Study on Translation of Culture-specific Lexicon of Chinese-style Video Games from the Perspective of Eco-translatology

-- A Case Study of Paper Bride 5: Two Lifetimes

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Abstract

With the implementation of the national strategic goal of introducing the Chinese culture abroad, the study of translation of various Chinese literary works has received more and more attention from the academia. Video games, especially Chinese-style video games, as an emerging form of literature, play an important role in spreading Chinese culture. They contain a large culture-specific lexicon, loaded with rich information of Chinese cultural, therefore, the translation of it is the focal and difficult part of game text translation. Eco-translatology theory provides a guidance of methodology for translators in terms of the ecological balance of translation. This study takes the official English version of the Chinese-style horror game Paper Bride 5: Two Lifetimes as an example to analyze the translation strategies of culture-specific lexicon, and gives suggestions.

Keywords

Eco-translatology; Culture-specific lexicon; Game localization; Paper Bride 5.

1. Introduction

In the context of globalization, video games, as a new form of literature, have received more and more attention from the academia. Chinese-style video games, which are widely spread, much-loved by the young and loaded with rich information of Chinese cultural, should not be ignored in international communication. The Paper Bride series can be called one of the models of skillful combination of traditional folk culture and puzzle solving. However there is certain amount of expressions can be polished in its official English version. It's a rather tough task localizing the game. One of the reasons is that there is a big amount of culture-specific lexicon in the game text, which are loaded with rich information of the Chinese culture. It is almost impossible to find out expressions which have the totally same meanings in English of certain expressions in Chinese. In this way, semantic vacancy, which brings a great challenge to the English translation of the game text, is caused. As an emerging industry, domestic study on game localization is relatively scarce, mainly focusing on the definition of game localization, game subtitle translation, etc., and mostly guided by acceptance aesthetics, rewriting theory and skopos theory, with few scholars analyzing the game localization translation strategy under the perspective of the theory grown in China, the eco-translatology. The theory guides translators to adapt to and maintain the entire translation ecosystem including the global linguistic and cultural ecosystem, which is conducive to the harmonious exchange of Chinese and Western cultures. The article will take the official English version of Paper Bride 5: Two Lifetimes as an example to analyze and summarize the translation strategy of culture-specific lexicon under the perspective of three-dimensional transformation of eco-translatology, with a view to providing certain suggestions for its English translation.

2. Theoretical Basis

2.1. Eco-translatology

2.1.1. Concept of Eco-translatology

Eco-translatology is proposed by Professor Hu Gengshen, aiming at realizing the harmony and balance of the translation ecological environment through adaptation and selection in the translation process. Based on the philosophical rationale of "adaptation/selection" in Darwin's theory of biological evolution, eco-translatology defines translation as "the translator's selective activity to adapt to the translation ecological environment"[1] (Hu Gengshen, 2004: 16). The translation ecological environment refers to "the world consisting of the original text, the original language and the translated language, i.e., the interconnected and interactive whole of language, communication, culture and society, as well as the author, the reader, and the client" (Hu, 2011: 7), and the translation ecological environment is not only a collection of factors that constrains the translator's optimal adaptation and optimal choice, but also a place for the translator's multi-dimensional adaptation and adaptive choice. The translation ecology is not only a collection of factors that constrain the translator's optimal adaptation and optimization choices, but also the premise and basis for the translator's multi-dimensional adaptation and adaptive choices (Hu Gengshen, 2004). Therefore[2], when translators translate game texts into English, as an integral part of the whole, they will be constrained and influenced by the translation ecology in which they are located, and then make adaptive choices for the translation methods they adopt. The theory focuses on system theory, synergy theory and other philosophical foundations to guide translation activities, so as to achieve the harmonious coexistence of all parts of the translation ecosystem. One of the significance of eco-translation is that it breaks through the traditional bottleneck of translation such as "reciprocity" and "fidelity", provides a broader theoretical vision for translation research, and also provides a dynamic evaluation standard for translation practice.

2.1.2. Three Dimensions of Eco-translatology

Under the theme concept of "Translation is Adaptation and Choice", the theory of eco-translatology clearly embodies the translator-centered concept in the definition of translation, which is "the translator's choice activity to adapt to the ecological environment of translation". "The theory also specifies that translation is a choice activity of the translator to adapt to the ecological environment of translation. At the same time, the theory also specifies the interpretation of translation ontology by the theory of translation adaptation and selection: (1) translation process - the alternating cycle of translator's adaptation and translator's selection; (2) translation principle - multi-dimensional selective adaptation and adaptive selection; (3) translation method - "three-dimensional"; (4) translation method - "three-dimensional"; and (5) translation method - "three-dimensional". (3) Translation method - "three dimensions", namely, linguistic, communicative and cultural dimensions; (4) Translation evaluation criteria - multi-dimensional conversion degree, reader feedback and translator quality, which leads to the conclusion that the best translation is the one with the highest degree of "integrative adaptation and selection" [1](Hu Gengshen, 2004). The best translation is the one with the highest degree of "integration and adaptation selection" (Hu, 2009: 48).

2.2. Culture-specific Lexicon

The term culture has a wide range of meanings, and Newmark defines it as the sum of programs, activities, ideas, and material forms expressed in objects and activities that are specific to a group of people and the environment in which they live [1](Newmark, 1998: 23). According to Liao Qiyi, culture-specific lexicon refers to words, phrases and idioms that signify things that are unique to a certain culture. These words reflect the unique ways of activities of a particular people, which have been gradually accumulated over a long period of history and are different

from those of other people (2000: 232). As a result, culture-specific lexicon in translation often causes a lexical gap, i.e., there is no counterpart of the cultural information carried by the original language words in the translated language [3](Bao Huinan, 2004: 10).

Similar to the meaning of culture-specific lexicon, there is also the term "national custom" proposed by Wang Dechun. According to the Dictionary of Chinese National Customs edited by Prof. Wang Dechun, Chinese national custom words can be divided into seven categories: ① words reflecting things unique to our country for which there is no counterpart in the foreign language (e.g., "Taiji""太极", "siwa""四化", "zhiqing""知青"); ② words with special national cultural colors (e.g., bamboo denotes a high level of moral integrity); ③ words with a special historical and cultural meaning (e.g., "red bean" is used as a symbol of love for lover); ④ National customs or idioms (e.g., Waiting for the Rabbits"守株待兔", Mending the Prison after the Sheep are Lost"亡羊补牢"); ⑤ Customary phrases (e.g., "nalinali""哪里哪里"); ⑥ Appellations with rhetorical significance (e.g., "red lady""红娘"means "matchmaker"); ⑦ words with two or more meanings (e.g. "palm" denotes a special kind of food, but is also associated with the Dragon Boat Festival, which is related to history, culture, and folklore) (Wu Youfu, 1998: 90).

3. Introduction to Paper Bride 5: Two Lifetimes

Paper Bride is a Chinese horror mystery series developed by HeartBeat Plus, 6 of which have been released from January 2021 to February 2024. They are Paper Bride, Paper Bride 2: Zangling Village, Paper Bride 3: Unresolved Love, Paper Bride 4: Bound Love, Paper Bride 5: Two Lifetimes, and Paper Bride 6: Qianqiuyan. Five of them are available on Steam, one of the world's largest digital distribution platforms for video games. The protagonist of each story in Paper Bride is based on traditional Chinese literature, such as Butterfly Lovers (梁祝), Selected Tales of Liaozhai (聊斋志异), and Jiaoniang and Feihong (娇红记), etc., and incorporates a large number of folkloric elements to tell poignant and graceful stories in a Chinese horror atmosphere. As of March 1, 2024, in the Apple Software Store, each of the "Paper Wedding" games has been rated over 4.7 out of 5, and the first one has been rated by 220,000 participants. This article case is taken from Paper Marriage Dress 5: Theater of the Afterlife, a game that draws inspiration from Butterfly Lovers, creating Tao Mengyan and Xun Yuanfeng, a pair of lovers who were both martyred in their past lives for resisting a cult, and tells the story of their reunion in the afterlife and their joining hands to face the demons of the heart and break superstitions in a spooky theater.

The text of the game has a large amount of culture-specific lexicon, such as: Butterfly Lovers"化蝶恋", Theater Troupe"戏班", Pear Garden"梨园" and other words related to the Chinese opera culture; On the Half of the seventh month"七月半", the first seventh day after death"头七", the book of life and death"生死簿", crying at the grave"哭坟" and other words related to folk culture, as well as Yin Yang"阴阳", Heavenly Stem"天干", Earthly Branches"地支" and other words related to Taoist culture; to bring disaster to the fish in the pond"殃及池鱼", to gain an inch to advance to a foot"得寸进尺", Insinuation"含沙射影", and other idioms. The existence of the culture-specific lexicon brings great challenges to the Chinese-English translation of game texts.

4. Case Study

Eco-translatology emphasizes that translators should strive to adapt to the translation ecological environment in at least three dimensions (linguistic, cultural, and communicative), and then make translations with the highest degree of integration and adaptation options. The

author will explore the English translation of culture-specific lexicon in Paper Bride 5: Two Lifetimes Play on the three dimensions of eco-translatology.

4.1. Linguistic Dimension

Linguistic dimension adaptive choice conversion means the translator's adaptive choice conversion of linguistic forms in the translation process. This kind of adaptive selection of linguistic dimension is carried out in different aspects and at different levels. That is to say, different levels of linguistic forms, including words, sentences, paragraphs and pieces, should be considered in the translation process. It is found that the English translator of Paper Bride 5: Two Lifetimes made adaptive selective conversion in the linguistic dimension in terms of lexicality, morphology and collocation to adapt to the translation ecological environment by taking into account the plot of the game, the linguistic characteristics of the original text, and the acceptance of the players of the English-translated version, etc., as exemplified in the following:

Example 2:

（Original）可悲可叹，那梁少平，一心救那心上人，一不惜连累挚友，救人不成终连自身也丢了性命。

你可知，那宁家因寻你步入险境！

你可知，那奚家因助你世代癔病！

你可知，那屠家因失职子孙受阻！

你可知，那祝家因抗尊一家绝命！

(Translation) Lamentable. Detestable. Liang Shaoping sacrificed himself for his sweetheart, sparing no effort to implicate others. Alas(old use, literary),he failed. His life, too, lost...

You knowingly brought danger to the Ning family in their search for you!

You knowingly brought delirium to the Xi family for their aid unto you!

You knowingly brought the curse of decrepitude unto the Tu family!

You knowingly brought death to the Zhu family for resisting the Supreme!

The original text in the game is a Peking opera recitation by a medieval singer. The language is written in white and white, and the four prose exclamations all begin with the words "Do you know"[6], chastising Xun Yuanfeng, and the moods are progressive, demonstrating the medieval singer's resentment and indignation.

a. Choice of words

The translator translates "sad and lamentable" into two words with similar word forms and rhymes at the end, which retains the rhythm of the original text and at the same time achieves semantic fidelity. The author believes that this is the translator's adaptive choice of conversion at the word level of the language dimension.

b. Selective Conversion at the Sentence Level

In the original text, the four prose clauses all reflect cause and effect relationships, with each family as the subject and what Xun Yuanfeng did as the predicate. In the translation, the translator has changed the subject of the sentences to "You" (Xun Yuanfeng) and used the verb "brought" in combination with a noun as the predicate to emphasize that Xun Yuanfeng, as the initiator of the action, has caused all the evil consequences.

Table 1. Comparison of Chinese and English Subjects

Subjects of ST	The Subject of TT
宁家	You
奚家	
屠家	
祝家	

c. Selection and transformation at the paragraph level

In the original text, "You knowingly brought" is used as the beginning of four prose sentences, and the translator chooses to be faithful to the original prose, starting all four paragraphs with "You knowingly brought", from "danger" to "delirium", "curse" to "death", and giving a clear impression of Xun Yuanfeng's life. All four paragraphs begin with "You knowingly brought", from "danger" to "delirium", "curse" to "death", and the accusation against Xun Yuanfeng progresses step by step.

4.2. Cultural Dimension

4.2.1. Cultural Dimension: Adaptation and Selection

Adaptation and selection of cultural dimension mean that the translator pays attention to the transmission and interpretation of bilingual cultural connotations in the process of translation. This kind of adaptive selection of cultural dimension is to pay attention to the differences between the original language culture and the translated culture in terms of nature and content[7], to avoid misinterpretation of the original text from the cultural point of view of the translated language, and to pay attention to adapting to the whole cultural system to which the language belongs while translating the language of the original language.

4.2.2. The Current Situation of Adaptation and Selection of Chinese-English Culture-specific Lexicon in the Cultural Dimension of Translation

Due to the imbalance of economic and military power between China, the nation-state behind the Chinese-English cultural load words, and the English-speaking countries represented by the United States, the so-called cultural exchanges between the East and the West nowadays are more of "flow" (one-way flow of strong cultures) and less of "communication" (mutual exchanges between strong and weak cultures). (mutual interaction between strong and weak cultures)[8]. English-speaking cultures, especially the American culture, are supported by their strong economic and military power[3] (Guo Xu Ming, 2011: 73). Nowadays, many culturally loaded English words have been directly translated or even phonetically transliterated into Chinese, and become part of the common words used by the Chinese people on a daily basis, such as "幽默"(humour) 、"爵士"(jazz) 、"吉他"(guitar) 、"沙发"(sofa) 、"维他命"(vitamin) 、"麦克风"(microphone) 、"巧克力"(chocolate) . Many Chinese culture-loaded words have been "naturalized" by the strong English culture in the process of English translation, and some of them have even been seriously misinterpreted, such as For example, the word "Chinese" (including Mandarin and dialects) has been mistranslated as "Mandarin" in many cases, which ignores the rich and colorful dialect system in China.

4.2.3. Translation Strategy

In the author's opinion, translators of Chinese games should give priority to an alienation translation strategy that "the translator does not disturb the author as much as possible, and lets the reader get closer to the author" and "accepts the linguistic and cultural differences of the foreign text, and brings the reader into the foreign situation" [3](Venuti, 1995: 20). The

official English translation of the Chinese text adopts the strategies of alienation translation [4](Venuti, 1995: 20) and translation with reference to the relevant national standards and dictionaries, in order to preserve Chinese culture, facilitate the transmission of cultural connotations carried by Chinese culture-specific lexicon in the English context, and maintain the balance of the Chinese language and its loaded culture in the global linguistic and cultural ecosystems. The official English translations, on the other hand, adopt the translation strategy of alienation in many places, or simple direct translation, which is prone to cause players' misunderstanding of Chinese culture. The specific analysis is as follows:

Example 2:

（Original）旧时梨园行当禁忌众多。比如祭拜哪些戏神，不仅各地戏班各有不同，各行各当也有所区别，甚至梳头的都有自己的守护神。老郎神和喜神则是最常被拜祭的戏神。

(Translation) Long ago,there were many taboos amongst the thespians of Pear Orchard. For example, which Gods of Opera to worship not only varied amongst troupes but also professions. Even those responsible for maintaining the performers' wigs had their own gods to worship. That being said, Old Lang and the God of Joy were still the most commonly worshipped Gods of Opera.

The author believes that the above translation of the "Liyuan" and various types of "God" translation is open to question.

Table 2. Comparison of Chinese and English

ST	TT
梨园	Pear Orchard
戏神	Gods of Opera
守护神	gods
老郎神	Old Lang
喜神	God of Joy

"Pear Orchard" was originally an ancient Chinese term for an opera troupe, and later it was also used to refer to the opera world in general, extending to opera performers being called "Pear Orchard Kids", and families engaged in the art of opera for several generations being called "Pear Orchard Family", etc. Although Pear Orchard is capitalized to indicate that it is a proper noun[9], it is almost impossible for players who are not familiar with Chinese culture to associate it with opera. "Although Pear Orchard is capitalized to indicate that it is a proper noun, it is almost impossible for players who are not familiar with Chinese culture to associate Pear Orchard with opera. Therefore, under the perspective of eco-translatology, this translation does not effectively convey Chinese culture in order to serve the purpose of maintaining the balance of the Chinese language and its loaded culture in the global linguistic and cultural ecosystem.

The author suggests that the translation of "Liyuan" as "Liyuan (literally translated as Pear Orchard, meaning the Opera Circle)" should be done in the form of phonetic translation with annotation, so as to preserve and preserve the Chinese culture as much as possible. "to preserve and reflect Chinese cultural characteristics and linguistic features as much as possible[10], which is more conducive to the transmission of Chinese cultural information in the English context.

"Shenxian" is a Taoist concept, which refers to a person who has achieved omnipotence by practicing Taoism, transcending the earthly realm and jumping out of the three realms and six

paths, but the translator translates it as "god", which is a Western Christian concept that naturalizes the concept of traditional Chinese Taoism, leading to a misunderstanding of the Chinese culture among the Western readers. The author believes that a phonetic translation should be used here.

In the author's opinion, the transliteration should be "Shenxian" to avoid misunderstanding and at the same time emphasize the independence and subjectivity of Chinese culture.

Example 3:

（Original）这段文字是什么鬼玩意儿？不中不洋不古不今，懂不懂什么叫中国风啊？梁祝……又是这些老套传奇故事，能不能创新一下？时间也弄错了，海报上写的是一个月后的日期吧？好敷衍的剧场，满满的敷衍感，你选剧场的时候根本没用心吧？

(Translation) What kind of garbage is this? Don't they know anything about Chinese art? Liang Zhu... Just another cliche folk drama. Can't they make something new for a change? And they got the time wrong. Why does it say next month? Great. Just great. Couldn't you put a little more thought into choosing theaters?

Fig. 1 Poster for the publicity of the opera

The original article is one of the game protagonists, Zhong Ziyi[11], expressing her dissatisfaction with the text content of the promotional poster for the opera Liang Shanbo and Zhu Yingtai (Fig. 1), as well as a self-deprecating comment by the game developer. In the game setting, the date when the protagonist and his party come to the theater to watch the opera is the 15th day of the 7th month of the lunar calendar, and the time on the poster is the 15th day of the 8th month of the lunar calendar which does not match with the actual time, in fact, this is an ambush set up by the creator, and at the same time, increase the suspense[12], and in the fourth chapter of the game, the player will find out that the mistake in the time is intentional by the villainous character, "Hierophant", who is trying to create a series of By creating a series of information that does not correspond to reality and seemingly surreal phenomena, he utilizes the psychological shadow of the protagonist to confuse the illusion with reality, thus deceiving him into sacrificing himself. The 15th day of the 8th lunar month is the Mid-Autumn Festival, one of the four traditional Chinese festivals, which is also known as the Festival of Reunion, with the customs of worshipping the moon, enjoying the moon, and eating mooncakes, while the actual date of the story's setting is the 15th day of the 7th lunar month, which is the Festival of the Mid-Yuan (the Mid-Yuan Festival), also known as the Festival of the Ghosts, a day when folklore says that the souls of the ancestors return home to visit their descendants, and the past life of the story's protagonists Tao Mengyan and Xun Yuanfeng died on the 15th day of the 7th lunar month in order to resist the wedding rituals of living people[13].

This is a clever linkage between traditional culture and the plot, but the date on the poster is not translated in the official English translation, so players are unable to experience the beauty

of traditional Chinese culture through the English translation. The author believes that the content of the poster needs to be translated, and the "15th day of the 8th month of the lunar calendar" should adopt the provisions of the national standard "compilation and promulgation of the lunar calendar", which was implemented on September 1, 2017, to translate "Chinese Calender", which is translated as "Chinese Calender", and at the same time add information about the Mid-Autumn Festival and the Mid-Yuan Festival by adding notes, so that English-speaking players can feel the ingenuity of the game developers while understanding the Chinese culture embedded in the game.

4.3. Communicative Dimension

The adaptive selection of the communicative dimension means that the translator pays attention to the adaptive selection of the bilingual communicative intention in the translation process. This kind of adaptive selective conversion in the communicative dimension requires the translator to focus on the communicative dimension in addition to the conversion of linguistic information and the transmission of cultural connotations, taking into account the cultural differences between Chinese and English and the situation of the English game players, and paying attention to whether or not the communicative intent of the original text can be reflected in the translated text. Especially for culture-specific lexicon, as it does not have the counterparts in English, the translator needs to make the readers get relatively accurate information to experience different cultures by compensating and other adaptive selective transformations. Examples are given below:

Example 4:

（Original）我还是第一次自己买票……该怎么说啊？万一只能手机支付怎么办啊，我又没有手机，先问问试试看吧……

(Translation) What should I say? Never bought a ticket before... What if I have to scan a QR code to pay? I don't have a phone... Guess I'll I just give it a shot...

This is a segment of Xun Yuanfeng's inner monologue, at this time he has not long awakened from the vegetative state, the first time to buy tickets independently, and do not have a cell phone[14], so the inner apprehension. The payment habits of Chinese and foreign consumers are different, China's mobile payment coverage rate is very high, ranking first in the world, and has developed a very low rate and high popularity of sweeping code payment, which is different from the customary swipe card or NFC payment in some foreign regions. iiMedia Research (AiMedia Intelligence) data show that, in 2022, among the payment methods of Chinese users 91.9% of consumers will choose mobile payment (Fig. 2).
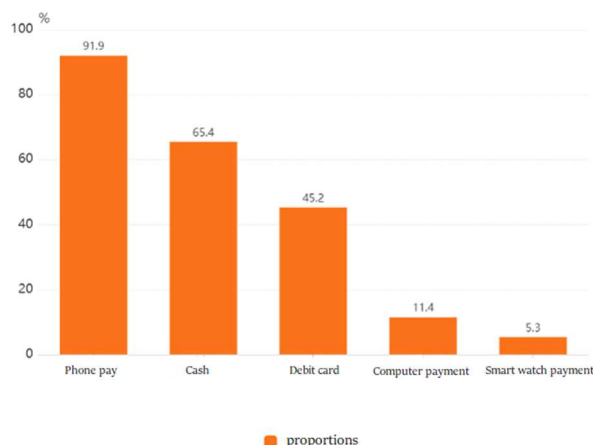

Fig. 2 2022 Consumer Payment Methods in China

The English version includes native English speakers who have never lived in China, and the popularity of mobile payment in English-speaking countries is lower than that in China. For the consideration of such players' understanding of the content of the text, the translator did not directly translate "What if I have to What if I have to use a phone to pay"[15], but rather, the translator has changed the translation to: "scan a QR code" (扫码), so that the content is more detailed and easier to understand. However, the language expression here is prone to ambiguity. If players do not understand the way of cell phone code payment, "I have to scan a QR code to pay" may be interpreted as "I can only scan the QR code to pay". In the author's opinion, the strategy of combining direct translation and internal notes can be adopted here, which is translated as: "I have to use a phone (to scan a QR code) to pay". It is easy for players to understand while satisfying the principles of coherence and faithfulness (Nord, 2001).

Example 5:

（Original）你被绑架那件事？七胖嫁新娘……他们逼你嫁给这个叫七胖的人吗？

(Translation) When you were kidnapped? Were they really going to force you to marry someone?
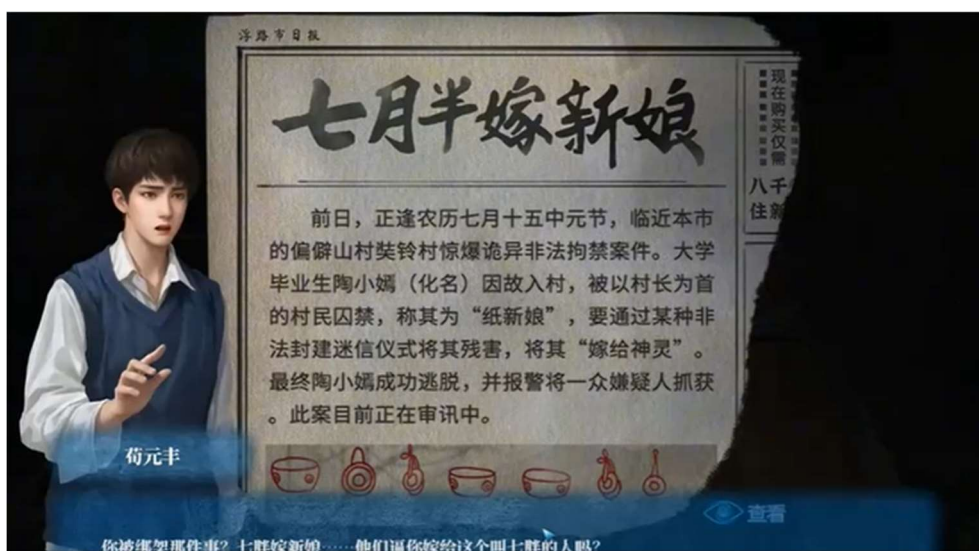

Fig. 3 Screenshot of the newspaper page of "Bride Marriage on the Half of July"

In traditional Chinese folk culture, "July 30th" is the Mid-Yuan Festival, also known as the "Ghost Festival", which represents death and is considered to be an inauspicious day, while marriages are generally selected on the "auspicious day". "Therefore, linking the "Half of July" with the "Bride Marriage" gives people a weird feeling. The game developers set up a word game here, using Chinese character shapes to make a clever design. The words "moon" and "half" are easily mistaken for "fat" when they are close to each other. Xun Yuanfeng says the funny name "Seven Fat". Moreover, the misrecognition of the protagonist is in line with his characterization of being sick since childhood and having little contact with the outside world, and his lack of general knowledge of life. In addition, the addition of interesting details in a horror game can regulate the depressing atmosphere and enhance the playability. The translation of the word game is a major difficulty, so the translator chose not to translate it here[16], but it also makes the English translation lack the fun mentioned above.

When encountering such words and phrases which are difficult to be translated directly, the translator can make up for the deficiencies of the translated text in terms of communicative effect, semantics, rhetoric, etc. through compensation [4](Newmark, 1998, 90).According to Hervey and Higgins, there are four forms of compensation: (1) compensation in kind: Using

linguistic devices equivalent to those of the original text in the translated text to reproduce the effect of the original text; (2) compensation in place: the translated text reproduces the same effect in a position different from that of the original text; (3) compensation by merging: the translated text merges several features of the original text; (4) compensation by splitting: the translated text merges several features of the original text; (5) compensation by splitting: the translated text merges multiple features of the original text; and (6) compensation by splitting: the translated text merges multiple features of the original text; and (7) compensation by splitting. compensation by splitting: the translation translates the meaning and features of a shorter utterance of the original text into a longer passage of the translated text[5] (1992).

The author made an attempt in the form of compensation by analogy (Fig. 4), translating "Marrying a Bride on the Half of July" into "A Midnight Wedding", so that the translation achieves a certain degree of semantic fidelity, and at the same time utilizes the freer character form of handwriting. At the same time, taking advantage of the freer handwriting, the translation deliberately blurs the writing of "M", "d" and "n", and slightly expands "Mid" and "n". The distance between "Mid" and "night" has been slightly widened, making "A Midnight Wedding" easy to be mistaken as "A Bit right Wedding A Midnight Wedding" is easily mistaken as "A Bit right Wedding", trying to make the translated text similar to the original text in terms of content, form, and even player's feelings.

Fig. 4 Handwritten translation

5. Conclusion

Chinese culture is going abroad in many different forms and carriers, in which many excellent Chinese video games are playing an increasingly important role. Under the perspective of the three-dimensional transformation of eco-translatology. The paper takes the official English version of Paper Bride 5: Two Lifetimes as an example, analyzes the translation methods and techniques adopted by its translation team in the Chinese-English translation of culture-specific lexicon, and finds that the translators have carried out a certain degree of adaptive selection of the transformation under the three dimensions, and have safeguarded the harmony and stability of the translation ecological environment in which they are located in all aspects. However, in the cultural dimension, the translators often adopt the alienation translation strategy or simple direct translation, which is easy to cause the players' misunderstanding of Chinese culture; in addition, in the communicative dimension, due to the great cultural differences between Chinese and English, the translators' choice of conversion often fails to restore the communicative effect better.

In view of the above phenomena, the author believes that when translators translate the culture-specific lexicon of Chinese game texts, they should realize that translators have greater mobility and responsibility as the center of translation activities, and they need to give full consideration to all elements in the translation ecology and pay special attention to the

phenomenon of the imbalance of Chinese and Western cultural exchanges under the context of globalization, which can be achieved through the translation strategy of dissimilation and translation techniques such as annotation and compensation, and at the same time, refer to the relevant Translation can be carried out through alienation translation strategies and translation techniques such as adding notes and compensation, while referring to relevant national standards and dictionaries, in order to preserve Chinese culture, promote the transmission of cultural connotations loaded by Chinese culture-specific lexicon in the English context, and maintain the balance of the global linguistic and cultural ecosystem.

It should be noted that the case study in this paper is conducted only from one of the dimensions of linguistic, cultural and communicative dimensions, mainly for the convenience of discussing the translation strategies. And in the translation practice, the translator needs to take into account these three dimensions at the same time, and make adaptive selection of the whole translation ecosystem, in order to obtain the translation with the highest degree of "integrated adaptive selection". "The translator needs to take these three dimensions into account in the actual translation process, and make adaptive choices for the whole translation ecosystem in order to get the translation with the highest degree of integration and adaptation. Although it is still insufficient to study the English translation of game texts from the perspective of eco-translatology. It can play a certain role in guiding the translation of game texts in terms of both theory and practice. The game localization under the guidance of this theory will not only help Chinese-style video games to go abroad, but also facilitate the dissemination of Chinese culture.

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