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THE ROLE OF THIRD PERSON PRONOUNS IN TRANSLATION: A CASE STUDY ON «DETROIT: BECOME HUMAN»

This research investigates the impact of pronoun translation, specifically "he", "she" and "it" in the digital interactive entertainment software "Detroit: Become Human". Pronouns play an important role in creating narrative dynamics and character perceptions in English, and thus their translation into languages that have different structures presents special challenges regarding gender specific pronouns.

Therefore, the study seeks to investigate instances on how pronoun decisions are related to narrative depth. Since there are no gender-neutral pronouns in certain languages, the study addresses translation methods including direct equivalents, omitting pronouns or alternative strategies. The analysis of pronoun usage in English version and Russian/Kazakh translations compares how well and faithfully pronouns are translated with regard to cultural and linguistic differences. The study finally sheds light on how pronouns affect narrative building and how translation choices impact on the whole storytelling structure.

The research advances the knowledge regarding pronouns as a distinct linguistic category, with a grammatical as well as semantic function. Theoretical discussions on the classification of pronouns and its role in narrative structures are extended. Offers practical examples of how translation choices can impact the reception of the story's narrative. The research contains strategies for better handling of gender-neutral and context sensitive pronouns in translation. Methodology includes textual analysis, comparative analysis and case studies. The research reveals significant challenges in translation due to lack of gender-neutral options in Russian and Kazakh languages. Conclusion provides understanding of the importance of pronouns to the shaping of the narrative and character development of the story, pointing out that translation discrepancies can dilute narrative's emotional and thematic depth. The findings can help improve localization practices ensuring that translations are faithful to the original narrative and cultural context.

Keywords: translation, linguistic analysis, pronouns, pronoun dynamics, translation problems.

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Аудармадағы үшінші жақ есімдіктерінің рөлі: «Detroit: Become Human» тақырыптық зерттеуі

Бұл зерттеу «Detroit: Become Human» сандық интерактивті ойын бағдарламасында «he», «she» және «it» есімдіктерін аударудың ықпалын зерттейді. Есімдіктер ағылшын тілінде баяндау динамикасы мен кейіпкерлерді қабылдауда маңызды рөл атқарады, сондықтан олардың грамматикалық құрылымы өзгеше тілдерге аударылуы жыныстық ерекшелігі бар есімдіктерге қатысты бірқатар мәселелерді тудырады.

Осыған байланысты зерттеу есімдіктерді аудару шешімдерінің баяндаудың тереңдігіне қалай әсер ететінін қарастырады. Кейбір тілдерде гендерлік бейтарап есімдіктер болмағандықтан, зерттеу тікелей баламалар, есімдіктерді түсіріп қолдану немесе балама стратегиялар сияқты аударма әдістерін талдайды. Ағылшын тіліндегі нұсқа мен орыс және қазақ тілдеріндегі аудармалар салыстырылып, есімдіктердің мәдени және лингвистикалық ерекшеліктері ескеріле отырып, қаншалықты дәл және мағыналы аударылғаны сараланады. Зерттеу соңында есімдіктердің баяндау құрылымына қалай әсер ететіні және аударма таңдауларының бүкіл оқиғаның құрылымына тигізетін ықпалы көрсетіледі.

Зерттеу есімдіктерді тек грамматикалық бірлік ретінде ғана емес, семантикалық қызметі бар ерекше лингвистикалық категория ретінде қарастырып, бұл мәселеге қатысты білімді кеңейтеді. Есімдіктерді классификациялау және олардың баяндаудағы рөлін талдау жөніндегі теориялық пікірталастар тереңдетіледі. Зерттеу аударма таңдауларының оқиғаның баяндалуына қалай әсер ететінін көрсететін нақты мысалдар ұсынады. Сонымен қатар, гендерлік бейтарап және контекстке сезімтал есімдіктерді аударудың тиімді стратегиялары қарастырылады. Зерттеу әдіс-

теріне мәтіндік талдау, салыстырмалы талдау және кейстік зерттеу жатады. Орыс және қазақ тілдерінде гендерлік бейтарап есімдіктердің болмауы аудармада елеулі қиындықтар туындататыны анықталды. Қорытынды бөлімде есімдіктердің баяндау мен кейіпкерлерді дамытудағы маңыздылығы қарастырылып, аудармадағы сәйкессіздіктер баяндаудың эмоционалдық және тақырыптық тереңдігін әлсіретуі мүмкін екені көрсетіледі. Зерттеу нәтижелері локализация процесін жақсартуға көмектесіп, аударманың түпнұсқа баяндау мен мәдени контекстке сәйкестігін қамтамасыз етуге ықпал етеді.

Түйін сөздер: аударма, лингвистикалық талдау, есімдіктер, есімдік динамикасы, аударма мәселелері.

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Роль местоимений третьего лица в переводе: тематическое исследование «Detroit: Become Human»

В этом исследовании исследуется влияние перевода местоимений, в частности «он», «она» и «это», в цифровом интерактивном развлекательном программном обеспечении «Detroit: Become Human». Местоимения играют важную роль в создании динамики повествования в английском языке и восприятии персонажей, и поэтому их перевод на языки, которые имеют различную структуру, сопряжен с особыми трудностями, связанными с местоимениями, относящимися к определенному полу.

Таким образом, цель исследования – найти примеры того, как выбор местоимений связан с глубиной повествования. Поскольку в некоторых языках нет нейтральных по признаку пола местоимений, в исследовании рассматриваются методы перевода, включающих прямые эквиваленты, опускание местоимений или альтернативные стратегии. Анализ употребления местоимений в английской версии и переводах на русский и казахский языки позволяет сравнить, насколько хорошо и достоверно переведены местоимения с учетом культурных и языковых различий. Исследование, наконец, проливает свет на то, как местоимения влияют на построение истории и как выбор перевода воздействует на структуру повествования в целом.

Исследование расширяет знания о местоимениях как об отдельной лингвистической категории, выполняющей как грамматическую, так и семантическую функции. Расширяются теоретические дискуссии о классификации местоимений и их роли в повествовательных структурах. Предлагает практические примеры того, как выбор перевода может повлиять на восприятие повествования. Исследование включает в себя стратегии для лучшего использования нейтральных в гендерном отношении местоимений и местоимений, зависящих от контекста, при переводе. В качестве методологий используются текстуальный анализ, сравнительный анализ и тематические исследования. Исследование выявило значительные трудности при переводе из-за отсутствия гендерно нейтральных вариантов в русском и казахском языках. Заключение дает представление о важности местоимений для формирования повествования и развития персонажей в истории, указывая на то, что расхождения в переводе могут ослабить эмоциональную и тематическую глубину повествования. Полученные результаты могут помочь улучшить практику локализации, гарантируя, что переводы будут соответствовать оригинальному повествованию и культурному контексту.

Ключевые слова: перевод, лингвистический анализ, местоимения, динамика местоимений, проблемы перевода.

Introduction

Pronouns stand out as a prominent linguistic universal, attracting considerable attention due to their semantic and morphological uniqueness, especially in English language. Pronouns have been studied by researchers representing a variety of linguistic perspectives, but some common areas that researchers in this field address include the place of pronouns within the parts-of-speech system and within the class of content (or lexical) words vs. function words. The classification of pronouns as a separate part of speech traditionally has caused difficulties because their morphological and functional content is rather diverse. Unlike nouns and adjectives, pronouns do not have a clear grammatical meaning to differentiate them, so it is difficult to classify them.

Pronouns are integral part of any language. E.M. Gordon and many other scientists suggest that it is difficult to give a clear definition of a pronoun, since pronouns only point to subjects without naming them (Gordon, 1980: 76).

The complexity of the distinguishing pronouns as a separate part of speech was well characterized by the academician V.V. Vinogradov. Attempting to categorize all pronouns as one group risks disrupting the integrity of the parts of speech system, given the diverse grammatical nature of words within this class (Vinogradov, 1986: 258). The concept of a part of speech has been developed in modern theoretical grammar as a (relatively, somewhat arbitrary) label that can cause heated controversy on the classification of words.

According to the opinion prevailing in foreign linguistics, pronouns are considered primarily as substitute names. They are often in class with positional nominal classes, taking an intermediate stance between content and function words, and the latter category often being referred to as locatives.

The peculiarity of pronouns is that their meaning is relative and dependent on the situation and context. While all the linguists note this fact, there have been varying interpretations of what precisely nature is. There are generally three schools of thought on whether pronouns matter or not: pronouns are specific and do not really matter; pronouns have no permanent meaning, changing with each act of speech; or pronouns are no different in terms of instability but stand out for the unique content expressing their value (Seliverstova, 1988: 26-27).

In "A Comprehensive Grammar of the English Language", Quirk, Greenbaum, Leech, and Svartvik discuss that personal pronouns generally function like noun phrases and convey a specific meaning similar to that imparted by the definite article (Quirk, 1985: 347).

The role of the pronoun lies in a specific type of word flow. Within this context, what is special about its parts of speech system? When they function as significant parts of language within the sentence, the pronoun actively contributes to condensing information of speech structure while still maintaining the efficiency of thought-speech-language activities (Kir'yanov, 1999: 70).

Language and culture are closely connected, to which the translation of pronouns can be related indirectly. Pronouns signal social hierarchies, gender distinctions, and degrees of formality, and translating them into languages with different pronoun systems-like from English into Kazakh-is difficult. In discourse analysis, pronouns may carry important social and cultural codes, especially in audiovisual media, where they mirror character relationships and tone. Addressing such issues as the meaning of pronouns for gender or culturally specific ways

will help one keep semantic and cultural identity in translation. For example, translation of English neutral gender pronouns to other languages expressing pronouns only by gender may gain some shifts of meaning. Besides, pronouns encode respect and social distance: formal/informal distribution in Kazakh parallels the large-scale expression of national identity (Kabylbekova, 2013: 163-164).

Personal pronouns are not bound by any specific person or object. Unlike words which signify definite things, personal pronouns of the first person can refer to different people of varying gender, even to animals or inanimate objects in the case of personification as in fairy stories (Smirnickij, 1959: 177).

Mathiot distinguishes between the "neutral" and intimate (a familiar alternative) methods of referring to objects through pronouns that reflect sex roles. She provides examples such as: *"Yeah, I finally fixed her up"* ("her" referring to a door); *"He is just a spindly thing, but she's lovely"* (he and she referring to plants) (Mathiot, 1979: 203).

Pronoun usage in language varies greatly, so it's important to research this aspect from a psycholinguistic angle for all languages. The differences in how pronouns function are influenced by the grammar of each language, and the way people perceive space and themselves in that space in a language reflects the mentality of its speakers (Radzikovskaya, 2012: 69).

Obviously, pronouns serve the function, in language, of substituting nouns and numerous other defining items in a sentence. Fundamentally interpreted, pronouns suggest objects, entities, or abstract ideas, instead of explicitly saying them. This flexibility permits them to be intensely contextual, where their value increases depending on the particular situation or setting, but stands alone without inherent significant substance outside of that context.

Bloch's research on pronouns points out their similarity to language shape-shifters, quietly speaking about things without actually stating them. A term for words that are both significant and formal is drill words. "To illustrate, significant words, although self-named, can be likened to soldiers in the ranks, while service words act as officers, organizing the formation of these linguistic soldiers" (Bloh, 2000: 99).

Historically, pronouns were merely regarded as substitutes according to L. Bloomfield. Acknowledging that personal pronouns, serving as replacements, bear a semantic significance of pointing is essential. The interaction between substitution

and indication is quite complex. Substitution stops the duplication of a noun or a whole phrase, while pointing to an extralinguistic object or part of the text structure helps to form connections within the text and individual phrases in a conversation.

It is crucial to acknowledge that "The categorization of this class (pronouns) into subclasses based on position is unavoidable: due to its substitutive characteristic, a pronoun cannot take a unique position in the sentence model that is different from the positions of other major classes" (Bloh, 2005: 111-112). The generalizing substitute role of pronouns is clear in that any sentence member represented by a pronoun, including first- and second-person personal pronouns, broadens its meaning to some category or subcategory of essential words. On the other hand, it represents an evaluation of the standard operation of this class or subclass. This characteristic is striking when analyzed through cases of sentence organization and first and second-person personal pronoun appeals. The clarification of their position in relation to other language elements depends on understanding the substitutive identity of pronouns. Within the lexicon, the primary category, defined as open, includes a huge quantity of important words, or terms of extensive nominative power. The second section (closed) of the lexicon includes name substitutes (pronouns along with broad-valued words nearby). The third part of the lexicon, also closed, is made up of name refiners (official nominal modifiers) (Bloh, 2005: 118). A pronoun is generally defined by broad significance, preferring to avoid personalizing objects, individuals, abstract concepts, qualities, or attributes, but instead pointing attention at them. Typically, subclasses can be described foremost semantically as possessive, personal, demonstrative, indefinite, and multiple more. These subclasses diverge in their modes of indicating the object; for instance, personal pronouns, in a broad sense, signify the object in terms of involvement or non-involvement in the communication act (Sovetov, 2011: 81).

Pronoun "it" has a broad and flexible use compared to other pronouns. The meaning of "it" is very ambiguous given its functional features. "It" is a pronoun that refers to animate and inanimate objects, which makes it very flexible in the English language. The pronoun "it" isn't just another pronoun – it's a versatile linguistic asset.

Translation is hard, and translating pronouns can be tricky as they can represent personal beliefs social status and etc. In addition, the translator must perfectly understand the original language and the language of translation, as well as be knowledgeable about the subject of the study (Larson, 1988: 6).

Materials and methods

This study employs an approach to investigate the impact of pronoun usage in the translation of the video game "Detroit: Become Human". Due to their importance pronouns play a crucial role in character interactions, emotional interplay within the narrative. The main goal of the research is to investigate the effect of the translation process on the application of pronouns, as one of the more peculiar linguistic solutions, in languages with advanced and gender specific grammatical systems using both textual and comparative analyses.

The selection process involves gathering relevant dialogues and interactions from the original English version of "Detroit: Become Human". Focus is particularly granted to important scenes that reflect opinions about enriching relationships and emotional ties via the use of pronouns.

This investigation of the English adaptation seeks to illustrate the intentional use of pronouns including he, she and it in distinct contexts to clarify their effect on player perception and the depth of narrative. One of the main achievements is identifying obstacles in the translation workflow, in particular when languages don't have gender neutral pronouns. For the purpose of the study, the choices of the translators will be targeted on those situations where the choice of the translators influences the apparent significance and elaborated details conveyed through introductory pronouns. The exploration will include different methods used to face these challenges. The research will focus on making distinctions between translations in other languages, by putting side by side the English original with the Russian and Kazakh versions. The fundamental objective of this work is to assess pronoun usage efficiency, while considering gender-specific pronouns alongside the spectrum of cultural heritages and different languages. We seek to be sensitive to these differences. In addition to, the examination of the linguistic strategies that are at play in translation to surmount challenges resulting from the nonexistence of gender-neutral pronouns. Investigating choosing direct equivalents rather than others, omitting pronouns, and adding other linguistic approaches will illuminate these practices. Ethical problems linked to pronoun translation in consciousness-based stories reflecting social biases will receive attention and analysis. Reflection on the potential impact of

translation choices on the portrayal of characters and broader themes within "Detroit: Become Human".

This study uses this methodology to aim for insights into how the dynamics of pronouns add to the narrative complexity of the game, as well as how translation decisions could affect player experiences in different languages and cultures.

Literature review

Miguel Bernal Merino has made it a focus of his work to deal with localizing video games, specifically the complexities involved in translating gendered language and pronouns. Covering the subject of gender pronouns in video games, the authors Minako O'Hagan and Carmen Mangiron have written a book title "Game Localization; Translating for the Global Digital Entertainment Industry". For his translation studies, Jorge Díaz Cintas considers the roles gender and pronouns play in media categories like video games. Authors Heather Chandler and Stephanie O'Malley Deming discuss the ways in which language features, mostly pronouns, can be adapted within the space of methods to tailor to linguistic norms in the book "The Game Localization Handbook". Patrick Zabalbeascoa, Eva Parra Membrives and Pilar Orero investigate in the work "Fun for All; Translation and Accessibility Practices in Video Games" the translation and accessibility challenges tied to pronouns and other language features. Louise M. Haywood examines the elaborate nature of altering gender language elements, especially pronouns, in Spanish English scenarios. On the path of gaining a better understanding of the relations between gender and translation, Carmen Valero Garcés is focusing on how cultures account for gendered language characteristics and pronouns. Sherry Simon examines the problems of gender and translation, concentrating on difficulties in pronoun translations. Although Lawrence Venuti focuses mainly on translation theory, from time to time he discusses the ethics and politics of translating pronouns.

Julie Hansen investigates the sphere of gender and language and focuses on the challenges of translating gender aspects. Myriam Díaz Diocaretz has widens the horizons of translation studies by clearly revealing the necessity of a critical view of gendered language and of pronouns.

Ultimately, the work of sociolinguist Suzanne Romaine has studied language and gender, uncovering knowledge about the translation of gendered language including pronouns across numerous cultural and linguistic situations. This group of schol-ars has made important progress in understanding pronoun translation and the larger consequences of gendered language in translation studies. The analysis will back these investigations by looking into translations of pronouns and gender-based language between English, Russian, and Kazakh, thereby extending the field with insights from these particular linguistic and cultural conditions.

Results and Discussion

Exploring Pronoun Dynamics in "Detroit: Become Human". Conceived for interactive storytelling, Quantic Dream's game "Detroit: Become Human" lets players direct an intimidating future influenced by humanoid aides, who eventually gain consciousness. Participants are dealing with ethical questions, social relationships, and matching interpretations about artificial intelligence. The thrilling story featured in the game stresses an important point on how characters interact and make their decisions. This organization demonstrates that the personal pronouns "he", "she", and "it" constitute a delicately strong language tool that reflects the progression in the relations between people and androids. Studying these variants of pronouns allows you to better understand the complexities of the perception of the characters in "Detroit: Become Human".

The central theme in "Detroit: Become Human" focuses on how public attitudes related to androids use conversational personal pronouns such as "he", "she" or "it". This study will explain how, often unrecognized in linguistic analysis, these pronouns are essential for developing the narrative and improving the player's experience.

1. Social representations using pronouns:

An outstanding temporal theme revolves around the diversity of feelings people have about androids. Personal pronouns signify a language element that conveys social feelings. The subtle choices in pronoun usage within languages that distinguish between familiar and non-familiar pronouns are made even more complex by the significant differences in how these pronouns are used across various social groups, as well as the continuous changes in usage that reflect evolving social values and attitudes (Baker, 1992: 98). When perceived only as mechanical systems, people refer to androids with "it", a linguistic choice that helps create a distinction in speech that stresses the apparent divides between inanimate objects and living beings.

Game localization presents complicated challenges through the combination of pronoun trans-

lation together with social opinions about gender representation. The localization process faces difficulties when translating gendered terms between Kazakh and Russian which differ between these two languages through their pronoun usage. Decision-making related to translation exposes both cultural factors and sociopolitical dimensions since linguistic choices reflect prevailing social standards of a particular community (Pettini, 2022: 137-138).

2. Pronouns as a means of conveying emotional attachment:

The ease of switching from "it" to "he" or "she" when connections grow stronger is available through the use of English. This change in relationships also observable in both living beings and non-living objects, with a tendency for people to apply personal pronouns to their favorite assets, most notably vehicles. A crucial materializes in games with how androids understand their world, by way of the smooth application of personal pronouns in storytelling that illustrates the transformations in relationships and emotional conditions. Over the story's course, we begin to understand how the variations in pronouns illustrate different character frameworks between a human and an android. During detached moments, a characteristically mechanistic view comes through when people communicate about androids by saying, "it". As knowledge and diversity of androids improve, narratives are more liberally representing "him" or "her", thus revealing their status as living creatures.

3. Linguistic nuances in translation:

An interesting issue arises in assessing the linguistic obstacles of translation, particularly evident in the Russian and Kazakh variants. For the purpose of maintaining the details of the original story, the nuances of pronoun use frequently present obstacles in the translated text. In the beginning, the details might not be clear, but they often play an important part in the impact of the message to audiences in Russia and Kazakhstan.

The intricate dance of personal pronouns in "Detroit: Become Human" acts as a small but powerfully impressive aspect in the distribution of human social biases, emotional networking, and the growing awareness of androids. Although interpretations may differ, they serve as models for the critically important concept of selecting language to achieve coherence in story elements across different cultural frameworks.

The key role of personal pronouns in "Detroit: Become Human" demonstrates the many social notions surrounding, the emotional bonds existing,

and the assorted reactions to androids believed to be thinking assets. In our investigation of the specific dialogues presented in the game, we learn about the details concerning the use of "he", "she" and "it", which organize the communication between the characters and provide a subtle direction through a complex narrative rich in details. The detailed features of these language versions hone character development and enable players to explore the convoluted dynamics of relationships across the broad universe of the game. With the help of detailed examples and analysis, we unravel the web of pronoun dynamics, illustrating how this seemingly insignificant linguistic detail profoundly affects the structure of the narrative and the involvement of players in "Detroit: Become Human".

4. The Linguistic Dance of Pronouns in "Detroit: Become Human"

"Detroit: Become Human" unfolds like a tapestry woven with threads of human-android relationships. Pronouns, often overlooked linguistic tools, become key in the narrative of emotional complexities and ethical nuances within this tapestry. The evolution of the use of pronouns reflects not only linguistic choice, but also the evolution of consciousness, empathy and social perception in the universe of the game. These social and emotional representations are the product of always evolving medium of communication and language. Translators must deal with a medium of communication which is constantly in process of change (Nida, 1964: 3).

In "Detroit: Become Human" a detailed network of connections and moral challenges intertwines humans with androids. A quite noticeable yet strong selection of pronouns lies at the center of this plot. As linguistic devices pronouns highlight how we understand the advancing ties between characters and the shifting conditions in a realm where artificial intelligence resembles human emotions.

Pronouns play an important role in expressing a person's views on the world and others, reflecting their attitude to social roles and statuses. They not only point to the interlocutor, but also show how a person perceives others: either as objects with whom one must keep a distance, or as partners with whom closer, equal relations are established (Khan, 2014: 151-152). This is especially evident in works such as Detroit: Become Human, where androids are perceived either as things (in the case of distancing) or as equal people when attitudes towards them change and the form of address becomes more human. Pronouns, thus, not only serve to indicate the interlocutor, but also reflect the ba-

sic social and philosophical views on human relationships

A. Ibatov, a scholar who thoroughly explored pronouns in the Kazakh language, starts his examination of personal pronouns with the statement, "Personal pronouns are consistently used to refer to a person" (Ibatov, 1961: 13). In understanding the tale's narrative relies on personal pronouns that only point to humans and not objects. In the translation, the problem arises due to the lack of gender-neutral pronouns. In English "it" serves as an unmarked neutral option; however, there is no similar option in Russian or Kazakh. This creates a special difficulty in keeping the nuance of the story unchanged. This analysis focus on important discussions and personalities that represent the detailed interplay of personal pronouns and character insights.

In early meetings with deviant androids the pronoun "it" was deliberately used to strip androids of their humanity. The repeated use of "it" reinforces the idea that androids are only seen as mere machines.

Connor, is an android detective designed to capture deviant androids. His investigations were conducted with clinical precision utilizing pronouns as "it" when addressing deviant androids. This choice of pronouns reflects the societal perspective that perceives androids only as senseless machines. Through the narrative of the story Connor evolves significantly from machine created to catch machines into a soulful detective aware of androids' consciousness and sense of self.

In a critical moment where a deviant holds a girl hostage, Connor's responses are emotionless and cold, represented in questions like *"Do you know if **it's** been behaving strangely before this?"* and *"Do you know **its** name?".* As Connor navigates his investigations, encountering deviants involved in criminal activities, he maintains a detached behavior, describing a damaged deviant in a murder case as *"**It** was damaged by the bat… and lost some thirium".* Even when describing its existence as *"**It's** here",* Lieutenant Connor keeps the view that androids are simple machines. With the evidence of distress and strange actions before him Connor favors attributing these to programming issues rather than considering real human feelings.

Connor's character passes an important transformation when confronted with a moral dilemma: Whether he should end the android's life for a valuable information? In this important moment he wrestles with the basic question of androids' nature as purely mechanical or living beings. While pondering his decision he made during the confrontation with the android he struggles with more than just the decision to refrain from shooting; he realizes an important change in perception that appreciates the awareness and distinctness of his own android self.

This important shift in Connor's character signifies his growth. Realizing that androids are sentient and have character complicates his former understanding of their mechanical nature. This chapter serves as a beginning of the development of his character. Pronoun "it" is replaced with more self-aware pronouns like "he" or "she". Woven character narratives experience a notable change from the inappropriate choice of personal pronouns in the translation.

When personal pronouns are misused in translation character narratives change their characteristics. There's a particularly fascinating change when characters give up using dehumanizing pronouns and start treating androids like humans because of their character development. For example, Hank starts off calling androids "it", but over time, he begins using personal pronouns, showing his changing perspective. Hank, an experienced detective, the most fervent antagonist of androids, whose son died while undergoing a surgery held by an android, notably refers to them as "it" aggressively early in the game: *"Is **it** still here? **It's** gone...".* This depersonalization reflects the prevailing personal hatred towards androids. Yet as the story goes on, and androids consistently show empathy, agony and fear, Hank's viewpoint soften. We can see the shift in Hank's use of personal pronouns. Instead, Hank begins to refer to androids as he or she: *"You put yourself in **her** shoes. You showed empathy, Connor. Empathy is a human emotion".*

In the Russian translation, this transition is less noticeable: *"**Она** еще здесь? Ушла...", "Ты поставил себя на **ее** место. А это эмпатия, Коннор. Эмпатия свойственна людям".* Inconsistency in the Russian translation dims and diminishes the important developments in the beliefs of characters illustrated through the intention of using pronouns. The gradations in views depicted via pronouns weaken owing to the absence of unity and detail in the conveyance of these language indicators. In the Russian version the intricacy and finesse of how characters perceive androids through their shifting language is lost.

In the Kazakh version, it unfolds a bit differently: *"**Ол** әлі осында ма? Кетті…"* and *"Сен өзіңді **оның** орнына қойдың".* Due to the absence

of distinct 3rd person pronouns in the Kazakh language, where only "Ол" is used, expressing the intended message solely through pronouns or specifying gender in general becomes impractical.

Whether human or android; all characters engage in these patterns depending on their recognition of androids as living beings. Personal pronouns in the Russian version of the game greatly weaken the intended meanings found in the original game. Although the Russian version attempts to honor the rich message it misses the complexity of the shifts in perception and biases shown in the original text.

Rose, a compassionate character in "Detroit: Become Human", she helps deviants locate a safe haven. By consistently using gendered pronouns at the beginning of her narrative she demonstrates her quick understanding of androids as individual entities. Through her word selection she demonstrates her sympathy and strong loyalty to the android rights. For instance, while guiding Kara and Alice, Rose points out, "A little further on that way, there's a large freighter called Jericho. When you get there, find Markus. He will help you". As the story goes on, a news report reveals an android protester who turned out to be Markus, then Rose points out: "He's protesting peacefully outside one of the android camps". Through her choice of specific pronouns, Rose not only accepts androids but also demonstrates support and understanding of their individuality.

Various linguistic devices are used throughout the game, and even seemingly insignificant things like pronouns prove to be very important. Pronouns are one of the simplest yet powerful tools of storytelling. Throughout the game, these linguistic nuances are carefully used to convey subtle messages and enhance the plot. But this pronoun play is largely lost in localization, as many pronouns are translated as "он" or "она" in Russian and "ол" in Kazakh, erasing the subtle message carried by the original English pronouns.

Navigating the complexities of maintaining the plot and effectively sharing the key idea during translation can be hard; nonetheless several strategies exist that maintain the story's integrity. One of the effective ways is to use the direct but not real equivalent of the pronoun "it", such as "оно" or "это" in Russian or "бұл" in Kazakh, where contextually appropriate. The initial meaning can be saved by translating *"Do you know if **it's** been behaving strangely before this?"* as *"У **этой** машины ранее уже случались сбои?"* or *"**Бұл** машина бұрын істен шыққан ба?"*. Translation of the phrase *"It's*

with me"*, as *"**Это** со мной"* highlights the android nature, preserving the intended meaning.

An alternative method of preserving the intended message without butchering the idea is to completely omit the usage of pronouns in the sentence. This approach was successfully implemented in various parts of the game, such as *"Do you know **its** name?"* translated as *"Вам известно имя?"* or *"Аты белгілі ма?",* and *"You gonna talk to **it** or what?"* rendered as *"Ты будешь говорить или как?"* or *"Сен сөйлесің бе, әлде қалай?".* Similarly, phrases like *"You damage **it**, I'm gonna have to fine you"* and *"Can **it** walk? Get a move on!"* were adapted in both versions without the use of pronouns as *"Повредите – будете платить штраф",* *"Бұзсаң айыппұл төлейсің"* and *"Идти может? Ну, быстро!",* *"Жүре ала ма? Тез, қимылда"* maintaining the narrative's essence.

Another method involves finding alternative ways to convey a message without losing the main idea, but it should be used carefully. Personal pronouns are still used in this method, but the concept of an inanimate object is implied. This approach was rarely used, but had its own place in the translation. For instance, in the phrase *"Yeah, right back here. There it is. It was a bit difficult getting **it** back in working order. **It** was really messed up... What did you say happened to **it** again?"* personal pronouns were still used, but accompanied by the addition of the word "машина", highlighting thats it's a machine: *"Да, идемте. Вот **она**. Ну конечно, задали вы нам работу... **Машина** была просто в хлам! Что, говорите, с **ней** стряслось?",* *"Иә, барайық. Міне, **ол**. Иә, адамды әуре сарсаңға салып қойдыңыз... Машинаның түгі қалмаған қой! Оған не болды дейсіз?".* This way the use of personal pronouns do not dillute the original intent of the dialogue. However, this helps in translation but it is very important to mention that this method is appropriate only in very few circumstances, otherwise the integrity of the storyline could still be threatened.

Despite attempts in the localizations of the game to employ these methods, pronoun usage was inconsistent, thus, negatively impacting the final product.

Conclusion

In "Detroit: Become Human" the choice of pronouns is more than just linguistic preference. In essence, it is a powerful means of ascribing the particular attitudes of the characters and their interactions. The localizations do not navigate the

complexities well, losing many layers of story that come into conflict with the lack of gender-neutral pronouns. The linguistic dance of pronouns in the game contributes to its depth, offering players a unique insight into the intricate web of human-android interactions in a futuristic society. When following this narrative space, the pronouns act as the very essence of what it means to be a human in a world with artificial beings attempting to receive recognition and empathy.

The main prejudice that human beings show when it comes to androids is depicted most pointedly in the continual use of the pronoun "it". This dehumanizing language acts as a barrier, emphasizing the societal division between humans and machines.

Beside moral conflicts, the rich narrative of "Detroit: Become Human" also offers players a critical look on language and prejudice. Pronouns, which can be considered as relatively insignificant language units, open the way to study the shifting dynamics and subjectivity in the game.

In conclusion, an analysis of the dialogues in "Detroit: Become Human" shows that a story can be masterfully presented using only pronouns. The English version effectively reflects the changing views of the characters. Changes in the use of pronouns make a significant contribution to the development of characters and the overall narrative. However, localization does not always consistently convey these important narrative details, which potentially weakens the impact of the story.

To avoid these difficulties translators may consider different strategies. One effective approach is to minimize the use of gender-specific pronouns or, if necessary, to use gender-neutral formulations. This is not only keeps up with modern initiatives to promote inclusivity and diversity, but also eliminates possible translation errors arising from gender-specific pronouns in English. In addition, the use of direct equivalents or the complete omission of pronouns helps to preserve the intended meaning in the translation process.

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