| **RESEARCH ARTICLE**

Translation Technique Analysis of Expressive Speech Act in Indonesian Horror Game *Pamali: Indonesian Folklore Horror*

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| **ABSTRACT**

This research aims to identify the type of speech acts in the Indonesian Horror Game named *Pamali: Indonesian Folklore Horror*. This research uses a descriptive qualitative method that focuses on the speech act only. To collect the data, we used two methods; there are document analysis and FGD. FGD consists of the researcher and two raters. The rater has been chosen by several criteria before. This research uses four series from *Pamali: Indonesian Folklore Horror*. The researcher uses Spradley's theory to analyze the data. The result reveals that in *Pamali 1 (The White Lady)*, there is 39 speech with the directive as the dominant speech act; in *Pamali 2 (The Tied Corpse),* there is 41 speech with expressive as the dominant speech act; *Pamali 3 (The Little Devil)* there is 16 speech with expressive as the dominant speech act, and *Pamali 4 (The Hungry Witch)* there is 43 speech with assertive as the dominant speech act.

| **KEYWORDS**

Pragmatic, speech act, Indonesian horror game, Pamali: Indonesian Folklore Horror

1. Introduction

As we know, video game is very popular at this time. As the research from *Decision Lab* and *Mobile Marketing Association* state, the development of gamer in Indonesia in 2020 will become 100 million. As in the Pandemic era, the development of gamers also increases by 75% from the productive age. Interestingly, the popularity of video game also happens among women; at least 51% (*Decision Lab*) user is women (Maulida, 2018). In order to play a video game, besides playing with a computer, we can also play with the console (*Nintendo Switch, PlayStation*) and mobile (*Smartphone, Tablet*), so everyone can play anywhere and anytime. With the development of technology, now we can play video games online, not just offline. *Steam* developers stated at March 2020, there was 20 million gamer that played online video game (Binus University, 2021). Nowadays, there are so many categories of video games, such as adventure/action, arcade, first/third point of view player, simulation, etc. (Carmen Mangiron, 2006).

The video game is made for fun. As we can see, the developer is trying to make video games as good as they can make. To make it more interesting for video games, developers usually make the interaction between character and character or character and player. Sometimes, there is no interaction in-game. Several video games which no interaction in the in-game such as *Super Mario*, *Tekken*, *PUBG*, *Mobile Legends*, *Call of Duty*, etc. Although those video games don't have any interactions in the in-game, they have interactions with the player itself. The player has fully taken control of the character in the video game. Usually, we can find in-game interactions based on a story in a video game. This kind of video game usually is RPG, MMORPG, Visual Novel, and some adventure game. For example, *Genshin Impact*, *RoX* (*Ragnarok*), *Final Fantasy*, *DreadOut*, etc.

Pamali: Indonesian Folklore Horror is a narrative horror game set in the daily lives of Indonesian society (Story Tale Studio, 2018b). The developer of this game is *Story Tale Studio* which has collaborated with *Maple Production* to publish this game. The video game was officially released in December 2018 with four direct launches 4 episodes: *The White Lady*, *The Tied Corpse*, *The Little*

Devil, and *The Hungry Witch*. *Story Tale Studio* says that will be 2 episodes more, *The Vengeful Mother* and *The Giant Guard* (still developing). Every single episode from this video game has a different story and place. In the video game, we (the player) can have interactions with some objects in the game. *Pamali* can be defined as taboo, prohibition, and restriction that should be avoided for social and cultural reasons (Story Tale Studio, 2018a). In Indonesia, *pamali* is usually told by older people to younger people because they want older people to have the manner in their lives. *Pamali* has various forms; there can be words, actions, or even cultural customs (Story Tale Studio, 2018a). *Pamali: Indonesian Folklore Horror* can be bought and downloaded on Steam.

In this research, the researcher is interested in the speech act in the in-game. A speech act is not something new in pragmatic. Therefore, speech act in-game is a little bit difficult to find, as explained above. As we know, the speech act is part of pragmatic. A speech act can be defined as an action by the speaker through utterance, whether direct or indirect (Yule, 2010). There are several speech acts based on their function. The types of speech acts are declarative, directive, assertive, expressive, and comissive (Searle, 1969). In this research, the speech act is to filter the right data.

Some studies on video games have been done. In 2014, there was research discussing the translation technique and the translation quality assessment on pre-battle dialogue in the trilogy video game *Devil May Cry* (Sanjaya, 2014). The research discusses the translation technique, but he was specifically discussing the utterances in *the Rising Force* online video game (Putra, Akmal, and Nugroho, 2016). A discussion about the translation quality assessment of technical words in *Ragnarok Online* by Gravity (Putra et al., 2017).

Based on those previous studies, we found that analyzing speech acts on the in-game has not been done. The purpose of this research is only to investigate and explain translation techniques in the in-game. In addition, the result will show the dominant translation technique in four versions in *Pamali: Indonesian Folklore Horror* and the implication with the video game itself.

2. Literature Review
2.1 Translation
Generally, translation is the process of changing a language into another language. Translation can be defined as a text-based on a representation from the original text to another text in a different language (House, 2001:247). Like a good translator, the target language should be equivalent to the source language. The translator also has to concern with the context and situation and not change the message of the source language.

2.2 Translation technique
In order to find the equivalent meaning from the source language to the target language, we need to find the translation technique that the translator uses. Molina (2002:509) defined the translation technique as a procedure to analyze and classify the equivalent meaning of the translation. This research uses translation techniques proposed by Molina and Albir (2002,509), which divides into 18 techniques. Below is the explanation:

A. Adaptation. Adaptation is a technique that replaces the cultural term of the source language with the cultural term of the target language. Example: oh my goodness → *astaga*.

B. Amplification. This technique shows the detail in the target language that does not exist in the source language. Example: *Bon appétit →Bon appÃ©tit* (*selamat makan*).

C. Borrowing. Borrowing is a technique that uses the terms in the source language to deliver the message in the target language without changing anything. Borrowing can be divided into pure and naturalization. Example: It's Versailles → *Ini Versailles.*

D. Calque. Calque is a technique that literally uses words or phrases from the source language because the word or phrase cannot be replaced. Example: Ritual Salad Cobb lunch tomorrow →*Besok siang ada ritual salad Cobb.*

E. Compensation, because some word or phrase from the source language cannot reflect in the target language, the translator has to change the style of the source language. Example: She rolled up her sleeves → *Dia bekerja keras.*

F. Description. As the name implies, this technique adds some information to provide understanding to the reader. Example: baju safari ▬*salah satu pakaian adat Bali yang sering digunakan oleh pria.*

G. Discursive creation, this technique is usually used to translate movie titles or book titles. The context of the target language is different from the source language. Example: The Avengers → *The Avengers*

H. Established equivalent. This technique uses terms or expressions that are well-known and equivalent in the target language. Example: and her little girl? → *dan puterinya?*

I. Generalization. Generalization is a technique that translates a term into a more general one. Example: Oh, you're twig, mijo →*Kau begitu kurus, nak*

J. Linguistic Amplification. In this technique, the translator adds some linguistic elements to the source language. This technique is usually used in dubbing and interpreting. Example: everything is up to you → *semuanya terserah anda sendiri*

K. Linguistic Compression. In this technique, the translator will translate synthetic language elements into the source language. Example: Floyd, step up to the door → *Floyd, kemarilah*

L. Literal. In this technique, the translator translates the word or phrase word by word. Example: we need Mama Imelda → *kita perlu Mama Imelda*

M. Modulation. In this technique, the translator changes the point of view, focus, or cognitive category in the source language structurally and lexically. Example: remind me how I know you → *apakah aku mengenalmu*

N. Particularization. In this technique, the translator uses a proper or concrete term from the source language to the target language. Example: on the other side → *di sisi seberang*

O. Reduction. In this technique, the translator reduces the unimportant information from the source language to the target language. Example: well, I don't know → *entahlah*

P. Substitution. In this technique, the translator changes linguistic elements like intonation, gesture, or vice versa. Example: (cross fingers) → begging for protection

Q. Transposition. As the name of the technique, the translator changes the position in the target language. In this technique, the translator also changes the word class, for example, the verb for noun and noun for preposition. Example: my mind is made up →*keputusanku sudah bulat*

R. Variation. In this technique, the translator changes linguistic elements that affect the linguistic variation, like social dialect. Example: Our Migueli-ti-ti-ti-to! → *Miguelitititito kami!*

3. Methodology
This research was descriptive qualitative research. In this research, the data were collected in terms of words and sentences. The researcher also only describes the type of speech act found in *Pamali: Indonesian Folklore Horror*. The focus of the research will be the data of the research (Santosa, 2017). In this research, the source of data is a video game entitled *Pamali: Indonesian Folklore Horror*. This research uses four series from *Pamali: Indonesian Folklore Horror*, there are *The White Lady, The Tied Corpse, The Little Devil,* and *The Hungry Witch*. The data of this research is the entire speech act found in the four series of *Pamali: Indonesian Folklore Horror,* both English and Indonesian. Every series in *Pamali: Indonesian Folklore Horror* has a different character.

In collecting the data, we use two methods. The first method is document analysis. The second method is FGD or Focus Group Discussion. Focus Group Discussion was conducted by the researcher and two raters who have been chosen before. This method also checks the right data in order to determine the validity of the data. In order to analyze the data, the researcher uses Participant Observation theory (Spradley, 1980), which divides into 4 step analyses: domain analysis, taxonomy analysis, componential analysis, and cultural themes analysis. First, we divided both the data and not data. After the right data was complete, we classified the data based on the type of speech act. The next step is we connect the relationship between the type of speech act and the shifting of the speech act. The last step of analysis is we conclude the result of the componential analysis before.

4. Results and Discussion
4.1 Result
After analyzing expressive speech act in the *Pamali: Indonesian Folklore Horror* games, the authors found there were 48 expressive speech act data, which is 12 data from *Folklore: The White Lady*; 16 data from *Folklore: The Tied Corpse*; 7 data from *Folklore: The Little Devil*; and 13 data from *Folklore: The Hungry Witch*. The next step is for the authors and the rater to identify the translation technique of the expressive speech act. Even though the data was 48 data, the translation technique in one utterance can have more than one technique. To explain more clearly, below is the table:

Translation Technique		The White Lady	The Tied Corpse	The Little Devil	The Hungry Witch
Established Equivalent		22	12	15	31
Variation		2	11	2	9
Modulation		1	6	4	1
Borrowing variation		4	3	2	3
Compensation		-	-	1	-
Implicite		3	2	6	5
Amplification	Paraphrase	2	4	2	1
	Explicitation	6	3	7	10
	Addition	1	1	3	3
Total		41	42	42	63

Translation Technique applied in Pamali: Indonesian Folklore Horror

1. Established Equivalent
    03/The White Lady
    ST: (Woman on the phone) Thank God.
    TT: (Wanita dalam telfon) Alhamdulillah.

As explained above, the established equivalent uses common terms in the target language. It can be seen in some examples above. In Folklore: The White Lady, the translator uses the word 'Alhamdulillah' in the target text because the word 'Alhamdulillah' is common to use in the target text and also has the same meaning as 'thank God'.

2. Variation
    005/The Tied Corpse
    ST: *(Mang Ujang)* **Ah, good**, *I hope you'll get good fortune after helping the passed away...*
    TT: *(Mang Ujang)* **Sip atuh**, *semoga banyak rezeki yah Cep udah bantuin yang meninggal.*

In the target text, the translator inserts accent and Sundanese language. In Folklore: The Tied Corpse, the game takes place in West Java, Indonesia. As we know, Pamali: Indonesian Folklore Horror tells a story about the urban legend that develops in that area, so to make the game more interesting and familiar, the translator inserts Sundanese language. The word ah good translates into *sip atuh* and has equivalent meaning without adding or reducing the message.

3. Modulation
    09/The Little Devil
    ST: (Putri's Father) *Putri.. Thank you for paying off* **my** *medical bills.*
    TT: (Ayah Putri) *Putri.. Terima kasih sudah membayar biaya pengobatan* **bapak**.

From the text above, there are words shifting from my become bapak. The word 'my' indicates possessives determiner, a type of function word used in front of a noun to express possession or belonging (as in this case, 'my medical bills'). Otherwise, the word 'bapak' is used to call father in Indonesian, but in the text above, the word 'bapak' has the same function as the word 'my'.

4. Borrowing variation
Borrowing variation is a translation technique that borrows variants from the source language or other source language that is equivalent. This technique is a result from a research by Dyah Nugraheni (2019) entitled 'Pemadanan Istilah Budaya Jawa: Sebuah Kajian Terjemahan dari Bahasa Jawa ke Bahasa Inggris'.

    02/The Tied Corpse
    ST: *(Cecep) Oh, yes,* **Mang Ujang**...
    TT: *(Cecep) Aeh iya* **Mang**...

As the explanation above, borrowing variation is borrowing variant from the source language, so in the target text above, borrow a word from the source text. The word 'mang' or 'mamang' is to call uncle in the sundanese language.

5. Compensation
   013/The Little Devil
   ST: (Putri's father) **It's fine**, *Putri; I don't need to get the surgery*.
   TT: (Ayah Putri) *Putri,* **sudahlah**, *bapak tidak perlu dioperasi.*

The target text has a different style from the source text. Even though the style is different, both of source text and target text have the same message to convince Putri that he is okay. To do a good translation, the translation has to be understandable for the target reader, so the translator uses the target text style.

6. Implicite
   03/The White Lady
   ST: Wait a minute, **baby**. I need you to be calm.
   TT: Coba, coba. Sebentar, Kamu tenang dulu.

This is the application of the linguistic compression technique, a translation technique that implicit the source text in the target text. In the text above, the word 'baby' is implicit in the target text. It is assumed because in the target reader has understood the message of the source text.

7. Paraphrase
   05/The Tied Corpse
   ST: (Mang Ujang) *Ah, good,* **I hope you'll get good fortune after helping the passed away**…
   TT: (Mang Ujang) *Sip atuh,* **semoga banyak rezeki yah Cep udah bantuin yang meninggal**.

This is the application of linguistic amplification, same as with name; this technique was paraphrasing the target text. In the source text, Mang Ujang expresses his feeling because Cecep has good enough to do his job, so he is praying for him to get a good fortune in his life. The target text has an equivalent message to the source text.

8. Explicitation
   013/The Little Devil
   ST: *(Putri) Dad, come on! I'm still young.*
   TT: *(Putri) Pak, udahlah! Putri* **kan** *masih muda,*

This technique is the opponent of implicite. In explicitation, the translator adds some affixes to complete the sentence. In the text above, the translator adds the affix 'kan' in the target text. The word 'kan' in the target text refers to disagreeing with his father's opinion, the message clearly equivalent to the source text.

9. Addition
   07/The Hungry Witch
   ST: *(Kirana) Relax, Mom, I can take care of myself.*
   TT: *(Kirana) Tenang ya bu, kirana bisa jaga diri sendiri* **kok**.

This technique is almost the same as the explicitation technique, but in the addition technique, the translator adds more detail. In the text above, it was the expression speech act of calming in Folklore: The Hungry Witch. In the text above, the translator adds the word 'kok' in the target text. The word 'kok' in the Indonesian language can have some meaning; one of them means to affirm the word or phrase before it.

4.2 Discussion
From 48 expressive speech acts, there are 9 types of translation techniques with a total frequency of 188 techniques. The most used translation technique is established equivalent. As known before, an established equivalent is a technique that uses a word or phrase that is common in the target language. The use of an established equivalent technique indicates the translator successfully delivers the message of the source language to the target language. As a result, the quality of translation in this game is high. In each aspect of accuracy, acceptability and readability have the highest score.

5. Conclusion

Based on the result above, from 48 expressive speech acts found in Pamali: Indonesian Folklore Horror, it can be concluded that established equivalent is the dominant translation technique in this video game. It can be seen that the frequency of this technique is 80 times or 42,55% of the total data in this research. As we know, in the video game Pamali: Indonesian Folklore Horror is one person player, which means that the character will not often talk with someone else, or the character just has a daily conversation with another character in the video game. Therefore, the translator's decision to use an established equivalent in most translations is a good choice. Otherwise, other techniques that are found in this video game, such as variation, modulation, borrowing variation, amplification, implicit, and compensation, are taken in the right place to support the video game. In the video game Pamali: Indonesian Folklore Horror, the story focuses on telling the urban legend that happens in Indonesia; each Pamali game contains one urban legend in one region in Indonesia. For example, In Pamali: The Tied Corpse takes place in some region in West Java, Indonesia, so the translator also uses Sundanese language to make the atmosphere feels more real while playing the game.

In this research, the researcher has limited only to the video game Pamali: Indonesian Folklore Horror, and the objective in this research is focused on expressive speech acts. Based on that limitations, the researcher hopes this research can motivate other researchers to analyze speech acts in video games in other genres except for horror, such as adventure, RPG, visual novel, etc.

Conflicts of Interest: The authors declare no conflict of interest.

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