

**LOCALIZATION OF PLAYER STATUS AS FOUND  
FROM *PRO EVOLUTION SOCCER 2019 MOBILE***

**THESIS**

**Submitted in Partial Fulfillment Requirements**

**For Degree of *Sarjana Humaniora***



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## **DEDICATION**

The thesis is dedicated to:

1. My beloved parents.
2. My beloved brother.
3. My friends.
4. Ballista Class 2016.
5. Transvenger Class 2016.
6. English Letter 2016.
7. English Letter Department.
8. My Almamater UIN Raden Mas Said Surakarta.

## **MOTTO**

“And that it is He who makes laugh, and makes weep...”

(QS. An-Najm: 43)

“Everyone has things they can do and can't do. I'll do what you can't do, and you do what I can't do.”

(Vinsmoke Sanji)

## PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Localization of Player Status as Found from Pro Evolution Soccer 2019 Mobile* 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.

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

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Stated by,



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The researcher realizes that this thesis is still far from being perfect. The researcher hopes that this thesis is useful for the researcher in particular and the reader in general.

Sukoharjo, May 24, 2023

The researcher,



Muhammad Thofa Rizki Wardana



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## ABSTRACT

Muhammad Thofa Rizki Wardana, 2023. *Localization of Player Status as Found from Pro Evolution Soccer 2019 Mobile*. Thesis, English Literature Program Faculty of Culture and Language.

Advisor : SF Lukfianka Sanjaya Purnama, M.A.

Keywords : *Translation, Video Games, Video Games Translation*

Video game translation is a crucial aspect of localization, which aims to adapt a game to different regions and cultures, allowing players from around the world to enjoy the game in their native language. The similarity of the previous study with this research is to examine the video game translation. Previous research examined the translation strategy using a different theory from that used by researchers. The focus of this research also different from previous research. This research focuses on translating football terms of player status and attributes as found on player status in PES 2019 Mobile between English version and Indonesian version, and how the strategy used effectively.

To reach the research objective, the data is analyzed using video games translation strategy by Costales (2012) there are seven translation strategies: Domestication, No Translation, Transcreation, Literal Translation, Loyalty, Loss of Meaning and Compensation, and Censorship.

This research uses qualitative methods because the research only collected, and analyzed the data, and then decided a conclusion. The data source is the football terms in player status menu of PES 2019 Mobile.

Based on Costales (2014) theory, the researcher analyzed and found 71 data. The researcher found 2 data Domestication, 6 data No Translation, 5 data Transcreation, 47 data Literal Translation, 0 data Loyalty, 11 data Loss of Meaning and Compensation, and 0 data Censorship.

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# CHAPTER I

## INTRODUCTION

### A. Background of the study

Video games is an electronic game that involves interaction with a user interface to generate a visual on a video device such as TV screen, computer monitor or even smart phone screen. The world “video” in video game usually referred to a raster display device around 2000s. It implies to any type of display device that can produce two or three dimensional images.

Games can be categorized according to the platform they have been designed for, there are PC-based, console-based, handheld or arcade games (Mangiron & O’Hagan 2006), the analysis of the concept of video games (Bernal 2006), or even the distinction between casual and hardcore games. Also, other criteria can be applied in order to define video game categories: Frasca (2001: 6-9) reformulates Callois’ terms and Piagets’ rules to redefine the concepts of ludus and paideia, establishing a basic two-category system on the basis of ludology. While the former category refers to those games whose result establish a winner and a loser, the second one does not define these roles.

Focusing on more narrative related elements, the content and the nature of some titles allow to define certain textual categories: as in the case of cinema or literature, different genres can be established to classify the different types of video games according to their specific features. The fact that several typologies can be set in the study of video games is a relevant issue from the point of view of translation, as some types of games such as RPG's rely on more complex story lines, are heavily narrative-driven and they may include more text and translatable assets (Mangiron 2004). Berens and Howard (2001: 25-27) provide an initial taxonomy on the basis of seven categories: action and adventure, driving and racing, first-person shooters, platform and puzzle, roleplaying, strategy and simulation, and sports and beat'em ups. Obviously, this classification system can be broken into further sub-categories in order to sort out all the possible approaches and stories that developers can create: therefore, additional labels can be established for fighting games (e.g. Tekken), real-time strategy (e.g. Command and Conquer), hack and slash (e.g. God of War), graphic adventures (e.g. Sam and Max), education or information games (e.g. Brain Training), sandboxes (e.g. Red Dead Redemption), survival horrors (e.g. Resident Evil), etc. A thorough analysis of the particular features of the previous categories could lead to establish a specific textual type or genre for each of them.

As long as video games are concerned, the concept of ‘right’ or ‘wrong’ translation does not apply and translators focus on achieving the objective of meeting a functionalist objective: preserving the game experience. Therefore, fulfilling the expectations of the users in the target audience is the underlying principle. This is not a straightforward task, as translators might need to know all the meta-textual references of video games (sometimes to previous editions of the same title or to other sagas and game-related material) in order to meet the expectations of experienced players.

Video game translation is very specific activity and all of this must be taken into consideration. All of these exceptional features of this interactive medium combining several text and media types require an approach to translation which is very different to any no-interactive types of translation such as books, films, comics, etc. Translating video game involve large volume of text per translator, might be several hundred pages for some projects, required working in team of several translators who have to possess skills of a technical and literary translator at the same time (Dietz 2007).

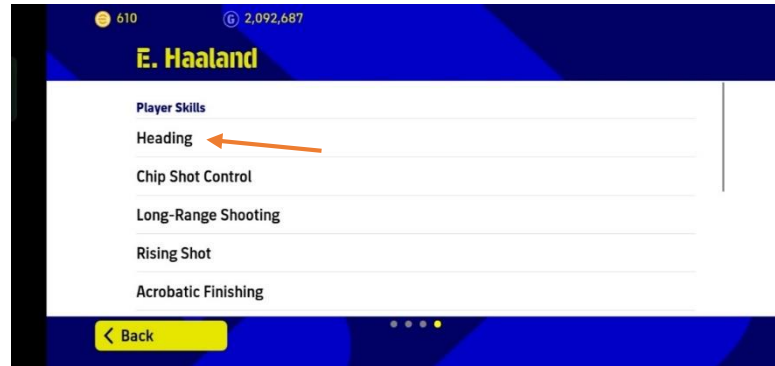
Many studies had been done by certain scholars in translation part in video games, such in Miguel Bernal Merino (2006) study about the contribution of translation which tied to the terms of “Localization”. He concludes that, a term of localization is only terminology used in the



industry that does not have any relationship with any linguistic activity. Moreover, Miguel Bernal Merino (2007) also wrote other journal which he explained some problems or challenges that would be faced when translating a language in video games. Similarly, Hevia (2009) wrote in her journal about what is involved in video game localization. Such as, what assets need to be localized, what different localization models are and what a translator competence is required in order to localize video games successfully. Although many studies had been done in video games translation, none of them focused on the use of video games translation strategy to certain translated video game.

Translating video games often face several specific restrictions inherent in the medium technically and also for sociocultural reasons such as age rating issues, censorship, etc. To assist translator in translating video games, There are seven translation strategies according to Costales (2012); Domestication & Foreignization, No Translation, Transcreation, Literal Translation, Loyalty, Loss of meaning & compensation, Censorship. The researcher analyzes the player status in English version and compares them with the Indonesian version to find the translation strategy used. The example of the translation strategy data analyzed in player status.

ST :



TT :



In the sample of the pictures, in word “heading” translated into “*sundulan*”, the translator uses the literal translation strategy because the literal translation is used as a strategy to translate a terminology that is accepted if it is translated from the source language into the target language.

## **B. The Limitation of The Study**

The researcher limits this research by analyzing one aspect. In the research entitled “*LOCALIZATION OF PLAYER STATUS AS FOUND*

*FROM PRO EVOLUTION SOCCER 2019 MOBILE*". The researcher limits 26 the player cards on player status that will be analyzed, start from striker, midfielder, defender, and goalkeeper. This research only focus on analyzing translation strategies of player status in Pro Evolution Soccer 2019 Mobile.

The researcher used translation strategies from Costales (2012) to analyze data in the form of Player status between English version and Indonesian version. There are seven translation strategies according to Costales (2012) Domestication, No Translation, Transcreation, Literal Translation, Loyalty, Loss of Meaning & Compensation, and Censorship.

### **C. The Formulation of The Problem**

What are the translation strategies used in game *Pro Evolution Soccer 2019 Mobile*?

### **D. The Objective of The Study**

To find out translation strategies are used in game *Pro Evolution Soccer 2019 Mobile*.

### **E. Benefits of the Study**

1. Theoretical Benefits

The study is expected to give some additional perspective points of view and the result of this result can be used as a reference by the other researcher in the similar topic and contribution to collect the development of literature in English Letters Department.

## 2. Practical Benefits

Other researcher

This research expected can be an inspiration for other researcher, especially when they want to analyze similar aspects of PES 2019 Mobile.

## F. Definition of the Key Terms

1. Translation: Translation is rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988).
2. Video Games: According to Frasca (2001), Video games are “computer-based entertainment software, either textual or imagebased, using any electronic platform, such as personal computers or consoles and involving one or multiple players in a physical or networked environment”.
3. Video Game Translation: Merino (2014) defines video games translation as a combination elements of software, literary, theater, and audiovisual translation. Because of this combination, it makes video games apart from other type of translation.

## **CHAPTER II**

### **REVIEW ON RELATED LITERATURE**

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

##### **1. Video Game Translation**

Video game, basically is an electronic game which is a part of modern daily life. It is users ranged widely from children to adults. Lots of people play video game for various purposes such as; to kill their time, as a hobby, as an entertainment, even as a job. Before video game was discovered, there were a lot of games which are involved direct contact between two or more players. Desri (2002) defines game as an activity with rules, a goal and an element of fun. It also involves many factors such as rules, competition, relaxation, and learning, in particular.

A video game is made up of different assets that need to be translated and localized, namely in-game text, art assets, audio and cinematic assets, and printed materials (Chandler in Mangiron and O'Hagan, 2013: 122). Sometimes, there is also other assets such as "read me" files which contain setup information for users including minimum specifications requirements, press and market release, official game's website, and online help. Each of video game asset

has been explained by Mangiron and O'Hagan (2013) as can be seen on the following.

- a. In-game text assets, refer to all the text present in the user interface (UI) (such as menus, help messages, tutorials and system messages), narrative and descriptive passages, exposition tutorial and all dialogues that are not voiced-over and only appear in written form, such as conversations held with non-playable characters (NPCs), who are driven by the game system and cannot be controlled by the player.
- b. Art assets, are all those graphics and images, such as maps, signs, text in images, and notices that include text in the original version and must be adapted for the localized versions. They are also known as “textual graphics” and “graphic text”.
- c. Audio and cinematic assets, include all those elements with audio, lip synch voice over, non- lip synch voice over, song performed by game's character/ theme songs, environmental sound that need to be translated. Printed materials include all those elements in print that accompany a video game, such as the instruction manual, strategy books, the packaging and other associated para-text such as advertisement, poster, etc.

Each of these assets may require a different approach to localization, depending on the specific content and context. For

example, translating in-game text may require adapting certain phrases or cultural references to better resonate with the target audience, while localizing art assets may involve replacing certain images or elements to comply with local laws or cultural norms. Similarly, adapting audio and cinematic assets may require recording voice-over work or creating new animations that better suit the target audience. Overall, successful video game localization requires a thorough understanding of both the source and target cultures, as well as the ability to adapt content and messaging appropriately for each context.

Video game translation involves adapting and localizing a video game's content, dialogue, and instructions from the original language into one or more target languages to make it accessible to players around the world. Refers to the process of adapting a video game from a language to another, while also taking into account the cultural and linguistic nuances of the target audience. This process includes translating all in-game text, subtitles, and audio, as well as adapting cultural references, humor, and other elements to the target audience. And this process typically involves translating and localizing various game assets, such as in-game text, art assets, and audio and cinematic assets.

Some of the key considerations in video game translation include maintaining the integrity of the original content, ensuring

accuracy in the translation, adapting cultural references and humor for the target audience, and ensuring that the game remains entertaining and engaging in the target language. The video game industry has grown rapidly in recent years, and the demand for high-quality game localization and translation services has grown along with it. Many game developers and publishers work with professional translation and localization companies to ensure that their games are successfully adapted for global audiences.

Video game translation is a complex process that requires a team of professionals, including translators, editors, proofreaders, and quality assurance testers. The localization team must have a deep understanding of both the source and target languages and cultures, as well as a deep understanding of video game design, mechanics, and player experience. To effectively translate a video game, a translator must have a deep understanding of the game's content, genre, and target audience. They must also have a strong command of both the source and target languages, as well as cultural knowledge of both the source and target cultures.

There are several challenges to video game translation, including the technical limitations of the game engine, the need to maintain consistency and coherence across all game elements, and the potential for cultural differences and misunderstandings to impact the gameplay experience. Therefore, video game translation



requires a combination of linguistic and technical expertise, as well as cultural sensitivity and creativity, to provide a seamless and enjoyable gaming experience for players in different regions of the world.

## 2. Player Status

Player status and attributes in Konami's Pro Evolution Soccer (PES) 2019 Mobile game are data and information that indicate the quality and the feature of a player's technical skills, behaviors, and performance on the pitch. These stats are typically displayed on player cards and the player rating serves as a summary of their skill.

The overall rating is an aggregated value that takes into account various attributes and skills of the player. It provides an assessment of the player overall quality and effectiveness in the game. The higher the overall rating, the more skilled and talented the player is considered to be.

Player status and attributes can include a range of factors that contribute to their overall rating. Here are some common player status and attributes you may find in PES 2019 Mobile:

- a. Overall rating: This is the general representation of a player overall skill level. It is often displayed as a numerical value or a series of stars. A higher overall rating indicates a more skilled player.

b. Offensive attributes:

- Ball control: Indicates the player ability to control the ball effectively.
- Dribbling: represents the player skill in maneuvering the ball while running.
- Shooting: reflects the player proficiency in taking accurate shots on goal.
- Finishing: measures the player ability to convert goal scoring opportunities into goals.
- Heading: indicates the player skill in scoring or redirecting the ball with their head.

c. Defensive attributes:

- Defensive prowess: reflects the player ability to defend and intercept the ball.
- Physical contact: measures the player strength and ability to win physical battles.
- Marking: indicates the player ability to closely track and mark opponents.
- Slide tackle: represents the player proficiency in executing slide tackles.

d. Mental attributes:

- Attack awareness: reflects the player ability to make intelligent attacking moves.
  - Defensive awareness: indicates the player ability to position themselves correctly while defending.
  - Ball winning: measures the player aptitude for winning loose balls.
  - Aggression: represents the player tendency to play with aggression and assertiveness.
- e. Goalkeeper attributes:
- Reflexes: reflects the goalkeeper ability to react quickly to shots.
  - Goalkeeping skills: represents the overall skill level of the goalkeeper.
  - Clearing: measures the goalkeeper ability to clear the ball effectively.
  - Coverage: indicates the goalkeeper ability to cover the goal and make saves.

These attributes and status help players assess the quality and performance of individual players in PES 2019 Mobile, allowing them to make informed decisions about team composition or team selection, gameplay tactics, and strategies. It is important to note that these attributes and ratings can be updated throughout the game

lifespan based on real-life performance updates or game updates provided by Konami.

### 3. Video Games Translation Strategies

Video games translation is a hybrid form of translation where it combine elements of literary, visual, audio and more. Because of this, translating and individual aspect in the process may not be unique, such as subtitling and programming code, it is a specific aspects of combination off all aspect that created into one product that sets video games apart from any other types of translation (Bernal-Merino 2009). Video games translation involves a combination of different aspects, such as the translation of in-game text, art assets, and audio and cinematic assets. Each of these aspects requires a specific translation approach and expertise, and they must all be combined to create a cohesive and accurate final product that meets the expectations of players in the target market. This make video games translation a unique and complex process that requires a specialized skillset and knowledge of both the gaming industry and the target culture.

Besides, translation is a highly context-sensitive process, just as any human activity it is also highly depends on any particular decisions and choices of the translator as they converting the meaning from source language to target language (Costales 2012).

The adaptation of multimedia product entails the constrained translation (Mayoral 1998) as particular characteristic and restriction have to be calculated. Translator need to make decisions and choices at every stage of the translation process, including understanding the source text, selecting appropriate translation strategies, and adapting the target text to the target audience and cultural context.

In the case of multimedia translation, such as video game translation, translator need to consider additional factors, such as visual and audio elements, programming code, and gameplay mechanics. These aspects can constrain the translation process, as translators need to ensure that the translation fits within technical limitations of the game and does not affect the gameplay experience. Therefore, translators need to be skilled in not only linguistic and cultural aspects but also technical aspects of multimedia translation to create a high-quality and effective translation of video games.

Through this case, this research concentrate the discussion onto the idea where the translation of video games is a rather functional process, where keeping the game experience or feel is the main priority to bear in mind when translating the video game. In other words, an Indonesian player should have enjoyed a similar gameplay and experience to the player of original language version,

like English version. There are many strategies used in translating a video games, they can be listed as:

#### 1. Domestication

The classic domestication approach defined by Venutti (1995) is to establish a difference between translation aimed to keep a “foreign flavor” or those texts adapted to particular features and standard of the target culture. This is clearly an approach that can be applied in the case of video games. The classic domestication approach in translation aims to make the target text feel natural in the target language and culture, even if it means deviating from the source text to some extent. This approach can be useful in video game translation as it allows for the adaptation of the game to the cultural norms and expectations of the target audience. By using domestication, the translator can ensure that the game feels familiar and accessible to players in the target market, rather than feeling like an unfamiliar foreign product.

Domestication strategy are intended to keep the look and the feel of the original game and transfer the atmosphere and the flavor of the source culture into the target locale (Costales 2012). This strategy aims to make the translated content feel more natural and familiar to the target audience by adapting it to the cultural and

linguistic norms of the target locale. In the case of video games, this could involve changing character names, modifying dialogue to fit cultural references and nuances, and adapting gameplay mechanics to suit local gaming preferences. The goal is to create a seamless experience for the player that feels like it was designed specifically for their culture and language.

As an example, in *Mario & Luigi: Partners in Time* (2005), there is a scene, typical of Japanese slapstick comedy, where a washtub falls through the ceiling landing on top of someone below, who is thereby rendered unconscious. The translators thought that this recurrent joke in Japan would not be understood by US players, so the washtub was replaced with a bucket in the North American Version (Schreier 2014). Intertextual allusions may also need to be dealt with, particularly if target players are not going to understand or recognize them.

#### 1. No Translation

On the different level of translation in video games, a game may have that is so-called no translation, partial translation and complete translation. A non-translation strategy can be used by the translator in any different point in the game (Costales 2012). The non-translation in certain names, terms, place or experience or feel

would be ruined if all the terms, dialogues, names and expressions were completely translated into Indonesian Language. This strategy is usually employed to preserve the authenticity and originality of the game, especially if it is already well-known and popular among the target audience. In contrast, complete translation strategy involves translating all in-game text, audio, and visual elements, including menus, dialogues, instructions, and subtitles. This approach can be used in some cases where the untranslated elements are not essential for the overall understanding and enjoyment of the game, and can add to the authenticity of the game's setting. However, it is important to consider the target audience and their expectations before using a non-translation strategy.

No translation strategy in video games is close in meaning to the adaptation method in translation studies, that emphasis to the target language so the expectation of the player is the first priority that should be preserved well into the target language so the expectation of the player is the first priority that should be meets even if it means to not translate some words. Both approaches prioritize the target language and culture, and aim to convey the intended meaning and cultural context to the target audience. The no translation strategy may be employed when certain game elements, such as character names or game mechanics, are too culturally



specific or iconic to be translated without losing their meaning or impact. In such case, the original term or concept may be left unchanged or adapted to fit the target culture. In the case of video games, the no translation strategy may be used when certain words or phrases have become part of the gaming culture and would not be easily understood if translated. This strategy helps to preserve the original gaming experience and ensure that players can fully engage with the game without any confusion.

No translation strategies can be also be found in something that related to the particular development of the game and its internationalization policy (Costales 2012). Some developers may choose to keep certain elements of the game untranslated in order to maintain a sense of authenticity or uniqueness. Alternatively, some games may have elements that are difficult to translate without losing their original meaning or impact, such as puns or cultural references. In these cases, the developer may choose to leave the element untranslated in order to preserve its original meaning. Like some places are given a name based on mythological place or event. Therefore, they are not translated to any language. Like Hagia Sophia in Istanbul, Turkey that appear in the “Assassin’s Creed Revelations” video games.

### 3. Transcreation

Transcreation is originally a new concept defined by Mangiron (2006) which we recently cannot find its meaning in any dictionary whether it is in Merriam Webster or even Oxford Dictionary which will give us no result if we tried to search it. This term which is not adapted yet in the translation studies (Bernal 2006) is used to make a difference from canonical translation as Transcreation serve a more freedom for the translator to work with the text. That can be said, Transcreation is a free recreation of a text without losing their meaning, but also keeps the characteristic of an effective translation (Arturo 2013).

Transcreation is a relatively new term in the field of translation studies and may not be found in all dictionaries. Transcreation refers to a type of translation that goes beyond a simple word-for-word or even idea-for-idea translation. Instead, it involves recreating the message in a way that is culturally relevant and resonant with the target audience. This often involves adapting not just the language, but also the tone, style, and even format of the original text to better suit the target culture. It requires a high degree of creativity, cultural understanding, and linguistic expertise from the translator. Transcreation is particularly useful in marketing and advertising contexts, where the goal is not just to convey a message,

but to do so in a way that resonates with the target audience and motivates them to take action.

Attempting to use Transcreation strategy when translating a text is require more effort from the translator since they have to not only to adapt a text from source language to target language, but also to invent new words which will fit in the target text to replace some words from the source text that cannot be translated properly. Transcreation involves much more creativity and freedom than traditional translation. It requires the translator to not only consider the linguistic and cultural differences between the source and target languages, but also to take into account the intended audience and the purpose of the text. The translator may need to invent new words or phrases that convey the intended meaning and tone of the original text in the target language, while also resonating with the target audience.

In other word, this put to the point that translator sometimes end up writing new dialogues or creating a new jokes or puns where they are absent in the target text. More often, rather than translating, they are transcreating the text (Mangiron 2008). While it is true that a degree of transcreation may be necessary in many translation project, not all translation require significant levels of creative adaptation. However, some translator argued that any translation

works requires a Transcreation since they should never literally translate. In some cases, a more literal translation approach may be appropriate, particularly when it comes to technical or scientific texts where accuracy and clarity are paramount. It ultimately depends on the specific context of the translation project and the goals of the translation. It is important for translators to be aware of the potential need for transcreation and to be able to apply this strategy when necessary to effectively convey the intended message and cultural nuances of the source text.

Moreover, some video games titles requires to be adapted using the freedom of translator in order to achieve better game experience and in preserve the look and feel of the title. As it said by Mangiron (2004) the more narrative-driven some games the more included translatable assets in the game. Transcreation can be especially useful in translating puns, cultural references, and other elements of the game's narrative that may not have a direct equivalent in the target language. By using Transcreation, translators can recreate the same effect or emotion in the target language that the original text had in the source language, even if they need to make some changes to the wording or structure of the text. In addition, the more complex narrative storyline in the game, the more useful Transcreation be used in the translation process.

#### 4. Literal Translation

This strategy of translation in the video games is usually also known as one of the method used in translation studies. Moreover, the process is almost the same as Newmark (1998) defines the SL grammatical constructions are converted to the nearest grammatical TT equivalent but the lexical words are translated singularly and out of context.

In the video games translation context, the literal translation is used as a strategy to translate a terminology that is accepted if it is translated from the source language into the target language, where the target audiences are easily recognize the translated terminology so their expectation are still successfully achieved. Using literal translation as a strategy can be effective in certain situations, especially when the translated terminology is widely recognized and understood by the target audience in the target language. This approach maintains the original terminology from the source language without making significant changes, ensuring that the translated terms are easily identifiable and meet the expectations of the audience.

The most suitable example of literal translation can be found in most of sport, simulation or racing genre video games where the

terminology we usually see such as: tires, brake, top speed, top speed, accuracy, goal and corner kick can be literally translated into Indonesian language as ban, rem, kecepatan maksimum, akurasi, gol dan tendangan sudut. This could also be because in those genres above, there is only a minimum of complexity like storyline, plot and narrative load than in other genres like adventure or RPG's video games.

However, some technical terms can also not be translated because they are usually used by the professional of the certain field in daily basis in English expression (e.g. cockpit, May Day, etc.). Translating some technical terms that are usually used in English expression by the professional will result in ambiguity and loss of feel or experience of the video game.

## 5. Loyalty

Loyalty aims to faithfully represent the source text's meaning and intent in the target language. While it prioritizes accuracy and faithfulness, translators should be aware of the potential challenges posed by idiomatic expressions, cultural differences, and linguistic disparities between the source and target languages. Adapting the translation to suit the target audience's need and expectations might be necessary while maintaining the core elements of loyalty to the original text.

Some video games present their stories based on the studio developing the title. However, there are also many video games that present their stories based on their literary works, either it is from a comic book or a movie. Just like some titles we know of *James Bond*, *Star Wars* or *Harry Potter* video games or a superhero title comic books like *Spiderman*, *Batman*, *Superman* and *Captain America*. In the case of the titles, there are a meta-textual references to the film, comic books or other art form that being described in the game. Therefore, the translator here should and must keep the balance their translations to adapt the original content in order to achieve an appropriate game experience to the target audience with the loyalty of preserving the original source of the video game.

In this sense the concept of loyalty or fidelity the source text which was put forward by Nord (1997) might be relevant to the adaption of those video games based on literary works or other art form, because preserving the atmosphere of the original story will be an important key in order to meet expectations of the target audience. The team involved in the development of *The Lord of The Rings* Video Game are required to read the original novel and also have to pass the test of the content in the books before they begin to develop the game (Bernal 2009). As they will have to recreate the atmosphere in the game that have been imagined in the Novel.

## 6. Loss of meaning & Compensation

The more narrative driven technique used in video games nowadays can be an additional challenges in the translation of certain video game titles to the translator. As in case there is a partial loss or total loss when translating the text, translator may suggested to partial re-writing in order to “negotiate functional equivalent” to compensate for the loss of meaning (Di Marco 2007).

The increasing use of narrative-driven techniques in video games can indeed present additional challenges for translators. Video game titles that heavily rely on storytelling and immersive narratives often contain complex dialogue, cultural references, and context-specific elements that may not have direct equivalents in the target language. When faces with potential loss of meaning during translating, translators may suggest partial re-writing or adaption to negotiate a functional equivalent. This involves finding alternative ways to convey the intended meaning and impact of the original text in the target language, while taking into account the constraints of linguistic and cultural differences.

The translation of humor is a particular difficult to be achieved by the translator as they have to preserve the jokes from the original culture into the target culture. The use of word plays or puns



becoming more and more common in the video games, this case may be extremely difficult for the translator to translate the jokes to the target culture without suffering any partial loss of meaning. The impossibility to convert the message into the target culture might be frequently seen when the words play or puns and humor involved in the dialogue of certain video game.

Even though compensation strategies are preferred in attaining the objective of effective translation of humor in the video game, some video game also do an omission of the content as the other alternative that can be observed in some video games in which certain reference of the original culture cannot be easily adapted to the target culture.

## 7. Censorship

The translation of video game into different culture must take all legal issue at hand. Some countries do have particular regulation or rules regarding video games that shows an offensive language in game. When translating video games into different culture, it is crucial to consider and adhere to the legal regulations and rules of the target country. Some countries have specific regulations regarding offensive language, violence, or other content that may be deemed inappropriate or offensive to their culture. This is the case

in Germany, where the country banned Capcom's *Dead Rising* or the Blockbuster video games *Gears of War* due to the excessive violence and offensive word in the game.

In this case the translator have to take all legal regulation into account and they have to bear in mind to which word are applicable, so that they might have to alter their word choices and decisions based on the regulation of the target locale culture or the recommendation of the distribution companies.

The case of censorship is a controversial issue in the game industry, violence is not the only elements observed. Sexual connotation or even political elements can also be an issue when adapting video games since many war and combat video games are banned in certain Asia and Middle East countries due to the historical fact or events recreated in the game.

Translators and game developers need to be aware of these regulations and ensure that the translated content complies with the legal requirements of the target country. This may involve adapting or modifying the original text to remove or tone down offensive language, graphic content, or any elements that could violate local regulations. Additionally, it is important to consider cultural sensitivities and norms when translating video games. What may be

acceptable or amusing in one culture might be offensive or inappropriate in another. Translators should be mindful of these cultural differences and make necessary adjustments to ensure that the translated content is culturally appropriate and respectful.

Collaboration with legal advisors or localization experts who are familiar with the target country's regulations can be beneficial in navigating the complexities of legal issues related to video game translation. By addressing legal concerns and considering cultural sensitivities, game developers and translators can ensure that the translated video game aligns with the local regulations and meets the expectations of the target audience.

## **B. Previous Related Studies**

To prove the originality of this research, the researcher conducted this research based on the previous studies from books, thesis and international journal articles which are relevant and related to this research. The previous research is entitled Game Localization : Translating for the global digital entertainment industry (2013) composed by lecturers and experts in video game translation and localization, Minako O'Hagan from Dublin City University and Carmen Mangiron from Universitat Autònoma de Barcelona. The book was published in 2013 is concerned with lot of information specialized and

dynamic professional area of localization practice especially in video game subject. The purpose of this book is to seek and stimulate the scholarly interest in the subject of video game translation and localization. It contains relevant and specific information which address the practical needs of industry, systematic training of translators, and localizer.

The second previous research is journal article entitled Exploring Translation Strategies in Video Game Localization, Alberto Fernandez Costales from Universidad de Oviedo. The article was published in November 2012, the article addresses the issue of video game localization focusing on the different strategies to be used from the point of view of translation studies. More precisely, the article explores the possible relation between the translation approaches used in the field and the different genres or textual typologies of video games.

The third previous research is thesis entitled The Strategy of Video Games Contents Translation in Grand Chase-M Game, Nurrahman Hakim Suryawan from Islamic State University Syarif Hidayatullah. In analyzing the data, the researcher used comparison method to compare between SL and TL term that were analyzed through the objective of preserving the expectation of video game player. The result of this research shows that there are three type of translation

strategy used by the video game translator based on Alberto and other expert video game translation theories.

The similarity of the research above with this research is to examine the video game translation. Analyze how the translation strategy is used to translate the data. Previous research examined the translation strategy using a different theory from that used by researchers. The focus of this research also different from previous research. This research focuses on translating football terms of player status and attributes as found on player status in PES 2019 Mobile between English version and Indonesian version, and how the strategy used effectively.

## **CHAPTER III**

### **RESEARCH METHOD**

#### **A. Research Design**

In this research, the researcher applied a descriptive qualitative method to achieve the goals. By using descriptive qualitative method, the research only collected, classified, analyzed the data and then drew conclusions. Miles and Huberman (2014) states that qualitative research is conducted through intense and/or prolonged contact with participants in a naturalistic setting to investigate the everyday and/or exceptional lives of individuals, groups, societies, and organizations. Maanen (1983) in Borg and Gall (1996: 187) defines qualitative method as an array of interpretative techniques which seek to describe, decode, translate, and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world.

Qualitative research is the type of research taken by researcher to discover something on the subject of the research by the process of description. Qualitative method was applied to this research because the data were not statistical data but video games text string. Although there was a simple counting in this research, it was only used as a method to analyze the data so that the researcher can draw the conclusion. The simple counting in

this research also later represented the use of strategies by translators in translating Pro Evolution Soccer 2019 Mobile.

This research focused on video games translation on Pro Evolution Soccer 2019 Mobile video game. The purpose of this qualitative research is to find out and describe the problems and the strategies used by the translators in translating console mobile video games Pro Evolution Soccer 2019 Mobile. As the researcher stated in Limitation of the problems, the researcher focused on video games text string or narratives. The researcher collected the data, and analyzed it and tend to use his own interpretation and additional theories to analyze the data found in the object and to draw conclusions.

## **B. Data and Data Sources**

There are two kinds of data: (1) primary data and (2) secondary data. As stated by Creswell (1996: 184), the data are reported in form of words or pictures rather than numbers. The data in this study used image on player status screen taken from Pro Evolution Soccer 2019 Mobile. The analysis of this study focused on the player status and attributes.

## **C. Research Instruments**

In this research, the researcher has the main role as the research instrument. As Moleong (2005: 131) states that one of characteristics for

qualitative research is the researcher is able to be the research instrument. Bodgan and Biklen (1982) also states that qualitative research has the neutral setting as the direct source of the data and the researcher is the key instrument. In detail, Moleong (2005: 131) states that the researcher was able to take part as the planner, collector of data, analyst of interpreting data, and reporter of the research result. In this this research, the main instrument was the researcher himself and the supporting instruments were the original Pro Evolution Soccer 2019 Mobile.

#### **D. Data Collection Techniques**

Technique of collecting data refers to the way the researcher obtains the data which are observed. The technique of collecting data is very important step in research and should be taken seriously in order to obtain results that are in line with the expectations. Creswell (1996: 182) states that data collection means a series of interrelated activities aimed at gathering good information to answer emerging research question. Goetz and LeCompte in Sutopo (2002:186) states that the technique of collecting data can be categorized into two ways, interactive and non-interactive. In this study, researchers went through several stages of data observation.

1. The researcher took a picture data source in player status menu.
2. Collected the original data version and translated data version.
3. The researcher classified the data on translation strategy.



## **E. Technique of Analysis Data**

Analysis of the data will be made after all the data is collected. Data analysis is the most important thing in a research because in analyzing researcher will find solutions to problem discussed in a research. In this research, researcher used qualitative research methods. In analyzing the data, the researcher used an analytical model based on Spradley (1980) to analyze the data. Spradley (1980) states that data analysis comprise a detailed sequential process that begins with an overview of the cultural domain-categories of meaning that often contain subcategories. Spradley shared four steps in analyzing data, namely domain analysis, taxonomic analysis, componential analysis, and cultural themes.

### **1. Domain analysis**

Domain analysis is obtained to find general and overall social problems and social problems from the situation of the research object. The researcher collected and read data from player status in Pro Evolution Soccer 2019 Mobile to obtain domain data based on the problem statement. To classify the data based on domain analysis, the researcher divided the analysis into the following step:

#### **a. Specify the object of the research**

The object of the research is football terms on player status as found from Pro Evolution Soccer 2019 Mobile.

b. Collecting the data

The data is football terms on player status a found from Pro Evolution Soccer 2019 Mobile.

c. Identifying the strategy

The researcher uses the theory by Alberto Fernandez Costales (2012) there are seven translation strategies.

d. Validating the data

The researcher did validate the data to the experts who have good English and Indonesian languages, have experience in translator study and also have knowledge in translation studies to check and make sure that the data is correct.

Based on those steps, the data analysis form can be seen in the following table:

**Table 1: Data Analysis Form**

| No. | Source Text | Target Text | Translation Strategy |
|-----|-------------|-------------|----------------------|
| 1.  |             |             |                      |
| 2.  |             |             |                      |
| 3.  |             |             |                      |

2. Taxonomy analysis

Taxonomy analysis often used together with domain analysis, especially developing taxonomy from a single domain. This analysis takes the researcher deeper into those structures to developing a hierarchy of terms associated with each of the cover terms for the identified domains. Selected observations are subsequent visits to field notes or to the field to inquiry to expand and verify the taxonomic analysis. In this stages, the researcher divided the analysis into the following steps:

- a. Describing the translation strategies used by translator in translating football terms has found. The researcher determines to use the strategies from Costales (2012) to analyze the translation strategy.
- b. Encoding the data, each of the data collected will be given a code, which shows the video games title, part of the player status, and the number of datum.

For Example:

**Code: PESM19/PSt/1**

PESM19 : refers to video game title

PSt : refers to playing style

1 : refers to number of datum

Note:

The form on Player Status:

- AI : AI playing style

- S : Stats
- PSk : Player skills

Based on those steps, the data analysis form can be seen in the following table:

**Table 2: Data Analysis Form**

| Data Code    | Source Text<br>(ST) | Target Text<br>(TT) | Translation<br>Strategy |
|--------------|---------------------|---------------------|-------------------------|
| PESM19/PSk/1 |                     |                     |                         |

### 3. Componential Analysis

Componential analysis is looking for components of meaning related to culture (Spradley, 1980). In this study, the analysis component was used to conclude the translation strategy used in finding the relationship between translation and translation quality.

**Table 3: Data Componential Analysis Form**

| PLAYER<br>STATUS<br>FORM | TRANSLATION STRATEGY |   |    |     |    |    |   |
|--------------------------|----------------------|---|----|-----|----|----|---|
|                          | D                    | N | Tr | Lit | Lo | LC | C |
|                          | 1                    |   |    |     |    |    |   |

|       |   |   |   |  |  |  |  |
|-------|---|---|---|--|--|--|--|
|       |   | 2 |   |  |  |  |  |
|       |   |   | 3 |  |  |  |  |
| TOTAL | 6 |   |   |  |  |  |  |

#### 4. Cultural Theme Analysis

Cultural theme analysis is a search for the relationship among domain, taxonomic, and componential analysis to form the relationship pattern of all components. In this case, cultural analysis used to find the result of the translation strategy applied by the translator in translating football terms on player status as found from Pro Evolution Soccer 2019 Mobile.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSION

#### A. Research Findings

In this chapter, the researcher describes and identifies the data found *Pro Evolution Soccer Mobile 2019*. In this data discussion, the researcher discusses about the strategy of translating video gamed according to Costales (2012), which consist of; Domestication, No Translation, Literal Translation, Transcreation, Loyalty, Loss of Meaning & Compensation, and Censorship. The use of different translation strategies in video games, as discussed by Costales (2012), serves various purposes and aims to address specific challenges in video game translation, such as cultural adaptation, linguistic nuances, and player engagement. The choice of strategy depends on factors like target audience, and the overall goal of creating an enjoyable and culturally relevant gaming experience.

Based on the analysis has which has been done, there 71 data that found on Player Status in PES 2019 Mobile. Thus, the researcher used 71 data for this research. The researcher will give the results of this research by each problem statement. The result of this research is explained as follows:

#### **Table 4: Data Analysis**

| Player Status Form | Translation Strategy |   |    |     |    |    |   |
|--------------------|----------------------|---|----|-----|----|----|---|
|                    | D                    | N | Tr | Lit | Lo | LC | C |
| Playing Style      |                      | 2 | 2  | 9   |    | 4  |   |
| AI Playing Style   | 1                    |   |    | 2   |    | 3  |   |
| Stats              |                      |   |    | 5   |    |    |   |
| Player Skills      | 1                    | 4 | 3  | 31  |    | 4  |   |
| Total Data         | 2                    | 6 | 5  | 47  | 0  | 11 | 0 |
|                    | 71                   |   |    |     |    |    |   |

As shown in the result above, the translation strategy in Pro Evolution Soccer Mobile 2019 is translated using seven translation strategies by Alberto Fernandez Costales (2012). The study result contained 71 data, and the analysis is presented below:

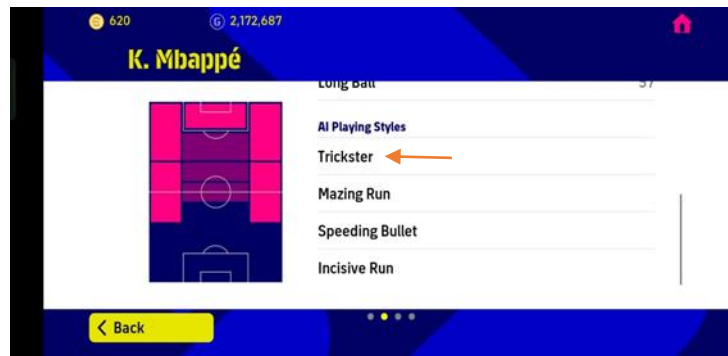
#### 1. Domestication

The first analysis will explain the example of domestication strategy. The classic domestication approach is to establish a difference between translation aimed to keep a “foreign flavor” or those texts adapted to particular features and standard of the target culture. This is clearly an

approach that can be applied in the case of video games. The data analysis is presented below:

a. PESM19/PSk/13

ST: Trickster



TT: Jago Gocek



In datum 13, the source text 'Trickster' was localized into target locale. The term 'Trickster' is culturally specific term that may not be easily understood or relatable to Indonesian players, by translating it to 'jago gocek' the translator has replaced the foreign term with a locally relevant one that is more familiar to the target audience.

'Jago gocek' is a colloquial term in Indonesian that is often used to describe a football player who is skilled in dribbling and ball



control. It conveys a similar meaning to ‘trickster’, which generally refers to someone who is skilled at using deception or cunning to achieve their goals.

The domestication strategy used by the translator in this case has helped to create a translation that is more accessible and engaging for Indonesian players. By using a locally relevant term, the translator has made the text more relatable and easier to understand, which can improve the overall effectiveness of the translation.

b. PESM19/PSk/45

ST: Low Lofted Pass



TT: Umpan Lambung Rendah



In datum 14, the source text ‘Low lofted pass’ was localized into target locale. This data cannot understood simply by being translated literally. The translator translates this data using domestication strategy than translate it literally. The translator want to keep the look and the feel of the original game and transfer the atmosphere and the flavor of the source culture into the target locale.

The term ‘low lofted pass’ is a technical football term that may not be easily understood by Indonesian players who are not familiar with football jargon by translating it to ‘umpan lambung rendah’, the translator has replaced the foreign term with a locally relevant one that is more familiar to the target audience.

‘Umpan lambung rendah’ is a colloquial term in Indonesian that is often used to describe a specific type of football pass that is played low and fast along the ground. This conveys a similar meaning to ‘low lofted pass’ which refers to a pass that is played along the ground but with a slight arc.

The domestication strategy used by the translator in this case has helped to create a translation that is more accessible and engaging for Indonesian players. By using a locally relevant term, the translator has made the text more relatable and easier to understand, which can improve the overall effectiveness of the translation.

## 2. No Translation

The second analysis will explain the example of No Translation strategy. No translation strategy in video games is close in meaning to adaptation method in translation studies, that emphasis to the target language so the expectation of the player is the first priority that should be preserved well into the target language so the expectation of the player is the first priority that should be meets even if it means to not translate some words. The data analysis is presented below:

a. PESM19/PSk/24

ST: Rabona



TT: Rabona



In datum 24, the source text 'Rabona' was not translated into target language, the translator using no translation strategy on

translating this data. A non-translation strategy can be used by the translator in any different point in the game. The non-translation in certain names would be ruined if all the names were completely translated into target language.

In the case of the term ‘rabona’, the translator has chosen not to translate it into the target language, likely because the term has a specific meaning and cultural significance in the source language that cannot be easily conveyed through translation. By not translating the term, the translator is able to preserve its original meaning and cultural connotations, and ensure that it is easily recognizable and understandable to the players.

This strategy of not translating certain terms or names can be used in various contexts, including in video game localization. As you mentioned, certain terms or names may be so well-known and recognized by the players that translating them could result in a loss of meaning or cultural significance. In such cases, the no translation strategy can be an effective way to maintain the integrity of the original material while still making it accessible to a new player.

The use of the no translation strategy is a valid and useful approach in video game localization, and can be particularly effective when used selectively and with careful consideration of the target players and cultural context.

b. PESM19/PS1/33

ST: Target Man



TT: Target Man



In datum 33, the source text 'Target Man' was not translated into target language, the translator using no translation strategy on translating this data. The expectation of the players would be loss if the translator keep to try translating this data. So the expectation of the player is the first priority that should be preserved well into the target language.

It is possible that the translator chose not to translate the term 'target man' because it is a football-specific term that is widely used and understood by players, coaches, and fans in the target language. In this case, using no translation strategy where the original term is

used in the target language, can be an effective way to preserve the meaning and context of the term.

By using this strategy, the translator can ensure that the term ‘target man’ retains its original meaning and connotations, which is important for players who are familiar with the term and its role in football. If the translator were to try to translate the term, it could result in a loss of meaning or confusion for the player, and this could negatively impact their expectations and understanding of the game.

In general, when translating sports-related terms and jargon, the expectation and understanding of the players should be the first priority. This means that the translator should consider the familiarity and usage of specific terms in the target language, and choose a translation strategy that preserves the meaning and context of those terms while ensuring that they are easily understood by players.

c. PESM19/PSk/47

ST: Marseille Turn



## TT: Marseille Turn



In datum 47, the source text ‘Marseille Turn’ was not translated into target language, the translator using no translation strategy on translating this data. The expectation of the players would be loss if the translator keep to try translating this data. So the expectation of the player is the first priority that should be preserved well into the target language.

In the case of translating the term ‘Marseille turn’, using a strategy of no translation can be effective in preserving the original meaning and context of the term. The ‘Marseille turn’ is a specific football move that is well-known and widely used among players and fans, and attempting to translate it could lead to a loss of meaning or confusion for the players.

By keeping the original term, the translator can ensure that the players who are familiar with the move can easily understand the instructions and gameplay, without having to learn a new term or concept. This can help preserve the expectations of the players, and

allow them to enjoy the game without any confusion or misunderstandings.

In the case of 'Marseille turn', the translator may choose to use the original term in the target language without translation, or use a literal translation such as 'gerakan Marseille' in Indonesian, for example. By doing so, the translator can ensure that the players understand the intended meaning and context of the term, which is important for their engagement and enjoyment of the game.

The priority when translating sports-related terms should be to preserve the meaning and context of the original term, while also ensuring that it is easily understood by the players. In some cases, using No Translation strategy can be the best approach, especially when dealing with well-known and specific terms that are widely used and understood in the target language.

### 3. Transcreation

The third analysis will explain the example of Transcreation strategy. Transcreation is used when the translator cannot find its meaning in any dictionary whether it is in Merriam Webster or even Oxford Dictionary which will give no result if the translator tried to search it. That can be said, Transcreation is a free recreation of a text without losing their meaning, but also keeps the characteristic of an effective translation. The data analysis is presented below:

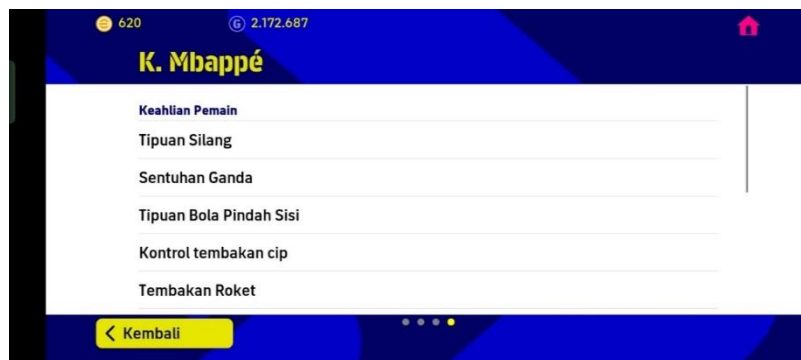
#### a. PESM19/PSk/22



## ST: Chop Turn



## TT: Tipuan Bola Pindah Sisi



In datum 22, the source text ‘Chop Turn’ was translated ‘*tipuan bola pindah sisi*’. The translator translated this data using transcreation strategy. Based on the limited information provided, it is difficult to determine if the translator used a transcreation strategy to translate the source text ‘Chop Turn’ to ‘tipuan bola pindah sisi’.

However, assuming that the target language is Indonesian, it is possible that the translator used a transcreation strategy to convey the meaning of ‘Chop Turn’ in a way that culturally relevant and emotionally engaging to Indonesian speakers. ‘Tipuan bola pindah

sisi' could be a way to describe a similar football technique in Indonesian that resonates with the Indonesian players.

Transcreation would involve adapting the meaning and style of the source text to fit the cultural context of the target language. For example, the translator may have considered the local football culture, the terminology used by Indonesian football players and fans, and the target audience's understanding of the technique in order to create a translation that is more than a literal rendering of the original text.

b. PESM19/PSI/39

ST: Fox in the box



TT: Pemburu Peluang



In datum 39, the source text ‘fox in the box’ was translated ‘pemburu peluang’. The translator used transcreation strategy on translating this data. ‘Fox in the box’ is a colloquial term in football that refers to a striker who is particularly skilled at scoring goals from close range in the penalty box. The term ‘pemburu peluang’ in Indonesian literally translates to ‘opportunity hunter’, which captures the same idea of someone who is skilled at finding and taking advantage of scoring opportunities in the box.

The translator has used the transcreation strategy to create a translation that conveys the same meaning and concept as the source text, but in a way that is more culturally and linguistically appropriate for the target audience. By using a locally relevant and understandable term, the translation is more likely to be effective in communicating the intended meaning to Indonesian players who are familiar with the football sport.

c. PESM19/PSt/46

ST: Hole Player



TT: Pemburu Celah



In datum 46, the source text 'hole player' was translated 'pemburu celah'. The translator translated this data using transcreation strategy. 'Hole player' is a football term that refers to a midfielder who is skilled at finding and exploiting spaces or gaps in the opposition's defense. The term 'pemburu celah' in Indonesian literally translates to 'gap hunter', which captures the same idea of someone who is skilled at finding and exploiting gaps or spaces in the defense.

The translator has used the transcreation strategy to create a translation that conveys the same meaning and concept as the source text, but in a way that is more culturally and linguistically appropriate for the target audience. By using a locally relevant and understandable term, the translation is more likely to be effective in communicating the intended meaning to Indonesian players who are familiar with football sport.

#### 4. Literal Translation

Literal Translation is used as a strategy to translate a terminology that is accepted if it is translated from the source language into the target language, where the target audiences are easily recognize the translated terminology so their expectation are still successfully achieved. The data analysis is presented below:

a. PESM19/PSt/1

ST: Goal Poacher



TT: Pemburu gol



In datum 1, the source text 'goal poacher' was translated 'pemburu gol'. 'Goal poacher' is a football term that refers to a striker who is particularly skilled at scoring goals by being in the right place at the right time. The translation 'pemburu gol' in

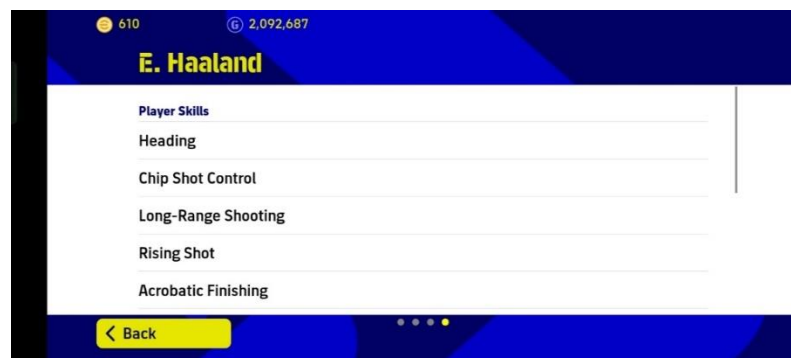
Indonesian literally means ‘goal hunter’ which is a direct and literal translation of the English term.

The translator has used the literal translation strategy to create a translation that closely follows the original wording and meaning of the source text. While this approach can sometimes result in a translation that is difficult to understand in the target language, in this case, the term ‘pemburu gol’ is a common and easily understood term in Indonesian football culture, and thus the literal translation strategy is appropriate.

The use of the literal translation strategy in this case has helped to create a translation that is both accurate and easily understood by the target audience. However, it is worth noting that the literal translation strategy may not always be the most effective or appropriate strategy for translating terms or concepts from one language to another.

b. PESM19/PSk/4

ST: Heading



## TT: Sundulan



In datum 4, the source text ‘heading’ was translated ‘sundulan’. ‘Heading’ is a term used in football to describe the act of hitting the ball with the head. The translation ‘sundulan’ in Indonesian is a direct and literal translation of the English term, and also conveys the same meaning of hitting the ball with the head.

The translator has used the literal translation strategy to create a translation that closely follows the original wording and meaning of the source text. In this case, the term ‘sundulan’ is a common and widely understood term in Indonesian football culture, making the literal translation strategy appropriate.

The use of the literal translation strategy in this case has helped to create a translation that is accurate and easily understood by the players. However, as with any translation strategy, it is important to consider the context, target audience, and cultural nuances of the target language when deciding on the most appropriate translation strategy to use.

c. PESM19/PSk/5

### ST: Chip Shot Control



### TT: Kontrol tembakan cip



In datum 5, the source text ‘chip shot control’ was translated ‘kontrol tembakan cip’. ‘Chip shot control’ is a term used in football to describe the ability to control the ball after performing a chip shot, which is a technique where the ball is kicked with a light touch to lift it over the opponent’s feet. The translation ‘kontrol tembakan chip’ in Indonesian is a direct and literal translation of the English term, and also conveys the same meaning of controlling the ball after performing a chip shot.



The translator has used the literal translation strategy to create a translation that closely follows the original wording and meaning of the source text. In this case, the term ‘kontrol tembakan chip’ is a commonly used term in Indonesian football culture, making the literal translation strategy appropriate.

The use of the literal translation strategy in this case has helped to create a translation that is accurate and easily understood by the players. However, it is worth noting that literal translation strategy may not always be the most effective or appropriate strategy for translating terms or concepts from one language to another, and that other translation strategies such as transcreation or adaptation may be more suitable in certain contexts.

#### 5. Loyalty

Some video games present their stories based on the studio developing the title. However, there are also many video games that present their stories based on their literary works, either it is from a comic book or a movie.

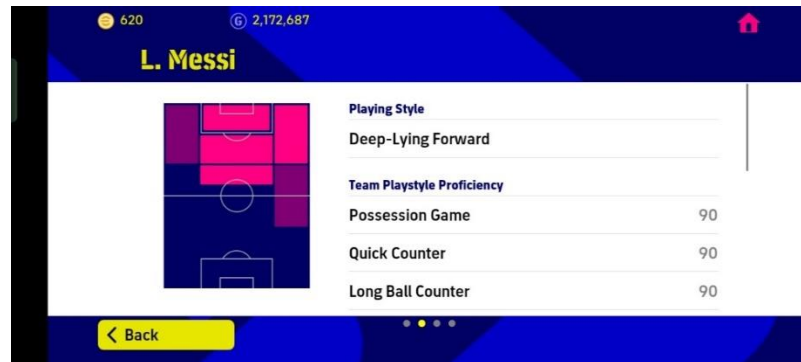
#### 6. Loss of Meaning & Compensation

This strategy is particularly useful when translating terms or phrases that are specific to a certain culture, context, or field of knowledge, and may not have an exact equivalent in another language. By using this strategy, the translator can create a translation that is still accurate and relevant to the target audience, while acknowledging the limitations of

language and cultural differences between the source and target languages. The data analysis is presented below:

a. PESM19/PSt/29

ST: Deep-lying forward



TT: Penyerang bayangan



In datum 29, the translation 'penyerang bayangan' for 'deep-lying forward' is an example of the loss meaning and compensation strategy. 'Deep-lying forward' is a football term that refers to a forward who operates in a deeper position than a traditional center forward, often dropping into midfield to link play and create scoring opportunities for their team. The term 'penyerang bayangan' in

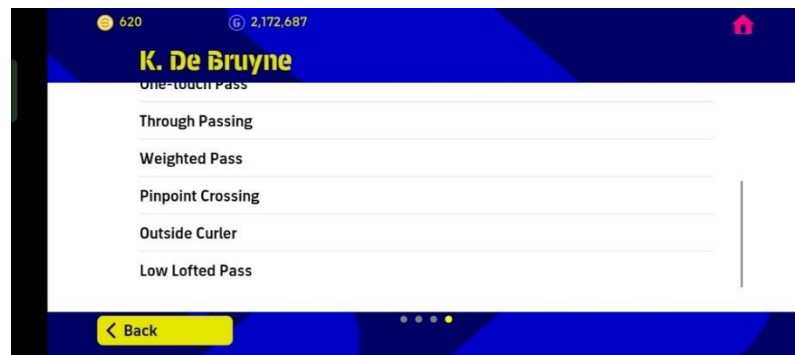
Indonesian literally translates to ‘shadow striker’, which does not have the same exact meaning as the source text, but conveys a similar concept of a forward who operates in a less advanced position and is more involved in the build-up play.

By using the loss of meaning strategy, the translator has acknowledged that there is no exact equivalent term for ‘deep-lying forward’ in the target language, and has therefore opted to use a term that captures a related concept or idea. The use of the loss of meaning and compensation strategy then allows the translator to make up for the loss of the original meaning by providing additional context or explanation within the translation itself.

The use of the loss of meaning and compensation strategy in this case has helped to create a translation that is still accurate and relevant to the target audience, while acknowledging the limitations of language and cultural differences between the source and target languages.

b. PESM19/PSk/44

ST: Pinpoint crossing



## TT: Umpan silang kreatif



In datum 44, the translation ‘umpan silang kreatif’ for ‘pinpoint crossing’ is an example of the loss of meaning and compensation strategy. ‘Pinpoint crossing’ is a football term that refers to precise and accurate cross into the box from wide areas of the pitch, often resulting in a goal-scoring opportunity for the attacking team. The term ‘umpan silang kreatif’ in Indonesian literally translates to ‘creative crossing’, which does not have the same exact meaning as the source text, but conveys a similar concept of a cross that is skillful and inventive.

By using the loss of meaning strategy, the translator has acknowledge that there is no exact equivalent term for ‘pinpoint crossing’ in the target language, and has therefore opted to use a term that captures a related concept or idea. The use of the loss of meaning and compensation strategy then allows the translator to make up for the loss of the original meaning by providing additional context or explanation within the translation itself.

The use of the loss meaning and compensation strategy in this case has helped to create a translation that is still accurate and relevant to the target language, while acknowledging the limitations of language and cultural differences between the source and target languages.

c. PESM19/PSt/60

ST: Defensive full-back



TT: Bek sayap bertahan



In datum 60, the translation ‘bek sayap bertahan’ for ‘defensive full-back’ is an example of the loss of meaning and compensation strategy.

‘Defensive full-back’ is a football term that refers to a full-back who is primarily focused on defending and preventing the

opposition from scoring, rather than attacking and contributing to the team's offense. The term 'bek sayap bertahan' in Indonesian literally translates to 'defensive wing-back', which does not have the same exact meaning as the source text, but conveys a similar concept of a full-back who is focused on defense rather than attack.

By using the loss of meaning strategy, the translator has acknowledged that there is no exact equivalent term for 'defensive full-back' in the target language, and has therefore opted to use a term that captures a related concept or idea. The use of the loss of meaning and compensation strategy then allows the translator to make up for the loss of the original meaning by providing additional context or explanation within the translation itself.

The use of the loss of meaning and compensation strategy in this case has helped to create a translation that is still accurate and relevant to the target language, while acknowledging the limitations of language and cultural differences between the source and target languages.

## 7. Censorship

Censorship strategy is a technique used by translators when certain parts of the source text are deemed inappropriate or offensive for the target audience or cultural norms. In such cases, the translator may choose to censor or omit those parts of the source text in the in the

translation, or replace them with alternative wording that is more acceptable or appropriate for the target language.

## **B. Discussion**

In this part, the researcher discusses this study based on the research findings above that talk about translation strategy used by translator in translating the video game. To answer the formulation of the problem about the translation strategy in *Pro Evolution Soccer 2019 Mobile*, based on Costales (2014) theory, the researcher analyzed and found 71 data. Based on the data there are seven translation strategies namely, Domestication, No Translation, Transcreation, Literal Translation, Loyalty, Loss of Meaning and Compensation, and Censorship. This bellow is a table of percentage data on the translation strategies in *Pro Evolution Soccer 2019 Mobile*.

From the analysis above, the researcher found 2 data Domestication, 6 data No Translation, 5 data Transcreation, 47 data Literal Translation, 0 data Loyalty, 11 data Loss of Meaning and Compensation, and 0 data Censorship. From the examples discussed earlier, the existing data are dominantly translated using Literal Translation because the strategy is the most effective and dominant to analyze the data than another strategy. Literal translation is indeed a commonly used strategy for translating data, including player status and attributes in video games. This approach involves directly translating the text word-for-word without much interpretation or adaption. It is often used because it provides a straightforward and clear representation of the original data. Literal

translation can be effective for conveying the basic information and maintaining the accuracy of the data. It allows players and users to understand the status and attributes of players in a consistent and familiar manner. This strategy is particularly useful when dealing with numerical values, technical terms, and specific gameplay attributes that require precision. The choice of translation strategy depends on various factors, such as the target audience, the purpose of the translation, and the specific requirements of the game or application.

In PES 2019 Mobile and other similar games, the use of loyalty or censorship is not typically employed for player status and attributes. Loyalty involves adapting the content to cater specifically to the target audience or market. However, in the case of player status and attributes, the aim is to provide accurate and consistent information about the players' skills and performance. Modifying or adapting the data to suit a particular audience might compromise the integrity of the game and the fairness of the gameplay. As well as censorship, censorship involves modifying or removing certain content that may be deemed inappropriate, offensive, or controversial in the target market. In the context of player status and attributes, censorship is not typically necessary as these status are objective and focused on the technical aspects of the game. They do not typically contain content that requires censorship.

PES and similar sports game prioritize authenticity and realism in representing real-life players and their skills. Therefore, a literal translation



strategy is generally used to maintain accuracy and consistency with the original data. This allows players worldwide to understand and compare players based on their actual abilities, as reflected in their status and attributes.

Below are examples of Literal Translation strategy:

PESM19/PSk/9

ST: Heel Trick

TT: Trik Tumit

From the data above, the translation ‘trik tumit’ for ‘heel trick’ is an example of Literal translation. The translator translated the term directly, word-for-word, without taking into consideration the cultural context or potential differences in meaning between the source and target languages. This can result in a loss of meaning or confusion for the players who may not be familiar with the original term or its intended meaning in the source language.

While literal translation can be useful in some cases, it can also lead to inaccuracies and misunderstandings in the translation. For example, in this case ‘heel trick’ is a football term that refers to a specific type of technique where a player uses his heel to control the ball or deceive the opponent. In Indonesian football jargon, the term ‘trik tumit’ is commonly used to refer this technique, which is an accurate translation. In this case, ‘heel trick’ may not have the same connotation or meaning in the target language as it does in the source language. Therefore, the translator may

have missed an opportunity to use a more appropriate translation strategy, such as Transcreation or Domestication, to accurately convey the intended meaning of the term in the target language.

However, if the Literal Translation Strategy had been used for a different source text that contains idiomatic expressions or cultural references that are not present in the target language, the translation could end up being inaccurate or nonsensical. Therefore, it is important for the translator to consider the context and idiomatic expressions in the target language when selecting a translation strategy.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

After the researcher analyzed and discussed the data, this last chapter will describe some conclusions drawn from the previous chapter. The conclusions become the answer to the problem statement raised in the first chapter. There strategies of video game translation based on Costales (2012), there seven strategies used to translate player status as found from *Pro Evolution Soccer 2019 Mobile*, namely: Domestication, No Translation, Transcreation, Literal Translation, Loyalty, Loss of Meaning and Compensation, and Censorship.

The researcher has found 71 data on player status as found from *Pro Evolution Soccer 2019 Mobile*. The researcher found 2 data Domestication, 6 data No Translation, 5 data Transcreation, 47 data Literal Translation, 0 data Loyalty, 11 data Loss of Meaning and Compensation, and 0 data Censorship. The most dominant strategy is Literal Translation strategy with 47 data was translated using this strategy. This is because the translator tend to translate the term as what it is based in the target language to know what term can be translated in target language and what term that should have to be kept as it is.

#### B. Suggestion

Based on the conclusion of the Translation Strategy on Player Status as Found from *Pro Evolution Soccer 2019 Mobile*, suggestion can be offered to those who interested toward a translation of video games. The suggestion can be drawn as follows:

1. For the student of English

The researcher hoped that this thesis will be a very helpful reference for researchers who want to analyze the translation strategy of video games, especially for the English Letters Department students who want to have a research about the translation of video games.

2. For another researcher

The researcher hopes to a researcher who wants to research in video games translation should learn several theories and read several journal about video games translation, especially to the article, journal or books that related to the specific video game. It is important for the research run smoothly and makes the analysis goes on easily.

3. For the translator

For a translator who is interested to have a different challenge and wants to try to take a part in a video games translation should consider to behave with many video games term and always keep in mind that a video games translation require an intense learning. So the expectation of the players is the first priority that should be meets even if it means to not translate some words.

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# APPENDICES



## Appendix 1: Validation Sheet

### VALIDATION SHEET

The thesis data entitled "Localization of Player Status as Found from Pro Evolution Soccer 2019 Mobile" had been checked and validated by M. Romdoni Prakoso, M.Pd. on:

Day : Thursday

Date : May 25, 2023

The statement made truthfully in accordance with the theory and applicable rules without coercion.

Sukoharjo, May 25, 2023

Validator

A handwritten signature in black ink, appearing to read 'Prakoso', with a stylized flourish at the end.

M. Romdoni Prakoso, M.Pd.

**Appendix 2: Data Validation**

**DATA VALIDATION**

Validator : M. Romdoni Prakoso, M.Pd.

Date/Time : March 31<sup>th</sup>, 2023

| No | Coding        | ST           | TT          | Translation Strategy |   |    |     |    |    | Analysis | T/F                                                                                                                                                                                                                                                         |   |
|----|---------------|--------------|-------------|----------------------|---|----|-----|----|----|----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
|    |               |              |             | D                    | N | Tr | Lit | Lo | LC |          |                                                                                                                                                                                                                                                             | C |
| 1. | PESM19 /PSt/1 | Goal Poacher | Pemburu Gol |                      |   |    | V   |    |    |          | The translator using literal translation strategy on translating <i>goal poacher</i> word, the data was translated literally.                                                                                                                               | T |
| 2. | PESM19 /AI/2  | Mazing Run   | Lari Lincah |                      |   |    |     |    | V  |          | <i>Mazing</i> word on this data was not translated literally, this data using loss of meaning & compensation strategy. The translator changed the original meaning of source language and replaced by other meaning which has better meaning than original. | T |

|    |                  |                        |                            |  |  |  |   |  |   |  |                                                                                                                                                                                                       |   |
|----|------------------|------------------------|----------------------------|--|--|--|---|--|---|--|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 3. | PESM19<br>/AI/3  | Speeding<br>Bullet     | Peluru<br>Melesat          |  |  |  |   |  | V |  | <i>Speeding</i> word is not translated literally, the word meaning was changed by the translator which has better meaning. The translator using loss of meaning & compensation strategy on this data. | T |
| 4. | PESM19<br>/PSk/4 | Heading                | Sundulan                   |  |  |  | V |  |   |  | Literal translation strategy was used on translating <i>heading</i> word, because the translator was translated the data literally.                                                                   | T |
| 5. | PESM19<br>/PSk/5 | Chip Shot<br>Control   | Kontrol<br>tembakan<br>cip |  |  |  | V |  |   |  | <i>Chip shot control</i> was translated literally, the translator used literal strategy on translating this data.                                                                                     | T |
| 6. | PESM19<br>/PSk/6 | Long-Range<br>Shooting | Tembakan<br>Jarak Jauh     |  |  |  | V |  |   |  | Literal translation strategy was used on translating the data. <i>Long-range shooting</i> was translated literally by the translator.                                                                 | T |
| 7. | PESM19<br>/PSk/7 | Rising Shot            | Tembakan<br>Roket          |  |  |  |   |  | V |  | <i>Rising</i> word was translated with different meaning than the original. Loss of meaning & compensation strategy was used to                                                                       | T |

|     |                |                     |                    |  |  |  |   |  |  |  |                                                                                                                                                                 |   |
|-----|----------------|---------------------|--------------------|--|--|--|---|--|--|--|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
|     |                |                     |                    |  |  |  |   |  |  |  | translate this data by the translator.                                                                                                                          |   |
| 8.  | PESM19 /PSk/8  | Acrobatic Finishing | Finising Akrobatik |  |  |  | V |  |  |  | Literal translation strategy was used on translating this data. The translator translated the data literally.                                                   | T |
| 9.  | PESM19 /PSk/9  | Heel Trick          | Trik Tumit         |  |  |  | V |  |  |  | The translator keep the original meaning of the data and used literal translation strategy. <i>Heel trick</i> words was translated literally by the translator. | T |
| 10. | PESM19 /PSk/10 | Penalty Specialist  | Spesialis Pinalti  |  |  |  | V |  |  |  | <i>Penalty specialist</i> was translated literally by the translator, the translator used literal translation strategy on translating this data.                | T |
| 11. | PESM19 /PSk/11 | Super-sub           | Pengganti Super    |  |  |  | V |  |  |  | Literal translation strategy was used on translating the data. <i>Super-sub</i> words was translated literally by the translator.                               | T |
| 12. | PESM19 /PSk/12 | Fighting Spirit     | Semangat Juang     |  |  |  | V |  |  |  | <i>Fighting spirit</i> words was translated literally by the translator. The translator used literal translation on translating this data.                      | T |

|     |                   |              |                 |   |  |  |   |  |   |  |                                                                                                                                                                                                                                                                         |   |
|-----|-------------------|--------------|-----------------|---|--|--|---|--|---|--|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 13. | PESM19<br>/PSk/13 | Trickster    | Jago Gocek      | V |  |  |   |  |   |  | Domestication strategy was used on this data, <i>trickster</i> word was translated into <i>jago gocek</i> in target locale. The translator kept the feel of the original game and transfer the atmosphere and the flavor of the source language into the target locale. | T |
| 14. | PESM19<br>/AI/14  | Incisive Run | Lari<br>Menusuk |   |  |  |   |  | V |  | <i>Incisive</i> word on this data was not translated literally, the translator changed the original meaning to word which has better meaning. The translator used loss of meaning & compensation to translate the data.                                                 | T |
| 15. | PESM19<br>/S/15   | Ball Control | Kontrol<br>Bola |   |  |  | V |  |   |  | This data was used literal translation strategy, <i>ball control</i> words was translated literally.                                                                                                                                                                    | T |
| 16. | PESM19<br>/S/16   | Dribbling    | Dribel          |   |  |  | V |  |   |  | <i>Dribbling</i> word was translated literally by the translator. The translator was used literal translation strategy on translating this data.                                                                                                                        | T |

|     |                |                |                         |  |  |   |   |  |  |  |                                                                                                                                                  |   |
|-----|----------------|----------------|-------------------------|--|--|---|---|--|--|--|--------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 17. | PESM19 /S/17   | Low Pass       | Umpan Rendah            |  |  |   | V |  |  |  | The data was used literal translation strategy, the translator was translated <i>low pass</i> words literally on translating this data.          | T |
| 18. | PESM19 /S/18   | Finishing      | Penyelesaian            |  |  |   | V |  |  |  | <i>Finishing</i> word was translated literally by the translator, the translator used literal translation strategy on translating this data.     | T |
| 19. | PESM19 /S/19   | Speed          | Kecepatan               |  |  |   | V |  |  |  | The data was used literal translation strategy, the translator was translated <i>speed</i> word literally on translating this data.              | T |
| 20. | PESM19 /PSk/20 | Scissors Feint | Tipuan Silang           |  |  | V |   |  |  |  | Transcreation strategy was used to translate <i>Scissors Feint</i> words, the translator cannot find its meaning in any dictionaries.            | T |
| 21. | PESM19 /PSk/21 | Double Touch   | Sentuhan Ganda          |  |  |   | V |  |  |  | <i>Double touch</i> words was translated literally by the translator. The translator used literal translation strategy on translating this data. | T |
| 22. | PESM19 /PSk/22 | Chop Turn      | Tipuan Bola Pindah Sisi |  |  | V |   |  |  |  | <i>Chop Turn words</i> were not translated literally, the                                                                                        | T |

|     |                |                 |                        |  |   |  |   |  |   |  |                                                                                                                                                                                           |   |
|-----|----------------|-----------------|------------------------|--|---|--|---|--|---|--|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
|     |                |                 |                        |  |   |  |   |  |   |  | translator using transcreation strategy to translate it.                                                                                                                                  |   |
| 23. | PESM19 /PSk/23 | First-time Shot | Tembakan Satu Sentuhan |  |   |  |   |  | V |  | <i>First-time</i> word meaning on the data was changed by the translator, its meaning was not literally translated. The data was translated with loss of meaning & compensation strategy. | T |
| 24. | PESM19 /PSk/24 | Rabona          | Rabona                 |  | V |  |   |  |   |  | <i>Rabona</i> word was not translated by the translator, the translator used no translation strategy on this data. The word would be ruined if translated to target language.             | T |
| 25. | PESM19 /PSk/25 | Knuckle Shot    | Tembakan Knuckle       |  |   |  | V |  |   |  | <i>Knuckle shot</i> word on this data was translated literally. The translator used literal translation strategy on translating the data.                                                 | T |
| 26. | PESM19 /PSk/26 | Dipping Shot    | Tembakan Menukik       |  |   |  |   |  | V |  | <i>Dipping</i> word on the data has different meaning than its literal meaning, the translator changed its original meaning with the word which has acceptable meaning. The translator    | T |

|     |                |                    |                           |  |  |  |   |  |   |  |                                                                                                                                                                                                                                                                |   |
|-----|----------------|--------------------|---------------------------|--|--|--|---|--|---|--|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
|     |                |                    |                           |  |  |  |   |  |   |  | used loss of meaning & compensation to translate the data.                                                                                                                                                                                                     |   |
| 27. | PESM19 /PSk/27 | No Look Pass       | Umpan Tanpa Melihat       |  |  |  | V |  |   |  | The translator used literal translation strategy on translating this data. The translator translated <i>no look pass</i> words literally.                                                                                                                      | T |
| 28. | PESM19 /PSk/28 | Long-Range Curler  | Lengkung Jauh             |  |  |  | V |  |   |  | <i>Long-range curler</i> words was translated literally, the translator used literal translation strategy on translating this data.                                                                                                                            | T |
| 29. | PESM19 /PSt/29 | Deep-Lying Forward | Penyerang Bayangan        |  |  |  |   |  | V |  | <i>Deep-lying</i> word on the data was not translated literally by the translator. The translator changed its original meaning to word with better meaning than its literal meaning. The translator used loss of meaning & compensation to translate the data. | T |
| 30. | PESM19 /AI/30  | Early Crosser      | Pemberi Umpan Silang Dini |  |  |  | V |  |   |  | The translator used literal translation strategy on translating this data. The translator translated <i>early crosser</i> words literally.                                                                                                                     | T |



|     |                   |                   |                        |  |   |  |   |  |  |  |                                                                                                                                                                                                         |   |
|-----|-------------------|-------------------|------------------------|--|---|--|---|--|--|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 31. | PESM19<br>/PSk/31 | One-touch<br>Pass | Umpan Satu<br>Sentuhan |  |   |  | V |  |  |  | <i>One-touch pass</i> words on this data was translated literally by the translator. The translator used literal translation strategy on translating this data.                                         | T |
| 32. | PESM19<br>/PSk/32 | Captaincy         | Kapten                 |  |   |  | V |  |  |  | The translator used literal translation strategy on translating this data, the translator translated <i>captaincy</i> word literally.                                                                   | T |
| 33. | PESM19<br>/PSk/33 | Target Man        | Target Man             |  | V |  |   |  |  |  | The translator used no translation strategy on this data. <i>Target Man</i> words were not translated to target language, if the words were translated to target language the words feel would be lost. | T |
| 34. | PESM19<br>/PSk/34 | Track Back        | Bantu<br>Bertahan      |  |   |  | V |  |  |  | <i>Track back</i> words on the data was translated literally by the translator. The translator used literal translation strategy on translating this data.                                              | T |
| 35. | PESM19<br>/PSk/35 | Scotch Move       | Gerakan<br>Scotch      |  |   |  | V |  |  |  | The translator used literal translation strategy on translating this data. <i>Scotch</i>                                                                                                                | T |

|     |                 |                   |                         |  |  |  |   |  |  |  |                                                                                                                                                                                                                                                          |   |
|-----|-----------------|-------------------|-------------------------|--|--|--|---|--|--|--|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
|     |                 |                   |                         |  |  |  |   |  |  |  | <i>move</i> words was translated literally.                                                                                                                                                                                                              |   |
| 36. | PESM19 /PSk/36  | Sole Control      | Kontrol Telapak         |  |  |  | V |  |  |  | <i>Sole control</i> words on the data was translated literally by the translator. The translator used literal translation strategy on translating this data.                                                                                             | T |
| 37. | PESM19 /PSk/37  | Cut Behind & Turn | Potong Belakang & Balik |  |  |  | V |  |  |  | The translator used literal translation strategy on translating this data. <i>Cut Behind &amp; Turn</i> words was translated literally.                                                                                                                  | T |
| 38. | PESM19 /PSk/38  | Through Passing   | Umpan Terobosan         |  |  |  | V |  |  |  | <i>Through passing</i> words on the data was translated literally by the translator. The translator used literal translation strategy on translating this data.                                                                                          |   |
| 39. | PESM19 /PSSt/39 | Fox in the Box    | Pemburu Peluang         |  |  |  | V |  |  |  | <i>Fox in the Box</i> words were not translated literally to the target language. Fox in the Box words are name on player type on football which do not have the original meaning and cannot find in any dictionaries. The translator used transcreation | T |

|     |                |                    |                         |  |  |  |   |  |   |  |                                                                                                                                                                    |   |
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|     |                |                    |                         |  |  |  |   |  |   |  | strategy and not literally translated the words.                                                                                                                   |   |
| 40. | PESM19 /PSk/40 | Outside Curler     | Penendang Lengkung Luar |  |  |  | V |  |   |  | The translator used literal translation strategy on translating this data. <i>Outside Curler</i> words was translated literally.                                   | T |
| 41. | PESM19 /PSt/41 | Creative Playmaker | Playmaker Kreatif       |  |  |  | V |  |   |  | <i>Creative Playmaker</i> words on the data was translated literally by the translator. The translator used literal translation strategy on translating this data. | T |
| 42. | PESM19 /AI/42  | Long Ball Expert   | Ahli Umpan Jauh         |  |  |  | V |  |   |  | The translator used literal translation strategy on translating this data. <i>Long Ball Expert</i> words was translated literally.                                 | T |
| 43. | PESM19 /PSk/43 | Weighted Pass      | Umpan Berbobot          |  |  |  | V |  |   |  | <i>Weighted Pass</i> words on the data was translated literally by the translator. The translator used literal translation strategy on translating this data.      | T |
| 44. | PESM19 /PSk/44 | Pinpoint Crossing  | Umpan Silang Kreatif    |  |  |  |   |  | V |  | Loss of meaning & compensation strategy was used in translating this data. <i>Pinpoint crossing</i> words was not translated literally,                            | T |

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|     |                |                 |                      |   |   |   |   |  |  |  | the translator changed the original meaning of <i>pinpoint</i> word to a better word in translating.                                                                                                  |   |
| 45. | PESM19 /PSk/45 | Low Lofted Pass | Umpan Lambung Rendah | V |   |   |   |  |  |  | Domestication strategy was used on this data, the translator kept the feel of the original game and transfer the atmosphere and the flavor of the source language into the target locale.             | T |
| 46. | PESM19 /PSk/46 | Hole Player     | Pemburu Celah        |   |   | V |   |  |  |  | <i>Hole player</i> words were not translated literally, the translator using transcreation strategy on this data.                                                                                     | T |
| 47. | PESM19 /PSk/47 | Marseille Turn  | Marseille Turn       |   | V |   |   |  |  |  | <i>Marseille turn</i> words was not translated by the translator, the translator used no translation strategy on this data. The data meaning would be ruined if the translator tried to translate it. | T |
| 48. | PESM19 /PSk/48 | Classic No. 10  | No. 10 Klasik        |   |   |   | V |  |  |  | The translator used literal translation strategy on translating this data. <i>Classic</i>                                                                                                             | T |

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|     |                |                 |                 |  |   |  |   |  |  |  | <i>No. 10</i> words was translated literally.                                                                                                                   |   |
| 49. | PESM19 /PSk/49 | Sombrero        | Sombrero        |  | V |  |   |  |  |  | <i>Sombrero</i> word on the data was not translated by the translator, the translator used no translation strategy on this data.                                | T |
| 50. | PESM19 /PSt/50 | Prolific Winger | Sayap Produktif |  |   |  | V |  |  |  | <i>Prolific Winger</i> words on the data was translated literally by the translator. The translator used literal translation strategy on translating this data. | T |
| 51. | PESM19 /PSt/51 | Orchestrator    | Orkestrator     |  |   |  | V |  |  |  | The translator used literal translation strategy on translating this data. <b>Orchestrator</b> word was translated literally.                                   | T |
| 52. | PESM19 /PSk/52 | Interception    | Intersepsi      |  |   |  | V |  |  |  | <i>Interception</i> word on the data was translated literally by the translator. The translator used literal translation strategy on translating this data.     | T |
| 53. | PESM19 /PSt/53 | Box-to-Box      | Box-to-Box      |  | V |  |   |  |  |  | No translation strategy was used on translating this data, the translator cannot find compatible word in                                                        | T |

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|     |                |                    |                    |  |   |   |  |  |  |  | translating <i>box-to-box</i> word to target language.                                                                                                                                                      |   |
| 54. | PESM19 /PSk/54 | Flip Flap          | Flip Flap          |  | V |   |  |  |  |  | <i>Flip flap</i> words was not translated by the translator, the translator was used no translation strategy on translating this data. The data would be lost its meaning if the data was translated.       | T |
| 55. | PESM19 /PSk/55 | Aerial Superiority | Superioritas Udara |  |   | V |  |  |  |  | The translator used literal translation strategy on translating this data. <b>Aerial Superiority</b> words was translated literally.                                                                        | T |
| 56. | PESM19 /PSk/56 | Man Marking        | Pengawalan Ketat   |  |   | V |  |  |  |  | Transcreation strategy was used by the translator on translating this data. The translator cannot find similar meaning of <i>man marking</i> words on any dictionaries and choose to transcreated the data. | T |
| 57. | PESM19 /PSk/57 | Sliding Tackle     | Sleding Tekel      |  |   | V |  |  |  |  | <i>Sliding Tackle</i> words on the data was translated literally by the translator. The translator used literal translation strategy on translating this data.                                              | T |

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| 58. | PESM19 /PSt/58 | Anchor Man          | Pemain Jangkar      |  |  |  | V |  |   |  | The translator used literal translation strategy on translating this data. <b>Anchor Man</b> words was translated literally.                                                                                                                                        | T |
| 59. | PESM19 /PSk/59 | Blocker             | Pemblokir           |  |  |  | V |  |   |  | <b>Blocker</b> word on the data was translated literally by the translator. The translator used literal translation strategy on translating this data.                                                                                                              | T |
| 60. | PESM19 /PSt/60 | Defensive Full-back | Bek Sayap Bertahan  |  |  |  |   |  | V |  | <b>Defensive full-back</b> was not translated literally by the translator. Some part of words was lost its original meaning and replaced by word with acceptable meaning. The translator was used loss of meaning & compensation strategy on translating this data. | T |
| 61. | PESM19 /PSk/61 | Long Throw          | Lemparan Jauh       |  |  |  | V |  |   |  | The translator used literal translation strategy on translating this data. <b>Long Throw</b> words was translated literally.                                                                                                                                        | T |
| 62. | PESM19 /PSt/62 | Offensive Full-back | Bek Sayap Menyerang |  |  |  |   |  | V |  | Loss of meaning & compensation strategy was used on translating this data.                                                                                                                                                                                          | T |

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|     |                |                      |                    |  |  |  |   |  |   |  | <i>Offensive full-back</i> words was not translated completely, some part of source language was lost its original meaning and replaced with better meaning in target language. |   |
| 63. | PESM19 /PSt/63 | Build Up             | Pembangun Serangan |  |  |  | V |  |   |  | <i>Build Up</i> words on the data was translated literally by the translator. The translator used literal translation strategy on translating this data.                        | T |
| 64. | PESM19 /PSt/64 | The Destroyer        | Perusak            |  |  |  | V |  |   |  | The translator used literal translation strategy on translating this data. <i>The Destroyer</i> words was translated literally.                                                 | T |
| 65. | PESM19 /PSt/65 | Defensive Goalkeeper | Kiper Bertahan     |  |  |  | V |  |   |  | <i>Defensive Goalkeeper</i> words on the data was translated literally by the translator. The translator used literal translation strategy on translating this data.            | T |
| 66. | PESM19 /PSt/66 | Offensive Goalkeeper | Kiper Agresif      |  |  |  |   |  | V |  | This data was not translated completely, some part of <i>offensive goalkeeper</i> words was lost its literal meaning                                                            | T |



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|     |                |                  |                     |  |  |  |   |  |  |  | when the word was translated to target language. The translator was used loss of meaning & compensation strategy on translating this data.                    |   |
| 67. | PESM19 /PSk/67 | GK Low Punt      | Tendangan GK Rendah |  |  |  | V |  |  |  | The translator used literal translation strategy on translating this data. <b>GK Low Punt</b> words was translated literally.                                 | T |
| 68. | PESM19 /PSk/68 | GK Long Throw    | Lemparan Jauh GK    |  |  |  | V |  |  |  | <b>GK Long Throw</b> words on the data was translated literally by the translator. The translator used literal translation strategy on translating this data. | T |
| 69. | PESM19 /PSk/69 | GK Penalty Saver | GK Penahan Penalti  |  |  |  | V |  |  |  | The translator used literal translation strategy on translating this data. <b>GK Penalty Saver</b> words was translated literally.                            | T |
| 70. | PESM19 /PSk/70 | GK High Punt     | Tendangan GK Tinggi |  |  |  | V |  |  |  | <b>GK High Punt</b> words on the data was translated literally by the translator. The translator used literal translation strategy on translating this data.  | T |

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| 71. | PESM19<br>/PSk/71 | Acrobatic<br>Clearance | Sapuan<br>Akrobatik |  |  |  | V |  |  |  | The translator used literal translation strategy on translating this data. <i>Acrobatic Clearance</i> words was translated literally. | T |
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