



Translation Solutions of Game Localization: Exclamative Utterances in The Genshin Impact Video Game

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ABSTRAK

Berkembangnya industri video game, lokalisasi telah muncul sebagai aspek penting dalam menjangkau pasar global. Pesatnya jangkauan lokalisasi membuat tak jarang penerjemah menyalahartikan konteks alur cerita di dalam video game. Tujuan dari penelitian ini adalah menganalisis tipologi dan strategi penerjemahan yang digunakan penerjemah untuk melokalisasikan ujaran eksklamatif di dalam gim video Genshin Impact dari Bahasa Inggris ke Bahasa Indonesia. Penelitian ini menggunakan metodologi kualitatif dengan teknik pendekatan menggunakan konten analisis dan observasi dokumen. Penelitian ini menggunakan teori tipologi Pym dan strategi penerjemahan Mangiron dan O'Hagan. Peneliti mengumpulkan 115 kalimat ujaran eksklamatif yang ada pada video game Genshin Impact. Peneliti menemukan bahwa penerjemah hanya menggunakan 6 tipe solusi terjemahan yaitu copying words, copying structure, perspective change, compensation, cultural correspondence, dan text tailoring. Peneliti, menemukan bahwa penerjemah hanya menggunakan 3 strategi penerjemahan dalam melokalisasikan ujaran eksklamatif diantaranya proper names, culture-bound phenomena, dan linguistic variation. Hasilnya menunjukkan bahwa para penerjemah menunjukkan pemahaman yang mendalam tentang budaya bahasa target, yang mengikuti struktur sintaksis, gaya bahasa, dan ekspresi umum yang akrab bagi pemain. Penelitian di masa depan diharapkan dapat lebih mengembangkan penelitian terkait praktik lokalisasi di berbagai genre game untuk memperdalam pemahaman tentang lokalisasi video game.

ABSTRACT

The burgeoning video game industry, localization has become a pivotal aspect of tapping into the global market. The rapid expansion of localization often leads to translators misinterpreting the storyline context within video games. This research aimed to analyze the typology and translation strategies used by translators to localize exclamative utterances in the video game Genshin Impact from English to Indonesia. This research employed a qualitative methodology with content analysis and document observation used as the approach. The study utilized Pym's typology theory and Mangiron and O'Hagan's translation strategies. The researchers collected 115 exclamative utterances from the video game Genshin Impact. The researchers found that translators only used six types of translation solutions to localize exclamative utterances including copying words, copying structure, perspective change, compensation, cultural correspondence, and text tailoring. Furthermore, the researchers also found that the translators only used three translation strategies in localized the exclamative utterances from English to Indonesian in the game Genshin Impact: proper names, culture-bound phenomena, and linguistic variation. The results showed that the translators demonstrated an understanding of the target language's culture that follows syntactic structures, language styles, and common expressions familiar to players. Future research is encouraged to develop further research on localization practices across different gaming genres to deepen the understanding of video game localization.

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1. INTRODUCTION

Localization plays a crucial part in the dynamic field of video game development by adapting video games to local contexts and prioritizing player satisfaction and engagement. In-game translation, localization goes beyond simple translation it also includes the cultural perspectives, to satisfy the target market and boost consumption (Bushouse, 2015; Jiang, 2023; Tang, 2023). Game localization faces the challenges of cultural and linguistic diversity in the gaming industry by adapting products to fit the norms of specific regions and languages, which involves modifying text and visual elements like storylines and gameplay mechanics and a marketing tool that aligns the product with user expectations for commercial success (Mangiron, 2018; O'Hagan & Mangiron, 2013). Therefore, successful localization creates culturally relevant gaming experiences for the target audience, enhancing player immersion and enjoyment. The localization process broadens to various video game genres, including RPGs (role-playing games) and adventure games, often featuring extensive dialogue and cinematic scenes and emphasizing storytelling, interactions, and dialogues, making them suitable for localization (Agusdinata &

Lukosch, 2019; Mangiron, 2018). One of the well-known RPGs is Genshin Impact, a popular RPG developed by miHoYo Co., Ltd., set in a fantasy world with elemental magic and character-driven storytelling (Liu, 2023; Mihu, 2023). Players assume the role of the Traveler, exploring the vast world of Teyvat, the name of the world in-game Genshin Impact, and uncovering its mysteries while interacting with various characters. The game's open-world, action-based combat system, and gacha monetization, which players can pay to get new characters and in-game models, contribute to its appeal among players worldwide (Adams, 2022; Angelia et al., 2021). Despite its limited multiplayer mode, Genshin Impact's immersive narrative and gameplay have captivated a global audience and highlighted the significance of effective localization in engaging players across cultures and languages.

The narrative storyline in Genshin Impact promotes an effective context for players, offers an understanding of the game's cases, and can effectively enhance the feelings of players by taking on the role of characters in the video game (Gordon & Sehirra, 2011; Riva et al., 2004). Speech acts play a crucial role in developing the depth and relevance of the game in the storyline by involving the contexts, understanding, and players' feelings towards the narrative in Genshin Impact. In video game narratives, one of the categories of speech acts that play a role in conveying emotions is expressive speech acts. Expressive speech acts are crucial for conveying characters' emotions. Therefore, it can be categorized into eight types, including non-directed complaints in exclamations (Ronan, 2015; Yule, 1996). The role of expressive speech acts, particularly non-directed complaints, can develop players' engagement with the game's narrative, and enrich their emotional connection with the characters and storyline. To convey characters' emotions in the narrative dialogue in the Genshin Impact video game, localization is necessary to localize the exclamation utterances for accurate expression and localization from the source to the target language. Localizing these utterances engages players in understanding and expressing characters' emotions, involving conveying them explicitly or implicitly (Beijer, 2002; Neveux, 2018).

The presence of exclamatory utterances in the narrative dialogue of the Genshin Impact is close to the typology that occurs in translation into the target language. The selection of exclamatory utterances in the narrative dialogue of the Genshin Impact video game is because exclamatory utterances have a rising intonation pattern, receive emphasis, and sometimes their statements violate the speaker's expectations and are often described as surprise, admiration, or similar emotions (Ghesquière & Troughton, 2021; Rett, 2011). Therefore, typology is needed as a translation solution in localizing exclamatory utterances. Translation solutions can be divided into eight types, including copying words, which involves minimal linguistic unit duplication. Copying structure, another solution, maintains expression relationships, often involving word order or syntax calques. Perspective change alters active to passive sentences and positive to negative ones, offering a fresh viewpoint. Density change reduces information density in textual space but is seldom used for subtitles or conference translation. Compensation focuses solely on existing segments without considering alternative expressions elsewhere. Cultural correspondence conveys cultural or linguistic nuances. Text tailoring, or content change, allows legitimate text content alterations. These translation solutions can be applied to localize exclamation utterances in Genshin Impact's narrative dialogue (Pym, 2016; Pym et al., 2020). However, using translation solutions necessitates understanding the classification of localization occurring in the video game alongside employing translation strategies.

In addition, localization strategies are crucial in ensuring the localization process effectively communicates with the target players. Those translation strategies can be classified into pragmatic and interlingual categories. Pragmatic strategies, further divided into Culture-bound phenomena and Proper Names, address cultural references embedded in video games, whether overt or covert. Games often incorporate cultural elements tailored to specific audiences, enhancing immersion. Nonetheless, this approach may result in a loss of meaning or message when source language expressions lack equivalents in the target culture (Murthy & Ishlahiyah, 2023; Zhang & Song, 2023).

Meanwhile, interlingual strategies are classified into Linguistic Variation and Taboo/discriminatory words. In the Linguistic Variation strategy, adding accents to character locality in games has become an increasingly common translation strategy. However, for games that are only partially localized and only provided with text in the target language, the use of dialects is commonly avoided due to the existence of the original language in the audio tracks. Therefore, characterization is used instead by utilizing lexical choices and typical expressions. As for Taboo/discriminatory words, when these terms are not present in the original version but are introduced in the localized version, neutralizing or removing taboo/discriminatory words can occur in-game localization (Mangiron, 2018; O'Hagan & Mangiron, 2013).

Several studies have been conducted on the topic of localization in video games. Previous studies found that many of the video games studied took into account cultural elements and the selection of words that have equivalents in the target language during localization, although in some cases, they still retained the source language (Jarrah et al., 2023; Rad & Masoudzade, 2021). Cultural background is important to consider when localizing a foreign language into a local one because it aims to help understand the context and establish good intercultural communication (Köksal & Yürük, 2020; Setyawan et al., 2023). On the other hand, previous studies

on translation solutions found that using copying structure translations that follow the same lexical and syntactic levels can facilitate and assist in understanding the localized text (Jooyaeian & Khoshsaligheh, 2022; Yuan & Guo, 2022). The translation solution of copying structure aims to preserve and translate word by word or the linguistic sign of form and content, which have the most common meanings in the target language (Bilá & Kačmárová, 2018; Shabitah & Hartono, 2020).

This study further explores translation in the local context and the localization of expressive speech acts. This research involves translation and discussion regarding foreign languages that need to be translated into the local language. Previous related research has mainly focused on localization in terms of translating menus and visuals in games. Moreover, few studies have investigated expressive speech acts, especially those focused on expressions in video games. Conversely, the novelty of this study focuses on localizing game content through narrative storytelling in Indonesian, specifically selecting expressive illocutionary speech acts solely focused on expressions. Therefore, based on the gap in previous research, this study aims to analyze the typology and translation strategies used by translators to localize exclamative utterances in the video game Genshin Impact from English to Indonesia.

2. METHOD

This research adopted a descriptive qualitative approach because it closely sticks to the data, explains it using a framework and restricted interpretation, and classifies information into themes (Creswell & Creswell, 2017). This research employed content analysis as its research design because the current research focuses on the content or contextual meaning of the text that is contained in the narrative dialogue in the Genshin Impact video game, which is characterized as phrases with significant meaning (Hsieh & Shannon, 2005; Nicmanis, 2024). The study aimed to analyze how translators localize exclamatory utterances from English to Indonesian and to utilize translation solutions in the Genshin Impact video game. The researchers utilized document observation to identify the data, which included narrative dialogues from Archons' story parts 1 to 5 in the Genshin Impact video game based on Pym's typology theory and O'Hagan and Mangiron's translation strategies. In collecting the data, the researchers took several steps. In the first step, from the beginning of the Archon's quests to chapter five in the Genshin Impact video game, researchers were actively playing the game and used a smartphone and laptop as instruments for collecting data and accessing the game. In the second step, the researchers captured and transcribed all dialogues containing expressive speech acts for analysis. In the third step, researchers classified data dialogues containing expressive speech acts that only focused on exclamatory utterances based on Ronan's theory and verified the collected and organized data by cross-checking through websites providing narrative dialogue of Archon stories parts one to five.

Afterward, the researchers analyzed the data using Pym's typology translation solution theory and identified the translation strategies used in the exclamatory utterance data using Mangiron and O'Hagan's theory. Lastly, after classifying the data, the researchers presented the results of the data analysis using charts and their descriptions to explain the typology translation solution and translation strategies applied.

3. RESULT AND DISCUSSION

Result

This research found that 115 exclamatory utterances were obtained by playing and transcribing texts in the game. The researchers explained each type of translation solution classification according to Pym's typology and elucidated the translation strategies included in O'Hagan and Mangiron's use to refer to exclamatory utterance data locally. However, the researchers found only a few subtypes from the three categories of Pym's typology, with only finding subtypes: copying words with 6 data, copying structure with 37, perspective change with 32 data, compensation with 14 data, cultural correspondence with 8 data, text tailoring with 18 data. As for translation strategies, researchers could only find three strategies: culture-bound phenomena with 40 data, proper names with 8 data, and linguistic variation with 67 data. Therefore, the researchers present Figure 1 with typology categories and Figure 2 with translation strategies included with the frequencies.

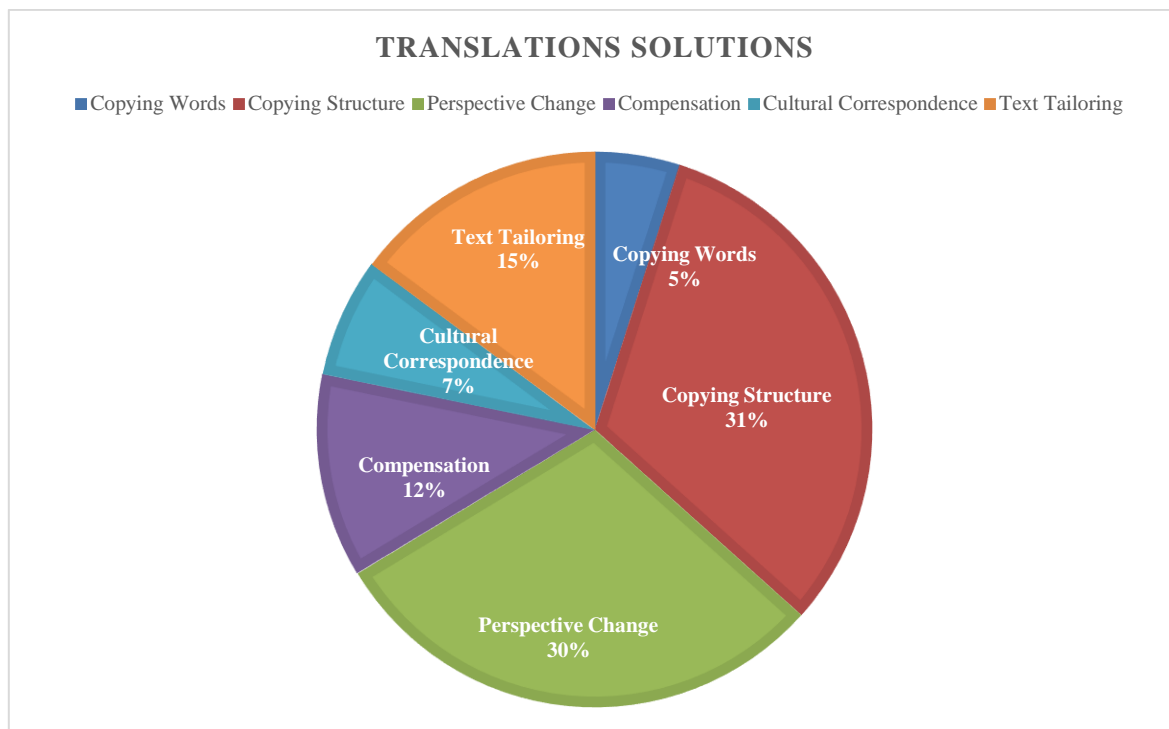


Figure 1. Types of Translation Solutions

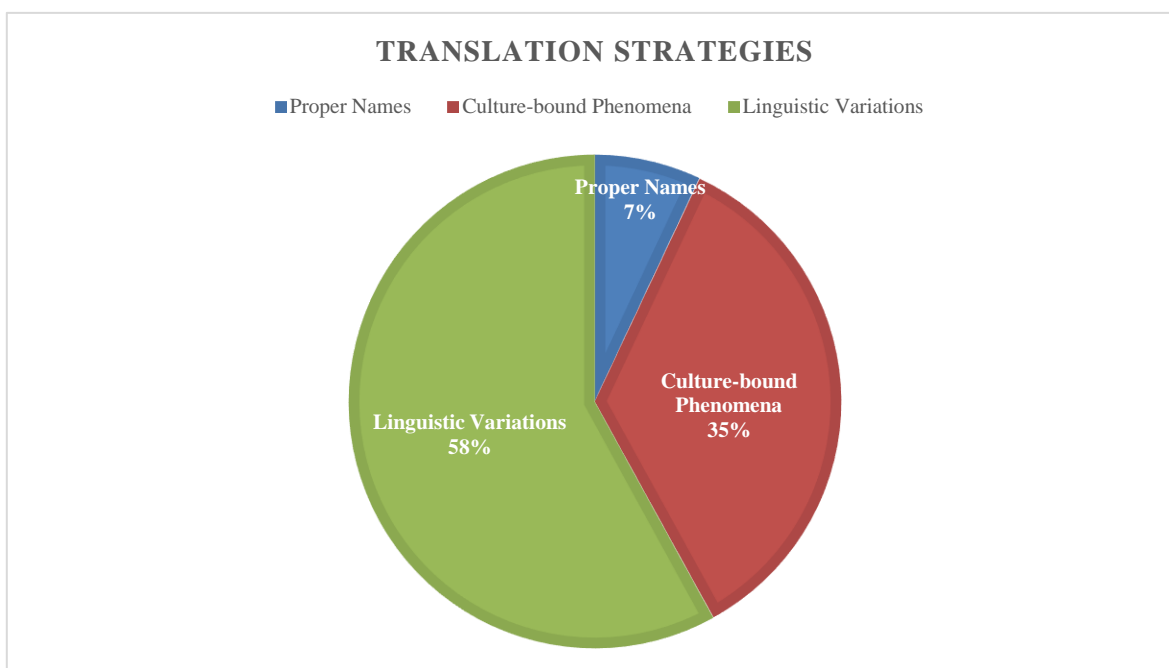


Figure 2. Types of Translation Strategies

Copying consists of two types: copying words and Copying Structure. In the subtype of copying words, the researchers found 6 data that fall into the copying script and proper names as the translation strategies used in the copying script. Meanwhile, in the subtype of copying structure, researchers found 37 data that only utilize the copying fixed structure type in localizing exclamatory utterances in the Genshin Impact video game. Additionally, researchers identified 17 data in linguistic variation and 20 in culture-bound phenomena used by translators as localization strategies. The result of copying typology is show in [Table 1](#).

Table 1. Copying Typology

Source Language	Target Language
Ah! A Hilichurl!	<i>Ah! Hilichurl!?</i>
Okay, okay, no more! Paimon's brain has already shut down!	<i>Oke, oke, sudah cukup ah! Otak Paimon sudah konslet niha!</i>
Woah, what a huge ship!	<i>Wuaaah, gede banget kapalnya!</i>

For the context based on [Table 1](#), when Paimon and Aether encounter Amber, an Outrider from the Knights of Favonius in Mondstadt, Paimon spots Hilichurl camps nearby, primitive creatures posing a threat to the community. "Ah! A Hilichurl," expressing surprise at their presence. Both in source and target language, "Ah" and "Hilichurl" fall under copying script as their spelling and pronunciation remain unchanged in Indonesian, serving as character names and expressions in exclamatory utterances. Translators prioritize maintaining fidelity to the original by directly transferring such terms from the source language, ensuring consistency in conveying exclamatory utterances and character names without alterations. While character names and exclamatory expressions are not directly translated into Indonesian cultural equivalents, this is because character names lack suitable equivalents for player acceptance and understanding. Thus, translators employ proper names to maintain contextual coherence in Genshin Impact.

Furthermore, Paimon and Aether attend Sumeru's Sabreruz festival to celebrate Lesser Lord Kusanali's Archon birthday. Nahida reveals they are stuck in an endless dream of repetitive events. The exclamation, "Okay, okay, no more! Paimon's brain has already shut down!" expresses exhaustion and frustration. The localization uses copying fixed phrases, maintaining the source language's syntactic structure. The translator utilizes the linguistic variation strategy to localize in its localization. The use of linguistic variation can be seen in adding the words "ah" and "niha" in the target language. These affixes are added to ensure that the conveyed emotions are well-received by players, such as the word "niha," which is an affix commonly used to express emphasis. Meanwhile, based on [Table 2](#), the translator utilized the copying structure with a different localization strategy, which utilized the culture-bound phenomena. Localizing the exclamation "huge" to "gede" for casual player acceptance and this localization enhances localization while retaining cultural nuances.

Table 2. Perspective Change Typology

Source Language	Target Language
Whoa! That's a lot of Mora!	<i>Wuah! Mahal Banget!</i>
Oh no! What should we do?	<i>Oh tydack! Terus sekarang gimana dong!</i>
Hey, that's not any better!	<i>Hei! Apaan lagi ini!</i>
Whoa! Oooh, alright, now that'll be worth seeing!	<i>WUIH! Nah, yang gini baru seru!</i>
Huh? Your Vision! You're seriously just giving it away!?	<i>LAH! Itu Vision woi! Masa dikasihin gitu saja!!!</i>
So all you care about is Mora... Wait, no, coupons!?	<i>Ck, dasar mata duitan... Eh salah, mata kuponan!</i>

Based on [Table 2](#), Paimon and Aether team up with Alhaitham to buy a Knowledge Capsule from Dori, a renowned merchant known for selling Academy items at steep prices. When they meet Dori, she offers the capsule for Two Million Mora without discount, prompting Paimon's surprised response, "Whoa! That is a lot of Mora!". "That is a lot of Mora!" to "Mahal banget!" translators used the typology of changing sentence focus because is considered to have the same perspective. In contrast, in the source language, the word "mora" refers to the currency in the Genshin Impact video game, while in the target language, the word "mahal" refers to the high amount of money to be spent. Furthermore, in this excerpt, the translator utilizes the culture-bound phenomena strategy to localize "mora" as "mahal banget," this preserves the original meaning while adapting to the target language's common expressions. The translator uses the typology of changing sentence focus but with a different strategy. The translator employs linguistic variation, localizing "oh no!" as "oh tydack!" "Tydack" is a colloquial term derived from "tidak." This enhances player engagement by reflecting informal conversation styles commonly used and understood, contributing to a more immersive gaming experience in Genshin Impact.

The context is located at the Sabreruz festival, where Paimon and Aether seek commissions from Katheryne. She initially suggests reciting a love poem at an academic symposium, which they find embarrassing. They then reject it with the exclamation, "That's not any better!" which expresses their disagreement with the commission. Moreover, the translator employs changing semantic focus to localize the statement into "Hei! Apaan lagi ini!" it maintains the core message of disagreement with an unfavorable situation. Additionally, the translator utilizes linguistic variation, incorporating "Apaan" as an informal language, aligning with everyday conversation norms to convey the same level as the source language, which expresses disagreement or annoyance.

The translator employed the localization culture-bound phenomenon and changing semantic focus as its typology for the translation solutions, as seen in the excerpt “*WUIH! Nah, yang gini baru seru!*” using “*nah*” for emphasis and “*gini*” as a target language-specific term. Meanwhile, context from the excerpt “Huh? Your Vision! You’re seriously just giving it away!?” happened because Paimon and Aether unexpectedly encounter Childe while visiting Estelle, who is fighting Treasure Hoarders in Fontaine. After defeating them, Childe gives his Hydro Vision to Aether. The exclamation, “You’re seriously just giving it away!?” expresses confusion at Childe’s sudden action. The translator localization’s voice changes, transforming “Your vision!” into “*LAH! Itu Vision woi!*” This shift to informal language, using “*woi*” instead of “you,” aims to quickly respond. The translator utilizes linguistic variation for its localization, as in “*Lah*” and “*Woi*.”

The localization, “*Ck, dasar mata duitan... Eh salah, mata kuponan!*”, changes voice to match the informal style of the target language. “Mora” is localized as “*mata duitan*,” a familiar term conveying annoyance. The translator employs culture-bound phenomena to ensure comprehension by replacing “Mora” with a term relatable to the target audience, keeping the essence of the original message in the target language. Compensation typology is show in [Table 3](#).

Table 3. Compensation Typology

Source Language	Target Language
Heh, smooth!	Heh, boleh juga!

As in the excerpt in [Table 3](#), the context from the gameplay is set in Aaru Village, where Dehya, Cyno, Aether, and Paimon investigate a mysterious sound heard at night. The excerpt presents an exclamatory utterance expressing admiration for Cyno’s ability to render the uncooperative individuals unconscious with a single attack. Furthermore, in its localization to “*Heh, boleh juga!*”, a compensation technique is employed to express the utterance in a manner consistent with the target language’s style. The translator opts for the expression “*Heh, boleh juga!*” as a localized form that aligns with the source language without altering its meaning. As for the translation strategy employed, linguistic variation is utilized due to everyday expressions in the target language. Cultural correspondence typology is show in [Table 4](#).

Table 4. Cultural Correspondence Typology

Source Language	Target Language
Hold your horses! We still have something to ask you about.	<i>Tunggu dulu woi! Masih ada yang mau kami tanya ke kamu.</i>

Based on [Table 4](#), the excerpt “Hold your horses! We still have something to ask you about.” is the context where Paimon and Aether visit Port Ormos seeking information from the Eremites, who demand payment. Alhaitham intervenes, causing the Eremites to flee. Paimon then addresses Alhaitham, expressing curiosity with the exclamation, “Hold your horses! We still have something to ask you about.” The localization, “*Tunggu dulu woi! Masih ada yang mau kami tanya ke kamu,*” uses the corresponding idioms typology to preserve the essence of the phrase “hold your horses.” This strategy ensures that the localization is understood without losing its meaning. The translator employs culture-bound phenomena to find equivalents for idiomatic expressions lacking direct counterparts in the target language. In short, this aligns with the cultural references in the Genshin Impact game. Text tailoring typology is show in [Table 5](#).

Table 5. Text Tailoring Typology

Source Language	Target Language
Waa! What’s that on Paimon’s back? Hey, when did you do that?	<i>Eh!? Ada apa ini di punggung Paimon? Kamu! Kapan!?</i>
Hmm, Zaki? Finally, a friendly face!	<i>Hmm, Zaki? Oh ya ampun, akhirnya aku ketemu sama temen lama yang bisa diajak ngobrol!</i>

In [Table 5](#), the exclamation excerpt “Whoa! What’s that on Paimon’s back? Hey, when did you do that!?” conveys surprise and confusion about the red string’s sudden appearance because of when Paimon and Aether encounter Lady Furina in Fontaine. Paimon violates local rules by flying, but Lyney saves her by mimicking a red string behind her back. The localization, “*Eh!? Ada apa ini di punggung Paimon? Kamu! Kapan?*” utilizes the omission of content typology, shortening “Hey, when did you do that!?” to “*Kamu! Kapan?*” it maintains clarity without altering the structure or context. Additionally, the translator employs linguistic variation in expressions

like "Eh!?" and "Ada apa ini di punggung Paimon?" These familiar expressions aid player comprehension without losing the sentence's essence.

Meanwhile, the excerpt "Hmm, Zaki? Finally, a friendly face!" in Table 5 is when the context of Dehya encounters Zaki at a tavern, a familiar face in her search for a missing person in Aaru Village. The exclamation excerpt reflects her joy at meeting someone she knows. Additionally, the exclamatory statement is localized as "Hmm, Zaki? Oh ya ampun, akhirnya aku ketemu sama teman lama yang bisa diajak ngobrol," using the addition of content typology to clarify the context for players. The translator employs linguistic variation, reflecting informal language and common expressions, ensuring clear comprehension within the Genshin Impact game.

Discussion

Our research confirms that localization in video games is important and capable of reaching the global market. Localization allows players from various parts of the world to understand and engage with the gameplay storyline in their local language, considering cultural aspects and word-for-word translation of the target language (Al-Batineh, 2021; Jiang, 2023). Localization in video games can produce relatively acceptable target texts, although it may sometimes involve foreignization. The finding's result aligned with the previous study, where the copying structure is more dominant because it produces a relatively acceptable translation of the target text and is helpful for the player's understanding of the contexts (Jooyaeian & Khoshsaligheh, 2022; Yuan & Guo, 2022). The dominant use of copying structure as a translation solution to localize exclamatory utterances in the Genshin Impact video game's narrative dialogue is because the translator understands the target to be localized.

Furthermore, using sentence structure is almost the same in lexical and syntax from the source to the target language making the copying structure type a dominant translation solution for localizing exclamatory utterances in the Genshin Impact video game. It allows players to easily understand the expression of emotions in exclamatory utterances with a structure that has undergone almost no change, enabling them to follow the storyline in the gameplay. Therefore, copying structure is often used because copying the structure from the source language to the target language involves using certain linguistic units that do not differ, which can influence a new communicative style, and as a result, the copied structure is considered a regular habit used by the target (Knowles & Koehn, 2018; Malamatidou, 2016).

Additionally, game localization includes cultural aspects of the target language and extends to the sentence level. The current study showed several linguistic structure changes occur in video game localization. This aligns with the previous studies because of the culture and the players themselves. Translators also consider cultural aspects in localizing exclamatory utterances in the Genshin Impact video game because in some contexts these exclamatory utterances need adjustments, such as equivalent words from the source language to the target language such as diction choice and the habits of the target culture. These changes are made to provide a translation that fits seamlessly within the context, yet if it involves (Li, 2023; Yuan & Guo, 2022). By considering cultural aspects in localization, translators can help players understand the context of exclamatory utterances well without difficulty and introduce them to new cultural changes to fit the context and localization in the target language. Therefore, linguistic and cultural norms adjusted to the target language can be understood well and independently by considering these cultural aspects (Alwazna, 2014; Filladsen, 2020).

As a result, the differences in linguistic structures can affect players' understanding of the meaning within the context of the utterances present in the gameplay of a video game. Meanwhile, some types of translation solutions not found in the current study, such as copying sounds, copying prosodic features, copying text structure, and density changes, were not used by translators in localizing exclamatory utterances in the Genshin Impact video game. Some types of translation solutions are not found due to several factors, namely, the copying sounds, where the translator cannot copy sounds because of the difference in pronunciation from the source language to the target language; the copying text structure, this type is only used in cases where formal matters such as document localization, then the density change type was not found to be used because this type is not suitable for text localization, especially for subtitle texts such as game localization (Pym, 2014; Pym et al., 2020). The translator is considering not using this translation solution to localize exclamatory remarks in the dialogue narrative of the video game Genshin Impact because this typology is not suitable and will impact the satisfaction, experience, and understanding of the players. Therefore, these translation solutions are not used in localizing video game content that uses the translator's creativity or ideas that are not obliged according to translation standards and can be acceptable to the player in the target language (Pym, 2016; Volf, 2020).

Besides from using typology as a translation solution, translation strategies were also used by translators in localizing exclamatory utterances in Genshin Impact video game dialogue and found that linguistic variation was the most dominant translation strategy used by translators in localizing exclamatory utterances. This study also shows and aligns with previous studies, which show that translators can replace linguistic elements as well as cultural references with neutral ones in the target language (Jarrah et al., 2023; Rad & Masoudzade, 2021). The use of linguistic variations as a translation strategy in localizing exclamatory utterances aims to enable players from the target language to understand better the context because the translators pay attention to several aspects such as word choice, general diction in everyday language, and also conciseness of localization results from the

source language to the target language. Therefore, linguistic variation strategies in video game localization can help translated results be more readily accepted and understood by players (Frleigh, 2023; O'Hagan & Mangiron, 2013). Additionally, by changing cultural references during the localization process, the aim is to make localization effective by understanding in depth and choosing an appropriate translation because, in some cases when carrying out the localization process, translators still need to use foreignization for certain aspects, such as proper names or cultural elements that sometimes it cannot be localized. However, the combination of two components, namely localization and foreignization during the localization process, which includes linguistic elements and cultural references, can still be accepted and well understood in the target language (Mangiron, 2018; Zhao, 2021).

From the discussion's result, our research provides essential insights regarding the localization of exclamatory utterances, especially in the context of video games. Our study shows that translators must entirely understand the culture of the target language by using typology as a translation solution in the localization process that can help maintain syntactic structures, language styles, and common expressions that are familiar to players. In this way, the use of translation solutions to localize the exclamatory utterances in the gameplay can make things easier for translators and convenient for players to understand (Malamatidou, 2016; Pym et al., 2020).

In addition to using translation solutions for game localization, this study also found that translators use translation strategies that consider cultural nuances during the localization process, which include everyday language usage habits, word choice, and brevity of localization results. With this translation strategy, the translator is thoughtful about cultural phenomena to convey meaning effectively and ensure the narrative is appropriate to the target audience even though, in some cases, linguistic elements remain original due to foreignization. Therefore, localization using translation strategies that consider culture in the target language can increase player engagement and understanding and create a more enjoyable gaming experience (Alwazna, 2014; O'Hagan & Mangiron, 2013). With these limited studies, there are not many and only a few studies on localization with the topic of video games. Nevertheless, this research implies studying different genres of video games or considering other samples, such as signs at tourist locations or social media supported by machine translation. This study may hopefully have helpful theoretical implications for translators who aim to research or are interested in deepening their understanding of the related field.

4. CONCLUSION

Exploring localizing exclamatory utterances in the Genshin Impact video game has discovered several interesting findings. Localizing exclamatory utterances in the Genshin Impact video game emphasizes the significance of translating from English to Indonesian in enhancing the gaming experience and the involvement of audiences. Game localization represents translation's success in adopting or conveying the original language's culture. By employing Pym's typology theory and Mangiron and O'Hagan's strategies, this research shows how translators often adopt copying structure to replicate structural elements at syntactic and lexical levels. In addition, the translators often used linguistic variation as the translation strategy to make the narrative storyline engage and be understood by the local players. These typologies and translation strategies can effectively convey emotions and cultural nuances to Indonesian players, introducing them to new cultures. However, this study focuses on the game's narrative elements, specifically exclamatory utterances, and centers on English to Indonesian translations within the Archon quest storyline (chapters 1 to 5). It encourages future research to examine broader localization facets across various game narratives and themes, enriching the understanding of video game localization.

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