

FUS RO DAH!

**SKYRIM 10TH ANNIVERSARY EDITION, SUBTÍTULOS Y HUMANIDADES
DIGITALES**

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SKYRIM 10TH ANNIVERSARY EDITION, SUBTITLES, AND DIGITAL HUMANITIES

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Resumen

Game studies y humanidades digitales son dos disciplinas académicas que requieren más estudios aún por los expertos. Aún que algunos estudios exploren ambas las disciplinas, todavía hay mucha investigación pendiente, cuyo desarrollo sería beneficioso para dichos campos del conocimiento. Ese artículo analiza la dinámica entre Bethesda Brasil y los jugadores de The Elder of Scrolls V: Skyrim (Bethesda, 2011). En él, discuto diferentes aspectos de las humanidades digitales, game studies y de localización, incluyendo las metodologías utilizadas en esa investigación para el análisis del videojuego y de etnografías digitales. Después, presento mis propias experiencias en la versión original de The Elder of Scrolls

V: Skyrim (Bethesda, 2011), donde describo el juego desde un punto de vista de una brasileña que habla inglés. Así, presento un análisis exploratorio de los datos colectados en el anuncio de Bethesda que la versión de décimo aniversario de The Elder of Scrolls V: Skyrim no tendría subtítulos en portugués brasileño disponibles. Ese artículo concluye con el argumento que explorar las brechas entre game studies y humanidades digitales es crucial para entender mejor la relación entre humanos y tecnologías.

Palabras clave

Localización de videojuegos; Subtítulos en videojuegos; Game Studies; Humanidades Digitales; Skyrim;

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Abstract

Game studies and digital humanities are two topics that require further exploration among scholars. Even though some studies explore both fields, there is still much research to be done, and both fields can benefit from it. This paper analyzes the dynamic between Bethesda Brazil and The Elder of Scrolls V: Skyrim (Bethesda, 2011) players. It discusses several aspects of digital humanities, game studies, and localization. This includes debates on game analysis methods and digital ethnographies, the methods used for this research. Then, I present the original version of The Elder of Scrolls V: Skyrim (Bethesda, 2011), describing

the game and stating my own experiences with it as an English-speaker Brazilian. After that, I present an exploratory analysis of the data gathered from Bethesda's announcement that the game's 10th-anniversary edition would not feature Brazilian Portuguese. This paper concludes with the argument that bridging digital humanities and game studies is key to scholars to understand the human-technology relationship better..

Keywords

Videogame Localization; Videogame Subtitle; Game Studies; Digital Humanities; Skyrim;

INTRODUCTION

Fus Ro Dah! Shouts the dragon-born, sending people, mythical creatures, animals, and objects flying around the game's world. The dragon-born is the chosen one to solve several issues presented on Skyrim and the one who can speak the dragon language. We play this character in The Elder of Scrolls V: Skyrim, an open-world role-playing game (RPG) published by Bethesda games in 2011. Even though the game is a medieval fantasy RPG, different aspects allow for a research that bridges game studies and digital humanities.

Game studies and digital humanities are two topics that require further exploration among scholars. Even though some studies explore both fields (JIMENEZ ALCÁZAR et al, 2020), there is still much research to be done, and both fields can benefit from it. This paper analyzes the dynamic between Bethesda Brazil and The Elder of Scrolls V: Skyrim (Bethesda, 2011) players. This case study relates to how players reacted on Twitter when the company announced that the games' 10th anniversary would not feature Brazilian Portuguese subtitles. This announcement happened on October, 18th 2021, less than one month before the game's official release, which should happen on November, 11th 2021.

For this paper's primary goal to be achieved, I discuss several aspects of digital humanities, video games, and localization. After the literature review, I discuss the research methods I used to develop the research, including game analysis methods and digital ethnographies. Then, I present the original version of *The Elder of Scrolls V: Skyrim* (Bethesda, 2011), describing the game and stating my experiences with it as an English-speaker Brazilian. After that, I present an exploratory analysis of the data I gathered from Bethesda's announcement that the game's 10th-anniversary edition would not feature Brazilian Portuguese. This paper concludes with the argument that bridging digital humanities and game studies is key to scholars to understand the human-technology relationship better.

DIGITAL HUMANITIES, VIDEOGAMES, AND LOCALIZATION

Before analyzing the documents gathered, it is crucial to understand some concepts and the discussions surrounding them, including my own take on how they are critical to this paper's argument. The three key concepts of this paper are Digital Humanities, Videogames, and Localization.

Digital Humanities is a field of study often associated with using several computational methods to assist humanities scholars (BERRY, 2011). David Berry argues that studies in digital humanities are usually divided into two different waves. The first one had its scholars focused on developing quantitative methods, including organizing the database and automizing several corpora. The second wave is more qualitative-based and more experimental. However, Berry (2011) argues that digital humanities can be divided into three waves. The first one is related to building the infrastructure, as digital humanities scholars focused on studying digital repositories and text markup. The second wave is related to the scholars exploring the limits of archiving digital works and developing new methodological toolkits to study born web-based artifacts and digital materials. The third wave heavily considers the role of the computer itself in the digital humanities, a discussion on computability.

Gimena del Rio Grande (2016) states that digital humanities are a tricky concept to be defined. According to the author, digital humanities – like all other disciplines – has developed differently among the countries. In this case, she particularly draws our attention to how the concept of digital humanities is different between some European/North American countries and Spain/Latin America. Berry's (2011) ideas on digital humanities are a clear example of the former type of digital humanities.

In Spain and Latin America, projects within the digital humanities have different investigation lines. According to Rio Grande (2015), they follow research lines in i) humanities in digital media, including data search, information processing, and software design; ii) informatics'

applications in historical, linguistics, cultural, and literary studies; iii) art and communications; iv) management and development of digital humanities resources; v) institutional, global, and social aspects related to digital humanities. These research themes allow for digital humanities to be a more interdisciplinary field of knowledge when compared to European/North American studies. Besides that, this brings more discussions to the fore, including the relationship between informatics and society through several different lenses, including media studies – in which game studies are part of it.

Game studies is a broad field of study that stimulates several discussions, as in the case of Digital Humanities. One of the most discussed topics is related to what is considered a videogame, as they can vary from a pet simulation to brain exercises (CORLISS, 2011: 3). Videogames can also be referred to as computer games, digital entertainment, or even electronic games. These terms, however, cannot be considered synonymous. They can also include other forms of entertainment unrelated to the same type of screen interaction a videogame does (TAVINOR, 2008: online). For the current research, I am using Bernal-Merino's (2015: 18) definition on videogames:

“(...) a videogame is a multimedia interactive form of entertainment for one or more individuals, powered by computer hardware and software, controlled by a peripheral (...), and displayed on some kind of screen (...). They can be used as entertainment or as part of a serious educational or training programme (...).Thematically, they can portray any topic, activity, or parallel universe which the human imagination is able to conjure up (...)”.

Bernal-Merino's definition of videogames is complete as it shows several characteristics of videogames: being played on a screen, with some type of controller, alone or with friends (online or not). The most important part of this definition regarding localization studies is related to game uses, either for fun or educational purposes, promoting the debate over the relationship between digital humanities and game studies.

Game studies as a field of study is recent. According to Mangiron (2018) and Planells de la Maza (2013), it started officially in 2001 when the Game Studies journal was created. It is explicitly devoted to the study of games. This field of study, though, is already developing its theoretical approach.

Games had already been studied before this journal was published. This was the case of Huizinga's 1938 study on play. He developed the idea of the magic circle, in which every play carries its own rules and can bend society's ones. A classic example of this is in American Football, where players are allowed to tackle each other, something not permitted in everyday societies. Of course, this idea can also be translated into videogames, such as Grand Theft Auto (GTA – Rockstar Games), in which the player is allowed to kill as many people as they

wish. This first idea of play and its sociological results are essential for game studies, but the approaches have changed, creating new theoretical approaches.

Tavinor (2008: online) and Planells de la Maza (2013) summarizes three of those theoretical strands, which are narratology, ludology, and interactive fiction. In the first one, scholars consider videogames as stories or interactive narratives, analyzing them at their narrative level. However, videogames such as Tetris (Alexey Pajitnov, 1984) do not have a narrative component, and therefore they create a challenge for narratologists. The second approach – ludology – emphasizes the game aspect of videogames, with the downside of not differentiating them from other kinds of games, such as board games. In the latter, the scholar who focuses on the interactive fiction perspective argues that all games are fiction, but they may not take a narrative form. These are the main approaches to game studies but are not the only ones, and other approaches discuss different aspects of gaming and its relation to society. On this matter, Corliss (2011) states that this way of describing game studies is too narrow and identifies several other approaches to Game Studies.

Moreover, according to Corliss (2011), there are at least two more approaches in game studies, one closely related to economics studies and another to social sciences, especially sociology. The major themes of the former are related to work, labor, and the use of user-created content in games. The latter approach is related to the sociology of interactions in Massively Multiplayer Online games (MMOs). Interactivity would be studied in its many forms, including player-to-game and player-to-player, contributing to understanding "(...) what, exactly, videogames are or can be, but at the same time they help us understand how people play games, how games may, in turn, play people, and how elements of play may extend beyond the realm of the game, connecting with broader technocultural subjectivities" (CORLISS, 2011: 8).

Digital humanities and game studies are two relatively recent fields of study. However, they can contribute a lot to one another, especially considering the sociological take on game studies. After all, game studies focus a lot on the games themselves, while digital humanities tend to look more at the people involved – which means that the field is shifting apart from media studies (RIO GRANDE, 2016). Considering that videogame is a type of media, one can argue that game studies are a part of media studies.

Digital humanities enable game studies to further explore its borders by considering issues related to gamers and games differently. This means that using digital humanities tools, discussions, and research on game studies allows for exploring games beyond the media itself, considering the relationship between different actors in the videogame industry into new lenses. The role of social media, online forums, reviews, and game stores became the primary way for gamers to discuss games (GONZÁLEZ-PIÑERO, 2017). This also means that

the industry itself, above all game publishers, started to respond more directly to players' demands on the products they are offering (FONTOLAN, 2020), and localization is one of the many aspects to which the industry responds.

Localization is the process of product or service modification that intends to adapt it into different markets (TEIXEIRA, 2016: 103). Videogame localization is a complex process involving both translation and adaptations on cultural references and ways of play that might impact the game's user experience. This concept is vital for this research only as our case study relates to a publisher announcing that a specific language will not be contemplated in its game.

This paper will use this specific definition because it encompasses both products and services and their market use. However, it is important to notice that my argument goes beyond the idea that a game is only localized to guarantee sales and profits for the industry. After all, Fontolan (2020) argues that the localization process also deals with identity construction and how it helps to develop new relationships between users and technology. This argument can be further explored and, in this paper, I will argue that game studies should not be separated from digital humanities. Both areas are essential to understanding human-technology relationships better, and localization studies are a crucial component.

METHOD

There are two primary methods used in this research. The first one is a digital ethnography, carried out on Twitter on October, 18th 2021. The second method is a discussion about the game itself, which allows for a better understanding of the player's reactions to Bethesda's announcement that Skyrim's 10th Anniversary Edition would not feature Brazilian Portuguese subtitles.

According to Aarseth (2007), there are at least three methods for studying the game. The author discusses the methods as the following:

“In any type of game there are three main ways of acquiring knowledge about it. First of all, we can study the design, rules and mechanics of the game, insofar as they are within our reach, for example by talking to the game developers. Second, we can watch others play, or read their reports and reviews, and expect their knowledge to be representative and their play competent. Third, we can play the game ourselves. Although all the methods are valid, clearly the third is the best, especially if it is combined or reinforced with the other two. If we haven't experienced the game personally, serious misunderstandings are likely to occur, even if we study the mechanics and strive to find out how it works. And unlike film or literature studies,

just watching the action will not put us in the audience's shoes. When others play, what takes place on the screen is only partially representative of what the player experiences". (Aarseth, 2007, p. 7 – Own Translation)

Playing the game you are studying is crucial for understanding it better. Even though Aarseth (2007) argues that playing the game is essential when you are studying only the game itself, focusing on its aesthetics and considering the technology in which the game is played is not crucial. If possible, I would argue that playing the game being studied is an excellent opportunity for the scholar to explore and feel the game, understanding it differently than watching someone else play or just by reading about it. However, considering the technology used to play a game is of the most significant importance, as playing a game on a computer (using keyboard and mouse) is entirely different from playing a game on a console (using a controller). This discussion ties with discussions on digital anthropology and ethnography.

The idea of a subject being digital in nature is a topic of great discussion among scholars (see, for example, Jensen, 2020; Malazita et al., 2020; and Lupton, 2014), and anthropology is one of them. According to Miller and Horst (2013), digital anthropology is based upon six basic principles: i) being digital intensifies the dialectical nature of culture; ii) the digital allows us to understand further that pre-digital life was not more authentic as we are led to believe; iii) digital anthropology entails a more significant commitment to holism, focusing more on life as lived and all the relevant (and even contradicted) factors of it; iv) it reasserts the role of cultural relativism in anthropology, while also negating that digitalization is homogenizing; v) exploring digital culture's ambiguities is key; vi) it is crucial to acknowledge the digital worlds' materiality and recognize that the digital world is neither more nor less materialized than the ones that came before.

These six principles are crucial for us to discuss the methods used for digital ethnography. Gil (2016, p. 2) argues that there are many possibilities for integrating digital data on ethnographic research and that "the dense virtual activities carried out by runners not only offer rich ethnographic data but a substantial part of the careful stylizations of their identities is specified in social networks" (own translation). Even though his studies are based on runners, one could argue the same about gamers, and we are exploring it further on the exploratory analysis.

Another discussion brought by digital ethnography is the frequency in which the scholar collects the data from its various sources. Considering that the discussions on specific themes will last for long periods, creating a data collection schedule is critical for the scholar. The collection can be done by using collecting programs or by hand, and the analysis can be carried out both quantitatively or qualitatively. The scholar may or may not interact

with the community during the observations and may or may not present him/her/themselves as a scholar (see Bárcenas Barajas, 2019; Kozinets, 2014).

In the case of this paper, the data collected on Twitter was October, 18th 2021, at 7:24 PM (Time zone: GMT-3), and my observations did not entail any sort of interaction with the community or the publisher. At that time, the announcement – which responded to a player's question about the new game – had already been retweeted 14 times, 350 quotes, and 185 likes. As of the day this paper is being written (November, 15th 2021, at 5:35 PM), there were 28 retweets, 563 quotes, and 305 likes. This data agrees with Gil's (2016) accounts on digital ethnography, especially the ongoing discussions on the same topic, mediated through a social platform. As this paper aims to do an exploratory analysis, the data collected was only in October.

Besides the data collection, I also have played *The Elder of Scrolls V: Skyrim* (Bethesda, 2011) for a couple of hours more. I already had 93 hours of play at a previous save. I recovered it from Steam's cloud service and played for 3 hours more, exploring the landscape, remembering how to play the game, and analyzing some of the missions I have left without completing it. Even though I have many hours of playtime, I still have not finished the game, as I set my own goals for it, to be described in the next section.

DESCRIBING THE GAME

The Elder of Scrolls V: Skyrim is an open-world RPG published by Bethesda games in 2011. The game allows the player to create his/hers/their character, defining its name, race, and physical characteristics. As the player continues playing the game and levels up, the character's various skills can be unlocked as the player choose which of them the player wants the character to have.

In the case of my game, I named my character Katniss. The character's name is a tribute to Katniss Everdeen, a character of *The Hunger Games* book trilogy, the book I was reading when I started playing this game. Once I discovered that my character was a dragonborn and that I could create a dragon-based armor, I played the game until I was able to master the smithing skill, the requirement for creating the armor. After I managed to reach my goal, I stopped playing the game and only recovered it at the beginning of November 2021, when I decided to write the paper on this game.

Figure 1 shows Katniss without her helmet. She wears a helmet that looks the same as her companion, Lydia, who is behind her in the screenshot. Katniss is a level 36 imperial, which gives her human features. Besides being highly skilled in smithing, she is also decently

trained in lockpicking and two-handed combat. In other words, I forged this character to be a warrior.



Figure 1 - The Elder of Scrolls V: Skyrim (Bethesda, 2011) screenshot, showing the character Katniss
Source: Own Authorship

My experiences in the game are of an unfinished campaign, even though I have mastered a skill and stopped playing right after it. My recent game experiences are based on the computer version, as I can configure the graphics settings – including mods - and the entire keymapping of the game. Besides, I can better aim my attacks using a mouse. This recent gaming experience was based on an older save file, and it included finishing three quests: two of them were not considered part of the main game but were categorized under the 'miscellaneous' quests.

As a gamer, I understand why people who are not familiar with any of the game's languages available, one might require at least for the game to be subtitled into their native language. This game has a very complex story and has many books, item descriptions, and side quests crucial for worldbuilding, so it might become an extra challenge for gamers unfamiliar with different languages. However, as a scholar, I argue there is more to it. It is not only a question of not being completely able to navigate the game, it has to do with identity building within the technology itself.

TWITTER ANALYSIS

As aforementioned, the data collection was conducted only once, on October, 18th 2021, at 7:24 PM. Figure 2 shows the announcement, which was a response to a player's question about the game.



Figure 2 – Screenshot from the player's question and the publisher's answer, announcing that there were not going to be Pt-Br subtitles for Skyrim

Source: <https://twitter.com/BethesdaBrasil/status/1450141372296617989>, accessed on November, 26th 2021

The question for Bethesda's Brazilian Twitter profile was created by a private profile on October, 18th 2021, at 10:48 AM, and it translates as the following: "There are 3 week(s) and 4 day (s) left to Skyrim's rerelease and no confirmation on PT-BR Subtitles up until now! Spell out @BethesdaBrasil, #Skyrim". The publisher responded this question at 1:47 PM, stating that "We won't have PT-BR Subtitles. The Anniversary Edition's version will be the same as the Special Edition, but the additional content from the Creation Club and improvements for the new generation. We have an article that explains all the details of this new version: [link for article]". From this statement, there were several reactions, and #LegendasPTBRSkyrim was 7th on the Brazilian general trending topics, with 2732 tweets about it at 7:26 PM (when I collected information on Twitter's trending topics page). Bethesda also appeared on the Brazilian Trending topics, but it was featured in 27th place, with 3,095 tweets. This data shows that not all tweets for Bethesda at that time were about the PT-BR subtitles, but it shows how important it is for game studies to go beyond the games themselves to understand its impact on society better.

The vast majority of players' reactions were in Brazilian Portuguese. They all complained about the publisher's decision not to release *The Elder of Scrolls V: Skyrim* (Bethesda, 2021) with PT-BR subtitles. Many players mentioned that the publisher could use a fan-made subtitle mod, only review the player's work and make it into the official subtitles. This idea brings to the fore two primary debates that are very important to this analysis. First, the use of the player's free labor by a company to profit from it. Second, the issue of a player identifying with the game and technology of play.

For the first issue found, it is essential to notice that *The Elder of Scrolls V: Skyrim* (Bethesda, 2011) is not the only game in which had fan-made subtitles for it. *Baldur's Gate* is a videogame based on the famous Role Play Game (RPG) *Dungeons and Dragons*. The first installment of the *Baldur's Gate* franchise was released by the publisher Larian Studios in 1998. The game has a campaign mode that takes the player around 40 hours to complete. As it is an RPG, this game requires the player to talk to many characters and read through several descriptions and documents in the game, resulting in long dialogues (both in audio and in text for subtitles) and several texts for descriptions and documents. At that time, the game was already released in 11 different languages, a rarity considering that videogame localization would become a trend in the videogame industry by the 2000s.

Regardless of the languages the game was released to, fans from different countries started translating the game into different languages. These translations were shared to the point which was incorporated by the game's enhanced version, released in 2012. In an interview about this new game's version, Trent Oster (Creative Director) said the following:

“We're using—a lot of the original fans of the series in different countries have done translations since the original launched. The original game launched in 11 languages, and I think currently there's 19 in progress. So we've hooked up with a lot of these communities and in some cases they've kind of thrown their translation at us, saying, “Hey, this is the best we could do. We'll do anything we can to get it into the game.” And it's been just a pretty impressive result. You've got these volunteer groups able to go in, and in some cases you can self-organize around, here's our main editor, our secondary editor, and our translators and they plow through the data and come up with a translated version of all the content. The thing that gets me the most is that—I mean, you can get translations done, and it's not crazy expensive to do, but these are passionate fans of the series, they know the ins-and-outs, they know the little details, and they're doing it because they love it. The end result is just—the quality is so much higher. The attention to detail is so much higher.” (Trent Oster's interview for PC Gamer Magazine - <https://www.pcgamer.com/baldurs-gate-contains-close-to-a-million-words-of-dialog-and-how-fan-translations-helped-the-enhanced-edition/>, accessed on November 26th, 2021).

This speech shows how videogame mod communities work and engage in-game content. I will not underestimate the role these communities had in modding the game to the point of it becoming part of the original version. However, it is crucial to notice the use of free labor by a company that profits from it, and the same logic applies to The Elder of Scrolls V: Skyrim (Bethesda, 2011) case. After all, a company should invest in professional localizers to protect itself from being accused of using free labor to profit. This also allows the company to protect its intellectual properties, using tools, tests, and proofs held to its standards, which might be different from the player's ones, who might do these translations to help other players enjoy the games they love.

This discussion brings to the fore the second issue aforementioned: how players relate to the game and technology. For it, I will analyze some of the player's reactions to Bethesda's announcement. I chose only those published in English, as Brazilian players tried to reach a wider audience from players who could join them in criticizing Bethesda on its business choices.



Figure 3 - @VaultGW trying to create a digital movement to

Source: <https://twitter.com/VaultGW/status/1450191694276800522>, accessed in November, 29th 2021

This post is from a Brazilian streamer whose profile is called @VaultGW. This profile, among others, tried to raise awareness that Bethesda would not subtitle Skyrim's 10th Anniversary Edition to Brazilian Portuguese. On his page, there are many posts on this situation, including him answering his fans on the matter. Besides that, he recorded a two-minute video in English, asking Microsoft (current owner of Bethesda) to intervene and require the company to subtitle the game to Brazilian Portuguese. In this video, he claims that Brazil holds a great community of fans both from Xbox and from Bethesda and that there are no possible explanations for the refusal of the company to subtitle Skyrim's new version to Brazilian Portuguese. This video is pinned on this profile, so it is the first post everyone sees when accessing his page. In Figure's 3 post, he tags an Xbox fan page with more than 50 thousand followers. The discourse here indicates that localizing a game to a specific language signifies the company's recognition and respect toward their fans.



Figure 4 - @drbellsbr arguing in favor of a

Source: <https://twitter.com/drbellesbr/status/1450193236610404362>, accessed in November, 29th 2021.

Figure 4 shows another case, similar to the one presented in Figure 3. This letter was also posted on Twitter by a streamer whose Twitter profile is entitled @drbellsbr. In this case, however, the streamer did not pledge to the game's and company's fans to join a digital movement requiring Bethesda to listen to the Brazilian fans and subtitle the game. In this case, @drbellsbr tagged Pete Hines, Bethesda's supervisor of global marketing and communications. The post is a letter and has a more formal writing style than Figure 2's case, showing that gamers know their audience and how to address them in different situations. @drbellsbr's main argument is related to Bethesda's having more than enough time to think about their Brazilian fans, as the game is ten years old. Therefore, he demands that the company provide the players with a full localization (including both voice and subtitling) for Brazilian Portuguese and asks for a response, which never came. Differently from @VaultGW, @drbellsbr does not have many more posts in this manner. He has retweeted the @VaultGW two-minute English video, but has not discussed this subject anymore. This suggests that the video had some spread among players and reached a wider audience than the page's followers.

Other posts on the same subject were, as said, written in Brazilian Portuguese. The majority of them required the game to be at least subtitled, and all of them

were criticizing the company for the choice. Some posts stated that the profile owner would boycott the company and not buy Skyrim's 10th Anniversary Edition (Bethesda, 2021). Others claimed that they were pretty disappointed as fans of the company and the series, as they thought they would be recognized as such and have the game in their native language. The last group demanded that the company update the game with Brazilian Portuguese localization, as it would be a sign of Bethesda respecting its fans and consumers.

FINAL THOUGHTS

Even though this research has a very exploratory nature, it allows arguing in favor of further exploring the approaches digital humanities provide to game studies. Game studies do have their own methodologies as it studies an ever-changing media. However, being focused on the game itself does not allow us to fully understand the relationships built between players and the game.

Digital humanities allow for further studying the integration of 'real' and 'digital' life, considering that these boundaries are never set. The methodological and theoretical discussions this subject allow us to understand better how people create their own identities and how they are used to navigate the world.

Fontolan (2020) and Mangiron (2018) argue that localization deals with the player's identity, above all-around their native language. Considering the results of this exploratory research, one can notice that if the focus were only on the game itself, the scholars' arguments about player and identity building would not make any sense. After all, playing the game in different languages prompts us to think about accessibility issues. Of course, considering games with complex storytelling, such as *The Elder of Scrolls V: Skyrim* (Bethesda, 2011), having a game presented in different languages is unquestionably an accessibility issue. However, using digital humanities theoretical and methodological approaches allow us to go further than this.

By analyzing the Twitter response to Bethesda's announcement that *The Elder of Scrolls V: Skyrim 10th Anniversary Edition* (2021), one is enabled to think further on the relationship between localization and accessibility. After all, one can further discuss what localization means to players and how people build identities around them. In the case analyzed in this paper, I observed that players demanding and requiring the subtitling/full localization from Bethesda were not only a question of accessibility. The posts analyzed show that people did not mention any accessibility issues. However, their reactions towards Bethesda's announcement were completely different: localizing a game to a fan base's native language is a matter of acknowledgment and recognition that fan base is essential to the

company. The identity at play here is not only to have a game entirely understandable for a wider audience within the country. It is also a question of an international company to realize how important their fans/consumers are. This acknowledgment comes in the form of the company localizing a game to their native language. In other words, it is a case of fighting for recognition as an important/relevant fan base.

Digital humanities and game studies, as seen, are key subjects that must join approaches so scholars can further understand the complex issue of identity development in digital life, which includes both games and social media. It also allows us to analyze how these built identities come into play in different contexts. This specific case brings a very different perspective to game localization studies, one that manages to go further on accessibility discussions, which should never cease to exist. The digital humanities/game studies approach can work on several other aspects of games (such as work, game development, critical coding, and player-content creation) and, therefore, should be further explored by scholars.

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<https://twitter.com/VaultGW/status/1450305622776365057>, accessed in November, 29th 2021.

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