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Analysis on Dubbing to Subbing Translation Techniques ofDreadOut Video Game.

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Abstract

This research is entitled Analysis on Dubbing to Subbing Translation Techniques of DreadOut Video Game. The aim of this research is to find the techniques that the translator used to translate the game from Indonesian dubbing into English subtitle, and identifying what kind of technique in the subtitle that most used by the translator. The object analysis of this research is the Indonesian dubbing and English subtitle of the DreadOut video game. The data source of this research is presented as a transcript that delivered in a table of 14 sentences. This research used a qualitative method to obtain the results, because the research is to determine what kind of technique used by the translator to translate the dubbing into subtitle inside the DreadOut video game. The results of this research that not all the technique is used to translate the dubbing into subtitle in the game, such as. dislocation, condensation, and decimation. Themost used technique is paraphrase technique that used by the translator for 7 times, followed by transfer technique that used for 2 times, imitation and transcription technique for one time for each one, also there are two cases where the translator is possible using two techniques, either expansion or deletion, and either expansion or resignation.

Keyword: *DreadOut, Dubbing, Subtitle, Translation Techniques, Video Games*

Background of Research

In this digital era, people can communicate with each other from any different side of the world in internet. All of people agree that English is the mostused language in the world, so everyone need to speak in English to make other people understand for what their intention is. This situation is what many peoplein business trying to use. They want to introduce their own products to other people in another part of the world by using a translation as a bridge to inform the consumer for what to do. For example, in video games, translation is important to make the players understand the lore of the story itself, also to guide the players how to clear the game itself. Without translation, people can only rely from body gesture to understand each other, but because of the fact that they are using a product, it will be harder to understand.

One of the most notable products that can be published to different place and region is video games. Game industry is one of many successful industries in the world with million or billion players worldwide from every age. Many of the players love to enjoy video games because of the lore of the game that pique their interest. Unfortunately, their interest is gated by language barrier, this is where translation needed to solve the issue. In some case, this process can also be called as localization, but localization is far wider and specifically target certain culture, for example: a Japanese game that the lore needs to fit with Indonesian culture language. To put it simply, translation process is more general oriented, meanwhile localization is more specific target oriented.

DreadOut is a single-player survival horror indie video game from Indonesia, that released on 15th May 2014 on PC. This game can be bought in Steam platform, and has received 76% of positive reviews from

the players. This game also nominated as Indie of The Year 2014, in category of adventure games by INDIEDB, and best new horror IP of the year 2014 by Bloody Disgusting. The gameplay mechanics is similar like Fatal Frame game series, where you use a camera to fight back against the ghost, or interact with puzzle and object. The game itself is inspired by a lot of Indonesian urban legends and mythical ghosts, such as: *Babi ngepet, Kuntilanak, Pocong,* etc. The story is about Linda, a high school student that lost in a journey to go back home, and stumbled upon a ghost town along her teacher and friends. In that city, she and her friends experiencing a supranatural experienced when they found their own school in the ghost town.

In translating this game, the translator needs to be able to deliver *Indonesian culture* to the global market. This is a challenge for the translator to avoid a misunderstanding or loss of experienced that supposed to be enjoyed by the global audience. It is similar like other translation works, where it requires a good translation technique so the players from global can fully understand about the game mechanics, lore and puzzles.

Research Question

From the statement in the introduction, can be concluded that the main question of this research is:

1. What are the subtitling techniques used by the translator to translate this game?
2. Why the translator uses those techniques in that particular scene?

Significance of Research

There are several that researcher hope can be gained from this research, such as:

1. To determine what is subtitling

techniques used to translate the game
2. To understand why certain technique is used in certain scene Theoretical Foundation

Subtitling is one of many forms of translation form in a media to communicate from different language to different language. Translation and subtitle are a same one, but different. Translation refers to produce a written media from one language to another. Meanwhile, Subtitle refers to video format and the duration of the video itself.

Before understand what subtitling is, people need to know what is translation. According to Newmark (1981), translation is a process that consist an attempt to rewrite a message and/or statement in one language to another language as the author intended.

For subtitling, according to Gotlieb (2002), subtitling is a process of transcribing a verbal message within a visual media from the source language in the form of written text into the target language presented in the screen, which in sync with the verbal message.

According to Gottlieb (1992), subtitling technique is divided into ten strategies that can be applied, such as: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

1. Expansion

Expansion is used when the dialog in the source language requires more explanation to give a cultural meaning to the target language.

2. Paraphrase

Paraphrase is used whenever the source language's sentence structure is different to target language.

3. Transfer

Transfer is used to translate the source

language to the target language correctly and completely.

4. Imitation

Imitation is used whenever there is a proper noun, such as: name, place, country, brand, etc. in the sentence.

5. Transcription

Transcription is used whenever an unusual term or a third language is discovered in the source language.

6. Dislocation

Dislocation is used to translate a part where in the source language it has a special effect. The translation of the special effect itself is needed to be important than the content.

7. Condensation

Condensation is used whenever the source language tempo is too fast, so the translation will be either faster or shorter by compressing or suppressing the meaning.

8. Decimation

Decimation is used whenever by deleting a redundant word in the sentence, without changing the meaning.

9. Deletion

Deletion is used when a part in the source language sentence is not necessary translated to target language.

10. Resignation

Resignation is a strategy where the translator cannot translate the sentence without changing the meaning from source language to target language.

Methodology

The method that researcher use in research is a descriptive qualitative method, where the researcher analyzes the dubbing from source language and subtitle text from target language.

Another method to collect data is to follow technique proposed by Ary (2002),

by observing an event, settings, or documents of popular culture, data can be obtained. Step by step of this research is to pick the sample of the data from the game. The second step is to type the dub and subtitle. And the third step is analyzing what technique used to translate it.

Research Data

The object of this research is the game dubbing in Indonesian, and the subtitle text in English. This data is obtained by finishing DreadOut video game from act 1 to act 2 with Indonesian dubbing and English subtitle. The data will be provided as a table, with Indonesian dubbing at top and English subtitle at bottom.

The DreadOut game was published by Indonesian local game studio in Bandung, named Digital Happiness. The game is available on Steam platform and has received 76% positive critics from 3,722 user according to Steam platform.

Analysis

From the analysis of the data, the researchers can gain several findings, such as:

Dub (ID)	**Awas bu!**
Sub (EN)	**Hey! … Watch out!**

There is an additional *hey!* In the target language, but the whole meaning is not changed at all, also it adds an expression to the sentence itself. The technique for this sentence is expansion technique.

Dub (ID)	Kita udah pada **mati gaya** nungguin lo ... kita u dah pada mati, mati, mati.
Sub (EN)	We all **dying** waiting to get you here… We all dying, we all dying,

	we all dying.

The main idea of this sentence here is how to translate Indonesian slang language *mati gaya* to English. *Mati gaya* itself in Indonesia means a condition where a person feeling helpless or ran out of ideas. *Mati gaya* is a new word that combined from two word that has a different meaning, which is *mati* that means die and *gaya* that means style. In English subtitle, can be seen that the repeated word is dying, which is another form of word die. The technique for this sentence is paraphrase technique.

Dub (ID)	Hmmm, harusnya kita gak ketemu jebatan lho disini. Jadi agak ribet kalau begini.
Sub (EN)	Hmmm. I really wasn't expecting there to be a bridge here. That complicates things a lot.

The translated sentence here is translated correctly and completely from source language to target language without changing anything at all. The technique used for this sentence is transfer technique.

Dub (ID)	Gila, jebatan segede ini rubuh? … bencana ini mah
Sub (EN)	God damn, what a wreck! … with a bridge that size. This is a disaster.

The source language has a word *mah*, which is an interjection in Sundanese language. In the target language, the word *mah* is removed, and the questionmark is now changed into an exclamation mark. The technique used in this sentence is paraphrase technique.

Dub (ID)	Ih … ngarep, amit-amit deh!
Sub (EN)	Ugh! As if. In your dreams, pervert!

The source language sentence is an informal one that filled with slang language and interjection. In the target language, the translator added word *pervert* to the sentence to fit the whole context of a guy dreaming to be haunted by a quirky ghost girl. The technique used in this sentence is paraphrase technique.

Dub (ID)	Buset dah! Berasa kayak masuk museum
Sub (EN)	Holy crap! That was like, some kind of crazy museum tour or something.

In the target sentence, it has more wording than the source language. But, the whole meaning of the source is still intact and unchanged. The technique used in this sentence is paraphrase technique.

Dub (ID)	Iih Bu Siska. Denger gak sih?! Shelly jangan dicueking dong.
Sub (EN)	Hey, Miss Siska! Are you Listening? … Stop ignoring me.

There is a difference between the source language and the target language. In source language, the word *Shelly*, which is one of the character names, can be seen. Meanwhile, in the target language one, the name changed into *me*. The technique used for this is paraphrase technique.

Dub (ID)	Sotoy!
Sub (EN)	Know it all!

In this word or sentence, *sotoy* is actually a slang language in Indonesian. The real meaning is to address someone as a person who pretends a smart person. The technique used for this is paraphrase technique.

Dub (ID)	Bawel!
Sub (EN)	Blabbermouth!

In this word or sentence, is also the same case like the previous one. *Bawel* is

Indonesian language that directed to someone who cannot stop talking. The technique used for this is also a paraphrase technique.

Dub (ID)	**Jiaah!** … Lagi pada curhat.
Sub (EN)	**Oh I see** … Typical girl time

In the source language, there is a *Jiaah!* as an interjection in Indonesian. In the target language sentence, it becomes *Oh I see*. There are two possible techniques for this. The first one is expansion, where the translator expand the interjection into a word that can fill that situation in the sentence. The second one is deletion, by removing the interjection.

Dub (ID)	Siapa ya guru yang waktu itu? … Yang nyamar jadi **pocong**.
Sub (EN)	Oh, who was that one teacher? … He disguised himself as a **pocong**.

The main noun idea in the sentence is *pocong*, one of Indonesian ghost that appeared in the game. The word *pocong* is stay unchanged after the translation. The technique used for this is imitation technique

Dub (ID)	Eh, udah lama ya gue gak manggil loe **Teteh**.
Sub (EN)	Hey, I haven't called you **Sis** in a long time.

In the source language, there is a word that comes from another language, whichis *teteh* from Sundanese, that mean a big sister in Indonesian. In the target language, it is translated as *sis*. The technique used for this is transcription.

Dub (ID)	**Gila! Harusnya kita main bareng deh. Apa gitu!**
Sub (EN)	**Ohmigawsh, we should totally play game or somethin'!**

The translated sentence here is

translated correctly and completely from sourcelanguage to target language without changing anything at all. The technique used for this sentence is transfer technique.

Dub (ID)	**Petak upet, bentengan, suit** apa kek! … disini bosen banget!
Sub (EN)	**Hide'n seek, tag, I Spy, rock paper scissors** … it's so boring aroundhere y'know

In the source language, there are three games that the characters said, such as: *petak umpet, bentengan,* and *suit*. But, in the target language, there are four gamesin the sentence, such as: *Hide 'n seek, tag, I Spy, rock paper scissors*. There are two possible techniques that the translator used in the sentence. The first one is expansion to translate a game similar to *bentengan,* in this case, it translated into *tag*. And the second one is resignation, where the translator cannot find the proper translation, and decided to use a game that played by global audience.

Conclusion and Suggestion
Concluson

From this research, the analysis results of 14 examples of in game dubbing and subtitles; seven of the translated sentences use a paraphrase technique; two of the translated sentences use a transfer technique; one of the translated sentences use an imitation technique; also another one of the sentence use a transcription technique; and the last two sentences have two possible technique to translate the sentence, one case is either expansion or deletion, and the another one is either expansion or resignation.

In the paraphrase technique one, most of the case is either an informal word or a slang word, so it needs to be rephrased to fit the global audience culture. For the transfer technique, the translator

immediately translated the whole sentence completely and correctly. For the imitation technique, the translator kept the noun *pocong* in the target language, because it is a name of one of the Indonesian ghosts. For the transcription technique a word from Sundanese language, which is *teteh;* in Indonesian language it means big sister. For the either expansion or deletion technique, there is an interjection *jiaah!* in source language, so the translator either expand the meaning of *jiaah!* to fit the culture of global player, orjust delete the word, and put another interjection that has a same meaning or effect in the sentence. The last, case of either expansion or resignation technique, there is a game called as *bentengan* in source language and this game name is unknown for the target language, so the translator might have put *tag* as a game that similar to **bentengan;** otherwise, the translator delete the *benetengan* and put a game that usually played by global players, so the player from global can understand the whole context of the sentence itself.

Unfortunately, others techniques such as: dislocation, condensation, and decimation are not used by the translator to translate the game. This can be because the game does not have much of talking cutscene to begin with.

Suggestion

The researcher would like to suggest other researchers to do further research on this topic about video game translation. Future researchers can explore the same topics or topics but with different data so the results are more valid. This research may also be useful for the lecturer or teacher who wants to teach how to translate from dubbing to a subtitle in another language.

The present research is time-limited, so the writer did not go deeper in the research itself. The researcher suggests that the next researchers to go deeper intothe research itself on the same topics, to gain a better result.

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