

**THE TRANSLATION OF COMMANDER'S CATCHPHRASES AS
FOUND FROM *RISE OF KINGDOMS* FROM THE PERSPECTIVES OF
SPATIALIZATION**

THESIS

Submitted in Partial Fulfilment of the Requirements

For the Degree of *Sarjana Humaniora*



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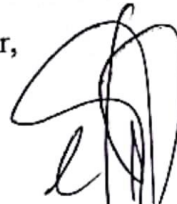
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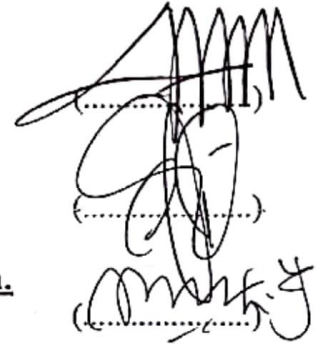
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DEDICATION

This thesis is dedicated to:

1. My Self
2. My beloved Parents (Mr. Budi utomo and Mrs. Erni Dwimurniati)
3. All of My Teachers in This Universe
4. My Almamater
5. For The Reader

MOTTO

“We live between what we see and what we feel”

~TENTACLE~

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *The Translation of Commander's Catchphrases as Found from Rise of Kingdoms from The Perspectives of Spatialization* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

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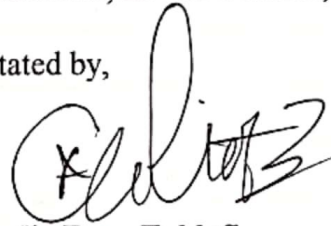
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The researcher realizes that this thesis is far from being perfect. Thus, any suggestions are received for the betterment of this research. Hopefully, this research could give positive impacts to the readers as well as those want to carry out further research.

Surakarta, 20th of October, 2022

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ABSTRACT

Fahlefi, Aulia Reza. (2022). *The Translation of Commander's Catchphrases As Found From Rise Of Kingdoms From The Perspectives of Spatialization*. Thesis. English Letters. Faculty of Cultures and Languages.

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Keyword : Video Game Translation, Spatialization Strategy, Spatialization constraint, Game Spatialization.

The research was conducted to analyze The Perspectives of Spatialization in The Translation of Commander's Catchphrases As Found From Rise Of Kingdoms. The objectives of the research are to analyze the type of Video game translation Strategy used and how the translator solves the issue of spatialization as found from the Catchphrase of the commander in Rise of Kingdoms video game.

This study applies several theories to obtain the results of the analysis. The first is Costales (2012) theory of video game translation for describing translation strategies; the second is Purnomo (2018) theory of spatialization for dealing with the issue of spatialization, Those theories are combined by researcher to get the result of this study.

In the technique of analyzing the data, this research uses Spradle's theory which is divided into four, namely Domain, Taxonomy, Componential, and Cultural Theme. The source of data is Rise of Kingdoms mobile game and the data are Commanders Catchphrases. The technique of collecting the data uses Sugiono's theory, documentation is a method of obtaining data and information in the form of books, archives, documents, written numbers, and photographs in the form of reports and information that may be used to support research. For the data validation, this research uses Moleong's theory namely credibility, transferability, dependability, and conformability. It is used to get the accuracy of the observed research.

The result of the findings of this study there are 60 data the researcher has found, here is the result of the analysis. These four Video Game Translation strategy are Literal, Domestication Vs. Foreignation, Lost of meaning & Compensation, and No Translation. And for the Spatialization strategy, the researcher found 6 strategies, there are Ballooning, Mediation, Condensation, Retention, Violation and Omission. Based on the result above, indicates the most used Video Game translation Strategy is literal, this will affect the game-delivered meaning. While the most dominant spatialization strategy is ballooning, this result will affect the expandable dialog box in the game to deliver the best meaning.

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LIST OF ABBREVIATION

ST	: Source Text
TT	: Target Text
D	: Domestication vs Foreignation
NT	: No translation
TC	: Trancreation
LT	: Literal translation
LY	: Loyalty
LC	: Loss of meaning and compensation strategy
CS	: Censorsip
DS	: Diegetis Strategy
A	: Abservasi
K	: Kondensasi
O	: Omisi
S	: Simbolisasi
R	: Retensi
M	: Mediasi
V	: Violasi
I	: Ikonisasi
T	: Typefacing
L	: Lettering
B	: Ballooning
W	: Windowing
Ex	: Example

CHAPTER I

INTRODUCTION

A. Background of The Study

Video game is a game that manipulates images displayed electronically on a television screen Marino (2006). It means that a video game is a collaboration of visuals and a set of tools or devices that can be used to control or play on a monitor with the support of a game device. It is one of the audio-visual entertainment media used by many people as a result of technological developments. Moreover, Grossman (2004) claims that video games have developed into the world's greatest cult phenomenon. This can be seen in recent years, game developers are presenting various video games in various types of devices and genres. The types of devices are *Personal Compter (PC)*, *Game console*, and *Mobile game*. Personal Computer needs the supporting devices such as television screen, joystick, cassette, and extension cord. Same as Persona computer, Game console also needs the supporting devices such as those tools. Meanwhile, game mobile can be played on any electronic which not need the supporting devices at the time. Thus, it can be played easily for their customers. Therefore, it can be option for playing mobile game.

One of the mobile games that has many players is the game rise of kingdoms. It is a popular strategy game that has been downloaded more than 50 million times and the most popular game on Google play is in 6th position (Googleplay 2022). This game can only be played on smartphones. *Rise of*

Kingdoms (RoK) is a strategy game with the idea of building an empire in which players compete to build and strengthen their respective cities/civilizations. In this game, players can also compete and form alliances with other players in direct or real conflicts. Real-Time Strategy (RTS) is an interesting concept for strategy game fans.

In this game, the player alliances with other players, it makes the player in the different country or language can meet in one area for the same goal of winning a game. The market for *Rise of Kingdoms* is not only for the local area, but also for the international market. Therefore, the developers of this game intentionally translate their product into many target language versions. At the moment, the problem of the different language occurred. The localization is one of the solution for the problem.

According to Fry (2003) Localization is the process of modifying a product or service to take into account the differences in different markets. Similarly, localization is defined as making a product linguistically and culturally appropriate for the target locality (country, region, and language) where it will be utilized and sold (Fry 2003). Therefore, linguistic, technological, and cultural elements are all taken into account during the localization process. Localization is frequently used in items that are offered globally or in more than one country, such as video games, websites, and software applications.

The difference between Translation and Localization is that translation involves transforming the information from the source language into the

target language while adhering to grammar and syntax norms. Localization, on the other hand, involves more than just recreating the text in a foreign language. It adjusts your message to local audiences.

In the case of video games, video game translation is very important. Translation in video games is usually not just translation. However, translators will usually try to prioritize localizing the game to the target language so that the playing experience will remain the same even though it does not use the original language. Chandler (2005:12) describes game localization as the process of translating the game into other languages. The sense of the original "gameplay experiences" must be kept in the localized version in order for all players to share the same delight regardless of their language of choice (O'Hagan & Mangiron, 2004). In Translating a video game there are problems that are usually found by translators. Among them are how the translator can convey the message of the game well and how the translator solves the problem of increasing the number of characters caused by the choice of words due to the translation itself. In this case, the researcher tries to analyze what strategies are used in the translation using *Video Game Translation Strategies* from Costales (2012) and how the translator solves spatial problems due to the addition of the number of characters using *Spatialization Strategy* by Purnomo (2018).

Video game consists of components called assets (Chandler 2005). There are four types of assets, namely in-game text, art assets, audio and cinematic assets, and printed materials (Mangiron and O'Hagan, 2013). Text in games is a textual form such as dialogue, tutorials, menus. In textual assets,

developers usually provide several language versions, with the aim that the game can be played by players from target players. One of the games that has a translation in its game assets is Rise of Kingdoms video game, which has an Indonesian version. The game's commanders' catchphrase dialogue is one of the assets that has been translated into Indonesian.

The researcher only analyzes between English and Indonesian version of Translation of Commander's Catchphrases as found from *Rise of Kingdoms*. There is a hero called a commander, each commander has its own catchphrase which serves as a narrative depiction of commanders. Catchphrase is a phrase that can exist for a familiar phrase and simultaneously in different any two groups. Like the word (umbrella term) when talking about machines, architecture, and electricity it will be the same when It talks about engineering by Eric Partridge (1985). The catchphrase is a slogan that is used in the form of short sentences or sentences that are interesting or striking and easy to remember to tell something. Simply Catchphrase is a word that is characteristic of a thing so that it becomes easy to remember. In the game *Rise of Kingdoms*, the catchphrase is which serves as a narrative depiction of commanders. Catchphrases that have a certain style of language tend to describe certain commanders' characters. In this game, the catchphrase commander can be found in the Commander menu in the lower right corner of the game's main screen. After entering the commander menu, there is a list of commanders with their respective catchphrases in the form of speech and dialogue text.

In the translation process, the translator translate accurately so that the meaning of the catchphrase is conveyed and also consider the number of characters in the words in the target language so as not to change the aesthetics of the game by using spatial strategies. The localizer localizes this game as accurately as possible while not sacrificing the game's appearance. The researcher will present how to localization in Commanders' catchphrases from Rise of Kingdoms.

Source Language	Target language
	
<p>Commander: Kusunoki Masashige</p>	<p>Commander: Kusunoki Masashige</p>
<p>Catchphrase: I fight for the Mikado!</p>	<p>Catchphrase: Aku bertarung demi Mikado!</p>

Figure 1. 1 Commander and Catchphrase

From the example there is a commander who is visually depicted as coming from Japan with the characteristics of the clothes and katana worn. The commander named Kusunoki Masashige has the catchphrase “I fight for the Mikado” which is translated into Indonesian as "Aku bertarung demi Mikado!". This sentence is included in the catchphrase because it is in the commanders menu and is spoken by the commander. From history, Kusunoki Masashige is a great samurai who must fight for Mikado, Mikado is Emperor of Japan. Based on the analysis using *Vido game translation Strategies*

(Costales 2012), it can be seen that the translator translates using the Literal strategy by translating word for word directly and the message from the original language has been well conveyed to the target language, the purpose of the translator translating Literally is to provide a simple translation so that it will be easier for players to understand the game. but in this case, it can be seen visually that literal translation results in an increase in the number of characters in the target language. In the original language, the number is 23 characters, after being translated into the target language it becomes 26 characters. there is a difference of 3 characters which results in the need for more space in the dialogue text. Therefore, the translator takes action to enlarge the dialog box so that it can accommodate a larger number of characters and the narrative message can be conveyed properly. According to the Spatialization Strategy by Purnomo (2018), enlarging the dialox box is called the Ballooning strategy.

For further discussion, it will be studied using Spatialization Strategy by Purnomo (2018) and *Vido game translation Strategies* by Costales 2012), with the research title *The Translation Oh Commander's Catchphrases As Found From Rise Of Kingdoms From The Perspectives Of Spatialization*.

B. Limitation of the Study

To make this research more specific, the researcher limits the objects used. The researcher focuses on the analysis of text dialog Commanders catchphrases as found from *Rise of Kingdoms Video Games*. This game application has been downloaded from the *Google Play Store* in the latest updated version in August 2021. The researcher only focused on commanders catchphrases. The techniques employed in translating the text dialog catchphrases commanders on *Rise of Kingdoms*, analysis of the techniques used to overcome spatial constraints in the translation of *Rise of Kingdoms* based on Costales (2012) and Purnomo (2018). There is a chance the game visual changed. Something that affects the visual changing is the text dialog catchphrases commander.

C. Formulation of the Problem

1. What types of catchphrases are found from *Rise of Kingdoms*?
2. What translation strategies does the translator employ in translating Catchphrase of commander on *Rise of kingdoms*?
3. What spatialization strategies does the translation employ in dealing with the issue of patialization as found from the Catchphrase of commander in *Rise of Kingdoms*?

D. Objective of the Study

1. To reveal the types of catchphrases found from *Rise of Kingdoms*.
2. To describe translation strategies does the translator use in translating the Catchphrase of commander on *Rise of kingdoms*.

3. To describe the strategies that used to employ in dealing with the issue of spatialization as found from the Catchphrase of the commander in Rise of Kingdoms

E. The benefit of the research

This study is expected to benefit readers and other researchers both theoretically and practically.

1. Theoretical benefit

This study should help individuals learning English, particularly those in the translation industry, understand game localization. Also, to make it easier for the localizer or game translator to decide what approach or strategy is appropriate for the video game.

2. Practical benefit

- a. For readers; the readers can get information about the localization analysis Commanders Catchphases from *Rise of Kingdoms* video game.
- b. For gamers; Gamers might attempt to compare or study localization inside a video game from several angles.
- c. For translator; when translating a video game, the translator may adopt a different strategy.
- d. For other researcher; the researchers hope that the results of this study will serve as a foundation for future research on video game localization.

F. Definition of the Key Terms

In this study, the researcher mentioned several key terms related to this topic. That is:

1. Video games

Video game is a game that manipulates images displayed electronically on a television screen Marino (2006). Video games are games that are played on electronic media in the form of graphics or text and entail interaction between players and software via hardware media.

2. Rise of kingdoms

This game, whose developer is from China, belongs to the strategy genre and features real-time strategy game play in which we can attack the kingdoms of other players as well as collaborate with other players to advance our kingdom. In the game, there are various civilizations and leader characters, each with unique skills. This has also been clarified in the official website of *Rise of kingdoms*.

3. Commander

A Commander is one who gives commands or has command over others. The word "command" comes from the Latin *mandare* meant to give in to one's hand, that is, put somebody in charge of something so he could command it (history.navy.mil). In simple terms, it can be interpreted as a person who has a high rank who is in charge of organizing and ordering troops.

4. *Catchphrase*

Catchphrase is a phrase that can exist for a familiar phrase and simultaneously in different any two groups. Like the word (umbrella term) when talking about machines, architecture, electricity it will be the same when talking about engineering by Partridge, E. (2003). While according to the meriam-webster dictionary (Merriam-webster.com), it is a word or expression that is used repeatedly and conveniently to represent or characterize a person, group, idea, or point of view. Therefore, catchphrase is a slogan that is used in the form of short sentences or sentences that are interesting or striking and easy to remember to tell something. Partridge, E. (2003) classifies catchphrases into 12 types:

a. Greetings

Slogans that use communicative words so that something's identity can be easily recognized.

Ex:

"Nice to see you, to see you ... nice" said by Sir Bruce Forsyth in the British game show *The Generation Game*.

b. Toasts

It is slogan that lead to togetherness in celebrating something.

Ex:

"Are you ready? Ladies and Gentlemen! Let's...Play...DARTS!" said by Martin Fitzmaurice & Lakeside audience in the *Darts World Championships*.

c. Exclamations

That are commands or utterances that are spoken to express an emotion.

Ex:

"Cut it out" said by Joey Gladstone in the American television sitcom *Full House*.

d. Exhortations

Slogans that aim to influence to advise a group or individual.

Ex:

"Let's be careful out there" said by Sgt. Esterhaus in an American serial police procedural television series *Hill Street Blues*.

e. Threats

Slogans that have the intent to threaten.

Ex:

"I'll be back" said by Terminator in *Terminator 2: Judgment Day*.

f. Jokes and puns

Slogans containing humorous sentences.

Ex:

g. Colorful clichés

Phrases that combine common terms but are still interesting.

Ex:

"Hey hey hey!" said by Dwayne Nelson in the American sitcom television series *What's Happening!!*

h. Popularly accepted misquotations

A phrase that has a different meaning but is popular.

Ex:

"Na-Nu, Na-Nu" said by Mork in the American sitcom television series *Mork & Mindy*.

- i. Modern proverbs, adages and maxims (and adaptations of old ones)

This catchphrase uses local proverbs or proverbs with a touch of modification in the choice of words.

Ex:

"Cheap as chips" said by David Dickinson in the *David Dickinson* and *Dickinson's Real Deal* television programs.

- j. Euphemisms

A catchphrase that uses an indirect word or phrase used to refer to something embarrassing or distasteful, sometimes to make it seem more acceptable than it really is.

Ex:

"Kiss my grits!" said by Flo in *Alice* American sitcom television series.

- k. Well-worn, and also currently bright new, similes and hyperbole

A catchphrase that use parables and metaphors that have been utilized in the past but have been updated for modern audiences.

Ex:

"That would be so cool! So cool" said by Arthur Kensington Jr.,

"The Nerd" in the *Robot Chicken* skech comedy television series.

1. No more than vulgar idiom

Slogans that use idioms related to impolite things.

Ex:

"What a Fucking Liberty!" said by Catherine Tate in *The Catherine Tate Show*.

In the game *Rise of Kingdoms*, the catchphrase is which serves as a narrative depiction of commanders. Catchphrases that have a certain style of language tend to describe certain commanders' characters.

5. *Translation Strategy*

This strategy examines video game localization from the perspective of Translation Studies, focusing on the various approaches that can be used. As video game narrative approaches and storylines have gotten more complicated and well-developed, game adaptation has become a significant task for translators. Video games have grown into multimodal and multidimensional goods, necessitating new methodologies and insights while researching game adaptation into diverse cultures. Electronic entertainment offers an intriguing and underutilized corpus of research for Translation Studies, not just from the standpoint of.

6. *Spatialization Strategy*

This theory discusses how to solve problems with spatialization that can lead to violations of the number of characters in a dialog box, which is not related to localization competence, but is descriptively related to the translator's note about trying to keep the game's identity from shifting with actions that reduce aesthetic value.

CHAPTER II

REVIEW ON RELATED LITERATURE

A. Theoretical review

1. *Definition of Translation*

The translation is "the replacement of the representation of a text in one language by the representation of an equivalent text in a second language," according to Roger T. Bell (1991: 6). In other words, translation is the process of finding an equivalent in the target language to the message contained in the source text.

Based on Nida and Taber (1982: 12), translation "consists in replicating in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." They note that translation is the process of converting one language into another while keeping in mind the message's concept, the language employed, and other factors.

These definitions lead to the conclusion that translation is the process of converting one language into another by using equivalents in the target language, which takes into consideration other factors including meaning, kind, linguistic style, and culture.

2. *Video Game Translation*

Translation is defined as "the replacing of textual content in one language (source language) by equivalent textual material in another language (target language)." (Catford 1965: 20). Translation, according to

the definition above, is the process of replacing the source text with the target text.

according to Mayoral et al. (1988), Translation is the adaptation of multimedia product. context-sensitive process is human activity that heavily influenced by the specific judgments and transfer meaning from the source culture to the target audience by translator choices. Untuk itu text yang di transfer must be the particular characteristics and restrictions.

Game localization is a combination of literature, art, audiovisual translation elements (dubbing and subtitling), and software localization. (Chandler 2005:12). As a result, localization seems to be complex from the concept of classical translation. It is more complex because it people who have trouble firms in its process, which cannot be completed only by translation. B. Esselink (2000, p.4).

Based on the definition above, The focus of game localization is to keep the game feeling like the original game; translators will have challenges in determining how to make the game acceptable in the target language. As a result, translators are allowed to adjust game elements. Because the game character is limited, localization must be considered.

Technically, culture will be involved in a video game translation. To change the source text to the target text, there will be some striking changes in translation such as changes in graphics that can be found in the type of font (Czech, D. 2013). From the theory above, it can be concluded how important is the localization of a game that will be played on a global

scale. localization that occurs will provide the best experience in playing games in their language.

3. *Video Games Translation Strategies*

In this research, translation strategies by Costales (2012) was used to analyze the data contained in the Rise of Kingdoms video games. according to Costales (2012) translation is a context sensitive process and, as any human activity, it is also highly conditioned by the particular decisions and the choice of the translator who has to convey the meaning from the source culture to the target audience. The meaning of the quote above is that translation must be sensitive to certain contexts, such as in conveying everyday language into the target language appropriately and well.

The concept of 'right' or 'wrong' translation on video games does not apply and translators focus on achieving the objective of meeting a functionalist objective: preserving the game experience (Costales 2012). According to the explanation above, there is no right or wrong way to translate a video game, but the translation must focus on the purpose of expressing the content of the message to be delivered without changing the experience of playing the game.

In translation strategies there are several strategies used, the strategy is domestication vs foreignization, no translation, transcreation, literal translation, loyalty, loss of meaning and compensation, and censorship. Here the researcher will explain about translation strategies.

a. Domestication vs Foreignization

Foreignization strategies are to maintain the look and feel of the original game transferring the atmosphere and feel of the source culture into the target location. This strategy is used to ensure that the cultural nuances are still incorporated in the games, such as text samples and game elements. Domestication strategies, according to Alberto (2012), are designed to maintain the appearance and feel of the original game while also transferring the atmosphere and flavor of the source culture to the target locale. The purpose of the quote is to maintain the look and feel of the original games culture and then transfer the atmosphere and culture of the source culture to local targets. Then the goal of the domestication vs foreignization strategy is to change the feel of the original game to a local target so that it can be more accepted. Like the example in the video games assassin creed where the original atmosphere and taste of the Italian culture has been effectively preserved in the destination locales.

b. No Translation

A non-translation strategy can be used by the translator in any different point in the game Alberto (2012) there are some game aspects in this strategy that are not translated in order to keep the sense of the original game, such as examples of translations of names, words, or other expressions. For example, there are usually developers who come from the UK or US, and they usually

maintain their language, which can be found in titles such as medals of honor, call of duty, and so on. Not only that, but there are more examples found in games made in Japan, such as street fighter, where translators usually maintain the special skills possessed by the characters in the game, such as "hadouken" "shoryuken," and so on, because players usually believe they can lose the characteristics of the game.

c. Transcreation

The process of changing messages from a source language to a target language while retaining the meaning of the source language is known as transcreation. The goal of transcreation is to allow translators to free translate a text word for word. They usually transcreate the text rather than translate it. According to Mangiron and O'Hagan (2006), the concept employed refers to the translator's complete control over the purpose of generating a game experience for local audiences. As a result, transcreation is made simpler by allowing the translator to adapt the text while keeping the meaning in order to obtain the appropriate game experience. As an example of transcreation, consider games derived from mobile apps dubbed "rival stars horse racing," which are then translated into "balap kuda rival stars" by the translator.

d. Literal Translation

Literal translation refers to translating directly, or translating word for word. Newmark (1998) defined the

grammatical construction of SL to be converted to the closest grammatical equivalent but lexical words are translated singly and out of context. The most relatable example of literal translation is what is commonly found in racing video game components, such as tires, brakes, top speed, and accuracy, which can be literally translated into Indonesian language, ban, rem, kecepatan maksimum, and akurasi/ketepatan.

e. Loyalty

Some video games create stories based on the desired developer studio, but there are some video games that are made by adapting literary works, such as comics, novels and other literary works. Like the video games that we know, namely Indiana Jones, Star Wars, Harry Potter and James Bond. Some of the examples above are games adapted from films, not only from comics, there are also spiderman, batman, superman and so on. Above is a title adapted from literary work to video games. But here the translator also has to balance the translation with the original source so that the experience of playing games is not lost. Loyalty in games refers to balancing the narrative into different games, transcreation that tends to be free to adapt, which is sometimes irrelevant to the original work, in terms of loyalty, loyalty refers to the original work of the game's source by considering the policy of the original source of the video game.

f. Loss of meaning and compensation strategies

In translation, several meanings must be removed in order for the meaning of the language to be conveyed to local targets, as in the case of loss of meaning and compensation strategies, the translator must remove some words in order for the translation to be understood and replace the word with another word. In this situation, either some translations are lacking or all translations are missing. When translating a text, the translator may recommend partial re-writing to "negotiate functional counterparts" to compensate for meaning loss (di Marco 2007). Jokes are more difficult to translate because the translator must be able to preserve the source language jokes to the target text jokes without compromising the jokes' meaning. For example, in the Spanish translation of Batman Arkham Asylum, there are several words in the problem that cannot be properly translated into the target language without losing part or all of the meaning.

g. Censorship

Censorship, as opposed to loss of meaning and compensation strategies, refers to the removal of certain parts because they contradict with the cultural norms of the target local legal policy. Some countries have laws or regulations prohibiting the use of offensive language in video games. In the case of German banned games, such as the Dead Rising game created by

this game, it was prohibited due to the presence of violence and harsh language in the games. For example, in games where the Raiden Mei characters wear more vulgar clothes, such as cleavage, the Honkai Impact games look different from the worldwide edition, since the Raiden Mei characters' costumes are more closed and do not expose cleavage.

4. *Spatialization Strategy*

Purnomo (2018) strategy is used by researchers to overcome spatial constraints. Spatial is a strategy that can be used by game developers to simplify and provide more accuracy in product translation so that players can better understand the game. There are two strategies that overcome spatial constraints, each of the strategy has the sub strategy. The first strategy is diegetic strategy this game localization strategy is modified the textual content in the game, and the sub strategy are:

a. Abbreviation

This strategy is used to save more space in the game by shortening the word in a dialog box. Abbreviation is more effective in a game with concise verbosity.

Ex 1:

SL: Ririku! The final test before you plunge yourself into the real ninja world stands before you now!

TL: Ririku! UAN (Ujian Akhir Ninja) tinggal bentar lagi!

b. Condensation

This strategy refers to message compaction and provides a more significant and representative message, therefore resolving the spatial constraint.

Ex2:

SL: Hit the ground running

TL: Manfaatkan kesempatan

As we can see from the example above, the localizer only translated the game literally because there is implicit content from the source language, making the translation easier but diminishing the content meaning.

c. Omission

This strategy refers to the deletion of a message, which is thought to have no substantial effect on the game. As a result, the message can be erased, saving significant more space on the game.

Ex3:

SL: Change your formation and substitute here!

TL: Ubah formasi dan ganti pemain disini!

Another example above indicates that the target language deleted some “unimportant” messages to give more spaces.

d. Symbolization

This strategy is regarding to changing the word into symbol or typographical sign in a dialog box.

Ex4:

Time Left: 16m 5s

The symbolization is using as the strategy in Top Eleven to give more spaces. "M" word indicates "minute" in regard to save spaces.

e. Retention

This strategy is regarding to retention of the expression on source language to the target language if the expression of source language is deleted, this will be a huge spatial problem. There are two retention strategy:

- 1) Conventional: conventional is related to retention of the expression which is already considered as familiar expression.
- 2) Particular: particular is the retention of expression which is part of the game or in-game terms.

Ex5:

SL: The wisest of the Sastratsuki.

TL: Paling bijak di Sastratsuki

f. Mediation

This strategy is related on word selection with synonym but less character.

Ex6:

SL: What a swiftness! Cool, Robito!

TL: Lincah banget! Keren, Robito!

g. Violation

This strategy violates the grammar and writing order of the game to save more spatial. The violation is carried out assumed that the message is not very important on the game.

Ex7:

SL: What's wrong, Nuru? You failed!

TL: Lu kenapa Nuru? Kok gagal?!

the second strategy is non-degetic which focuses on visual or non-textual, namely modifying graphics so that spatial problems will be solved. This strategy is divided into several sub, namely:

a. Iconization

This method was used when a text string based on ASCII/Unicode was converted into a sprite font or image font. Spatialization will make the game information more accessible.

Ex8:

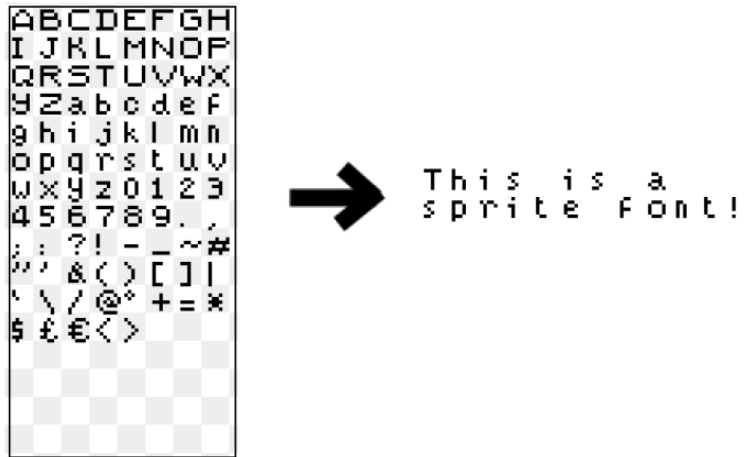


Figure 2. 1 Example Example from Iconization strategy

b. Type facing

This strategy focuses on changing font types that aim to minimize writing by considering its clarity.

Ex9:

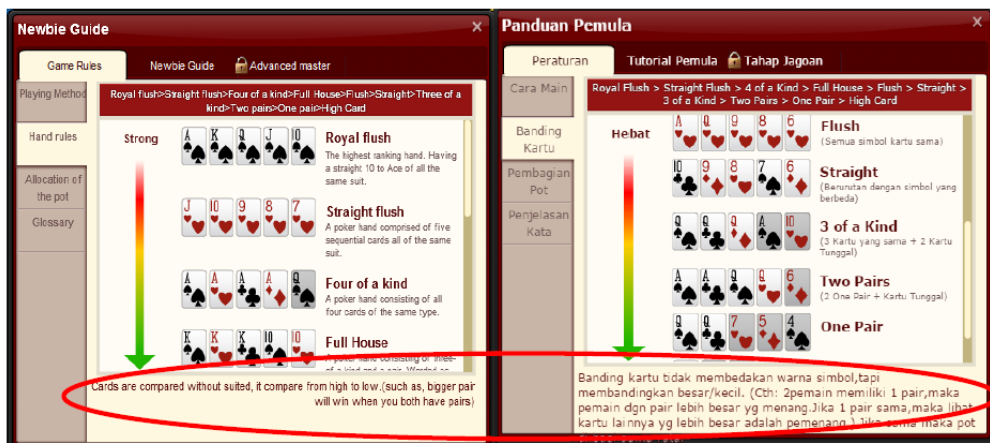


Figure 2. 2 example from Type facing strategy

c. Lettering

This strategy aims to save more space by changing the font size to smaller. This case is usually found when the target language has more characters.

Ex10:



Figure 2. 3 Example from Lettering strategy

d. Ballooning

In this technique, the translator will modify the dialog box so that it may accommodate more characters in the target language, causing minor changes to the game.

Ex11:

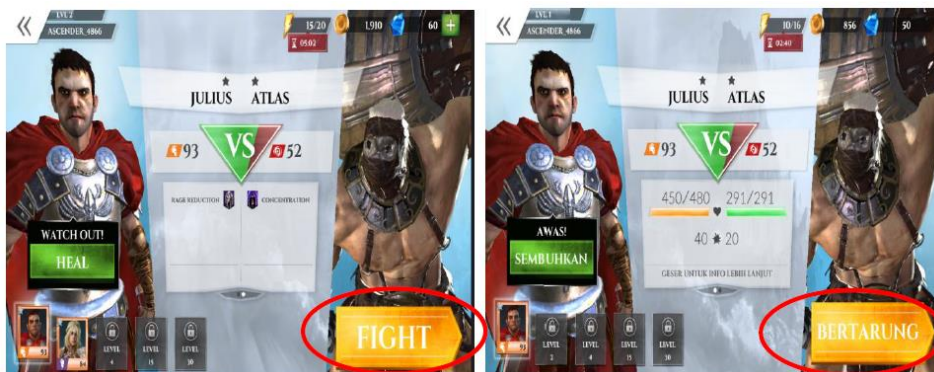


Figure 2. 4 Example from Ballooning strategy

e. Windowing

If ballooning modifies the size of the dialog box, this technique changes the shape of the dialog box. The purpose is the same: to make extra space in the dialog box.

Ex 12:

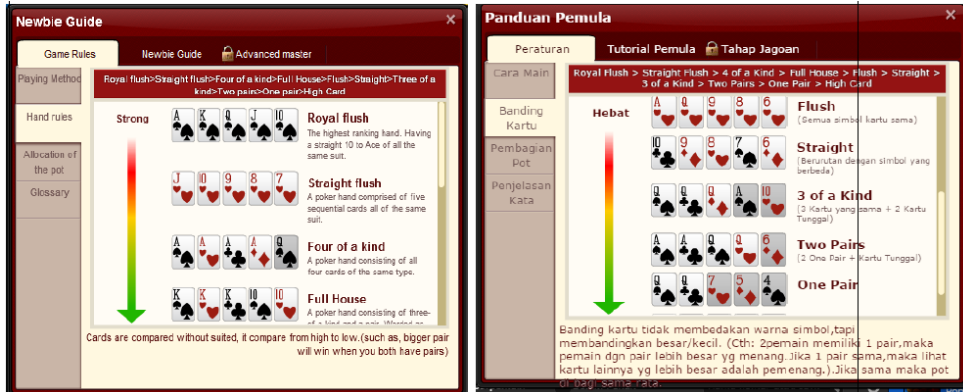


Figure 2. 5 Example from Windowing strategy

5. Rise of Kingdoms

Rise of Kingdoms is a strategy game that can be played on Android and iOS and requires an internet connection to play. This game, whose developer is from China, belongs to the strategy genre and features real-time strategy game play in which we can attack the kingdoms of other players as well as collaborate with other players to advance our kingdom. In the game, there are various civilizations and leader characters, each with unique skills.

B. Previous Related Studies

In this study, the researcher has found several studies related to this thesis, such as. Firs, Purwaningsih (2017) analyzed video game localization after Smile Studio's Sastratsuki and are you that parking good. Based on a review of the literature, the researchers seek to analyze the translator's problems in translating and finding solutions. Analysis of video game

localization was a similar topic in a previous study. The researcher in the previous study was analyzing the problem with game localization, however this research is going to analyze the technique and strategy of video game localization on rise of Kingdoms game.

Second, Annisa (2019) Localization Quality Assessment for the Video Game Subtitle entitled "Sastratsuki". a video game entitled "Sastratsuki" is the object of this research by analyzing the quality of the localization of the translation. previous studies have similarities regarding video game analysis besides that they have differences, In previous studies, researchers analyzed into game localization issues, but in this one, researchers focused into video game localization techniques and strategies in Rise of Kingdoms game.

Third, the thesis research entitled Interface Menu Translation on Top Eleven in Regard to Spatialization Strategies by Umar Syarif (2021). Penelitian ini membahas tentang terjemahan menu interface pada video game Top Eleven menggunakan teknik penerjemahan dalam menganalisisnya. Perbedaan antara tesis penelitian dengan penelitian sebelumnya adalah objek penelitian, adapun persamaannya terdapat pada teori yang digunakan yaitu sama-sama menggunakan theory Purnomo (2017).

The Fourth, Suryawan (2018) analyzed the strategy of video game translation in Grand Chase M. The purpose of this research is to determine what translation strategies translators employ while translating the Grand Chase game. The similarity in this thesis is in the object of video games, and differentiates it is the title of the video games/game genre.

CHAPTER III

RESEARCH METHOD

A. Research Design

In this research, the researcher uses a qualitative method using a descriptive method to analyze video game translation. The descriptive approach is a research method used to characterize the subject or object of the investigation based on facts or reality (Nawawi 1991:63). The qualitative research method is used by researchers to find something about the subject of the investigation through the process of description. It is concerned with the possibilities for resolving the problem through collecting, categorizing, analyzing, interpreting, and reporting the results. According to Stake (2010: 57), qualitative research is an attempt to develop descriptions and situational interpretations of phenomena that the researcher can offer colleagues, students, and others in order to modify their own knowledge of the phenomenon.

The reason researchers use qualitative research is The researcher uses a descriptive approach, which is a type of qualitative research. According to Nawawi (1991:63), a descriptive approach is a research method that uses actual data to describe a subject or object. When employing qualitative methods, the researcher just collects data, classifies it, analyzes it, and makes conclusions based on the research findings. The researcher was able to analyze the data based on interpretation after conducting analysis and

reviewing data. The researcher explains the phenomena contained in the video game translated *Rise of Kingdoms*. The researcher chose to use a qualitative method to test the translation data from the *Rise of Kingdoms* video game object because the researcher used a descriptive strategy to find data in the video game object. The data in this study are taken from Commander's Catchphrase, which was found in *Rise of Kingdoms* video game.

B. Data and Source of Data

The types of information obtained by researchers about the subjects of their research are referred to as data sources (Fraenkel 2000:127). The most important thing in a study is data because data is the main source of the research. The data in this study is the text of Commanders catchphrases in Indonesian and English versions obtained directly from the *Rise of Kingdoms* game in the form of a screen capture image of the Commanders catchphrases dialogue text. Game screen captures of video games were taken from both the original and localized versions of the game.

C. Research Instruments

When conducting research, researchers require a variety of tools to aid in the process. A research instrument is a tool used to collect, measure, and evaluate data about a subject. It might be a test, survey, questionnaire, observation, document analysis, or even a checklist. Because this is a qualitative study, the researcher relies heavily on document analysis. The researcher is the primary instrument in this study.

The researcher is active in all aspects of the research process, including data observation, analysis, and interpretation. According to (Patton 2015), qualitative research is personal research in which the researcher serves as an instrument for the research. This generally requires that the researcher comprehend the reasons, ideas, and motives underlying the research. Researchers must understand how to create research and research ideas. To ensure that the writing is sound and appropriate, they must analyze the data with honesty, curiosity, and knowledge. As a result, in qualitative research, particularly this research, the researcher becomes the most important tool. The researcher's supporting instrument is anything he or she uses to gather and analyze data, such as a pen, laptop, or book.

D. Data Collection Techniques

According to Kabri (2016), The goal of collecting qualitative data is to give relevant information for understanding the process behind observed findings and monitoring changes in perceptions about the subject under research. Documentation procedures were employed by the researchers in this investigation. The documentation is employed because the data is in the form of physical appearances and icons that researchers are carefully evaluating. Data from various sources is collected, reviewed, and processed in order to be used as study findings or conclusions.

This study used qualitative research, and the researcher followed the inductive approach, which included the steps below:

1. The data were collected from *Rise of kingdoms* video games by take a screenshot on text dialogue of commanders catchphrases.
2. Researchers collect data based on theories that are relevant to the subject under.
3. Researchers analyzed the data. In analyzing the data, the researcher provides the factors that cause the difference balloon text in English version and Indonesian version in the utterance of the commanders catchphrases on *Rise of Kingdoms* video games. Then classify the findings of the factors that cause the difference balloon text into tabulations. After the tabulation is completed, the researcher does a more in-depth analysis of the findings in order to produce some meaningful results.
4. researcher make conclusions based on analysis in *The Translation of Commanders Catchphrase as Found from Rise of Kingdom.*

E. Data Validation Techniques

The data in this study is considered to be valid and scientific if it has undergone the validation stage. In addition, it is used for the responsibility that the research can be accountable. Furthermore, there are four ways that can be used to develop the trustworthiness of the data. Moleong (2004) proposes that there are four ways that can be applied to develop data validity. They are *credibility, transferability, dependability, and conformability*.

Credibility is the first one. By using the data from the text commanders' catchphrases in the game *Rise of kingdoms*, credibility is used to ensure that the data is considered. The data is obtained by carefully reading

and rereading each text catchphrase in order to gain it. Afterward, the data must be examined to make it reliable by an expert. The expert will check and validate the data. In this case, the researcher discussed with the thesis advisor that M. Romdhoni Prakoso, M.Pd. is chosen as the expert who checks the validity of the data. he is a lecturer of English letters in UIN Raden Mas Said. He will be the expert to check the validity of the data of this research.

The next characteristics are *transferability*, *dependability*, and *conformability*. In applying *transferability*, the researcher has to provide all information needed by rewriting, interpreting, and analyzing the data. Meanwhile, in using *dependability*, the researcher has to make correct interpretations by reading and observing. The researcher had to classify the data using Video Games Translation Strategies and Spatialization Strategy in the translation of commander's catchphrases as found from *Rise of Kingdoms* video game. The last is *conformability* which means the researcher has to discuss with the advisor and ask the expert to check the validation of the data.

F. Data Analysis Techniques

The researcher employed data analysis theory from Spradely (1979) to analyze the data, and the stages of data analysis were as follows: domain, taxonomic, component, and cultural analysis.

1. Domain

The aim of domain analysis, according to Spradley (1980 in Sugiyono 2008: 255), is to obtain a broad and comprehensive picture of the object/research or social situation. Domain analysis, according to

Santosa (2014), is simply the process of separating the data from other components that do not belong to the data. The main data in this study is the Commanders Catchphrases text dialogue in *Rise of Kingdoms* videogame. The data source is obtained from the commander dialogue text which is a screenshot from video games taken from both the original and localized versions of the game. For example, Commander Catchphrase in text dialogue is "For the King!" with the translation "Demi sang Raja!"

2. Taxonomy Analysis

The next step is Taxonomy analysis, Taxonomy analysis is a further development of domain analysis, this step classifies each domain as its original category and focuses only on its internal structure.

Table 3. 1 Taxonomy Table

No	Coding	Commander	Translation strategies (Costales 2012)						Spatialization strategies (Purnomo 2018)														
			D F	N T	T C	L T	L Y	L C	C S	A	C	O	S	R	M	V	I	T	L	B	W		
1	01/JOAN/ LT/B	Joan of Arc				✓															✓		
2	02/JOAN/ LT/B	Joan of Arc				✓																✓	
3	03/CONS/ LT/M	Constance				✓										✓							

The explanation of the coding of each datum is elaborate below:

The coding: 01/JOAN/LT/B

1) The first part is number of the data.

01: Datum number 1

2) The second part is the object of the research.

JOAN: Joan of Arc

3) The third part is Translation strategies types.

DF: Domestication vs Foreignation

NT: No translation

TC: Trancreation

LT: Literal translation

LY: Loyalty

LC: Loss of meaning and compensation strategy

CS: Censorsip

4) The fourth part is Spatialization Strategies types.

A: Abservasi

K: Kondensasi

O: Omisi

S: Simbolisasi

R: Retensi

M: Mediasi

V: Violasi

I: Ikonisasi

T: Typefacing

L: Lettering

B: Ballooning

W: Windowing

3. Componential

According to Spradely (1979), A systematic search for the qualities (meaning of components) connected with cultural symbols is referred to as Componential analysis.

Table 3. 2 Componential Table

N O	COM MAN DER	DF										NT										TC										LT																		
		A	K	O	S	R	M	V	I	T	L	B	W	A	K	O	S	R	M	V	I	T	L	B	W	A	K	O	S	R	M	V	I	T	L	B	W	A	K	O	S	R	M	V	I	T	L	B	W	
1																																																		
2																																																		

LY												LC												CS											
A	K	O	S	R	M	V	I	T	L	B	W	A	K	O	S	R	M	V	I	T	L	B	W	A	K	O	S	R	M	V	I	T	L	B	W

4. Cultural Theme

The final step in this study analysis is cultural analysis. This stage will be searching the result further in chapter four to get the result for cultural theme analysis.

CHAPTER IV

RESEARCH FINDING AND DISCUSSION

The findings of the data analysis will be presented in this chapter, along with information on the translation strategies used to translate and the methods used to overcome spatial problems in the translation Commander's Catchphrases of *Rise of Kingdoms*. The results will be discussed in the following section based on the factors already mentioned.

A. Research Findings

In this thesis the researcher finds the highest frequency type of translation strategies in this thesis is Literal Translation, and the most highly frequencies strategies are used to overcome spatial problems in this thesis is Ballooning. The explanation and tables will be presented below.

1. The types of commander's catchphrases

Based on an analysis using references from Partridge, E. (2003) in his book entitled *A Dictionary of CATCH PHRASES* for the analysis the type of catchphrases. The type are Greetings, Toasts, Exclamations, Exhortations, Threats, Jokes and puns, Colourful clichés, Popularly accepted misquotations, Modern proverbs, adages and maxims, Euphemisms, Well-worn, and also currently bright new, similes and hyperbole, and No more than vulgar idiom. Only 6 types of catchphrase classifications found in Commanders catchphrases in the game *Rise of Kingdoms*. The classifications found were Exclamations, Modern

proverbs, adages and maxims, Threats, Greetings, Toasts, and Well-worn, and also currently bright new, similes and hyperbole.

Table 4. 1 Type of Cachphrases

No	Catchphrase	Frequency	Precentage (%)
1	Exclamations	19	31,7%
2	Modern proverbs, adages and maxims	14	23,3%
3	Threats	10	16,7%
4	Greetings	6	10%
5	Toasts	6	10%
6	Well-worn, and also currently bright new, similes and hyperbole	5	8,3%
Total		60	100%

The table explains the catchphrase classifications found in the commander's catchphrases in the game Rise of Kingdoms. the most used type of catchphrase is Exclamations as much as 19 data or 31.7%. the second most used type of catchphrase is Modern proverbs, adages, and maxims with 14 data or 23.3%. the third most are Threats with 10 data or 16.7%. The next type of catchphrase is Greetings with 6 data or 10%. same as before, Catchphrase toasts found as many as 6 data or 10%. while the least type of catchphrase found is Euphemisms as much as t data or 8.3%.

a. Exclamations

That are commands or utterances that are spoken to express an emotion.

(1) Example 1:

01/JOAN/LT/B



Figure 4. 1 Joan of Arc, Exclamation catchphrase

SL: For the King!

TL: Demi sang Raja!

The datum example 01/JOAN/LT/B is classified in the exclamation type catchphrase because "For the King!" is a sentence that expresses loyalty to the king.

(2) Example 2:

32/LUBU/DF/B



Figure 4. 2 Lu Bu, Exclamation catchphrase

SL: (roar) Show me what you've got!

TL: (Auman) Tunjukkan kekuatanmu!

This catchphrase is classified as the Exclamations type catchphrase because "Show me what you've got!" is a sentence that expresses and describes emotions towards the enemy.

b. Modern proverbs, adages and maxims

This catchphrase uses local proverbs or proverbs with a touch of modification in the choice of words.

(1) Example 1:

08/CAOC/LC/M



Figure 4. 3 Cao Cao, Modern proverbs, adages and maxims catchphrase

SL: I would rather betray than be betrayed.

TL: Lebih baik mengkhianati daripada dikhianati.

This catchphrase is classified as the adages and maxims type catchphrase because "I would rather betray than be betrayed" is a sentence that uses a proverb adapted to the character.

(2) Example 2:

28/ISHI/NT/R

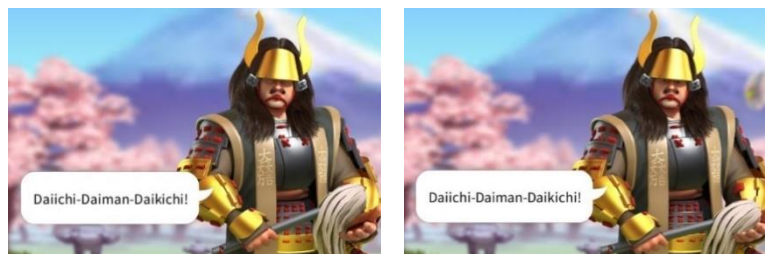


Figure 4. 4 Ishida Mitsunari, Modern proverbs, adages and maxims catchphrase

SL: Daiichi-Daiman-Daikichi!

TL: Daiichi-Daiman-Daikichi!

This catchphrase is classified in the adages and maxims type catchphrase because "Daiichi-Daiman-Daikichi!" is a sentence that expresses the Japanese family crest or type of character symbol.

c. Threats

Slogans that have the intent to threaten.

(1) Example 1:

30/RAGN/DF/B



Figure 4. 5 Ragnar Lodrok, Threats catchphrase

SL: Hel will sweep away my enemies.

TL: Hel akan menyapu bersih musuh manapun.

This catchphrase is classified in the Threats type catchphrase because "Hel will sweep away my enemies" is a sentence that expresses the threat to kill all enemies.

(2) Example 2:

49/KEIR/LT/B



Figure 4. 6 Keira, Threats catchphrase

SL: Any last words?

TL: Ada ucapan terakhir?

This catchphrase is classified in the Threats type catchphrase because "Any last words?" is a sentence that expresses a threat illustrating that the enemy would definitely be killed.

d. Greetings

Slogans that use communicative words so that something's identity can be easily recognized.

(1) Example 1:

18/MEHM/DF/R

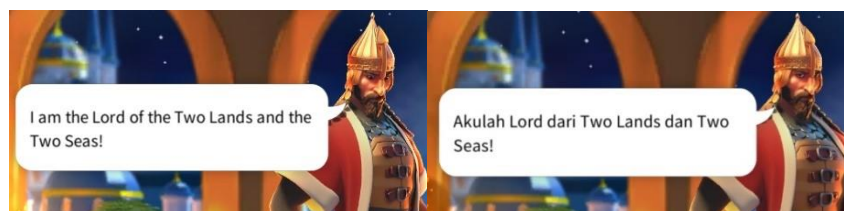


Figure 4. 7 Mehmed II, Greetings catchphrase

SL: I am the Lord of the Two Lands and the Two Seas!

TL: Akulah Lord dari Two Lands dan Two seas!

This catchphrase is classified as the Greetings type catchphrase because "I am the Lord of the Two Lands and the Two Seas!" is a sentence that expresses he is a great and mighty man.

(2) Example 2:

11/CHAR/DF/M



Figure 4. 8 Charles Martel, Greetings catchphrase

SL: I am the hammer of the Franks.

TL: Aku adalah Hammer of the franks.

This catchphrase is classified as the Greetings type catchphrase because "I am the hammer of the Franks" is a sentence that introduces himself as the hammer of the franks.

e. Toasts

It is slogan that lead to togetherness in celebrating something.

(1) Example 1:

09/NIMA/DF/C

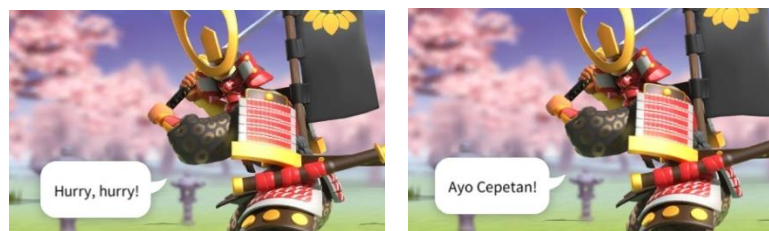


Figure 4. 9 Mimamoto No Yoshitsune, Toasts catchphrase

ST: Hurry, hurry!

TL; Ayo cepetan!

This catchphrase is classified as the Toasts type catchphrase because "Hurry, hurry!" is a sentence that expresses urging his troops to move faster.

(2) Example 2:

17/HANN/LT/B



Figure 4. 10 Hannibal Barca, Toasts catchphrase

SL: Onward! Rome awaits!

TL: Maju! Romawi menunggu!

This catchphrase is classified in the Toasts type catchphrase because "Onward! Rome awaits!" is a sentence that expresses urges his soldiers to go to battle with Rome

f. Well-worn, and also currently bright new, similes and hyperbole

A catchphrase that use parables and metaphors that have been utilized in the past but have been updated for modern audiences.

(1) Example 1:

23/SEON/LT/M



Figure 4. 11 Seondeok, Hyperbole catchphrase

ST: Bury me in the sky.

TL: Kubur aku di langit.

This catchphrase is classified as a Hyperbole type catchphrase because "Bury me in the sky" is a sentence that expresses that he wants to be in heaven.

(2) Example 2:

22/CLEO/LC/O



Figure 4.12 Cleopatra VII, Hyperbole catchphrase

SL: Beauty is just one of my many weapons.

TL: Kecantikan adalah salah satu senjatakku.

This catchphrase is classified as a hyperbole type catchphrase because "Beauty is just one of my many weapons" is a sentence that expresses the commander has a very beautiful face that can be used to kill enemies.

2. The types of Video Game Translation strategies in commander's catchphrases

In this section, the researcher used the theory of Alberto Costales (2012) to analyze the translation strategies in the Video Game Rise of Kingdoms. The researcher used 7 strategies from Costales (2012) that can use in this research to analyze the thesis. The strategies are Domestication vs. Foreignization, No translation, Transcreation, Literal translation, Loyalty, and Loss of meaning and compensation strategies. Only 4

strategies that are used in this video game, the 4-translation strategies are Domestication Vs Foreignation, No Translation, Literal Translation, Lost of Meaning & Compensation.

Table 4. 2 Types of Translation Strategies

No	Translation Strategies	Frequency	Precentage (%)
1	Literal Translation	31	51,7%
2	Domistication Vs Foreignation	22	36.7%
3	Lost Of Meaning & Compensation	6	10%
4	No Translation	1	1.6%
Total		60	100%

The table explains translation strategies in Commanders catchphrases in *Rise of Kingdoms* video games. The most used translation strategy is Literal translation, there are 31 data or 51.7%. The second most used data is Domestication Vs Foreignation strategy, there are 22 data or 36.7%. The third strategy is Lost Of Meaning & Compensation strategy with 6 data or 10%. The last is No Translation strategy are use 1 data or 1.6%.

a. Literal Translation

This strategy is the translator translates word for word and translates the words literally into the target language. The researcher

found 31 from 60 data that were included in literal translation. The example of Literal translation will be show below:

(1) Example 1:

01/JOAN/LT/B



Figure 4. 13 Joan of Arc, Literal Translation strategy

SL: For the King!

TL: Demi sang Raja!

Historically Joan of Arc was commissioned by King Charles VII to lay siege to Orléans in an attempt to liberate the city. He became famous for successfully ending the siege in just nine days. Other victories that he obtained, finally succeeded in ushering in the coronation of Charles VII in Reims.

On the other hand, the datum uses the Literal translation strategy. This can be seen in how the Translator translates the sentence "For the King!" as "Demi sang Raja!". The word "For" means to be "Demi", and the word "the King!" Becomes "Sang Raja!". It indicates that the translator translates directly from word to word so that it enters the Literal translation strategy. The purpose of the translator translating literally is to provide a simple translation so that it will be easier for players to understand the game.

(2) Example 2:

17/HANN/LT/B



Figure 4. 14 Hannibal Barca, Literal Translation strategy

SL: Onward! Rome awaits!

TL: Maju! Romawi menunggu!

The catchphrase refers to the moment during the second Punic war, Hannibal marched an army that included war elephants across the Pyrenees and into Italy. Despite significant losses during the crossing, he won three major victories (at Trebia, Lake Trasimene, and Cannae) over the Romans demonstrating his strategic brilliance, particularly in military intelligence, troop formation, and diplomacy.

The literal technique is utilized in this datum because the data or text exchange is translated literally. This can be seen from how the Translator translates the sentence "Onward! Rome awaits!" translated as "Maju! Romawi menunggu!". The word "Onward!" means to be "Maju!", the word "Rome" becomes "Romawi!", and "awaits!" becomes "Menunggu!". From the indications above, it is known that the translator translates directly from word to word. The example shows that the translator tries to provide the player with the simplest and easiest means of

understanding the game, which is why literal translation is the most common strategy in this game.

(3) Example 3:

31/RAGN/LT/M



Figure 4. 15 Ragnar Lodrok, Literal Translation strategy

SL: This sword sing the song of my glory!

TL: Pedang ini akan menyanyikan lagu kejayaanku!

The catchphrase refers to Ragnar Lodbrok is the king of the Vikings for much of the 9th century CE. Legends indicate that he was a son of the mythical Sigurd Ring, king of Sweden. According to ancient histories of northern Europe, he ruled much of Sweden and Denmark, and would frequently lead raids on the British Isles and the Holy Roman Empire.

The datum shows the literal translation because the text dialog is translated literally. This can be seen from how the Translator translates the sentence "This sword sing the song of my glory!" translated as "Pedang ini akan menyanyikan lagu kejayaanku!". from the translation above, it is known that the translator translates directly from word to word. it shows that the

translator tries to provide the player with the simplest and easiest means of understanding the game, which is why literal translation is the most common strategy in this game.

b. Domistication Vs Foreignation strategy.

The second most used data is this strategy, there are 22 data or 36.7%. The purpose of the Domestication vs Foreignation strategy is to localize the game to the local target and change the feel of the original game to a local target so that it can be more accepted. The example of Domestication vs Foreignation strategy will be show below:

(1) Example 1:

09/NIMA/DF/C



Figure 4. 16 Mimamoto No Yoshitsune, Domestication vs Foreignation strategy

SL: Hurry, hurry!

TL: Ayo cepetan!

The catchphrase refers to Minamoto no Yoshitsune was a military commander of the Minamoto clan of Japan in the late Heian and early Kamakura periods. During the Genpei War, he led a series of battles that toppled the Ise-Heishi branch of the Taira clan, helping his half-brother Yoritomo consolidate power.

The datum 09/NIMA/DF/C indicates the use of the Domestication Vs Foreignation strategy. This can be seen from how the Translator translates the sentence "Hurry, hurry!" translated as "Ayo cepetan!", if translated literally it would be "Cepat cepat!", it will be unsuitable because the translation becomes rigid which can interfere with the experience while playing the game. on the other hand "Ayo Cepetan!" is an invitation sentence that is very familiar and is often used in daily life by the target culture. Therefore, this data is included in the Domestication strategy because the translator wants to bring the game closer to the target culture. even though it is adapted to the target culture, the meaning remains the same.

(2) Example 2:

11/CHAR/DF/M



Figure 4. 17 Charles Martel, Domestication vs Foreignation strategy

SL: I am the hammer of the Franks.

TL: Aku adalah Hammer of the franks.

The catchphrase refers to Charles Martel was a Frankish statesman and military leader who as Duke and Prince of the Franks and Mayor of the Palace, was the de facto ruler of Francia from 718 until his death. In 732, the army of the Umayyad

Caliphate led by Al Ghafiqi met Frankish and Burgundian forces under Charles in an area between the cities of Tours and Poitiers, leading to a decisive, historically important Frankish victory known as the Battle of Tours, ending the "last of the great Arab invasions of France," a military victory termed "brilliant" on the part of Charles.

The datum 11/CHAR/DF/M, the translator wants to maintain foreign culture by maintaining the sentence "Hammer of the franks", the sentence is a nickname or identity for the speaker. if the "Hammer of the franks" is still translated into the target language it will change the narrative message of the utterance. Therefore, this data is categorized into the use of Domestication vs Foreignization.

(3) Example 3:

32/LUBU/DF/B



Figure 4. 18 Lu Bu, Domestication Vs Foreignation strategy

SL: (roar) Show me what you've got!

TL: (Auman) Tunjukkan kekuatanmu!

He is a master of military arts, particularly skilled in mounted archery. His exceptional skill earned him praise as the "Warrior of all Warriors". The datum 11/CHAR/DF/M indicates the

use of the Domestication Vs Foreignation strategy. This can be seen from how the Translator translates the sentence "(roar) Show me what you've got!" translated as "(Auman) Tunjukkan kekuatanmu!", focus on the sentence "What you've got!", this sentence if taken literally would be "Apa yang Anda Punya!", it will be unsuitable because the translation becomes rigid which can interfere with the experience while playing the game. The choice of the word "kekuatanmu" is a step taken by the translator to make it easier for players to understand the meaning of the narrative message of the sentence. The translator wants to bring the game closer to the target culture by providing simple translation and familiar word selection in the target language.

c. Lost of Meaning & Compensation strategy.

Several meanings must be removed in order for the meaning of the language to be conveyed to local targets. From a total of 60 data, the researchers only found 6 using this strategy. The example of Lost of Meaning & Compensation will be show below:

(1) Example 1:

08/CAOC/LC/M

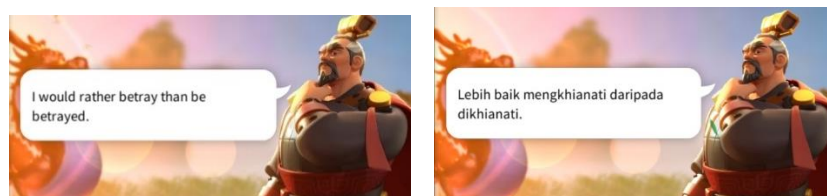


Figure 4. 19 Cao Cao, Lost Of Meaning & Compensation strategy

SL: I would rather betray than be betrayed.

TL: Lebih baik mengkhianati daripada dikhianati.

Cao Cao, courtesy name Mengde, was a Chinese warlord and the penultimate Chancellor of the Eastern Han dynasty. As one of the central figures of the Three Kingdoms period, he laid the foundations for what was to become the state of Cao Wei and was posthumously honored as "Emperor Wu of Wei".

The datum 08/CAOC/LC/M indicates the use of the Lost of Meaning & Compensation strategy. It is due to the loss of meaning contained in the word "I" which should be interpreted as "aku" but is not translated into the target language. The loss of the meaning of "I" aims to save space so that the aesthetics of the game is maintained. Therefore, this data is included in the Lost of meaning classification.

(2) Example 2:

22/CLEO/LC/O

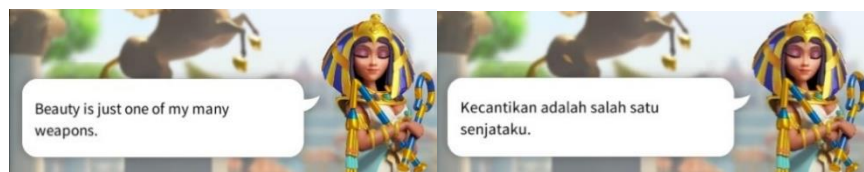


Figure 4. 20 Cleopatra VII, Lost Of Meaning & Compensation strategy

SL: Beauty is just one of my many weapons.

TL: Kecantikan adalah salah satu senjatakku.

Cleopatra VII Philopator was a beautiful woman the last active ruler of the Ptolemaic Kingdom of Egypt, nominally

survived as pharaoh by her son Caesarion. She was also a diplomat, naval commander, polyglot , and medical author.

The datum 22/CLEO/LC/O is included in this strategy. The translator did not translate the word "many" which should be interpreted as "Banyaknya", if interpreted in its entirety it should be "Kecantikan adalah salah satu dari banyak senjatanya". the word "many" narratively describes the assertion of a commander who has many weapons, but the translator does not translate it, The loss of the meaning of "Many" aims to save space so that the aesthetics of the game is maintained, so it is included in this strategy.

(3) Example 3:

37/BOUD/LC/C

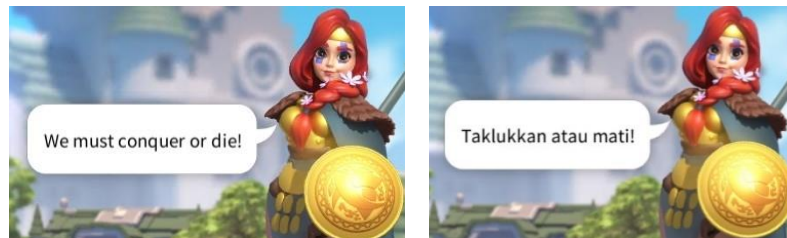


Figure 4. 21 Boudica, Lost Of Meaning & Compensation strategy

SL: We must conquer or die!

TL: Taklukkan atau mati!

Boudica was a queen of the British Celtic Iceni tribe who led an uprising against the occupying forces of the Roman Empire in AD 60 or 61. She has remained an important cultural symbol in the United Kingdom.

The strategy used in this data is a Loss of meaning technique due to the loss of meaning contained in the word "We

must" which should be interpreted as "kita harus" but is not translated into the target language. The translator wants to provide a translation that is simple and easy to understand, but makes the existing narrative message disappear.

d. No Translation

The source language is not translated in order to keep the sense of the original game. The data in this strategy just only use 1 data or 1.6% in this video game. The example will be show below:

(1) Example:

28/ISHI/NT/R

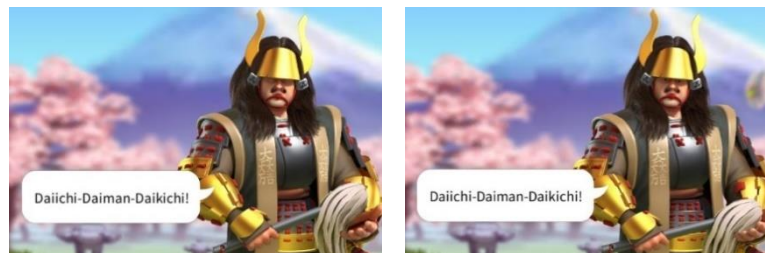


Figure 4. 22 Ishida Mitsunari, No Translaton strategy

SL: Daiichi-Daiman-Daikichi!

TL: Daiichi-Daiman-Daikichi!

Ishida Mitsunari was a Japanese samurai and military commander of the late Sengoku period in Japan. He is probably best remembered as the commander of the Western army in the Battle of Sekigahara following the Azuchi - Momoyama period of the 16th century. He is also known by his court title, Jibu - no - sho.

The Translator does not translate "Daiichi-Daiman-Daikichi!" because it is a Japanese family crest or "type of character symbol" so it can't be translated into the target language because it's an identity that can't be localized. Therefore this data is included in No Translation strategy.

3. The types of Spatialization Strategies in commander's catchphrases

In this section, the researcher used the theory of Purnomo (2018) to analyze the quality spatialization of commander's catchphrases translation as found from Rise of kingdoms. This strategy solve problems with a spatialization that can lead to violations of the number of characters in a dialog box, which is not related to localization competence, but is descriptively related to the translator's note about trying to keep the game's identity from shifting with actions that reduce aesthetic value. There are 12 strategies stated by Purnomo (2018), the researcher just only found 6 strategies that are used in commanders' catchphrases in the video game *Rise of Kingdoms*. The strategies are Condensation, Omission, Retention, Mediation, Violation, and Ballooning.

Table 4. 3 Types of Spatialization Strategies

No	Spatialization Strategy	frequency	Percentage
1	Ballooning	31	51,7%
2	Mediation	16	26,6%
3	Condensation	9	15%
4	Retention	2	3,3%

5	Omission	1	1,7%
6	Violation	1	1,7%
Total		60	100%

The table shows the analysis of Spatialization Strategy in Rise of Kingdoms video games. The most highly spatialization strategy is Ballooning 31 data or 51.7%. The second is Mediation with 16 data or 26.6%. The third is Condensation with 9 data or 15%. Next is Retention with 2 data or 3.3%. The last is Omission and Violation each get 1 data or 1.7%.

a. Ballooning

Ballooning strategy is a strategy that modified the dialogue box aspect in *Rise of Kingdoms* video game, this modification is meant to keep the spatialization with accommodate more characters in the target language. From a total of 60 data, the researchers found 31 using this strategy or 51,7%. The example of Ballooning strategy will be show below:

(1) Example 1:

12/YISE/LT/B



Figure 4. 23 Yi Seong-Gye, Ballooning strategy

SL: Cowards flee, but I fight to the end.

TL: Pengecut boleh lari, tapi aku tetap tinggal.

Yi Seong-gye is famous as a military expert who is shrewd in leading the war against Japanese pirates who disturbed Korean waters. This datum an example of a ballooning strategy, it modified the game's dialogue box element to get the additional space needed to localize the game. in the case of this data, The number of characters in the Source language of the dialogue commanders' catchphrases text is 37 characters, after being translated into the target language it becomes 44 characters. There is a difference of 7 characters which means it needs more space so that the message in the text can be conveyed well into the target language. Because the ballooning has no significant effect on the game experience, the localizer believes it is acceptable to make the dialogue box larger than the source language.

(2) Example 2:

30/RAGN/DF/B



Figure 4. 24 Ragnar Lodrok, Ballooning strategy

SL: Hel will sweep away my enemies.

TL: Hel akan menyapu bersih musuh manapun.

Ragnar Lodbrok is the king of the Vikings for much of the 9th century CE. Legends indicate that he was a son of the mythical Sigurd Ring, king of Sweden. According to ancient histories of northern Europe, he ruled much of Sweden and Denmark, and would frequently lead raids on the British Isles and the Holy Roman Empire.

The Example from the data 30/RAGN/DF/B is included in this strategy. It modified the game's dialogue box element to get the additional space needed to localize the game. The number of characters in the original language of the dialogue commanders' catchphrases text is 31 characters, after being translated into the target language it becomes 38 characters. There is a difference of 7 characters which means it needs more space, so the translator uses a ballooning strategy to accommodate more characters.

(3) Example 3:

49/KEIR/LT/B

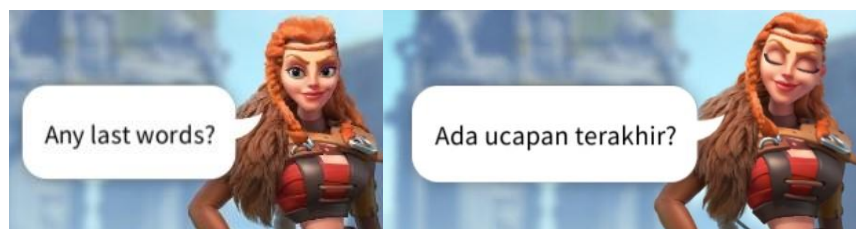


Figure 4. 25 Keira, Ballooning strategy

SL: Any last words?

TL: Ada ucapan terakhir?

Misunderstandings, suspicions, ridicule, rage, and even insults had made her increasingly agitated and restless. Keira could

have never imagined that wandering aimlessly in the Sunset Canyon on a seemingly ordinary weekend, would change her life forever. Years later, " The Red Chameleon " is still well known throughout the world, All people could remember was a beautiful female general and her heroic battles that awed the world .

This is an example of a ballooning strategy, it modified the game's dialogue box element to get the additional space needed to localize the game. In the case of this data, The number of characters in the Source language of the dialogue commanders' catchphrases text is 13 characters, after being translated into the target language it becomes 20 characters. There is a difference of 7 characters which means it needs more space so that the message in the text can be conveyed well into the target language. Because the ballooning has no significant effect on the game experience, the localizer believes it is acceptable to make the dialogue box larger than the source language.

b. Mediation

This strategy is related on word selection with synonym but less character. From a total of 60 data, the researchers found 16 using this strategy, or 26,6%. The example of Mediation will be show below:

(1) Example 1:

03/CONS/LT/M

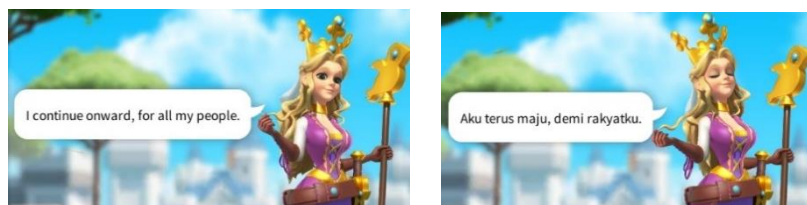


Figure 4. 26 Constance, Mediation strategy

SL: I continue onward, for all my people.

TL: Aku terus maju, demi rakyatku.

Constance was the rightful heiress of the Norman kings of Sicily but was not immediately recognized by the aristocracy following her father's death. In 1186, she married Holy Roman Emperor Henry VI and took her place as Queen of Sicily. However, Henry's tyrannical rule over the kingdom led to revolts in Catania and southern Sicily.

The datum 03/CONS/LT/M is included in this Mediation strategy. Mediation means words that are synonyms in meaning but have fewer letters. The Source language "all my people" translated to the Target language "rakyatku". The literal translation of "all my people" is interpreted to be "Semua orangku", but the translator translates it to "rakyatku". Which have the same meaning. The choice of the word "rakyatku" in addition to saving space also aims to make it easier for players to understand the game.

(2) Example 2:

15/FRED/LT/M



Figure 4. 27 Frederick I, Mediation strategy

SL: He who knows how to dissimulate, knows how to reign.

TL: Mereka yang tahu cara menyembunyikan, tahu cara memerintah.

Frederick I, also known as Frederick Barbarossa, was the Holy Roman Emperor from 1155 until his death. Historians consider him among the Holy Roman Empire's greatest medieval emperors. He combined qualities that made him appear almost superhuman to his contemporaries: his ambition, his skills at organization, his battlefield acumen, and his political perspicuity.

The datum 15/FRED/LT/M is included in this Mediation strategy. Mediation means the words that are synonyms in meaning but have fewer letters, Source language "how" to be Target language "cara". the meaning of word "how" in the dictionary has several meanings such as Bagaimana, Berapa, Betapa, Alangkah, and Cara. In the case of this translation, the translator chooses the word "Cara" in this translation. It has a total

of 4 carters. This is a step taken by the translator to save space because the number of words is less than the other word choice.

(3) Example 3:

23/SEON/LT/M

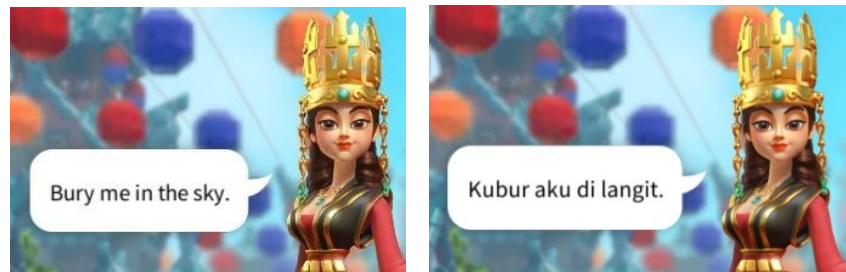


Figure 4. 28 Seondeok, Mediation strategy

ST: Bury me in the sky.

TL: Kubur aku di langit.

Queen Seondeok of Silla reigned as Queen Regnant of Silla, one of the Three Kingdoms of Korea, from 632 to 647. She was Silla's twenty-seventh ruler and its first reigning queen. She was the second female sovereign in recorded East Asian history and encouraged a renaissance in thought, literature, and the arts in Silla. In *Samguksagi*, Queen Seondeok was described as "generous, benevolent, wise, and smart".

The datum 23/SEON/LT/M is included in this Mediation strategy. Mediation means the words that are synonyms in meaning but have fewer letters, Source language "Bury" to be Target language "kubur". The meaning of word "Bury" in the dictionary has several meanings such as Mengubur,

Menguburkan, Memendam, Kubur, and Ngubur. In the case of this translation, the translator chooses the word "Kubur" in this translation. It has a total of 5 carters. This is a step taken by the translator to save space because the number of words is less than the other word choice. Mediation refers to the words that are synonyms in meaning but have fewer letters, Source language "Bury" to be Target language "kubur".

c. Condensation

This strategy refers to message compaction and provides a more significant and representative message, therefore resolving the spatial constraint. From a total of 60 data, the researchers found 9 using this strategy, or 15%. The example of Mediation will be show below:

(1) Example 1:

09/NIMA/DF/C



Figure 4. 29 Mimamoto No Yoshitsune, Condensation strategy

ST: Hurry, hurry!

TL; Ayo cepetan!

Minamoto no Yoshitsune was a military commander of the Minamoto clan of Japan in the late Heian and early Kamakura periods. During the Genpei War, he led a series of battles that

toppled the Ise-Heishi branch of the Taira clan, helping his half-brother Yoritomo consolidate power.

This datum uses a condensation strategy due to the condensation of messages with different sentences but having the same meaning and purpose in the catchphrase "Hurry, hurry!" to "Ayo cepetan!" The Source language "Hurry, hurry!" has the meaning of an invitation or command to someone to speed up doing something. In this case, the translator translates to "Ayo, Cepetan!" This sentence is a familiar sentence in the target language, if it is interpreted it has the same meaning, the meaning of an invitation or command to someone to speed up doing something. The number of characters on ST it is 13 characters and on TL it's 12 characters, this is a step to overcome spatial problems.

(2) Example 2:

34/SCIP/DF/C



Figure 4.30 Scipio Africanus, Condensation strategy

ST: Victory comes not by the shield, but at the point of sword.

TL: Kemenangan tidak didapatkan karena bertahan, tapi dari menyerang

Publius Cornelius Scipio Africanus was a Roman general and later consul who is often regarded as one of the greatest generals and military strategists of all time. His main achievements were during the Second Punic War where he is best known for defeating Hannibal at the final battle at Zama in 202 BC, one of the feats that earned him the agnomen Africanus.

Condensation strategy due to the condensation of messages with different sentences but having the same meaning and purpose in the text "but at the point of sword" to "Tapi dari menyerang!" "At the point of sword" means "with military force" and the word "sword" is a sharp weapon that is used to attack the enemy when war. The narrative message to be conveyed is that victory is obtained by attacking the enemy. The choice of word "Menyerang" was chosen because it can represent a narrative message from the Source language and save special problems because it has a smaller number of characters.

(3) Example 3:

37/BOUD/LC/C

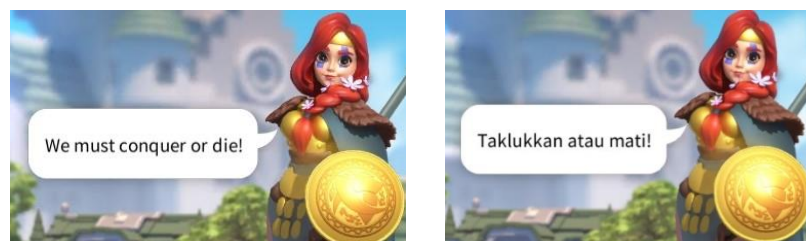


Figure 4. 31 Boudica, Condensation strategy

SL: We must conquer or die!

TL: Taklukkan atau mati!

Boudica was a queen of the British Celtic Iceni tribe who led an uprising against the occupying forces of the Roman Empire in AD 60 or 61. She has remained an important cultural symbol in the United Kingdom.

Condensation strategy due to the condensation of messages with different sentences but having the same meaning and purpose in the catchphrase “We must conquer or die!” to “Taklukkan atau mati!”. In this case, the translator translates “we must” which is interpreted as “Kita harus”, the translator does not translate because by removing the sentence the narrative message can still be conveyed properly and can save space so that special problems can be handled properly.

d. Retention

This strategy is regarding to retention of the expression on source language to the target language if the expression of source language is deleted, this will be a huge spatial problem. From a total of 60 data, the researchers found 2 using this strategy or 3.3%. The example of Retention will be show below:

(1) Example 1:

18/MEHM/DF/R

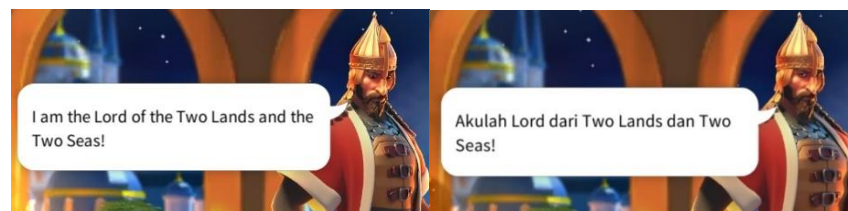


Figure 4. 32 Mehmed II, Retention strategy

SL: I am the Lord of the Two Lands and the Two Seas!

TL: Akulah Lord dari Two Lands dan Two seas!

Mehmed II, commonly known as "The Conqueror" was a Turkish sultan who conquered Constantinople and consolidated and expanded the Ottoman Empire with a military crusade into Asia and Europe.

Retention tries to keep the source expression in the target language in such a way because it is assumed that if a source expression is not retained, spatial problems will arise. As in "Two Lands" and "Two seas" which if localized into Indonesian will require more spaces because the translation in the target language has a higher number of characters. While "Lord" in the example above is not localized into Indonesian because the term is already considered common and conventional in the game world, thus indicating that there is a strategy application that maintains the term source language.

(2) Example 2:

28/ISHI/NT/R

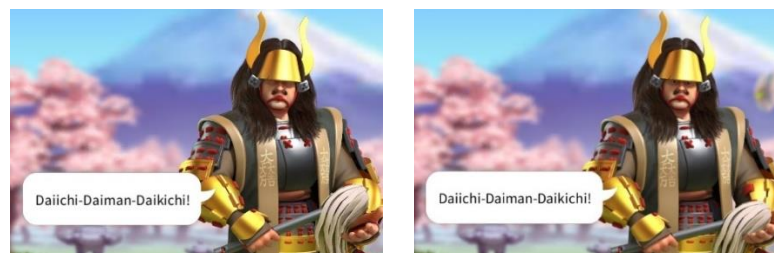


Figure 4. 33 Ishida Mitsunari, Retention strategy

SL: Daiichi-Daiman-Daikichi!

TL: Daiichi-Daiman-Daikichi!

Ishida Mitsunari was a Japanese samurai and military commander of the late Sengoku period in Japan. He is probably best remembered as the commander of the Western army in the Battle of Sekigahara following the Azuchi - Momoyama period of the 16th century. He is also known by his court title, Jibu - no - sho.

Retention tries to keep the expression in the target language in such a way because lowering the expression if the source is not preserved, there will be spatial problems. "Daiichi-Daiman-Daikichi!" because it is a Japanese family crest or "character symbol type" so it cannot be translated into the target language as it is a non-localizable identity.

e. Omission

This strategy refers to the deletion of a message, which is thought to have no substantial effect on the game. As a result, the message can be erased, saving significant more space on the game. From a total of 60 data, the researchers found 1 using this strategy or 1.7%. The example of Retention will be show below:

(1) Example 1:

22/CLEO/LC/O



Figure 4. 34 Cleopatra VII, Omission strategy

SL: Beauty is just one of my many weapons.

TL: Kecantikan adalah salah satu senjatak.

Cleopatra VII Philopator was a beautiful woman the last active ruler of the Ptolemaic Kingdom of Egypt, nominally survived as pharaoh by her son Caesarion. She was also a diplomat, naval commander, polyglot, and medical author.

Omission means deletion of messages that do not make a big impact in order to save space. "many" is not translated into the target language because it is assumed not to have a large effect on source information. "just one of my many weapons" which has a narrative message the character has many weapons, one of which is beauty. while in translation it is interpreted as "Beauty is one of my weapons", in this target language the translator does not translate "many" because with the existing translation the narrative message is still conveyed well.

f. Violation

This strategy violates the grammar and writing order of the game to save more spatial. The violation is carried out assumed that the

message is not very important on the game. From a total of 60 data, the researchers found 1 using this strategy or 1.7%. The example of Retention will be show below:

(1) Example 1:

45/OSMA/DF/V



Figure 4. 35 Osman I, Violation strategy

SL: My willpower could span the Sea of Marmora.

TL: Tekatku besar, membentang seluas Sear of Marmora.

Osman was both a skilled commander and an able administrator. His efforts laid the groundwork that allowed the Ottoman Empire to eventually conquer the Byzantine Empire and become one of history's most powerful and long-standing empires.

Violation found in this data is the loss of comma punctuation which aims to save the use of spaces in this game. This punctuation deletion has no significant impact on the overall understanding of the information presented by a particular part of a game.

B. Discussion

The researcher discusses the research in this section. The purpose of this discussion is to answer the problem statement in light of the findings. In this discussion, the researcher will discuss the results of the analysis of translation of commanders catchphrases as found from *Rise of kingdoms* Video games, there are 3 parts of the analysis. The first is the types of commander's catchphrases, Video Game Translation Strategies, and the last is the spatialization strategy.

Based on an analysis using the reference book *A dictionary of CATCH PHRASES* (Partridge, E. 2003) there are 12 types of catchphrases there are Greetings, Toasts, Exclamations, Exhortations, Threats, Jokes and puns, Colorful clichés, Popularly accepted misquotations, Modern proverbs, adages and maxims, Euphemisms, Well-worn, and also currently bright new, similes and hyperbole, and No more than vulgar idioms. however, in the analysis, only 6 types of catchphrases were found in the commander's catchphrase in the Rise of Kingdoms game. Based From the analysis was found that the most dominant type of catchphrase was the Exclamations catchphrase and Modern proverbs, adages and maxims catchphrase. On the other hand Well-worn, and also currently bright new, similes and hyperboles were the least common types of catchphrases found.

Exclamation catchphrase type found in 19 out of 60 data with the presentation of 31%. the meaning of this type of catchphrase is a catchphrase That commands or utterances that are spoken to express an

emotion. the amount of data that is included in this catchphrase classification shows that many of the commanders show that they have high dedication and loyalty to their group so they are willing to fight even though their lives are at stake. The next type of catchphrase is Modern proverbs, adages and maxims catchphrase as many as 14 out of 60 data with a presentation of 23.3%. the purpose of this type of catchphrase is This catchphrase uses local proverbs or proverbs with a touch of modification in the choice of words. the amount of data that is included in the catchphrase category shows that many commanders use ancient terms or proverbs, this indicates the background identity of these commanders. while for Well-worn, and also currently bright new, similes and hyperbole was the least found strategies, the data that was found was 5 out of 60 data or only 8.3%. the scant data found indicates that only a few commanders use this strategy. As for the data found, all of them are grouped into hyperbolas.

Costales (2012) said, there are 7 video games Translation Strategies, there are Domestication vs foreignization, No Translation, Transcreation, Literal Translation, Loyalty, Loss of meaning and compensation strategies, and Censorship. Out of 7 strategies only 4 translation strategies are used in translating Commanders' catchphrases in the Rise of Kingdoms video game. There are Literal Translation, Domestication vs Foreignation, Lost of Meaning & Compensation, and No Translation.

Literal Translation strategy is a strategy that is most used by translators in localizing Commanders' catchphrases, there are 31 out of 60 data included in this strategy or 51.7%. The use of the dominant Literal Translation strategy can be seen that the localizer uses the simplest translation to make it easier for players to understand the game, and also the localizer has a more efficient time localizing this game.

Domestication vs. foreignization is the second most popular video game translation strategy, according to the researcher, who found 22 of 60 data, or 36.7%, for this thesis. The game's usage of domestication vs. foreignization strategy suggests that the localizer makes an effort to change the feel of the original game to a local target so that it can be more accepted. Additionally, because the language used in the game becomes familiar among players and it is simple for them to comprehend, gamers can enjoy playing the game more.

The next most used Strategy is Lost of Meaning & Compensation strategy. From a total of 60 data, the researchers only found 6 using this strategy, or 10%. For this thesis, The game's usage of Lost of Meaning & Compensation strategy means that the localizer makes provides a translation that is simple and easy to understand but Several meanings must be removed in order for the meaning of the language to be conveyed to the local targets.

The Lost of Meaning & Compensation strategy is the localizer's next tactic. Six data out of a total of 60 data use this strategy. This shows

that localizers do not regularly use this strategy because just 10% of them use it. This technique aims to replace the function or meaning lost due to the translation process so that the intent or function in the original language can still be accepted. The localizer's goal is to make the commander's catchphrase in this game simple to understand for players so they can enjoy the game.

No Translation. The data in this strategy uses only 1 data out of 60 data or 1.6% in this video game. In this strategy the source language is not translated to keep the meaning of the original game because there are some game elements that are designed not to be translated to maintain the meaning of the original game such as the example of the translation of the name. The purpose of the translator using this strategy is to maintain the identity of a character so that players can better understand the background of the character more deeply, so they can enjoy playing the game more. On the other hand, Transcreation, Loyalty, Loss of meaning and Censorship strategy did not find data. In this case, because the researcher through his analysis did not find any indication of the 60 data that entered the criteria for this strategy.

Spatialization strategies were also used in this research, to save more space in the game the localizer used some spatialization strategies. According to Purnomo (2018), there are 12 video game Translation Strategies, there are Abbreviation, Condensation, Omission, Symbolization, Retention, Mediation, Violation, Iconization, Type facing, Lettering, Ballooning, and Windowing. From 12 spatialization strategies,

the researcher found 6 strategies that are used in this thesis, there are Ballooning, Mediation, Condensation, Retention Omission, and Violation.

The most frequently applied strategy is ballooning, which is a non-diegetic strategy that modifies the balloon portion of the game. 26 of the 60 data points were obtained utilizing the ballooning strategy, and the localizer chose to modify this game's balloon element because it is the best way to localize the game. By modifying the balloon, the player can still understand the game's message and having the whole gameplay experience.

The second most highly used spatialization strategy in this thesis is Mediation, Mediation allows the localizer to change words with synonyms but with less character. Of 60 data there are 16 data that use this strategy. By replacing words with synonyms with fewer characters, the localizer can save space in the text dialog box so that messages can be conveyed properly without having to enlarge the text dialog box.

The third spatialization strategy is Condensation, This strategy refers to message compaction and provides a more significant and representative message. Of 60 data there are 9 data that use the condensation strategy, there are only 9 data because The localizer wants to overcome the problem of spacing in the text dialog box by compacting and giving a more meaningful and accurate message. Although some words are condensed to resolve specialization issues the narrative message in the game will still be conveyed well to gamers.

Fourth spatialization strategy is Retention, this strategy is concerned with maintaining the expression of the source inward target language if a source expression is not maintained, spatial problems will arise. In this case, there are 2 data that use this strategy because the translator wants to maintain the expression that is characteristic of the character so that there is no shift in the identity of the commanders and to avoid spatial problems.

The next spatialization strategy that used in this thesis is Omission. omission allows the localizer to reduce word in the target language to save more spaces. The researcher found only one omission strategy in this thesis, the reason why the localizer using only one omission because the localizer did not want to reduce any necessary message in this game.

The last data is Violation, same as Omission this strategy only used once in this thesis. this strategy allows the localizer to violate text dialogue commanders catchphrases. From 60 data there are only one data that using violation strategy because this strategy can reduce the game actual message. The reason why the localizer violates the game spatialization because there is nothing the localizer can do to save game spatial.

CHAPTER V

CONCLUSION, IMPLICATION, AND SUGGESTION

This chapter contains three main points which are going to explain the results of this study. There are conclusions, which are going to clarify the final results of the study, implications, which have the real impact on the topic and object of study, and then suggestions where the researcher provides suggestions and recommendations.

A. Conclusions

The researcher gets the following conclusions as a result of the research and analysis, there are 4 types of video game translation strategies in the translation of commander's catchphrases as found from *Rise of Kingdoms* video game. from a total of 60 data The literal strategy category contains 31 data, Domestication Vs. Foreignation appear in 22 data, Lost of meaning & Compensation appear in 6 data, and No Translation just only 1 data. The most strategy that uses is Literal Translation where is this game wants to deliver the best meaning of the game and easy to understand by the player but does not reduce the mechanical aspects of the original game,

In analyzing spatialization strategy there are 6 Strategy that localizer used to overcome the problem of spatialization in in the translation of commander's catchphrases as found from *Rise of Kingdoms* video game. the dominant strategy is Ballooning appear in 31 data, the

second dominant strategy is Mediation appear in 16 data, the next is Condensation appear in 9 data, Retention appear in 2 data, Omission appear in 1 data, and Violation same just appear 1 data. The most dominant spatialization strategy is ballooning, it is a strategy to enlarge the dialogue box in the game. The use of this strategy proves that the developer gave the localizer the opportunity to expand more space to localize this game as accurately as possible.

B. Implication

The researcher found that the most widely used technique is literal translation because in this technique the localizer wants to convey the best meaning of the game, but using a literal strategy will require more dialogue box space so the translator uses a ballooning strategy to enlarge the dialogue box in the game. the use of this strategy proves that the developer gave the localizer the opportunity to expand more space to localize this game as accurately as possible by using the literal strategy and ballooning strategy.

C. Suggestion

Based on the result of the study in this research, the researcher puts some suggestion as follows:

1. For the localizer, the goal of the research is to build a localization game that accurately captures the entire extent of the original game while maintaining the mechanical and narrative structure of the original game.

2. For the English Letters Department students can choose from a variety of teaching strategies based on their research interests and material preferences. It will be simpler for students to assess the localization in video games if they find as many games, articles, or other supporting materials as they can in the topic of this research. The researcher hopes that learning in the topic of localization will help students improve their knowledge of localization.
3. For other research the researcher must understand the context of the data source taken by being able to think critically and deeply about the research. Therefore, the researcher expects that this research can be helpful for the next research or project to develop another side of translation and localization

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Appendices

Appendix 1: Validation sheet

Validation Sheet

The thesis data titled "THE TRANSLATION OF COMMANDER'S CATCHPHRASES AS FOUND FROM *RISE OF KINGDOMS* FROM THE PERSPECTIVES OF SPATIALIZATION" had been checked and validated by M. Romdhoni Prakoso, M.Pd, in:

Day : Thursday

Date : 18 July 2021

Surakarta, 18 July 2021

Validator,



M. Romdhoni Prakoso, M. Pd.

Appendix 2: Validation data



Validation Data





**THE TRANSLATION OF COMMANDER'S CATCHPHRASES AS FOUND
FROM *RISE OF KINGDOMS* FROM THE PERSPECTIVES OF SPATIALIZATION**





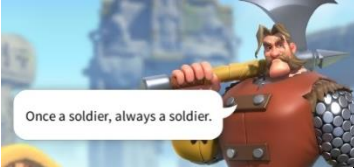

Written by:
Aulia Reza Fahlefi
SRN: 173211068





**ENGLISH LETTERS STUDY PROGRAM
FACULTY OF CULTURES AND LANGUAGE
UIN RADEN MAS SAID SURAKARTA
2022**


NO	CODING	COMMANDER	SOURCE LANGUAGE	TARGET LANGUAGE	Type of Catchphrases	Translation Technique	Spatialization Strategies	Explanation
1	01/JOAN/LT/B	Joan of Arc	 <p data-bbox="566 778 741 810">For the King!</p>	 <p data-bbox="936 778 1155 810">Demi sang Raja!</p>	Exclamations	Literal	Ballooning	<p data-bbox="1832 483 2150 1254">From this data, literal is technique that contains in this data, which means that the source language translated word by word. the second is ballooning, where is the dialog box change to be bigger for prevent the spatialization problem.</p>



2	02/JOAN/ LT/B	Joan of Arc			Exclamations	Literal	Ballooning	Literal is technique that contains in this data, which means that te souch language translated word by word. the sacond is ballooning, where is the dialog box change to be bigger for prevent the patialization problem.
3	03/CONS/ LT/M	Consta nce			Exclamations	Literal	Mediation	Because the data or the text dialog is translated literally, the technique

			I continue onward, for all my people.	Aku terus maju, demi rakyatku.				utilized in this data is a literal technique. Mediation means the words that are synonyms in meaning but have fewer letters, Souch language “all my people” to be Target language “rakyatku”.
4	04/CITY/ LT/B	City Keeper	 <p>Lead the way.</p>	 <p>Pimpin jalannya.</p>	Toasts	Literal	Ballooning	The literal technique is utilized in this data because the data or text exchange is translated



								literally. Ballooning refers to changing the dialog box to avoid the spatialization issue.
5	05/CITY/ LT/B	City Keeper	 <p>Once a soldier, always a soldier.</p>	 <p>Sekali prajurit, selamanya prajurit.</p>	Modern proverbs, adages and maxims	Literal	Ballooning	The literal technique is utilized in this data because the data or text exchange is translated literally. Ballooning refers to changing the dialog box to avoid the spatialization issue.


6	06/MARK /LT/B	Marks woman	 <p>A new adventure!</p>	 <p>Petualangan baru!</p>	Exclamations	Literal	Ballooning	The literal technique is utilized in this data because the data or text exchange is translated literally. Ballooning refers to changing the dialog box to avoid the spatialization issue.
7	07/MARK /LT/B	Marks woman	 <p>Shoot arrow, hit arrow.</p>	 <p>Tembakkan panah sampai kena.</p>	Exclamations	Literal	Ballooning	The technique that used in this data is literal technique because the data or the dialog is translated literally.



								Ballooning means the dialog box is changed to prevent the spatialization problem.
8	08/CAOC/ LC/M	Cao Cao	 <p>I would rather betray than be betrayed.</p>	 <p>Lebih baik mengkhianati daripada dikhianati.</p>	Modern proverbs, adages and maxims	Lost of meaning and compensation	Mediation	The technique used in this data is a Loss of meaning technique due to the loss of meaning contained in the word "I" which should be interpreted as "aku" but is not translated into the target language.



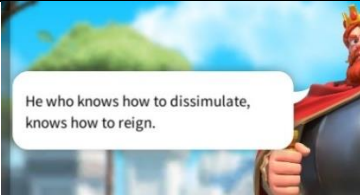
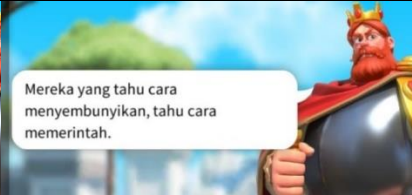
								Mediation means the words that are synonyms in meaning but have fewer letters, Source language “Would rather” to be Target language “Lebih baik”.
9	09/NIMA/DF/C	Nimamoto No Yoshitsune	 <p>Hurry, hurry!</p>	 <p>Ayo cepetan!</p>	Toasts	Domestication vs. Foreignization	Condensation	This data the strategy used is domestication, it aims to bring the game closer to the target culture. This data uses

								<p>a condensation strategy due to the condensation of messages with different sentences but having the same meaning and purpose in the catchphrase "Hurry, hurry!" to "Ayo cepetan!"</p>
10	10/RISC/DF/B	Rischa rd I			Toasts	Domestication vs. Foreignation	Ballooning	<p>Domestication is the data strategy used here, and it seeks to bring the game closer to the</p>
			Once more unto the	Ayo bersatu, sekali lagi				



			breach!	bersatu!				target culture. Ballooning refers to changing the dialog box to avoid the spatialization issue.
11	11/CHAR/ DF/M	Charles Martel	 <p>I am the hammer of the Franks.</p>	 <p>Aku adalah Hammer of the franks.</p>	Greetings	Domestication vs. Foreignation	Mediation	This data the strategy used is domestication, it aims to bring the game closer to the target culture. Mediation means the words that are synonyms in meaning but have fewer

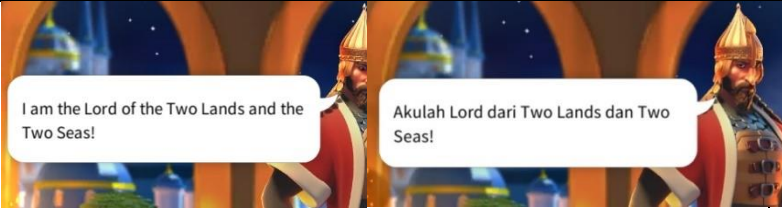
								letters, Source language “I” to be Target language “Aku”.
12	12/YISE/L T/B	Yi Seong- Gye	 <p>Cowards flee, but I fight to the end.</p>	 <p>Pengecut boleh lari, tapi aku tetep tinggal.</p>	Exclamations	Literal	Ballooning	Literal is a strategy that this data has, which means that the target language is translated word by word. there is the dialog box changed to make it larger to prevent the spatialization problem.

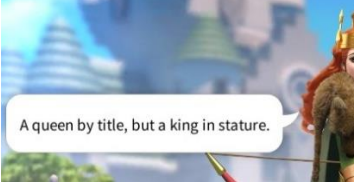
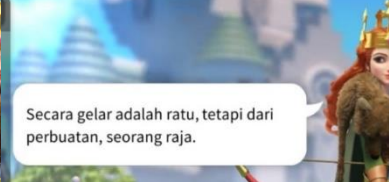
13	13/ELCI/ DF/C	El Cid	 <p data-bbox="501 544 813 651">Kill the enemy, knights, for the love of God!</p>	 <p data-bbox="882 544 1211 651">Bunuh semua musuh dan ksatria, demi kejayaan!</p>	Threats	Domestica tion vs. Foreignati on	Condensatio n	This data the strategy used is domestication, it aims to bring the game closer to the target culture especially on “love of God” translated to be “Demi kejayaan”. This data uses a Condensation strategy due to the condensation of messages with different sentences but having the same meaning and purpose in
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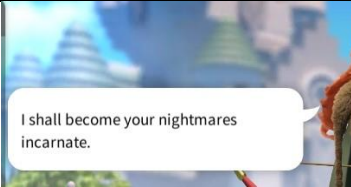

								the catchphrase "for the love of God" to " demi kejayaan!"
14	14/JULI/L T/B	Julius Caesar	 <p>I came, I saw, I conquererd.</p>	 <p>Aku datang, Aku lihat, Aku kuasai.</p>	Modern proverbs, adages and maxims	Literal	Ballooning	Another literal and balooning starategy, the text box cange to be more larger.
15	15/FRED/ LT/M	Frederi ck I	 <p>He who knows how to</p>	 <p>Mereka yang tahu cara</p>	Modern proverbs, adages and maxims	Literal	Mediation	The literal form translation technique is used again in this data, and the same reason is utilized. Mediation

			dissimulate, knows how to reign.	menyembunyikan, tahu cara memerintah.				means the words that are synonyms in meaning but have fewer letters, Source language “how” to be Target language “cara”.
16	16/HANN /DF/B	Hannibal Barca	<p>For honor and empire!</p>	<p>Demi bangsa dan kejayaan!</p>	Exclamations	Domestication vs. Foreignation	Ballooning	This data the strategy used is domestication, it aims to bring the game closer to the target culture, especially on “Honor” translated to be “Bangsa”. Next is

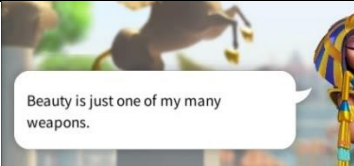

								Ballooning, the dialog box change to be bigger for prevent the patialization problem.
17	17/HANN /LT/B	Hannibal Barca	 <p>Onward! Rome awaits!</p>	 <p>Maju! Romawi menunggu!</p>	Toasts	Literal	Ballooning	The literal form translation technique is used again in this data, the sacond is ballooning, where is the dialog box change to be bigger for prevent the patialization problem.



18	18/MEHM /DF/R	Mehmed II		Greetings	Domestication Vs. Foreignation	Retention	<p>the translator wants to maintain foreign culture by maintaining the sentence “Lord” and “two lands” and “two seas”.</p> <p>Retention, tries to keep source expressions in the target language such that no spatial problems occur.</p>
I am the Lord of the Two Lands and the Two Seas!			Akulah Lord dari Two Lands dan Two seas!				

19	19/ÆTHE/ DF/B	Æthel æd	 <p>A queen by title, but a king in stature.</p>	 <p>Secara gelar adalah ratu, tetapi dari perbuatan, seorang raja.</p>	Greetings	Domestication vs. Foreignization	Ballooning	This data the strategy used is domestication, it aims to bring the game closer to the target culture, especially on “A queen by title ” translated to be “ Secara gelar adalah ratu ”. Ballooning, where is the dialog box change to be bigger for prevent the patialization problem.
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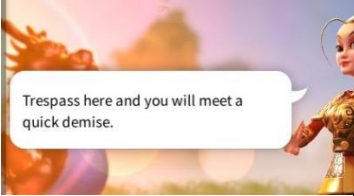

20	20/ÆTHE/ LT/M	Æthel æd	 <p>I shall become your nightmares incarnate.</p>	 <p>Aku akan mejadi reinkarnasi mimpi buruknya.</p>	Threats	Literal	Mediation	<p>The literal form translation technique is used again in this data, Mediation refers to the words that are synonyms in meaning but have fewer letters, Surch language “Your nightmares” to be Target language “Mimpi buuruknya”.</p>
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21	21/CLEO/ DF/M	Cleopa tra VII	 <p>All of you will one day surrender to my great Egypt.</p>	 <p>Suatu hari kalian akan menyerah di bawah keagungan Mesir.</p>	Threats	Domestica tion vs. Foreigniza tion	Mediation	Domestication is used in this data to bring the game closer to the target culture. Mediation refers to the words that are synonyms in meaning but have fewer letters, Source language “ my great Egypt” to be Target language “ keagungan Mesir ”.
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22	22/CLEO/ LC/O	Cleopatra VII	 <p>Beauty is just one of my many weapons</p>	 <p>Kecantikan adalah salah satu senjatakmu.</p>	Well-worn, and also currently bright new, similes and hyperbole	Lost of meaning and compensation	Omission	The technique used in this data is a Loss of meaning technique due to the loss of meaning contained in the word "my many weapons" which should be interpreted as "salah satu senjatakmu". Omission means deletion of messages that do not make a big impact in order to save space.
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23	23/SEON/ LT/M	Seonde ok			Well-worn, and also currently bright new, similes and hyperbole	Literal	Mediation	From this data, literal is technique that contains in this data, which means that the source language translated word by word. Mediation refers to the words that are synonyms in meaning but have fewer letters, Source language “Bury” to be Target language “kubur”.
			Bury me in the sky.	Kubur aku di langit.				



24	24/SEON/ LT/B	Seonde ok	 <p>Rage can turn mice into lions.</p>	 <p>Amarah bisa mengubah tikus menjadi singa.</p>	Well-worn, and also currently bright new, similes and hyperbole	Literal	Ballooning	The literal form translation technique is used again in this data, the second is ballooning, where is the dialog box change to be bigger for prevent the patialization problem.
25	25/SEON/ LT/B	Seonde ok	 <p>Subtle pragmatic, a virtuous ruler.</p>	 <p>Santun dan pagmatik, sifat penguasa berbudi luhur.</p>	Modern proverbs, adages and maxims	Literal	Ballooning	The literal technique is utilized in this data because the data or text exchange is translated literally. Ballooning

								refers to changing the dialog box more big to avoid the spatialization issue.
26	26/MULA /DF/C	Mulan	 <p>Trespass here and you will meet a quick demise.</p>	 <p>Masuklah tanpa izin di sini, itulah akhir hidupmu.</p>	Threats	Domestication vs. Foreignization	Condensation	Domestication is used in this data to bring the game closer to the target culture. Condensation strategy due to the condensation of messages with different sentences but having the same





								meaning and purpose in the catchphrase "You will meet a quick demise " to "Itulah akhir hidupmu."
27	27/MULA /LT/M	Mulan	 <p>What I lack in experience I make up for with style.</p>	 <p>Kurangnya pengalamanku, aku tutupi dengan gaya.</p>	Modern proverbs, adages and maxims	Literal	Mediation	This data uses a literal technique, which implies that the target language is translated word for word. Mediation refers to the words that are synonyms in meaning

								but have fewer letters, Source language “ What I lack in experience ” to be Target language “ Kurangnya pengalamanku”.
28	28/ISHI/N T/R	Ishida Mitsun ari			Modern proverbs, adages and maxims	No translation	Retention	There is No translation data, the translator does not translate to maintain the identity of the Commander. Retention, tries to keep source

								expressions in the target language such that no spatial problems occur.
29	29/ISHI/L T/M	Ishida Mitsun ari	 <p>Treachery is a samurai's ultimate dishonor.</p> <p>Pengkhiatan adalah hal yang paling tidak terhormat bagi samurai.</p>	Modern proverbs, adages and maxims	Literal	Mediaton	The literal form translation technique is used again in this data. Mediation refers to the words that are synonyms in meaning but have fewer letters, Source language “Treachery” to be Target language	


								“Pengkhianatan”.
30	30/RAGN/ DF/B	Ragnar Lodrok	 <p>Hel will sweep away my enemies.</p>	 <p>Hel akan menyapu bersih musuh mana pun.</p>	Threats	Domestication vs. Foreignization	Ballooning	In this data, domestication is employed to bring the game closer to the target culture. ballooning refers to making the dialog box larger in order to avoid the spatialization problem.

31	31/RAGN/ LT/M	Ragnar Lodrok	<p>This sword sing the song of my glory!</p>	<p>Pedang ini akan menyanyikan lagu kejayaanku!</p>	Well-worn, and also currently bright new, similes and hyperbole	Literal	Mediation	The literal form translation technique is used again in this data. Mediation refers to the words that are synonyms in meaning but have fewer letters, Source language “ My glory” to be Target language “Kejayaanku”.
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32	32/LUBU/ DF/B	Lu Bu	 <p>(roar) Show me what you've got!</p>	 <p>(Auman) Tunjukan kekuatanmu!</p>	Exclamations	Domestication vs. Foreignization	Ballooning	Domestication is employed to bring the game closer to the target culture. Ballooning refers to making the dialog box larger in order to avoid the spatialization problem.
33	33/LUBU/ LT/B	Lu Bu	 <p>You bore me.</p>	 <p>Kau buatku bosan.</p>	Exclamations	Literal	Ballooning	The literal technique is utilized in this data because the data or text exchange is translated



			You bore me.	Kau buatku bosan.				literally. Ballooning refers to changing the dialog box to avoid the spatialization issue.
34	34/SCIP/D F/C	Scipio Africa nus	 <p>Victory comes not by the shield, but at the point of sword.</p>	 <p>Kemenangan tidak didapatkan karena bertahan, tapi dari menyerang.</p>	Modern proverbs, adages and maxims	Domestica tion vs. Foreigniza tion	Condensatio n	Domestication is the data strategy used here, and it tries to bring the game closer to the target culture. Condensation strategy due to the condensation of messages with different sentences but



								having the same meaning and purpose in the catchphrase " but at the point of sword " to "Tapi dari menyerang.!"
35	35/HERM /LT/B	Herma nn	 <p>Your story ends at Teutoburg.</p>	 <p>Kisahmu berakhir di Teutoburg.</p>	Threats	Literal	Balooning	From this data, literal is technique that contains in this data, which means that te souch language translated word by word. the

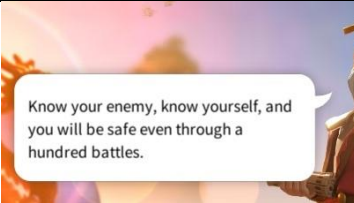
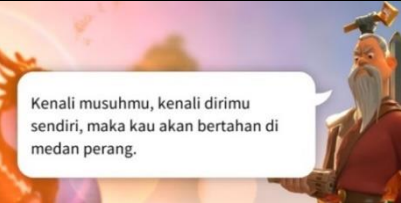
								second is ballooning, where is the dialog box change to be bigger for prevent the patialization problem.
36	36/BOUD/ LC/M	Boudic a	 <p>My enemies will choke on their own blood.</p> <p>Musuhku akan tenggelam dalam darah mereka.</p>	Threats	Lost of meaning and compensation	Mediation	Due to the loss of meaning included in the word "my enemies," which should be translated as "musuhku," the technique utilized in this data is a Loss of	

								meaning technique. Mediation means words that are synonyms in meaning but have fewer letters.
37	37/BOUD/ LC/C	Boudic a	 <p>We must conquer or die!</p>	 <p>Taklukkan atau mati!</p>	Exclamations	Lost of meaning and compensat ion	Condentatio n	The technique used in this data is a Loss of meaning technique due to the loss of meaning contained in the word "We must" which should be interpreted as "kita harus" but is not

								<p>translated into the target language.</p> <p>Condensation strategy due to the condensation of messages with different sentences but having the same meaning and purpose in the catchphrase " We must conquer or die!" to "Taklukkan atau mati!"</p>
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38	38/PELA/ LC/B	Pelagius	 <p data-bbox="495 576 815 683">I'll send these invaders to hell!</p>	 <p data-bbox="884 576 1205 683">Akan kukirim mereka ke neraka!</p>	Threats	Lost of meaning and compensation	Ballooning	The technique used in this data is a Loss of meaning technique due to the loss of meaning contained in the word "Invaders" which should be interpreted as "Penjajah" but is not translated into the target language. Ballooning refers to making the dialog box larger in order to avoid the
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								spatialization problem.
39	39/PELA/ LT/M	Pelagius	 <p>This is my kingdom, Asturias.</p>	 <p>Ini kerajaanku, Asturias.</p>	Greetings	Literal	Mediation	This data has a literal technique, which means that the search language has been translated word for word. Mediation means words that are synonyms in meaning but have fewer letters.

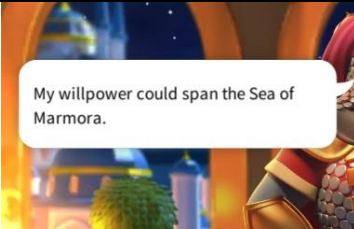
40	40/SUNT/ DF/C	Sun Tzu	 <p>Know your enemy, know yourself, and you will be safe even through a hundred battles.</p>	 <p>Kenali musuhmu, kenali dirimu sendiri, maka kau akan bertahan di medan perang.</p>	Modern proverbs, adages and maxims	Domestica tion vs. Foreigniza tion	Condensatio n	Domestication is the data strategy used here, and it tries to bring the game closer to the target culture. Condensation strategy due to the condensation of messages with different sentences but having the same meaning and purpose in the Catchphrase " Be safe even through a hundred battles " to
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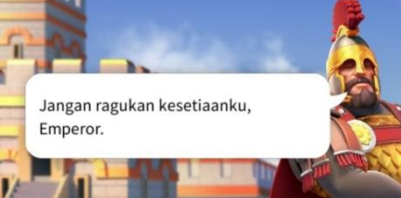


								"Maka kau akan bertahan di medan perang".
41	41/KUSU/DF/B	Kusunoki Masashige	<p>Go! We will fight to the death!</p>	<p>Ayo! Maju terus pantang mundur!</p>	Modern proverbs, adages and maxims	Domestication vs. Foreignization	Ballooning	Domestication is the strategy data used here, and presents the game closer to the target culture, it can be seen from the following data, Source language said "we will fight to the death" translated into target language "Maju

								terus pantang mundur!". Ballooning refers to changing the dialog box to avoid the spatialization issue.
42	42/KUSU/ LT/B	Kusun oki Masas hige	 <p>I fight for the Mikado!</p>	 <p>Aku bertarung demi Mikado!</p>	Exclamations	Literal	Ballooning	From this data, literal is technique that contains in this data, which means that the source language translated word by word. the second is ballooning, where is the dialog box

								change to be bigger for prevent the patialization problem.
43	43/EULJ/DF/C	Eulji Mundeok	<p>Shore up the battlements and clear the fields!</p>	<p>Jaga dinding dan luluh lantahkan medan perang!!</p>	Toasts	Domestication vs. Foreignization	Condensation	<p>Domestication Strategy used in this data it aims to brings the game closer to the culture of the target audience.</p> <p>Condensation strategy due to the condensation of messages with different sentences but having the same</p>



								meaning and purpose in the catchphrase " Shore up the battlements to " Jaga dinding".	
44	44/BAIB/ LT/M	Baibar s		<p>The mongols? A trfling matter...</p>	<p>Orang mongol? Masalah kecil...</p>	Exclamations	Literal	Mediation	The literal form translation technique is used again in this data and Mediation means words that are synonyms in meaning but have fewer letters, it can found in "A trfling matter" translated to be



								“Masalah kecil”.
45	45/OSMA /DF/V	Osman I	 <p>My willpower could span the Sea of Marmora.</p>	 <p>Tekatku besar, membentang seluas Sear of Marmora.</p>	Well-worn, and also currently bright new, similes and hyperbole	Domestica tion vs. Foreigniza tion	Violation	Domestication Strategy used in this data it aims to brings the game closer to the culture of the target audience. The Violation found in this data is the loss of comma punctuation which aims to save the use of spaces in this game.

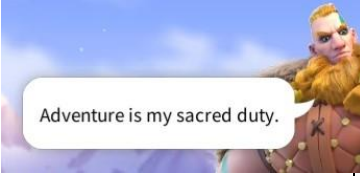
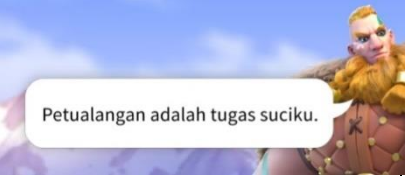
46	46/BELI/L T/B	Belisar ius	 <p data-bbox="528 576 786 683">Do not doubt my devotion, Emperor.</p>	 <p data-bbox="860 576 1229 683">Jangan ragukan kesetiaanku, Emperor.</p>	Exclamations	Literal	Ballooning	The technique that used in this data is literal technique because the data or the dialog is translated literally. Ballooning means the dialog box is changed to prevent the spatialization problem.
47	47/LOHA/ DF/B	Lohar	 <p data-bbox="551 1267 763 1297">Taste my blade!</p>	 <p data-bbox="909 1267 1182 1297">Rasakan tombakku!</p>	Threats	Domestication vs. Foreignization	Ballooning	The Domestication Strategy employed in this study tries to bring the game closer to the




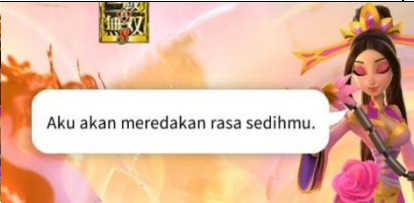
								target audience's culture. Ballooning, The dialog box is ballooned to make it larger, which solves the spatialization problem.
48	48/LOHA/ LC/B	Lohar	<p>Warrior, you will not best me!</p>	<p>Kau tidak akan bisa mengalahkanku!</p>	Threats	Lost of meaning and compensation	Ballooning	Because of the loss of meaning included in the term "warrior," which should be interpreted as "Prajurit," but is not translated into the target language, the technique

								utilized in this data is the Loss of meaning technique. Ballooning means the dialog box is changed larger to prevent the spatialization problem.
49	49/KEIR/ LT/B	Keira			Threats	Literal	Ballooning	The technique that used in this data is literal technique because the data or the dialog is translated literally. Ballooning means the
			Any last words?	Ada ucapan terakhir?				

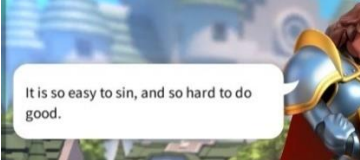
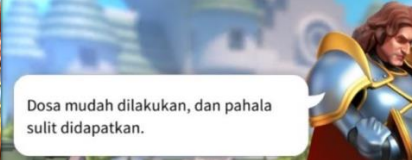
								dialog box is changed larger to prevent the spatialization problem.
50	50/KEIR/ DF/B	Keira	 <p>I am watching you.</p>	 <p>Aku mengawasimu.</p>	Threats	Literal	Ballooning	Because the data or dialogue is translated literally, the technique used in this data is a literal technique. Ballooning refers to making the dialog box larger in order to avoid the spatialization issue.



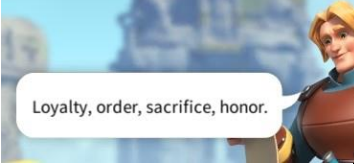
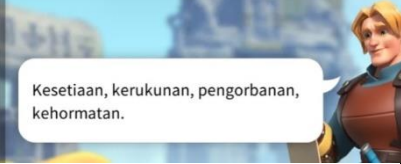
51	51/MATI/ DF/C	Matilda of Flanders	 <p>Set forth for England!</p>	 <p>Ayo berangkat ke Inggris!</p>	Toasts	Domestication vs. Foreignization	Condensation	Domestication is used to bring the game closer to the target culture as in the original language "Set forth" is translated into "ayo berangkat", the word "Ayo" is used by translators because this word is familiar to the target player. Condensation strategy due to the condensation of messages with different sentences but
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								having the same meaning and purpose in the catchphrase " Set forth for England!" to " Ayo berangkat ke Inggris!".
52	52/BJOR/ LT/B	Bjorn Ironsides	 <p>Adventure is my sacred duty.</p>	 <p>Petualangan adalah tugas suciku.</p>	Greetings	Literal	Ballooning	The technique that used in this data is literal technique because the data or the dialog is translated literally. Ballooning means the dialog box is changed



								to prevent the spatialization problem.
53	53/BJOR/ LT/B	Bjorn Ironsidge	 <p>For Odin!</p>	 <p>Demi Odin!</p>	Exclamations	Literal	Ballooning	The literal technique is utilized in this data because the data or text exchange is translated literally. Ballooning refers to changing the dialog box to avoid the spatialization issue.
54	54/DIAO/ LT/M	Diaochan	 <p>I shall put you out of your misery.</p>	 <p>Aku akan meredakan rasa sedihmu.</p>	Exclamations	Literal	Mediation	The literal technique is used in this data because the data or text

			I shall put you out your misery.	Aku akan meredakan rasa sedihmu.				exchange is translated literally. Mediation use to in this data for change synonyms word in meaning but have fewer letters.
55	55/TOMO /DF/B	Tomoe Gozen	 <p>One shot, one kill.</p>	 <p>Satu nyawa melayang di setiap tembakan.</p>	Exclamations	Domestication vs. Foreignization	Ballooning	Domestication Strategy used in this data it aims to brings the game closer to the culture of the target audience. Ballooning refers to changing the dialog box

								to avoid the spatialization issue.
56	56/LANC/DF/M	Lancelot	 <p>It is so easy to sin, and so hard to do good.</p>	 <p>Dosa mudah dilakukan, dan pahala sulit didapatkan.</p>	Modern proverbs, adages and maxims	Domestication vs. Foreignization	Mediation	Domestication Strategy used in this data it aims to bring the game closer to the culture of the target audience. Mediation use to in this data for change synonyms word in meaning but have fewer letters.

57	57/SARK/ LT/B	Sarka	 <p>For the Queen!</p>	 <p>Demi sang Ratu!</p>	Exclamations	Literal	Ballooning	The literal technique is utilized in this data because the data or text exchange is translated literally. Ballooning refers to changing the dialog box to avoid the spatialization issue.
58	58/CENT/ LT/B	Centuri on	 <p>Loyalty, order, sacrifice, honor.</p>	 <p>Kesetiaan, kekurangan, pengorbanan, kehormatan.</p>	Modern proverbs, adages and maxims	Literal	Ballooning	The literal form translation technique is used again in this data, the second is Ballooning, where is

								the dialog box change to be bigger for prevent the patialization problem.
59	59/DRAG/DF/C	Dragon Lancer	 <p>I'm ready always ready!</p>	 <p>Aku selalu siap!</p>	Exclamations	Domestication vs. Foreignization	Condensation	Domestication is used to bring the game closer to the target culture by translators because the words is familiar to the target audience. Condensation strategy due to the condensation of messages with

								different sentences but having the same meaning and purpose in the catchphrase "I'm ready always ready!" to "Aku selalu siap!".
60	60/DRAG/ LT/M	Dragon Lancer	 <p>What's up?</p>	 <p>Ada apa?</p>	Greetings	Literal	Mediation	The literal technique is used in this data because the data or text exchange is translated literally. Mediation use to in this data for change synonyms word

									in meaning but have fewer letters.
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