

TRANSLATION TECHNIQUES ANALYSIS ON THE STORY
OF *SELERA NUSANTARA* MOBILE VIDEO GAMEMuhamad Hardiyanto Kiyai Mardjo^{1*}, Novriyanto Napu², Sri Widyarti Ali³^{1,2,3}English Language Education Study Program, Universitas Negeri Gorontalo, Gorontalo, IndonesiaKiyaimardjo11@gmail.com¹, n.napu@ung.ac.id², widyartiali@ung.ac.id³

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Abstract: This study aims to analyze the translation techniques used in the English version of *Selera Nusantara*, a mobile video game developed by Gambir Game Studio that highlights Indonesia's culinary and cultural richness. The research focuses on Season 1, Episode 1 of the game, which introduces the main narrative and characters. Using Anthony Pym's (2018) typology of translation solutions as the analytical framework, this study identifies and categorizes the translation strategies applied in rendering the game's dialogue and cultural references from Indonesian to English. The research employed a descriptive qualitative method, with data collected through documentation and content analysis of the game's bilingual scripts. The findings revealed a total of 1,196 translation solutions, with *Perspective Change* being the most dominant (373 instances), followed by *Cultural Correspondence* (327) and *Density Change* (259). The subcategory *Relocation of Culture-Specific Referents* emerged as the most frequently used strategy within *Cultural Correspondence*. These results suggested that translators prioritized cultural adaptability and narrative clarity to make the game accessible to a global audience while preserving its Indonesian identity. The study contributed to translation studies by demonstrating the applicability of Pym's typology to interactive digital content and highlighting the importance of translation in promoting local culture through global media like video games.

Keywords: Translation techniques; audiovisual translation; cultural adaptation; Anthony Pym; *Selera Nusantara*

INTRODUCTION

The video game industry has grown into one of the world's largest entertainment sectors, experiencing rapid growth over the past two decades. Games serve not only as entertainment but also as a medium to explore local wisdom and provide engaging experiences for players. In this age of globalization, effective translation is crucial to make sure games are accessible and enjoyable for a worldwide audience.

Language constitutes a complex symbolic system used for human communication, involving structured words, phrases, and grammatical rules to convey ideas, emotions, or information. Each human community possesses a language reflecting its identity and values, and when communities speak different languages, this creates a barrier for those wishing to learn a specific language.

Translating words or sentences from a source to a target language is more challenging than it appears. Vermeer and Chesterman (2021) assert that language is

part of culture, meaning it is culturally influenced. This explains the existence of culture-specific terms referring to concepts and objects unique to that culture. To address this, careful selection and application of translation techniques are required. These techniques act as tools to accurately transfer messages containing untranslatable cultural words into the target language, ensuring the translation is acceptable and comprehensible to readers unfamiliar with the source culture. This statement is in line with what Latingara et al. (2023) which stated that translation plays a pivotal role in facilitating cultural exchange, enabling effective communication, and promoting globalization in our increasingly interconnected world.

Research on video game translation has expanded significantly over the last twenty years, mirroring the explosive growth of the global gaming industry. O'Hagan and Mangiron (2013) highlight that video games are hybrid media blending storytelling, interactive features, and rich cultural content, creating greater translation barriers than

*Corresponding Author:

Kiyaimardjo11@gmail.com

linear media like films or books.

Regarding cultural content translation in digital media, Venuti (2017) in "The Translator's Invisibility" proposed that translators constantly face a strategic dilemma: domestication or foreignization. Domestication brings the source text closer to the target culture, making it familiar and easily understandable. Foreignization, conversely, brings the reader/player closer to the source culture, preserving uniqueness to offer an exotic experience. Bernal-Merino (2015) developed a specific framework applying domestication and foreignization within the unique context of video games, demonstrating that interactivity adds an entirely new layer of complexity.

Anthony Pym (2018) proposed the umbrella term "translation solution" instead of "procedure," "technique," or "strategy." He explains that his suggested typology is based on comparing texts according to solutions adopted during translation, rather than analyzing the cognitive processes involved. Pym categorizes solutions into eight types: Copying Words; Copying Structure; Perspective Change; Density Change; Resegmentation; Compensation; Cultural Correspondence; and Text Tailoring. Applying this typology can provide insights into the suitability of different translation approaches in culturally rich contexts, help identify specific challenges in transferring cultural elements, and aid in finding optimal solutions for translating texts in our globalized era, particularly within the gaming industry. While Pym's typology has been applied in studies involving literary texts and audiovisual translation (Suojanen & Koskinen, 2019; Li, 2020), there remains limited application in interactive digital games that showcase specific cultural elements such as food, customs, and dialects. This gap highlights the need for further investigation into how translation solutions function within culturally rich and interactive media.

Selera Nusantara, developed by Gambir Game Studio, is an engaging mobile cooking game that immerses players in Indonesia's rich culinary traditions. The game follows Siska, an aspiring master chef, on her journey to create and serve authentic Indonesian dishes like *Pecel Lele* and *Martabak*. Selera Nusantara supports two languages (English and Indonesian), enhancing its accessibility for a global audience. However, it is important to recognize that interactive games like this require careful translation strategies to ensure Indonesian cultural and culinary messages are conveyed accurately and compellingly across diverse global languages and cultures. The translation techniques employed can significantly influence how players from different countries understand and engage with the game's storyline. This game was a great example because it showed the difficulty of keeping the game's original cultural feel while making it accessible and enjoyable for a global audience.

The urgency of this study comes from the rapidly growing video game industry, which has grown to become one of the world's largest entertainment sectors. Video games are unique in that they combine narrative, interactivity, and cultural content, making the translation process more complex than with traditional media. The *Selera Nusantara* mobile game, which introduces Indonesian culinary culture to a global audience, provides an interesting case study for investigating how translation techniques manage the interplay of language and culture in interactive digital content. The primary reason for choosing this game is that it represents a significant challenge in translation studies: translating culturally specific content (such as food, customs, and local dialects) for an audience that is unfamiliar with the source culture.

This aligns with the research focus on translation techniques, particularly Anthony Pym's translation solutions, as these strategies can help ensure that cultural

nuances are preserved without compromising accessibility for the target audience. In conclusion, this research fills a critical gap in translation studies by analyzing the role of translation techniques in conveying cultural elements within the framework of a digital and interactive medium. By focusing on *Selera Nusantara*, the study emphasizes the urgency of effective translation in a growing global industry where cultural representation through language is necessary. This is consistent with the research focus on translation techniques, particularly Anthony Pym's translation solutions, as these techniques can help preserve cultural nuances while maintaining accessibility for the target audience.

In conclusion, this study addresses a critical gap in translation studies by examining the role of translation techniques in conveying cultural elements within the context of a digital and interactive medium. By focusing on *Selera Nusantara*, the study highlights the importance of effective translation in a growing global industry where cultural representation through language is important. The novelty of this study lies in its focus on a locally developed game that explicitly represents Indonesian cultural identity, an area that remains underexplored in video game translation research. The findings are expected to contribute to both theoretical discussions on translation strategies and practical insights into how cultural nuances can be effectively conveyed in digital interactive media for global audiences.

METHOD

This research adopts a descriptive qualitative approach to gain an in-depth understanding of the translation techniques applied to the narrative in the game *Selera Nusantara*. The descriptive approach is used to provide a detailed description and thorough analysis of the techniques employed in the translation process. This aligns with McMillan and Schumacher's (2001) statement that

qualitative research explores the richness, depth, and complexity of phenomena. This study aims to figure out how Indonesian cultural content, specifically in a video game, was translated for a global audience.

The research data consists of words, phrases, and sentences from the source language text (Indonesian) and the target language text (English) within the *Selera Nusantara* story, specifically Season 1 Episode 1. This data is derived from transcribed documents of the game's narrative.

The research process is covered in the section on data collecting, which addresses how researchers get and gather data. The data collection in this research is document-based. Data would be collected from the Indonesian and English versions of the game. Data collection involved systematic steps:

1. Downloading the game from the official Google Play Store platform to ensure data validity.
2. Playing the game in both language versions to understand the narrative context and cultural aspects.
3. Converting the in-game story into document form. The researcher used a screen recording of gameplay followed by manual transcription.
4. Segmenting the data into comparable units.

Data analysis utilized content analysis, defined by Harwood and Garry (2003) as a method for analyzing the content of various data, allowing the reduction of phenomena or events into defined categories for better analysis and interpretation. The analysis process involved:

1. Comparing the Indonesian and English data documents.
2. Identifying and classifying translation techniques based on Anthony Pym's theory.
3. Analyzing and validating the findings with relevant literature.
4. Drawing conclusions regarding the

techniques used and their frequency in translating the *Selera Nusantara* game story.

RESULTS AND DISCUSSION

Overall Distribution of Translation Solutions

After collecting the data, the data was then classified and analyzed using Anthony Pym's theory. After the analysis process, it was found 1196 uses of Anthony Pym's typology of translation solutions, namely copying words as many as 89, copying structures as many as 93, perspective change as many as 373, density change as many as 259, resegmentation as many as 20, compensation as many as 1, cultural correspondence as many as 327, and text tailoring as many as 34. More details can be found in the following diagram:

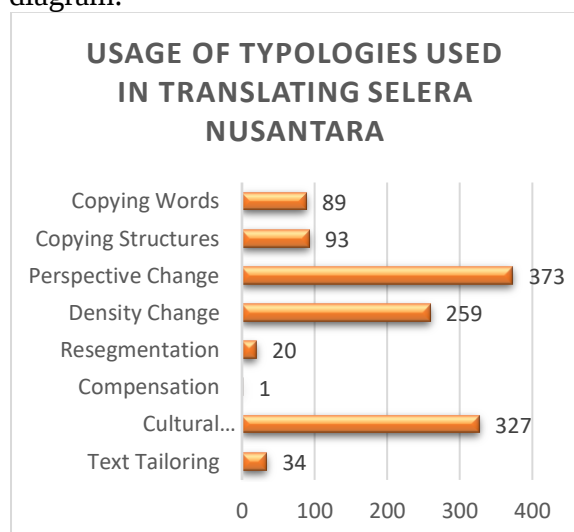


Figure 1. Usage of Typologies Used in Translating *Selera Nusantara*

These numbers suggest that dynamic and adaptive translation techniques dominate the localization of culturally rich content in the game, as rigid or mechanical transfers are rarely sufficient to bridge intercultural gaps.

Copying Words

In the broadest sense, copying words is called “transcription,” where items from one language are brought across to another. This may be on the phonetic level (e.g., *Sate*), morphology (e.g., *Teknologi*), and script (e.g., *Nasi Goreng*). Based on the typology of

copying words, Anthony Pym divides its use into three subcategories: copying sounds, copying morphology, and copying script. The results found by the author after analyzing show that there is a total of 89 data on the use of copying words typology, with the copying script subcategory being the dominant strategy with 75 findings, much higher than copying sounds (13 findings) and copying morphology (1 finding). One of the examples of copying words can be seen in the example below:

Indonesia:

Arnold: *Hehe. Kalau sama Siska sih, aku percaya aja. Pokoknya jangan sampai kalah enak sama nasi gorengmu, ya!*

English:

Arnold: *Hehe. If it is Siska, I believe it. Anyway, make it as delicious as your fried rice!*

The translation of the interjection “Hehe” in the sentence “Hehe. Kalau sama Siska sih, aku percaya aja...” to “Hehe. If it is Siska, I believe it...” by retaining the original phonetic form (copying sounds) reflects a strategy to maintain the emotional nuances and uniqueness of typical laughter expressions in the source language. The copying sounds subcategory in Anthony Pym's typology refers to the retention of source language sounds or onomatopoeias without adaptation to the target language's phonetic system, especially when direct equivalents are unable to replicate the same emotional connotations (Pym, 2018). In the Indonesian context, “Hehe” describes light, shy, or relaxed laughter, which is different from “Haha” (open laughter) or “LOL” (expressive laughter), so the translator chooses to retain the original sound to keep the characterization consistent (Ameka, 2021).

Mangiron's (2019) research shows that laughter interjections such as “Hehe” are often retained in game localizations to maintain character personality and player emotional responses. In *Selera Nusantara*,

the retention of these sounds reinforces the sense of familiarity and uniqueness of Indonesian culture, while avoiding over-domestication that can obscure the nuances of relationships between characters (Venuti, 2017).

Copying Structures

Copying structures, such as syntactic or compositional structures, is brought across from one language into another. According to the copying structures typology, Anthony Pym classifies its use into three subcategories: copying prosodic features, copying fixed phrases, and copying text structures. The results found by the author after analyzing show that there is a total of 93 data on the use of copying structures typology, with the copying text structures subcategory being the dominant strategy with 49 findings, much higher than copying prosodic features (27 findings) and copying fixed phrases (17 findings). The example of the usage of copying structures can be seen below:

Indonesia:

Arnold: *I-iya, om...*

English:

Arnold: *Y-yes, uncle...*

The translation of the phrase “*I-iya, om...*” into “*Y-yes, Uncle...*” by maintaining the prosodic structure (syllable repetition and hesitant intonation) reflects the strategy of copying prosodic features aimed at maintaining the psychological nuances and characterization of the characters in the game interaction. This subcategory in Anthony Pym's typology refers to the retention of rhythmic or intonative patterns of the source language into the target language to maintain the emotional effects contained in the utterance (Pym, 2018). The repetition of the syllable “*I-iya*” in Indonesian depicts nervousness or hesitation, which is prosodically represented by the repetition of the phoneme /i/ and a short pause. By translating it as “*Y-yes*”-which retains the repetition of the phoneme /y/ and a similar rhythm-the translator ensures the character's

emotional response remains authentic, while adjusting the phonetic structure for a global audience without losing intensity (Ameka, 2021).

Mangiron's (2019) research shows that copying prosodic features such as syllable repetition is often used in game localization to strengthen synchronization between text, voice acting, and character expression. In *Selera Nusantara*, the retention of prosodic patterns in “*I-iya*” ensures that the character's hesitation or discomfort is conveyed through the harmony between visible text, voice intonation, and facial animation. Lee's study (2024) adds that players tend to understand complex emotions such as nervousness more easily through universal prosodic patterns, even if the language is foreign, because rhythm and intonation are cross-cultural.

On the cultural side, the translator chose the equivalent of “Uncle” for “*om*” as a form of domestication of social hierarchy, but retained the prosodic structure of “*Y-yes*” to maintain a distinctive interpersonal feel. According to Venuti (2017), this combination reflects a negotiation between foreignization (retaining source elements) and domestication (adapting the target culture), especially when culture-specific elements such as the greeting “*om*” have no exact equivalent.

Perspective Changes

In the context of translating, perspective change occurs when an object is seen from a different point of view. Based on the perspective changes typology, Anthony Pym divides its use into four subcategories: changing sentence focus, changing semantic focus, changing voice, and renaming an object. The results found by the author after analyzing show that this typology is the most frequently used typology in translating *Selera Nusantara*. The total data on the use of this typology is 373, with the subcategory of changing semantic focus being the dominant strategy with 183 findings, much higher than changing sentence focus (112

findings), renaming an object (66 findings), and changing voice (12 findings). For example, it can be seen from the example below:

Indonesia:

Renata: *Betul sekali! Aku punya rencana buat promosiin warung makanmu di medsos. Aku jamin pasti pelangganmu bakal tambah banyak!*

English:

Renata: *Exactly! I have a plan to promote your place on social media. I guarantee you will have more customers!*

The translation of the phrase “*pelangganmu bakal tambah banyak!*” to “you will have more customers!” reflects a changing voice strategy that aims to shift the focus from changes in customer quantity to the responsibility and ownership of the shop owner, in accordance with the linguistic norms and pragmatic expectations of the target language. This subcategory in Anthony Pym's typology refers to a change in grammatical structure (from implicit passive to explicit active) to assert agency and clarity of cause-and-effect relationships in the interaction (Pym, 2018). The source phrase uses an implicit passive construction with “*pelangganmu*” as the subject changing (“*tambah banyak*”), while the translation shifts the focus to the shop owner (“you”) as the active subject who will “have” more customers. This adapts to English sentence patterns that prioritize subject clarity and individual responsibility (Baker, 2018).

This change is triggered by cultural differences in conveying promises or guarantees. In Indonesian, the phrase “*pelangganmu bakal tambah banyak*” is fatalistic, as if the increase in customers occurs naturally, while the translation “you will have more customers” emphasizes that the shop owner (“you”) is the active beneficiary of the promotional plan, which is more in line with the individualistic values and personal responsibility in Western

culture (Venuti, 2017).

Despite the voice shift, the translator retained the core meaning of customer upgrades through visual context (e.g., illustrations of crowded stalls) and supporting narration. This is in line with the findings of Pradana (2023), who asserted that grammatical adaptation in game localization should maintain multimodal coherence between text, voice, and visuals.

Density Changes

Density change will occur when the translator changes the amount of information available from the text. It can be by expanding or reducing the information. According to the density changes typology, Anthony Pym defines its use into three subcategories: generalization/specification, explicitation/implicitation, and multiple translation. The results found by the author after analyzing show that there is a total of 259 data on the use of typological density changes, with the generalization/specification subcategory being the dominant strategy, with 167 findings, much higher than explicitation/implicitation (82 findings) and multiple translation (10 findings). One of the examples from this category can be seen below:

Indonesia:

Siska: *(Ini adalah hari pertamaku bekerja di warung ini, jadi juru masak sungguhan.) (Pertama kalinya aku menunjukkan resep orisinal dan keahlian masakanku kepada banyak orang.) (Aku mau bikin Nenek bangga. Aku bakal usahain yang terbaik!)*

English:

Siska: *(This is my first day working here. Finally, I become a cook.) (My first time showing people my original recipe and cooking skills.) (I want to make Grandma proud. I'll try my best!)*

The translation of the phrase “*warung ini*” into “here” reflects the density change

strategy of the generalization subcategory, which aims to simplify culture-specific terms into more general and universal concepts, thus reducing semantic complexity for a global audience. This subcategory in Anthony Pym's typology refers to reducing the level of information specificity to achieve clarity and communicative efficiency without sacrificing core meaning (Pym, 2018). The term “*warung ini*” in Indonesian refers to a typical small culinary business with local nuances, but the translation “here” was chosen to avoid lengthy explanations of cultural context that may not be relevant to international players. With this generalization, the translator focuses on the location instead of the type of place, thus ensuring a quick understanding of the narrative context (Baker, 2018).

This change is triggered by the need to adapt content to the preferences of a global audience that prioritizes functional clarity. In the context of the *Selera Nusantara* game, the visual background (e.g., an illustration of a traditional *warung*) already provides visual context about the type of place, so specific verbal descriptions (*warung*) are considered redundant.

Despite the simplification, the translator retains the essence of meaning through visual and narrative context. For instance, the phrase “working here” refers to the background of the *warung* that has been graphically displayed, so the player still understands that the character is in a culinary establishment. The findings of Pradana (2023) reinforce this argument by showing that a combination of text generalization and visual context is effective in maintaining player immersion without losing key information.

Resegmentation

Resegmentation is remodeling sentence structure by dividing, combining, or changing the order of text parts at the sentence level or above. Based on the resegmentation typology, Anthony Pym divides its use into three subcategories:

joining sentences, cutting sentences, and re-paragraphing. The results found by the author after analyzing show that there are a total of 20 uses of resegmentation typology, with the subcategory of cutting sentences being the dominant strategy, with 14 findings, much higher than re-paragraphing (6 findings), while for the joining sentences subcategory, there is no usage data at all. One example from this category is illustrated in the section below:

Indonesia:

Pak Purnomo: *Mbak Siska, ternyata... Mbak Renata punya akun Youcube sendiri! Dia sering bikin video resep masakan luar negeri sekalian promosi restorannya. Akun Instagramnya, @RenaTasty_official, juga punya ratusan ribu followers!*

English:

Mr. Purnomo: *Mbak Siska, it turns out... that Mbak Renata has her own Youcube account! She makes videos of recipes for foreign dishes for her restaurant promotions. The restaurant's Instagram account is @RenaTasty_official. It has hundreds of thousands of followers!*

The translation of the phrase “*Akun Instagramnya, @RenaTasty_official, juga punya ratusan ribu followers!*” into two separate sentences (“The restaurant's Instagram account is @RenaTasty_official. It has hundreds of thousands of followers!”) reflects the resegmentation strategy of the cutting sentences subcategory, which aims to increase clarity, readability, and emphasis of information in the target language. This subcategory in Anthony Pym's typology refers to the splitting of complex or dense source sentences into smaller units to meet the linguistic conventions and preferences of the target audience (Pym, 2018). In Indonesian, long sentence structures with

multiple clauses are often accepted, but in English-especially in the context of mobile games where speed of comprehension is important-short sentences are more effective in conveying focused information (Baker, 2018).

By separating the information about the Instagram account and the number of followers into two sentences, the translator ensured that each key point (1) the identity of the account and (2) its popularity was conveyed explicitly without overwhelming the player with too dense sentences. This is in line with Lee's (2024) research, which found that global players find it easier to understand multilevel information when presented in separate sentences, especially in interactive mediums that require fast processing. In addition, this strategy avoids structural ambiguities that may arise if the phrase "*juga punya ratusan ribu followers*" is kept together, such as the impression that "*juga*" refers to previous information out of context (Venuti, 2017).

Compensation

Compensation is the process of presenting the same value of the original text using different resources, be it in the context of different sentence structures or language levels, appropriately. Referring to the compensation typology, Anthony Pym divides its use into two subcategories: new level of expression, and new place in text. The results found by the author after analyzing show that this typology is the least used typology in translating the *Selera Nusantara* game, with only 1 usage data point found. The new level of expression subcategory is the only strategy with 1 finding, while there is no usage for the new place in text subcategory. The only example can be seen below:

Indonesia:

Siska: *Jadi... buat bikin nasi goreng seenak ini, aku cuma harus masukan garam, lada, dan bumbu halus yang mirip sambal terasi itu?*

English:

Siska: *So ... to make fried rice this good, all I have to do is add salt, pepper, and that spices similar to... chili shrimp paste?*

The translation of the phrase "*sambal terasi*" into "*chili shrimp paste*" reflects the compensation strategy of the new level of expression subcategory, which aims to compensate for the absence of a direct cultural equivalent by creating a new description that combines the core elements of the ingredients and the sensory context. This subcategory in Anthony Pym's typology refers to the replacement of culture-specific terms with expressions that blend denotative and connotative meanings to ensure clarity without losing the essence of the culture (Pym, 2018). *Sambal terasi* in the Indonesian context is a hot sauce based on chili and shrimp paste (fermented shrimp), which has no direct equivalent in Western culture. By using "*chili shrimp paste*", translators break down the term into its main components (chili and shrimp) while adding a textural context (paste), so that global audiences can imagine the flavors and ingredients despite not being familiar with the original term (Baker, 2018).

This strategy is triggered by the need to maintain a balance between cultural preservation and linguistic acceptability. According to Venuti (2017), compensation through new levels of expression is often used when the source term has high cultural value but risks being confusing if retained literally. This is in line with the findings of Pradana (2023), who asserted that component-based descriptions are effective in culinary-themed games to maintain cultural education without disrupting immersion.

Cultural Correspondence

Cultural Correspondence involves bringing different elements from different cultures to perform similar functions, maintaining the meaning or purpose of the original context in the new cultural context. Based on the

cultural correspondence typology, Anthony Pym divides its use into three subcategories: corresponding idioms; corresponding units of measurement, currency, etc, and relocation of culture-specific referents. The results found by the author after analyzing show that there is a total of 327 data on the use of this typology, with the subcategory of relocation of culture-specific referents being the dominant strategy, with 259 findings, much higher than corresponding idioms (68 findings), while for the subcategory of corresponding units of measurement, currency, etc., no use was found. One of the examples from this category can be seen below:

Indonesia:

Pelanggan: *Eh, panjang umur, Mbak Renata!*

English:

Customer: *Uh, speak of the devil, Renata!*

The translation of the phrase “*panjang umur*” into “speak of the devil” in the *Selera Nusantara* game is an example of the application of Anthony Pym's (2018) cultural correspondence strategy subcategory of corresponding idioms. In this context, “*panjang umur*” is not used as a literal wish for longevity, but rather as an Indonesian cultural idiom that functions to respond to a situation when the person being discussed suddenly appears, just like the English idiom “speak of the devil”. The translator chose this equivalent because the two phrases have functional and pragmatic equivalence despite being lexically different (Pym, 2018). According to Pym (2018), the corresponding idioms strategy aims to maintain the communicative effect of the source text by replacing culture-specific expressions with idioms familiar to the target audience, without sacrificing contextual meaning. In the game dialogue, the main function of this phrase is to create humor or surprise when Renata appears after being discussed, so the translator prioritizes that effect rather than sticking to the literal meaning.

The choice of “speak of the devil” as an equivalent shows the translator's deep

understanding of the sociolinguistic norms of both cultures. As Baker (2018) explains, idiom substitution in game localization is often necessary due to differences in conversational conventions between cultures. Although “*panjang umur*” is literally positive, its use in this context is ironic and situational, similar to the way “speak of the devil” is used in English for the same situation. This is in line with Mangiron and O'Hagan's (2021) research, which asserts that games as an interactive medium require translations that prioritize narrative fluency and emotional resonance, even if it requires the substitution of culture-specific idioms. In other words, English players will immediately understand the intent of the joke in the dialogue because “speak of the devil” is already part of their collective consciousness.

Text Tailoring

Text tailoring involves making changes such as deleting, updating, or adding material in the form and content of the text to ensure that the original message is conveyed more appropriately according to different needs or audiences. According to of text tailoring typology, Anthony Pym divides its use into three subcategories: correction/censorship/updating, omission of material, and addition of material. The results found by the author after analyzing show that there is a total of 34 uses of text tailoring typology, with the correction/censorship/updating subcategory being the dominant strategy, with 19 findings, much higher than omission of material (10 findings) and addition of material (5 findings). One of the examples of text tailoring can be seen in the example below:

Indonesia:

Pak Purnomo: *Kalau aja Mbak Siska nggak ceroboh sama bumbunya, warung kita nggak bakal bobrok begini! Kalau begini terus, bisa beneran rugi saya!*

English:

Mr. Purnomo: *If only Mbak Siska wasn't careless with the seasonings, we wouldn't be like this! If this goes on, we'll be over!*

The translation of the phrase “*bisa beneran rugi saya!*” into “we'll be over!” reflects the text tailoring strategy of the correction/updating subcategory, which aims to adjust cultural nuances, avoid financial rigidity, and increase dramatic impact in a global context. This subcategory in Anthony Pym's typology refers to translation modifications to correct ambiguities, censor overly specific expressions, or update terms to make them more relevant to the target audience's communication norms (Pym, 2018). The source phrase “*rugi saya*” (personal loss) was changed to “we'll be over” (total bankruptcy) to shift the focus from individual loss to collective consequences, making it more appropriate to business contexts involving teams or joint ventures, while avoiding the impression of being selfish or overly personalized (Baker, 2018).

This change was triggered by the different cultural perspectives on conveying business risk. In Indonesian, “*rugi saya*” emphasizes individual responsibility, but in Western contexts that prioritize teamwork, phrases like “we'll be over” more effectively imply a broad impact on the entire business, while creating higher narrative tension (Venuti, 2017).

In addition, the change from “*saya*” to “we” (“we'll be over”) is a form of subtle censorship to avoid the impression of blaming individuals (Mbak Siska) directly, thus keeping the dynamics of inter-character relationships coherent with the game narrative. This is in line with the findings of Pradana (2023), who asserts that game localization often avoids explicit personal conflicts to maintain a focus on more objective business challenges.

CONCLUSION

This study shows that the application of translation techniques based on Anthony Pym's solution theory in the *Selera Nusantara* game successfully bridges the Indonesian cultural context with the needs of global audiences. The perspective change (373 times) and cultural correspondence (327 times) techniques are the most dominant, used to adjust the narrative point of view and functionally represent cultural elements. Meanwhile, density change (259 times) plays a role in regulating the density of information to match the conventions of the target language. Strategies such as copying script (75 times) and relocation of culture-specific referents (259 times) proved effective in maintaining local identities, such as the terms “*warung*” and “*Mbak*”, without sacrificing clarity of meaning. The findings confirm that a combination of adaptive translation techniques can maintain the balance between cultural authenticity and readability in interactive media.

In addition, this study confirms that the localization of culture-based games requires a multidimensional approach. The minimal use of text tailoring (34 times) and compensation (1 time) techniques highlights the complexity of transferring cultural nuances in short dialogues. Nonetheless, the successful translation of *Selera Nusantara* reflects the game's potential as a means of cultural diplomacy through language. These results also reinforce the relevance of Pym's theory in a digital context, where flexibility in translation techniques is key to ensuring an immersive and educational gaming experience for global players.

This study's scope was limited to analyzing Season 1, Episode 1 of the game *Selera Nusantara*. This was done because this initial episode is critical for engaging players in the storyline. The research focused exclusively on identifying and describing the specific translation techniques used, based on Anthony Pym's typology of translation solutions, and did not evaluate the overall

effectiveness of the game's translation or player reception.

For future researchers, it is recommended to expand the analysis to other episodes or seasons of *Selera Nusantara* to see if translation techniques remain consistent as the plot develops. Researchers could also gain a comparative perspective by exploring other translation theories, such as those from Newmark or Molina and Albir. Additionally, conducting similar research on different game genres, like RPG or adventure games, could reveal unique challenges in transferring cultural elements through more complex game mechanics.

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