

Study on Translation of the Champion Names and Titles in Online Game *League of Legends* from the Perspective of the Eco-translatology

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Abstract

Recent years have seen the rapid development of the online game industry around the globe. A growing number of foreign online games are entering China, which has greatly contributed to the development of the game translation industry. Undoubtedly, for gaming companies, China is the largest and the most vital market for online games. In order to attract more players to experience the games, game companies must adopt better translation methods. Based on Eco-translatology, this paper investigates the translation of champion names and titles in the popular online game *League of Legends (LOL)*. Because online games have rich cultural connotations, diverse linguistic expressions, and rapidly changing game environments, the translation of online games requires game-related expertise and cross-cultural communication skills. Translators need to adapt and select according to the specific translation ecological environment and they need to make adaptive transformations to the source language text from three dimensions: language, communication, and culture, so as to produce suitable translations. This paper combines the "Three-dimensional Transformation" method to analyze the translation of champion names and champion titles from three levels: linguistic dimension, cultural dimension, and communicative dimension, which verifies the significance of Eco-translatology in guiding game translation. It is hoped that this study provides practical significance for translators, improving the quality and accuracy of translation and enhancing the players' gaming experience.

Keywords

Eco-translatology; *League of Legends*; Three-dimensional Transformation.

1. Introduction

As technology develops by leaps and bounds, online games have become a pivotal part of our life. The number of game players in various countries has surged day by day, leading to the occurrence of diverse language versions, so the game translation is of critical importance to them. Below, the author will elaborate on my introduction from research background, research objectives, research significance and thesis organizations. In today's digital era, online gaming has become one of the most popular ways for people to entertain, relax, socialize, and communicate. As a medium of cross-cultural communication, online game translation is particularly important. *League of Legends*, an internationally recognized online game, is an example of a game that has received much attention in terms of translating hero names and titles. Some studies have focused on the translation of champion names and titles in the online game "*League of Legends*". The names and titles are often used to describe a champion's personality, abilities, background, and other aspects, and these phrases often contain cultural connotations relevant to the game. Therefore, when translating champion names and titles, the translator needs to understand these connotations and provide appropriate translations based on the linguistic and cultural characteristics of the target language. The study of champion name

and title translation in online games, particularly in the context of *League of Legends*, has research significance. As a platform for global communication, *League of Legends* brings together players from diverse cultural and linguistic backgrounds. The translation of champion names and titles in the game can better the target players' the understanding of games. This research has practical significance for translators, providing a reference for translators. From the perspective of Eco-translatology in this study, translators can combine the Three-dimensional Transformation to improve the quality and accuracy of translation, produce more suitable translations, and enhance the gaming experience of target language players. Meanwhile, it can encourage translators to experience the game and deepen their understanding of the game background and culture, so as to adopt more appropriate translations that meet the preferences of target language players.

2. Definition of Eco-translatology

Professor Hu Gengshen proposed Eco-translatology, which shows that translation is a process of adaptive selection for translators, and believes that translation is a process of multi-dimensional transformation, focusing on linguistic, communicative and cultural dimension. In addition, he also proposed the "translator centered" argument, which means that translators must first "adapt" to the translation eco-environment during the translation process, and then "choose" the translation based on the translation eco-environment.

Eco-translatology is an interdisciplinary field of study that focuses on the interconnection of environment, culture, and language in translation. The translation process is not a simple language conversion, but a complex process involving various cultural and environmental factors. Ecological Translation Studies aims to examine the impact of translation on environmental sustainability and cultural diversity by considering the context of the source and target texts. It also involves considering the impact of translation on society and exploring ways to achieve greater harmony between humans and nature through translation. It shows that translation is a process of adaptive selection for translators, and believes that translation is a process of multi-dimensional transformation, focusing on linguistic, communicative and cultural dimension. One of the essential aspects of Eco-translatology is to take into account the cultural and environmental factors of the target audience to produce high-quality translations that are tailored to the local culture and environment. In summary, Eco-translatology is a vital field of study that considers the interconnectedness of environment, culture, and language in the translation process. By considering the context of the source and target texts, it helps produce high-quality translations that are appropriate and relatable to the local culture and environment.

3. The Core Concepts of Eco-translatology

Eco-translatology requires the translator to play a central role in the translation process. They need to selectively adapt to the ecological environment, carrying out appropriate "three-dimensional transformation" in the three dimensions of language, culture and communication. When it comes to the adaptation and selection, from the vantage point of Eco-translatology, the translator's primary responsibility is to "preserve" the ecological environment of the original text. However, due to the influences of language, geography, and culture, the transition from one language to another often renders the original text's ecological environment challenging to adapt. Consequently, the translator must "harmonize" with the aim of fostering re-adaptation. When discordant contradictions arise, the translator is tasked with "reconstructing" the translation's ecological environment, ensuring compatibility with both the original context and the new environment, fostering survival and growth. During this process, if striking a balance between "fidelity, expression, and elegance" proves arduous, and if simultaneously achieving

"beauty of meaning" and "beauty of spirit" is unattainable, the translator must exercise subjective judgment within the specific translation ecology and make appropriate adaptive choices. In doing so, the translator navigates the delicate equilibrium of "fidelity, expression, and elegance" while striving to harmonize "beauty of meaning" and "beauty of spirit," ultimately making well-informed adaptive decisions.

Regarding the evaluation of translation quality, ecological translation transcends the traditional focus on fidelity to the original text or a reader-centric approach, emphasizing instead the equilibrium and harmony among various facets. A significant advancement of ecological translation lies in its proposition of "translator-centeredness." Over the past several decades, the translation community has debated the ostensibly "vulnerable" status of translators and the question of their "invisibility." Translators have often been likened to "dancers in shackles," but the introduction of "translator-centeredness" in ecological translation studies has illuminated new perspectives for translation research.

Translation selection adaptation theory accentuates the subjectivity of translators and underscores their status and role within the translation process. For the translator, among the triad of "original text-translator-translation," both the original text and translated text serve as objects, while the translator represents the sole "living organism" that exercises subjective agency and actively adapts to the choices within the interplay of these three elements. Analogous to the fulcrum of a seesaw, the translator can proactively adjust their position and make calculated trade-offs to balance the relationship between the author and the reader.

Ecological translation champions the notion of "translator-centered" translation, which places the translator in a pivotal, "leading" role throughout the translation process. This perspective underscores the importance of the translator's abilities and creative efforts in enhancing text quality. Specifically, it necessitates that the translator first "adapt" to the translation ecological environment during the translation process, before determining the most suitable "translation" choices based on the ecological environment. This includes the translator's "selective adaptation" and "adaptive choice" within the translation process. In essence, all translation behaviors during translation activities, encompassing the "selective adaptation" and "adaptive selection" executed by translators, are subject to the judgment and decision-making of the translators themselves. This constitutes the core viewpoint and fundamental meaning of "translator-centeredness."

When it comes to the translational eco-environment, Hu Geng-Shen, in his groundbreaking work *The Theory of Translation Adaptation and Selection* (2004), pioneered the term "translation ecological environment." As defined by Hu, this environment embodies an ecological system composed of the translated text, cultural context, "translation community," and other relevant political and economic aspects. The translation community denotes individuals who partake in translation endeavors, with translators themselves being the foremost representatives. The translation ecosystem encompasses a comprehensive environment, including the source language, original text, and target language, while encapsulating the totality of external conditions such as language, society, author, audience, and translator. Navigating this intricate framework, translators must duly contemplate the complex interplay of political factors, national interests, values, national emotions, historical and technological backdrops, and reader responses. Similar to a natural ecosystem, the translation ecosystem constitutes a dynamic and balanced system. Within this milieu, the perpetual exchange and circulation of knowledge and information among its various constituents endure unabated.

When it comes to Three-dimensional Transformation, translation is the process of converting meaning between two languages and cultures. As language serves as a vessel for culture, it is crucial to convey the communicative intent when facilitating a linguistic-cultural exchange. In the practice of translation, language, culture, and communication are undeniably

interconnected through an inherent logic. These concepts align well with ecological translation theory. Ecological translation aims to stress the translator's multi-dimensional adaptation and selection within the translation environment. Ecological translation science promotes a principle of "multi-dimensional adaptation and adaptive choice" for translators. This means that, during the translation process, translators should strive to adapt to various levels and aspects of the translation environment, making adaptive conversion choices accordingly. Eco-translatology underscores a "three-dimensional" conversion approach, focusing on the linguistic, cultural, and communicative dimensions of the translation process. In order to maintain the ecological balance of the original text in the translated language, translators must selectively adapt to the translation environment from both the linguistic, cultural, and communicative dimensions of the original text and the translation environment surrounding the translator. By doing so, they ensure that the essence of the original work is preserved while effectively communicating its meaning across languages and cultures.

The linguistic dimension of adaptive selection pertains to "the translator's adaptive choice of language forms during the translation process," while the cultural dimension of adaptive selection involves choosing between the two languages' cultural aspects.

The cultural dimension of adaptation encompasses "the translator's consideration for conveying and interpreting the cultural connotations embedded within the language during the translation process. Translators must be deeply attuned to the original text's cultural dimension, striving to develop a robust cultural awareness. They should recognize that translation is a process of navigating cultural differences and making judicious decisions regarding transformations within the translation.

Adaptive conversion in the communicative dimension refers to "the translator's focus on adaptively converting bilingual communicative intentions during the translation process. Consequently, game translation should adhere to communication principles, conveying the necessary information to the translated language's readers in a manner consistent with the norms of the target language.

The 'three-dimensional' translation method, typically used in literary translations, is also highly relevant for game translation. As games serve as a medium for intercultural communication, their communicative function must not be overlooked. When tackling translations between languages and cultures in the context of gaming, it is essential for the translator to consider linguistic, cultural, and communicative dimensions—particularly the latter two—and make adaptive choices accordingly. Translators should be well-versed in the source language's cultural ecosystem, as well as that of the target language, while also being mindful of conveying cultural connotations during the translation process. Simultaneously, it is crucial for translators to grasp the underlying communicative meaning of the game, selecting appropriate translation strategies and making informed trade-offs to effectively convey the intended impact of the game content.

In summary, Eco-translatology is founded upon the principles of translation adaptation selection theory. By incorporating Darwin's concepts of "adaptation and selection" from biological evolution theory into translation research, translation is redefined as "the selective activity in which translators adapt to the ecological environment with them as the center throughout the translation process, both adaptation and selection must be executed by the translator. The translator's adaptation and selection are primarily manifested in their ability to navigate "needs," "abilities," and the "translation ecological environment." The translator's adaptation and selection within the translation ecological environment mainly manifest across three dimensions: linguistic, cultural, and communicative. The translation process is thus perceived as the translator's adaptation and selection of the text and the translation ecological environment.

4. Analysis of Translation in LOL

The reason why *League of Legends* has become a globally renowned game is largely due to its excellent and vivid translation, which conforms to the language habits of target language players and can provide them with a better gaming experience. Below, the author will explain adaptation to translational eco-environment and analyze the champion names and titles translation in combination with three-dimensional transformation.

4.1. Adaptation to Translational Eco-environment

League of Legends (LOL) has attracted millions of players globally, including a massive player base in China. The Chinese translation of *LOL* is critical in providing Chinese players with a gateway to experience this game.

When translating, the translators are expected to think about the following factors, including cultural differences, language habits, and audience preferences. For instance, translators should ensure that the translation is not only accurate but also culturally appropriate. This means considering the preferences and expectations of Chinese gamers and making the necessary adaptations to ensure that the translation is relatable and engaging the Chinese translation of *LOL* is a vital aspect of its success in China. Choosing appropriate translation can ensure that the game is relatable, engaging, and acceptable to Chinese players. By considering cultural, linguistic, legal, and ethical factors in the translation process, Chinese gamers can enjoy a high-quality gaming experience that meets their expectations and adheres to the country's regulations.

The Chinese version of *LOL* carefully adapted to the local eco-environment, with specific attention given to the translation of game terminology, character names, and cultural references. This adaptation has made the game more appealing and accessible to Chinese players, who can now engage with the game without facing any language or cultural barriers. The success of *LOL* in China is a prime example of the importance of selective adaptation to the translational eco-environment. This adaptation has made the game more accessible and appealing to Chinese players and is a testament to the importance of selective adaptation in the global marketplace.

"*League of Legends*" is a popular online multiplayer game that has gained a large following in both China and the United States. However, the translation of the game and the cultural differences between these two countries can lead to different interpretations of the game. For instance, to comply with Chinese regulations, the game was modified to censor any elements that might be deemed inappropriate in the Chinese context. Translators intentionally avoid vocabulary related to drugs and crime when translating. Cultural differences can also affect the interpretation of certain elements in the game. For example, the Chinese version is more likely to censor or alter certain aspects of the game, such as blood and gore. This is due to the different cultural values and government regulations in China compared to the United States.

In conclusion, the translation of "*League of Legends*" and the cultural differences between China and the United States can lead to different interpretations of the game. It is important for translators to be aware of these differences and to adapt the translation to the target culture to ensure a successful translation of the game, enhancing the game experience of target players.

4.2. Three-dimensional Transformation

Translation is a complex and cross-cultural activity that requires a deep understanding of both the source and target cultures, communicative purpose, and linguistic habits of target players. The author will analyze the champion names and titles of *League of Legends* with regard to adaptation to the linguistic, communicative as well as cultural dimensions

4.2.1. Linguistic-dimensional Transformation

In the game *League of Legends*, Adaptation to Linguistic-dimensional Transformation is a crucial aspect of the game's translation process. This refers to the way in which the game's language is transformed and adapted to fit the linguistic and cultural norms of the target audience.

The transformation of the linguistic dimension is the basic level. Whether players are interested in the game from the beginning depends on whether the language of the game is attractive enough. The translation of champion names and titles should not only be catchy, but also leave a deep impression on players. Adaptation to Linguistic-dimensional Transformation in *League of Legends* is a multi-faceted process that requires careful consideration of linguistic and cultural norms to ensure that the translated version of the game is accessible and engaging for the target audience.

From the perspective of Linguistic-dimensional Transformation, the most important thing is to stimulate players' interest and meet their entertainment needs. It is better to translate fluently and leave a deep impression on players.

Example 1:

English Version: "The Spark of Zaun"

Chinese Version: "祖安花火"

Analysis: Zoe's title in English is "The Spark of Zaun". Without a doubt, the core concept of Zoe's title is the attributive "Spark", which not only describes her electric talent, but also reflects her personality - brilliant and passionate. She actively helps people in the community and is a passionate girl. In the early stages of translation, the translators compiled a list of Chinese words that could be used to translate the concept of "Spark," including "电花," "火星," "花火," etc. However, these translations are either somewhat awkward (such as the relatively rare use of "电花" in Chinese), or somewhat plain(火星). Additionally, these translated words do not convey a strong connection to a person. The term "花火," in addition to its association with "electricity," also connotes a warm and brilliant feeling and her warm-hearted personality. Therefore, it is a pun.

Example 2:

English Version: "Vex"

Chinese Version: "薇古丝"

Analysis: Her English name is "Vex". Vex looks simple and straightforward in English, but it poses some challenges for the Chinese translation of the name in the context of *League of Legends*. Firstly, the transliteration of monosyllabic nouns imposes a strict limit on the number of Chinese characters for the name, and the consecutive consonants "ks" must also be matched with vowels in Chinese, otherwise it will sound incomplete.

Secondly, if translated strictly according to the original pronunciation, "Vex" will either sound similar to the names of existing champion characters, which is not conducive to oral communication, such as "维克兹"; or the Chinese name will be too similar to other champions in terms of spelling, such as "拉克丝" and "金克丝". After some exploration, the translator found that if the fourth tone is replaced with the third tone, the emphasis in the auditory sense will shift accordingly, and Vex name can be more memorable by means of this accentuation, giving it a distinct character. Therefore, this translation method can make readers catchy and have a deep impression.

Due to the overall worldview of the Yodelian people, Vex is naturally endowed with certain mysterious attributes, and its historical background is also far from modern times. She was embroiled in a thousand-year-long curse of decay event, and the Yodel people are a very long-lived species. After combining the two aspects, the translation team can find that the character

"古" can comprehensively carry this temperament, show a sense of mystery and they ultimately finalized "薇古丝" as the Chinese translation for Vex.

4.2.2. Cultural-dimensional Transformation

When it comes to the cultural dimension, translators should consider several factors when translating an online game. These factors include the game's storyline, characters, cultural settings as well as cultural differences. The storyline of the game should be carefully translated to retain its original meaning and convey the intended cultural connotations. The translator should also consider the cultural references in the game, such as idiomatic expressions, and ensure they are adapted appropriately for the target audience. Furthermore, the translator should pay attention to the cultural settings of the game, such as the historical and social contexts, and adapt them accordingly to make them relevant to the target culture. The translation of online games is an essential part of cross-cultural communication. To ensure the success of game translation, translators should possess not only linguistic proficiency but also a deep understanding of the cultural differences between the source and target languages. They should make adaptive selections and transformations in the cultural dimension to create a seamless and enjoyable gaming experience for players of both countries. This is what is going to be discussed next.

Example 3:

English Version: "Zed"

Chinese Version: "劫"

Zed is an orphan and a ninja with excellent martial arts skills. In order to protect his homeland from invasion, he went to an ancient temple to seek strength after pleading with his teacher but failed. However, he accidentally opened the forbidden treasure box and obtained a shadow ninja, which can erode his mind. His strength surpassed his teacher, but he was expelled from the school as a result. After a period of time, his mind was gradually influenced by shadow ninja, and he personally killed his teacher, turning into a terrifying killing machine. His Chinese translation is called:劫

The translation of this name first achieved a similar pronunciation to Zed in terms of sound and rhyme. Secondly, in its original meaning, it has basically achieved faithfulness, expressiveness, and elegance. The book *Shuowen Jiezi* states: "When a person wants to go, using force to threaten and stop is called "劫". And disaster brought is also called"劫".That is, "劫" is the process of using violence or coercion to prevent a person from leaving, and Zed himself is a ninja who also wants to use powerful force to stop the invaders but he bring disasters to people. The final translation is definitely elegant in its extended meaning. Robbery has the meaning of disaster and disaster, and from the background story, Zed's life is full of disasters: his parents perished, his country was invaded, his mind was eroded by ninjas, and he even killed his teacher in madness. And he not only endured many disasters, but also others' disasters: he was the assassin of invaders, a master killer, and ultimately turned into a ruthless killing machine.

After experiencing the disaster, Zed eventually became the embodiment of the disaster, suffered from many disasters and destined to bring disaster to all living beings, and it would be perfect to name him "劫". This translation method is applied to traditional Chinese culture, which can help Chinese players better understand their experiences and image.

Example 4:

English Version: "Hallowed Seamstress"

Chinese Version:"灵罗娃娃"

In the background story of *League of Legends* in the game, Gwen is a doll made by Queen Isaud, the wife of Foyego, who gained spiritual consciousness after the curse of defeat. After getting the consciousness, she killed many people. And when players in the British and American

regions see names like "Isode" and "Gwen", they naturally associate them with the ancient legend of King Arthur. According to the designer, the name Gwen is a direct reference to King Arthur's queen Guinevere, and the heroic team borrows the atmosphere of King Arthur's legend to indirectly depict the tragic event of Shadow Island, which has a special meaning.

Gwen's title is "Hallowed seamstress", which literally means "Holy Tailor". Of course, Gwen is not a tailor, but her owner Isode is a tailor.

Gwen was originally a sewn puppet with a natural connection to the term “绫罗绸缎”. Interestingly, the original meaning of “绫罗绸缎” refers to four types of fabrics, but when the translation team changed it to “灵罗”, they believed that “灵” has a spiritual meaning, which can better echo the consciousness she had got. There is still a lot of exploration space available to better convey the artistic conception of Gwen as a character. Therefore, this translation method cites the legend of King Arthur and is in line with cultural dimensions

Example 5:

English Version: “The Enlightened One”

Chinese Version: “天启者”

It is translated as “天启者”, which originally means “启蒙的人”. The “天” is a fictional but dominant image in traditional Taoist culture in China, similar to Jesus in Western culture. The task of enlightenment here falls on the image of “heaven”, which is in line with the traditional Chinese culture's reverence for nature and the worship of heaven. Therefore, the translator adds “天” and adapts to the dimension of Chinese culture, producing more suitable translation.

4.2.3. Communicative-dimensional Transformation

The communicative dimension in translation, particularly in the context of translating texts for video games like *League of Legends*. The communication dimension requires the translator to explore the author's expression intention and achieve communication effects. The translators must understand the context and convey the personalities of champions in just a few Chinese characters. Thus, the translator's adaptive selection in the communicative dimension plays a crucial role in enhancing players' gaming experience. Overall, the communicative dimension is an essential aspect of translation, especially in the context of video game translation. The translator must carefully consider the intended communication goals of the original text and adapt their selection in the target text accordingly to ensure effective communication and a satisfying gaming experience for the players. In a word, translators need to accurately convey the intention of the original text in the target text.

Example 6:

English Version: “Seraphine”

Chinese Version: “萨勒芬妮”

The character "Seraphine" has multiple meanings and cultural references. In Hebrew, it means "burning one," which can be associated with Seraphine's passionate and fiery emotions. It's also the name of an Italian saint known for helping the poor and an early musical instrument. This translation also sounds elegant and refined, which fits well with Seraphine's gentle and soothing persona. Overall, the Chinese translation of Seraphine's name not only captures the essence of her original name but also adds a touch of cultural richness to her character.

But according to the background story of the *League of Legends*, Seraphine's parents devoted their entire lives to giving birth to their daughter in the city of Piltover, because children born here can have a lifetime of glory and wealth

Since Seraphine comes from here, her name should also have a certain degree of nobility and a slight Middle Eastern background represented by Shureima. “萨勒” is a typical Middle Eastern female name, meaning the noble princess. This translation perfectly matches the background

of his birth in Piltwave and also reflects his noble temperament as a famous singer. Within a range of similar pronunciations, "萨勒" is a better choice. And if we write her name as "萨勒芬", it is not obvious that she is a female, and the reason is still the strange feeling brought by the word "萨勒芬". So, considering Seraphine's image as a singer, adding the word "妮" at the end of her name can have a good effect. This makes the name itself sound more like a female character. This translation method accurately conveys the life story, her personality, and the design intent of the original text to the players.

Example 7:

English Version: "Jhin"

Chinese Version: "烬"

Let's discuss the naming of "烬", whose English name is "Jhin". The process of translating a hero's name is always a challenging task, and the translation team considered several options before finalizing the name "Ashes". The team focused on finding a name that would harmoniously convey the character's personality and traits. Some of the alternative names considered were "靖", "寂", and "锦".

For instance, the word "靖" has the meaning of calmness and serenity, but it also conveys a sense of quelling rebellion and restoring order. However, it feels more suitable as a first name. On the other hand, the word "寂" can express an aura of death, but it seems too meek and lacks strength. Furthermore, it does not accurately reflect the character's gun-wielding and theatrical style of killing. The word "锦" was also considered, as it is good and gorgeous enough, with a connotation of flourishing flowers and heavy brocade. But the meaning of "锦" itself could convey a tendency to static scenery, which does not match the dynamic and fast-paced nature of Ashes' gameplay and personality.

In the end, the translation team chose the name "烬," which accurately reflects the character's destructive and fiery personality. The name also suits his tendency to leave behind a trail of destruction in his wake, reducing everything he touches to ashes. This translation method can better convey the translator's purpose, which accurately reflects the character's destructive and explosive personality.

5. Conclusion

"Three-dimensional" Transformation, which focuses on the adaptation and selection between the linguistic dimension, cultural dimension and communicative dimension in the translation process. The adaptation of linguistic dimension refers to the translator's choice of language and form of the target text in the translation process to conform to the expression habits and style of the target language country, thus making players interested in the game and meeting their recreational needs; the adaptation of cultural dimension requires the translator to pay attention to the differences between the original culture and the target culture, and correctly select and convey the cultural connotation of the original text; the adaptation of communicative dimension requires the translator to pay attention to the communicative dimension and whether the communicative intention of the source text is reflected in the target text.

When it comes to the advantages of Eco-translatology theory in guiding the translation of the online game text. It is fair to say that Eco-translatology emphasizes the translator as the center. The translator's adaptation and selection activities run through the entire process of translation. During the translation process, respecting the translator's subjective initiative and based on the translator's understanding can lead to higher quality translations. Translator-centeredness is particularly flexible, helping to eliminate stiff and obscure translations, which is also in line with the flexibility of game text translation. Eco-translatology uses three-dimensional transformation as a translation method to guide translation practice. After three-

dimensional transformations of language, culture, and communication, the translations produced can also meet the preferences of target language players and ensure the accuracy, conciseness and vividness of the translated version, allowing them to have a deeper understanding of the game's background and culture, while also becoming more interested in the game itself. In this situation, the translator can also produce more flexible, vivid, and accurate translations, increasing the gaming experience of players. It can be seen that Eco-translatology has advantages in guiding the translation of online game texts.

The game text, especially the champion names and titles translation, directly affects the popularity of the game in public life. Online game translation projects should think more from the player's perspective when translating names, providing a convenient language environment for players. According to the three-dimensional transformation, translators need to understand the linguistic habits, culture of the target players and communicative intentions that the game designer wants to convey. In addition, it is vital for translators to personally experience the game, which can have a better understanding of the game's background culture and various champions to produce high-quality translations, allowing players to have a better gaming experience and fully enjoy the fun of the game.

In conclusion, the translation of champion names and titles in online games is a complex and dynamic process. When studying game translation, I suggest that translators adapt to the ecological environment within the game to choose the most appropriate translation method and achieve the best effect of three-dimensional transformation of linguistic dimension, cultural dimension, and communicative dimension. Meanwhile, they need to combine the character traits and background stories in the game to translate, preferably experiencing the game firsthand, so as to produce satisfactory translations for players and ultimately attract more players to immerse themselves in the world of the game. The author sincerely hopes that the research on online game translation and Eco-translatology can become more and more comprehensive and systematic.

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