarit” differs from the other two in the sense that it has been translated into Finnish, but the translation itself is not very useful without previous knowledge, as the referent is implicit. The “World of Chel” game mode also differs slightly from the other two, as the word “Esittelyssä (= Featured)” has been added above it. However, even though it has been tagged as a featured game mode, its function is implicit. Translating “World of Chel” or “Hockey Ultimate Team” is not necessary, but in that case there should be explicit information that would communicate their function. Since that has not been done it is difficult for players with no previous knowledge to know what the names of the game modes refer to. However, these game modes are briefly presented in the beginning right after the quick settings when the players are shown a short trailer that aims to show what is new in *NHL 20*. However, the trailer seems to be aimed at players who already know about the game modes, as it is very fast paced and it does not explicitly introduce the game modes, but just briefly presents new functions.

As the only indicator to these three game modes is that they are online game modes, the players must start the game modes to find what they are about. This affects the efficiency of using the main menu. When the players enter the “Hockey Ultimate Team” game mode, they are presented with a short welcoming introduction that introduces the game mode and guides the players to create their own fantasy team. The translation of the introduction leaves no questions about the function of the “Hockey Ultimate Team” game mode. Therefore, although the function of the game mode is not explicit in the main menu, its function becomes clear when the game mode is started.

The next game mode of the three is called “World of Chel”. Right after starting the game mode, the players are asked to create a player, similarly to the “Be A Pro” game mode, although this is slightly different (see Picture 18).



Picture 18. World of Chel, Mukauta Ammattilaista – Customize Pro (NHL 20, 2019)

The interesting addition in comparison to “Be A Pro” game mode is the addition of “Höntsä (= Casual)”, which as previously explained, refers to a laid-back, relaxed atmosphere in sports. In this case however, the term is used to refer to outfits, as the players have the option to dress casually in the “Höntsä” part, or like a professional in the “Ammattilainen (= Pro)” part. The referential function is not necessarily clear right away, as it simply says “Höntsä”, which alone does not refer to clothing. However, as can be seen above the menu it says “Mukauta ammattilaista (= Customize pro)”, which is a situational indicator that indicates that the players can edit their player in the settings below. Therefore, the reference of “Höntsä” becomes clear, even if it is not used similarly as in the “Online versus” game mode, where it was used to refer to non-competitive matches. However, the problem with choosing a gender for the created player, as previously explained when analysing the “Be A Pro” game mode, exists here too. The players are required to open the “Ulkonäkö (= Appearance)” page, in which they must navigate to the “Pää (= Head)” page and only there they are given the option to change the gender. The choice should be given in the player creation menu (see Picture 18), because that would improve efficiency by making the option easier to find for those who want to change the player’s gender. This problem is not linked to the translation, but the game interface.

After the players continue from the player creation menu, they are presented with a welcoming text and two options, one of which suggests that the players can hone their skills in a “PRO-AM” game mode. Although the meaning of the term “PRO-AM” is left implicit, its function is made clear as it suggests the players can practice in the game mode. The other option refers to getting to know the “World of Chel” game mode. However, the problem with choosing that is that it does not introduce the game mode at first. Instead, the players are first presented with various tasks that they can do in the game and only after exiting the screen that introduces the various tasks, the players are presented with a short introduction of the four game modes that “World of Chel” consists of. A short description such as “Create a player and compete in four different game modes” in the main menu would be enough to make the use of the main menu more efficient and improve learnability regarding the “World of Chel” game mode. However, this problem is linked to the game interface too, since it would be almost impossible to translate the name of the game mode so that it would indicate that the players must create their own player to compete in four different game modes.

The final game mode of the three is called “Varausmestarit (= Draft champions)”, which has been translated. However, the translation does not make its function clear, nor does the source text, which would suggest that the problem is linked to the source text. As with the other two game modes under the “Online” row in the main menu, this one too could be made clear with additional information. Once the players start the game mode, they are presented with a welcoming introduction similarly to the “Hockey Ultimate Team” introduction, in which the function of the game mode becomes clear. Considering the referential function, there are no problems in the translation of the introduction of the “Draft Champions” game mode.

This section also analyses the “Muut (= More)” row of the main menu. The “More” row consists of the “Turnaukset (= Tournaments)”, the “Pudotuspelit (= Playoff mode)”, and the “Rankkarikisa (= Shootout mode)” game modes. Interestingly the term “More” has been translated into “Muut”, which means “Others”, whereas the correct equivalent for “More” would be “Lisää”. However, that does not affect the function of the heading and

how it is viewed from the viewpoint of the game modes. The heading, as explained earlier, aims to function as a situational indicator for the game modes below it. In this case, the heading would indicate that the game modes under it did not fit under any of the other headings, or that they would not corresponded to the headings of the other rows, or that they differ from one another too much to have one heading refer to all of them. The heading does not indicate what type of game modes are under it, nor that they are game modes and therefore the names of the game modes are very important. The names have been translated into Finnish so that each of them clearly communicates the function of the game modes and thus the referential function of the names of the game modes works.

As the players start the “Tournaments” game mode, they are presented with two options: the “Jääkiekon Mestarien liiga (= Champions Hockey League)” and the “Spengler Cup”. The terms of the two tournaments have been correctly translated, as the latter is not translated in Finnish either. However, there is no description or information regarding the two tournaments. Although this is not a problem related to the translation, a short description about the tournaments would help to understand the relevance of the two tournaments. Such an addition is not necessary, but having the information available could play a part in improving satisfaction.

In the “Playoff mode” the players are presented with settings in which they can adjust how many teams participate in the playoffs, how many matches are played, how long do periods last, how do teams continue after the game ends in a tie, difficulty level and play style. The difficulty levels and gameplay settings were introduced in the quick settings, but in the “Playoff mode” there is one more option in the gameplay settings, which is called “Omat (= Custom)”. The correct translation for “Custom” in this context would be “Mukautettu”, but “Mukautettu” would not indicate that the settings are customized by the players themselves, which is what the setting refers to. Therefore, the term “Omat” is clearer, but I would propose adding the term “Asetukset (= Settings)” to “Omat”, as that would complete the term “Omat”, and consequently improve readability. However, the problem with this setting is that the players are not told how they can customize the gameplay style by themselves. For this reason, the setting is probably aimed at players who know they can customize the gameplay settings. However, by shortly instructing the

players that they can do so and where they can do so, usability would improve in terms of efficiency, learnability and possibly satisfaction.

In the “Shootout mode” the players are asked whether they would like to play offline or online. The term “Offline” has been translated into “Paikallinen (= Local)”, which is understandable, although it refers to “Local”. However, using the term makes no sense as the term “Online” has not been translated and the term “Offline” is used for example in the “Draft Champions” game mode, when the players are asked if they would like to play online or offline. Similarly, when the game downloads updates, the game instructs the players that they can manually change the update to a previous version, if they want to use the previous version in offline game modes. Therefore, although the referential function becomes clear, I would propose using the term “Offline”, since that would be better in terms of consistency.

Finally, I decided to consider the addition of the “Ones now” game mode in this section as well, because it is the final game mode of the main menu, although it is not placed under any of the previous headings. The heading above the “Ones now” game mode says “Mukauta (= Customize)”, which would suggest that the modes placed under it are modes in which the players can customize something. However, “Ones now” is a game mode, which starts similarly to “Play now” and other game modes under the “Quick play” heading. There are no instructions about the game mode. The players are brought straight to the game mode, and asked to choose a player, after which they are asked to choose an ice rink they wish to play in and after that the match begins. Therefore, based on how the game mode functions, it belongs under the “Quick play” heading. However, as seen in picture 2, only 3 game modes fit under the heading of each row. Therefore, the problem is linked to the game interface. Although the heading “Mukauta” does not correspond to the game mode, the problem is that the name “Ones now” does not communicate its function. The “Ones now” is problematic similarly to the “NHL Threes” game mode, as it can only be understood by those who have previous knowledge or experience of the game mode. However, the difference with “Ones now” is that it has been tagged as “Uutta (= New)”, which would suggest that this is the first *NHL* video game it appears in. Especially because of that, it is important that the function of the game mode would be

made explicit, which it is not. The game mode refers to playing “1 vs. 1 vs. 1”, which would be enough to communicate the function of the game mode in the main menu.

4.4.1 Heuristic evaluation of Online and More

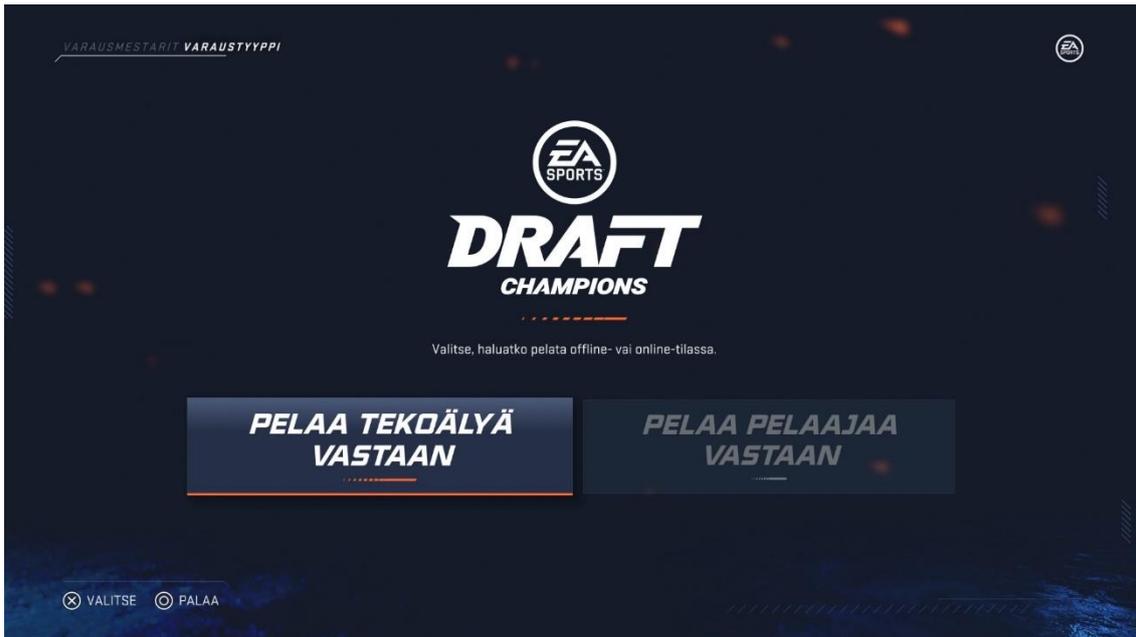
As the three game modes of the “Online” row are not explained, the players are expected to know about the game modes. Therefore, in that case the information is not suitable for players who do not have knowledge about said game modes. However, after starting any of the three game modes, the players are instructed about the game mode, in which case the function of all three game modes becomes clear, and thus the lack of explanation with the names only affects the efficiency of using the main menu. Also, considering that memorability is also an important aspect of usability, in this case having information about the game modes in the main menu would be useful for players who return after a break, as that would help them to remember the game modes. In the “More” row of the main menu, there are no problems regarding the functionality of the three game modes, as each game mode is translated so that even players with no previous knowledge of the game can understand their connotation.

The reason the names of the game modes in the “More” row are clear is because they are correct when considering the cultural context. Therefore, it is easier for players to understand their connotation. However, the names of the game modes under the “Online” row are all names that are solely used in the *NHL* video games. This means that they are correct when considering the genre conventions, but to understand their connotations, the players are required to have previous knowledge of said game modes. Similarly, the name of the “Ones now” game mode is problematic from the viewpoint of the players, although it is correct when considering the genre conventions, as it can only be understood by players who have previous knowledge of the game mode.

As previously mentioned, the term “Pro-Am” is not explained when the player is given the option to either get to know the “World of Chel” game mode or hone their skills in the “Pro-Am”. According to Cambridge Dictionary (2020) the term refers to a

competition which consists of both, professionals and amateurs. Although the term is not defined in the first screen, it is defined as “Pelaa tähtien kanssa ja heitä vastaan (= Play with and against the stars)” later in the game mode, which suggests that it is used correctly when considering the term from the viewpoint of its cultural context. Although the term is correct from the viewpoint of its cultural context, it is not necessarily clear to all players, because it is a culture bound term that refers to a sports competition. In this case, the term can be considered from the viewpoint of a culture bump, as explained in section 2.2, the translator must decide whether they let the reader encounter the culture bump or whether it needs to be explained. The meaning of the term “Pro-Am” is implicit, but the word “Harjoittelu (= Practice)” has been added, which is a clear enough indicator of what the players can do in said game mode. Therefore, even if the players do not understand the meaning of “Pro-Am”, they can understand the function of the game mode, which is why it is not problematic.

In regard to consistency, the name “Varausmestarit” is the only translated name of a game mode under the “Online” row and as already mentioned, its translation does not make a difference, as its function is not made explicit. Also, when the players enter the game mode, the logo of “Varausmestarit” is presented in English (see Picture 19). Therefore, it would be easier for players to find a connotation to the term “Draft champions”, since the name of the game mode appears in English in the logo.



Picture 19. Varausmestarit – Draft Champions (NHL 20, 2019)

As can be seen in picture 19, the players are first asked to choose whether they would like to play offline or online. However, the two options they are given ask whether they would like to play “Tekoälyä vastaan (= CPU (Computer Played Unit))” or “Pelaajaa vastaan (= Head to head)”. From the perspective of understanding the function of the two options, this is not problematic, but from the viewpoint of consistency it is problematic, because the question “Valitse haluatko pelata offline- vai online-tilassa (= Select whether you want to play offline or online)”, uses different terminology than the given options. Also, as mentioned earlier, using the term “Offline” instead of “Paikallinen” in the “Shootout mode” would be better in terms of consistency as the “Offline” term is used in other parts of the game too. However, the terms “Tekoäly” and “Paikallinen” are both correct when considering them from the viewpoint of the genre, as “Offline” refers to either playing versus CPU or versus another player on the same screen. Therefore, the two terms can be seen as clarifications of the “Offline” term. However, I would propose using the “Offline” term as the heading of the first option and “Online” as the heading of the second option, while explaining or clarifying their function in a metatext under the terms. The metatext would be the current names of the options, “Pelaa tekoälyä vastaan” and “Pelaa pelaajaa vastaan”. This would improve consistency and readability.

Considering readability, after the draft is complete, the players are told “Kun olet kokeillut näitä pelaajia Varausmestari-tilassa, muista lisätä heidät Hockey Ultimate Team -joukkueeseesi (= After you try these players in Draft Champions, make sure to add them to your Hockey Ultimate Team)”, but the players are not told how to add the players to their ultimate team. In fact, the players can only add said players in their ultimate team if they buy them from the market in the game mode or get them from a card pack. The sentence might give an idea that they can do so after they have played with the players in the “Draft Champions” game mode. This can potentially leave the players disappointed when they realize that they are not given the players they thought they would get. However, it is not a translation-related problem, as the source text suggests the same.

As signposting is one of the aspects that affect readability, the previously discussed problem regarding the change of gender in the “World of Chel” game mode is problematic, because the players have no way of knowing where to find the option based on the signposting alone. Navigating to “Ulkonäkö (= Appearance) in picture 18 and from there to “Pää (= Head)” to find the option to change gender is not clear, as the signposts do not imply that the option can be found there. As mentioned earlier, to improve efficiency the option should be available in the main player creation screen seen in picture 18. However, the translation could help the players to navigate to the setting by adding the word “Sukupuoli (= Gender)” to the term “Head”, since the option to change gender can be found under the “Head” heading and as gender does not just refer to the head of the player, it should say “Pää ja sukupuoli (= Head and gender)”. I consider this to be a minor usability problem, as the lack of signposting makes it difficult to find the option.

As discussed earlier, in the “Playoff mode” the players have the option to choose “Custom” gameplay settings, which is translated into “Omat”, but the players are not told how they can customize the gameplay. Therefore, the option leaves room for interpretation and is problematic from the viewpoint of the 6th heuristic, which evaluates readability. The setting also expects that the players would know about the ability to customize gameplay, in which case considering the 2nd heuristic, it is also problematic, since it is not explained. These problems are not linked to the translation, but the game interface and source text. However, the translation also slightly affects readability,

because the term “Omat” requires an addition such as “Asetukset (= Settings)” to be complete, since the addition of “Asetukset” would make it clear what the term “Omat” refers to. However, I consider the problem with the translation to be a cosmetic problem, because although the term appears incomplete, it does not affect the player’s understanding of it.

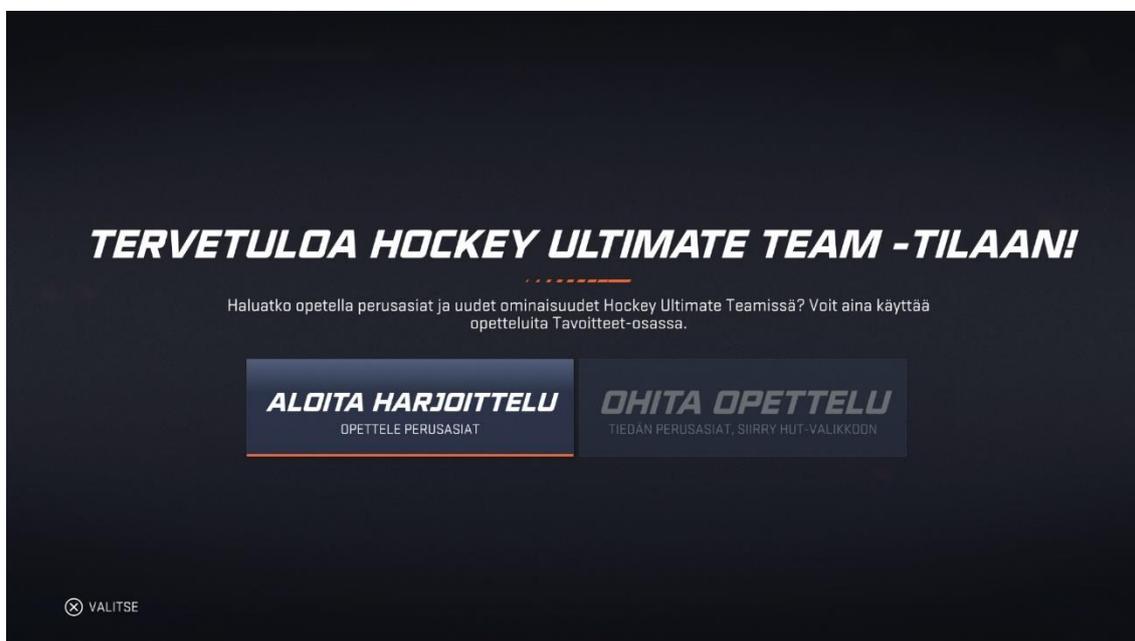
Regarding readability, also the welcoming text of “Hockey Ultimate Team” leaves some room for interpretation (see Picture 20).



Picture 20. Hockey Ultimate Team 1 (NHL 20, 2019)

The first sentence of the welcome text says “Pelaa suosikkipelaajasi kanssa (= Play with your favourite player)”. However, what the Finnish translation would imply is that the players would be able to play against or on the same side with their favourite players in real life. While it is a possibility that they can face a real hockey player in the online game modes, the text here aims to communicate that the players can use the cards of their favourite hockey players. Therefore, the text should say “Pelaa suosikkipelaajallasi (= Play with your favourite player)”. As can be seen, the suggested translation is different to the original Finnish translation, but the source text remains the same. This is because the sentence can be translated into Finnish like in the original translation or like in the

suggested translation, but as previously explained, the meaning is different. Therefore, the Finnish translation has not taken the context of the source text into consideration. The final sentence of the screen says “Päivitä fantasiajoukkueesi (= Upgrade your fantasy team)”, in which the conjugation of “Fantasiajoukkueesi” would suggest that “Fantasiajoukkue” is a system that is updated as a whole. However, the players can choose whether they would like to upgrade their entire team or replace one of the players or other aspects of the team such as the team jerseys. Therefore, I would propose translating it as “Päivitä fantasiajoukkuettasi”, because that would indicate that you can upgrade parts of the team or the whole team. After the players continue from the screen in picture 20, they are asked whether they would like to learn the basics or skip the learning process and move straight to the menu of “Hockey Ultimate Team” (see Picture 21).



Picture 21. Hockey Ultimate Team 2 (NHL 20, 2019)

The learning process mentioned in picture 21 refers to a tutorial that is available in the “Tavoitteet (= Objectives)” part of the “Hockey Ultimate Team”. In the tutorial the players are given tasks that consist of reading and learning about different parts of the game mode. After each completed task they are rewarded with different rewards, such as coins that can be used in the game mode. Both the source text and the translation use the

term “Tutoriaali (= Tutorial)” in the “Tavoitteet” part. However, in picture 21, the verb “Oppia (= Learn)” is used instead. This causes problems from the viewpoint of consistency and readability. The sentence that says “Voit aina käyttää opetteluita Tavoitteet-osassa (= You can always access the tutorial in Objectives)” is structurally incorrect, as the sentence implies that the term “Opetteluita (= Learnings)” is something that can be used in the “Tavoitteet” part. What it should imply is that the players can revisit the tutorial later in the “Tavoitteet” part, even if they choose to skip it now. Therefore, I would propose translating the sentence as follows: “Voit halutessasi tutustua tutoriaaliin myöhemmin Tavoitteet-osiossa (= You can access the tutorial later in Objectives)”. The original sentence in the source text is appropriate for the context, but for the Finnish translation the sentence needs to be slightly modified so that it becomes structurally correct. It is important to use the term “Tutorial” in this context as well, as it is used in the game mode in the “Tavoitteet” part, which makes it easier for players to make the connection to the learning process referred to in the picture 21.

Another problem regarding consistency is that the two options given to the players in picture 21 use different terms to refer to the tutorial and neither uses the term “Tutorial”. The term “Tutorial” is used in the options of the source text, as the first option is “Start tutorial” and the second is “Skip tutorial”. I would propose translating the first option as “Tutoriaali” and explain its function in a metatext similarly as it is described in picture 21, “Opettele perusasiat (= Learn the basics)”. As for the second option, “Ohita tutoriaali (= Skip tutorial)” would be more coherent and consistent with what I proposed, than “Ohita opettelu (= Skip learnings (tutorial))”. The description of this would not have to be changed, as the one in picture 21 functions as intended.

4.4.2 Usability problems in Online and More

In conclusion I found most of the problems in the “Online” and the “More” rows to be cosmetic problems, but also some minor usability problems were present. The minor usability problems regard the option to change the player’s gender in the “World of Chel” player creation screen, which is the same problem that occurred in the “Be A Pro Career”

game mode. Although this problem is not related to the translation, but the game interface and the source text, it is still possible for the translation to help the players find the option by adding the term “Sukupuoli (= Gender)” to the term “Pää (= Head)” in the “Appearance” part of the player creation screen. However, whether the addition is possible depends on how much freedom the translator is given. Another part that I considered to be a minor usability problem is the ability to choose custom gameplay settings. The reason for this is that although the referent is clear, it is not made clear how and where the players can customize the gameplay settings. This too is linked to the game interface and the lack of space to further explain the setting. Finally, the third minor usability problem I found is the sentence “Voit aina käyttää opetteluita Tavoitteet-osassa”, as although it is possible that the players understand that they can find the tutorial in the objectives, the sentence is structurally wrong and therefore, it needs to be fixed.

Many cosmetic problems were present. The functions of the game modes under the “Online” row and the “Ones now” are unclear, as only players with previous experience or knowledge of said game modes can understand their function. “Varausmestarit” is translated into Finnish, but as explained, its referential function is still implicit and therefore the translation is not useful. In fact, when considering that the other two game modes have not been translated and “Varausmestarit” has, it breaks the consistent style of the game modes under the “Online” row. In the “More” row, in the “Tournaments” game mode the players have the option to choose from two tournaments, in which case it would be useful to have some information about the tournaments, so that players can understand their relevance. In the “Playoff mode” the players have the option to choose “Omat (= Custom)” gameplay settings, which is clear enough, but adding the word “Asetukset (= Settings)” to the term “Omat” would be better when considering the signposting of readability, as “Omat” alone would be equal to writing “Own” alone in English, which is clear, but not very coherent.

The term “Offline” has been translated into “Paikallinen (= Local)” in the “Playoff mode”, which is a clarification of the “Offline” term, but breaks the consistent use of the term. Also, since the other option has the term “Online” and since the source text used the term “Offline”, it would be better for the translation to use the term as well, while

clarifying the function of the term in a metatext with the term “Paikallinen”. The metatext is not necessary in this case, as “Offline” alone would be clear, but could be added if possible. Another problem regarding inconsistency is the translation of the term “Draft Champions”, as it has been translated into “Varaustmestari”, but the logo of the game mode still appears in English. Therefore, it would be better for the translation to adapt the name of the game mode from English for the sake of consistency and readability. In the welcoming text of the “Hockey Ultimate Team” game mode, the players are told that they can “Pelaa suosikkipelaajasi kanssa (= Play with your favorite player)”, which would suggest that the players can play with their favorite players, whereas the sentence should suggest that they can use the cards of their favorite players to play the game. Finally, as the text in “Draft Champions” urges the players to remember to add the players they test in the game mode to their ultimate team in the “Hockey Ultimate Team”, it is possible that players misunderstand the text so that they think they could add said players to their team after testing them in the “Draft Champions”. In reality they are required to purchase them from the market or get them as rewards from the card packs. This might leave players disappointed. However, the same problem was present in the source text as well, and therefore it is not a problem related to the translation.

5 CONCLUSIONS

This Master's thesis conducted an empirical study on the Finnish translation of *NHL 20*. The type of the research was qualitative. The aim of the study was to evaluate the usability of the Finnish translation of *NHL 20* via heuristic evaluation and to use Nielsen's (1993: 103) severity rating scale to analyse the severity of the usability problems. More specifically, the focus was on the quick settings and the game modes of the main menu. Additionally, since the quality of a translation is always tied to the quality of the source text, it was important to analyse whether the usability problems would be linked to the translation or the source text. To evaluate the usability of the translation, I modified the heuristics list introduced by Suojanen et al. (2015: 90) for the purpose of this study. The heuristics list used in this study consisted of six heuristics in total. Since the heuristics aim to evaluate the usability of the translation, so that usability could be improved to the end users, it was important to discuss usability and users in the theoretical parts of this study. Finally, I felt that Nord's (2001) four-function model could be of use when analysing whether all the relevant information of the source text has been translated. Therefore, I used the four-function model to find whether the translation follows the intended function of the source text.

In the evaluation phase of this study I found that most of the problems with the translation were cosmetic problems, however, some minor usability problems were present too. None of the problems were severe enough to be rated 3 or 4. In general the cosmetic problems were linked to the readability and the consistency, whereas the minor usability problems were linked to the terminology and the readability. The problems with the readability were mainly caused by the translation following the source text too closely, which created structural interference. In some parts the use of the terminology was problematic from the viewpoint of the readability. For example, the player type "Työmyyrä (= Workhorse)" is correct from the viewpoint of the genre and the cultural context, but as a term describing the role of a player, it is vague. Therefore, by following the prospective translation strategy and translating it as "Kahden suunnan hyökkääjä (= 2 way forward)", the term would become self-explanatory and easier for all players to understand. In some parts translating the terms so that they would function self-explanatorily is important, because

there is no room to explain or describe the function of the terms. Many of the problems with the consistency were also linked to the terminology, as for example the term “Tutorial” was referred to as “Opetteluita (= Learnings)” and “Harjoittelu (= Practice)”. Using different terms to refer to the same concept affects the readability and the memorability. The translation of the terminology caused some minor usability problems from the viewpoint of the cultural context and the genre, as for example the term “Linjat (= Lines)” is wrong, because it refers to for example a line formed by people in a queue, or a line drawn from point A to point B, whereas “Kentälliset” would be the correct equivalent for the term. Due to problems such as these the translation was partly grammatically incorrect, as for example “Voit käyttää opetteluita... (= You can use the learnings...)” suggested that the “Learnings (= Tutorial)” is an aspect that can be used, whereas it should indicate that the tutorial can be accessed later. In some parts the translation did expect the players to have some knowledge regarding the hockey terminology and the terminology and the concepts of the game. However, it is important to note that in many parts of the game there was no room to explain the terms and the concepts that would need to be explained. Due to the lack of room to explain concepts or add information, signposting was partly insufficient, as for example it is not made clear how to find where the gender of a player in the “Be A Pro” mode can be changed. Therefore, many usability problems were linked to the game interface.

The common problem in many parts of the game was that there were many parts that require additional information, so that the implicit referents could be explained. Therefore, as argued by Suojanen et al. (2015: 28), translators should be included in the design teams and participate in all phases of the design process, because they can contribute in creating a full user experience. However, as mentioned in section 2.2, by making the game easy to learn, it might become less efficient, but, as explained in subsection 2.1.1 the text can be layered so that different parts are aimed at different audiences or democratized so that everyone would understand it. For this reason, in the game the additional information could be presented by following these two strategies. Whether the text should be layered or democratized depends on the parts of the game. For example, the modes of the main menu could be shortly described so that everyone would understand the main point of each mode without having to start any of the modes. This

would improve memorability and efficiency. In some modes more information is required to explicitly explain their functions, in which case the players could be instructed to press the touchpad on the controller to open a small window with additional information about the part they require more information about. The reason I consider this to be a possible solution is because for example the “Hockey Ultimate Team” game mode uses the same technique in the tutorial.

According to Nielsen (1994: 25-26) it is difficult for a single individual to conduct a heuristic evaluation, because it is unlikely that a lone person will find all the usability problems in an interface. Different people tend to find different usability problems, which is why it is possible to improve the effectiveness of heuristic evaluation if more people are involved in the process. (Nielsen 1994: 25-26) Therefore, it is probable that other evaluators could find usability problems that I did not, and it is similarly possible that what I did not think of as a usability problem, another evaluator could consider a usability problem. For this reason, by conducting the same research using the same heuristics another evaluator could come to a different conclusion. It should also be noted that the material in this study was relatively compact in comparison to the size of the game and the amount of textual material it consists of.

Therefore, in terms of future studies, there are many modes in the game that could still be evaluated. For example, the textual material within the game modes could be evaluated. Additionally, it is possible to evaluate the game from the viewpoint of other heuristics as well. Since the aim of the heuristic evaluation is to improve the usability to the end users, it would have been of great use to conduct a usability test on a target group and to analyse the results from the viewpoint of satisfaction, for example. Similarly, the cognitive load of the users could be analysed by conducting a usability test. Finally, as I only considered the digital copy of the game, it is possible that the players who have bought the physical copy of the game have been given a manual that instructs them about the game. This manual and its translation were not considered in this study and therefore, that too is an aspect that could be evaluated in the future studies. However, following the instructions of a physical manual is probably less efficient than the instructions within the game.

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