TRANSLATION TECHNIQUES ANALYSIS: THE ACCURACY OF INDONESIAN SUBTITLES IN THE GENSHIN IMPACT GAME《原神》

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Abstract: The exchange of information between two languages, from the source language (SL) to the target language (TL), requires a process known as translation. The translated text is referred to as the translation product, and during its creation, translation techniques are needed to produce an accurate meaning in the target language. Translation occurs across various media, one of which is in video games. Accurate translation provides clear and directed instructions to players for completing game missions. Therefore, this research aims to examine how translation techniques from Mandarin to Indonesian affect the meaning of translations in several mission dialogue clips from the game Genshin Impact. Descriptive qualitative research method is used to analyze this research. The translation product, consisting of mission dialogue sentences from Genshin Impact, serves as the data analyzed. The data are examined with reference to Molina and Albir's translation technique theory. The results indicate that the choice of translation techniques can influence the meaning of the resulting translation product. In fact, in the Indonesian subtitles of Genshin Impact, some translation techniques used were found to be less suitable, leading to inaccurate translation meanings.

Key Terms: *Genshin Impact's missions, Translation technique, Translation, Subtitle*

INTRODUCTION

The exchange of information between two languages, from the source language (SL) text to the target language (TL) text, requires a procedure called translation. As stated by Catford (in Utami, 2019), translation is the process of replacing a text in the source language (SL) with an equivalent text in a foreign or target language (TL).

Newmark, as cited in Saputro (2021), offers a similar definition: "Rendering the meaning of text into another language in the way that the author intended the text." This definition emphasizes translating the meaning of a text into another language while faithfully conveying the author's intended message.

The translated text is referred to as the translation product, and during its creation, translation techniques are required to produce an accurate meaning in the target language. As stated by Volf (2020) "Translation activities cannot be separated from translation techniques". Translation occurs across various media, one of which is in video games. Accurate translation can provide clear and directed instructions to players in completing game missions.

Therefore, this research was conducted to examine the influence of translation techniques from Mandarin to Indonesian on the meaning of the translation in several mission sentence clips from a game, Genshin Impact.

Genshin Impact (原神) is an open-world mobile game developed by a Chinese company, COGNOSPHERE PTE. LTD. (Firmansyah, November 5, 2020) Genshin Impact is a game that utilizes a role-playing system. According to Khair (2022), a role-playing game is a type of game where players assume the roles of fictional characters within the game and collaboratively follow or create storylines. This approach allows players to actively engage with the narrative and character development through in-game interactions.

The role-playing system that used in Genshin Impact because the game is set in a fictional world called Teyvat. This world is explored by the main character, controlled by the player, commonly referred to as the Traveller. Playing the role of an adventurer in this game often requires players to complete missions assigned by an organization called the Adventurer's Guild.

Thus, it can be said that the role-playing system in Genshin Impact introduces dialogues to narrate the game's story and to complete its missions. During their adventures and missions, the Traveller frequently encounters and interacts with other fictional characters from Genshin Impact. As a result, the game has generated numerous dialogues.

The source language (SL) used in the creation of Genshin Impact's storyline is Mandarin. However, the game features an option to change the subtitles to Indonesian. All the stories and dialogues within the game are well-translated in their presentation, as the game's translators do not rely heavily on formal language, allowing the messages from the source language to be effectively conveyed to the players.

Baker, as cited in Hapsari et al. (2020), explains that good translation must consider both the explicit and implicit meanings in the source text in order to accurately convey the intended message in the target text. However, in several dialogues that have been translated into Indonesian, inconsistencies have been observed that often disrupt the clarity and overall impression of the translation.

The act of translation will always involve two different languages, each with its own linguistic system and sentence structure. According to Hoed, as cited in Rahmah (2018), these differences between the source language (SL) and the target language (TL) can pose significant challenges in the translation process.

The researchers hypothesize that these inconsistencies are likely due to errors in the translation techniques employed, which affect the accuracy and coherence of the message being conveyed to the audience.

For that reason, the researchers aim to analyze the techniques used in translating the dialogue in the game Genshin Impact, as these techniques can significantly affect both the meaning and overall impression of the translation from the Source Language (SL) to the Target Language (TL).

Based on the definition by Molina & Albir (2002, p. 209), which emphasizes that translation techniques have characteristics such as influencing the translation outcome, it can be concluded that the accuracy in selecting translation techniques is an important aspect of ensuring that the meaning and impression are conveyed as intended in the source language.

Translation techniques are a crucial component of the translation process. Molina and Albir (2002, p. 209) emphasize that translation techniques have characteristics such as influencing the translation outcome, facilitating classification through comparison between the source language (SL) and the target language (TL), affecting microtextual units, and being discursive, contextual, and functional. These characteristics highlight the importance of translation techniques in achieving accurate and effective translations. The theoretical foundation of this

research is also based on the translation techniques from Molina and Albir (2002, pp. 509–511), as follows: a) Adaptation: Replacing a cultural element in the source language with one that is better suited to the target culture. b) Amplification: Adding extra information to make the meaning clearer, often expanding the source text. c) Borrowing: Using a word or phrase directly from the source language in the target text. d) Calque: Translating a word or phrase literally from the source language into the target language. e) Compensation: Making up for a loss of meaning or effect in one part of the text by adding it elsewhere. f) Description: Explaining the meaning of a term or phrase, usually used for words that have no direct translation. g) Discursive Creation: Using a creative or free translation, often to evoke a similar effect or meaning, especially in titles. h) Established Equivalent: Using terms that have a standardized or widely accepted translation in the target language. i) Generalization: Replacing a specific term with a more general or broader term in the target language. j) Linguistic Amplification: Expanding on phrases by adding linguistic elements not present in the source text k) Linguistic Compression: Reducing linguistic elements to simplify the translation while maintaining meaning. l) Literal Translation: Translating word-for-word, sticking as closely as possible to the structure of the source language. m) Modulation: Changing the form or viewpoint of the message without altering its meaning. n) Particularization: Using a more specific term in the target language than in the source language. o) Reduction: Reducing or omitting elements that are present in the source text but not essential for the meaning of the target text. p) Substitution: Replacing elements such as cultural references with equivalents from the target culture. q) Transposition: Changing the grammatical structure of the sentence in translation. r) Variation: Changing linguistic elements for stylistic or social reasons (e.g., to reflect different dialects or language levels).

Apart from translation techniques, several criteria are involved in evaluating the meaning of a translation. Larson in Surgawi, T, et al. (2018) explain that translation criteria are divided as follows:

1. Accuracy

    Ensuring accuracy is an essential step that translators must take in the translation process. In other words, the primary goal of the translator is to convey the original text's meaning precisely in the target language. To achieve this, the translator must be meticulous and pay attention to the original meaning and the structure of the target language.

2. Clarity

    The second criterion for a good translation is clarity. Clarity emphasizes the delivery of the translated message in its entirety in a way that is easily understood by the intended audience.

3. Naturalness

    One of the main requirements in translation is ensuring that the translation sounds natural. Naturalness depends on the relationship between the writer and the reader and the topic or situation. This means that to assess whether a translation feels natural, the translator must consider the forms and language styles commonly used in the target language.

Related to this, research on the accuracy of translation has also been discussed by Ather & Miranti (2022). The research provides an in-depth exploration of the critical relationship between translation accuracy and the techniques employed. The research highlights that the selection of appropriate translation techniques, such as modulation, adaptation, and amplification, plays a vital role in achieving alignment of meaning between the source language (SL) and the target language (TL). Conversely, the use of improper techniques can lead to distortions or misunderstandings in meaning. This research underscores the importance of linguistic expertise and cultural context in ensuring accurate and effective translations.

Moreover, the research on the comparison of Mandarin translation in the game Genshin Impact has also been conducted by A.P. Setiawan (2022), focusing on the dialogue pages of one of the game's characters. A.P. Setiawan's research provides a detailed explanation of the differences in meaning that the dialogue intends to convey. The Mandarin dialogue, as the source language, is compared by Setiawan in detail with the Indonesian translation, making the results of Setiawan's research highly accurate. The researchers continue Setiawan's research by shifting the focus to the dialogue of several missions in the Genshin Impact game.

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METHOD

In this research, a descriptive qualitative method was employed. This method was chosen because it conducted the analysis by presenting the results of data analysis in the form of a series of sentences. The approach used in this research is consistently expressed by Moleong (2005, p. 4), where the descriptive qualitative method is utilized to analyze data in the form of sentences and non-numeric or statistical data. By using this method, this research is able to provide a deep and detailed description of the research findings.

Moleong (2005, p. 157) states that words and actions are the primary sources for conducting qualitative research; however, documents can also serve as additional data to support the research. In this research, the researchers utilize data that includes several dialogue texts from the Genshin Impact game, which were captured by taking screenshots of dialogues where the translation techniques were improperly applied.

The comparative method is incorporated to compare the source language (SL) and target language (TL) of the game dialogue. Rankin (2017, p. 183) explains that the comparative method relies on specific characteristics of language and language change to be effective.

This research adopts three research steps, encompassing data collection, data analysis, and data presentation, in accordance with those expressed by Sudaryanto (2015). This research collects data from screenshots of various clips from the Genshin Impact game that convey different meanings compared to the Indonesian translation text and then proceeds to compare the source text (SL) with its translation (TL).

Furthermore, the analysis was conducted using a categorical indexing approach. This method as described by Mason (2002), is a method that helps establish a consistent system across the collected data. Through this approach, data are grouped and indexed based on predefined categories, allowing for systematic organization and structuring. This, in turn, facilitates the analysis and identification of relevant patterns within the data. Below is an example of the data:

1/GI/SL Windblume Event /TL Windblume Event Subtitle
咦，箱子里。。。怎么都是<u>些杂物</u>？还以为一定有信之类的东西呢。

The Indonesian translation is as follows:

*"Lah, isinya kok **<u>cuma barang-barang receh</u>** doang?"*

The codification mentioned above is used to facilitate the data analysis process with the aim of viewing the data in its original context. Below is the meaning of the codification that the researchers have organized:

1	= data sequence number in the research,
GI	= *Genshin Impact* game's code,
SL Windblume Event	= Source language of windblume event text, and
TL Windblume Event	= Target language of windblume event text.

The non-participant observation and note-taking technique was used in this research because the data was obtained from screenshots of missions in the game Genshin Impact.

The researchers conducted data analysis by following these steps:

1. Playing Genshin Impact missions with Indonesian subtitles.
2. Take screenshots of mission dialogues where the translation is less accurate compared to the source language.
3. Changing the game subtitles to Mandarin, capturing screenshots, and comparing them with the Indonesian subtitle dialogues.
4. Organizing the data by performing codification.
5. Describing the differences in meaning between the source language and the target language.

Based on the data obtained, researchers identified the mission dialogues in Genshin Impact as the source language (SL) and the Indonesian subtitles/translation as the target language (TL).

FINDINGS AND DISCUSSIONS

1/GI/SL WINDBLUME EVENT/TL WINDBLUME EVENT'S SUBTITLE

Findings

Table 1. Data Analysis on the Windblume Event Mission

		The dialogue text of Genshin Impact missions: Windblume Event Mission version 3.1
Language	SL	*派蒙：咦，箱子里。。。怎么都是**些杂物**？还以为一定有信之类的东西呢。*
	TL	*Paimon: Lah, isinya kok cuma **barang-barang receh doang?***
Translation technique		Amplification

The results of the analysis:

The context of the clip from the Genshin Impact game dialogue above is when a character named Paimon comments on the belongings left by the deceased parents of another character named Razor.

The character Paimon utters the phrase "*些杂物*" translated into "*barang-barang receh doang*" using the amplification technique—adding extra information and expanding the source text—becomes *"barang-barang receh doang."* This translation implies that the belongings left by Razor's parents are insignificant, with the addition of the word *"doang"* reinforcing the impression that these items are not particularly meaningful as mementos from Razor's parents.

Discussions

The findings of this study offer several implications for Larson's in Surgawi, T, et al. (2018) theory on translation criteria, the analysis of the translation in the data above can be examined through the three main criteria: accuracy, clarity, and naturalness.

1. Accuracy

In the source text, Paimon expresses her confusion about the items in the box using the phrase "些杂物" which literally means "some random items". The translation "*barang-barang receh doang*" has a similar meaning, but the word "*receh*" suggests a more casual and slightly demeaning tone. In this context, while the translation still conveys the basic meaning of items with little value, the use of "*receh*" and "*doang*" adds a dismissive nuance not directly reflected in the original text.

Accuracy Analysis: This translation is reasonably accurate, though there is a shift in meaning intensity, as the Indonesian words "*receh"* and "doang" add a slightly more disparaging connotation compared to the more neutral source text.

2. Clarity

The original phrase "些杂物" is quite clear in Mandarin, describing random items. The translation "*barang-barang receh doang*" is also clear in Indonesian, and the translator successfully conveys the idea that these items are considered worthless or insignificant. The phrase is easy for Indonesian readers to understand, without causing confusion.

Clarity Analysis: The translation is clear and can be easily understood by the target audience. However, the choice of words, such as "*receh*" and "*doang*," adds a connotation that is not in the source text, enhancing the sense of disregard or disdain toward the items.

3. Naturalness

In Larson's theory, naturalness means that the translation should sound natural in the target language, respecting the norms of the target language and culture. In this context, "*barang-barang receh doang*" is a very natural expression in everyday Indonesian conversation, especially in a casual and informal setting. The use of "*receh*" and "*doang*" fits with Paimon's casual and somewhat blunt speaking style in the game Genshin Impact.

Naturalness Analysis: The translation is highly natural for an Indonesian audience, using familiar expressions suitable for casual conversations. However, the dismissive or rougher tone is more pronounced due to the choice of words.

2/GI/SL Thundering Fury's Lore/TL Thundering Fury's Lore

Findings

Table 2. Data Analysis on Thundering Fury's Lore dialog

		The dialogue text of Genshin Impact missions: Thundering Fury's Lore
Language	SL	*但雷鸟从未明晓的事实是,少年以自己的牺牲为奉献。 为让巨鸟给部落带来恩赐,自愿接受骨血分离的摧残。*
	TL	*Tanpa diketahui oleh Thunderbird, anak itu juga menganggap pengorbanan [........] dirinya adalah sebuah persembahan. Semua demi kebaikan sukunya dan berkat dari Thunderbird.*
Translation technique		Reduction

The results of the analysis:

The context in the text above narrates the story of Tsurumi Island, part of the Genshin Impact world, located in the Inazuma region, where the people worship the Thunderbird for

protection from a curse. On Tsurumi Island, child sacrifices are regularly performed as offerings to the Thunderbird.

In the translation of the text, there appears to be a reduction of detail regarding the sacrifice experienced by the character Ruu, who was offered by the tribe. This could potentially lead to a less clear understanding of Ruu's sacrifice for the players. The phrase 骨血分离, which refers to the "separation of blood from bones," could be more explicitly translated into Indonesian as "*mutilasi*" using the Established Equivalent Translation technique. This technique involves using a recognized and standard translation of a term or phrase in the target language that conveys the same meaning as in the source language. In this case, "*mutilasi*" is the established equivalent of 骨血分离, as both refer to the act of severe physical harm involving the separation of flesh or body parts.

Discussions

Since the translator did not translate the phrase 骨血分离, or "separation of blood from bones," as "*mutilasi*" to the target language and instead chose to reduce the violent detail, this can be analyzed based on Larson's three criteria: accuracy, clarity, and naturalness.

1. Accuracy

In this context, not translating the phrase 骨血分离 explicitly as "*mutilasi*" or another strong term may diminish the original intensity of the source text. Accuracy in translation means preserving the core meaning and emotional intensity of the original text. When the violent aspect of this phrase is not directly translated, players or readers may not fully grasp the extremity of Ruu's sacrifice, possibly making the story's meaning and emotional impact feel weaker. Reducing such detail can compromise the accuracy of the original message.

Accuracy Analysis: By reducing the intensity or violent detail, this translation loses some key aspects of the source text's meaning. The absence of an explicit equivalent, like "*mutilasi*," lessens accuracy because it does not fully convey the level of sacrifice intended in the story.

2. Clarity

Clarity in translation aims to ensure that the reader can easily understand the intent and message of the original text. If details about Ruu's sacrifice are not conveyed with a clear term like "*mutilasi*," readers may lose a deeper understanding of this sacrifice. They may grasp that there is an element of sacrifice, but the intensity or tragic nature of the experience may not be as apparent.

Clarity Analysis: A translation that does not explicitly convey this phrase may still be clear to readers in a general sense, but it may reduce a full understanding of the character's suffering. This can lead to a more muted impression and decrease the emotional depth intended by the original narrative.

3. Naturalness

Maintaining naturalness means ensuring that the translated text sounds natural and aligns with the norms of the target language. In this context, not using a term like "*mutilasi*" may make the translation softer and more acceptable to a more sensitive audience. A milder translation could be seen as more appropriate in certain cultural contexts that avoid extreme terminology.

Naturalness Analysis: By opting for a more neutral word choice, the translator may preserve naturalness within the Indonesian cultural context, especially if "*mutilasi*" is deemed too strong or unsuitable for this context. This can make the narrative more accessible to readers who may be sensitive to violent descriptions.

3/GI/Bsu World Mission: Khvarena of Good and Evil/Bsa World Mission: Khvarena of Good and Evil

Findings

Table 3. Data Analysis of the World Mission Dialogue: Khvarena of Good and Evil

		The dialogue text of Genshin Impact missions: Khvarena of Good and Evil
Language	SL	*Katheryne：不如就由你们来接下来这个委托吧。* *Traveller：你就是想**随便找个人**吧。*
	TL	*Katheryne: Mau ambil saja tidak misinya?* *Traveller: Lagi cari **tumbal proyek** ya.*
Translation technique		Adaptation

The results of the analysis:

The main character of the Genshin Impact game is the Traveller, where players control the Traveller character to undertake missions within the game. The process of accepting missions is usually facilitated by a character named Katheryne, who serves as the receptionist for the Adventure's Guild (an organization that frequently assigns missions to the Traveller character).

In the text above, the phrase *"tumbal proyek"* used by the translator implies that the Traveller character is sarcastically criticizing Katheryne, suggesting that Katheryne will merely "entrap" the Traveller in her missions.

The phrase "*tumbal proyek*" in Indonesian culture (as the target language) refers to sacrifices or negative impacts encountered in a project, often involving losses, problems, or risks arising as consequences of the project's implementation. In this context, *"tumbal"* can be understood as something that must be "sacrificed" or the price paid to achieve the project's objectives. For instance, in construction projects, *"tumbal"* could mean environmental damage or negatively affected communities. Additionally, the Khvarena mission in the game's narrative must be executed promptly due to a sense of urgency. However, referring to the original Mandarin dialogue, the Traveller actually expresses *"随便找个人"* indicating that Katheryne is merely looking for 'anyone' to complete the mission quickly.

Discussions

Using Larson's translation criteria of accuracy, clarity, and naturalness, here's an analysis of the phrase "*tumbal proyek*" as used in the Genshin Impact game's translated dialogue:

1. Accuracy

Accuracy refers to maintaining the core meaning of the source text in the translation. In this case, "随便找个人" (meaning "just find anyone") was translated as "*tumbal proyek*" (meaning "project sacrifice" in Indonesian). While "随便找个人" implies a sense of hastily choosing someone for a task without consideration, "*tumbal proyek*" in Indonesian carries a connotation of sacrifice or negative impact, indicating a higher level of detriment than the source phrase suggests. This change introduces an additional, more severe connotation that was not present in the Mandarin source text.

Accuracy Analysis: The use of "*tumbal proyek*" does not fully align with the meaning of the original phrase. The translator's choice shifts the intent from a careless selection to one that suggests sacrifice and consequence. While this might align with the general criticism or frustration the Traveller feels, it detracts from the accuracy of the source text's meaning.

2. Clarity

Clarity in translation ensures that the target audience can easily understand the intended message of the source text. In Indonesian culture, "tumbal proyek" is an idiomatic phrase that implies some form of negative impact or sacrifice due to a project. The phrase is widely understood in Indonesia, especially in casual or critical discussions about high-risk undertakings or ventures with possible detrimental effects. While the translation conveys a sense of frustration, this phrasing may mislead Indonesian readers by suggesting that the Traveller anticipates some harm or sacrifice, rather than merely feeling like an unimportant or replaceable helper.

Clarity Analysis: Although the phrase is understandable within the Indonesian context, it may misdirect the player's understanding by exaggerating the risk or harm implied. Thus, while clear, the choice of "tumbal proyek" introduces additional nuances that may confuse the original intent of the text.

3. Naturalness

Naturalness involves making the translation sound authentic and culturally appropriate within the target language. "*Tumbal proyek*" is a phrase that is both idiomatic and culturally resonant in Indonesian, especially when discussing people or resources sacrificed in favor of a larger goal. Its use in a casual or sarcastic sense aligns well with the context of a game dialogue, adding flavor to the character's voice and making the translation sound natural and locally relevant.

Naturalness Analysis: The phrase is a fitting colloquial expression in Indonesian, making it sound natural and engaging to the audience. The choice enhances the character's tone and style, even if it slightly alters the initial nuance intended in the Mandarin.

4/GI/SL Duel! the Summoners Summit's Event /TL Duel! the Summoners Summit's Event

Findings

Table 4. Data Analysis of the Duel! The Summoners Summit Event

		The dialogue text of Genshin Impact missions: Duel! the Summoners Summit Event
Language	SL	*Kaeya: 喝喝酒,打打牌,<u>这不是工作之余最好的放松吗?</u>哦,这话可别让迪奥娜听见。*
	TL	*Kaeya: Ah, minum-minum sambil main kartu ...* <u>***Nikmat mana lagi yang mau kamu dustakan?***</u> *Oh, jangan kasih tau Diona aku bilang gitu ya.*

Translation technique	Adaptation

The results of the analysis:

The context of the dialogue above involves a character named Kaeya, who is depicted as having a job as a knight in Mondstadt, one of the regions in the world of Teyvat (the Genshin Impact universe). He is resting after work while drinking beer and playing cards. In the source language (SL), Kaeya says the sentence *"喝喝酒,打打牌, 这不是工作之余最好的放松吗?"* to indicate that he is enjoying the beer and card game after completing his work. However, in the Indonesian translation (TL), the sentence *"这不是工作之余最好的放松吗?"* is translated as *"Nikmat mana lagi yang mau kamu dustakan?"*.

The sentence "*Nikmat mana lagi yang mau kamu dustakan*?" is familiar to Indonesian players as it originates from a translation of a verse from the Qur'an, indicating that the translator used the adaptation technique. While this choice resonates well with Indonesian players since the phrase is commonly used in everyday contexts, it may not accurately reflect the original dialogue's context. This is because the original word 工作, meaning "work," is omitted, leading to a loss of the intended context of 'relaxing after working.'

Discussions

The translator omits the "relaxing after work" context due to the use of the Qur'anic phrase, analyzed according to Larson's three translation criteria as follows.

1. Accuracy

Accuracy pertains to preserving the original meaning and context of the source text in the translation. In the original dialogue, Kaeya expresses his enjoyment of relaxing after work, using the word "工作," which means "work." However, in the Indonesian translation, this phrase is rendered as "Nikmat mana lagi yang mau kamu dustakan?" originating from a verse in the Qur'an. While this phrase is culturally familiar to Indonesian players, its connotation is about appreciating blessings rather than simply relaxing after work. Thus, the notion of "relaxing after work" is lost in this translation.

Accuracy Analysis: This translation is less accurate because it loses Kaeya's work context and his casual post-work relaxation. The use of a phrase from the Qur'an replaces the original meaning, leaving the idea of "relaxing after work" unexpressed.

2. Clarity

Clarity refers to how well the original text's message is understood by the target audience. In Indonesian, "*Nikmat mana lagi yang mau kamu dustakan?*" is a common and easily understood phrase. However, this phrase tends to shift the dialogue's context from relaxing after work to a more religious or reflective nuance about gratitude, which does not align with the relaxed atmosphere Kaeya intended to convey. Players may understand that Kaeya is enjoying his time, but the "after work" context is not communicated.

Clarity Analysis: This phrase is clear for an Indonesian audience but directs a different understanding from the original intent. The concept of relaxing after work is not fully achieved since this translation focuses more on an expression of gratitude for blessings.

3. Naturalness

Naturalness focuses on how a translation sounds natural and conforms to the norms of the target language. In this case, "*Nikmat mana lagi yang mau kamu dustakan?*" is a familiar

and common phrase for Indonesian audiences, making it sound natural and easily understood. This choice feels culturally close to the target audience and has an engaging impact on the dialogue. However, this high naturalness sacrifices the original context, introducing a different local cultural nuance.

Naturalness Analysis: This translation is very natural for Indonesian audiences, as it uses a popular and familiar phrase. However, this naturalness changes the dialogue's tone from "relaxing after work" to a reflection or subtle reminder about gratitude.

5/GI/SL Kaveh Hangout & Date Event/ TL Kaveh Hangout & Date Event

Findings

Table 5. Data Analysis of Kaveh Hangout & Date Event

		The dialogue text of Genshin Impact missions: Kaveh Hangout & Date Event
Language	SL	*Kaveh: "还有比如「**平安无忧**」啊，「**珍重保重**」啊，「**永远爱你**」啊...我把能想到的祝福语都输了一遍，这个锁却一直纹丝不动"*
	TL	*Kaveh: "Aku bahkan pernah coba "AKUCINTAKAVEH", "HATIHATIYA", "SALAMCINTA". Semua kata-kata "cocwit" dan "iuuhh" sudah dicoba, tapi hasilnya nihil."*
Translation technique		Adaptation, Amplification

The results of the analysis:

The context in the mission dialogue above involves a character named Kaveh—a talented architect from the Sumeru region (one of the regions in the world of Teyvat)—who is feeling insecure due to bankruptcy caused by the construction of the Alcazarzaray Palace.

In Mandarin (SL), Kaveh explains that he is trying to boost his self-confidence by saying phrases such as *"平安无忧*" (meaning: peace and free from anxiety), *"珍重保重"* (meaning: take good care of yourself), *and "永远爱你"* (meaning: love you forever). These phrases were translated into Indonesian (TL) by the translator using adaptation techniques, such as "*AKUCINTAKAVEH*" (I love Kaveh), "*HATIHATIYA*" (take care), and "*SALAMCINTA*" (love greetings). The translator also uses an amplification technique along with the added words "*cocwit*" and "*iuuhh.*" These expressions are more widely accepted in the target language due to their frequent use by Indonesian audiences (TL) in everyday life, often carrying a "cheesy" or overly sentimental connotation that reflects Kaveh's emotional state.

Discussions

The findings of this study offer several implications for Larson's in Surgawi about translation criteria as follows:

1. Accuracy

Accuracy involves retaining the source text's original meaning in the translation. In the original Mandarin, Kaveh uses simple and sincere phrases, conveying hopes for peace, well-being, and affection. However, in the Indonesian translation, expressions like "*AKUCINTAKAVEH*" and "*HATIHATIYA*" are more personal and stylized, with added

words like "*cocwit*" and "*iuuhh*," which change the tone to a more playful or flirtatious style. This approach slightly deviates from Kaveh's introspective and earnest tone in the original.

Accuracy Analysis: This translation is less accurate, as these adaptations add a "cheesy" element absent from the original Mandarin text. The sincerity that Kaveh intends to express is somewhat diminished, impacting the depth of his vulnerability and self-doubt.

2. Clarity

Clarity focuses on how well the message is understood by the target audience. By using popular Indonesian expressions and adding terms like "conceit" and "iuuhh," the translator has created a translation that is easy to understand and feels relatable for the Indonesian audience. This choice of emotional and familiar language not only makes the dialogue more engaging but also aligns with the everyday language style familiar to the audience, allowing Kaveh's character to be perceived in a more relaxed and lighthearted way.

Clarity Analysis: The translation is very clear and easily understood, presenting the character's emotions in a language style close to the audience's daily experiences. It sets the right tone for the dialogue while maintaining the original message.

3. Naturalness

Naturalness emphasizes how smoothly and culturally appropriate the translation sounds in the target language. Phrases like "*AKUCINTAKAVEH*" and "*SALAMCINTA*" reflect expressions common among the Indonesian audience, often used in sentimental and emotional contexts. The additional expressions "cocwit" and "iuuhh" enhance the audience's connection with the character and make the dialogue sound more fluid and natural to Indonesian listeners. These creative and lively phrases make Kaveh's dialogue feel more vibrant, relevant, and emotionally resonant.

Naturalness Analysis: The translation sounds very natural for the Indonesian audience, using culturally familiar and popular expressions. This adaptation enriches the gameplay experience, connecting the audience to the character through a language that is immersive and emotionally deep.

CONCLUSION

Overall, the analysis of the five data shows that the translation of character dialogues in Genshin Impact successfully adapts to Indonesian cultural context, especially in terms of clarity and naturalness, even though certain adjustments affect the original accuracy of meaning.

Firstly, in the translation of Data 1, amplification techniques were used, adding words like "doang" and "receh," which convey a tone of greater contempt and harshness toward Razor's parents' possessions. According to Larson's theory, this translation is reasonably accurate in conveying meaning, though it introduces interpretative nuances that give a stronger derogatory tone than the source text. In terms of clarity, this translation is noticeably clear and comprehensible for the target audience, albeit with a more pronounced tone of condescension. Finally, the translation feels natural in everyday Indonesian conversation, with phrasing that aligns well with Paimon's informal and occasionally brash character.

In contrast, the absence of an explicit translation for the phrase 骨血分离 as "mutilation" in Data 2 has implications for several aspects of Larson's criteria. Regarding accuracy, this translation reduces the intensity and violent detail of the original text, thus diminishing the emotional weight of Ruu's sacrifice. However, while the reader can understand the notion of

sacrifice, they may not fully grasp the depth of the tragedy. Nevertheless, in terms of naturalness, this choice renders the text more palatable and perhaps more suitable for Indonesian readers who may prefer a narrative that is less explicit in depicting violence.

Furthermore, in Data 3, translating "随便找个人" as "*tumbal proyek*" proves culturally relevant and captures a critical tone that feels natural in Indonesian. Nevertheless, this phrase sacrifices some accuracy by introducing an impression of sacrifice or danger that is absent in the source text, potentially influencing players' perceptions of the storyline and Katheryne's intentions. From a clarity perspective, the translation remains clear within the Indonesian cultural context but might mislead players into interpreting Katheryne's role and motives with a heightened sense of intensity. Still, the naturalness of this translation is effectively achieved, making the dialogue sound authentic and engaging for Indonesian players.

In addition, the translation of "这不是工作之余最好的放松吗?" as "*Nikmat mana lagi yang mau kamu dustakan?*" in Data 4 successfully aligns with Indonesian cultural context but compromises accuracy by altering the sentence's original meaning. From a clarity perspective, this phrase is easily understood, yet it conveys a slightly different meaning from the intended context. As for naturalness, the phrase sounds very familiar to Indonesian audiences. A more literal translation, such as "*Bukankah ini cara terbaik untuk bersantai setelah bekerja?*" could maintain the original context of Kaeya as a worker enjoying his leisure time while still being understandable and relevant to the character's circumstances.

Lastly, Kaveh's dialogue in Data 5, though diverging in accuracy, successfully meets two of Larson's translation criteria: clarity and naturalness. Through adaptation and amplification techniques, this translation preserves the emotional essence of the original text while incorporating cultural nuances familiar to Indonesian audiences. Expressions like "*AKUCINTAKAVEH*" and "*SALAMCINTA*" effectively convey the character's emotions with a touch of colloquial language that feels relevant and engaging. This translation not only communicates meaning but also enriches the dialogue, enhancing the gameplay experience and strengthening the audience's connection with the character.

In summary, while certain aspects of accuracy are occasionally sacrificed across these data points, the translations generally meet the criteria of clarity and naturalness. The adjustments made contribute to a culturally resonant experience for Indonesian players, ensuring that the dialogues feel both authentic and engaging.

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