

**VIDEO GAME TRANSLATION FROM LOCALIZATION PERSPECTIVE**

**(a Case Study from Video Games Localization in *I After Smile Studio* entitled  
*Sastratsuki and Are You That Parking Good* )**

**THESIS**

Submitted as a Partial Requirements

For the Degree of *Sarjana* in English Letters Department



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## **DEDICATION**

This thesis is dedicated to:

My beloved Parents

(Mr. Rusdiana and Mrs. Sri Pamuji Rahayu)

My beloved Brother

(Anas Nur Hudha)

All People who have loved, helped, and supported me

(My Big Families, Friends, Lectures)

And,

English Letters Department,

Islamic Education and Teacher Training Faculty,

The State Islamic Institute of Surakarta

## **MOTTO**

“Never underestimate the power of your mind to change your destiny”

~Vidya Sury~

## PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled “Video Game Translation from Localization Perspective (A Case Study from Video Games Localization in *I After Smile Studio* entitled *Sastratsuki* and *Are You That Parking Good*)” The things of my masterpiece in this thesis are signed citation and referred in the bibliography.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

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Surakarta,..... 2018

The researcher

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## ABSTRACT

Purwaningsih Rahayu. 2017. Video Game Translation from Localization Perspective (A Case Study from Video Games Localization in *I After Smile Studio* entitled *Sastratsuki* and *Are you that parking good*). Thesis. English Letters Study Program, Islamic Education and Teacher Training Faculty  
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Key Words : Video Game, Translation, Localization, Problems, Solutions, *I After Smile Studio*.

This research deals with analysis on video game translation from localization Perspective (a Case Study from Video games Localization in *I After Smile Studio* entitled *Sastratsuki* and *Are You That Parking Good*). This aims of this research are to explore the problems faced by translators in translating video game and possible solutions for the problems in the form of a literature review.

The researcher employs descriptive qualitative research as the type of this research which it gives to the researcher's interpretation and descriptive analysis. Informant's statements are as the data of this research. In this case, Informant's statements contain problems faced when translators translate video game localization *Sastratsuki* and *Are You That Parking Good*. Pictures (Screenshot) of the both games are also provided to support the data analyses. This research applies triangulation to support the data credibility.

The result of this research shows: the subjects of video game *Sastratsuki* and *Are You That Parking Good* translated. There are 6 subjects of video games translated by translators. 4 subjects included in-game text assets that present unvoiced dialogues scripts. 2 subjects included art assets that present text in images (diegetic elements).

Translation strategy for 4 subjects, translators uses conversation style in written mode while maintaining an appropriate register to fit the context. The text subjects use colloquial and idiomatic language and many include plays on words, and humorous remarks. The translators also look for cultural references vary from neutralization. Meanwhile translation strategy for 2 subject that present text in images (diegetic elements) in art assets (textual graphics), translators have to modify or redesign to include the text subjects in the TL for the localized version, similar to productivity software localization.

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# CHAPTER I

## INTRODUCTION

### **A. Background of the Research**

Nowadays, the development of technology is more sophisticated than before. This can be seen through some technological products amusing people, such as audio book, visual novel, and video game. Those products are available in online media or certain place. In reality, we have not found audio book or visual novel provided certain place to play, except video game.

Video game is kind of interactive entertainment. It grows increasingly which runs parallely with the progress of new technology and the availability of electronic appliances for the wide customers. On the beginning, video game is complicated because it requires many devices in play. As on PC, it needs the supporting devices such as: television screen, joystick, cassette, and extension cord. But today, video game can be played on any electronic which not need the supporting devices at the time. Thus, it can be easily for suppliers and customers.

According to Bernal-Merino (2006), video game is a game played by electronically manipulating images displayed on a television screen. From the definition above, video game as a modern game in form of engineering images is combined by a tool to control graphic images displayed on a specialized electronic gaming device. In general, video game provides reward in scoring which is the



calculation determine the level of success. It includes a challenge for player to achieve the best result. In other word, achievement of high score is determined by achieving accomplishment of mission.

The last few years, the development of video game has increased significantly. The development is inseparable from innovation that is created by developers by increased graphics, gameplay, and the elements needed. Japanese and English are the countries that are popular as video game developers. It refers to Mangiron and O'Hagan (2006) state that, "the most of video games are developed in Japanese and English". Usually, the video games are still maintained the originality of language and its elements. In some cases, foreign language and elements in the game carry on its own impact to players especially for beginners - Based on English Oxford Living Dictionaries (access on Augustus 17, 2017 at 6 am) Players is a person taking part in a sport or game. They will experience the difficulties of understanding the game. Therefore, many developers of video game intentionally translate their product into many target language versions.

The purpose of video game translation is to provide an easy and equal experience for all game users (gamer or beginner). In the process, this translation is different from the translation in general. The process of this translation refers to the changing of the context in video game that need to be taken into account to provide this illusion that cannot be done simply by translating

(<https://en.m.wikipedia.org>). It covers: translating text, changing art asset, recording and dubbing voice text, creating new packaging, etc. From this, video game translation is not present the original product but it presents version product which is tailored to the needs of customers or players of target market (it is tailored with culture of target market). It pushes appearing new field called game localization.

Based on web [www.jeenlinguatraslation.com](http://www.jeenlinguatraslation.com) video game localization refers to the process of transforming video game software and hardware for preparation to be imported and sold in a new region, usually a different country (accessed on November 27, 2017 at 02.00 pm). From the definition above, video game localization is steps to close to a product “game” by changing assets of the game adjusted to fit a target market. As in the example below:



Picture 1 GTA San Andreas

The picture above taken from video game GTA San Andreas has localized. From the picture, the target market of game is Indonesian. Translator tries to change and redesign elements of the picture fix to Indonesian culture, such as: transportation and text on the billboard. The changing aims to provide the product “look and feel” adjusting to target market. Localization leads to problems for translation where translation in localization not move categorically a concept in the culture of source language to target language, but more to localize, customize the content of linguistic and cultural system of the region which is the goal of localization.

This research focuses on analyzing video game translation. The researcher intentionally chooses this as the subject of this research because the researcher wants to analyze the process of video game translation especially problems herein. All of the problems are based on official statements of informants. This research uses some theory of Mangiron and O’Hagan to analyze the problems. The case study of this research is video game localization *Sastratsuki* and *Are You That Parking Good*. The reason is (1) the researcher thinks that the idea is ever used before, so this is still original (2) in the process of translating the video games, translators found problems enough varieties. This makes the researcher interests to analyze it. The following example will give understanding about the problem in video game localization *Sastatsuki* and *Are You That Parking Good*.

Informant's statement is presented in the dialogue form. Likes in the above:

Interviewer: Selain itu apa lagi pak?  
 Informants: Selain menerjemahkan dialog, kemarin penjelasan tentang karakternya juga di jelaskan.

In this case, the problems are subjects of video game localization *Sastratsuki* and *Are You That Parking Good* being translated. Following the dialogues above, problem faced by translators is translating character description. It finds in video game *Sastratsuki*. Character description constitutes in-game text asset which presents unvoiced dialogues scripts.



Picture 2 Character description of video game Sastratsuki English and Indonesian version

Character description is subject that constitutes in-text game because it not voiced-over and appears in written form. It presents unvoiced dialogues scripts because character description is informative and expressive which gives information for player about character of figure. From the example above, character description is translated in target language – Indonesian. It is translated according to source language. It uses colloquial and humorous remarks like on the picture above.

Based on the explanation above, the researcher conduct a research entitled Video Game Translation from Localization Perspective (a case study of video games localization in *I After Smile Studio* entitled *Sastratsuki* and *Are you that parking good*). The goal of this research is to provide an overview in video game translation: to present the problems encountered by translators and the possible solutions to those problems in the form of a literature review. Video games *Sastratsuki* and *Are You That Parking Good* will illustrate the problems when translating video game translation from localization perspective.

## **B. Limitation of the Problem**

This research, researcher concerns to analyze the process of translating video game translation. The research focuses to analysis problems found in video game translation from video game localization. In this case, problems are the subjects of the both games that translated. The problems are as the data of this research which

obtained from the official statements from informants in interview. The collected data are categorized and analyzed based on Mangiron and O'Hagan theory. The solutions for the problems also explained in this research. The solutions are translation strategies taken by translators in translating the subjects of the both games in order to make new version of the games (from English into Indonesian).

### **C. Formulation of the Problem**

1. What are the problems and solutions for the problems in video games localization found in *Sastratsuki* and *Are You That Parking Good?*

### **D. Objective of the Research**

1. To describe, the problems found in video games translation found *I after Smile Studio*.
2. To know, the solutions for the challenges in video games translation taken in *I after Smile Studio*.

### **E. The benefit of the research**

The result of this research may have some benefits for understanding the others towards complaining something besides, it is expected that the final result of this research is useful.

1. Theoretically

The findings of this study are expected to enrich the study, particularly in terms of video game translation.

## 2. Practically

- a. For translator, the findings of this research are expected to be the input for the translator in translating video game from localization perspective in order to make the result better through understanding the problems and the possible solutions that will be faced.
- b. For students of English Letters Department, the findings of this research are expected to improve the ability of students especially English Letters Students in practice of translating video game from localization perspective to be qualified especially in term of acceptability.
- c. For other researchers, the findings of this research are expected to give information in the field translation, especially when they want to analyze similar aspect of video game.

## **F. Definition of Keys**

### 1. Platform

Platform is electronic system used to play a video game. (Mangiron and O'Hagan, 2013: 9)

### 2. Problem

According to oxford dictionary (assessed on <http://en.oxforddictionaries.com>, 10 december, 2017 at 11 pm) problem is a matter or situation regarded as unwelcome or harmful and needing to be death with overcome.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Theoretical Description**

##### **1. Definition of Translation**

There are some definitions of theories about translation: one of the definitions is defined by Catford (1965: 20) which translation as “the replacement of textual material in one language (source language) be equivalent textual material in another language (target language)”. From the definition above, translation is process of replacing the original text into target text.

Another definition comes from Roger T. Bell (1991: 6) which states that translation is “the replacement of the representation of a text in one language by representation of an equivalent text in a second language. In other words, translation is an activity of conveying message of a text in the source text by finding the equivalence in the target text.

Nida and Taber (1982: 12) also stated that translation “consist in reproducing in the receptor language closest natural equivalent of source language message, first in terms of meaning and secondly in terms of style. They underline that the translation is the transferring of source language into target language with principle the content of message and then language style that used.

Based on those definitions, it can be concluded that translation is the activity of transferring original language into target language by equivalent



source language which considers other aspect like meaning, kind, language style and culture herein the language.

## 2. Video Games Localization

The increasing needs for entertainment of video game in a lot of country. It boosts the developers of video game to translate their game into language of target market. For example, Japanese game that translated in English language, Indonesian language and other. According to Mangiron and O'Hagan, 2006: 10), the increasing emergences of a new field in translation, game localization.

Based on the Localization Industry Standard Association, localization is “the process of modifying products or services to account for differences in distinct markets” (Fry 2003, 13). Game localization is combination of literature, art, audiovisual translation elements (dubbing and subtitling) and software localization. From this, localization seems a little different from concept of traditional translation. It is more complex that involve many businesses in its process that cannot be done by translation only. B. Esselink (2000, p.4) states that, there are many more activities included in the process of localisation than in the process of translation. To clear this statement, the Localization Industry Standards Association (LISA) offers an “official” definition of the concept in its Localization Premier;

Localization is the process of modifying products or services to account for differences in distinct markets. While this definition sounds simple, it actually impacts many business and technical issues and requires a good deal of expertise to implement successfully. Localization involves the adaptation of *any* aspect of a product or service that is needed for a

product to be sold or used in another market. This process significantly impacts both technical and business functions within organizations. This includes how sales are made; how products and services are designed, built and supported; how financial reporting systems are implemented; and so on. (LISA 2007: 11)

Following the definition above, Game localization refers to the process of a changed product “video game” in any aspects. From that perspective, the series of localization helps to solve the problems faced by translator in order to create a new version of original game.

Although localization is greater in scope than translation. But the both cannot be separated in the process of game localization. Instead, localization and translation are the part of its process. David Crech in: *Challenges in video game localization: An intergraded perspective* (2013: 10) implies that:

Localizing a video game may involve making technically and culturally motivated changes that beyond its textual structure, such as modifying the game code to accommodate the graphical discrepancies between source language and target language (e.g. font types) or even adjusting the game’s marketing strategies, whereas translation is usually limited of translation of the linguistic material.

From the explanation above, between localization and translation has the different function of the process of game localization. Translation tends to translate text (linguistic) of game, whereas localization is otherwise which tends to translate and change non text such as modifying graphic or picture of game.

The implication of all explanation above, game localization is process of changing aspects of game that accordance to target market. In addition to text – based translation various engineering processes had to be carried out. This

makes the process of video game translation in the context of localization is more complex. Here the translator must have special skill in the field of translation and localization because in addition to being confronted with text, the translator is also confronted with non-text of the game. The series process intentionally conducted in order to give final product (video game version) to fit a local customer base.

### 3. Game Localization Models

In the process of video game localization, there are some type of game localization models that applied by video game company. Mangiron and O'Hagan on their book Game Localization: Translating for the global digital entertainment industry" classify game localization models into two main criteria, as follows:

1. The first criterion is that of who performs the localization. With *the in-house model*, it is done under the supervision of the developer or publisher in their premises. Whereas in *the outsourcing model* an external specialized localization vendor or a translator performs the localization.
2. The second criterion is related to the release of the localized version. In *the simultaneous shipment (sim-ship) localization model*, the localization process usually takes place in parallel to the game development process, so that the original game and the localized versions can be released on the same date. In contrast, *the post-gold localization model* consists of localizing

game once the original version has been completed, which means there is a lag of a few months – sometimes even a year – between the original and the localized version. (Mangiron and O’Hagan 2013, 116 -121)

In *the outsourcing model*, translators get information about the project from localization kit that provided by the Translation Company. Whereas *the in – house model*, translators can access the original game themselves, such as: translators play the game, read information herein: plot, a walkthrough, character descriptions and etc.

There is usually an alignment of from the both criteria. Tinnelly (personal communication) in Mangiron and O’Hagan states that:

There has usually been a broad alignment between the outsourcing and sim-ship models, on the one hand, and the in-house and post-gold models, on the other, the arrangement is now more fluid where correspondence does not always apply according to an industry source. (Tinnelly, personal communication, in Mangiron and O’Hagan, 2013: 17)

*The outsourcing and sim-ship models* are limited by time. These models are done also simultaneously with the game-making process, making the translators incomplete in translating and altering the assets in the game. Meanwhile *In-house and post-gold* has a long grace periods, translator can thoroughly in translating access of video game. Because it does not sag, translators can more focus in the process. It can minimize mistakes in translating, changing, and localizing the assets. From this statement above,

translation quality of *the – outsourcing and sim – ship models* will be bad that *In-house and post-gold*, but these models can save cost of production.

#### **4. The similarities and differences between software localization and game localization**

Game localization has similarities with software localization. Mangiron and O'Hagan explains the similarities of the both, they are:

1. The commonality stems from the fact that both involve combining language translation and software engineering, where translated text strings need to be appropriately placed within the software. This requires the string length to be within the allocated space, which in turn constrains the translation freedom. Both follow a similar localisation cycle which starts ideally with the internationalisation process and undergoes a set of QA procedures before the release of the final version.
2. Another similarity lies in the use of the sim-ship (simultaneous shipment) model, where the original product, normally in English language, is released together with the localised versions.

Beside the similarities, Mangiron and O'Hagan also explain the differences between game localization and software localization, as follows:

1. Firstly, while in the software localisation English is the main source language, Japanese is a quite frequently encountered source language where video game localisation is concerned.

2. Secondly, video game translators are given much more freedom during translation compared to other localisation disciplines.
3. Thirdly, between game and software localisation lies in the fact that whilst functionality has been the key priority in the software localisation paradigm, in a game this functionality must be achieved with a high degree of creativity and originality. Although it is crucial that games should not freeze or crash and that they should be user-friendly, the fact that they are quirky and fun to play is equally or even more important. This is because the main purpose of a game is to entertain the user, whereas the utilitarian dimension is the goal of business software. (Mangiron and O'Hagan, 2006: 13 - 14)

Broadly, the similarity between software localization and video game localization related to language and electronic (computer). Whereas the difference of the both lies on the freedom and creativity of translator in language processing.

## **5. Levels of localization**

There are different levels of localization which determined by marketing strategies of the product. Chandler (2005: 12 - 14) categorizes localization approaches on four main possible levels:

1. No localization: some budget titles are not localized and are sold in the original language in other countries. This provides the opportunity to sell some extra copies without having to invest in the localization process.

2. Box and docs localization: this refers to the translation of the packaging and the manual of the game. The game code and language remain in the original language. This is usually done for games that include title text (e.g., platform, sport, and arcade games), games not expected to sell more than a few thousand copies, and games developed in English to be sold in countries where players have a good level of English, such as Scandinavian countries. This was also the common option for games developed in the early days such as Pong (1972).
3. Partial localization: the in-game text is translated, but the voiceover files are not. This helps reduce the time and cost necessary for producing the localized versions, as there is no need to hire voice actors or redesign graphics on account of lip – synching for dubbing. The voiced files containing dialogue are usually subtitled in the TL.
4. Full localization: thus involves translating all assets of a game: in-game text, voiceover asset, manual, and packing. It is the most expensive type of localization and usually reserved for AAA titles. This is the maximum level of localization, which provides the players with a game fully tailored to their language needs and facilitates gameplay and immersion in the game.

Mangiron and O'Hagan (2013) state that a number of different levels of localization is undertaken to import a new game to a new local. According to the Game Developers Conference 2012 (Schliem 2012, 8) the trend among game developers and publishers is now toward full localization rather than the

basic minimum localization. From this, a lot of developers are rather to choose *full localization* on the basis the importance to increase the product sales and their presence in the product. But keep in mind, translation by this level needs a cost very much. Because, the developers or publisers not only have rent translator, they have also rent dubber, and redesign graphics of the game.



## 6. Translating Video Game

To give a new version of video game, there are many assets of video game that should translate. On the book *Game Localization: Translating for the global digital entertainment industry* (2013), Mangiron and O'Hagan mention and explain the translation assets and translation strategies on the table below:

Relations hip to the game world	Translation assets	Text function and description	Characteristic / translation brief	Translation priorities and strategies
<b>In-game text assets</b>				
Non-diegetic	User interface (UI)	Informative function for smooth navigation and gameplay typically constrains short text fragments, such as menu items and also help messages.	Brevity due to space constrains, user friendless of text: clarity of text.	Pragmatic and functional choice to address space constraints, creative solutions to overcome space constraints and also to reflect and edgy feel often imbued in game text in terms of expressions and naming of certain items.
Non-diegetic	System messages	Informative function for instructive pragmatic purposes messages generated by the system, such as warning messages, instructions, and confirmation messages.	Platform: specific terminology needs to be used.	Perspective, conforming to the existing terminology and phraseology of the platform holder.
Diegetic	Narrative text	Expressive/informative function for imparting certain	Often formal and literary style,	Fluency in TL with appropriate register and style.

		information in a dramatic manner. Literary passage used to engage the player in the game world or to a new within the game. They contextualize and provide information about the game story, including a backstory.	natural flowing writing style often asked and separate rewriting may be applied.	
Non-diegetic	Exposition / tutorial	Informative function with instructive and didactic messages. In-game tutorials may be used to explain game mechanics by way of demonstration and the player practice. Passages describing characters, monsters, animal, geographical location, etc.	Clarity and informatively are stressed.	Functional while renaming faithful to the instructive intention ad the original characterization of main game characters.
Diegetic	Unvoiced dialogues scripts	Informative / expressive function mainly to provide information and elicit certain action by the player. Dialogue which appears only in written form, commonly used for Non-Playable Characters (NPCs).	Speech expressed in written text with colloquial style: natural flowing style may be asked.	Fluency in TL typically with casual register to reflect a conversational style.
<b>Art Assets (textual graphics)</b>				
Diegetic	Text in images	Informative / expressive function to give the player certain information such as	Varying styles with some space constrains;	Informative function must be prioritized in the case of crucial clues being given: visual / aesthetic

		clause in an authentic atmosphere. Any in game art assets containing text (poster, billboards, map, etc.)	informatively in case of providing clues in stressed	dimensions also need to be considered.
Non-diegetic	Text in images	Informative / some persuasive function to provide the player with information not related to the game and to raise brand awareness and loyalty. Game logo art which may need to be translated and redesigned.	Consideration of space constrains and consistency in case of precedence where a certain translation is previously used / officially registered.	Perspective approach to conform to official recommendation or prior translation which may be legally binding.
<b>Audio and cinematic assets</b>				
Diegetic	Lip synch voiceover	Informative / expressive function to provide a clue or a backstory in a dramatized manner.	Oral-text with character specific idiosyncrasies; natural flowing writing style is often called for; dubbing actor/director may suggest changes to the translated script.	Prioritizing lip-synch / space constrains; fluency in TL; characterization may involve the use of linguistic variation and may involve rewriting.
Diegetic	Non-lip synch voiceover			Fluency in TL with correct register, style.
Diegetic/ non-diegetic	Songs performed by game characters/	Expressive function. lyrics of songs in the game soundtrack may be translated and re-recorder by a TL singer.		Retaining appropriate thematic feel; may involve rewriting lyrics by involving a TL musical.

	Theme songs			
Diegetic	Environmental sound	Expressive/informative function for realism and for dramatizing. Various sound effects to enhance to atmosphere.	Socio-culturally appropriate choice must be made for the given sound source in case of cultural differences.	Socio-cultural considerations.
<b>Printed materials</b>				
Non-diegetic	Manual	Informative function for instructions. A hardcopy manual contains information and instructions to get started with the game, whether or not the player actually uses it. This may also include a booklet which may function as a bonus material.	Varying text types, ranging from informative and technical to promotional. When translated by different translators the translation of terms and names must be consistent with the relevant in-game text.	Informatively with pragmatic, functional orientation; may involve re-ordered layout.
	Strategy books	Informative function for instructions. Strategy books functions as a comprehensive walkthrough.		
Non-diegetic	Box	Persuasive / informative function to appeal to the prospective customer while providing product information. Relevant text on packaging.		Fluent TL, right feel, advertizing/marketing oriented language use prioritized.

		Minimum level of localization, so called “box and docs”, only involving translation of manual and packaging.		
Non-diegetic	Other associated paratext, including advertising text (e.g. posters) and strategy books published separately.	Persuasive/informative function to appeal to prospective customers and to provide information such as the game’s release date, content and playing guidance. Texts of a varied nature used for legal, marketing, promotional purposes, such as press releases, health and safety precautions, etc.		Free marketing style writing to appeal to users; consistency with similar text used elsewhere within the product; prescriptive with some legal and technical information.
<b>Online / screen materials</b>				
Non-diegetic	Other associated paratext, including the game’s official websites and TV ads.	Persuasive / informative function to whet appetite of prospective consumers with some informative content. Text mainly for marketing and promotional purposes (including TV ads), such as press releases, health and safety precautions, etc.	Natural flowing style to appeal to the audience required; in case of references to names and key terms must correspond to those used in the game.	Free marketing style writing; consistent with similar text used elsewhere within the game; prescriptive with some legal and technical information.

## 7. Definition of Video Games

Video game is an electronic game which is a part of modern day life. It is played in various circles from children until adult. Usually many people play game for a variety of purposes, such as: for pass their time, as the hobby, as an entertainment, or as the job. According to Frasca (2001: 4), video game as “any form of computer based entertainment software, either textual or image-based, using any electronic platform such as personal computers or consoles and involving one or multiple players in a physical or networked environment. From the definition above refers to devices that used to play the game. Based on Elizabeth Bushouse, video games can be found on dedicated video game systems, computers, via internet browsers, smart phones and tablets, often only a single click away (Elizabeth Bushouse, 2015). This can not be separated by the technological developments that increasingly rapid and sophisticated.

The emergence of video game is about 50<sup>th</sup> years ago. The first video game is Tennis for Two by William Higinbotham in 1958. Then video game Space War! that created by Steve Russel in 1962. At the time, video game can only be played by enormous machines. It caused by technology was still very limited. During the 1970s and into the early 1980s, video games became readily available to the public in the form of video game machines for the arcade halls (Stephan, 2014). Then in 1985, began to emerge Nintendo Entertainment System

(NES) that very popular. During the mid-1990s, there are some inventions that make more complex and larger games to be created for the PC market. The inventions are: the D-ROM, DVD, polygons which allowed for 3D models instead of 2D, and memory cards. And today, the development of video game is more significant, video game not only provided for PCs and Consoles, but video game also provided for other devices which have pointed out in the previous paragraph.

### 8. I After Smile Studio



Picture 3 Cover “*I After Smile Studio*”

*I After Smile Studio* is application to make a game. This is created by three brothers: SF. Luthfie Arguby Purnomo, SF. Lutfianka Sanjaya, and Mohammad Romdhoni Prakoso on 2010. On the beginning, this app was named

*Gamebot*. Because it has the same name with another company, the creators decide to change the name *Gamebot* into *I After Smile Studio* in 2014. There is philosophy from the name “*I After Smile Studio*” which is every products (video games) expected to create a smile for player. In another words, video games that has created can give enjoyment and happiness when player plays the video games.

During the 2010s until this year, *I After Smile Studio* has created a lot of video games, but not all video games published. Some video games that published, such as: *YUE*, *Sastratsuki*, *Malin Kundang*, *Maktum*, *Are You That Parking Good*, *Job Interview*, and *Philoshopper*. From the some video games above, only two video games that bilingual language. It means that when player the games, the player can choose the language (English version or Indonesian version). The video games are: *Sastratsuki* and *Are You That Parking Good*. The both games are game for android that includes of casual games. Based on Yu-Ling Chung and hardcore (2012), Casual game is a video game targeted at or used by a mass audience of gamers. Usually, casual games is easy to play because the games are simple rules and lack of commitment required. This is contrast with hardcore games (non-causal games). According to Pixel-one (2008), hardcore game is any game in which successful completion or demonstration of skill requires a significant investment of both time and effort



on the part of the player. Video game *Sastratsuki* and *Are You That Parking Good* is android game, but these can be played in some devices: smartphone, tablet, laptop and computer by download in play store or internet services.

## 9. Previous Related Research

This thesis is the original research by the researcher. To prove the original of this research, the researcher presents the previous researches that are related to research and the analysis. The first previous study related to the thesis written by SF. Lukfianaka Sanjaya Purnama 2014 from Master Degree Program in Translation graduate Studies Program SebelasMaret University (UNS) of Surakarta entitled *AnalisisTerjemahan Pre-Battle Dialogue yang merefleksikan Myth dari Hero dalamTrilogi Video Game Devil May Cry karya Capcom (Pendekatan Popular Culture)*. The research focuses on the influence of on pre-battle dialogue translation to the myth reflected by the hero in *Devil May Cry* trilogy. The purposes of research are: (1) to know translation technique used by translator in translating trilogy of *Devil May Cry* (2) To know the influence of translation technique used to the function of pre-battle dialogues in trilogy of *Devil May Cry* (3) To know the influence of translation technique used to the translation quality of pre-battle dialogues in trilogy of *Devil May Cry* (4) To know the influence of translation technique used to the myth friction reflecting the hero in trilogy of *Devil May Cry*.

Lutfianka's uses theory of popular culture as the approach to analyze his research. As for the result of this research is to show translation technique that is found in trilogy of *Devil May Cry* game that include linguistic variation, adaptation, literal, modulation, transposition, pure borrowing, and omission. The similarity Lutfianka's and this research are just in the object "video game", the others are different, starting from video game that used, theory, until the discussion. This research focuses to analyze problems in video game translation which the case study is video games localization entitled *Are You That Parking Good* and Sastratsuki in *I After Smile Studio* by game localization approach and the theories that related with this subject.

The second research was conducted Stephan van Ettinger (2014) from Faculty of Humanities Thesis the universiteit Utrecht. The research entitled *Translating Video Games the Localization of Uncharted: Drake's Fortune*. In his research, the researcher focuses on analyzing process of translating video game which cope the localization of *Uncharted* from English into Dutch. This research focuses on analyzing the problems and solutions for the problems in the form of a literature review. The goals of Stephan's are: (1) to provide an overview of video game localization in general (2) To present the problems encountered by translators and the possible solutions to those problems in the translation process of English video games into Dutch.

The researcher's research is not merely the same as the researchers above. Although this research uses the same field that is translating video games, the researcher analyzes of translating video game which cope the localization of Uncharted from English into Dutch. Meanwhile, the difference from the second previous study is the case and the discussion. As has explained before that the case study of this research is video games localization in *I After Smile Studio*. The research uses some video games in *I After Smile Studio* as the object of her research. With different of case study certainly will be different analysis and discussion.

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. Research Method**

In this research applies a qualitative research which employs a descriptive method. As Nawawi (1991:63) states that descriptive method is a research method to describe the subject or object of the research based on the fact or the reality. Stake (2010: 57) states that qualitative research tends to be effort to generate descriptions and situational interpretations of phenomenal that the researcher can offer colloques, students, and other for modifying their own understanding of phenomenal. Thus, qualitative research is the type of research taken by researcher to discover something on the subject of the research by process of description. It deals with the possibilities to solve the problem by collecting, classifying, analyzing, interpreting, and writing the result.

This research employs single embedded-case study because the research is focused on one phenomenon. Sutopo (2002: 111) states that in embedded research, the researcher has chosen and determined the variable that becomes the major focus of research before entering the field of study. While, previously, Merriam and Yin state that in case studies, the researcher explore a single entity or phenomenon ('the case') which is bounded by time and activity (a program, even, process, institution, or social group) and collects detailed information by using a

variety of data procedures during a sustained period of time (in Creswell, 1994: 12). Based on the explanation above, this research uses case study because this research just focus on one phenomenon: the translators want to provide target player a product “video game” that is easily to understand by translating game (into bilingual language).

In this research focuses on video games localization in *I After Smile Studio*. The purpose of this research is to explore and describe the problems faced in the process of video games localization in *I After Smile Studio* and possible solutions for the problems in the form of a literature review. In conducting the research, the researcher collected the data, analyzed it and drew conclusions.

## **B. Data and Source of Data**

According to (Arikunto, 1998: 91), “data are all the facts and numbers which can be made into materials to find information.” From definition above, data are empirical facts collected by researcher for the sake to solve the problem or answer the question of a research. There are two kinds of data: (1) data primary and (2) supporting data. The data primary is statements of informants. Meanwhile supporting data is video games in *I After Smile Studio: Sastratsuki and Are You That Parking Good*.

Furthermore, source data refers to the subject from which the data are obtained (Arikunto, 1988: 102). Data are obtained from various sources gathered

using a variety of techniques during the course of the research such as: book, television, newspaper, magazine, movie, etc. Based on the explanation above, the primary data of this research are informants Mr. Luthfianka Sanjaya Purnama, S.S, Hum and Luthfie Arguby Purnomo as the owner and translator of video games *Sastratsuki* and *Are You That Parking Good*. Meanwhile supporting data of this research obtained from video games in *I After Smile Studio: Are You That Parking Good* and *Sastratsuki*.

### **C. Instrument of the Research**

Based on Bodgan and Bilken (1984:27) Qualitative has the neutral setting as the direct source of the data and the researcher is the key instrument. It means that the key instrument of this research is the researcher itself. In this case, the researcher passes all the process alone in which she has the function as: the collector, observer, and analyzer.

### **D. Technique of Collecting Data**

Technique of collecting data is a very important step in a research and should be taken seriously in order to obtain results in line with expectation. According to Subroto (1992), this technique requires the primary instrument to listen carefully and write down what is important as the data.

The technique of data collection in qualitative research has some steps which are stated in Creswell (1994: 148) as follows:

The data collection steps involve (a) setting the boundaries for study, (b) collecting information through observations, interviews, documents, and visual materials, and (c) establishing the protocol for recording information (Creswell, 1994: 148).

Based on definition above, the researcher also takes some steps to collect the data, as follows:

1. The researcher collects data primary and supporting data.

- 1) Collecting primary data

- First step is preparation. the researcher conducted some preparations before interview, as follows: 1)Determining the time and place conducting interview, 2) Making the question list used to interview the informants, 3) Preparing all instruments needed during the interview, such as: notebook, pen, and tape recorder or hand phone to record all conversation between researcher and informants. The purpose of this step is to make the researcher fluent in interview process.
- Second step is interviewed. The researcher interviewed informants in English Letter room at 08.30 am. During the process of interview the researcher recorded all conversation by hand phone and notes the points of conversation. The aim of interview is to seek information needed for this research. Whereas recording the interview is very important for researcher that later used as authentic data.

- Third step is transcript. The researcher made transcript from the recording. This aims to facilitate researcher to collect the data.
- The last is data collecting. The researcher collected the data in form text by reading and underlining the sentences or dialogue from the informant on the transcripts. This step is used to ensure the observation while collecting the data.

## 2) Collecting supporting data

- First step is downloading. The researcher downloads and asks game to the owners. This step conducted in purpose to know the games.
- Second step is playing the games. To know the content of the games, the researcher plays the games (English game and Indonesian game) to find video games assets that are translate or localize in the games. This step aims to find the data analysis in this research.
- Third step is capturing and rewriting. After finding video games assets that translated or localized, the researcher captures the assets (if the assets are in form picture or image), and then the researcher copy and rewrite the assets (if the assets are in form text or dialogue). This step is used to easily the researcher. This step is used to ensure the observation while collecting the data.



2. After all primary data collect, the researcher re-write on table to make the data easy to be analyzed. The researcher also includes the coding of the data in which it is the process of organizing the material into chunks or segments of text in order to develop a general meaning of each segment (Creswell, 2009: 227). This is the table:

No	Data Number	Data
1.	.....	.....
2.	.....	.....

Table 2 the table of collecting data

3. The data are listed to the table and ready to be analyzed
4. Drawing the conclusion

This is the example for the table of collecting data and the coding data:

No	Data Number	Data
1.	D01/IGTA/UDS01 .....	Interviewer: Oh gitu, terus challenges atau masalah apa aja yang ada dalam kedua game tersebut? Informant: ada beberapa challenge atau masalah dalam proses menerjemahkan kedua game tersebut, <u>yang pertama itu menerjemahkan storyline. Itu ditemukan pada saat menerjemahkan video game Are You That Parking Good.</u>

2.	.....	.....

Table 3 example for the table of collecting data

Explanation of the coding:

1. Data Number

1) D01 : Data number 1

2) .....

2. Translation assets

1) IGTA : In-game text assets

a. UI : User Interface

b. SM : System Message

c. NT : Narrative Text

d. ET : Exposition Tutorial

e. UDS : Unvoiced Dialouge Script

2) AATG : Art assets (textual Graphics)

a. TIID : Text In Images (Diegetic)

b. TIIND : Text In Images (Non-Diegetic)

3) ACA : Audio and cinematic assets

a. LSV : Lip Synch Voiceover

b. NLSV : Non Lip Synch Voiceover

- c. SF : Songs Performed by Game Characters / Theme Songs
- d. ES : Environmental Sound
- 4) PM : Printed materials
  - a. M : Manual
  - b. SB : Strategy Books
  - c. B : Box
  - d. OAP1 : Other associated paratext, including advertising text  
(e.g. posters) and strategy books published separately.
- 5) OSM : Online/ screen materials
  - a. OAP2 : Other associated paratext, including the game's  
official websites and TV ads.

### **E. Data Validation**

Validation is an act of proof. Based on *The Free Dictionary by Farlex* defines 'validation' as "a process associated with the collection and production of intelligence that confirms that an intelligence collection and production requirement is sufficiently important to justify the dedication of intelligence resources, does not duplicate an existing requirement, and has not been previously satisfied" (Farlex: 2003-2006). Meanwhile *Creswell* states that "validity is used to suggest determining whether the findings are accurate from the standpoint of the researcher, the participant, or the readers of an account." (Creswell, 2003: 195).

From the definitions above, validation is the process to ensure the data for the research is correct and can be used.

Denzin (1970:297) extended the idea of triangulation beyond its conventional association with research methods and designs. He distinguished four forms of triangulation:

1. *Data triangulation*, which entails gathering data through several sampling Strategies, so that slices of data at different times and social situations, as well as on a variety of people, are gathered.
2. *Investigator triangulation*, which refers to the use of more than one researcher in the field to gather and interpret data.
3. *Theoretical triangulation*, which refers to the use of more than one theoretical position in interpreting data.
4. *Methodological triangulation*, which refers to the use of more than one method for gathering data.

From four forms of triangulation above, the researcher uses *data triangulation* to check the data to be analyzed. This strategy is clearly stated in Creswell (2009:191) that “Use *member checking* to determine the accuracy of the qualitative findings through taking the final report or specific descriptions or themes back to participants and determining whether these participants feel that they are accurate”. After the researcher collects and classifies the data to be

analyzed, the researcher does validity the data. The researcher checks the data has classified to the expert. In this case, the researcher asks for help Lecturer to ensure true or value of the data.

#### **F. Techniques of Analyzing Data**

The process of data analysis begins when the researcher starts collecting data. Moleong states that data analysis is as a process of organizing and classifying the data into pattern, category and basic unit of analysis in order to find a theme and to formulate hypothesis as data suggest (2009: 250). Related to this explanation, the researcher will take some steps, they are:

1. After all data are being compiled, the researcher explains about the problems found in video games translation from video games in *I After Smile Studio*. This step is also used to answer the first problem statement which is also used for the basic analysis to answer the second problem statement.
2. After presents the problems, the researcher analyses the problems. In this section presents the translation strategies that taken by translators in translating the game. This step is used to answer second problem statement.
3. The researcher discusses about the result of data findings.
4. The conclusion of the research.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSIONS

#### A. The problems

The purpose of video game translation is to give new looks of the original game in order to it can be achieved, understand, played and enjoyed by target customers. According to Mangiron and O'Hagan (2006), the main priority of game localisation is to preserve the gameplay experience for the target player, keeping the “look and feel” of the original. From this, video game translator is demanded to produce video game version adjusted with specific cultural context of target market while being faithful to the source material in order to provide the same experience on video game version. Thus, the subjects or elements of game need to be translated.

Before translating a game, the translator has known the characteristic of the game. This is to give view or description for translator the subjects or elements of game that should be translated and to determine level of localization that will be applied. Video game localization *Sastratsuki* and *Are You That Parking Good* included game text: play and narrative dimension characteristic. It means that the both games not only provide game, but also they provide story or information. It is the innovation and attractiveness of the both games. Game text: play and narrative dimension characteristic makes the main the text subjects to be translated for

game, the text files – over and only appear in written. Therefore, translators intentionally choose partial localization as level localization of the both games.

The in-game text is translated, but the voiceover files are not. This helps reduce the time and cost necessary for producing the localized versions, as there is no need to hire voice actors or redesign graphics on account of lip – synching for dubbing. The voiced files containing dialogue are usually subtitled in the TL.

From the definition above implies that by applying partial localization, all assets of game not need to be translated, but only certain assets are translated. The data of this research are problems faced by translators in translation process that conveyed by informant. Problems relate to subjects of video game *Sastratsuki* and *Are You That Parking Good* that translated. The collected data are categorized and analyzed based on the theory in chapter II. The theory has 5 assets of video game translated, but the researcher found two assets video game translated, they are: in-game text assets and art assets (textual graphics).

### **In-game text assets**

In-game text also known as “onscreen text” (OST), in-game text refers to all the text present in the user interface (UI) (such as menus, help messages, tutorials and system messages), narrative and descriptive passages, and all dialogues that are not voiced-over and only appear in written form, such as conversation held with non-playable characters (NPCs), who are driven by the game system and cannot be controlled by player.

In video game localization *Sastratsuki* and *Are You That Parking Good*, the subjects that translated present unvoiced dialogues scripts. They are: dialogue, storyline, character name, and character description. Based on the theory, unvoiced

dialogues scripts cover informative / expressive function mainly to provide information and elicit certain action by player, dialogue which appears only in written form, commonly used for Non-playable Characters (NPCs). To make explanation more clear, these are analysis of the text subjects above:

## 1. Dialogue

D01/IGTA/UDS01

On the conversation above, the informant says:

Informant: Kamu pengen tau yang diterjemahkan dalam game Sastratsuki to?  
 Interviewer: Iya pak!  
 Informant: *Kalau yang di Sastrasutki itu yang di terjemahkan dialognya.*

Following the data, dialogue is subject that translated by informants. In this case, dialogue finds in video game Sastratsuki. Dialogue is storyline of this game which appears in written form. For example:

HRT: Purunomo!  
 P: (yawns) who might it be valiant enough to disturb my sleep?  
 HRT: It's me, Master Hurt! Get yourself ready to face the final test to become a full pledged ninja! You will have to fight the falling enemies attempting to infiltrate our ground!  
 P: (yawns) He-Ninja or She-Ninja?  
 HRT: Dammit! Why should you care about it? Man or woman, slash them!  
 P: Sorry. I will never hurt a woman. I'd better sleep.  
 HRT: Sleep more and I'll slap you  
 P: Whatever.  
 HRT: Whatever your head!



P: My head? It's a genius' head.  
 HRT: Genius' head your eyes!  
 P: My eyes are sharp before women and dull before men.  
 HRT: Shut up!  
 P: Shut down. PGO

The dialogue above is one of dialogue in video game Sastratsuki. That is dialogue between Master Hurt and Purunomo. On the dialogue above contains expressive text that the aim is to give information, such as: *It's me, Master Hurt*, explains who he is. *You will have to fight the falling enemies attempting to infiltrate our ground!*, *Sorry. I will never hurt a women*, *And Sleep more and I'll slap you*, explain the activity to be done. *My head? It's a genius' head* and *My eyes are sharp before women and dull before men*, explain something. Beside informative text, the dialogue above also contain of expressive text. It finds on the text that using exclamation mark, such as: *It's me, Master Hurt!* *Get yourself ready to face the final test to become a full pledged ninja!* *You will have to fight the falling enemies attempting to infiltrate our ground!*, *Dammit!* *Why should you care about it? Man or woman, slash them!*, and *Whatever your head!*, those expresse the emosion and feeling of character. From the explanation above made dialogue constitutes unvoiced dialogues scripts.

## 2. Storyline

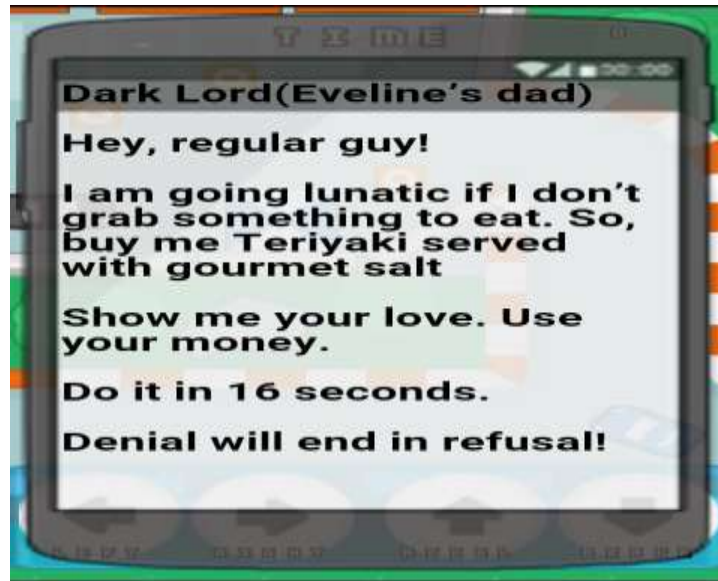
D02/IGTA/UDS02

The informant says:

Interviewer: Oh gitu, terus challenges atau masalah apa aja yang ada dalam kedua game tersebut?

Informant: Ada beberapa challenge atau masalah dalam proses menerjemahkan kedua game tersebut, yang pertama itu menerjemahkan storyline. Dalam video gamenya itu kalau kamu lihat atau nyoba mainin kan ada Hp Terus ada tulisan misalnya (Hey Sweetheart, please buy me bla bla bla) nah itu yang dinamakan storyline.

Storyline is the story of game that important in a video game, especially for game text: plays and narrative dimension. Instead, it becomes indentification of game text: play and narrative dimension. Storyline can give information about the game. It also gives fantasy for player about story of game. In this case, storyline finds in video game *Are You That Parking Good*. It appears in the box that form of hand phone or smartphone. The storyline is in written form. It provides informative and expressive words which elicits certain respond and or action of player. For example:



Picture 4 the example storyline of video game *Are You That Parking Good* English version

From the picture above seen that storyline is in form of SMS (short message service). Video game *Are You That Parking Good* tells about Eveline and her family sends a message for Eveline's boyfriend to do something for them. From the picture above seen that Dark Lord (Eveline's dad) send a message to Eveline's boyfriend to buy food (Teriyaki served with gourmet salt) for him in the specified time (16 second). On the storyline above contains informative text, such as: *so, buy me Teriyaki served with gourmet salt*, explains about something to buy and *do it in 16 seconds* explains the time. It is also expressive text, such as: *I am going lunatic if I don't grab something to eat, show me your love, and denial will end in*

*refusal*. The text subject on the storyline will direct player to the game (doing action or playing the game).

### 3. Character name

D03/IGTA/UDS03

On the dialogue, informant said that:

Interviewer: Bapak apakah nama tokohnya atau karakternya dirubah?

Informant: Iya itu juga, kamu juga harus melihat kontennya si tokoh utamanya, dia ngasih nama bapaknya tokoh pertama dengan nama DARK LORD, terus kakeknya dirubah menjadi GOBLIN, misalkan saya punya cewek, nama bapaknya saya kasih nama DARK LORD, terus kakeknya saya kasih nama GOBLIN, itu pasti ada alasannya, kenapa mereka dikasih nama DARK LORD dan GOBLIN jadi kamu harus tau karakteristinya dulu.

In-game text assets, there are diegetic element and not diegetic element. In this case, character name included diegetic element which presents unvoiced dialogues scripts. It included in this sub asset because it is the part of story in game. Character name that changed finds in video game Are You That Parking Good. For example:



Picture 5 the example storyline of video game Are You That Parking Good English

Character name contains of expressive text which explain who is the subject in the storyline. From the pictures above, the subject of storyline is werewoft (Eveline's uncle) and Orc (Eveline).

#### 4. Character or figure description

D04/IGTA/USD04

On the dialogue, the informant says:

Interviewer: Selain itu apa lagi pak?

Informants: Selain menerjemahkan dialog, kemarin penjelasan tentang karakternya juga di jelaskan.

Usually character or figure description of video game explain the character, emotional, face or body of chacarter, the ability and the weakness of

character, and the duty of character on the story. Based on the data, another subject that translated which presents unvoiced dialogues scripts is character or figure description. It finds in video game Sastratsuki. For example:



Picture 6 Character description of video game Sastratsuki English version

On the example above, character or figure description is of Purunomo. It contains informative text which gives information for player how the figure character of Purunomo. Following the character or figure description, Purunomo has a high degree of confidence. He is weak before sad songs and women.

### **Art assets (textual graphics)**

Art assets are all those graphics and image, such as: maps, signs, and notices that include text in the original version and must be adapted for the localized versions. They are also known as “textual graphics” and graphic text. It covers diegetic element and non-diegetic element. In video game *Sastratsuki* and *Are You That Parking Good*, the subjects that translated presents text in image constitute non diegetic element. Based on the theory, text in image (non diegetic element) covers Informative / some persuasive function to provide the player with information not related to the game and to raise brand awareness and loyalty. Game logo art which may need to be translated and redesigned. In this case, the subjects translated are words on menu and title of game.

#### 1. The words in menu

D05/AATG/TIID

Informant says:

- |              |  |
|--------------|--|
| Interviewer: | Maksudnya tantangan dalam menerjemahkan game yang untuk PC dan android itu berbeda ya pak?   |
| Informant:   | Iya beda, tapi secara garis besa itu sama, gini dalam menerjemahkan itu secara teknis ada string dan ada image kan? Sring itu brarti text, text yang benar – benar text. Tapi ada image, seperti ada tulisan START kamu kira itu hanya tulisan tapi itu adalah gambar tapi tulisannya START, tau? Ketika kamu mengetik di microsofword itu string bisa kamu edit |

textnya. Tapi kalau image itu tulisan tapi aslinya itu gambar, kayak yang ada distiker dan lain sebagainya itu loe.

Sastratsuki and Are You That Parking Good is android game which technically there are sprite text and image text. It refers to the data above. Spite text is real text, such as subjects in game text asset whereas the image text is text but the format is image, such as PNG, and JPG. In this case, image text finds in video game Sastratsuki, it is the words in menu. For example:

For example:



Picture 7 menu of video game Sastratsuki English version

The circled part is words constitute text in image (non-diegetic element), the subject is not related to the game. Informative / some persuasive function to



provide the player with information not related to the game and to raise brand awareness and loyalty.

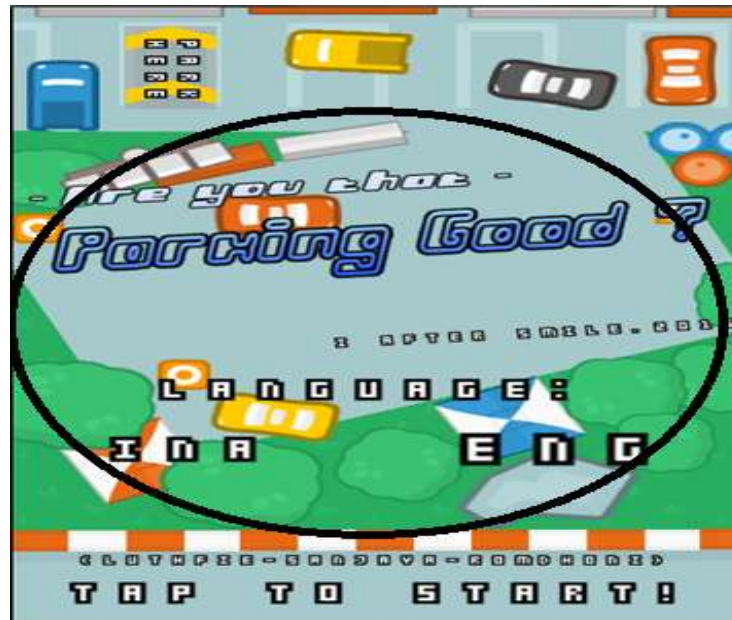
## 2. Title of game

D06/AATG/TIID

On the dialogue, informant says:

- Interviewer: oh gitu pak, game bapak itu kana ada yang untuk PC ada juga yang untuk Android, terus perbedaannya apa pak?
- Informant: Maksudnya?
- Interviewer: Maksudnya apakah nanti sama juga permasalahannya?
- Informant: yo enggak lah, nanti pasti ada yang spesifik, kalau video game yang untuk mobile phone itu pasti ukurannya lebih kecil dibandingkan dengan PC, artinya ketika kita menerjemahkan pun jangan sampai ukurannya lebih besar. Ini ada sprite form (ada Gambar) misalkan D’Kongkon versi bahasa inggrisnya itu kan Are You the Parking good kan oh saya ubah menjadi D’Kongkon, terus saya terjemahkan menjadi are you the parking good, itu kan gambar nah ukurannya itu jadi membengkak, yang aslinya hanya 1 megabit terus membengkak jadi 5 atau 10 megabit.

On the dialogue above, the informant not explain clearly what the subject translated, but implicitly the statement of informant, the subject that translated is title of game. In this case, the title translated is the title of game Are You That Parking Good.



Picture 8 Menu of video game *Are You That Parking Good*

#### English Version

The picture above is taken from video game *Are You That Parking Good*. the title is text in image (non-deigetic element) because it not related to the game. on the circled part “ Are You That Parking Good” is not real text. it is image that form text.

#### **B. Solutions for the problems**

After present the finding data, the researcher presents the data analysis which constitute the translation strategies that taken from translators in translating assets of video game *Sastratsuki* and *Are You That Parking Good*. This conduct to answer question of problem statement number two: the solutions for the problems in translating assets of the both game.

## In-game text assets

### 1. Dialogue

Translation strategies of dialogue are same translation strategies of storyline which translation strategies of dialogue use conversation style in written mode while maintaining an appropriate register to fit the context. These texts in games translated usually use colloquial and idiomatic language and many include plays on words, slang, rhymes or humorous remarks.

From the example:

#### Dialogue in game English version

HRT: Purunomo!  
 P: (yawns) who might it be valiant enough to disturb my sleep?  
 HRT: It's me, Master Hurt! Get yourself ready to face the final test to become a full pledged ninja! You will have to fight the falling enemies attempting to infiltrate our ground!  
 P: (yawns) He-Ninja or She-Ninja?  
 HRT: Dammit! Why should you care about it? Man or woman, slash them!  
 P: Sorry. I will never hurt a woman. I'd better sleep.  
 HRT: Sleep more and I'll slap you  
 P: Whatever.  
 HRT: Whatever your head!  
 P: My head? It's a genius' head.  
 HRT: Genius' head your eyes!  
 P: My eyes are sharp before women and dull before men.  
 HRT: Shut up!  
 P: Shut down. PGO

#### Dialogue in game Indonesian version

HRT: Purunomo!

- P: (nguap) Siapakah gerangan yang berani ganggu tidurku?  
 HRT: Gue, Master Hurt! Buruan siap-siap UAN biar bisa jadi ninja sejati! Tugas lu nangkepin ninja yang nyoba turun menyusup markas kita!  
 P: (nguap) Ninja Pria? Ninja wanita?  
 HRT: Peduli amat! Cowok atau cewek pokoknya abisin semua!  
 P: Maaf. Aku gak sudi menyakiti cewek. Lebih baik tidur.  
 HRT: Tidur lagi gue tampar lu!  
 P: Terserah.  
 HRT: Terserah kepala lu!  
 P: Kepalaku? Kepala pujangga ini.  
 HRT: Pujangga mata lu!  
 P: Matakmu tajam terhadap wanita, tumpul terhadap pria.  
 HRT: Diem lu!  
 P: Waktunya tidur. PGO

From the dialogue above can be seen that, there words used in translation text is informal. Those are not base to language grammar rules – the written not fit language rules, such as: nangkepin and diem. Then, there words abbreviated, such as: nyoba, abisin, gak. Translators use conversation style in written mode while maintaining an appropriate register to fit the context. The translators also use slang and humorous remarks, such as Gue, Master Hurt!, and Pujangga mata lu!

## 2. Storyline

Translation strategies of dialogue which use conversation style in written mode while maintaining an appropriate register to fit the context. These texts in games translated usually use colloquial and idiomatic language and many include plays on words, slang, rhymes or humorous remarks.

For example:



Picture 9 Storyline video game *Are You That Parking Good*

#### English and Indonesian version

Colloquial is conversation style. It tends practical, informal, and permission language grammar rules, because it not written language, but it is oral language. The phenomenon of colloquial is a speaker abbreviates word without changing the meaning of the actual word. From the pictures above, the translators use colloquial style in translating ST into TL. The translators use some abbreviation words on the text subject, such as: Anak into Nak, Iya into Ya, Enggak into Ga, Kalau into Kalo, and Bermain into maen. This is not to speed up the prononciation, but this is to arrange charater number.

In video game translation certain relates to restrictive space or character and coding. It also happens video game Are You That Parking Good. The translators have to translate the text subject which fits number of characters available in source text in order the text subject can arranged within the games programming code. Therefore, there are some words of translation text abbreviated, such as: saja into sj, buru-buru into buru2, jangan into jgn, pernah into prnh, rumah into rmh, and lagi into lg.

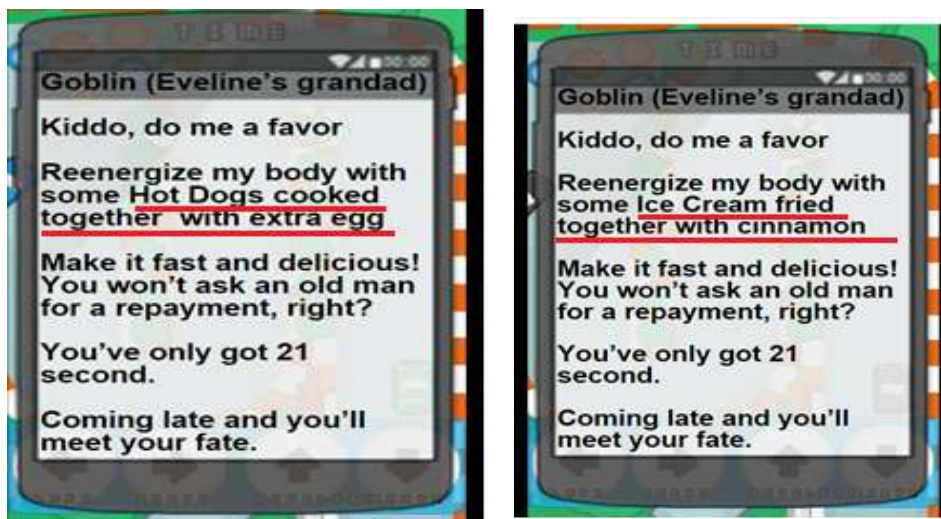
This game is unique which it is random on the system. When player plays this game, the storyline that come out are not always same. For example, when player plays on level 1, first storyline appeared can be (1) Suneo (Adeknya Yayuk) or (2) Chi-chi (Ibunya Yayuk) or other storyline. It is called randomness, because as have stated before, those messages or storylines are not come out systematically or continuously but randomly especially on the item.

The item intended are menu (foods or drinks). It is composite of three adjectives. The first adjective contains of menu of food or drink. The second adjective contains attribute. And the third adjective contains of topping or flavor for the menu. For example:

<u>Salad</u>	<u>cooked together with</u>	<u>garlic</u>
Adj 1	adj 2	adj 3

From the three adjectives will appear randomly. The first adjective can change with other first adjectives, so as with second adjective and third adjective. It

means that in each item will appear different adjectives. Although some of the sender, and on the same level, sometimes the items of storyline outgoing are different. For example:



Picture 10 Storyline video game *Are You That Parking Good*

#### English version

Although the sender of the both storyline is same, Goblin, but as seen on the above, the items outgoing of the storylines are different or random, Hot Dogs cooked together with extra egg and Ice Cream fried together with cinnamon.

Because cannot recharge the system of this game. Translators cannot translate translation material (items of game) as it should. From this, the translators decide to translate or change the items of source text to fit culture

concept of target market. For example: Bakmi Godok bumbu Pete and Rawon saos Rujak. Bakmi Godok, Rawon, Pete, and Rujak are typical food of Indonesia.

### 3. Character name

In translating character name, the translators not use conversation style. But the translators use cultural references. Translation of video game that only dwells on linguistic aspect, usually the result is not maximal. Because text or elements of game is not well realized. Thus the translators adjusted with culture concept of target market. The translators seek character names for game version which are that adjust with culture of target market but still represent to character names of video game English version – body, face, character, ability, weakness, history, background, etc. For the example: character name of Goblin changed into Jin Kura<sup>2</sup>.

Goblin is one of character name from video game Are You That Parking Good English version. He is Eveline's granddad. Goblin is a kind of supernatural creature that appears in fairy tales or fantasy fiction. Goblin has a high about 30 centimeters to 2 meters. His skin is leaf green. In Europa story, Goblin is supernatural creature that has small body sometimes his not seen by human eyes. Goblin is also described as strange, naughty, and sometimes even evil. Goblin is associated with various abilities, temperaments and appearances that all depend on the story and country of original. In some case, Goblin has



been classified as small creature that is constantly intruding and possesses various magical abilities.

In game Indonesian version, the character name becomes Jin Kura2. Literary, Jinn means something that connotes “hidden or invisible”. Meanwhile Kura2 or turtle is Kura - Kura or turtle is animal that live in water with an average diameter of 30 centimeters to 60 centimeters, rounded head, short and small nose at the end, small eyes, and varied body color: black, gray, and brownish. In Indonesia especially in Java, turtle is protected and sacred. It becomes Pesugihan for someone who that wants to enrich themselves. From explanation above, Jin Kura2 is not real animal but supernatural creature that resembles a turtle.

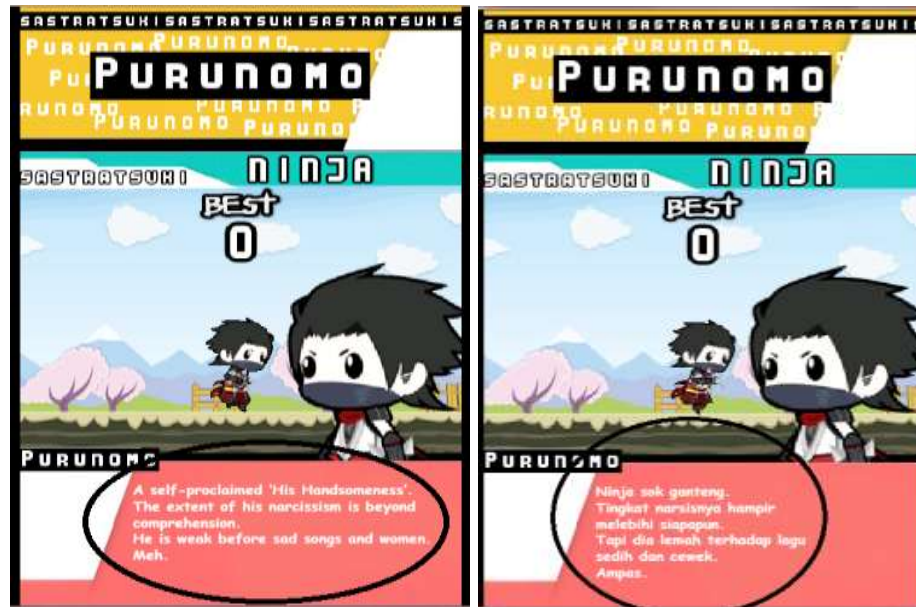
Meanwhile, From the explanation above, the alteration of character name “Goblin that turn into Jin Kura2” considered suitable to harmonize local acceptance that represents a supernatural creature “hidden or invisible” that has small body and has magical ability like Goblin.

Another example is character name Orc (Eveline) that changed into Monster (Yayuk sayang). Orc is mythologies creature that appears in folklore which it resembles a human, sometimes likes a giant. Its face resembles pig and monkey with long fangs, its nature is fierce and savage. The word "orc" or "ork" is associated with a demon, a demon, an ogre, an evil race, or a monster.

This changing of character name Monster into Orc is also to harmonize with local acceptance. The name of Monster represents Orc which described as a creature that has a strange shape and horrible. Usually Orc is a giant. The most of stories, monster described as evil creature. Someone who called orc is evil, rigid, unconcerned, psychopathic, and anti-social person. The both names have similarities. First, they have a scary face. Second, Monster and Orc usually related evil creature. And third, they appear in fairy tales and fantasy fictions.

#### 4. Character description

The similar with translation strategies of type dialogue, in translating storyline the translators also use conversation style in written mode while maintaining an appropriate register to fit the context. These texts in games use colloquial and idiomatic language and many include plays on words, rhymes or humorous remarks. Like on the example below



Picture 11 Character description of video game Sastratsuki English and Indonesian version

On the pictures above, the translators use colloquial style as the translation strategies that maintaining an appropriate register to fit the context. The translators use informal language in translating the text subject. The translators not use standar language of indonesian, such as, the word sok that included slang.

#### **Art assets (textual graphics)**

In translating art assets (textual graphics), the translators may have to be modified or redesigned in order to include the text in the TL for the localized versions. In this case either words in menu or title of game, the translators modify redesign the text subject.

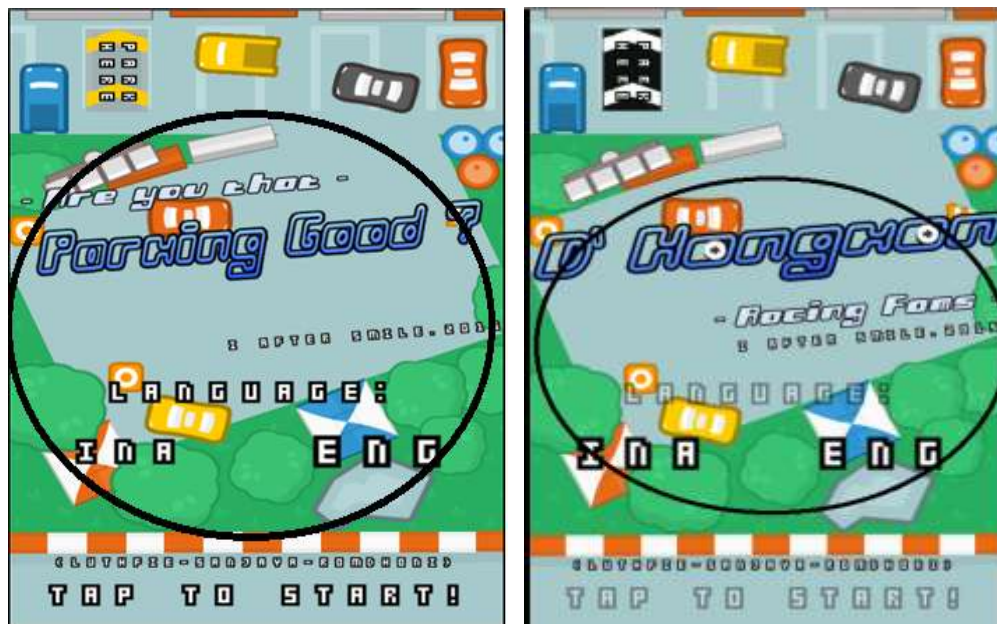


Picture 12 *Sastratsuki* English and Indonesian version

The picture above is taken from *Sastratsuki* English and Indonesian version. The circled parts are example of image text. The text subject is as text in sticker that cannot be edited using Microsoft word or binary file reader software, but using editor software that devoted to edit photo, image and effect creation. Like on the pictures above.

In video games translation always faced by restrictiveness. In translating text limited by number of characters, while in editing image text limited by size. In the process editing, the translators must really adjust between the sizes of text image version with original image text. For example: if the original image text have size 10 kb, in text image version also have size 10 kb. If the image text exceeds original image text, the most likely the game will be error or

cannot run. The solution for this issue may is to go down the resolution, for instance: from 100 pixels to 80 pixels. The consequence of this solution: the image text is not clear, not as sharp as the original image text. Another solution is with shortening words or making the word smaller that it's original. From this important for translators to minimalize size of image text or game so as not to happen swelling on game size. Moreover game "Sastratsuki and Are You That Parking Good are game for android which the great game size very influence s target consumer to download these game.



Picture 7 Sastratsuki menu of original and version

In addition adjusting size, the translators also have adjusted color of image text. It makes translating image text more difficult that translating text. In translating text, the translators not need to think color on the text. It is

different in translating image text which translators have pay attention to color of image text (the color of image text version must be same with color of the original image text). The purpose of this is to keep the eutectic of game. For example is on picture above looks same. It means that the translators also adjusted color of target text that accordance with source text.

### **C. Discussion**

This subchapter is a discussion. It presents some findings that are gained from all of the data that have been analyzed in the previous subchapters. The findings are arranged based on the problem statements that are presented by the researcher in the first chapter. Thus, the findings cover problems faced by translators in translating video game *Sastratsuki* and *Are You That Parking Good*. Those findings are described in the following explanation:

#### 1. The problems

##### In-game text assets

The result of data analysis of this study has shown that the text subjects from video game *Sastratsuki* and *Are You That Parking Good* that translated constitute in-game text assets which present unvoiced dialogues scripts. This makes in-game text assets occupy higher scores that another. This occurs 4 data out of 6 data in total. This indicates that the subjects of

video game *Sastratsuki* and *Are You That Parking Good* mainly are only on written form. As for the subjects that translated are dialogue, storyline, character name, and character description. This can be seen on the data number 01, 02, 03, and 04. The subjects that translated contain information, expressing feeling and emotion, explaining something, expressing the fact of something, etc.

#### Art asset

Data 05 and 06 are categorized as art asset which present text in images (diegetic elements). In the both video games, the subjects that present this sub asset are the words in menu and title of game. The subjects are text, but not real text. They are text that the format is images. Title of game is changed to represent the context of story in the game, and give local taste for player. Meanwhile words in menu translated to give comprehension about the words for player, especially for player who does not know English at all.

## 2. The solutions for the problems

#### In-game text asset

The translation strategy for dialogue, storyline, and character description, the translators use conversation style in written mode while maintaining appropriate register to fit the context. The text subjects use colloquial style, such as: informal words, idiomatic language, and slang and use jokes and

plays of words. The translators use abbreviations in order the text subjects fit with spatial space and game programming code. For character name, the translators seek cultural references vary, they seek character names of target text that has similarity with character name of source text. The similarity can be form character, face, body, history, and background.

Art assets (textual graphics)

Translation strategy for subjects modifies and redesigns subjects. It is same with translating software localization. The translators have modified and redesign the text subjects by special application editor, such as: coral draw, and adobe Photoshop. Although the different language, in the process of redesign, the translators have really to adjust between size and color. It has same with color and size of source text.



## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter consists of two sections, namely, conclusions and suggestion. The first section is conclusion. It talks about the research findings related to the formulations of the research problems and objectives, and the second one is suggestion that discusses particular matters suggested to the students and other researcher. Each section is presented below.

#### **A. Conclusions**

Based on the research findings and discussion in chapter IV, there are two conclusions which can be described as follows:

1. From five translation assets of video games translated which based on Mangiron and O'Hagan theory (2013), the researcher found two translation assets translated from 6 data in totally. Those translation assets are: in-game text assets and art assets (textual graphics). In-game text assets 4 data (66.64%) covers dialogue, storyline, character name, and character description which present unvoiced dialogues scripts (diegetic). Art assets (textual graphics) 2 data (33.32%) that constitutes text in images (diegetic elements), covers title of game and words in menu. From this shows that the most subjects translated are in-game text asset that appears in written form.

2. In translating 4 data present unvoiced dialogues scripts, translators use colloquial style, jokes, slang, plays on words, and idiomatic language to reflect conversation style while maintaining appropriate register to fit the context. Translators also look for cultural references. Meanwhile translation strategy of 2 data concluded art asset (textual graphics), is same with translating software localization. The translators have modified and redesign the text subjects by special application editor, such as: coral draw, and adobe Photoshop.

## **B. Suggestions**

With regarding to the conclusions, the result of this research can lead suggestions to some following parties:

1. The translators

The researcher suggests that in video game translation, the translators should improve and increase the video games translation skill. The good understanding problems (technical and non-technical problems), and the proper solutions for the problems is needed to produce the video game translation. These all is for smoothness and success the translators in the process of video game translation.

2. Other researcher

The researcher suggests to the other researchers to analyze deeper and better about problems and solutions for the problems, since it is very

advantageous and significant to analyze. The other researchers are highly recommended to other researchers to analyze to the other games that more interesting and popular either RPG or other genres. In addition, the other researchers are also highly recommended to apply in depth interview of qualitative research towards the raters in order to gain the greater and better information if the data analysis done.

### 3. Students of English Letters Department

The researcher suggests the students of English Letters Department that love to analyze video games translation to learn more about problems and solutions for the solutions in translation video games. It purposes to broaden the knowledge in analyzing and learning about video games translation.

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# APPENDIX

**TABLE OF COLLECTING DATA**

No	Number of Data	Data
1.	D01/IGTA/UDS01	<p>Informant: Kamu pengen tau yang diterjemahkan dalam game Sastratsuki to?</p> <p>Interviewer: Iya pak!</p> <p>Informant: <i>Kalau yang di Sastrasutki itu yang di terjemahkan dialognya.</i></p>
2.	D02/IGTA/UDS02	<p>Interviewer: Oh gitu, terus challenges atau masalah apa aja yang ada dalam kedua game tersebut?</p> <p>Informant: ada beberapa challenge atau masalah dalam proses menerjemahkan kedua game tersebut, <u>yang pertama itu menerjemahkan storyline. Itu ditemukan pada saat menerjemahkan video game Are You That Parking Good.</u> Dalam video gamenya itu kalau kamu lihat atau nyoba mainin kan ada Hp Terus ada tulisan misalnya (Hey Sweetheart, please buy me bla bla bla) nah itu yang dinamakan storyline. Dalam hal ini juga di terjemahkan kedalam bahasa target bahasa Indonesia. Nah waktu menerjemahkan storyline kemarin penerjemah Mengalami keterbatasan space dari segi visual jadi ketika diterjemahkan itu kan ada gambar hpnya kan, ? ketika di terjemahkan itu awal-awalnya ada yang kelebihan (keluar dari gambar) jadi ketika di terjemahkan awal-awalnya textnya menerabas ke samping, menerabas ke bawah. Brarti itu harus di sesuaikan, tidak hanya menerjemahkan textnya itu tapi juga harus memperhatikan jumlah karakternya biar nilai estetikanya ada, tetap terjaga jadi tetep enak di pandang. Masak ini ada gambar hp terus textnya menerobos sampai kebawah, kan gak pas. Kedalanya lebih kesitu.</p>
3.	D03/IGTA/UDS03	<p>Interviewer: bapak apakah nama tokohnya atau karakternya di rubah?</p> <p>Informant: iya itu juga, kamu juga harus melihat kontennya si tokoh utamanya, dia ngasih nama bapaknya tokoh pertama dengan nama DARK LORD, terus kakeknya dirubah menjadi GOBLIN, misalkan saya punya cewek, nama bapaknya saya kasih nama DARK LORD, terus kakeknya saya</p>



		<p>kasih nama GOBLIN,itu pasti ada alasannya, kenapa mereka dikasih nama DARK LORD dan GOBLIN jadi kamu harus tau karakteristinya dulu. Misal disitu kan ada beberapa karakter Eveline dirubah namanya menjadi apa? Yang sesuai dengan Karakternya. Oh karakter Eveline itu seperti ini blab bla bla makanya Dalam versi indonesianya dirubah menjadi apa. karakternya misalkanya,, mmmmm, kan kita bisa melihat karakteristik orang itu dari omongannya, omongannya menunjukkan karakteristiknya enggak. Coba kamu lihat-lihat lagi.</p>
4.	D04/IGTA/UDS04	<p>Interviewer: Selain itu apa lagi pak?  Informants: Selain menerjemahkan dialog, kemarin penjelasan tentang karakternya juga di jelaskan.</p>
5.	D05/AATG/THID01	<p>Interviewer: maksudnya tantangan dalam menerjemahkan game yang untuk PC dan android itu berbeda ya pak?  Informant: iya beda, tapi secara garis besa itu sama, gini dalam menerjemahkan itu secara teknis ada string da nada image kan? Sring itu brarti text, text yang benar – benar text. Tapi ada image, seperti ada tulisan START kamu kira itu hanya tulisan tapi itu adalah gambar tapi tulisannya START, tau? Ketika kamu mengetik di microsofword itu string bisa kamu edit textnya. Tapi kalau image itu tulisan tapi aslinya itu gambar, kayak yang ada distiker dan lain sebagainya itu loe.</p>
6.	D06/AATG/THID02	<p>Interviewer: oh gitu pak, game bapak itu kana ada yang untuk PC ada juga yang untuk Android, terus perbedaannya apa pak?  Informant: Maksudnya?  Interviewer: Maksudnya apakah nanti sama juga permasalahannya?  Infromant: yo enggak lah, nanti pasti ada yang spesifik, kalau video game yang untuk mobile phone itu pasti ukurannya lebih kecil dibandingkan dengan PC, artinya ketika kita menerjemahkan pun jagan sampai ukurannya lebih besar. Ini ada sprite form (ada Gambar) misalkan D’Kongkon versi bahasa inggrisnya itu kan Are You the Parking</p>

		<p>good kan oh saya ubah menjadi D'Kongkon, terus saya terjemahkan menjadi are you the parking good, itu kan gambar nah ukurannya itu jadi membengkak, yang aslinya hanya 1 megabit terus membengkak jadi 5 atau 10 megabit. Itu kan akan mempengaruhi file ukuran gamenya. Kalau mempengaruhi gamenya, padahal game yang untuk mobile itu ketika kita jualan memperhatikan ukuran, misalnya di Indonesia itu rata-rata gak mau mendownload game yang ukurannya 10 GG keatas apalagi kalau mereka menggunakan internet sendiri. Nah itu berpengaruh, tapi kalau di PC enggak masalah mau ukuranmu berapa aja gak masalah. Terakhir pak lutfie itu download game 40 GG untuk PC. Gak masalah karna optimal di grafisnya. Nah ketika di mobile phone itu jadi masalah ketika ukurannya jadi besar nanti kaitannya dengan distribusi gamenya itu tadi. Downloadnya jadi lebih lama, apakah orang mau download juga tapi nanti kalau gak ukurannya besar nanti jadi kualitasnya turun. Gambar aslinya jelas bisa di baca, eh tapi ketika kamu terjemahkan malah jadi pecah gak jelas dan lain sebagainya, nah itu juga harus di pertimbangkan.</p>
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### TRANSCRIP INTERVIEW

To get the data of this thesis, the researcher conducts some interview. The first interview the researcher is on July 23, 2016 at 1.48.30am since 01.05.29. Interview uses Indonesia language in English letters room.

Interviewer: Assalamualaikum Pak Jay, saya hari ini mau mengadakan interview.

Informant: Ya, duduk dulu.

Interviewer: Langsung ke pertanyaan aja ya pak, Bapak saya masih bingung soal I After Smile Studio itu lo pak!

Informant: Kenapa ?

Interviewer: I After smile studio itu gamenya dari mana to pak ? apa punya bapak sendiri atau gimana?

Informant: He em itu yang bikin saya, pak lutfie, sama adik saya, gimana?

Interviewer: Itu kok pak, saya kan cari informasi I After Smile Studio dari internet tapi gak ketemu. Hehehe

Informant: Oh dulu itu namanya masih gamebot, cari aja gamebot, nanti lak ketemu

Interviewer: Terus ada berapa game yang telah dibuat oleh I After Smile Studio Pak?

Infromant: Ada banyak

Interviewer: Apa saja pak?

Infromant: Ada Are You That Parking Good, YUE, The Last Order, Silver Destiny, Pee-Peace, Type wife, masih banyak lagi tapi saya lupa.

Interviwer: Apa itu genrenya sama pak?

Informant: Enggak, Kalau YUE, Silver Destiny dan the Last Order itu genrenya RPG, tapi kalau yang lainnya itu casual. Ada juga yang visual novel, Judulnya American days love.

Interviewer: Brarti itu bukan game pak?

- Informant: Itu juga game.
- Interviewer: Apakah itu bentuknya juga sama kayak game casual dan game RPG pak?
- Informant: Hampir sama dengan RPG
- Interviewer: Perbedaannya pak?
- Informant: Kalau di visual novel isinya cerita cerita dan cerita, kalau di RPG itu kana da dialog terus betel, terus masih ada nama-nama jurus. Di RPG itu gitu ada nama-nama jurus yang harus di terjemahkan gimana, nama itemnya di terjemahkan gimana, tapi kalau visual novel kan enggak hanya dialog ngobrol sebagian besar itu. Kayak baca novel gitu omongan narrator.
- Interviewer: Brarti itu challengenya juga hampir sama dengan RPG itu ya pak?
- Informant: He em tapi lebih komplek RPG, karna dalam gam RPG itu ada nama jurus, nama item jadi ya lebih komplek. Dalam RPG itu ada musuh ,misalkan monster ini monster ini di kasih nama apa, tetap di terjemahkan itu apa enggak, apa di ganti apa enggak, kayak misalnya di jepang itu musuh namanya sin artinya tuhan, la apa itu mau dikasih nama tuhan, apa gimana. Terus nama senjata ini ini dan ini mau di terjemahkan apa enggak sesuai factor budayanya sebagainyadan sebagainya.
- Interviewer: Bapak saya kan meneliti game casual Are you that parking good, dan sastratsuki. Sebenarnya game casual itu apa?
- Infromant: Game casual itu game yang sederhana, game sederhana itu game yang tidak perlu memerlukan skill khusus untuk memainkannya dan tidak memerlukan waktu yang lama. Jadi game itu hanya untuk hiburan, untuk seru-seruan aja (itu termasuk game ringan).
- Interviewer: Oh gitu, terus challenges atau masalah apa aja yang ada dalam kedua game tersebut?
- Informant: Ada beberapa challenge atau masalah dalam proses menerjemahkan kedua game tersebut, yang pertama itu menerjemahkan storyline. Itu ditemukan pada saat menerjemahkan video game Are You That

Parking Good. Dalam video gamenya itu kalau kamu lihat atau nyoba mainin kan ada Hp Terus ada tulisan misalnya (Hey Sweetheart, please buy me bla bla bla) nah itu yang dinamakan storyline. Dalam hal ini juga di terjemahkan kedalam bahasa target bahasa Indonesia. Nah waktu menerjemahkan storyline kemarin penerjemah Mengalami keterbatasan space dari segi visual jadi ketika diterjemahkan itu kan ada gambar hpnya kan, ? ketika di terjemahkan itu awal-awalnya ada yang kelebihan (keluar dari gambar) jadi ketika di terjemahkan awal-awalnya textnya menerabas ke samping, menerabas ke bawah. Brarti itu harus di sesuaikan, tidak hanya menerjemahkan textnya itu tapi juga harus memperhatikan jumlah karakternya biar nilai estetikanya ada, tetap terjaga jadi tetep enak di pandang. Masak ini ada gambar hp terus textnya menerobos sampai kebawah, kan gak pas. Kedalanya lebih kesitu.

Interviewer: Bapak apa dalam menerjemahkan game itu berkaitan dengan coding to pak?

Informant: Yo jelas, dalam menerjemahkan game itu pasti ada codingnya. Hasil terjemahan harus sesuai dengan coding yang telah di tentukan. Seperti storyline di game Are You That Parking Good itu, yang kemarin textnya tak kasih ke kamu.

Interviewer: Iya pak

Informant: Dalam text Are You That Parking Good, ada kata choose ini suruh milih, antara dialog ini apa yang ini, di suruh milih, pilih ini apa ini, chose kan artinya milih kan, itu kan keluaranya random kalau mainnya, kadang dialog ini, kadang dialog ini, chose itu sebenarnya gabung semua dengan ini, chose terus nanti keluaranya yang ini, ini, apa yang ini, jadi ketika pertama itu milih dialognya Eveline apa dialog Goblin, atau yang Dark Lord ini, terus kalau yan spasi itu ya bisa, seperti ini KIDDO, DO ME A FAVOR REENERGIZE MY BODY, ini kan udah spasi.

Interviewer: Kalau yang ini ininya new line ini pak?

Informant: New line itu berarti ganti baris, berarti habis ada tulisan ORC (EVELINE), itu bawahnya, kalau gak di kasih new line, nanti bisa

sampingnya, jadi kalau new linenya ini dihilangkan nanti jadinya terus, ORC (EVELINE) BABE, YOU'RE ON YOUR WAY HOME, RIGHT?, tapi kalau pakai new line, habis ORC (EVELINE), terus nanti ganti garis baru bawahnya, tau belum?

Interviewer: Iya iya pak, terus ada code lain gak pak?

Informant: Gimana?

Interviewer: Ya gitu pak!

Informant: Jadi new line itu ganti baris

Interviewer: Kalau yang ininya apa pak, 41 51 itu apanya pak?

Informant: Hah? 41 51 itu anu itemnya, jadinya itu missal OMELETTE SERVED WITH EXTRA SUGAR terus habis itu kan ada pilihan ini random 41 51, pilihan item dari 1 sampai 41, misalnya OMELATTE apa, 1 sampai 41 itu brarti pilihan 1 sampai 40, 1nya enggak di pilih. Antara 1, 2 sampai 40, 41nya enggak dipilih, jumlahnya semua 40, nanti keluar yang pertama OMELLATE, dan yang berikutnya misalnya 41 sampai 51 tapi yang dipilih 1 sampai 50 misalnya bumbu diolesi, misalkan SERVED WITH apa itu lo adjectivenya yang kedua, misalkan PLEASE BUY ME OMELLATE SERVED WITH bumbu apa itu loe. Jadi yang pertama itu 1 sampai 40 OMELLATE, yang kedua misalnya bumbu, SERVED WITH atau POURED WITH, nah kalau yang ketiga ini adalah item yang terakhir, misalnya nasi OMELLATE SERVED WITH PEANUT BUTTER. Jadi yang pertama itu 1 sampai 40 adalah item seperti OMELLATE, terus yang kedua POURED WITH, SERVED WITH dll dan yang ketiga item lagi. Beda lagi bumbu PEANUT BUTTER nah item yang ketiga itu PEANUT BUTTER. Tau?

Interviewer: Iya pak

Informant: Kemudian new line “garis baru lagi” terus dialog lagi

Interviewer: Pak ini memang dannya (&) itu berupa symbol ya pak”

Informant: He em, untuk menyambungkan antara dialog antar kode harus ada dan (&) itu. Ini kan ada dan (&) terus ada dan lagi, ini untuk menyambungkan kode string atau text itu harus dan (&)

Interviewer: Bapak apakah space dan random itu satu kesatuan pak? Maksudnya sama Nanti terus kalau sama, nanti saya jelasinnya gimana, jadi double-double donk pak?

Informant: Enggak no, ini kan urusannya udah beda-beda, space itu kan masalah tampilannya kan ini nanti menjorok atau tidak, keluar dari text boxnya itu apa enggak, keluar dari gambar HPnya itu apa enggak. Kalau randomkan masalah misalkan objectnya itu kok ada OMELLATE ada, BURITO FRIED , ada ICE CREAM, ada buah, ada apa, apakah kita akan menerjemakan nanti akan setiap pada itu missal OMELLATE saya terjemahkan dengan TELUR DADAR atau gak usah aja, atau item yang bebas aja karna nanti keluarnya juga random juga. Nah kan nanti beda penanganannya. Kalau di space itu tadi pengangannya kaitanya dengan huruf-hurufnya jangan terlalu banyak biar bisa keluar. Tapi kalau random itu hubungannya nanti dengan merubah maknanya atau tidak dan lain sebagainya. Terus apa lagi?

Interviewer: Kalau space itu kan merujuk pada bentuknya pak? Terus kalau string itu kan hurufnya kan juga dihitung to pak? Nanti itu kan juga ngaruh ketampilannya kan pak? Terus bedanya apa pak space sama string?

Informant: Istilahnya resminya itu apa mas, menyebutnya karakter atau apa mas? space apa? anu, kan di D'Kongkon itu kana da challenge adatampilan HP, jadi nanti kalau menerjemahkan juga harus memperhatikan jumlah karakternya, nanti kalau terlalu kebawah nanti keluar dari kotak HPnya, atau menyamping juga bisa keluar dari kotak HPnya, nah itu di sebutnya apa lebih pasnya apa space atau karatkter?

Other Informant: Character

Informant: Nah itu character

Interviewer: Bapak apakah nama tokohnya atau karakternya di rubah?

Informant: Iya itu juga, kamu juga harus melihat kontenya si tokoh utamanya, dia ngasih nama bapaknya tokoh pertama dengan nama DARK LORD,

terus kakeknya dirubah menjadi GOBLIN, misalkan saya punya cewek, nama bapaknya saya kasih nama DARK LORD, terus kakeknya saya kasih nama GOBLIN,itu pasti ada alasannya, kenapa mereka dikasih nama DARK LORD dan GOBLIN jadi kamu harus tau karakteristinya dulu. Misal disitu kan ada beberapa karakter Eveline dirubah namanya menjadi apa? Yang sesuai dengan karakternya. Oh karakter Eveline itu seperti ini blab bla bla makanya dalam versi indonesianya dirubah menjadi apa. karakternya misalkannya,, mmmmm, kan kita bisa melihat karakteristik orang itu dari omongannya, omongannya menunjukkan karakteristiknya enggak. Coba kamu lihat-lihat lagi.

Interviewer: Item-item yang ada dalam game Are You That Parking Good itu gak ada yang di lokalisasi ya pak?

Informant: Itemnya di lokalisasi semua.

Interviewer: Kok itu masih ada tulisan START, HERE

Informant: Oh yang userinterface ? user interface itu seperi start, continue. Itu memang tidak di lokalisasi, karna alasannya itu berterima. Orang orang yang bermain game walaupun dia bukan hardcore gamer mereka sudah tau kalau start itu mulai. Jadi dia paham, malah ketika itu di terjemahkan malah jadi agak aneh, sudah mulai normal juga sih, kalau kamu download di play store gamenya dalam bahasa Indonesia startnya itu di ganti mulai, tapi sering kamu jumpai gamenya dalam bahasa Indonesia tetep pakai start,karna dalam dunia game itu sudah menjadi hal yang lumrah kalau mulai start itu. Tidak perlu diteremahkan orang suda tau.

Interviewer: Terus pak kalau yang item-itemnya itu apa kah diterjemahkan pak?

Informant: Yang kayak nama makanan itu ya?

Interviewer: Iya pak!

Informant: Kalau makanan – makanan itu diterjemahkan semua. Tetapi memang tidak menerjemahkan dengan apa yang ada pertama karna ada hal yang unik disini dari game Are You That Parking Good yang membuat penerjemahnya itu perlu melakukan perlakuan khusus



memberikan perlakuan khusus, karna gini ya item yang muncul dalam game Are You That Parking Good itu sifatnya random, misalkan yang pertama ya ceweknya itu sms yank kamu lagi di jalan saya titip ini ini ini itu random, tidak keluarnya itu terus tidak. Nanti kamu coba main lagi pasti beda lagi. Nah ketika itu menjadi sesuatu yang random bagaimana kamu akan menerjemahkannya. Akhirnya dipilihlah makanan makanan yang sesuai dengan context budayanya – budaya Indonesia – context budaya target pasar. Kan itu kombinasi dari tiga kata kan? Misalkan Soda with Ketchup? Itu kombinasi dari tiga item, Soda sendiri, bumbu apa? Terus Noodle rasa apa, nah kan munculnya random itu memang sengaja itu menjadi daya tarik game Are You That Parking Good itu karna itu memunculkan nama – nama yang aneh aneh yang sebenarnya tidak real, dalam artian misalkan Soda with Ketchup nah apa itu ada.na ketika diterjemahan nanti juga gak bisa dunk sama persis wong itu random. Akhirnya dipilillah kata atau makanan yang dalam kontek budayanya bisa di terima tapi kalau dialog yang lainnya itu tetap diterjemahkan.

Informant: Kamu pengen tau yang diterjemahkan dalam game Sastratsuki to?

Interviewer: Iya pak!

Informant: Kalau yang di Sastrasutki itu yang di terjemahkan dialognya.

Interviewer: Selain itu apa lagi pak?

Informants: Selain menerjemahkan dialog, kemarin penjelasan tentang karakternya juga di jelaskan.

Interviewer: Bedanya dalam menerjemahkan game casual dan RPG itu apa to pak?

Informant: Yo kalau di RPG semakin banyak karna kompleksitas ceritanya itu. Berarti effenya itu nanti kebanyakan text, karakter, characterization gimana.

Interviewer: Karakter tokoh itu to pak maksudnya ?

Informant: He em, nanti itu banyak banget, semakin banyak datanya semakin banyak dialognya, berarti bebannya juga semakin besar. Bandingkan dengan Are You That Parking Good itu tadi, Eveline omongannya

hanya kayak gitu, mau di ganti statenya omongannya bolak balik juga cuma itu aja. Tapi kalau yang disini kan enggak, dialognya bisa beberapa halaman itu sendiri, dan itu tidak berulang, seperti melihat film ada dialog, terus nanti berikutnya dialog lagi dialog lagi gitu. Karna itu butuh waktu yang lebih banyak, karna data atau textnya itu juga lebih banyak meskipun jenisnya sama, text string itu.

Interviewer: Terus itu ada pembatasan waktunya gak to pak dari produsennya ke translatornya itu dikasih waktu gak to pak ?

Informant: Iya ada, ada

Inteviewer: Terus itu nanti mempengaruhi challengenya itu gak to pak?

Informant: Iya, waktu yang terbatas tapi dia juga harus bisa memahami cerita jadi otomatis dia juga harus memainkan gamenya juga. Misalkan saya kasih kamu text aja gak tau gamenya kamu pasti gak tau, ini nanti contextnya apa, lagi main apa jadi ketika kamu menerjemahkan tanpa ada banyangan visualnya kamu gak tau kontexnya. Misalkan nonton film terus ada dialog, kamu gak tau tampilan visualnya aja, kamu cuma mendengarkan dialognya terus kamu terjemahkan pasti kamu keliru, sebagian besar pasti keliru. Karna konteknya dia sedang ngomong itu apa, gitu. Misalkan ada orang ngomong Thank you, oh artinya terima kasih, padahal kontenya adalah ada seseorang naik kendaraan umum dan teman disampingnya muntah terus dia bilang Thank you, nah apakah Thank you dia itu apa benar kata terima kasih. Sialan mungkin di terjemahkannya atau kurang ajar.

Interviewer: Oh gitu pak, game bapak itu kana ada yang untuk PC ada juga yang untuk Android, terus perbedaannya apa pak?

Informant: Maksudnya?

Interviewer: Maksudnya apakah nanti sama juga permasalahannya?

Infromant: Yo enggak lah, nanti pasti ada yang spesifik, kalau video game yang untuk mobile phone itu pasti ukurannya lebih kecil dibandingkan dengan PC, artinya ketika kita menerjemahkan pun jangan sampai ukurannya lebih besar. Ini ada sprite form (ada Gambar) misalkan D'Kongkon versi bahasa inggrisnya itu kan Are You the Parking good

kan oh saya ubah menjadi D’Kongkon, terus saya terjemahkan menjadi are you the parking good, itu kan gambar nah ukurannya itu jadi membengkak, yang aslinya hanya 1 megabit terus membengkak jadi 5 atau 10 megabit. Itu kan akan mempengaruhi file ukuran gamenya. Kalau mempengaruhi gamenya, padahal game yang untuk mobile itu ketika kita jualan memperhatikan ukuran, misalnya di Indonesia itu rata-rata gak mau mendownload game yang ukurannya 10 GG keatas apalagi kalau mereka menggunakan internet sendiri. Nah itu berpengaruh, tapi kalau diPC enggak masalah mau ukuranmu berapa aja gak masalah. Terakhir pak lutfie itu download game 40 GG untuk PC. Gak masalah karna optimal di grafisnya. Nah ketika di mobile phone itu jadi masalah ketika ukurannya jadi besar nanti kaitannya dengan distribusi gamenya itu tadi. Downloadnya jadi lebih lama, apakah orang mau download juga tapi nanti kalau gak ukurannya besar nanti jadi kualitasnya turun. Gambar aslinya jelas bisa di baca, eh tapi ketika kamu terjemahkan malah jadi pecah gak jelas dan lain sebagainya, nah itu juga harus di pertimbangkan.

Interviewer: Maksudnya tantangan dalam menerjemahkan game yang untuk PC dan android itu berbeda ya pak?

Informant: Iya beda, tapi secara garis besa itu sama, gini dalam menerjemahkan itu secara teknis ada string da nada image kan? Sring itu brarti text, text yang benar – benar text. Tapi ada image, seperti ada tulisan START kamu kira itu hanya tulisan tapi itu adalah gambar tapi tulisannya START, tau? Ketika kamu mengetik di microsofword itu string bisa kamu edit textnya. Tapi kalau image itu tulisan tapi aslinya itu gambar, kayak yang ada distiker dan lain sebagainya itu loe.

Interviewer: Oh iya pak

Informant: Jadi kalau mau ngedit, kita ngedit gambarnya itu. Nah kalau mengedit gambar itu tantangannya gimana misalkan gambarnya cuma segini aja, misalkan press start terus diterjemahkan menjadi tekan tombol start kan jadi lebih panjang, kan jadi gak bisa, nah itu gimana caranya biar ukurannya tetap segitu. Kalau string itu kan jumlahnya S.T.A.R.T, 5 kan jumlahnya, jadi kamu harus menerjemahkan 5 huruf juga M.U.L.A.I, nah itu bisa. Tapi kalau gambar itu urusannya dengan ukuran, PRESS START BOTTOM kalau di terjemahkan menjadi

TEKAN TOMBOL START kok lebih panjang akhirnya dipilih kata TEKAN START atau gimana, itu kalau di image – masalah ukurannya. Kalau di android kadang banyak sprite imagenya.

Interviewer: Apa itu sprite image ?

Informant: Sprite image ya itu tadi text yang bukan benar-benar text melainkan gambar.

Interviewer: Kalau yang pee – peace itu tantangannya apa aja to pak?

Informant: Ya itu tadi textnya ada yang image ada yang sprite. Misalkan ini lo kalau text biasanya ya text aja. Kalau ini image- sprite image. Jadi ketika saya mengedit ini saya tidak mengedit di microsoftword, tapi mengubannya di fotoshot dan sebagainya. Ukuran filenya harus sama terus ukuran filenya itu juga harus sama, biasanya kayak gitu. Jadi misalnya kamu lihat di beberapa game itu ada START, kemudian apa, terus tombol apa itu image. Tapi ada juga yang benar-benar text tapi biasanya itu dialog kayak di D’Kongkon itu murni dialog, itu murni text benara. Jadi ada text ada string. Lah yang saya ketik ini text. ada sprite text atau sprite text formatnya TST dan sebagainya. paham ya jadi ada dua itu. Nah ketika menerjemahkan text itu gak terlalu susah. Tapi kalau yang image itu tadi ada permasalahan baru ukurannya jadi berubah, terus harus menyesuaikan warnanya ketika kita menerjemahkan text aja ka gak usah mikir warnanya. Tap kalau di image itu warnanya harus tetap sama. Nah itu yang sulit, kita harus menerjemahkan terus kita juga memperhatikan nilai estetikanya juga. Misalnya kata START itu saya gradasi dari atas kuning semakin bawah semakin hijau semakin hijau nah aku nanti harus ikin yang seperti itu gak boleh beda. Belum lagi ukranannya missal 10kb kemudian saya edit ke bahasa Indonesia atau ke bahasa inggis menjadi 50kb.

Interviewer: Oh itu kalau di edit ukurannya bisa beda ya pak?

Informant: La nanti kalau ukurannya beda ada yang bisa jalan ada yang gak bisa. Jadi gambar asli saya 10kb ketika di terjemahkan jua harus 10kb, nah salah satunya itu jua. Cuman kenapa ukuran kok harus di perhatikan karna ini untuk mobile phone android, android itu yang menjadi

pedoman utama adalah ukuran filenya. Ketika kamu mendownload di android paling berapa ukurannya 10mb. Tapi kalau kamu download di PC bisa 1gg 2gg itu sudah normal. Nah kalau ukurannya kecil kita harus meminimalisir gimana caranya biar game ini gak membengkak dalam ukuran. Kalau membengkak yang download itu jua mikir mikir. Download game denga ukuran 100MB pake kuotannya sendiri bayangkan, apalagi di Indonesia sayang banget.

Interviewer: Tadi yang casual itu D'Kongkon, Pee-peace sama Type wife, kalau type wife itu tantangannya apa aja pak?

Informant: Kalau di type wife challengenya Cuma sprite form aja jadi gak ada yang bener-bener text.

Interviewer: Brarti gambar pak?

Informant: Iya gambar

Interviewer: Terus apa lagi pak?

Informant: Ya tantangannya ya itu karna sprite text jadi gimana caranya ukuranya tetep sama, ukuran filenya tetep sama. Ukran pajangnnya sama, ukuran kilobitnya sama. Tantangannya itu disitu, missal saya udah ngetik misalnya Text to continue, ukuran aslinya itu 15kb terus tak terjemahin text untuk lanjutan lah ini ternyata jadi 20kb. Kadang solusinya saya turunkan resolusinya tapi gambarnya jadi gak jelas dalam artian kualitasnya tidak setajam asliya, atau mungkin akan saya pendekkan textnya jadi Text lanjut jadi lebi kecil. Biasanya kalau filenya lei kecil gak papa tapi kalau lebih besar itu yang jadi masalah . kamu rekam gak ?

Interviewer: Ada tantangan atau masalah yang lainnya pak?

Informant: Kalau yang casual Cuma itu aja sih

Interviewer: Oh gitu ya pak? Ya udah makasih ya pak?

Informant: Iya sama-sama, di rekamkan tadi?

Interviewer: Iya pak.