

Research on Translation Strategies of MOBA Games from the Perspective of Intercultural Communication: A Case Study of League of Legends

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Abstract: In the context of global integration, the communication and connection between countries around the world are increasingly intimate, and electronic sports are flourishing on a global scale. Most popular e-sports games in the current market are developed by foreign companies. When these games are introduced to China, local companies often perform localization adaptations. Game localization involves several steps, including language translation, image adaptation, technical adjustments and cultural adaptation. Among them, language translation serves as the foundation of localization, and its quality directly affects the game's acceptance and sales performance in the local market. This paper, based on the perspective of intercultural communication, takes League of Legends as an example. It conducts a case analysis of language translation in the game, including character names, character lines, weapon skills, etc., from five dimensions: text, voice, vocabulary, grammar, and rhetoric. It summarizes practical translation strategies for MOBA games, aiming to provide theoretical guidance for game translators and improve the quality of game localization.

Keywords: Intercultural Communication, League of Legends, MOBA games, translation strategies

1. Introduction

With the booming development of the gaming industry, electronic games are gradually transforming into emerging sports projects. While maintaining their entertainment value, they are continuously evolving towards competitiveness. In recent years, an increasing number of e-sports games have entered the domestic market and, after undergoing localization, have successfully won the praise of numerous Chinese players, bringing enormous commercial benefits. As a new type of competitive game, MOBA (Multiplayer Online Battle Arena) games feature multiplayer online battles and have attracted tens of millions of players from different countries and regions. These games have a large number of characters, each with different names, titles, personalities, lines and background stories. Players need to grasp the characteristics of each character correctly, communicate and cooperate with each other in the game to achieve victory. It can be seen that MOBA games have a strong language interaction, which poses higher requirements for the language translation in game localization.

Studying the translation strategies for MOBA games and improving the quality of game localization is of great significance for Chinese players' participation in the globalization of e-sports.

This paper, based on the perspective of intercultural communication, takes League of Legends as an example to explore the guiding role of intercultural communication theory in game translation from five dimensions: text, voice, vocabulary, grammar, and rhetoric. It summarizes practical translation strategies in MOBA games and enriches the relevant research of intercultural communication theory at the operational level of translation.

2. Intercultural Communication and Game Translation

2.1. Intercultural Communication

Intercultural Communication, first proposed by American anthropologist Edward Twitchell Hall Jr. in his book "The Silent Language" in 1959, refers to the communication between individuals who have differences in language and cultural backgrounds [1]. With the advancements in transportation and communication technology, people from different countries, ethnicities, and races have been able to interact and communicate more frequently. However, in specific communication practices, various contradictions and conflicts often arise due to factors such as the social background, values, psychological characteristics, and ways of thinking of the communicators. As a result, intercultural communication has garnered increasing attention from people. L.S. Harms believes that in the past 20 years, intercultural communication has become a major aspect of human interaction, being just as important as the origin of language itself [2]. It is evident that intercultural communication, as an important social phenomenon today, has brought new vitality to human interaction.

Intercultural communication is an emerging discipline that has strong interdisciplinary connections with other fields. In recent years, scholars have conducted numerous interdisciplinary studies in the fields of intercultural communication and anthropology, linguistics, psychology, education, etc. In the research of intercultural communication and linguistics, many scholars define translation as a form of intercultural communication, as it involves the coding and decoding of information from different cultural sources. For example, translation theorists Lambert and Robyns argue in "Functional Approaches to Culture and Trans" that translation is a special and more complex form of intercultural communication activity [3]. Holz-Manttari regards "translation" as "intercultural cooperation" [4]. Christiane Nord, on the other hand, replaces "translation" with "intercultural communication" [5]. R. Daniel Shaw even coined the term "transculturation" to represent "translation" [6].

As the definition of translation has shifted from a linguistic transfer behavior to a cultural transformation behavior, scholars have started to explore the application of intercultural communication theories to translation. For instance, Nida, E. discusses in "Language, Culture, and Translation" how to combine intercultural communication with translation to achieve functional equivalence between different languages during translation [7]. Yuxin Jia's publication *Intercultural Communication Studies* analyzes the impact of differences in thinking patterns between Chinese and Western cultures on the structure of Chinese-English discourse. It establishes the distinctiveness of Chinese-English sentence structures and presents strategies in translation accordingly. [8] Zhiying Zhang et al. explore the feasibility of applying intercultural communication theories to translation by contrasting different cultural communication rules in their book *Intercultural Communication and Translation Strategies* and provide a comprehensive summary of translation principles and techniques [9].

2.2. Game Translation

Compared to the traditional translation of books, newspapers, songs, movies, and other textual materials, game translation in China has lagged behind due to factors such as a late start, lack of professional translation teams, and insufficient theoretical guidance. The quantity of game translations has slowed down, and the quality varies greatly. This situation also affects the research on “game translation” in China. By relying on the China National Knowledge Infrastructure (CNKI) database and searching for the keyword “game translation”, it is found that the research on “game translation” in China has started late and developed slowly. Although there have been some breakthroughs in recent years due to the booming game industry, as of now, there are only 115 related research achievements, mostly in the form of master’s theses, and there is a clear downward trend.

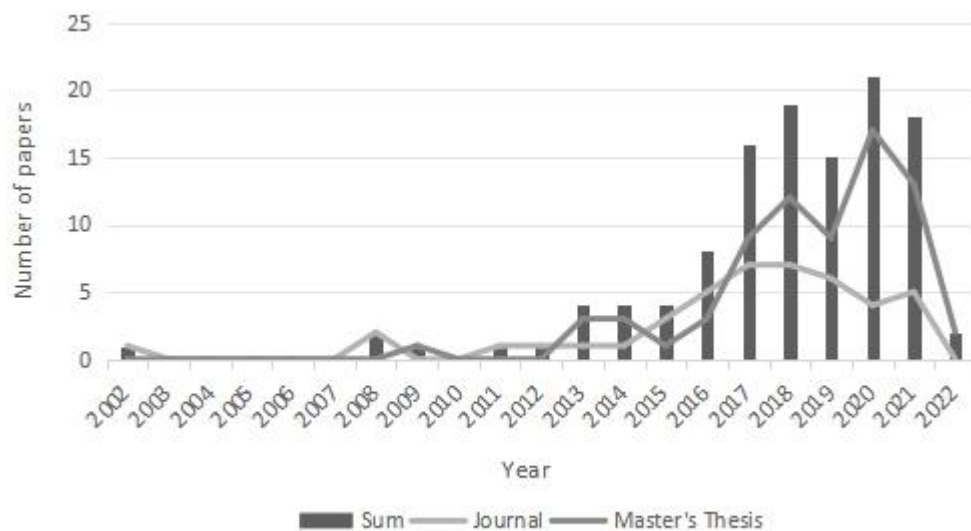


Figure 1: The number of research outcomes on “game translation” in the CNKI database from 2002 to 2021.

In the early stages of research, scholars started from the perspective of foreign game importation business models. For example, Guangyu Zhang pointed out that in the process of game importation, agents, in order to save costs, resorted to low-cost outsourcing of game translation, which led to criticism of game translation in the domestic market [10]. With the development of intercultural communication activities and the rise of the gaming industry, improving the market competitiveness of game products through outstanding translation has become a consensus among many businesses. At this stage, scholars gradually started to focus on game texts and summarized game localization translation strategies through classifying and discussing game texts. For example, based on the functionalist Skopos theory of translation, Wujiang Zhang analyzed the application of transcreation in the localization translation of game names, game proper nouns, and game dialogues [11]. Xuan Zhu focused on cultural imagery in game translation, and proposed translation strategies for the target language based on domestication and foreignization translation theories in different situations [12]. The research in this stage was mostly guided by Skopos theory and functional equivalence theory, but faced issues such as a limited range of research methods and insufficient analytical dimensions. Moreover, due to difficulties in game importation, the study only focused on real-time strategy games (RTS) and role-playing games (RPG). In recent years, an increasing number of scholars have explored translation strategies for game localization from the perspectives of ecological translation theory, communicative translation theory, context adaptation theory and spiritual resemblance theory. Among them, the translation research on MOBA games has occupied a significant proportion. For

example, Yunfeng Zhu et al. explored mobile game translation strategies, taking “Brawl Stars” as an example, from the perspective of ecological translation, proposing that game translation should undergo adaptive transformations in cultural, linguistic, and communicative dimensions to accommodate the ecological context [13]. Jordan, based on the perspective of functionalist Skopos theory, explored the translation of hero names and titles in “League of Legends”, categorizing game translation strategies into transliteration, literal translation, free translation, creative translation, and back translation [14]. However, the current research also has limitations, as many proposed game translation strategies are mostly focused on the formal aspects, and the abstract and generalized theories lack practical value in guiding translation practice.

From the current perspective, there is a research gap in exploring game translation strategies from the viewpoint of intercultural communication. We believe that the translation of “League of Legends” reflects careful considerations in intercultural communication. This paper will adopt an intercultural communication perspective and analyze the translation of language elements in “League of Legends”, including character names, dialogues, weapon skills, and more, from five dimensions: text, voice, vocabulary, grammar, and rhetoric. Through case studies, we aim to summarize practical translation strategies applicable to MOBA games, addressing the current research gaps and enhancing the quality of game localization and adaptation.

3. Translation Strategies for “League of Legends”

“League of Legends”, as one of the most popular MOBA games in China, has long dominated the gaming market. Its success can be attributed not only to its excellent game quality but also to the outstanding localization translation by its agents. Through analyzing the translated texts in the game, we found that the localization translation team emphasized cultural considerations throughout the localization process. By carefully considering the dimensions of text, voice, vocabulary, grammar, and rhetoric, they made adaptive choices in translating the text, allowing the Western fantasy-style content to emit a profound Eastern cultural charm and achieve intercultural communication. The following sections provide specific illustrations of translated texts in the game to further elaborate on this point.

3.1. Deliberating on the Choice of Characters to Highlight Semantic Features

The process of character symbolism in writing is the abstraction and extraction of objective things, making them concise symbols for conveying information [15]. Compared to other phonetic scripts, Chinese characters excel in their conciseness and expressiveness. Unlike the streamlined structure of symbolized phonetic scripts, pictographic Chinese characters maintain a three-dimensional and integrated structure, capturing the consideration of multiple relationships between things and space, leading to a preference for visual thinking among individuals who have been deeply influenced by Chinese characters over a long time. When translating “League of Legends”, the translators not only retained the phonetic characteristics through transliteration but also meticulously selected characters to capture the features of “conciseness” and “pictographic nature” in Chinese characters. This reflects the beauty and depth of Chinese characters, meeting the cultural adaptation needs of local players.

Example 1: Kindred ·Eternal Hunters

Literal translation: 永恒的猎人 ·同族

The translation of the Chinese server: 永猎双子 ·千珏

Kindred ·Eternal Hunters is the 127th character in “League of Legends”. It is composed of two twin spirits, with the white marksman being the lamb and the black flyer being the wolf. Kindred represents the spirits of both the lamb and the wolf. The translator for the Chinese server, based on transliteration and meticulous selection of characters, translated Kindred as “qianjue (千珏)”. In

terms of transliteration, the vowel sound environments of “jue (珏)” /tɕyɛ/ and “-dred” /drəd/ result in similar tongue positions, creating a harmonious auditory effect and reflecting the fidelity of the translation to the original text at the phonetic level. In terms of semantics, the interpretation of “jue (珏)” in the *Shuowen Jiezi* is “二玉相合为一珏(Two pieces of jade come together as one)”, and in the *Zuo Zhuan*, it is mentioned, “皆赐玉五穀, 马三匹(Each was given five pieces of jade and three horses).” In A scholar in Tang Dynasty, Deming Lu, stated, “穀 is also written as 珏.” It is evident that the translator chose the refined character “jue (珏)”, metaphorically comparing the spirits of the wolf and lamb from a different world to beautiful jade, embodying both the wildness and the beauty of traditional Chinese culture. Furthermore, the semantic meaning of “jue (珏)” as “pair” or “twin” symbolizes the harmonious and coexisting state of the wolf and lamb spirits, creating an exceptionally vivid and evocative portrayal.

Example 2: Jhin ·The Virtuoso

Literal translation: 艺术大师 ·吉恩

The translation of the Chinese server: 戏命师 ·烬

Jhin ·The Virtuoso, in the game, is an assassin who loves stage performances. He showcases his artistic aesthetics by ending the lives of others, and his lifelong artistic pursuit is to display the grand spectacle of artistic aesthetics. Prior to finalizing the translation for Jhin, the Chinese translators had multiple options for transliterations, such as “靖(peaceful)”, “寂(silent)”, and “锦(gorgeous)”. After careful consideration of the characters, the translator found that “靖” signifies “peace, tranquility”, and also carries the meaning of “calm, establishing order”, which clearly contradicts the game’s background story of the character creating chaos and inciting war. “寂” can evoke a sense of deathly silence, but contradicts the character’s love for stage performances and his affinity for noise and commotion. “锦” represents “colorful and magnificent”, but the static and gorgeous imagery does not match the character’s tendency towards a distorted personality. In the end, the translator chose to name it “烬(ashes)”. Compared to other alternative options, both “烬” and “Jhin” have a closer resemblance in terms of the placement of consonants and vowels on the tongue. Additionally, the nasal sound at the end of both names contributes to a better phonetic match. On the semantic level, “烬” is derived from “火(fire)” and conveys a sense of danger, representing the “remaining part after an object has burned”. It not only preserves the dark red color of the extinguished flames but also instantly disperses, turning into dust. This name is highly fitting as it aligns with the lingering atmosphere of death that remains at the scene after the grand performance of the character.

3.2. Harmonizing Phonetics to Craft the Melodious Beauty of Dialogue

In the phonetic system of the Chinese language, by skillfully integrating initial consonants, final vowels, tones, and syllables, it is possible to construct alliteration and assonance. In the translation of the game “League of Legends”, translators comprehensively utilize these words to harmonize phonetics, enhance rhythm, and augment the phonetic aesthetics of the dialogue text, allowing game players to experience the fluency and of Chinese phonetic lines, creating a lively and energetic atmosphere.

Example 3: With bright wings, I hope to be bright.

Literal translation: 有了明亮的翅膀, 我希望自己是明亮的。

The translation of the Chinese server: 羽翼惶惶, 希冀朗朗。

The dialogue of Kayle ·The Righteous is an exemplary representation of stunning translation in the game. This particular line of dialogue has gained widespread popularity among numerous players. Firstly, let’s look at the first two characters of each sentence in isolation. “羽翼(feathered wings)”

serves as a alliteration, and “希冀(hopes)” acts as a assonance. The skillful use of alliteration and assonance creates a circular and melodious musical effect. Secondly, let’s examine the last two characters of each sentence. The translator deviated from the repeated use of “bright” in the original sentence and instead used “煌煌(radiant and dazzling)” and “朗朗(bright and clear)” to indicate brightness and brilliance. Both “煌煌” and “朗朗” are 叠音词, further enhancing the rhythmic and melodic beauty of the dialogue. As can be seen, in just eight characters, the translator has achieved the ultimate in using reduplication words and rhyming elements, making the sentences harmonious, appealing to the aesthetic balance of the Chinese people, and endowing the game’s dialogue with literary charm.

Example 4: A sword's poor company for a long road.

Literal translation: 在漫长的道路上，只有一把剑勉强可做伙伴。

The translation of the Chinese server: 长路漫漫，唯剑做伴。

Yasuo ·The unforgiven, is a solitary swordsman and a homeless wanderer in the game. To portray the character’s resolute and taciturn yet unrestrained image, the translator often opts for four-character rhyming verses, creating an ethereal and transcendent atmosphere. In the given example, the English words “sword”, “poor”, and “road” have similar vowel sounds, resulting in three instances of non-consecutive rhyme. The translator employs two main clauses in the translation, using the reduplication word “漫漫(long and winding)” and its rhyme with the character “伴(companion)” to create a rhyming pattern similar to the original text’s structure. This demonstrates fidelity to the text on the phonetic level and perfectly preserves the beauty of the original dialogue’s sound and rhythm.

3.3. Making Appropriate Additions and Changes to Export Culture-loaded Words

The definition of cultural-loaded words currently lacks a unified standard in academic circles. Generally, it is believed that these words express specific cultural elements and concepts, serving as direct and sensitive reflections of a particular ethnic culture within its language system. They can be further categorized into material culture-loaded words, social culture-loaded words, religious culture-loaded words, ecological culture-loaded words and language culture-loaded words [16]. From the perspective of intercultural communication, the presence of non-equivalent and partially equivalent words between different ethnic languages often leads to misunderstandings and barriers. However, the game translators of “League of Legends” skillfully incorporate cultural-loaded words, catering to the players’ long-established language and cultural customs. This reduces the need for adjustments and changes in cultural psychology and emotional thinking, thereby enhancing cultural adaptability.

Example 5:

Table 1: Translation Overview of Selected Character Titles.

Serial Number	Character Title	Literal translation	The translation of the Chinese server	Annotation
1	The Steel Shadow	钢影	青钢影	Adding “青”
2	The Green Father	绿色神父	翠神	Modifying “绿色” to “翠”
3	The Sad Mummy	伤心的木乃伊	殇之木乃伊	Modifying “伤心” to “殇”
4	The Charmer	魔术师	幻翎	Adding “翎”
5	The Mechanized Menace	机械的威胁	机械公敌	Modifying “威胁” to “公敌”

Table 1: (continued)

6	Maven of The Strings	弦乐器大师	琴瑟仙女	Modifying “弦乐器” to “琴瑟”
7	The Void Burrower	虚空挖掘者	虚空遁地兽	Modifying “挖掘” to “遁地”
8	The Mad Chemist	疯子化学家	炼金术士	Modifying “化学” to “炼金”
9	The Nine-tailed Fox	九尾狐	九尾妖狐	Modifying “狐” to “妖狐”
10	The Star Forger	星星铸造者	铸星龙王	Adding “龙王”
11	The Tidal Trickster	潮汐骗子	潮汐海灵	Modifying “骗子” to “海灵”
12	The Curious Chameleon	好奇的变色龙	万花通灵	Modifying “变色龙” to “通灵”
13	The Monkey King	猴王	齐天大圣	Modifying “猴王” to “齐天大圣”
14	The Grand Duelist	华丽的决斗者	无双剑姬	Modifying “决斗者” to “剑姬”
15	The Deceiver	欺诈者	诡术妖姬	Adding “妖姬”
16	The Half-dragon	半龙	龙血武姬	Adding “武姬”
17	The Tidecaller	潮汐召唤者	唤潮鲛姬	Adding “鲛姬”
18	The Lady of Luminosity	光辉女士	光辉女郎	Modifying “女士” to “女郎”
19	The Loose Cannon	放纵的加农炮	暴走萝莉	Modifying “加农炮” to “萝莉”
20	The Wuju bladesman	无极剑男	无极剑圣	Modifying “剑男” to “剑圣”
21	The Purifier	清洁者	圣枪游侠	Adding “游侠”
22	The Swift Scout	敏捷的侦查兵	迅捷斥候	Modifying “侦查兵” to “斥候”

(1) Culture-loaded Words Related to Colors

Serial numbers 1 and 2 have respectively added and modified the literal translation of the text, incorporating culture-loaded words. “青(cyan)” is a unique color in Chinese culture, known for its integrality, imagery, and ambiguity. The translator’s use of “青” not only showcases the formidable presence of the character Qinggang Ying but also evokes associations with the ancient divine weapon “青钢剑(Blue Blade)”, aligning with traditional ethnic culture. Substituting “翠(emerald)” for “绿(green)” not only conveys the meaning of “green” but also encompasses elements of brightness, pure color tones, and absence of impurities, representing the essence of excellence within the color “green” and harmonizing it with the image of “divinity”.

(2) Cultural-loaded Words Related to Ethnic Culture

Serial numbers 3-8 adopt non-equivalent words such as “殇(fallen soldiers)”, “翎(feather)”, “公敌(public enemy)”, “琴瑟(strings)”, “遁地(burrow)”, and “炼金(alchemy)”. These terms represent

unique elements or concepts specific to Chinese culture within the vocabulary system, lacking corresponding counterparts in other languages. They are used to convey the image and characteristics of the game characters through Chinese cultural elements.

(3) Cultural-loaded Words Related to Myth and Legends

Numbers 9-13 have undergone appropriate modifications based on literal translation, incorporating cultural-loaded words from ancient Chinese myths and legends. The term “妖狐(demon fox)” embodies the “fox culture”, which is an important part of Chinese monster culture and is frequently found in stories such as *The Biography of Ren*, *Strange Stories from a Chinese Studio*, *Xuan Zhong Ji* and *Guang Yi Ji*. “龙王(dragon king)” refers to a mythological figure in ancient Chinese legends who rules over aquatic creatures, controls the weather, and “The Star Forger” in the game resembles the appearance of the Dragon King. “海灵(sea spirit)” represents the sea deity in ancient Chinese myths. In Yanshou Wang’s poem “Lu Ling Guang Dian Fu”, it is mentioned, “杂物奇怪, 山神海灵, 写载其状, 诔之丹青(Miscellaneous oddities, mountain deities and sea spirits, depicted in paintings).” “齐天大圣(The Great Sage Equal to Heaven)”, as the protagonist of *Journey to the West*, the translated name “齐天大圣” is more in line with the cognitive thinking of Chinese players than “Monkey King”.

(4) Cultural-loaded Words Related to Female Titles

Numbers 14-19 involve the addition and modification of cultural-loaded words for female titles. Among them, “姬(noblewoman)” is applicable to characters such as warriors, fighters, and deities. “女郎(maid)” is suitable for humanoid characters with graceful postures. “萝莉(lolita)” is used for characters who have a cute appearance and a shy personality. The use of cultural-loaded words not only highlights the characteristics of the characters’ images but also meets the cultural adaptation needs of Chinese players.

(5) Cultural-loaded Terms Related to Professions

Numbers 20-22 involve the addition and modification of cultural-loaded words within the realm of identity and professions. “剑圣(sword saint)” refers to a common type of identity and profession found in Chinese martial arts novels. “游侠(wanderer)” represents a special class during the Warring States period who possessed exceptional martial arts skills or their own influence. They took it upon themselves to uphold social justice and righteousness, adhering to principles of trust and loyalty. “斥候(scout)” signifies the ancient Chinese scout, a role generally taken on by agile soldiers. In alignment with the character “The Swift Scout”, it reflects the identity of a scout and the trait of swiftness.

3.4. Utilizing Antithesis Masterfully to Construct Paratactic Representations

Hypotaxis and parataxis are two fundamental organizational approaches in language, initially proposed by Li Wang in his work *Chinese Grammar Theory*. He asserted that Chinese language predominantly employs parataxis, while Western languages lean more towards hypotaxis [17]. As one of the common means of achieving parataxy, antithesis can rely on the logical connections among the meanings conveyed by words or sentences to achieve a cohesive flow in writing. This further leads to structural symmetry, balanced and organized expressions, and essentially meets the requirements of logical thinking in the Chinese ethnic language. In the localization translation of the game “League of Legends”, translators relied on the surface information system of the source text and artfully employed antithesis as a means of parataxy, providing the conditions for the transformation from the source language system to the target language system, thereby allowing paratactic representations to bring about a similar sense of meaning for local players as it does for non-local players.

Example 6: What is broken can be reforged.

Literal translation: 破碎的东西可以再次成型。

The translation of the Chinese server: 断剑重铸之日，骑士归来之时。

This line is spoken by Riven · the Exile, a female character who wields a broken sword. In the game's background story, she is an assassin from Ionia. However, due to a failed mission that resulted in the deaths of her comrades, she suffered immense trauma. As a symbol of self-punishment and guilt, she chooses to shatter her sword and self-exile. Later, during a battle against natural disasters on the Shadow Isles, Riven witnesses the threat posed to innocent lives. Through this, she gradually understands her mission and purpose, and resolutely forges her sword again, returning. In this dialogue, the antithesis between “断剑(broken sword)” and “骑士(knight)”, “重铸(reforged)” and “归来(return)”, and “日(day)” and “时(moment)” cleverly transforms the meaning of “reforged” into “reforged” and “return”, conveying both the essence of the source text and integrating with the game background to depict the character's image.

Example 7: Pale grew thy cheek and cold, colder thy kiss.

Literal translation: 你的脸颊愈加苍白，你的吻也愈加冰冷。

The translation of the Chinese server: 面如霜下雪，吻如雪上霜。

The release of the Lover's-themed skins for Yasuo, the Nightbringer, and Riven, the Dawnbringer, not only astonished countless players with their dazzling special effects but also with their poetic dialogues. One of these lines is derived from the renowned British Romantic poet George Gordon Byron's poem “When We Two Parted”. Translating this classical English verse into Chinese not only requires preserving the fundamental information of the source text but also allowing Chinese players to sense the classical atmosphere and beauty of rhythm. The translators in the Chinese server have provided an almost perfect solution. In terms of content, the translators employed the imagery of “雪(snow)” and “霜(frost)” from the idiom “雪上加霜(to make matter worse)”. They replaced the phrases “growing paler” and “growing colder” with “霜下雪(snow under frost)” and “雪上霜(frost on snow)”. Although the translated version does not explicitly use the words “pale” and “cold”, it effectively creates a sense of melancholy and desolation, conveying the rich inner world of the male and female characters. It demonstrates the subtlety and refinement of the Chinese language, filled with artistic conception. Structurally, the precise antithesis between “面(face)” and “吻(kiss)”, “霜” and “雪”, “下(down)” and “上(up)”, and “雪” and “霜” constructs paratactic representations. It ensures that the translated lines maintain a fitting classical charm, aligning with the 16th-century poetry that the source text references. This not only enhances Chinese players' cultural adaptability to the in-game dialogues but also represents a marvelous collision between 16th-century British poetry and Chinese quatrains.

3.5. Quoting from Classics to Enhance Cultural Adaptability

“Citing classics” is a widely used rhetorical technique, which refers to the utilization of words and stories from legends, fables, literature, mythology, literary classics, history, and other sources. It is concise, vivid, rich in national and local characteristics, and embodies profound cultural heritage [18]. Translators of the game “League of Legends” employed the rhetorical strategy of “citing classics” for creative adaptation. They placed the translated game text within the backdrop of Chinese traditional culture, aiming to provide Chinese players with a refreshing experience and achieve intercultural communication resonance.

Example 8: If I should meet thee, after long years. How should I greet thee? With silence and tears.

Literal translation: 如果我在漫长的岁月之后见到你。我该如何问候你？只能带着沉默和泪水。

The translation of the Chinese server: 何以与君识，无言泪千行。

This line of dialogue is also derived from the classical poem “When We Two Parted”. The translator in the Chinese server referenced a phrase from Su Shi’s “Lyrics to the Melody of a River Town : A record of a dream on the night of the twentieth of January, in the year of Yimao” into the translation: “夜来幽梦忽还乡，小轩窗，正梳妆。相顾无言，惟有泪千行(Suddenly at night I dream I am back home. You are doing makeup and hair in front of window. Lost for words, tears stream down our eyes).” While preserving the original meaning, the translator employed this well-known literary reference, allowing the highly concise and charming poetry to showcase the beauty of Chinese poetry and literature, thus aligning with the aesthetic taste of Chinese players.

Example 9: Here's a tip, and a spear behind it.

Literal translation: 警告之后，长矛就会出现。

The translation of the Chinese server: 一点寒芒先到，随后枪出如龙。

This is a classic line spoken by Xin Zhao ·The Seneschal of Demacia. Translating it literally poses certain difficulties for players to comprehend, as “tip” can be translated as “尖端(pointy end)” or “警告(warning)”. Translating it as “尖端” may not convey the intended meaning clearly and might appear confusing, while translating it as “警告” might seem a bit plain and lacking the boldness expected of a warrior who slays enemies. In handling this, the translator referenced a line from the poem “Baodao Song” by Guoxian Yu from the Ming Dynasty, which goes, “一条明水掌内横，寒芒似积阴山(The sword held in hand resembles a gleaming river, its chilling blade glimmers like accumulated snow on the Yin Mountains).” Here, “寒芒(chilling blade glimmers)” precisely corresponds to the meaning of “tip”. Additionally, the translator also incorporated the latter half of a line describing Zilong Zhao, a renowned general of the Shu Kingdom, from the *Records of the Three Kingdoms*, which states, “刀舞长空，枪出如龙(Sword dances through the vast sky, spear strikes like a dragon).” This merges the heroic and skilled image of Zilong Zhao with the character of Xin Zhao · The Seneschal of Demacia, satisfying the players’ need for adaptation to the game’s background culture.

Example 10:

Table 2: Translation Overview of the Names of Aphelios’ Five Weapons.

Weapon Name	Literal translation	The translation of the Chinese server	Annotation
Caliber	卡钳，口径	通碧	李贺《古悠悠行》：白景归西山，碧华上迢迢
Sever	切断，断绝	断魄	元稹《赋得九月尽》：玄阴迎落日，凉魄尽残钩
Gravity	重力，引力	坠明	李白《古郎月行》：蟾蜍蚀园影，大明夜已残
Inferno	地狱火	荧焰	/
Crescent	新月	折镜	曹雪芹《红楼梦：香菱咏月 其一》：翡翠楼边悬玉镜，珍珠帘外挂冰盘

Aphelios ·The Weapon of the Faithful is a character in the game that represents the belief of the Lunari. His abilities correspond to five different weapons. The key to mastering this character lies in the ability to quickly switch weapons and unleash combos, showcasing the unique characteristics of each of the five weapons. It tests whether players can effectively control this role. Starting with the term “moon”, game translators incorporate different synonyms for the moon from classical Chinese poetry, such as “碧华(gorgeous like jade)”, “凉魄(chill brilliance)”, “大明(extremely bright)”, and

“玉镜(jade mirror)”. The aim is to achieve the utmost literary quality in translation and help players understand the unique features of the five weapons while quickly memorizing the names of their corresponding skills.

4. Conclusion

Based on the perspective of intercultural communication, this paper takes League of Legends as an example to conduct a case analysis of language translation in the game, focusing on character names, character lines, and weapon abilities from five dimensions: text, voice, vocabulary, grammar, and rhetoric. It summarizes the practical translation strategies for MOBA games mentioned above, aiming to provide theoretical reference for game translators and improve the quality of game localization.

Due to the diversity and complexity of game texts, as well as limited knowledge and resources, this study still has shortcomings in terms of systematic approach and comprehensive analysis of research conclusions. With the background of global integration and rapid development of the Internet, there will be a large number of foreign games introduced in the future. The author hopes that this paper can stimulate further research on game localization translation, providing valuable conclusions for game translators and enabling Chinese players to fully understand game information, have a better gaming experience, and actively participate in the wave of world e-sports.

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