

CHAPTER I

INTRODUCTION

This chapter presents the background of the study, formulates the research problem, explains the study's objectives, and emphasizes its significance. Additionally, it outlines the research methodology, specifies the scope and limitations, provides the study's current status, and describes the organization of the study.

1.1. Background of the Study

Live streaming has become one of the most popular forms of online entertainment worldwide. Platforms like Twitch, YouTube Gaming, and Microsoft's Mixer use live streaming to showcase video games (Hidayanto, 2020). Supporting this view, Karisma (2018) stated that in developing countries like Indonesia, Twitch and YouTube Gaming are among the most widely used platforms by online gamers (cited in Hidayanto, 2020).

One prominent Indonesian game streamer, Windah Basudara, is known for translating in-game dialogue from English to Indonesian spontaneously during gameplay. In the live stream of *You Are Grounded*, he uses various interpreting techniques to convey messages clearly to his Indonesian audience. His influence goes beyond entertainment, as many viewers report that his translations help improve their English understanding. Several comments even highlight his growing fluency over time. Given this significant role, the present study aims to analyze the interpreting techniques Windah uses, based on Roderick Jones' (1998) theory.

Although research on interpreting is widely available, especially in formal contexts like courts or religious events, studies focusing on interpreting techniques in live game streaming are still limited. For instance, Syafuddin (2022) explored communication strategies used by streamers on Nimo TV. While his study provides useful insights into streamer-audience interaction, it does not focus on interpreting techniques. Similarly, Utama (2021) examined interpreting techniques in religious lectures using Molina and Albir's (2002) theory, but in a more formal setting. In contrast, this study applies Jones' theory to the more spontaneous and informal environment of game streaming.

To support the relevance of interpreting in this setting, Armstrong et al. (2022) described interpreting as an intercultural communication process that bridges linguistic and cultural gaps. This concept fits well with game streaming, where the streamer acts as an interpreter for a diverse audience, helping them follow the storyline while keeping the content engaging. Therefore, this research addresses a gap in previous studies by exploring interpreting techniques in the digital entertainment context.

In game streaming, translation is not just a tool for communication but also a form of entertainment that enhances audience engagement. The way a streamer interprets game dialogues can influence how viewers understand the plot and its cultural context. This study seeks to identify and explain the interpreting techniques used by Windah Basudara in his live translation of *You Are Grounded*.

With the growing popularity of game streaming in Indonesia, Hidayanto (2020) notes that platforms like Nimo TV have helped expand the gaming industry and build stronger communities. This further supports the urgency of studying interpreting techniques in such settings. This research highlights an underexplored area: real-time interpreting in live game streaming, which requires not only linguistic skill but also cultural awareness and fast decision-making.

This study uses a qualitative descriptive approach. The data were collected from recorded live streams of Windah Basudara playing *You Are Grounded*. The English dialogues and their oral Indonesian translations were transcribed and analyzed based on Jones' (1998) simultaneous interpreting techniques. The data were then organized into a table and discussed descriptively to categorize the techniques used.

The findings of this study are expected to contribute to translation studies, especially in the context of digital media. Theoretically, it adds to the body of knowledge in interpreting studies, particularly within informal, entertainment-based environments. Practically, it offers insights for content creators and streamers on how to apply effective interpreting techniques during live broadcasts.

As game streaming continues to evolve, understanding interpreting techniques becomes increasingly important. This study can serve as a foundation for future research on digital interpreting and provide valuable insights for academics and practitioners interested in the intersection between language, media, and entertainment.

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1.2. Statement of the Problem

Based on the background of the study, this research focuses on the following question: What interpreting techniques are used by Windah Basudara in translating the dialogue of the game *You Are Grounded* from English to Indonesian?

1.3. Purpose of the Study

To address the research problem, this study aims to analyze the interpreting techniques used by Windah Basudara in translating the dialogue of the game *You Are Grounded*.

1.4. Significance of the Study

This research has both theoretical and practical contributions. Theoretically, this research enriches translation studies, especially in the field of interpreting in the context of live streaming games. By analyzing interpreting techniques, this research provides new insights into oral translation in the digital context.

Practically, the results of this study can be a reference for content creators or game streamers in understanding interpreting techniques that can be applied during live streaming. By understanding effective interpreting techniques, streamers can help Indonesian-speaking audiences who do not understand English to enjoy the gameplay more.

1.5. Methodology of the Study

In this study, a qualitative method with a descriptive approach was used to analyze interpreting techniques in live streaming games. Mulyana (2008) describes qualitative research as research that uses scientific methods to reveal a phenomenon by describing data and facts through words thoroughly to the research subject (cited in Fiantika et al., 2022). Meanwhile, according to Creswell (2009), the qualitative research process involves important efforts such as asking questions and procedures, collecting specific data from participants, analyzing data inductively from specific themes to general themes, and interpreting the meaning of data (cited in Kusumastuti & Khoiron, 2019). In addition, Fiantika et al. (2022) added that qualitative research is descriptive research and tends to use descriptive analysis. In summary, qualitative research is a scientific method that is descriptive and analytical, aiming to understand phenomena in depth through the collection

and analysis of word-based data.

In this study, the qualitative method was applied to observe, describe, and analyze the interpreting process in live streaming games by identifying the interpreting techniques used. The data were taken from Windah Basudara's YouTube live streaming of the game *You Are Grounded*, broadcast on November 27th, 2024, with a total duration of 50 minutes and 3 seconds. Windah Basudara, an Indonesian content creator with over 16 million subscribers, often interprets English-language game content for his audience during gameplay. The game itself is a short, first-person horror experience that tells the story of a teenager trying to survive the terror of a killer clown on Halloween night. While the game's audio is in Russian, English subtitles are provided. During the live stream, Windah Basudara actively interpreted these English subtitles into spoken Indonesian to help his audience follow the storyline.

Data collection was conducted through unstructured non-participant observation, in which the researcher served as a passive observer without being directly involved in the activity (Romdona et al., 2016). The researcher watched the gameplay segment live and took notes on instances where interpreting occurred. Opening and closing segments as well as off-topic commentary were excluded. The selected interpreting instances were transcribed into a two-column table, consisting of the Source Language (SL) and the Target Language (TL), resulting in a total of 51 subtitles.

To analyze the interpreting techniques used, this study adopted the framework proposed by Jones (1998), which consists of 19 interpreting techniques: *Reformulation, The Salami Technique, Efficiency in Reformulation, Simplification, Generalization, Omission, Summarizing and Recapitulation, Explanation, Anticipation, What if I Make a Clear Mistake, What if the Speaker Makes a Mistake, Avoiding Committing Yourself, Metaphors and Sayings, Using Pat Phrases, Intonation, Stress, and Pauses, Numbers, Retour, and Relay*. However, as many techniques are intended for complex speeches or formal discourse, which are uncommon in informal settings like live-streamed gameplay, only six techniques were identified in the data: *Reformulation, Simplification, Explanation, Omission, and Metaphors and Sayings*, along with an additional category named *Combined Technique*, which was applied to utterances that involved more than one technique simultaneously. From the 51 transcribed subtitles, only 30 were selected for detailed analysis based on the clarity, relevance to the identified techniques, and time efficiency in conducting the analysis.

The data were analyzed using the interactive model developed by Miles and Huberman, which consists of three core stages: data reduction, data display, and conclusion drawing/verification (Saleh, 2017). In the data reduction phase, the researcher filtered out subtitles that were irrelevant or lacked identifiable interpreting techniques. The remaining data were organized in a table format, including the SL, TL, and the interpreting technique used—each supported by a descriptive explanation. During the verification stage, the researcher interpreted the rationale behind the chosen techniques, the context in which they were used, and the implied meaning of the interpretation. This involved evaluating not just the surface-level translation, but also its communicative function within the gameplay.

Conclusion drawing was carried out progressively. Each subtitle was individually analyzed and assessed to determine the specific technique applied and its purpose. Once all the data had been examined, a final review was conducted to identify patterns and dominant techniques across the entire dataset. The findings provide a summary of the most frequently used interpreting techniques by Windah Basudara during the live stream and explain how these techniques contributed to effective message delivery in a spontaneous and informal entertainment setting. Through this, the study offers insights into interpreting practices within digital game streaming environments.

1.6. Scope and Limitation of the Study

This research focuses on interpreting techniques in the live streaming game *You Are Grounded* by Windah Basudara. The scope of this research includes identifying the interpreting techniques used by Windah Basudara, based on the framework by Jones (1998), with a focus on five techniques: *Reformulation*, *Simplification*, *Explanation*, *Omission*, and *Metaphor and Sayings*. These techniques were selected because they appeared most frequently in the data and were the most contextually relevant to the spontaneous, fast-paced nature of live game streaming. Other techniques proposed by Jones, such as *When to Start Speaking*, *The Salami Technique*, *What if I Make a Clear Mistake?*, *What if the Speaker Makes a Mistake?*, *Avoiding Committing Yourself*, *Using Pat Phrases*, *Intonation*, *Stress*, and *Pauses*, *Numbers*, *Retour*, and *Relay*, were excluded from the analysis. These techniques either did not appear in the data or were deemed less applicable to the informal, entertainment-focused setting of live streaming, which differs significantly from formal interpreting contexts. The limitation of the study is that it only analyzes the English dialogue that appears in the game, considering that the original language of the game is Russian. In addition, other aspects such as game mechanics, visuals, or interaction with the audience in live chat are not included in this study.

1.7. Status of the Study

This study has similarities with previous studies, such as Prayogo and Yunianti's (2021) research, which analyzed translation techniques and translation quality assessment of washfi phrases in the novel *Zeina* by Nawal El Saadawi. They used Newmark's theory to identify translation techniques and Nababan's translation quality assessment theory. The difference is that their study focuses on written translation in a literary context, while this study focuses on interpreting techniques in oral translation of game dialogs. In addition, this study uses Jones' (1998) theory to identify interpreting techniques used by Windah Basudara during his live game streaming. Therefore, this research not only offers a different mode of translation, namely interpreting, but also contributes to the understanding of interpreting practices in digital and entertainment settings, particularly in the realm of live-streamed video games.

In addition, this study is also related to the research conducted by Utama (2021), who analyzed translation techniques from Arabic to Indonesian in Habib Umar bin Hafidz's lectures. Her research used Molina and Albir's theory to identify the dominant translation techniques used by translators. The difference is that the study focused on oral translation in the context of religious lectures, while the writer's research examines interpreting in the context of live streaming video games. In addition, the previous study only identifies the dominant interpreting techniques used based on Molina and Albir's theory, while the writer's study identifies interpreting techniques based on Roderick Jones' (1998) theory.

Other relevant research is research conducted by Rosa et al. (2022). Their research focused on the interpreting modes and techniques used in the Sheila Von Wiese-Mack murder trial. They applied Pöchhacker's theory to analyze the interpreting mode as well as identify the techniques used by the interpreters in the trial. The difference is that their research discusses interpreting in a legal context, while the writer's research examines interpreting in the context of live streaming video games. In addition, their research analyzes interpreting modes such as simultaneous and consecutive interpreting, while the writers' research focuses more on identifying interpreting techniques based on Jones' (1998) theory.

1.8. Organization of the Study

The first chapter explores the background, research problem, objectives, significance, methodology, scope, limitations, current status, and organization of the study. The second chapter reviews relevant literature, including definitions of translation and

interpreting, interpreting modes, simultaneous interpreting techniques by Jones (1998), and the differences between translation and interpreting. The third chapter presents the research findings and discussion, where the writer describes the investigative process undertaken. The fourth chapter provides conclusions and suggestions, summarizing the research and offering suggestions based on the findings.

