



## Translation Techniques of the NPC (Non-Player Characters) Utterances in Toram Online Video Game

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### KEYWORDS

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### ABSTRACT

This research is entitled "Translation Techniques of the NPC (Non-Player Characters) Utterances in the Toram Online Video Game". The purposes of this research are to identify the types of translation techniques and to find out the dominant translation technique that was used in translating the NPC utterances in the Toram Online video game. The researcher uses descriptive qualitative as a method for this study. In identifying the types of translation techniques, the researcher chose to use Molina and Albir theory. From the results of this study, the researcher found 349 utterances that were used by the NPC in the Toram Online video game. The results show that 12 out of 18 translation techniques were applied. They are; 1) established equivalent 32.09% (112 data), 2) borrowing 26.64% (93 data), 3) amplification 13.18% (46 data), 4) literal translation (12.32%), 5) particularization 5.44% (19 data), 6) reduction 2.86% (10 data), 7) linguistic amplification 2.86% (10 data), 8) transposition 1.72% (6 data), 9) modulation 1.15% (4 data), 10) discursive creation 0.86% (3 data), 11) adaptation 0.57% (2 data), 12) linguistic compression 0.29% (1 data). The dominant translation technique used is an established equivalent of 32.09% (112 data). While the least translation technique used is linguistic compression 0.29% (1 data). It can be concluded that the translator used established equivalent as the dominant translation technique due to making the target text meaning as equivalent as the source text with the words that are familiar in the dictionary or common use in daily activities.

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### KATA KUNCI

Toram online,  
penerjemahan,  
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video game

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### ABSTRAK

*Penelitian ini berjudul "Teknik Penerjemahan Ungkapan NPC (Non-Player Characters) dalam Video Game Toram Online". Tujuan dari penelitian ini adalah untuk mengidentifikasi jenis-jenis teknik penerjemahan dan untuk mengetahui teknik penerjemahan yang dominan digunakan dalam menerjemahkan ucapan NPC dalam video game Toram Online. Peneliti menggunakan deskriptif kualitatif sebagai metode dalam penelitian ini. Dalam mengidentifikasi jenis-jenis teknik penerjemahan, peneliti memilih menggunakan teori Molina dan Albir. Dari hasil penelitian ini, peneliti menemukan 349 ucapan yang digunakan oleh NPC dalam video game Toram Online. Hasil penelitian menunjukkan bahwa 12 dari 18 teknik penerjemahan diterapkan. Mereka; 1) Established Equivalence 32,09% (112 data), 2) Borrowing 26,64% (93 data), 3) Amplification 13,18% (46 data), 4) Literal translation (12,32%), 5) Particularization 5,44% (19 data), 6) Reduction 2,86% (10 data), 7) Linguistic amplification 2,86% (10 data), 8) Transposition 1,72% (6 data), 9) Modulation 1,15% (4 data), 10) Diskursive creation 0,86% (3 data), 11) Adaptation 0,57% (2 data), 12) Linguistic compression 0,29% (1 data). Teknik penerjemahan yang dominan digunakan adalah Established Equivalence sebesar 32,09% (112 data). Sedangkan teknik penerjemahan yang paling sedikit digunakan adalah Linguistic compression 0,29% (1 data). Dapat disimpulkan*

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*bahwa penerjemah menggunakan padanan mapan sebagai teknik penerjemahan yang dominan karena menjadikan makna teks sasaran setara dengan teks sumber dengan kata-kata yang familiar dalam kamus atau yang umum digunakan dalam kegiatan sehari-hari.*

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## INTRODUCTION

Language is one of the most important things in our life as a tool for communication. It is one of the methods of humans to communicate and a form of expression to others. As a human being that evolves, so did language. Body language and sign language were then invented for people with special needs. Without language, it cannot be denied that humans will struggle to communicate with each other. One of the languages that people know as an international language is English. English in our life is also used because of its role in being an international language such as in daily conversation, music, books, movies, and even video games.

Video Games, according to The Wrap Inc., Video Game is interactive digital entertainment that you “play” via a computer, a game console (like the Xbox or PlayStation), or a phone or tablet. There are many genres of video games, such as first-person shooter, real-time strategy, role-playing games, and many kinds of others. Everyone around the world wants to play video games for entertainment, but sometimes people who do not speak a foreign language or only know their native language have this problem understanding video games. However, players do not have to worry about this problem anymore since there is a thing called a language setting in some video games.

Video games entered with their global language which is an English language and played by the local. The problem is that the people who do not know the English language have a struggle to understand the game, so a translation of the game is needed for it. A video game translation usually consists of the game language such as the items and utterances that are spoken by the character inside the game and the user interface of the game itself. This is why a game language in a video game is created for the player to understand the game language, but the translation itself is sometimes could not be perfect. Some video game that entered Indonesia and has their translation is Harvest Moon Back to Nature, Minecraft, Dread Out, and one of them is Toram Online.

Language settings in video games help the players, who have a different language to understand the meaning of the game language. Languages also evolve. New words have been added dynamically especially during this millennial era and game language is a translation work. English language has become an international language and takes over all aspects of world life such as its usage in daily activity among people with different nationality backgrounds. This is one of the reasons why translation is very important in human communication since the information can be received and understood.

According to Newmark (1987:7) Translation is a craft consisting of the attempt to replace a written message and/or statement in one language with the same message and/or statement in another language. Some methods are used to translate. The translation is now used as much to transmit knowledge and to create understanding between groups and nations, as to transmit culture.

The researcher chooses Toram Online since this video game has a lot of utterances in terms of words, phrases, and clauses that can be analyzed and some of them are not translated well. The utterances from this video game also contain most of the translation techniques that are mentioned by Molina and Albir theory that can be analyzed.

Toram Online told us about the sequel to the popular IRUNA online about a fantasy world where ruled by 12 gods. A cataclysm occurred and spilled apart the earth where the nations were destroyed and four tribes formed four groups across the cultural and racial backgrounds. One day an adventurer “*the player*”, who has unique characteristics, came to the world where the character lost all of his memories and the player must travel and communicate with people in each group. The player will have to go through various adventures and fight against the unknown existence growing behind the scenes of the cataclysm.

In this study, the researcher aims to find what translation techniques are used in utterances in the Toram Online video game. Toram Online is a free-to-play Japanese MMORPG video game with complete freedom. This video game was developed and produced by ASOBIMO, Inc. This video game was released on May 14, 2015.

The researcher has found some phenomena translation in this research for example, in the source language, “*Welcome! ...Oh? I haven't seen you before, have I? You came to this city for the first time?*” was translated into “*Met datang~ ...O? Seorang sosok yang asing. Apa Tuan pendatang baru?*” the context of this utterance in the video game is that when the players arrived in the town of Sofya, where he then met Sololo in his general store. The translator translated this utterance using words that are more entertaining in the target language. The target language is different since it has become an abbreviation instead of the source language. It is also using an honorific in the target language while there is none in the source language. This causes ambiguity to some players.

The next example is the source language. “*Welcome. You wanna refine metal? Or strengthen weapons?*” translated into “*Halo. Mau tempa logam? Atau tempa senjata?*” the context of this utterance in the video game is that when the players entered the blacksmith for the first time running an errand from Sololo to deliver some scrap metal. The translator in this utterance used words that are more familiar in the target language. There are two different meanings between the words “*strengthen*” and “*refine*”, however, the translator translated it into just one familiar word.

Considering the idea above, the researcher is determined to take Translation Techniques of the NPC Utterances in Toram Online Video Game as the title of the thesis. The aim is that the players, who used the Indonesian language, can easily understand the story of the video game and the information.

## **METHOD**

In this study, the researcher used a descriptive qualitative method. Moloeng (1977) explained descriptive qualitative research is defined as qualitative research, a type of research that does not include any calculation or enumerating.

The data in this research was chosen with purposive sampling, according to Arikunto (2010:183), purposive sampling is the process of selecting a sample by taking a subject that is not based on the level of the area, but is taken based on the specific purpose. In other words, this research analyses the utterance of all the NPC that the main character encounter in the video game.

The unit of analysis of this research is the utterances in terms of words, phrases, and clauses spoken by the NPC in the Toram Online video game. The source language is English and the Target language is Indonesian.

For the source of the data, it is collected with a Document study. This means that the data of this study was taken from a document or in a form of a written data source. The document itself is from Toram Online as the media which can be downloaded from Google Play Store.

This research used the theory of translation techniques by Molina and Albir. The translation techniques are needed to analyze the data. Translation Techniques is a technique that conveyed a message from the source language into the target language with the same meaning. The use of this theory is hopefully can be useful to the translation analysis of the NPC utterances in the research.

Toram Online is a game developed and produced by ASOBIMO, Inc. The game was released on May 14, 2015, and has 11 million downloads. The game contains utterances that are spoken by the NPC which were then used as the data for this research. The data are English and Indonesian utterances in terms of words, phrases, and clauses spoken by the NPC. Each spoken utterance by the NPC is then typed into a new document in a form of a table and then to be analyzed.

## RESULTS AND DISCUSSION

The Translation Techniques of NPC Utterances in the Toram Online video game can be seen in the following table.

**Table 1** Translation Techniques of the NPC Utterances in the Toram Online Video Game

Translation Techniques	Data	Percentage
Linguistic Compression	33	27.04%
Literal Translation	20	16.39%
Generalization	18	14.75%
Reduction	11	9.01%
Discursive Creation	9	7.37%
Adaptation	8	6.55%
Established Equivalence	6	4.91%
Description	4	3.27%
Calque	4	3.27%
Transposition	2	1.63%
Variation	2	1.63%
Modulation	2	1.63%
Amplification	1	0.81%
Pure Borrowing	1	0.81%
Particularization	1	0.81%
<b>TOTAL</b>	<b>122</b>	<b>100%</b>

### Translation Techniques

Based on the table above, it can be seen that there are 349 NPC utterances in the Toram Online video game. The researcher found 12 translation techniques in NPC utterances. They are 32.09% data translated using Established Equivalence technique, 26.64% data translated using Borrowing technique, 13.18% data translated using Amplification technique, 12.32% data translated using Literal Translation technique, 5.44% data translated using Particularization technique, 2.86% data translated using Reduction technique, 2.86% data translated using Linguistic Amplification technique, 1.72% data translated using Transposition technique, 1.15% data translated using Modulation technique, 0.86% data translated using Discursive Creation, 0.57 data translated using Adaptation technique, 0.29% data translated using Linguistic Compression. The discussion of each translation technique is explained in detail as follows.

### 1. Established Equivalent

Established Equivalent is the use of a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language.

#### Excerpt 1

Source Text	Target Text
No, no, I can't give you for free. Get 5 herbs from <b>the plant-like creatures</b> here.	<i>Tunggu dulu, aku tidak bilang ini gratis. Kumpulkan 5 lembar daun obat dari <b>monster tumbuhan</b> di tempat ini.</i>

The context for this excerpt in the video game is when Balft offers the player a Straye Badge for saving him and his sister from the monster. Before the player attempts to take the badge, Balft has one other request from the player so he replied "No, no, I can't give you for free. Get 5 herbs from the plant-like creatures here."

Balft's utterances "No, no, I can't give you for free. Get 5 herbs from the plant-like creatures here." Is translated into "Tunggu dulu, aku tidak bilang ini gratis. Kumpulkan 5 lembar daun obat dari monster tumbuhan di tempat ini." It can be seen from this excerpt that the translation is translated using Established Equivalent technique since the term "the plant-like creatures" is translated using the term that is more familiar to the target text which is "monster tumbuhan" and is equal to both Source Text and Target text.

### 2. Borrowing

This type of technique is to take a word or expression straight from another language. There are two types of borrowing, which are Pure Borrowing and Naturalized Borrowing.

#### Excerpt 2

Source Text	Target Text
About <b>Crysta</b> ? You might want to ask a professional.	<i>Jelaskan <b>Crysta</b>? Wah, itu lebih baik kamu Tanya kepada ahlinya.</i>

The context for this excerpt in the video game is when the player visited blacksmith Zaldo because Sololo asked the player to deliver some scrap metal, upon arriving at the blacksmith, Zaldo thanked the player by rewarding a new Armor. Zaldo explains that the player can put a Crysta in the Armor to strengthen them. When the player asked Zaldo what a Crysta is, Zaldo then said "About Crystas? You might want to ask a professional."

Zaldo's utterance "About Crystas? You might want to ask a professional." Is translated into "Jelaskan Crysta? Wah, itu lebih baik kamu Tanya kepada ahlinya." It can be seen from this excerpt that the term "Crysta" is translated using the Pure Borrowing technique since the term "Crysta" is an item in the game that could not be changed into another term from the target language.

### 3. Amplification

This type of technique is to add more information that is not available in the source language information. The addition is meant to help deliver the message, so the information can be received and understood.

### Excerpt 3

Source Text	Target Text
Yes! You! Help us out! Huh?! We've gotta defeat the monsters!	"Ya, kamu <b>yang bengong!!</b> Tolong bantu kami! Hah?! <b>Dilihat saja juga tahu, kan?</b> Kita harus membasmi monster!

The context for this excerpt in the video game is when the player decides to test the new armor that Zaldo gave and head over to the outskirts of Sofya city, he was then saw two siblings surrounded by monsters around them. One of the siblings Balft then saw the player and said "Yes! You! Help us out! Huh?! We've gotta defeat the monsters!".

Balft's utterance "Yes! You! Help us out! Huh?! We've gotta defeat the monsters!" is translated to "Ya, kamu yang bengong!! Tolong bantu kami! Hah?! Dilihat saja juga tahu, kan? Kita harus membasmi monster!" it can be seen from this excerpt that the translation is translated using Amplification technique since the translator decide to add an addition which is "kamu yang bengong!!" and "Dilihat saja juga tahu, kan?" in the target language which is unstated in the source text.

#### 4. Literal Translation

This type of technique is to translate a word or an expression word for word.

### Excerpt 4

Source Text	Target Text
Oh, before that... Do you know about the four factions in this world?	Ah, sebelum itu... Apakah kamu tahu tentang 4 faksi di dunia ini?"

The context for this excerpt in the video game is when the player visited Goddess Pino in her office where Pino explains briefly about the world after the cataclysm. Pino then requested the player to find out about a monster attack in a nearby area. Before the player leave, Pino said "Oh, before that... Do you know about the four factions in this world?"

Pino's utterance "Oh, before that... Do you know about the four factions in this world?" is translated into "Ah, sebelum itu... Apakah kamu tahu tentang 4 faksi di dunia ini?" it can be seen from this excerpt that the translation is translated using Literal Translation technique since it is translated word for word.

According to the excerpt, the translator decides to focus on translating the source text into the target text using the same form or structure. If it is separated it will be Oh=Ah, before=Sebelum, that=itu, Do=Apakah, you=kamu, know=tahu, about=tentang, four factions=4 faksi, in=di, this world=dunia ini.

#### 5. Particularization

This type of technique is the use of a more precise or concrete term.

### Excerpt 6

Source Text	Target Text
We need to hurry, Balft?	Sepertinya kita harus bergegas. Kak?

The context for this excerpt in the video game is when the Technista is in urgent need of help to stop a golem inside a ruin near the Sofya city, since they do not want the golem to escape the ruin they must do it fast. Triel said, *“We need to hurry, Balft?”*

Triel’s utterance *“We need to hurry, Balft?”* is translated into *“Sepertinya kita harus bergegas. Kak?”* it can be seen from this excerpt that the translation is translated using Particularization technique since the word *“Balft”* is translated into *“Kak”* which is more precise in the target language.

## 6. Reduction

This type of technique is to suppress an information item in the source language to the target language. It is the reverse of amplification.

### Excerpt 7

Source Text	Target Text
<b>I don’t really know much about them.</b> I just know how to blacksmith so...	<i>Aku hanya tahu soal menempa besi, jadi...</i>

The context for this excerpt in the video game is when Zaldo the blacksmith started to mumbling about his life as a blacksmith in Sofya City. He then gives the player a new armor with a Crysta slot as a reward for delivering some scrap metal from the general store, when the player asked about what a Crysta is he then said *“I don’t know much about them. I just know how to blacksmith so...”*

Zaldo’s utterance *“I don’t really know much about them. I just know how to blacksmith so...”* is translated into *“Aku hanya tahu soal menempa besi, jadi...”* it can be seen from this excerpt that the translation is translated using Reduction technique since the phrase *“I don’t know much about them.”* The source text is compressed in the target language from the information contained in the source language, but the message in the video game can still be delivered

## 7. Linguistic Amplification

This type of technique is the addition of linguistic elements. This is often used in consecutive interpreting and dubbing

### Excerpt 8

Source Text	Target Text
It was the traveler that collected the herbs. <b>Not us.</b>	<i>Dialah yang bekerja mengumpulkan daunnya. <b>Apa ada yang aneh jika dia yg menerima imbalannya?</b></i>

The context for this excerpt in the video game is when Triel and Balft asked the player to collect some herbs for them. When the player finished and get paid by Mubia the synthesis, Triel then gave all the money to the player instead for themselves, when Balft said it was too much, Triel then said *“It was the traveler that collected the herbs. Not us.”*

Triel’s utterance *“It was the traveler that collected the herbs. Not us.”* is translated into *“Dialah yang bekerja mengumpulkan daunnya. Apa ada yang aneh jika dia yg menerima imbalannya?”* it can be seen from this excerpt that the translation is translated using the Linguistic Amplification technique since there is an

addition of linguistic element in the target text which is “*Apa ada yang aneh jika dia yg menerima imbalannya?*” to make the term “*Not us.*” clearer in the source text.

## 8. Transposition

This type of technique is to change grammatical categories in the source language into the target language.

### Excerpt 9

Source Text	Target Text
I hope you can help us again then. <b>Bye...</b>	<i>Aku harap kamu bisa membantu kami lagi. <b>Saya undur diri dulu...</b></i>

The context for this excerpt in the video game is when the player helped Balft & Triel inside a ruin and stopped a golem from rampaging. They thanked the player for helping them and teaching them how to use a Holy gem. When they were about to return and report it to Technista, Triel then said “*I hope you can help us again then. Bye...*”

Triel’s utterance “*I hope you can help us again then. Bye...*” is translated into “*Aku harap kamu bisa membantu kami lagi. Saya undur diri dulu...*” it can be seen from this excerpt that the translation is translated using Transposition technique since there is a change in grammatical category. In the source text, the word “*Bye...*” is translated into the phrase “*Saya undur diri dulu...*” in the target text.

## 9. Modulation

This type of technique is to change the point of view, focus, or cognitive category concerning the source language, either lexically or grammatically.

### Excerpt 10

Source Text	Target Text
That’s scrap metal! Oh, <b>how nice of you!</b>	<i>Logam rongsokan! Wah, <b>maaf jadi merepotkan.</b></i>

The context for this excerpt in the video game is when Sololo asked the player to deliver some scrap metal to the blacksmith in Sofya City. When the player visited the blacksmith, Zaldo then greets the player and asked what the player wants, when the player tell Zaldo that there was an errand to deliver him some scrap metal and shower him with the scrap metal, he then said “*That’s scrap metal! You brought it all the way here!? Oh, how nice of you!*”

Zaldo’s utterance “*That’s scrap metal! You brought it all the way here!? Oh, how nice of you!*” is translated into “*Aah! Logam rongsokan! Wah, maaf jadi merepotkan.*” It can be seen from this excerpt that the translation is translated using the Modulation technique since the translator decided to change the point of view. The positive sentence in the target text is translated into a negative sentence in the target text.

## 10. Discursive Creation

This type of technique is to establish a temporary equivalence that is unpredictable out of context. It is usually used to translate movie or book titles.

### Excerpt 11



Source Text	Target Text
I'm just an <b>old crock</b> . What do you want from me? ...Hmm, a holy gem? It takes a long time to explain. Is that OK?	<i>Perlu apa kamu dengan <b>nenek tua renta</b> sepertiku? ...Heeh, permata suci ya? Menjelaskan semuanya akan makan waktu lama. Masih mau dengar?</i>

The context for this utterance in the video game is when Sololo asked the player to ask her grandma about the lore of the holy gem before the cataclysm. When the player approach grandma Ryano, she then said “*I’m just an old crock. What do you want from me? ...Hmm, a holy gem? It takes a long time to explain. Is that OK?*”.

Grandma Ryano’s utterance “*I’m just an old crock. What do you want from me?*” is translated into “*Perlu apa kamu dengan nenek tua renta sepertiku?*” it can be seen from the excerpt that the translation is translated using Discursive Creation since the word “*old crock*” is equal to “*tempayan*” in the target language but the translator is trying to be creative by changing it to “*nenek tua renta*”.

### 11. Linguistic Compression

This type of technique is to synthesize linguistic elements in the target language. It is usually used for interpreting or dubbing

#### Excerpt 12

Source Text	Target Text
Now I’ll guide you to the room where the magic stone is. <b>Come this way, please...</b>	<i>Sekarang saya akan memandu Anda ke ruang mestika. <b>Mari...</b></i>

The context for this excerpt in the video game is when the player finished clearing some monster as requested by Arone in the Ruined Temple. Arone then thanked the player and agreed to show the magic stone inside the Ruined Temple. Arone then said “*Now I’ll guide you to the room where the magic stone is. Come this way, please...*”

Arone’s utterance “*Now I’ll guide you to the room where the magic stone is. Come this way, please...*” is translated into “*Sekarang saya akan memandu Anda ke ruang mestika. Mari...*” This translation is translated using the Linguistic Compression technique since the source text is being compressed in the target text to make it simple and clearer.

### 12. Adaptation

This type of technique is to replace a source language cultural element with one from the target culture. It is used because sometimes cultural aspects in the source language cannot be found in the target language.

#### Excerpt 13

Source Text	Target Text
You look like a <b>beginner adventurer</b> but we need all the help we can get.	<i>Sepertinya kamu masih <b>anak kemarin sore</b>, tapi itu lebih baik daripada tidak ada.</i>

The context for this excerpt in the video game is when the Technista asked for help about stopping a golem inside a ruin, Balft who is nearby with the player at the moment then asked the player to help him with the golem problem. Then Balft said, “*You look like a beginner adventurer but we need all the help we can get*”.

Balft’s utterance “*You look like a beginner adventurer...*” is translated into “*Sepertinya kamu masih anak kemarin sore...*” it can be seen from this excerpt that the translation is translated using the Adaptation technique since the translator decided to translate the term in the source text “*beginner adventurer*” into “*anak kemarin sore*” in the target text.

## CONCLUSION

Based on the data above, the researcher found that there are 349 utterances used by the NPC in the “Toram Online” video game. It can be concluded from above that the researcher only found 12 of 18 types of translation techniques (Molina and Albir, 2002) which are found in NPC utterances in the Toram Online video game. Those are 32.37% data were translated using Established Equivalence technique, 26.64% data were translated using Borrowing technique, 13.18% data were translated using Amplification technique, 12.32% data were translated using Literal Translation technique, 5.44% data were translated using Particularization technique, 2.86% data were translated using Reduction technique, 2.86% data were translated using Linguistic Amplification technique, 1.72% data were translated using Transposition technique, 1.15% data were translated using Modulation technique, 0.86% data were translated using Discursive Creation, 0.29% data were translated using Linguistic Compression, 0.29% data were translated using Adaptation technique.

In Conclusion, from the results of the data analysis, it can be seen that the dominant translation technique that was used in NPC in the Toram Online video game is the Established Equivalent translation technique with a total of 113 utterances (32.37%) that were translated using this technique. The reason why the translator is using the Established Equivalent technique is that the meaning of the utterances can be easily recognized because using the term that is common use or used in daily activities in the target language so that the meaning can be delivered.

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