

## CHAPTER I

### INTRODUCTION

#### 1.1. Background of the Research

Language is an essential communication instrument that helps us build human interactions. A language connects people with the same language. Basically, language transfers the same meaning and context but in different forms. The communicative function of language is widely utilized in diverse sectors, including governance, education, entertainment, and various social affairs. Language for a certain purpose represents a certain context. It demonstrates the importance of learning a language, particularly in order to understand the purpose of the language use in various sectors.

In entertainment sector, such as in game, language is used to convey the content of the game and to connect the players. Parsayi and Soyooof (2018) underlined that the existence of language in games is associated with two communicative purposes, namely to deliver the story and to teach a new language. Games use language to narrate the story so the reader can understand the context of the game they play. This kind of games is called visual novel. Visual novel refers to participative game which actively involves players in generating the narratives (Cavallaro, 2010). Visual novel gives players the opportunity to create their own ending to the story through the choices the players make. In the other hands, games also provide multilanguage feature so the players are able to custom the language they easily understand. However, this feature is limited to most spoken language so players have to learn the language to enjoy the games.

Translation plays an important role in transferring meaning from one language to another. Translation is used to maintain the meaning of different languages. The use of translation is one method of comprehending other languages. According to Machali (2000), translation is a replacement from the source language (SL) to the equivalence of the target language (TL) by maintaining the author's intent in the translation. This translation serves as a link between two languages, making it easier for us to understand the language we are learning. We can find translations in various media and fields, such as in the Indonesian translation of J.K. Rowling's Harry Potter novels, movie subtitling, game transcription, and many more.

There are many media that use English as a tool to communicate its content to the readers or users. Game is one of many entertainment media that utilize English language to convey the story to the players. One of games that used English as the default language of its device is Fate Grand Order (henceforth FGO). This game is a visual novel game licensed by TYPE-MOON, developed by Lasengle and Delightworks, and published by Aniplex in Japan (TYPE-MOON Wiki). This game is aired in four versions based on its distribution regions, namely Japan, Korea, China, and global regions. The version that is playable in Japan, Korea, and China regions only display languages from those countries. Meanwhile, the global version only uses English that is distributed throughout the world. The English language in this game is used to narrate the story because the game is story-based. It means that the gameplay involves a story besides the quests and challenges that should be done by players. Moreover, the provided

story is based on visual novels developed by TYPE-MOON that engage the players not only to run and complete the missions but also to enjoy the storylines.

In this game, the researcher found that the storyline is important to the gameplay. Since there are only two languages displayed by the game, players often skip the story due to the limitation to understand the languages. Therefore, Imam Zufar Bagaskara translated the transcripts found in FGO into Indonesian in his personal blog. Bagaskara has actively translated various texts since he was a student at Universitas Sebelas Maret Surakarta, including FGO storyline. He has an interest in mythology and folklore as presented through his social media and personal blog that actively discussed and shared about these things. FGO itself is a visual novel game that is inspired by historical and mythological events, such as The Siege of Orléans, The Murder of Romanov Family, The Golden Age of Piracy, The Arthurian Legend, Mesopotamian Mythology, Mahabharata, and many more. It also adapted historical and mythological figures as its characters, such as Jeanne d'Arc, Grigori Rasputin, Sir Francis Drake, King Arthur, Gilgamesh, Arjuna, and many more. The translation that has been done by Bagaskara helps the players of this game to understand these stories and can enjoy the game without being limited by the displayed language.

The researcher used the transcripts found in FGO as the research because it is a famous game that provides interesting stories as a part of its gameplay. It is inspired by various famous stories throughout the world that have been modified to be more understandable and enjoyable for the young generation as the players. By analyzing the translation that Bagaskara has done in translating the transcript,

we can see how the translation technique influences the communication of the story in FGO in Indonesian.

Referring to the topic of this research, it aims to examine the translation techniques of English transcripts in the Fate Grand Order game into Indonesian by Imam Zufar Bagaskara. This research only focused on one chapter in The Mist City London quest to obtain the data. Therefore, the translation techniques theory by Molina and Albir was applied to conduct the analysis.

## **1.2. Theoretical Framework**

### **1.2.1. The Definition of Translation**

Translation is not just changing one language to another. Many linguists and scholars have been defining translation in a more comprehensive concept. Catford (1967) defined translation as a replacement or substitution of textual material in the source language (SL) by involving the equivalents in the target language (TL). He highlighted two key terms in his definition of translation, namely textual material and equivalent. Textual material refers to a text that undergoes replacement by equivalents. Meanwhile, the term equivalent itself is associated with the equalization between the two texts. According to Catford's definition, translation is just associated with the changing of language in term of grammatical aspect and the equivalents of the language.

On the other hand, Larson (1984) conveyed that translation is not only transferring the textual material but also the meaning of the text itself. He stated that translation delivers the meaning of the SL to the TL by maintaining all meanings and only changes the structure of the text following the TL grammatical rules. Larson emphasized two main concepts in his definition, namely maintaining



the meaning and changing the language structure. Newmark (1988) supported Larson's idea; however, he specified that the meaning itself must be intended by the author of the text. Both experts agreed that the most important thing in translation is conveying meaning which involves the transition of two different languages.

Another definition of translation was also expressed by Pinheiro that "translating is decoding a written piece of discourse from the source language according to our private language but considering the private language of the original writer and the original context as much as possible, and then coding that piece again according to our corrected-to-an extreme vision of the target language and context" (2015, p. 122). This means that when translating a language, we must consider the original context of the language we want to translate as much as possible so that there is no ambiguity, and then we will convert it into the context of the target language.

Based on several of the experts' opinions, we can assert that translation is a method of interpreting the meaning of a language into the language we want by changing the sentence structure of the source language to the target language without changing the original meaning of the language to be translated. But the translator must carefully comprehend the context of the source language so that there are no ambiguities that lead the meaning to be confused. The translator must have a knowledge of the target language equivalents and own an ability to understand and comprehend the whole context in the source text. Therefore, the translator must possess ability in both source and target language in translating text.

### 1.2.2. Translation Techniques

Molina and Albir (2002) have classified translation techniques into 18 categories, which are as follows:

#### a) Adaptation

Adaptation refers to changing cultural elements in the SL with cultural elements in the TL. Cultural elements in both SL and TL must have the same characteristics so that they are considered equivalent, such as changing *baseball* to *fútbol* in a translation into Spanish.

SL (English): Baseball

TL (Spanish): *Fútbol*

#### b) Amplification

Amplification is carried out by providing additional information or details explicitly and clearly. This information or detail is not mentioned in the SL because the concept or word has no equivalent in the TL. For example, when translating شهر رمضان from Arabic, the transcription is Shahr Ramadhan, which means Ramadan month. Following that, using this technique to elaborate on Ramadan, the Muslim month of fasting.

SL (Arabic): شهر رمضان

TL (English): Ramadhan, the Muslim month of fasting

#### c) Borrowing

Borrowing is used by directly using words or expressions from SL to TL. In this case, there are two types of borrowing, namely pure borrowing and natural borrowing.

- In pure borrowing, word in the SL is used without making adjustments or changes to the TL. For example:

SL (English): Lobby.

TL (Spanish): Lobby.

- In natural borrowing, word in the SL is modified or adjusted in the TL. For example:

SL (English): Meeting

TL (Spanish): *Mittin*

#### d) Calque

Calque can be categorized as a literal translation but places more emphasis on equivalents in the TL. This technique is used literally to translate words or concepts that can be directly translated, but the translation is done by looking at the exact equivalent of the word or concept in the TL, either lexically or grammatically. For example:

SL (French): École normale

TL (English): Normal School

#### e) Compensation

Compensation technique is carried out by replacing information or elements in the SL that cannot be translated or applied to the TL. The technique is usually used to translate stylistic elements so that another equivalent is used that reflects the same concept as the information or element being replaced. For example:

SL (English): I was seeking thee, Flathead

TL (French): En vérité, c'est bien toi que je cherche, O Tête-Plate

### f) Description

The description technique is used by translators when words or elements are found that cannot be translated or have no equivalent in the TL. Therefore, the translator describes a word or element by providing additional information that represents the word or element. For example:

SL (Italian): Panettone

TL (English): The traditional Italian cake eaten on New Year's Eve

### g) Discursive Creation

Discursive creation applies translation that is equivalent to but different from the context of the language being translated. This translation technique is not limited to interpreting language elements in SL but refers to the entire context. This technique is usually used to translate titles, such as films, novels, and others. For example:

SL (English): Rumble Fish

TL (Spanish): La ley de la calle

### h) Established Equivalent

This technique is used by translators when translating words or terms that are familiar or common in TL based on dictionaries or everyday language. This technique is used to find terms that are more commonly used in TL. For example:

SL (English): they are as like as two peas

TL (Spanish): Se parecen como dos gotas de agua



### i) Generalization

Generalization technique changes specific terms into more general ones. The general term referred to is a category of the specific term being replaced. For example:

SL (French): Guichet, fenêtre, devanture

TL (English): Window

### j) Linguistic Amplification

Linguistic amplification is used by adding certain linguistic elements to the TL. This technique is often applied to consecutive interpretation and dubbing. The added elements serve to fill the gap between translation and duration. For example:

SL (English): No way!

TL (Spanish): De ninguna de las maneras

### k) Linguistic Compression

This technique is almost similar to linguistic amplification. Therefore, this technique compresses or shortens linguistic elements from SL to TL. This technique is often used in simultaneous interpreting and subtitling. For example:

SL (English): Yes, so what?

TL (Spanish): ¿Y?.

### l) Literal Translation

Literal translation is done literally to translate word to word from SL to TL. For example:

SL (English): She is reading

TL (Spanish): Ella está leyendo

### **m) Modulation**

This technique is used when the translator changes the point of view of the translated either both lexically or grammatically. For example:

SL (Arabic): ستصبح أبا

TL (English): You are going to have a child

### **n) Particularization**

This technique is the opposite of generalization. This technique uses concrete and specific terms to explain general terms. For example:

SL (English): Window

TL (French): Guichet, fenêtre, devanture

### **o) Reduction**

This technique reduces the information contained in SL into TL. This reduction does not ruin the meaning or message in SL. For example:

SL (English): Ramadan, the Muslim month of fasting

TL (Arabic): شهر رمضان

### **p) Substitution**

This technique allows exchanging linguistic elements with paralinguistic aspects such as tone, gesture and so on, or vice versa. For example:

SL (Arabic): Put your hand on your heart

TL (English): Thank you

### **q) Transposition**



This technique replaces the grammatical categories of the SL into TL as a result of different grammatical aspects, such as replacing a word to a phrase and vice versa. For example:

SL (English): He will back soon

TL (Spanish): No tardará en venir

#### **r) Variation**

This technique is modifying linguistic or paralinguistic factors (intonation, gestures) that influence characteristics of linguistic diversity, such as textual tone, style, social dialect, geographical dialect, and so on.

#### **1.2.3. Visual Novel**

There are various ways that video game developers present games, one of which is by involving narrative in the gameplay. Games that use narrative as part of the gameplay are called visual novels. Visual novel itself refers to video games that not only present visuals involving players in the gameplay, but also provides stories related to the game or quest being carried out by the players. Visual novel provides variations in the story plot that are determined by the players when selecting the available options.

According to Cavallaro (2010) in his book entitled *Anime and the Visual Novel: Narrative Structure, Design and Play at the Crossroads of Animation and Computer Games*, visual novel is associated with anime culture. Visual novel provides interactive experiences that combine the creativity of players and developers of the video game at the same time. The narrative or story is presented in the form of an extensive conversation with interesting background visuals. Conversations are displayed in dialogue boxes and visuals of character traits

above them. The ending of a story in a visual novel can change depending on the choices the player makes and provides opportunities for different alternatives in different choices as well.

The visual novel combines two aspects, namely aspects of narratology and ludology. The narratology aspect involves narrative elements found in the storyline. Meanwhile, the ludology aspect is the game mechanism itself. Both aspects collaborate to present interactive gameplay. The development of the game will only form a complete story if there is external interaction by the players through the choices they make while playing which are realized in narrative form. This confirms that visual novels place story telling as their characteristic or identity. Apart from that, visual novels also destroy the boundaries between narratology which views readers as external observers and ludology which views players as internal actors.

### 1.3. Review of Previous Studies

In this section, the researcher has reviewed several relevant research related to the topic and the theory applied in this research. Previous researches were compiled from articles of journals with the topic of translation techniques, the theory applied, and its application in the medium of game. These reviews helped the researcher in conducting and analyzing the data of this research.

The first study was conducted by Purnomo (2015) entitled *Grab the Garb: The Influences of Translation Techniques in the Ludological Aspects of Video Game Translation (A Case Study of Square Enix's Lightning Returns: Final Fantasy XIII)*. He examined the types of translation techniques in translating special ability costumes called garb in the said game by associating it with the



ludological aspects (mechanical aspects) of the game. The methodology implemented three kinds of theory, including Molina and Albir's theory to delve the translation techniques, Aarseth's theory of texton, scripton, and traversal mode, and Frasca's ludology theory. Based on the findings, he discovered only two techniques used to translate the 93 data, consisting of adaptation (49 data) as the most frequently used and pure borrowing (44 data) as the less one. By observing the most frequently used technique, he concluded that 40 adaptations indicate positive impacts and 9 adaptations spark negative impacts of the ludological aspects. This study extends the analysis beyond the translation study by connecting the translation to the conceptualization of the game itself. It is not only exploring the translation of language displayed in the game but also unveiling its influence to the game mechanism. However, Purnomo mentioned "localization" only at the end of his research. He did not mention this concept anywhere neither in the beginning nor in the abstract, but only included it in his conclusion without linked it to the findings.

Ratulangi (2018) also did research entitled *An Analysis Phrase Level Translation Techniques Applied on Heroes Background in Mobile Legends Bang-Bang Game*, she identified the translation techniques applied on translating each phrase in the heroes' backgrounds in Mobile Legends Bang-Bang game and revealed the purpose of it. The theory by Molina and Albir regarding the translation techniques is used in the analysis. As the result of her analysis in this study, she found ten out of eighteen techniques were applied in the data, including reduction, transposition, compensation, modulation, amplification, borrowing-naturalization, particularization, established equivalent, generalization, and calque.

She also revealed the purpose of the translation based on the analysis, namely to omit repetition, to reduce wasting words, to adjust the grammatical aspects, to determine word forms, to simplify the text, and to help the reader to understand easily. This research is not only limited to the translation technique but also exploring the reason of using those techniques, signifying a deep analysis to find out the translator's intention through their translation. However, Ratulangi did not separate the methodology and the discussion into different section causing overlapping in the analysis. There are also some grammatical mistakes in writing the title of the study.

Another study was carried out by Nur and Basari (2022) in their article entitled *Translation Technique of the NPC (Non-Player Characters) Utterances in Toram Online Video Game*. They investigated the translation techniques used in the Toram Online video games by only focusing on the NPC utterances and highlighting the types and frequency of the technique. Molina and Albir's theory of translation techniques is applied to uncover the data and to perform the analysis. The findings showed 349 utterances which utilized twelve techniques including established equivalent (32,09%), borrowing (26,64%), amplification (13,18%), literal translation (12,32%), particularization (5,44%), reduction (2,86%), linguistic amplification (2,86%), transposition (1,72%), modulation (1,15%), discursive creation (0,86%), adaptation (0,57%), and linguistic compression (0,29%). According the result of the analysis, they concluded that the most frequent technique is established equivalent which indicating 32,09% of the total and the less frequent technique is linguistic compression which only takes 0,29% of the total data. This study has given a clear and systematic analysis by providing

a clear explanation. However, there is a discrepancy in the presentation of the data. In the abstract and analysis, they only mentioned 12 techniques, but the findings showed 15 techniques.

Dilisayana et al. (2023) in their study entitled *Translation Techniques of Cultural Words Applied in the Novel the Hunger Games* also applied Molina and Albir's translation techniques theory. They delved the techniques that were used in translating cultural words in *The Hunger Games* novel into Indonesian. Their discoveries indicated that twelve techniques were applied to translate 84 cultural words in the said novel, including calque (29 data), borrowing (19 data), amplification (13 data), linguistic compression (6 data), description (2 data), discursive creation (5), linguistic amplification (3), literal translation (2), particularization (2 data), established equivalent (1 data), generalization (1 data), and reduction (1 data). Due to calque is the most frequent technique, they concluded that the translator's tendency in translating the novel is the close equivalency of cultural words found in both SL and TL. This research gave a good execution on how cultural words are delivered in translation. Moreover, she was also referring to a certain theory to classify the cultural words by using cultural categories by Newmark (1988). However, she did not mention the existence of Newmark's theory in her abstract. She also concluded the findings by mentioning the most dominant technique but did not present it in percentage.

The last study was performed by Lubis et al. (2024) entitled *Translation Techniques Used in Audio-Visual Translation: Subtitling and Dubbing-Original Soundtrack Movie in Frozen 2: Into the Unknown* by determining the techniques used in the translation and the dominance of the technique. They used Molina and



Albir's theory to achieve the purpose of the study. They separated the findings between subtitling and dubbing techniques. In subtitling, they discovered ten techniques applied in 32 data, consisting of reduction (9 data), literal translation (7 data), calque (4 data), transposition (3 data), established equivalent (2 data), linguistic amplification (2 data), modulation (2 data), adaptation (1 data), amplification (1 data), and compensation (1 data). In dubbing, there are also ten techniques in 28 data, including reduction (10 data), linguistic compression (7 data), modulation (3 data), linguistic amplification (2 data), adaptation (1 data), amplification (1 data), calque (1 data), compensation (1 data), established equivalent (1 data), and literal translation (1 data). The data found in their analysis implied that reduction is the most dominant techniques found in subtitling and dubbing. This research provided a good comparison on how translation techniques are applied in different but related objects. However, they did not specify who the subtitler and the dubber are or which version they used to do the analysis. They also did not present the dominant technique in percentage.

These studies are related to the current research that was done by the researcher related to translation techniques in game. These studies applied Molina and Albir's theory of translation techniques which was also used in this research. The studies that were done by Purnomo, Ratulangi, Nur and Basari have given a depiction of how translation research can be applied in term of game. However, this current research focused on how translation techniques were applied in the transcript of the story of FGO game. These five studies helped the researcher by providing good examples regarding the application of the same theory so the researcher can use it to conduct this research.



#### 1.4. Research Questions

Referring to the research conducted, there are two questions regarding to the problem on this research, namely:

- a) What are the techniques used in translating the English transcript of Fate Grand Order: The Mist City London into Indonesian?
- b) What is the dominant technique used in translating the English transcript of Fate Grand Order: The Mist City London into Indonesian?

#### 1.5. Objectives of the Research

The objective of this research is to analyze the translation techniques of the English transcript of Fate Grand Order: The Mist City London game into Indonesian and to find out the most dominant technique used in translating the transcript. In conducting the analysis, this research applied the theory of translation techniques proposed by Molina and Albir (2002).

#### 1.6. Scope of the Research

The research focused on scrutinizing the translation techniques of English transcript found in Fate Grand Order game into Indonesian. The data were obtained from the English version of Fate Grand Order game and its Indonesian translation by Imam Zufar Bagaskara in his personal blog. The data were compiled only from the transcript in the Section 1 of The Mist City London quest in the English version of the game and its Indonesian translation. In conducting the analysis, Molina and Albir's translation theory was used to investigate the

techniques used by the translator in translating the data from English into Indonesian.



