

## PROSTHETIC TRANSLATION: RETRANSLATIONS OF VIDEO GAME REMAKES AND REMASTERS REFUTE RETRANSLATION HYPOTHESIS

### PENERJEMAHAN PROSTETIK: SANGGAHAN TERHADAP HIPOTESIS PENERJEMAHAN ULANG (*RETRANSLATION HYPOTHESIS*) MELALUI *REMAKE DAN REMASTER VIDEO GAME*

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#### Abstract

Retranslation Hypothesis claims that retranslations tend to be more source-oriented than the first translations. Video game translation (VGT) refutes this hypothesis since retranslations in VGT, occurring on game remakes and remasters, are target oriented. We argue that retranslations in VGT context are better to be termed prosthetic translation, a retranslation involving game mechanics adjustments at intertextual level. To prove that prosthetic translation is of existence, we applied theories of retranslation, multiplicity, commodified nostalgia, and intertextual continuity on seven titles of Square Enix's award winning *Final Fantasy* series. The original Japanese versions, North American versions, their first translations, and retranslations were analyzed to prove the presence of prosthetic translation. The findings show that retranslations on the series are oriented to target gaming system and the aesthetics of mechanics and narrative intertextuality and thus refuting Retranslation Hypothesis. Based on the findings, we argue that retranslation of video game remakes and remasters focuses on repairing extremities or intertextual losses, occurring due to game narrative and mechanical aesthetics. These intertextual losses are repaired by attaching mechanical prostheses like dialogue box extension or modification, font type and size alteration, and other mechanical modification to ensure present time recontextualization of the remade and remastered games.

**Keywords:** *Retranslation hypothesis, prosthetic translation, remakes, remasters, video game translation*

#### Abstrak

Hipotesis Penerjemahan Ulang (*Retranslation Hypothesis*) menyatakan bahwa penerjemahan ulang cenderung lebih berorientasi pada sumber jika dibandingkan dengan penerjemahan pertama. Penerjemahan *video game* menyanggah pernyataan ini karena penerjemahan ulang dalam konteks *video game* yang muncul pada *remake* dan *remaster* cenderung lebih berorientasi pada target penggunaannya. Tulisan ini

menyarankan bahwa penerjemahan ulang dalam penerjemahan *video game* sebaiknya disebut dengan penerjemahan prostetik, penerjemahan ulang yang mengikutsertakan penyesuaian mekanisme *game*-nya pada tataran intertekstual. Untuk membuktikan keberadaan penerjemahan prostetik, teori penerjemahan ulang, *multiplicity* yang membahas mengenai *remake* dan *remaster*, komodifikasi nostalgia, dan kontinuitas intertekstual diaplikasikan pada tujuh judul serial *Final Fantasy* untuk mengungkapkan keberadaan penerjemahan prostetik. Ketujuh judul tersebut terdiri dari versi asli Jepangnya, versi terjemahan bahasa Inggrisnya, versi terjemahan pertama dan terjemahan ulangnya. Hasil penelitian menunjukkan bahwa penerjemahan ulang dalam *video game* berorientasi pada sistem *game* sarannya dan estetika intertekstualitas mekanis dan naratif *game*-nya. Temuan ini menyanggah Hipotesis Penerjemahan Ulang. Temuan juga menunjukkan bahwa penerjemahan prostetik berfungsi untuk memperbaiki ekstrimitas atau rumpang intertekstual, yang muncul karena estetika mekanis dan naratif dalam sebuah *game*. Rumpang intertekstual ini diperbaiki melalui prostetik mekanis seperti ekstensifikasi atau modifikasi kotak dialog, alterasi ukuran font, dan modifikasi mekanis lainnya guna terjaminnya rekontekstualisasi masa kini sebuah *remake* dan *remaster video game*.

**Kata Kunci:** *Hipotesis penerjemahan ulang, penerjemahan prostetik, remake, remaster, penerjemahan video game*

## Introduction

In video game industry, video games with high sales are customarily remastered or remade to garner additional revenues from both veteran and new players alike. This is made possible due to the presence of loyal fan based community and the gaming system technology advancement. The current game consoles from the industry giants like Sega, Sony Playstation, Nintendo, and Microsoft Xbox have reached eighth generation. It takes forty years for video game consoles to evolve from presenting pixelated games to virtual reality games. This eight generation span of game console technologies discloses the possibilities for video games to be remastered or remade. Video games with immense commercial and critical success are remastered or remade to incite what Cuff and Terry (2017) call as commodified nostalgia, an engagement over a past product with present recontextualization. The need to provide present recontextualization means that retranslation might occur when the remastered or remade game versions are intended also for target customers.

Retranslations in video game remasters or remakes are unique because the retranslating process has to adjust and adhere itself to the mechanics of the target gaming system. *Final Fantasy Tactics*, for example, was originally designed for the first generation of Playstation with 32 bit graphics. The game was remade for Playstation Portable (PSP) with 128 bit graphics. This difference on graphics level indicates that the game is open for graphics remaster and spatial flexibility, indicating more spaces are available for the texts to appear. These advanced mechanical elements that PSP has generate opportunities for the translators to retranslate in a flexible manner. In the case of *Final Fantasy Tactics*, which was retranslated into *Final Fantasy Tactics: the War of the Lions*, the flexibility offered by PSP mechanics discloses the translators to retranslate the dialogues to sound more archaic to adjust them with the royal and medieval nuance of the game. Thus, veteran players of the game might experience

commodified nostalgia in terms of old gameplay yet new game narrative nuance. In the perspectives of retranslation hypothesis, as proposed by Bensimon (1990) and Berman (1990), the necessity for retranslation to adhere and adjust itself to the mechanical elements of the gaming system refutes what the hypothesis states. Retranslation hypothesis claims that the first translation tends to be domesticated while the latter, the retranslation, tends to stay close to the original. The case of *Final Fantasy Tactics* as mentioned above proves differently from what the hypothesis claims. In the retranslated version, instead of adhering to the original Japanese version, it adheres North American gamers by presenting the dialogues, which were assumed to reflect royal nuances in medieval era. This adherence indicates that the retranslation tends to be domesticated. This domestication is made possible due to the mechanical elements of PSP as the target gaming system, which offers a higher degree of flexibility in delivering textual expressions than the mechanical elements of Playstation. That retranslation in video game context puts target gaming system as the focus indicates that video game retranslation is a specific retranslation, which requires a new term to describe the specific conditions of the retranslation.

This paper attempts to prove that Retranslation Hypothesis is not source oriented in VGT and to propose a new term for video game retranslation, which we call prosthetic translation. To prove that retranslation in video games is in the need of a new term due to its distinctive features and functions, Square Enix's original *Final Fantasy I*, *Final Fantasy II*, *Final Fantasy III*, *Final Fantasy V*, *Final Fantasy VI*, *Final Fantasy Tactics*, and *Final Fantasy XII* titles and their remade and remastered versions in Japanese and English are analyzed to pinpoint the translation differences between the first translation and the retranslation. Pinpointing the differences, this paper attempts to reveal the losses and gains from intertextual perspectives. These perspectives are applied since first translation and retranslation weave an intertextual relationship. Losses and gains might occur on the retranslated game due to different gaming system. Thereby, intertextuality is applied to reveal whether the emergence of losses and gains is solely influenced by the mechanical elements of the gaming systems or not.

Since the emergence of 'Retranslation Hypothesis' by Bensimon (1990) and Berman (1990), stating that the first translation tends to be domesticated while the subsequent, the retranslation, tends to stay close to the original, several studies have shown how this hypothesis leaves questions on its theoretical framework and practical use. Paloposki and Koskinen (2004) question the concepts behind the ideologies of domestication in determining whether the first translation tends to be more domesticated than the retranslated version. Du-Nour (1995), Mathijssen (2007), and Desmidt (2009) question the same problems, which are posed by Retranslation Hypothesis, by highlighting the discussion from norm perspectives. Koskinen and Paloposki (2010) argue that retranslating and revising practices overlap each other and thereby ushering a perplexity in term repairing what is intertextually lost or repairing what is intertextually mistaken. A study by Deane (2011) questionstheproblem of closeness. Since the hypothesis has no empirical and detailed explanation to address what closeness is and how closeness is measured, it is unable to articulate the status of being close to or far from the source text.

The gaps left by the above studies in confronting Retranslation Hypothesis are (a) retranslation in video game translation (VGT), (b) retranslation as an intertextual continuity, (c) retranslation as a metatextual meaning making, (d) retranslation in

multimodal channels, (e) retranslation with medial concerns. In VGT, retranslation transpires on remade, and remastered versions, from which retranslation is adjusted to the mechanical aspects of the game machines. In these aspects, loss and gain, one of the focuses in Translation Studies including retranslation, are not only semantically and semiotically treated but intertextually treated.

Retranslation refers to either the act of translating a work that has been previously translated into the same language or the result of such an act, i.e. the retranslated text itself (Gürçağlar, 2009). This definition is textually constructed without concerning the mediality and intertextuality of the text to establish a metatextual meaning making. Thereby this definition seems to be directed only to isosemiotics channel, target text semiotics with the same channel as the original (Gottlieb, 2005). The absence of mediality, which is based on intertextuality, as a consideration in retranslation indicates an ignorance toward the presence of what D'hulst (2008) terms as free space, a meeting and merging space of interlingual and intralingual, the verbal and non-verbal aspects of translation. Retranslation exercised on intertextual level might both indicate that there are losses on the original translation and that the retranslation might inflict the presence of new losses. When a game is remade, every element of the game including the translation undergoes a remake. This remake on translation is improper to be called a translation but in localization perspectives, this remake fits with localization paradigm emphasizing on the necessity to modify any game elements to fit the target culture (Mangiron, 2012). This view by Mangiron departs from the fact that in a remade game, the translating actions occurring on the game are not of a pure translation but retranslations, from which a different kind of translation emerges. Evans (2014) in his film remake translation study calls this translation type adaptive translation, which focuses on text reworking. The adaptive side Evans proposes from his study on remade films indicates that retranslations are classifiable as translation since in a remade product the modes that signify the architecture of the product define the architecture as a remake not as the original. The modes a remade product has evoke an intertextual link with the modes the original product has, from which a metatextual meaning making emerges. This metatextual meaning emerges due to the status of the original product as a prototext, a text serving as an object of intertextuality (Popovic, 1976), and how this prototext weaves a metatext with the remade of remastered product. To apprehend this metatextual meaning, in video game context, ones should perform a traversal mode, requiring the gamers to engage in a specific performative action (Aarseth, 1997).

Remakes and remasters find themselves in the study of what Klein and Palmer (2016) call as multiplicities, a transtextual appreciation on the new in the context of the familiar and already approved sanctioning readings that crisscross textual borders. The transtextuality, in video game multiplicity context, is identical to what is termed as retro games. These retro games are transmedially multiplied into remakes, remasters, sequels, and spin-offs to incite what Cuff and Terry (2017) term as commodified nostalgia. This commodificative purpose urges the game developers and publishers to remake the games as such that the gamers could embrace their old memories with new experiences through medial and transtextual recontextualization. Due to its nature of being transtextual, multiplicities could transmedially take various forms. In video game context this transmediality is one of the key factors, from which remakes and

remasters become the forms, which are identically related to translation and retranslation.

Remakes and remasters in video games are made possible when games are intended to be ported from a particular gaming system to a different gaming system. To better illustrate the differences among the three, the following examples from *Final Fantasy* series are presented. In *Final Fantasy IV*, for instance, the original game played on Super Nintendo Entertainment System (SNES) has 2D sprited graphics. When the title is ported to Nintendo DS, the graphics was rendered in polygons or 3D. This totally different graphics signifies the status for a game to be a remake. Technological conformity from 2D to 3D as a response to a different gaming system, impacting not only mechanical aspects but also narrative aspects, to which retranslation is implemented, as shown by *Final Fantasy IV* is the essence of a remake. This is what is implied by Somigli, Horton, and Dougal (1998) stating works resulting from the contact of diverse cultures and different media are a remake. The problem posed by this definition of remakes is the meaning of contact since the fact shows that remasters result from the same contact as remakes do. In video game perspectives, Salter (2017) specifies what contact remakes do by signifying that remakes are a powerful act for canonization as one of the most prominent commercial methods available for keeping works accessible. By porting a game diasemiotically, different on-line and off-line engagements contribute to the complexity and multiplicity of character existences (Newmann, 2002).

Different from remakes, resulting from the contact of mechanical advancement, from which possible cultural narrative revisions, modifications, and alterations might occur, remasters yield from the contact of mechanical enhancement only. Before *Final Fantasy IV* was ported to Nintendo DS, the game had been ported to Playstation with the same graphics as employed in SNES version. Though the game preserved the 2D graphics, in the Playstation version, the graphics were upgraded and enhanced. The focus on preserving the original with graphics enhancement as the mechanical focus is what defines remasters. The reason behind remastering through graphics enhancement is to concur to the digitalization standardization of the targeted gaming system era, as implied by O'Toole (2011) from his interview with *South Park* creators. This synchronic consideration points out that a trend of gaming system technology determines the way games should be designed and presented.

## Method

This research was qualitative in design, descriptively articulated with procedural criticism by Bogost (2008) as the approach. This approach was selected due to its structuralized and compatible manner of application for a wide range of video game related research including video game translation. In applying procedural criticism, first the researchers analyzed the in-game text assets, from which translation was applied, of the selected original and remade and remastered versions. The theories applied to analyze the games are retranslation theory by Bensimon (1990) and Berman (1990), multiplicity theory by Klein and Palmer (2016), commodified nostalgia by Cuff and Terry (2017), and intertextual continuity theory (Popovic, 1976). The fusion of these theories was expected to reveal how certain types of multiplicities are intertwined with the decisions to apply certain forms of retranslation. Departing from this fusion, a phenomenon which we called Prosthetic Translation was expected to be revealed and

explained. Second, after in-game text assets were examined, each in-game text asset corresponding to certain visualization was examined to reveal whether considerations on asset visualization were taken or not. Examining this textual-visual relationship might elucidate that retranslations occurring on video games were not plain retranslations nor translation revision but retranslation specific to video games. Third, the data indicating the presence of Prosthetic Translation were analyzed to classify the extremities level of the first translation. Fourth, after the extremities levels were classified, strategies exercised to cope the extremities were classified based on the level.

The research data were in-game text assets showing the presence of retranslation from Square Enix's original *Final Fantasy I*, *Final Fantasy II*, *Final Fantasy III*, *Final Fantasy V*, *Final Fantasy VI*, *Final Fantasy Tactics*, and *Final Fantasy XII* titles and their remade and remastered versions. The criteria employed to purposively select the data were in-game text assets which indicate the occurrence of retranslation on their onomastics and descriptive elements of paraphernalia assets. The two elements were selected since they were considered to be mechanically and narratively influence to the overall aesthetics of a video game. Meanwhile the data with onomastic elements taken from the titles were classified into onomastics occurring on the characters, places, and paraphernalia assets consisting of items, equipment, and accessories before their retranslation phenomena was examined.

This research employed domain, taxonomy, and componential analysis by Spradley (2016) and Santosa (2017). In domain analysis, data which indicated retranslation were grouped and classified based on the theory of retranslation, multiplicity, and commodified nostalgia. After the examination was exercised, data which showed retranslation were analyzed in taxonomical manner to reveal how mechanics and narrative aspects of video games influenced the emergence of retranslations by applying intertextual continuity. The link between these mechanical and narrative aspects with retranslation was confronted in a componential manner with the existing theories of retranslation to reveal that the retranslation in video games was a retranslation with specific features.

## Result and Discussion

Examining seven *Final Fantasy* titles along with their multiplicities, it was revealed that Retranslation Hypothesis by Berman (1990) and Bensimon (1990) claiming that the first translation tends to be target oriented than the retranslated version, retranslation in video games refutes this hypothesis. The refutation is perceivable from (a) mechanical aesthetics of video games, (b) specific retranslation exercise for video game, and (c) the absence of consideration on different types of multiplicities.

Retranslation in video games occurs not only due to narrative aesthetics but also mechanical aesthetics of video games. By adhering mechanical aesthetics refers to the adjustment of retranslation to the new technology of the target gaming system. In the perspectives of Retranslation Hypothesis, this retranslation on video games indicates a contradiction to this hypothesis if adhering target gaming system is considered to be target oriented. This case is perceptible from game ports. One of the examples is the porting of cartridge based 8 bit NES to compact disc (CD) based 32 bit Playstation's *Final Fantasy I* and *II*, retitled *Final Fantasy Origins*, and repackaged into a single CD. Furthermore, Retranslation Hypothesis genetically excludes mechanical aspects or the media to which retranslation is applied and thereby, to label translation other than first

translation retranslation is improper. Mechanical considerations encompass overall gaming systems and thereby, even the control schemes via game joysticks or controllers are adjusted. This mechanics is in exclusion from Retranslation Hypothesis yet of inclusion in the retranslation consideration in video game translation context.

Another problem, outside mechanical consideration, is the fact that retranslation in video games is exercised with the original game also being remade and remastered first and thereby *Final Fantasy I* and *II* were remade and remastered first into *Final Fantasy Origins* in Japanese before being translated into English with the same title. This condition deviates the term retranslation since the source text has already experienced a remake or remaster. In *Final Fantasy Tactics*, the ability 白養魔法 (*HakuyōMahō*.Lit.*Supporting White Magic*) was altered into 白洛魔法 (*HakurakuMahō*.Lit.*Preaching White Magic*) when the game was remade for Playstation Portable (PSP). This alteration, in narrative aesthetics, is required to signify linearity between the ability and the holder of the ability, called as job in the game, namely ハイプリースト (*High Priest*). In response to this, the English version adjusts the translation into Priest Magicks. This translation is unclassified into retranslation since the source game text is already altered, from which the translation is applied. What is unique about this narrative aesthetics is that the job's name is retranslated into Celebrant, a shaman who performs rituals to incite certain magic. This case further evokes an interesting finding that narrative aesthetics the game attempts to pertain by altering the ability name to concur to the job is deemed to still require narrative aesthetics equivalence in the English version by retranslating the job. The choice to retranslate High Priest into Celebrant indicates the presence of target orientation and it proves that Retranslation Hypothesis is misleading in claiming that the first translation tends to be more target oriented than the second translation.

The presence of multiplicities in regard to the media to which retranslation is applied seems to be excluded from the consideration of Retranslation Hypothesis as well since this hypothesis, as argued before, indicates biased notions on the term *target* with *target* referring to the target media and mechanism being unstudied. In *Final Fantasy III*, for example, the original NES version depicts the narrative without any character names. When the game was ported to Nintendo DS, a handheld gaming system with a more advanced technology than that of NES, every character, overhauled into polygonal graphics, was named along with their narrative motives and backgrounds. The most interesting part of *Final Fantasy III's* case is that the game had never been translated before when the game was in Famicom version. The translation occurs on the Nintendo DS version only with a total remake not only the graphics but also the narrative aspects on the personality growth of the characters. After the game was ported to Nintendo DS, the game was simultaneously re-reported into Android, iOS, and PC Steam with graphics and visual adjustments. This case is a rare find due to the fact that the multiplicities derive from a remake. The presence of simultaneous multiplicities, as displayed from this case, implies that retranslation in video games is different from other retranslation on other media since it requires a consideration on the type of multiplicities.

### **Prosthetic Translation**

Departing from the findings which show the refutation against Retranslation Hypothesis, we argue that a new term for retranslation in video games is needed. We

propose Prosthetic Translation, a translation exercised on video game context to revisit possible losses of the first translation by adhering the game mechanics and narratives of the original games' multiplicity versions. The word *prosthetic*, borrowed from a medicinal term, is employed to indicate that the retranslation is specifically exercised to revisit the first translation of certain video game titles due to its necessity to adjust narrative-mechanics elements of the target gaming device.

To provide a better illustration for the word *prosthetic*, the following example from *Final Fantasy IV* is given. The game has undergone prosthesis on its translation since its first Super Nintendo Entertainment System (SNES) release for North American market. When translated to English, the game was retitled *Final Fantasy II* since *Final Fantasy II* and *III* were not released for North American market. The alteration occurs not only on the title but also on the in-game terms. One of the examples is the magic written in katakana, ホーリー (Read *Hōrī* Lit. *Holy*) translated into *White* to avoid any religious issues. After the game was remade for Playstation, GBA, WonderSwan Color, Nintendo DS, PSP, Android, iOS, and Steam and sold for North American market, the title *Final Fantasy II* was re-altered into the original name *Final Fantasy IV* and the translation *White* was not adopted with literal translation *Holy* being the preference. This case indicates that the title *Final Fantasy II* and the magic *White* are considered to generate an intertextual loss in the narrative aesthetics of *Final Fantasy* series and thus, a prosthesis is required to patch the loss with translation as the medium. Another example is one of the sword names called 伝説の剣 (*Densetsu no Ken* Lit. *Sword of Legend*). This sword is translated into *Legend* in the SNES and Playstation versions, *Sword of Legend* in GBA, and *Mythgraven Blade* in Nintendo DS and PSP. *Sword of Legend* is a sword bestowed to Cecil Harvey, the protagonist, after he has completed trials on Mount Ordeals to transform himself from a Dark Knight to a Paladin, from which the word *legend* is narratively derived. Besides contributing to the narrative aesthetics, this sword can be equipped by Cecil for a use by the player and thus signifying its function on mechanical domain. Equipping this sword, the player could use an item called Adamantite to transform the sword into Excalibur, a legendary sword in *Final Fantasy* series, implying the preservation of the mechanical aesthetics on the word *legend*. To deliver this *legend*, the retranslation has to comply with the mechanical aspects of the target gaming system that determines the spatial issues of games. Nintendo DS and PSP, compared to SNES, have a more flexible mechanics in relation to the spatial issues and thus, creativities in translating the games are secured. This creativity allows the translator to transcreate *Densetsu no Ken* into *Mythgraven Blade*, a translation considered to be aesthetically better than the other translations. The alteration on translation throughout the multiplicities implies that a consideration on the intertextual loss and gain in the narrative aesthetics with consideration to the mechanical aspects of the games is taken into account.

The above examples indicate that the translation applied on the multiplicity versions of the game acts as prosthesis for what we call as extremities, intertextual loss on narrative and mechanical aesthetics of certain games. The cases of *Final Fantasy II*, *White* magic, and *Sword of Legend* are examples of extremities. In the case of *Final Fantasy IV* to *Final Fantasy II* title alteration, the decision to retitle is due to an intertextual loss as shown from the absence of the English versions of *Final Fantasy II* and *III*, which might have woven an aesthetics problem on the narrative aspects of the series. In the case of *White*, the game's first translation for



ホーリー (Read *Hōrī* Lit. *Holy*), and its revisited translation *Holy* for the multiplicity versions of *Final Fantasy IV* signifies the presence of intertextual loss. *White* is preferred, in intertextual perspective, due to the fact that the English translation of ホーリー in *Final Fantasy I* was ushered also by a similar censorship issue as *White* with *Fade* as the preferred translation. Uniquely in *Final Fantasy VI*, due to the same censorship consideration namely religious issues, ホーリー was translated into *Pearl*. This condition weaves an intertextual relationship with religious issues as the woven thread. The case of employing *Holy* on the multiplicity versions of the game also indicates an intertextual loss since *Fade*, *White*, nor *Pearl* is aesthetically unfit to indicate the magic's narrative and mechanical aspects. *Holy with Cure, Esuna, Protect, Shell and other healing and supportive* magic is a magic under the umbrella of *White Magic*. To translate ホーリー into *White* was inappropriate since it confuses the magic taxonomy under *White Magic*. To translate ホーリー into *Fade* was improper since it imbricated magic called *Vanish* or *Invisible*, semantically sharing the notion of being non-existent. To translate ホーリー into *Pearl* was irrelevant since its name is unable to directly link to its most effective target namely the Undead; with *Holy*, the degree of comprehension by the players that the magic works effectively for the Undead is far greater since the name has a clear counterpart namely unholy, a word related to the Undead. Furthermore, the employment of katakana implies that the original version has already indicated that the magic has a specific meaning that could only be conveyed through the word *Holy*.

The above examples expose a condition which denotes that a loss in an intertextual level with the original expression on the first serial of the franchise as the primary concern is existent. In the case of *Sword of Legend*, the intertextual loss is narratively caused by the ambiguity of the first translation, *Legend*. In the first translation, the word *Legend* is located adjacent to the sword icon, intended to be read *Sword of Legend*. As explained before, due to the flexibility on spatiality Nintendo DS and PSP offer, the intertextual loss as indicated by *Legend* is revisited by providing a prosthetic translation, *Mythgraven Blade*. The examples as elaborated imply that extremities have levels, to which different treatment in the form of prosthetic translation is attached.

### **Extremity Levels**

We classify extremities into low, mid, and high level with an emphasis that these levels indicate not only the level of severity but also intertextual continuity. Low extremities refer to intertextual losses generated by translation-related mechanics of the game, mid extremities by non-translation related mechanics of the game, and high extremities by both mechanics and non-mechanics.

The remakes of sprite-based (2D) to polygon-based (3D) and remasters of sprite-based to high quality sprite-based functionally resolve the spatial mechanical problems, which are encountered by the first translation and thereby resulting on more flexible spaces for a prosthetic translation. In *Final Fantasy I*, an enemy by the name ミノタウロス (*Minotaurus* Lit. *Minotaur*) was translated into *Bull* in the North American NES version due to a spatial restriction. This translation indicates that the translator attempts to visually and narratively negotiate the wild buffalo aspect of the creature in the spatial limitation. When *Final Fantasy I* was remastered for Playstation, the game mechanics delimits the restriction, making it possible to literally transfer it into *Minotaur*. This case implies that actually it is of the translator's knowledge to

accurately translate ミノタウロス into *Minotaur* but spatial limitations prevented the translator from doing so and this condition is what we call as low extremity, in which spatial limitations dictate the translators to negotiate between the most proper translation with the translation-related mechanical aspects of a game

Mechanical aspects are not always the problem in the emergence of prosthetic translation and that makes the case of mid extremities, where intertextual narrative aesthetics is the primary concern. In *Final Fantasy V*, remastered and repackaged along with *Final Fantasy VI* under the name *Final Fantasy Anthology* for Playstation, a pirate called Faris does not demonstrate pirate-speak in her accent in the Japanese version but in the English version, her accent is that of pirate-speak to aesthetically align and strengthen her narrative as a pirate. As the remake version for GBA, iOS/Android, and Steam is made available, this pirate-speak tends to be less strong than that of in the Playstation version. This source oriented translation denotes a condition that the intertextuality of narrative aesthetics is the main focus of the prosthetic translation. This pirate-speak case displayed by Faris is interesting to the extent that the multiplicity versions seem to disapprove narrative alignment to strengthen the characterization of Faris with pirate-speak as the stylization tool. The decision to translate Faris' dialogues in pirate-speak roots from the narrative loss Faris displays in the Japanese version and thus, the pirate-speak is a gain for Faris. Nevertheless, this gain is intertextually considered a loss and thereby, to attach prosthesis to this loss, the multiplicities return to the loss, which is considered in the first translation.

In a remake with a total overhaul, narrative aesthetics is made possible with spatiality-related game mechanics far advanced than that of the original version. Thus, extremities concerning on both intertextual losses, which emerge due to narrative and mechanical considerations, are of existent. *Final Fantasy Tactics's* first translation evokes no archaic or medieval nuance but this nuance is brought to *Final Fantasy Tactics: the War of the Lions*. To mediate this medieval nuance, mechanical adjustment was exercised namely dialogue box extension and character name deletion. The dialogue boxes for PSP version as the remade version are adjusted as such to provide enough spaces to load medieval expressions. In the original Playstation version, character names appear over the dialogue all the time but in the PSP version, the character names only appear once in the start of their talks. This deletion is also intended to exempt spaces for medieval expressions. This case points out that the necessity to preserve narrative aesthetics drives the game developer to adjust the spatiality-related mechanics to capacitate the emergence of medieval nuance. This condition is what defines high extremities, in which narrative overhaul is existent with mechanical responses as the manner to make it possible.

#### *The Impacts of Prosthetic Translation Upon Translation Theories*

This study result has indicated that retranslations in VGT are best termed prosthetic translation not prosthetic retranslation since the acts of message transfer are not primarily retranslating but readjusting textual messages with the game mechanics and the necessity to preserve nostalgic values and the need to garner new players. In regard to the tripolarized theories on translation studies namely translation techniques translation quality assessment (TQA), and equivalence, prosthetic translation discloses discussion on possibilities in revisiting existing those three major studies.

Translation techniques by Molina and Albir (2002), for instance, are revisitable if prosthetic translation becomes the focus. Applying translation techniques to analyze a prosthetically translated product means revealing what techniques could intertextually link the first translation and the prosthetic translation. Exercising so, researchers could comprehend that particular translation techniques work better than others in preserving intertextual continuity between those two translations. Further, since translation techniques influence the quality of translation, researchers could reconsider a revisiting act on particular TQA theories. Moreover, the absence of retranslation quality assessment urges a formulation of QA specifically designed for retranslation.

In tripartit metric TQA, for instance, which relies on assessing three complementing and unifying parameters like syntactic, lexical, and textual means (House, 1997), accuracy, acceptability, and readability (Nababan, Nuraeni, and Sumardiono, 2012), or functional equivalence, acceptability, and readability (Pedersen, 2017), intertextual continuity has not yet considered when assessing a retranslated work. Those assessing parameters are remodelable if intertextual continuity is adopted. Adopting intertextual continuity indicates attempts to reveal whether shifts on metatextual meaning occurs or not. Thus, accuracy parameter, for example, should be modified not only on the meaning of particular messages on the prosthetic translation but also metatextual meaning of the first and prosthetic translations. If metatextual meaning is considered as a parameter, then, equivalence as the essence of message transfer requires a reconsideration also.

Intertextual equivalence has been a subject of discussion by various translation scholars. Venuti (2009) perceives intertextual equivalence in relations between foreign text and other texts, foreign text and the translation, and the translation and other texts. Departing from similar textual standpoint as Venuti, Sakellariou (2014) and Zhang and Ma (2018) tend to treat intertextual equivalence on textual domain, disregarding affective aspects like nostalgic values as the concerns. In prosthetic translation context, intertextual equivalence is revisitable by considering the necessity to incorporate mechanical and narrative aspects as elements within the equivalence. Doing so in linkage to whether nostalgic values are preserved or not, intertextual equivalence in prosthetic translation context will not only be mulling over on textual domain, which is cognitive in nature, but also the domain of text users, which leans on affective nature.

## Conclusion

The objective of this study is to prove that Retranslation Hypothesis, in VGT context, is not source oriented as claimed by Bensimon (1990) and Berman (1990) but target oriented. The hypothesis surmises its flaw primarily on the negligence of the specific mechanic aesthetics video games have and the multiplicity possibilities. Bensimon and Berman exclude the term *target* for mechanical target, from which multiplicities emerge. In VGT, retranslation is exercised with target gaming system as the consideration. Furthermore, retranslation in VGT context, though having the sense of retranslation, is intertextually unfit to be called retranslation since the original game is sometimes revisited first before being retranslated. Thereby, we claim that this specific translation with retranslation feel is a translation aimed at structuring itself as prosthesis for intertextualmediality, which we call prosthetic translation.

In prosthetic translation, the primary focus is to locate extremities, intertextual losses in regard to game narrative and mechanical aesthetics. Three levels of

extremities are classified namely low, mid, and high. In low extremities, translation-related game mechanics is the source of intertextual losses, in mid extremities, narrative aesthetics is the source, and in high extremities, both translation-related game mechanics and narrative aesthetics are the sources. In response to these extremities, the prosthesis attached to the translation to repair the intertextual losses are primarily of spatiality-related game mechanics like dialogue box extension or modification, font type and size alteration, and other mechanical modification.

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