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THE PROTOTYPE OF GUIDANCE IN TRANSLATING MENU TEXT ASSET: A STUDY OF VIDEO GAME LOCALIZATION

Agung Prasetyo Wibowo

agungpw@staff.gunadarma.ac.id

Universitas Gunadarma, Indonesia

Abstract

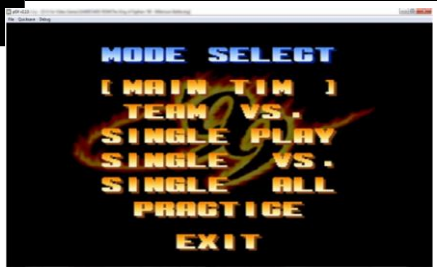
This study intends to create a guidance in translating video game text asset, mainly the menu in the game text asset. The research is done by identifying the game text asset, the techniques of translation applied, the quality of translation, the impacts caused by the usage of the techniques and its quality, and finally propose the recommended techniques to be used as guidance based on those aspects. In analyzing data, the researcher used a descriptive qualitative method using a case study of menu in a video game, namely Dragon Nest. The data were verified by experts in translation studies, linguistic, and video game. The sampling technique used was purposive sampling. Data collection techniques were carried out by document analysis, Foum Group Discussion (FGD), and questionnaire. Validation was done by data source triangulation and expert validation. Then the data analysis technique is using Spradley's (1980) model of data analysis. The result of the study shows that the guidance in translating menu text asset of video game text should use these translation techniques (in order): Established Equivalence, adaptation, pure borrowing, and naturalized borrowing.

Keywords: menu text asset; video game; translation technique; translation quality; translation guidance

INTRODUCTION

Video game asset, especially in menu text asset, has limited translation space. O'Hagan and Mangiron (2006) call the translation of video games as restricted translation because the translator is faced with the limited number of characters that can be used (2006). An example is when the translator finds a sentence "*you cannot escape...*" in ASCII / Unicode String it means the translator must translate "you cannot escape..." (20 characters) with the same or a smaller number of characters. If it is translated literally into Indonesian as "*kamu tidak boleh melarikan diri*" (31 characters), the translation results will not come out or if the subtitles are out, they will come out of the available dialog box (Purnama, 2014). Here is another example taken from King of Fighter 99 video game (Purnama, 2014):

Table 1. *Example of incorrect video game translation*

source text	Target Text	Explanation
	 Incorrect translation	"Team play" in source text literally translated into "*permainan tim.*"
	 Correct translation	"Team play" in source text literally translated into "*main tim.*"

Although it looks readable, MAIN TIM is not in accordance with the rules of the Indonesian language. The right translation should be PERMAINAN TIM but due to character limitations, the solution that must be taken is to change it to MAIN TIM so that it can be displayed on the screen when the game is played. This also simultaneously indicates that video game translation has a dependence on the original number of characters (Purnama, 2014.).

On the other hand, a translated video game should be understandable and easy to play. The translated version must provide similar gaming experience with the original. Thus, the space restriction becomes main threat to the translator. Additionally, there is a term called simultaneous shipment/sim-ship (Chandler, 2005; Merino, 2006; O'Hagan, 2007) which means that the translation runs in parallel with the development of the document instead of performed after the document is finished. With such problems, translation of software, in this case video game, is regarded much more complex than traditional text translation and becomes a serious challenge for translator.

The development of the gaming industry in Indonesia today is arguably very good. Previously, it only had a handful of publishers who brought massive multiplayer online (MMO) video games to Indonesia. Currently the number of publishers is far more numerous and of course, the number of video games brought to Indonesia is increasing. Thus, it has become an obligation for publishers to translate the video

games into Indonesian so that all gamers in Indonesia can enjoy it. However, do Indonesian gamers actually need translation in the game? There are a lot of debates about this. Lots of games translations seem to be done carelessly or maybe even use automatic translators like Google Translate. It leads to a question whether Indonesian gamers need the translation of the game.

The majority of gamers in Indonesia might agree that video games in Indonesian should be easier to understand than in English. Yet the big problem with game translations is that they are often awful. In addition, some publishers translate all aspects at once and even make the game feel funny. For example, TOD Online translates all character skills and attributes into Indonesian and Lineage II Indonesia has a voiceover on the Indonesian language tutorial.

One of the most poorly translated game genres is Massively multiplayer online role-playing games (MMORPG), and the reason is that there are so many parts that need to be translated, mainly because there are lots of non-player characters (NPCs) in the game with dialogue, especially if the NPC has a quest. It is unimaginable how many millions of words the translator has to translate in one game, while the publisher certainly wants the game to be released as soon as possible. Even more, there is no guidance on how to translate such complex process of asset translation. Therefore, this study aims to create a translation guidance from English into Indonesian which can be used for translating one of the in-game text assets in video game which has space restriction on it, namely Menu text asset of User Interface.

The translation guidance can be built by answering these research questions:

1. What are the translation techniques applied in the translation of Dragon Nest?
2. How is the translation quality of Dragon Nest in term of the accuracy, acceptability and readability?
3. What are the impacts of the usage of the translation techniques applied towards the quality of the translation?
4. How is the translation guidance of menu text asset in video games that can be developed into a guidance that can produce high quality video game translation from English into Indonesian that are built through concepts in the research problem 1-3?

LITERATURE REVIEW

Concept of Video Game Translation

Catford (1965, pp. 20-21) defines that translation is the replacement of textual material in one language (SL) with equivalent textual material in another language (TL) and the term equivalent is clearly a key term. Meanwhile, video game translation is slightly different. Costales (2017) tries to carry out a strategy in video game translation based on the ideas of Bernal (2006) and O'Hagan (2009) that video game translation is more directed at functional processes whose main priority is to maintain the playing experience. In other words, Indonesian, Chinese, French or Italian gamers can enjoy the same playing experience as gamers who play original Japanese or American versions. However, this statement raises a number of questions about translation. First, is the statement always needed to maintain the gaming experience, or is it possible to adopt a strategy where this can be modified to meet the expectations of the target audience? Second, is it always possible to maintain the same playing experience without losing the color or feel of the game? The use of jokes and word play in some video games hardly allows the transfer of messages without experiencing any omission and in this case, compensation strategies may be needed (Di Marco, 2007)

As long as it is related to video games, the concepts of 'true' or 'false' translation are invalid and the translator focuses on his functionalist goals: maintaining the playing experience. Therefore, meeting the expectations of the target audience gamers is the most basic principle. Of course this is not an easy task, as translators need to know all meta-textual video game references (sometimes a video game refers to the previous edition with the same title or story and other material related to the game) in order to meet the expectations of playing gamers experienced.

Technique of Translation

Molina and Albir (2002, p. 509) proposed 18 translation techniques which were the result of criticism from several translation solutions proposed by experts including Nida (1964), Vinay and Darbelnet (1977) and Newmark (1988). The results of the discussion produced a theory about translation techniques and 18 types of translation techniques that can be used to solve micro problems in translation. They are: adaptation, amplification, borrowing, calibration, compensation, description, established equivalence, generalization, linguistic amplification, linguistic compression, modulation, particularization, reduction, substitution, transposition, and variation.

Quality of Translation

According to Nababan (2012, p.46) the success of a translation in carrying out its functions as a means of communication between text language writers and the source of translation text is greatly influenced by the competence of the translator. It is very influential in the process of making decisions about words, terms, and sentence structure in the translation. Since a translation is generally aimed at a particular reader, the translator needs to consider the choice of words, terms, sentence structures that are appropriate to the level of understanding and culture of the translation text reader.

To carry out its function as a communication tool, checking the quality of translations is important in the translation process. Apart from having to be faithful in terms of the messages contained in the source text, high-quality translations will make it easy for readers to understand the text of the translation. Therefore, TQA, which should be done by someone other than the translator itself, will provide a new perspective for the translator. Larson (1984, p. 532) himself revealed three things about aspects that need to be observed in evaluating translation quality, namely accuracy, clarity and nature of a translation. These three aspects will be described below:

Table 2. Scoring system of Accuracy aspect. (Nababan, Nuraeni, and Sumardiono, 2012)

Category	Score	Qualitative Parameter
Accurate	3	Meaning of the word, technical terms, phrases, clauses or sentences of the source language are translated accurately to the target language; there is no distortion in meaning at all.
Less Accurate	2	Most of the meaning of the word, technical term, phrase, clause and sentence of the source language are translated accurately to the target language. However, there is still a meaning distortion or ambiguity or lose in meaning.
Inaccurate	1	Meaning of the word, technical terms, phrases, clauses or sentences of the source language are translated inaccurately to the target language or deleted

Table 3. Scoring system of Acceptability aspect. (Nababan, Nuraeni, and Sumardiono, 2012)

Category	Score	Qualitative Parameter
Accept-able	3	Translation is natural; technical terms used is commonly used and familiar to the reader; the phrases, clauses and sentences used are in conformity with the Indonesian grammar.
Less Accept-	2	In general, the translation is already natural; but there is little problem with the use of technical terms or a few grammatical

able		errors.
Un-accept-able	1	Translation is not natural; technical terms used is unusual used and not familiar to the reader; the phrases, clauses and sentences used do not conform with the Indonesian grammar.

Table 4. Scoring system of readability aspect. (Nababan, Nuraeni, and Sumardiono, 2012)

Category	Score	Qualitative Parameter
Readable	3	Words, terms, phrases, clauses, sentences can be easily understood by the reader.
Less Readable	2	Generally the translation can be understood by the reader; but there are certain parts that must be read more than once to understand the translation
Unread-able	1	Translation is difficult for the reader to understand

In-Game Text of Video Game

There are five aspects in video game (Bernal-Merino, 2015), they are in-game text, voice over and cinematics (audio and video scripts), art (game logo, in-game texture embedded words, glossaries, and even the packaging and promotion. In this study, the researchers focus in analyzing the in-game text, mainly in the menu text asset of user interface. In game text assets is the assets of video game in form of texts that can be found inside the game. O'Hagan and Mangiron (2013:155) explains further about in-game text in the table below:

Table 5 In-game text asset of a video game

Relation to game world	Translation assets	Text function and description
Non diegetic	User Interface	Informative function for smooth navigation and gameplay. Typically contains short text fragments such as menu
Non diagetic	System Message	Informative function for instructive pragmatic purposes. Messages generated by the system, such as warning, instructions, and confirmation messages.
Diegetic	Narrative Text	Expressive / informative function for imparting certain information in a dramatic manner. Literary passages used to engage the player in the game world or to a new level within the game. They contextualize and provide information about the game story, including a backstory.
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.

Diegetic	Unvoiced dialogue scripts	Informative / expressive function mainly to provide information and elicit a certain action by the player. Dialogue which appears only in written form, ommonly used for Non-Playable Characters NPCs).

RESEARCH METHODS

Research design

This research applied a descriptive qualitative method which is conducted by collecting the data, analyzing the data and making conclusion from the research findings. Sutopo (2006: 93) stated that the data used in qualitative research are in the form of utterance, words, clauses, and discourse. Creswell (2014: 232) also explained that qualitative research relies on text and image data, has unique steps in data analysis, and draws on diverse design. In addition, qualitative researches collect data themselves through examining documents, observations, focus on learning the data, review all the data, make sense of it and organize it into categories that cut across all of the data source. This research focuses in analyzing the in-game text and its translation. The data were taken from an MMORPG video game entitled Dragon Nest North America version by Eyedentity Games and its Translated version by PT Kreon Gamescool. This game is quite interesting to be the analyzed since it is the most popular MMORPG game in 2010's as it has over 200 million players per 2013) and had grossed ₩200 billion ($180 million) by 2012 (Lee, 2013). Therefore, this game can be regarded as one of the most successful online action RPG ever. Furthermore, the technique employed in the translated version will be analyzed toward the quality of translation in terms of accuracy, acceptability, and readability. After being collected, the English and Indonesian versions the data were verified by the expert and the translations were analyzed by raters related to quality of translation through Focus Group of Discussion (FGD). The researcher gave questioners related to the carte blanche strategy, technique of translation and quality of translation from the accuracy, acceptability and readability. After the steps are done, the research tries to propose a translation guidance based on the findings and the analysis.

Participants

The participants of this research consist of experts of translations, linguistics and video game. The criteria of the experts of translations are as follow:

1. Have the ability and knowledge of translation theory (Especially in English and Indonesian).
2. Have knowledge of audiovisual translation theory, especially translation video games.
3. Have a minimum of master's education in the field of translation.

The following is a list of the criteria for experts of linguistics

1. Possess the ability of Indonesian linguistic theory.
2. Have a minimum education of master in linguistics in Indonesian.
3. Have knowledge in pragmatic science.

Criteria for respondents who rated the readability of RPG video games:

1. Minimum age of 17 years.
2. Fluent in reading and love to play video games.
3. have a minimum of high school education.

Instrument

There are three instruments of this research; instrument of accuracy, acceptability and readability.

Data and source of data

The data were in the form of words, phrases and clauses of menu text asset. The source of the data is a video game entitled *Dragon Nest* North America version *by Eyedentity Games* and its Translated version by *PT Kreon Gamescool*.

Data collection

The data on this research were collected through 1) content analysis, 2) questionnaire, and 3) Focus Group discussion (FGD).

Data analyisis

Data were analyzed using content analysis with ethnographic approach consisting of domain, taxonomy, componential, and cultural theme analysis.

FINDINGS AND DISCUSSION

The results were showed in form of findings after conducting research activities.

Techniques of translation

Table 6. *Translation Techniques in Menu text asset in Dragon Nest*

Number	Techniques of Translation	Number of	Percentage

of data		finding	
162	Established Equivalence,	33	14.93%
	Variation	1	0.45%
	Pure Borrowing	117	52.94%
	Adaptation	3	1.36%
	Implications	3	1.36%
	amplification	21	9.50%
	Discursive Creation	2	0.90%
	Reduction	5	2.26%
	Generalization	1	0.45%
	Modulation	23	10.41%
	particularization	3	1.36%
	Literal	6	2.71%
	Transposition	3	1.36%
Total		204	100%

Research finding shows that translator use 13 translation techniques from Molina and Albir (2002). One of the translation techniques of Molina Albir which is not used by translators is description technique. Description technique is a technique that replaces the term in source language with a description of its shape or function (Molina & Albir, 2002). The techniques including in this type are descriptive equivalents and functional equivalents in Newmark (1988). According to Gotlieb (2001), the use of description techniques in audiovisual translation will take time and place, so it is not relevant to the principle of translation of the menu text asset that must pay attention to the number of words and the number of lines

One of the techniques used is the established equivalence technique. With the use of the established equivalent technique, it means that the words are adjusted to the meaning of words in the dictionary (Molina and Albir, 2002). The established equivalence technique is the technique of translation that translate the terms in source languages with terms that are common in the target language. A similar opinion is expressed by Newmark (1988) that the results of translation with the established equivalence technique or functional equivalent, would produce a translation that could be accepted by the reader. According to Zhang (2010), translation techniques with functional equivalent have resulted in translations that can be easily understood by target readers, after reading the translation, the target language should be the same as the source language do to the biggest degree. Here is the example of established equivalence technique applied in menu text asset:

Table 7 *Example of the usage of established equivalent*

source text	Target text
	
Create	Buat

The characteristics of this asset are concise because of the limitations of space. In this datum, the word "create" in the source text is translated as "*buat*". Even though the word create should be commensurate with the word *membuat* or *menciptakan*, with prefix *mem-* in Indonesian that indicates a verb. However, in this datum the translation of create to buat, without prefix that indicate it is a verb, can be concluded as established equivalence considering the translation characteristics of the menu text asset in video games are more "restricted space" compared to other. The word *buat* also suffices to contain the message that this game wants to convey, that is, when the button is selected, it means that the player will create or make their character in the game.

Meanwhile the translation technique that is most commonly found in the menu text asset in the Dragon Nest video game is a pure borrowing technique, which is 117 data. This translation technique is carried out by borrowing words or expressions from source language. The borrowing can be pure (pure borrowing) without adjustments or naturalized borrowing (naturalized borrowing) with adjustments to spelling or pronunciation in accordance to the target language. The official dictionary of the target language is a measure of whether the word or phrase is a loaned or not.

Here is the example of the usage of pure borrowing technique:

Table 8. *Example of the usage of pure borrowing*

source text	Target text
	
Hair	Hair

The application of pure borrowing in this translation can be seen in the word "*hair*" in the target text. In other words, the translator translates the word "*hair*" in the source text into "*hair*" in the target text. There is no adjustment in the target language due to space restrictions in the target language text. If translated into *rambut*, the translation will exceed the space provided.

Quality of translation

Levels of accuracy

Table 9. Findings Levels of Accuracy in Dragon Nest

Quality Rating	Level of Accuracy	Number of Frequency	Percentage	Translation quality
3	Accurate	143	88%	$\frac{(143*3) + (13*2) + (6*1)}{162} = 2.84$
2	Less Accurate	13	8%	
1	Inaccurate	6	4%	
	Total	162	100%	

The accuracy of the translated version of Dragon Nest Video game that can be seen in the table above indicates that the high accuracy rating (3 points) is dominating the result with 143 data or 88%, less accurate (2 points) 13 data or 8% and inaccurate translation (1 point) is 6 data or 4%. As Nababan et.al (2012) have formulated, in order to find the level of accuracy in a translation, the accurate level is multiplied by 3 points, less accurate is multiplied by 2 points, and inaccurate is multiplied by 1 point. Next, the result is divided by total number of frequencies. Therefore, the level of accuracy

found in menu text asset aspect in Dragon Nest is 2.84 which can be classified as accurate translation.

Levels of Acceptability

Table 10 Findings Levels of Acceptability in Dragon Nest

Quality Rating	Level of Accuracy	Number of Frequency	Percentage	Translation quality
3	Acceptable	39	24%	$\frac{(39*3) + (8*2) + (115*1)}{162} = 1.53$
2	Less Acceptable	8	5%	
1	Unacceptable	115	71%	
	Total	162	100%	

The acceptability of the translated version of Dragon Nest Video game that can be seen in the table above indicates that the unacceptable rating (1 points) is dominating the result with 115 data or 71%, less acceptable (2 points) 8 data or 5% and acceptable translation (3 point) is 39 data or 24%. As Nababan et.al (2012) have formulated, in order to find the level of accuracy in a translation, the acceptable level is multiplied by 3 points, less acceptable is multiplied by 2 points, and unacceptable is multiplied by 1 point. Next, the result is divided by total number of frequencies. Therefore, the level of acceptable found in menu text asset aspect in Dragon Nest is 1.53 which can be classified as unacceptable translation.

Levels of readability

Table 5. Findings Levels of Readability in Dragon Nest

Quality Rating	Level of Accuracy	Number of Frequency	Percentage	Translation quality
3	Readable	39	24%	$\frac{(39*3) + (121*2) + (2*1)}{162} = 2.22$
2	Less Readable	121	75%	
1	Unreadable	2	1%	
	Total	162	100%	

The readability of the translated version of Dragon Nest Video game that can be seen in the table above indicates that the less readable rating (2 points) is dominating the result with 121 data or 75%, readable (3 points) 39 data or 24% and unreadable translation (1 point) is 2 data or 1%. As Nababan et.al (2012) have formulated, in order

to find the level of accuracy in a translation, the readable level is multiplied by 3 points, less readable is multiplied by 2 points, and unreadable is multiplied by 1 point. Next, the result is divided by total number of frequencies. Therefore, the level of readability found in menu text asset aspect in Dragon Nest is 2.22 which can be classified as less readable translation.

The Impact of Translation Technique Towards the Quality of Translation

From the findings related to techniques of translation and quality of translation shown in table 2, 3, 4 and 5, it can be identified that there are some techniques of translation applied differently by the translators. As known from Focus Group Discussion, each technique applied can affect the quality of translation. It is because of the different patterns for the levels of quality of translation. For example, as known during the Focus Group Discussion (FGD) that pure borrowing technique has high accuracy point, from acceptability, it has low acceptability, and from the readability, it has medium readability. On the other hand, the usage of the Established Equivalence, s technique will give perfect point (3) for every aspect. This is because this technique is regarded as the most ideal technique to translate a language into another language, as has been proposed by Nida and Taber (1982, p. 173), Larson (1998, p.529), Nida (2001, p.3), Nababan, et al (2012, p.44), O'Hagan (2006) and Costales (2017, p.395).

Referring to the findings and analysis from table 1, the technique of translation that is mostly applied by the translators is pure borrowing. As known during the Focus Group Discussion (FGD) that pure borrowing technique has high accuracy point, from acceptability, pure borrowing has low acceptability, and from the readability, pure borrowing has medium readability. Silalahi (2009) found that pure borrowing has high quality point for accuracy, acceptability and readability. It is because the text translated in her research is about Medical Surgical Nursing for students of medical science. However, in this research pure borrowing received low point because the essence of video game translation is to make the video game feels local to the local gamer.

The proposed translation guidance in this study is simpler because it is aimed at certain assets. The recommended techniques are not too many. In each Asset, the proposed translation techniques range from two to four techniques. The proposed techniques are the ones that meet the criteria, which can produce quality translations, and considered ideal to be used for the translation guide. The consideration is based on expert's opinion, rater, similar research and translation theory.

User interface is one part of in-game text that contains information and menus for the smooth running of the game. The distinctive feature of the user interface is the text that is concise because of limited space. According to O'Hagan and Mangiron (2013: 155), the text of the user interface is an informative text that serves to smooth navigation and game play. The user interface text is generally in the form of short text such as menus, character names, places and objects. In localizing video games into Indonesian, researchers found that the user interface was divided into four classifications, namely menus, items, skills & jobs and finally names. However, this research is only focusing on one classification, namely menu.

Result of the analysis results in the menu text asset shows that the translators use 13 translation techniques from Molina and Albir (2002). One of the translation techniques of Molina Albir is not used by translators, namely description techniques. Description technique is a technique that replaces the term with a description of its shape or function (Molina & Albir, 2002). Techniques including this type include descriptive equivalent and functional equivalent in Newmark (1988). According to Gotlieb (2001), the use of description techniques in audiovisual translation will take time and space, so it is not relevant to the principle of translation of the menu text asset that must pay attention to the number of words and the number of lines. Meanwhile the most common technique in the Dragon Nest video game is pure borrowing technique, which is 117 data.

For accuracy, the average value given by the rater for the Dragon Nest video game is 2.85, which means that the meaning of words, technical terms, phrases, clauses or sentence language sources are accurately transferred into the target language; there is absolutely no distortion of meaning (Nababan, 2002). This accuracy can be identified from the types of translation techniques used by translators. The results of the analysis show that the translation is using the established equivalence technique to translate 33 micro data in the form of words and phrases in the Dragon Nest video game, this indicates that some parts the translation use everyday language and are communicative.

For acceptability level, the value given by the rater generates an average of 1.53 for Dragon Nest, which means that the translation of the Dragon Nest video game is not acceptable. This means that the translation of Dragon Nest does not feel natural; the technical terms used are not commonly used and are not familiar to the reader;

phrases, clauses and sentences used are not in accordance with Indonesian language rules (Nababan, 2002). This acceptability level can be identified from the types of translation techniques used by translators.

The low acceptability quality in Dragon Nest is caused by the dominance of the use of pure borrowing technique, 117 data, and the usage of discursive creation techniques. Indeed, the use of pure borrowing techniques does not reduce the target audience's understanding of this video game, because this pure borrowing technique is more widely used to translate people's names or characters and place names in the Dragon Nest video game. But there are many pure borrowing cases that change the shape of the target language, for example "Taoist" in the source language translated into the target language into "bringer" which is still in English but changes in term of shape from the source language.

For readability level, the value given by the rater produced an average of 2.23 for menu v of Dragon Nest, which means that the results of the translation of the Dragon Nest video game have moderate readability. With moderate readability this means words, technical terms, phrases, clauses, and translation sentences can be somewhat understood by readers (Nababan, 2010). The translation that have moderate readability can be identified from the types of translation techniques used by translators. The results of the analysis show that by using the established equivalence technique to translate 33 micro data in the form of words and phrases in the Dragon Nest video game, thus this indicates that the translation uses vocabulary that is familiar to the audience. On the other hand, the discovery of the usage of amplification techniques in the menu text asset of the Dragon Nest video game is considered inappropriate because it contradicts the rules of the user interface menu characteristics, which are short due to space limitations. This violation is proven by the example data in the Dragon Nest game where the word "specialization" is translated as "see class specia..." where the dots are to indicate that the number of letters has exceeded the maximum available space. Thus, it makes the readability value lower.

From the findings, results and analysis, the recommended techniques for translating menus as described above are as follows:

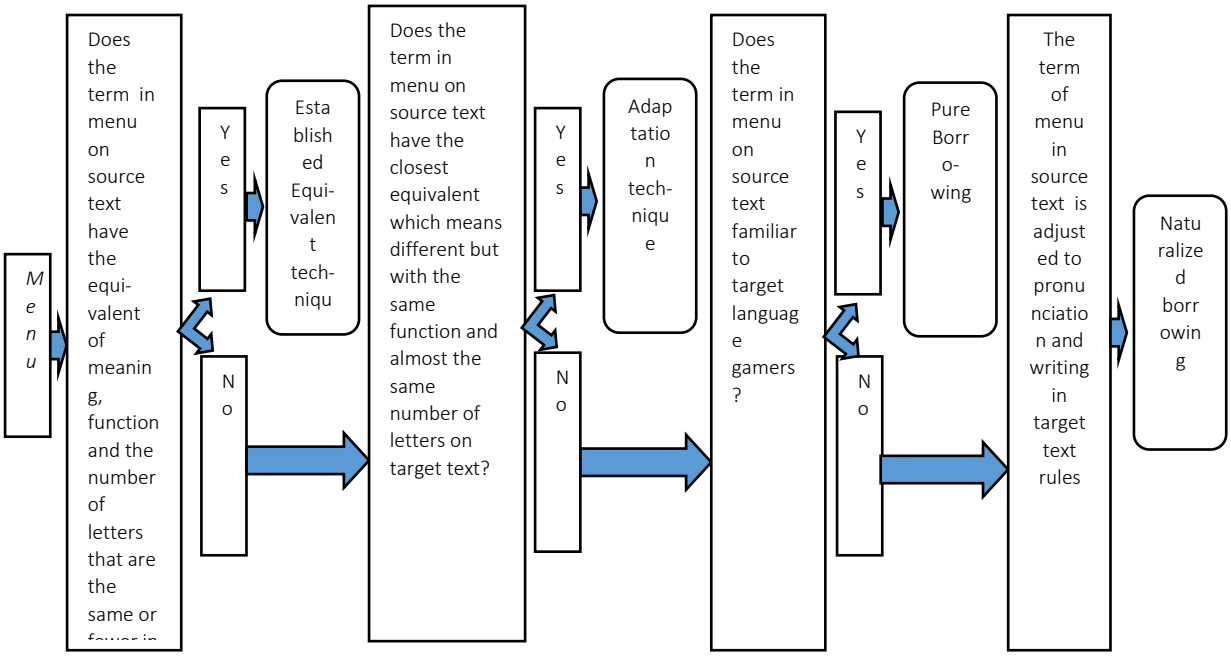


Figure 1. Condition and priority of the recommended translation techniques

As illustrated in figure 1 above, the recommended translation techniques for translating menus are 1) Established Equivalence, 2) Adaptation, 3) Pure Borrowing, and 4) Natural Borrowing. The sequence is determined based on the effect of the frequency of use which has been juxtaposed with the average value of the quality of the translation. Although pure borrowing ranks first in terms of frequency in Asset Menu, but after juxtaposed with quality scores, discussion with experts and comparison with theory and similar research, pure borrowing occupies the third option. While the established equivalence is the first option because it is considered successful in producing quality translations and can accommodate the domestication ideology which is the basis of translation. The decision to propose adaptation technique as recommendation for the second option, although the technique is of very little frequency, is based on a review of the results of the translation quality analysis. In addition, with the support of other research theories, in this case the study of O'Hagan (2006) argues that "the adaptation of jokes, sayings and cultural references, and the recreation of new cultural references and plays on words. All this gives a distinctive, original flavor to the translated version. "

The advantages of using the established equivalent technique to translate Menu text asset are: 1) able to convey the meaning of the term Menu in source text correctly and appropriately in the target text so that it can produce a high level of accuracy of translation and 2) the translation results are natural and familiar to target gamers and in accordance with target language rules so that the level of acceptance is high. Meanwhile, there were no shortcomings in the use of this technique because the ideal purpose of translation that was initiated by Nida and Taber (1982: 173), Larson (1998: 529), Nida (2001: 3), Nababan et al (2012: 44), O'Hagan (2006) and Costales (2017: 395) achieved.

If the menu text asset on source text does not have an equivalent with the same meaning, function and the number of letters are not too different in target text, the translator can consider another option. This option can be taken if the source language asset menu has the closest equivalent target language menu which the meaning and sound slightly different but still have the same function and number of letters which are not too different. If these conditions can be met, the translator can use adaptation techniques.

The advantages of using adaptation techniques to translate Asset Menu are 1) it can convey the closest meaning of the term Menu in the source text so that it can produce a high level of accuracy of translation, and 2) the translation results are quite common, natural and familiar to target language gamers and in accordance with the target language rules so the acceptance rate is quite high. Meanwhile, the disadvantages are the risk of encountering errors in the programming system if the usage context is different.

If the translator also does not find the closest equivalent of menu text asset of the source text menu into the target text, another option that the translator can do is consider if the term used on the menu text asset needs to be introduced to the target language gamers using pure borrowing techniques. The application of this technique is to borrow the term in menu text asset of the source text into the target text without any slightest change.

The advantages of using pure borrowing techniques are 1) will not violate the requirements of the number of letters that become the translation limit, 2) the meaning in the source text will not change in the target text so that it will produce high accuracy translations, 3) can introduce the asset term in source text menu into the target

language. However, the shortcomings of this technique are 1) the term in menu text asset that is used from the source text into the target text is not familiar to target gamers which resulting in low acceptance. If the term on menu text asset is considered not necessary to be introduced to its target language gamers, translators are recommended to use natural borrowing techniques by borrowing terms in the source language and adjust the pronunciation and spelling in accordance to the target language rules.

The advantages of using natural borrowing techniques are 1) will not violate the requirements of the number of letters that become the translation limit, 2) the meaning in the source text will not change in the target text so it will produce high accuracy translations, and 3) the translation results are easily pronounced by gamers target language. But the disadvantage is, even though it is easily pronounced by target language gamers, the translation results are not familiar with the use of the target language so the acceptability is low.

Conversely, contrary to the four techniques recommended to be used in translating menu text asset, techniques that are not recommended in translating menu text asset are:1) descriptions, 2) deletions, and 3) discursive creations. The description technique in other media translations might be a recommendation since it can make the information more detailed. However, in the menu text asset this technique is not recommended. The reason is the limited space available in translating menu text asset. This technique will also produce a low-quality translation because the translation results are not carried out at the output that exceeds the space provided. The deletion technique is also not recommended because it will produce inaccurate translations where this technique will eliminate the menu term in the source text so that it is not delivered in the target text. This technique will also have an impact on the low acceptance value because there is no target text to be assessed. Finally, discursive creation technique is also not recommended. It will give very low accuracy because the translation results differ greatly from the equivalent source language and do not match the context.

CONCLUSION AND SUGGESTION

The result indicates that the translator applied 13 translation techniques in the translation of menu text asset. They are established equivalence (33 data), variation (1 data), pure borrowing (117 data), adaptation (3 data), implications (3 data), amplification (21 data), discursive creation (2 data), reduction (5 data), generalization

(1 data), modulation (23 data), particularization (3 data), literal (6 data) and finally transposition (3 data). Meanwhile, the quality of the translation of Dragon Nest in the term of accuracy, acceptability and readability respectively are 2.84 (accurate); 1.52 (unacceptable); and 2.2 (less readable). Additionally, from the FGD, it is known that the choice of technique can affect the quality of the translation. The technique that produce the best quality of translation is established equivalent and the worst it creative discursive.

From the findings, results, analysis and discussion, the research can propose a translation guidance to translate one of the asset in video game text, namely menu text asset. The translation guidance is in the form of recommended technique flow chart which contains the suggestion technique in order: 1) established equivalent, 2) adaptation, 3) pure borrowing, and lastly 4) naturalized borrowing.

For the future researcher, this guidance needs to be tested in the actual industry. Therefore, a research that can complete the guidance into a fixed translation guidance is needed.

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