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*Global gaming and multilinguality – the case(s) of diegetic on-screen language localisation*

**Abstract in English**

This paper investigates the co-occurrence of languages in the experiencing of contemporary video games. Gaming is now a mode of collective audiovisual media use and multi-cultural community building on a global scale. This opens it to the co-existence of more than one language – as indicated e.g. by the anglicisms in jargon and sociolectic code-switching (cf. e.g. Faliszewska-Łukasik 2022) that streamline gameplay-related communication and universalise discourse. The scope of my research on multilinguality (Bogucki 2018) here is narrowed down further to the curious cases of diegetic on-screen language – i.e. the visual-verbal coding (Deckert & Hejduk 2022) of the virtual linguistic landscapes of gameworlds (cf. Shohamy & Gorter 2009). This phenomenon is exemplified by (A) the foreignising effects of plurilinguistic graffitis, regardless of in-game locale settings, in a multiplayer shooter “Overwatch” (2016), and (B) the translatorial decisions to minimise multilinguality through texture localisation in a detective comedy game “Sam & Max” (2020). The paper considers the translation process perspective by examining the rationale (cf. O’Hagan & Mangiron 2013: 150) behind each choice – either highlighting linguacultural diversity or maximising linguistic accessibility. Certain mediumspecific solutions are also presented (e.g. Romero-Fresco 2020) and evaluated from the standpoint of target-text end-users (cf. Deckert et al. forthcoming).