

# Found in Translation

Zdenko Mago

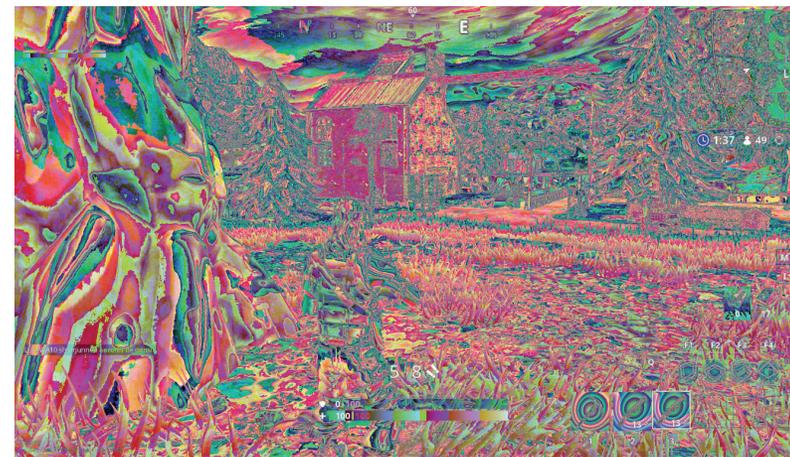
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Zdenko Mago as a professional deals with interconnections of games studies and marketing communication, particularly focusing on advergaming. He is the author of the scientific monography *World of Advergaming: Digitálne hry ako nástroje reklamy* (World of Advergaming: Digital games as advertising tools). In 2014 and 2017, he was a program committee member of the international scientific conference Central and Eastern European Games Studies. At beginning of 2018, he acted as a visiting researcher at the Ritsumeikan University in Kyoto, Japan. Currently he is Editor-in-Chief of the scientific journal Acta Ludologica.

E. Aarseth presents the concept that there are two levels of text within digital games: *texton*, a text existing in the form of text as game code, a source, an essence of the digital game's being; and *scripton*, a text presented to gamers on screens (or other display devices) through a traversal function.<sup>1</sup> Essentially, it is analogical process as within the Shannon-Weaver model of communication, according to which the information from sources are encoded and decoded during their transmission via channels to the receivers.<sup>2</sup> However, in the case of digital games, this process is split into two separate phases, because the digital game itself is already encoded by developers, and decoding starts after its distribution, when a player is playing it through a game device. Thus logically, scriptons are encoded as textons and decoded back as scriptons, even though scriptons themselves cannot exist without textons. Based on that, playing digital games can be understood as a process of continuously decoding information represented by rendering their audio-visual representations. But what if the player takes a screenshot (using external software) while they are normally playing their favourite game, and will be considerably surprised by the resulting image, because it will rather look like the Predator's vision (see Picture 1) than the game graphics perceived by himself just a moment before? On one side, it generally indicates that the scriptons are not constant, and their right decoding and presentation are dependent on system compatibility. On the other hand, we can consider both such scriptons as "right", because they existed together at the same time. As different meanings found in translation. In any case, the game's artistic value is therefore undeniable one way or another.



Picture 1: Random color representation of normally depicted Fortnite Battle Royale's visual

Source: EPIC GAMES: *Fortnite Battle Royale*. [digital game]. Cary, NC : Epic Games, 2017. Author's screenshot.

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1 AARSETH, E.: *Cybertext: Perspectives on Ergodic Literature*. Baltimore : The Johns Hopkins University Press, 1997, p. 62.

2 SHANNON, C. E., WEAVER, W.: *The Mathematical Theory of Communication*. Urbana : The University of Illinois Press, 1949, p. 98.