

**Video Game Localization:
A Case Study of the Translation of Bully**

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Abstract

Many forms of entertainment that we enjoy here in Indonesia such as movies, books, music, and even video games, often come from abroad, more specifically the U.S. Although movies and books are often officially translated and localized, this is not the case for video games. With the increasingly growing market of video games and number of gamers in Indonesia, very few games have started to be “localized” and translated into Indonesian. One such game is the Playstation 2 game *Bully*.

All in all, the translation of the game *Bully* is a decent attempt to localize western video games. Seeing as the translation was not done by professional translators, the overall translation of the game was fairly good, with some problems here and there. It fulfilled its communicative purpose in the sense that the translation was comprehensible enough to play the game and understand the main story. The biggest problem lies in the translation of the dialogues that basically tells the whole story of the game. Some of the dialogues were poorly translated, especially those containing sensitive cultural materials that were difficult to translate. Even though the main story can be fairly understood in general, some of the dialogues were translated rather badly, making the flow from one utterance to the next not very smooth and disjointed at times.

Keywords: *translation, localization, cultural materials*

1. Introduction

1.1 Background of the Study

Many forms of entertainment that we enjoy here in Indonesia such as movies, books, music, and even video games, often come from abroad. For instance, most movies playing in our theatres are from the U.S., worldwide famous novels such as the *Harry Potter* or *Twilight* series either come from the U.S. or England, and a lot of the popular music that we listen to are also western. Although there are also some movies and music played here that originate from eastern cultures like Japanese, Korean or Chinese, the mainstream is still from the western world. Most

video games that are distributed here also come from the U.S. Actually, some were originally Japanese, but were later translated into English, and then distributed here.

For us to be able to enjoy these various forms of entertainment, we must, to some extent, understand English. Unfortunately, a lot of people in Indonesia still lack the necessary knowledge of the language to fully understand the spoken dialogues in movies or the written texts in books. Hence, to overcome this situation, the movies and books are translated into the Indonesian language to cater to the majority of the local population. This is a very common phenomena and happens everywhere in the world. Foreign entertainment like movies are given translated subtitles or dubbed all together, and books are translated. Music on the other hand is usually kept intact and is just enjoyed as is. If people want to understand the lyrics, they could try to find a translation for it on the internet.

Although movies and books are often officially translated and localized, this is not the case for video games. The games that are found here are either American or Japanese. So for those who would like to enjoy these games have to be able to understand either English or Japanese, because no video game thus far has been officially translated into Indonesian, with the exception of online multiplayer games like *Ragnarok Online* which is officially distributed for Indonesian market. It is true that video games used to be simple and didn't require much understanding of the language to play the game. For instance, the gameplay of classic arcade games such as *Golden Axe* which doesn't require you to have a TOEFL score of over 300 to be able to play the game since the controls are relatively easy, where you simply walk around and slash monsters left and right using simple control mechanics. The story was also rather simple and didn't have many texts or dialogues. However, games these days are a lot more complicated and sophisticated, thus requiring you to read through loads of tutorials in order to do actions such as moving your character, controlling the camera angle, choosing and firing your weapons, etc. Thus, if you don't understand the tutorials, you have to go through a lot of trial and errors to understand the controls correctly, or you might end up shooting someone when you were supposed to protect them.

Video game localization is common in other countries such as France, Italy, German, Korea, etc., but it has not been officially done here in Indonesia. You can find official translated versions of popular video games such as *Final Fantasy*, *Castlevania*, *Metal Gear*, and so on in the countries mentioned above, but you will never find an Indonesian version of those games. However, with the increasingly growing market of video games and number of gamers in Indonesia, very few games have started to be “localized” and translated into Indonesian. One such game is the Playstation 2 game *Bully*. The game was translated unofficially by a group of Indonesian gamers who hacked into the game. The dialogues, instructions, and tutorials were all translated into Indonesian while the voice over was kept in English. However, since it isn’t really a formal translation, the game wasn’t fully translated, and you can still find a lot of English words here and there, such as in the menu.

Seeing as how the translation of the game *Bully* is not an official one, the writer is interested in analyzing the Indonesian translation. Therefore, the writer conducted a little translation research, to see how well these groups of gamers have translated the English texts and dialogues into the Indonesian language. But before we go to the analysis, let us first take a brief look at the history of gaming in Indonesia and the overview of the game *Bully* itself.

1.2 History of Gaming in Indonesia

Video games have been around for quite some time, dating as far back as the 70s. Back then, games were very simple such as the famous *Pong*, where you play by bouncing a ball off a line and try to bounce it into your opponent’s territory. As the years passed, it evolved many times and became more advanced. Famous machines or video game consoles such as the *Sega Master System* or *Nintendo Entertainment System* (NES) emerged in the mid 1980s. These consoles were very popular as they introduced us to great games such as *Mario*, *Zelda*, etc. These consoles were the age of 8-bit systems. Although these consoles were popular in Japan and the U.S., video games were not very well known in Indonesia at the time and probably only very few actually owned these consoles.

The next generation of consoles is the 16-bit machines, which included the *Sega Genesis* and *Super Nintendo Entertainment System* (SNES). These two consoles were extremely popular, not only in the U.S. and Japan, but all over the world including in Indonesia. These consoles were released between the late 1980s and early 1990s. Since then, the video game business has become very profitable and the competition between systems also became fiercer. Every five years or so, a new console would emerge, such as the *Sony Playstation*, *Sega Saturn*, and *Nintendo 64*, followed by the next generation systems *Sony Playstation 2*, *Sega Dreamcast*, *Nintendo Gamecube*, *Microsoft X-Box* and the latest batch of systems *Sony Playstation 3*, *Nintendo Wii*, and *Microsoft X-Box 360*. Not only consoles, but also handhelds such as the *Nintendo Dual Screen* (NDS) and *Sony Playstation Portable* (PSP) are also very successful.

Ever since the 16-bit era, video games have become more and more common in Indonesia. Nonetheless, no video games have been officially translated into Indonesian until now. How then, have the majority of increasingly growing population of Indonesian gamers been playing their games so far? Well, most gamers here have at least enough English capability to understand the games they play. Although most of the games they play may not be the very complicated ones such as fighting, racing and adventure games. But for more difficult games like Role Playing Games (RPG) and strategy games, the fact that it requires the gamers to read a lot of texts and tutorials to understand the story and gameplay, becomes an obstacle for those not very proficient in English. So they end up not playing them, even though they actually wanted to. Even though nowadays, many Indonesian walkthroughs and guides are available to help them get through the games, the overall gaming experience is different if you can't understand the game and must refer to the walkthrough all the time, and thus many just end up not playing the games at all.

This situation is probably what drove some group of gamers to hack into some games and translate them, so more gamers can enjoy the game in their own language. The game *Bully* is one of very few games where the whole main story, instructions and tutorials have been translated into Indonesian. Other titles which have also been translated include *Harvest Moon* and *Breath of Fire 4*. Whereas

games like *Winning Eleven* and *Guitar Hero* have been “localized” by adding the names of local football teams and players in *Winning Eleven*, or replacing the western songs with Indonesian ones in *Guitar Hero*.

1.3 Overview of Bully

Bully is an action adventure game developed by *Rockstar Vancouver* and was released in mid October 2006. You take the role of *Jimmy Hopkins*, a 15-year old high school student who has been expelled from every school he has ever attended. His mother, who has just recently remarried, abandons Jimmy at Bullworth Academy while she goes on her honeymoon. Unfortunately for him, Bullworth Academy is no better than his previous schools, if not worse. He has to put up with bullies, jocks, and other groups of people who want to make his life in Bullworth miserable, including the school staffs themselves. As you play through the game, you will have to do various activities related to school and teenage life, such as going to class, doing after school activities, making friends and enemies, going on dates, etc. The game itself is similar to a simulation game, and since you have to interact with a lot of characters in the game, there are obviously a lot of spoken dialogues. In fact, it is like watching a movie, only you get to control the flow of the story.

The “Indonesian” version of the game was released sometime in 2007 by an unknown group of gamers who hacked into the game. Since it is not an official licensed release, the hackers had to use their own limited resources to translate the game. Seeing as the game have a lot of dialogues, the writer is interested in their translation into Indonesian. After playing the game for several hours, the writer found some translation mistakes worth analyzing. This is probably due to the fact that the people who translated the game were probably not professional translators, and just translated the game based on their own knowledge of English.

2. Type of Research

The type of research that the writer conducted is an analytical or comparison of translations and their source texts. In other words, the writer compared the translated Indonesian text with the original English one. The research is limited to analyzing the methods and techniques used in the translation, as well the mistakes. Unlike a book which consists of mainly narration and dialogues, translating a game includes translating items other than the main dialogues such as the instructions, menus, and controls. Thus, the analysis included the comparison of these items as well. The data for the analysis was also limited to the data collected from the first 2 hours of the game, as it would be too much to analyze the entire game. Thus, the examples given here is the dialogues, instructions and directions from the early part of the game.

3. Analysis

3.1 Text Analysis

The game's dialogues are mainly comprised of Jimmy Hopkins' interactions with the other characters in the game. So it is basically like translating the dialogues of a movie. The other translations include the instructions or tutorials, such as how to control the character, the camera, how to use various objects, vehicles, etc. The menus of the game were also translated, although not entirely. The gameplay of *Bully* requires you to complete an assortment of missions, each with their titles and mission objectives. These were also translated and thus analyzed as well.

3.2 Comparing the Translation with the Original

Now we finally come to the analysis of the translation. First, I will discuss the method used in the translation. Then I will explain about the translation techniques, followed by the analysis of errors found in the translation. Although the translators most likely did not refer to any translation theories and just used

their own knowledge and skill, the writer will try to analyze the translation based on existing theories. Let us begin with the translation method.

3.2.1 Translation Method

I believe that the overall method used here is the *communicative translation*. According to Newmark (1988), “a communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.” The original English dialogues found in the game are fairly simple and easy to understand, as they consist mostly of interactions between “simple” high school kids, and the instructions and objectives are also not too difficult to follow because this game was intended to be played by children or teenagers. The Indonesian translation was basically done in the same manner. The texts were translated using language that is easy to comprehend and still retain the main content or idea. Any average Indonesian child would have no problem following the simple and clear instructions, and understand the main story of the game. Therefore, I think that from a communicative translation point of view, the game was translated fairly well overall.

Furthermore, Nida & Taber (1974) mentions that “translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style”. In other words, what is important in translation is the message itself, in terms of meaning and style. In this translation, the meaning was fairly faithful to the original, with exceptions here and there, especially those that are related to cultural words and phrases which is rather difficult to translate. As for the style, it is slightly less faithful to the original. In the original, the various groups of characters have their own style of speaking, for instance the nerds tend to speak using complicated words while the jocks used simpler ones. But in the translation, this distinction is less noticeable. So while the meaning is okay, the style of the translation could use a little more work.

3.2.2 Translation Techniques

Next I will try discussing the techniques used in the translation. There are plenty of theories on translation techniques, but the writer took mostly those mentioned by Catford (1965).

a) Transposition

- **Structure shift:** is a grammatical shift that occurs at all ranks. An example of a structure shift found in the game is the word *bulletin board* which is translated into *papan bulletin*. This is a structure shift because there is a shift from the structure of **modifier - head** in the English source language (SL) to the structure **head - modifier** in the Indonesian target language (TL). Other examples include:
 - weapon violence = kekerasan senjata
 - trouble meter = meteran masalah
 - important notices = pengumuman penting, etc.

- **Unit shift:** are departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL. For example: *principal* = *kepala sekolah*. It is a unit shift because in the SL it is only one word (*principal*), but translated into the TL becomes two words (*kepala sekolah*). Other examples:
 - prefects = ketua murid
 - hospital = rumah sakit
 - puberty = masa puber

- **Intra-system shift:** are for cases where the shift occurs internally, within a system, for those cases where SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system. For instance: *glasses* = *kacamata*. This is an intra system shift because in the original English text, it is a plural word, but in the

translation since in the Indonesian language there is no plural ending for a word, thus it was translated with a singular meaning. Another example is the word *shorts* = *celana pendek*.

- **Level shift:** is when a SL item at one linguistic level has a TL translation equivalent at a different level. The shift in level here is a shift from grammar to lexis and vice-versa, such as in the following example: "... I've been expelled ..." is translated into "... aku udah dikeluarkan ...". The phrase *have been expelled* is translated into the Indonesian *udah dikeluarkan*. Since the Indonesian language has no tense system, the translator added the lexis *udah* to explain the English grammar of present perfect. So this is an example of a level shift because there is a shift from grammar (tenses) to lexis (addition of the word *udah*).

b) Contextual Conditioning

- **Addition of an explanatory word or phrase:** is when the translation is given an additional word or phrase to explain the translated word. For example, the word *chemistry* which was translated into *ilmu kimia*. In here the word *ilmu* has been added in the translation to make clear to the readers that the *kimia* referred to here is the subject and not a substance like in *bahan kimia*.

c) Phonological Translation

Phonological translation is when a word from the SL is translated into a word in the TL by adjusting it phonologically, resulting in a word with a similar sound. One such example is the word *to access* = *mengakses*. This is a phonological translation because the Indonesian word *akses* is derived from the English word *access* and basically have similar sound. Other examples are as follows:

- progress = progres
- stick = stik
- aggressive = agresif, etc.

d) No Translation

No translation is a technique where the original word is kept as it is or not translated because it either has no equivalent translation in the TL, or for the purpose of keeping a sense of originality. There are a lot of words that are not translated in this game, especially in the menu. However, in this case it is not because there is no equivalent translation, but most likely because the translators did not know how to translate them, or they were just too lazy and just left them as they were. In fact, there are cases where in some menus the words have been translated, but when opening other menus with the same words, they were not translated. For instance the words *exit = keluar*, *choose = pilih*, and *continue = lanjutkan*. These have been translated in some menus, but not in others. This shows that they were either too lazy to apply it to all the menus, or it was some programming error. Other cases where the words were not translated were for nicknames, such as *Femme Boy* and *Pee Stain*. *Femme Boy* is used to refer to one of the characters which happen to be a very weak and girly boy, whereas *Pee Stain* is the nickname for one of the nerds who often pees in his pants. Every other name in the game such as character names, names for places, etc. have also been kept the same.

3.2.3 Analysis of Errors

There are several errors in the translation which can be found throughout the game, some minor, and others quite serious which could cause confusion and misunderstanding. I will first start with the small mistakes which are mostly found in the translation of the mission titles and instructions.

- *save book = buku tabungan*. This translation is quite incorrect because the word *save* here has nothing to do with money which the word *tabungan* is often associated with. Besides, *buku tabungan* in English is *savings book* and not *save book*. Perhaps a more appropriate translation would be either no translation or *buku simpan*, which the word *save* here actually means.

- *buy clothes = pakaian dibeli*. The translation should have been *beli pakaian*, because *pakaian dibeli* is incorrect and incomplete Indonesian grammar.
- *... press Δ when prompted ... = ... tekan Δ saat digeser ...*. The word *prompted* here definitely does not mean *digeser*. This translation could confuse the player because there is nothing that can be “moved” or *digeser*. Perhaps it would have been better if it were translated *saat tombol muncul*.
- *important notices are always posted up here = pengumuman penting selalu dikirim ke sini*. The problem here is the word *posted* which is translated into *dikirim*. This is not very accurate because the word *post* here does not refer to posting a “mail.” I think a better translation would be *dipasang*, since it is referring to a bulletin board.
- *health bar = papan kesehatan*. The translation of the word *bar* into *papan* is not very precise because the word *papan* is better translated into *board* instead of *bar*. Since the *health bar* is actually a “line”, perhaps it would be more appropriate to translate it into *garis kesehatan*.
- *save Algie = tolong Algie*. In this case, the word *save* is translated into *tolong*. Even though they have similar meaning, a more accurate translation should have been *selamatkan Algie*.
- *that bitch = si bodoh*. The word *bitch* is actually a pretty harsh word, but it would seem that it has become more commonly used lately on television shows and video games in the U.S. A literal translation of the word *bitch* would be *perempuan jalang*. But of course, that is not how it is used in Indonesia, you hardly ever call a woman *perempuan jalang* if you intend to insult them. But translating it into *bodoh* is also not very precise, as it does not have the same negative effect. Perhaps a slightly better translation would be *brengsek*.

These are just some of the many small mistakes that the writer has found after playing several hours into the game. Although not very serious, some of them could cause some confusion.

Next, I would like to start discussing some of the bigger errors found in the longer dialogues. To do that, I will show both original and translated dialogues, and compare them. These dialogues were also taken from the early part of the game. They are all dialogues between Jimmy Hopkins and the other characters he encounters throughout the game.

Dialogue 1:

Ms. Danvers: You must be the Hopkins Boy.

Jimmy: Where'd you come from?

Ms. Danvers: We've been expecting you. Welcome to Bullworth Academy. I'm sure you'll be very happy here, very happy indeed. Anyway, I can't spend my life waiting around for naughty little boys. I've got a man to make happy. The headmaster is expecting you Hopkins, in his study.

Jimmy: Okay (as he tries to walk away from the school).

Ms. Danvers: His study is over there boy, in the main building. Don't keep Dr. Crabblesnitch waiting. He's a brilliant man ... brilliant.

Translation:

Ms. Danvers: Kau pasti anak dari Hopkins.

Jimmy: Kamu berasal dari mana?

Ms. Danvers: Kami sudah menantikan Anda. Selamat datang di Akademi Bullworth. Pastinya anda akan bahagia di sini, benar-benar bahagia. Aku nggak bisa habiskan hidupku berada di antara anak-anak nakal. Harus ada pria agar bahagia. Kepala sekolah udah menantikanmu Hopkins, di kantornya.

Jimmy: Ok.

Ms. Danvers: Kantornya ada di sebelah sana nak, di gedung utama. Jangan buat Dr. Crabblesnitch nunggu. Dia pria yang jenius ... jenius.

The first part that I would like to analyze is the line “*Where’d you come from?*” which was translated into “*Kamu berasal dari mana?*” This translation is not very accurate because the word *berasal* gives the impression that Jimmy is asking about the origin of Ms. Danvers, where she was born or where is she from. But the real meaning behind Jimmy’s utterance is that he was surprised to see Ms. Danvers show up so suddenly, and asks her where she came from sarcastically. Hence, a more appropriate translation should have been “*Datang dari mana kamu?*” The second part is the line “*I’ve got a man to make happy*” which is translated into “*Harus ada pria agar bahagia.*” This is definitely incorrect because the Indonesian translation means that there has to be a man for her to be happy, whereas the actual meaning of Ms. Danvers’ utterance is that she cannot spend her time taking care of naughty boys because she has to “please” or “make happy” a certain *man*, in this case she meant Dr. Crabblesnitch. Thus it is not her happiness that she is talking about, but Dr. Crabblesnitch’s, because she is attracted to him, thus she wants to make him happy. A better translation would have been “*Ada pria yang musti saya bahagiakan.*”

Dialogue 2:

- Gary: Feeding time at the zoo. Okay, here’s the deal. Over there we got the nerds. Of course they’re complete social outcast.
- Jimmy: They look pretty harmless.
- Gary: They’re actually sneaky bastards. Their turf is the library. And those are the preps. They’re all money and condescending attitude.
- Jimmy: Yeah, massively inbred and completely brainless.
- Gary: Very observant Jimmy boy. Now over there are the greasers. They think they’re tough.
- Jimmy: Or at least try to look tough.
- Gary: Wouldn’t advice messing with them, at least not yet. They hang by the auto shop. And last but not least, the jocks. These guys rule the school. Definitely avoid them.

Jimmy: Whatever, I'm not afraid of some dumb roid monkeys.

Gary: You'll learn. Come on let's go.

Translation:

Gary: Waktunya makan di kebun binatang. Ok gini caranya. Di sana ada orang2 aneh. Tentu saja mereka adalah orang2 terbang.

Jimmy: Keliatannya ga berbahaya.

Gary: Sebenarnya mereka orang brengsek. Area mereka di perpustakaan. Nah, itu anak2 rajin. Mereka semua sopan dan berkelakuan baik.

Jimmy: Ya, kebanyakan bersaudara dan sangat bodoh.

Gary: Sangat penurut Jimmy boy. Nah itu anak2 orang kaya. Mereka pikir mereka kuat.

Jimmy: Setidaknya mereka berlagak kuat.

Gary: Jangan bikin masalah ama mereka, jangan dulu deh. Nongkrongnya di toko mobil. Yang terakhir, para atlet. Mereka nguasain sekolah. Sangat harus dihindari.

Jimmy: Terserah, aku ga takut ama kumpulan orang2 bodoh.

Gary: Lu bakal belajar. Ayo kita pergi.

First of all, I would like to point out that since the translation in this game is not official and licensed, the translation is often not using proper Indonesian language. There are many contractions, inconsistencies and informal words used such as *lu* for *kamu* or *kau*, *ga* for *tidak*, etc. Usually, this kind of language is not used in formal media such as magazines, books and movies. The language found in these media are always formal and proper. Second, it is in these kinds of dialogues that the translation really shows its flaws. There are a lot of cultural words here such as the name of all the cliques, which have been translated incorrectly. *Nerds* have been translated into *orang aneh*, *preps* into *anak2 rajin*, *greasers* into *orang kaya*, and *jocks* into *atlet*. It is indeed sometime rather difficult to translate these cultural words as they may not have an Indonesian equivalent. For example the term *preps* is used to refer to a group of people who are brainwashed by the media and

always wear the latest in fashion. The stereotype is usually rich kids who are not so bright. These kind of people don't exist here in Indonesia so there is no term for it here, thus making it difficult to translate. One possible way to overcome this is to translate by describing, for instance translating *preps* into *orang-orang berduit pengikut trend*, or just using no translation. Finally, because the translator probably doesn't understand the characteristics of each of the cliques, their description were translated incorrectly as well such as in the line "*They're all money and condescending attitude*" which was translated into "*Mereka semua sopan dan berkelakuan baik.*" This translation is way off and may cause serious misunderstanding. It should have been translated into something more like "*mereka semua berduit dan berperilaku sok tinggi*".

Dialogue 3:

Dr. Crabblesnitch: You seem to be making yourself quite comfortable here my boy.

Jimmy: I'm just trying to fit in.

Dr. Crabblesnitch: By fighting? By making a nuisance of yourself? That is not the Bullworth way boy.

Jimmy: Yeah you could've fooled me.

Dr. Crabblesnitch: What?

Jimmy: I said you could've fooled me. This place is full of bullies and maniacs.

Dr. Crabblesnitch: Nonsense, that's just school spirits, high jinks. Why in my days we thought nothing of castrating the new boys. I want you to stop this nonsense Hopkins. I want you to behave yourself. You might learn something.

Jimmy: Fine, can I go now sir?

Dr. Crabblesnitch: On your way.

(Dr. Crabblesnitch leaves and another student suddenly shows up.)

Student: Hey, I saw you sucking up to Crabblesnitch.

Jimmy: What?

Student: Shut up, screw you new kid. This is what we do teachers pets around here. (Starts firing a slingshot at Jimmy)

Jimmy: Ouch!! Come here you little ...

Student: Yeah, come and get me ...

Translation:

Dr. Crabblesnitch: Kayaknya kamu nyaman di sini teman.

Jimmy: Aku cuma berusaha adaptasi.

Dr. Crabblesnitch: Dengan berkelahi? Dengan bikin masalah buat sendiri? Ini bukan cara Bullworth.

Jimmy: Yeah, kamu udah ngerjain aku.

Dr. Crabblesnitch: Apa?

Jimmy: Kata aku, kamu udah ngerjain aku. Tempat ini penuh preman dan maniak.

Dr. Crabblesnitch: Omong kosong, itu cuma semangat sekolah, high jinks. Kenapa saat ini kita ga kepingin ngebiri anak baru ini. Stop semua omong kosong ini Hopkins. Jaga tingkah lakumu itu. Kau akan belajar sesuatu.

Jimmy: Bisa aku pergi sekarang?

Dr. Crabblesnitch: Silahkan.

Student: Hei kulihat kau sering ketemu Crabblesnitch..

Jimmy: Apa?

Student: Diam, sialan kau ini. Ini yang kita lakukan pada peliharaan guru di sini.

Jimmy: Ouch!! Kemari kau sialan ...

Student: Yeah, coba tangkap aku ...

One main error found here is in the line “*Yeah you could’ve fooled me.*” and its Indonesian translation “*Yeah, kamu udah ngerjain aku.*” When Jimmy uttered this sentence he was being sarcastic of Dr. Crabblesnitch’s utterance about the “Bullworth way.” Jimmy did not agree that fighting and making a nuisance is not the Bullworth way, and thus said that to tease Dr. Crabblesnitch. He wasn’t

actually saying that Dr. Crabblesnitch has fooled him, which the phrase “*udah ngerjain aku*” means. Maybe a more accurate translation would be “Oh yah, bisa saja Bapak menipuku.” Although it may not be an exact translation, the basic meaning behind it is still similar. The next mistake is in the line “*Why in my days we thought nothing of castrating the new boys.*” which is translated into “*Kenapa saat ini kita ga kepingin ngebiri anak baru ini.*” This translation is incorrect because the *why* in the original English is not asking *kenapa*, but it functions more as a connecting word that connects this sentence with the previous one. It should have been translated into something similar to “*Zaman saya, kita tidak berpikir dua kali untuk mengerjai anak-anak baru.*” The last serious inaccuracy, is the translation of *sucking up* into *sering ketemu*. The sentence should have been translated to “*Hei, aku lihat kau berusaha mendekati Dr. Crabblesnitch.*”

Dialogue 4:

Gary: Where is this dirty old perv?
Pete: You know you're not very nice Gary.
Gary: And you're a loser Petey. One of life's unfortunate.
Hobo: Get out of here you little scum!!!
Gary: Hahaha, so I guess the rumors are true Jimmy. Your dad does live on campus.
Jimmy: You jerk.
Gary: Let's leave this guy to his welfare payment. Come on let's get out of here.
Hobo: Just get out of here kid.
Jimmy: Why should I?
Hobo: Coz otherwise I'll kill you.
Jimmy: What's your problem?
Hobo: It's a long story. You got any liquor?
Jimmy: No. I'm 15.
Hobo: What about drugs?
Jimmy: No.
Hobo: Then why shouldn't I kill you?

Jimmy: All right then tough guy, kill me.
Hobo: Hahaha. You know what kid, I like your style. You got guts. When I was on that ridge in Korea, watching my buddies get killed by friendly fire. I could've used somebody like you.
Jimmy: Yeah, thanks.
Hobo: I bet you can't fight. You do me a favor, and I'll show you some real moves, classified moves, real special Army stuff.
Jimmy: Cool.
Hobo: Just get me a part for my radio and I'll show you what the Army taught me.
Jimmy: What, like how to get shot by your own side?
Hobo: Exactly ...

Translation:

Gary: Kita sekarang ada di mana nih?
Pete: Kau tau dirimu itu nyebelin Gary.
Gary: Dan kamu itu pecundang Petey, salah satu kesialan hidup.
Hobo: Pergi sana dasar orang ga guna!!!
Gary: Hahaha, jadi kurasa rumor2 itu benar Jimmy, ayah kamu memang orang kampus.
Jimmy: Brengsek.
Gary: Kita tinggalin anak ini dengan kehidupannya yang enak. Ayo kita keluar aja dari sini.
Hobo: Keluar dari sini kau.
Jimmy: Kenapa harus?
Hobo: Karena kalau enggak aku akan bunuh kamu.
Jimmy: Apa masalah kamu?
Hobo: Ceritanya panjang. Punya minuman keras?
Jimmy: Ga punya.
Hobo: Ok, kalo obat2an?
Jimmy: Nggak.

- Hobo: Trus kenapa aku nggak bunuh kau?
- Jimmy: Ya baiklah jagoan, bunuh aku.
- Hobo: Hahaha. Kau tau teman, aku suka gayamu. Dirimu itu punya nyali. Pas aku di atas gunung di Korea, aku meyakinkan temanku sendiri terbunuh. Aku bisa memakai orang semacam kau.
- Jimmy: Oh yah, trims.
- Hobo: Pasti kau ga mampu tarung? Bantu aku, aku tunjukkan beberapa jurus bagus. Jurus pilihan dan barang2 bagus khusus militer.
- Jimmy: Keren.
- Hobo: Beri aku bagian untuk radioku, akan kutunjukkan yang diajarkan militer.
- Jimmy: Apa, cara menembak dari pinggir badan?
- Hobo: Tepat ...

There are several obvious mistakes in this dialogue's translation, but I will only go over some of them. The first is the line "*Where is this dirty old perv?*" translated into "*Kita sekarang ada di mana nih?*" Perhaps the translator did this because he didn't understand the meaning of the word *perv* and just translated based on the situation where they were in an unfamiliar place. Although by doing this, it ends up being not connected with Pete's following utterance. A more accurate translation should have been "*Di mana gelandangan tua itu?*" The next error is the line "*Let's leave this guy to his welfare payment*" and its translation "*Kita tinggalin anak ini dengan kehidupannya yang enak.*" First off, the translator translated *guy* into *anak* which is totally incorrect. Second, *welfare payment* became *kehidupannya yang enak* which is wrong as well. What Gary meant by *welfare payment* was as a tease to the hobo because he is homeless and have no welfare payment. Thus translating it into *kehidupannya yang enak* is in fact the opposite meaning, unless it was intended as a tease as well. Perhaps a more proper translation would have been "*Kita tinggalin orang ini dengan kehidupannya yang sulit.*" Another part I would like to comment on is the translation of *special Army*

stuff into *barang2 bagus khusus militer*. The *stuff* in here does not refer to *barang*, but to the “moves.” It should have been translated into something like *jurus istimewa militer*. The last error is in the line “*What, like how to get shot by your own side?*” which is translated into “*Apa, cara menembak dari pinggir badan?*” This translation is rather confusing because the *own side* was translated into *pinggir badan* which is definitely inaccurate. A better translation would have been “*Apa, seperti cara tertembak oleh teman sendiri?*”

4. Conclusion

All in all, the translation of the game *Bully* is a decent attempt to localize western video games. Seeing as the translation was not done by professional translators, the overall translation of the game was fairly good, with some problems here and there. It fulfilled its communicative purpose in the sense that the translation was comprehensible enough to play the game and understand the main story. The instructions, although in certain parts mistranslated and may have caused confusion, were in general simple enough to follow. However, the biggest problem lies in the translation of the dialogues that basically tells the whole story of the game. Some of the dialogues were poorly translated, especially those containing sensitive cultural materials that were difficult to translate. Even though the main story can be fairly understood in general, some of the dialogues were translated rather badly, making the flow from one utterance to the next not very smooth and disjointed at times. The translation of the menus were also not very consistent, where some of the menus were translated but others were not.

The implication of the translation of *Bully* for Indonesian gamers is that more of them can enjoy the game. Based on personal observation that this game is played not only by teenagers and older gamers, but also by little kids of seven to eight years old, the translation of this game made it possible for these younger kids to play and have fun with the game. They were able to complete the entire game without the help of walkthroughs and guides, a feat which would have been impossible if the game were still in English. Although personally, I believe that this game is not very appropriate for little kids as it may give them wrong ideas

about school and violence. Nonetheless, the fact that this translated game made it possible for these kids, who are not so proficient in English, to play such a game shows us that it is indeed necessary to translate video games, if we want to improve the gaming condition in Indonesia. Just as movies and books are officially translated, games should be given formal translations as well.

Video games, while mostly played for entertainment purposes, can have some positive benefits as well. Take for instance, NDS titles such as *Brain Age* which is a game that trains our mind by solving various math problems and other spatial puzzles. Games like these can have positive effects on us, not to mention that it can also train eye and hand coordination and reflexes. From a social aspect, video games can be positive as it builds social relationships, for example when a group of people gather together to play a certain game in a competition. These people can meet other gamers with the same interest, and will eventually get to know each other and perhaps even become friends in the end. Thus, video games can be a good way to meet new people. Finally, even though there are currently no official translations of western or Japanese video games, it would be a good idea if one of our local companies could move in that direction, and actually release an official licensed version of popular video games, just as in other countries. The writer being gamer, would personally very much like to see that happening, and hopes that it will someday become a reality.

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