



TRANSLATION TECHNIQUES AND METHODS OF CULTURAL TERMS IN THE VIDEO GAME *SELERA NUSANTARA: CHEF STORY*

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Abstract

This study aims to analyze techniques and methods applied in the translation of cultural terms in the video game *Selera Nusantara: Chef Story*. The research employed a qualitative descriptive approach. The data were collected from the in-game text aspects by tabulating and identifying the cultural terms. There were 278 cultural terms collected. The terms were then analyzed by using the framework proposed by Molina and Albir (2002) for translation techniques and by Newmark (1988) for translation methods. The results show that there are 577 techniques found, with borrowing (145 data), established equivalent (138 data), generalization (98 data), and reduction (66 data) as the most dominant techniques. Collectively, these techniques represent 77.47% of the tendency toward communicative translation method. The high frequency of borrowing technique positions the translation within the spectrum of communicative translation. It retains cultural identity, while the other three techniques ensure comprehensible and effective translation. This study highlights the importance of bridging cultural gap by balancing cultural preservation and comprehensibility in video game translation.

Key words: Translation Techniques, Translation Methods, Cultural Terms, Video Game

A. INTRODUCTION

Translation has played a crucial part in bridging languages around the world. Rosita et al. (2013, p.307) explains that translation is important in social community life, including in communication exchanges, knowledge development, and socio-cultural interchanges. It is used as a tool of communication between people or community with different cultural backgrounds. Furthermore, Woodsworth (2013, p.70) explains that translation has been utilized for a long

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time and seemed to coincide with written word invention. In other words, translation has been used since long ago as people with different cultures get in contact with each other.

Video game is one globally popular medium that can be translated. Based on O'Hagan and Mangiron (2013, p.155), there are five in-game text aspects that are usually considered to be translated. They are User Interface (UI), system messages, narrative text, tutorial, and unvoiced dialogue scripts. These aspects may rise difficulties in the translation, especially if the video game contain cultural terms that are unique to certain culture.

Previous studies have analyzed cultural terms and video games. Kurniawan (2022) examined the translation of material culture terms found in Indonesian game *Citampi Stories*, focusing on the translation techniques and Translation Quality Analysis (TQA) of accuracy. Adawiyah et al. (2023) conducted research on cultural terms of Indonesian movie *Ngeri-Ngeri Sedap*, focusing on the translation techniques and norms. These studies explored the translation of cultural terms on game and movie.

Furthermore, Nur and Basari (2022) analyzed the translation of Non-Player Character (NPC) utterances from the game *Toram Online*, focusing on the translation techniques from English to Bahasa Indonesia. Ahmad and Anis (2024) compared the translation of the hero monologues of the game *Mobile Legends* into Arabic and Bahasa Indonesia, focusing on the translation techniques and methods. There is also a study on the video game *Selera Nusantara: Chef Story*, focusing on the translation techniques. Previous studies have explored cultural terms and video games, focusing on various aspects. However, the analysis of cultural terms in Indonesian video game remain limited compared to other languages. Although there has been study on *Selera Nusantara: Chef Story*, this study aimed for a more specific and comprehensive analysis by examining the cultural terms of all the five seasons of the video game.

This study aimed to address the gap by analyzing the techniques and methods of the translation. According to Newmark (2010, p.173) cultural terms are usually noticeable and seems foreign, making it unique to a certain culture. This may hinder the translator in bridging languages as such terms may not have equivalent in the target culture. Thus, the theory of cultural categories proposes by Newmark (2010) was utilized. The theory divides cultural terms into six categories, which are ecology, public life, social life, personal life, customs and pursuits, and private passions. This categorization divides cultural terms into several types according to their characteristics.

Then, the translation techniques were examined by using Molina and Albir's (2002) theory, which divides techniques into 18 types which are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. Molina and Albir (2002, p.509) states that translation technique is the result of translation process decided by the translator. It is obtained by comparing the Source Text (ST) and Target Text (TT).

The analysis went further to the analysis of translation method. The framework proposes by Newmark (1988) was utilized, which divides into eight methods. They are word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free, idiomatic, and communicative translation. They are placed along a spectrum, in which the first four tend to be faithful to the SL while the second four tend to adapt to the TL.

In this study, the researcher utilized these frameworks to analyze the types of translation techniques and methods in the translation of the video game *Selera Nusantara: Chef Story*. The analysis focused on the cultural terms found in the game. The frameworks used were of Newmark (2010) to collect the cultural terms, of Molina and Albir (2002) to analyze the techniques, and of Newmark (1988) to analyze the methods of the translation.

B. RESEARCH METHOD

This study applied qualitative descriptive method to analyze the translation techniques and methods of cultural terms in the video game *Selera Nusantara: Chef Story*. The indicators designed to classified the data acted as the instruments of this research, along with tools such as laptop and smartphone, softwares such as Microsoft Word and Google Sheet, and other reliable media including articles and books. The data were collected by playing the game in Bahasa Indonesia. Then, the cultural terms were identified and tabulated. The game was then played again in English to get both Source Text (ST) and Target Text (TT) ready to be examined. The data were taken from all the five seasons of the video game (v1.34.12).

A total of 278 data of cultural terms were collected. The most frequently found category is personal life with 178 data. Then, social life category is second with 48 data, followed by customs and pursuits category with 41 data. The other three categories are also found but with low frequency. Public life category has 7 occurrences; private passions category has 3 occurrences; ecology has only 1 occurrence. The collected data were then analyzed by utilizing the indicators to determine the translation techniques. Based on the data of translation technique found, the methods were analyzed by using the indicators. To ensure that the data analysis was valid and reliable, validation was conducted by debriefing with an expert who is familiar with the study. The researcher went into a discussion and evaluation with a lecturer to review the categorization of cultural terms and translation techniques. The analysis were then refined and revised based on the feedback to minimize analysis bias, ensuring that the final report accurately represents the analyzed data.

C. RESULT AND DISCUSSION

1. Research Finding

This study analyzed the cultural terms in the video game *Selera Nusantara: Chef Story*, focusing on the translation techniques and methods of the terms. The analysis identified the techniques applied in the translation of the cultural terms found. The techniques are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent,

generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. After obtaining the data of translation technique, the analysis went further to the methods of translation, which divides the orientation of translation into eight methods, which are word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation.

a. Translation Techniques of Cultural Terms in the Video Game *Selera Nusantara: Chef Story*

This research found 577 data of translation technique. Out of 18 translation techniques proposed by Molina and Albir (2002), 14 of them are found. Omission technique proposed by Ardi (2015) is also found, making it 15 techniques found. The analysis resulted in borrowing, established equivalent, generalization, and reduction as the most dominant techniques applied in the translation. Below is the distribution of the techniques found in the translation of the cultural terms.

Table 1. Types of translation technique

No.	Translation Technique	Frequency	Percentage
1	Adaptation	31	5.37%
2	Amplification	1	0.17%
3	Borrowing	145	25.13%
4	Calque	2	0.35%
5	Description	11	1.91%
6	Discursive creation	4	0.69%
7	Established equivalent	138	23.92%
8	Generalization	98	16.98%
9	Linguistic amplification	3	0.52%
10	Literal translation	19	3.29%
11	Modulation	20	3.47%
12	Particularization	11	1.91%
13	Reduction	66	11.44%
14	Transposition	6	1.04%
15	Omission	22	3.81%
	Total amount of data	577	100.00%

As shown in the table above, the domination of borrowing suggests that the translator retained the cultural elements of the game likely due to the lack of direct equivalent. Established equivalent as the second most used technique indicates that the translator attempted to produce translation that are acceptable and natural in English. Then, generalization as the third most applied technique suggests that the translator tried to make the translation effective for the English readers, since there is likely a lack of exact equivalent for the specific terms. Also,

reduction as the fourth technique implies the effort to avoid redundancy in the translation. To illustrate the application of each technique, a sample of analysis for each type is provided below.

(1) Adaptation

Datum S5/EP1/PIntro

ST: *Mau arisan dulu ke apartemen elit sebelah.*

TT: I have a tea party at the luxury apartment with my friends.

As presented above, the term *arisan* is rendered into a culturally equivalent term in English, which is *a tea party*. These two terms refer to as social gathering usually held by women. However, the activity details may not be the exact same. The translator used this technique in order to get the same reaction from the target readers that the term being mention is related to women's social gathering.

(2) Amplification

Datum S5/EP4/PIntro

ST: *Maksud saya, kamu Teh Siska kan?*

TT: Teh is a honorific for 'older sister' in Sundanese. You ARE Teh Siska, right?

As shown above, the translator imported the term *Teh* from the ST. However, the translator provides information of what *Teh* means in the TT. This exemplifies the use of amplification technique and borrowing, in which amplification is used to make sure the target readers understand the meaning of *Teh*, which is a term of address usually used by Sundanese people.

(3) Borrowing

Datum S1/EP2/P5

ST: *Aduh, nggak usah deh, Mas Arnold. Jadi ngerepotin...*

TT: Oh, there's no need, Mas Arnold. I don't...

As presented above, the translator preserved the term *Mas* in the TT. It is a word derived from Javanese to adress a man. It is likely due to maintain the cultural nuance in the game. Specifically, this case belongs to pure borrowing since the term is directly imported without adapting the spelling into the TL.

(4) Calque

Datum S2/EP1/PFinale

ST: *Kalian wajib bayar uang keamanan setiap minggu.*

TT: You have to pay security money every week.

As shown in the datum above, the translator rendered the term *uang keamanan* word by word. Each term is transferred into its equivalent in English, *uang* into *money*, *keamanan* into *security*. However, the phrase in the TT is still foreign for the target readers as it is not the widely used in English. In here, the term *uang keamanan* refers to money required by thugs from the street vendors. Thus, the TT borrows the ST's structure, demonstrating the use of calque technique employed by the translator in introducing the cultural term in the TT.

(5) Description

Datum S1/UI/E5Upgrade

ST: Tape

TT: Fermented cassava

In the the datum above, the translator decided to render the food term *tape* into its description which is *fermented cassava*. The term is replaced by describing the form of the food, which is cassava dish that is prepared by fermenting it. This illustrates the use of description technique employed by the translator, likely due to lack of exact equivalent in the TT. This ensure the target readers understand what kind of food it is.

(6) Discursive creation

Datum S1/EP2/P7

ST: *Apa kamu lupa sama tujuan kita buka warung ini?*

TT: Have you forgotten our dream?

As shown above, that the translator chose to render the term *warung* into a temporary equivalent. This is likely due to the aim to construct a translation that get the same reaction from the target readers, that the character in the game is asking their interlocutor about their primary goal as sellers. This unpredictable equivalent illustrates the use of discursive creation technique employed by the translator.

(7) Established equivalent

Datum S1/EP1/P14

ST: *Enak bukan berarti aku suka! Kamu tahu 'kan, aku nggak suka makanan kaki lima begini?*

TT: Just because it's tasty doesn't mean I like it! You know I never liked street food like this.

As presented above, the term *makanan kaki lima* is rendered into its widely accepted equivalent in English. If translated word by word, the term may result in confusion, however, the translator chose to render the term into its equivalent that is recognized in English, ensuring the target readers to understand the text easily.

(8) Generalization

Datum S1/EP1/P5

ST: *Pelanggan banyak yang nggak suka kalau mie gorengnya terlalu melar atau lembek.*

TT: Most customers don't like it when noodles are too stretchy or mushy.

In the datum above, the cultural term *mie goreng* is rendered into only *noodles*, indicating the use of generalization technique. The term *mie goreng* is usually rendered into *fried noodles* if translated literally. However, the translator made the TT more general compared to the ST. This is likely to convey the meaning the character intended that noodles in general should not be too stretchy or mushy, or else the customers will not prefer eating at their food stall.

(9) Linguistic amplification

Datum S1/EP7/P4

ST: *Apalagi ini bulan puasa, nggak boleh pacar-pacaran.*

TT: Moreover, this is the month of fasting. You can't date.

As shown above, the translator adjusted the ST into the TT grammatical structure. If it follows the ST structure, the translation results in *month fasting* which is grammatically incorrect. Hence the translator used a linguistic element of *of* to fit to English grammatical rule.

(10) Literal translation

Datum S3/UI/EP4Upgrade

ST: *Tahu Campur*

TT: Mixed Tofu

As presented above, the term is rendered word by word. The term *tahu campur* is a type of Indonesian food in which many ingredients are mixed together, with tofu as one of the main component. However, the literal translation here may results in misconception that it is merely a mixed tofu. This demonstrates the use of literal translation employed by the translator.

(11) Modulation

Datum S1/EP7/PIntro

ST: *Oh iya. Sebentar lagi puasa.*

TT: Oh yes. The Ramadhan will come very soon.

The datum above shows that there is a change of focus in the TT. The ST, *puasa*, means *fasting*. However, the translator rendered it into *Ramadhan* which is the month in which *fasting* is done, indicating the use of modulation technique. This is likely to make the translation effective that *fasting* here is not a common activity but a special event for Muslim community.

(12) Particularization

Datum S1/EP5/P9

ST: *Malah udah bagus Mang bikin jajanan tanpa bahan-bahan yang berisiko.*

TT: In fact, it's good to make the drink without using such ingredients.

As shown in the datum above, the translator rendered the term *jajanan* into a more specific one in the TT. The translator specified the TT into *drink* since the context here is talking about drinks sold by the character. It indicates the use of particularization since *drink* is a type of *jajanan*.

(13) Reduction

Datum S1/EP2/P7

ST: *Si Bungsu juga pernah minta resep pecel dariku, biar bisa masakin pecel buat suaminya.*

TT: Our youngest daughter also asked me for the pecel recipe to cook for her husband.

As shown above, the translator makes some information implicit in the TT. The underlined word *pecel* is not rendered likely to avoid redundancy. The

word *to cook* already implies that the food being cooked is *pecel*, which is mention earlier in the sentence. This choice ensures the TT to be concise for the target readers.

(14) Transposition

Datum S5/EP4/P12

ST: *Pokoknya sekarang kita jajan enak dulu, besok baru kita kerja keras lagi ya.*

TT: For now, let's enjoy our snacks, and tomorrow we'll work hard again.

The datum above shows that there is a world class change. The term *jajan* which is a verb, is rendered into a noun *snacks*. Thus, the translator attempted to adapt the translation to English grammatical structure while ensuring the meaning is succesfully rendered as well.

(15) Omission

Datum S1/EP1/P2

ST: *Monggo, Mbak Siska. Istirahat dulu.*

TT: Mbak Siska, let's take a break.

As shown above, the term *monggo* is left not translated into the TT, demonstrating the use of omission technique. The Javanese term *monggo* is omitted likely due to the translator viewing it as culturally redundant and lack of direct equivalent in English. By omitting it, the translator's priority is likely to construct a straightforward translation.

b. Translation Methods of Cultural Terms in the Video Game *Selera Nusantara: Chef Story*

The translation methods were analyzed through the data of translation technique previously obtained. Below is the finding of the analysis.

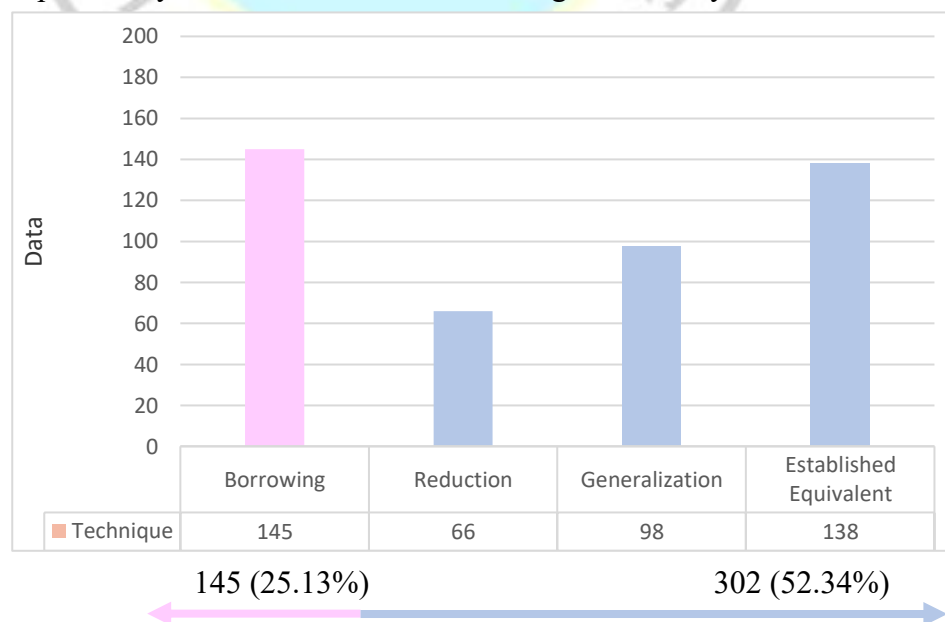


Figure 1. Communicative translation method

As shown in the figure above, the overall translation method of cultural terms is communicative translation. The balance between the Source Language (SL)-oriented technique (borrowing) on the left and the Target Language (TL)-oriented techniques (established equivalent, generalization, and reduction) on the right side generates the communicative method. The division point between these two bars represents the position of communicative translation method. The high frequency of borrowing, which is 25.13% of overall data, prevents the translation from being too adjusted to the TL, making the method cannot be adaptation, free, or even idiomatic. Hence, the translator's aim is to maintain the cultural nuance of Indonesia in the video game while ensuring the comprehensibility and effectiveness for global players.

Furthermore, the strategic use of established equivalent, generalization and reduction is essential in maintaining the interactive nature and space adjustment of the video game. It ensures the TT to feel natural, is brief and is understood easily, resulting in the players understand the context quickly without being hindered by too much explanation. Thus, the engagement of the players is ensured. Also, the conciseness of the TT fits to the screen space, allowing the players to immerse themselves in the video game. Collectively, these three techniques prioritize the target readers' accessibility and immersion in playing the game. This is crucial for translation of in-game text aspects in which the screen space is limited and player immersion depends on the accessibility and comprehensibility. These techniques definitely tend to adjust more to the Target Language (TL).

Therefore, the combination of the four dominant techniques, which makes up to 77.47% of the data, confirms that the overall method of the translation of the cultural terms in the video game is communicative translation. The analysis results that the high frequency of borrowing does not directly make the overall translation faithful to the SL, nor do the other three techniques make it communicative, idiomatic, free, or adaptation. Instead, the combination of the four results in communicative translation method that preserves Indonesian cultural nuance while ensuring an immersive experience for the global players through the straightforward, readily acceptable and comprehensible translation.

2. Discussion

The analysis suggests that the translator likely aimed to promote Indonesian culture while also constructing translation that is easily digested by global players. Borrowing as the most dominant technique indicates that the translator attempted to retain some of the references of Indonesian culture and promote them to global players. If some of the cultural terms appear multiple times in the game, the translator imported them directly to English once or twice. Then, for the rest of appearances, the terms are rendered into their equivalents in English. This shows that the translator tried to maintain the cultural nuance in the video game, resulting in the players getting the exposure of Indonesian culture.

Furthermore, the high use of established equivalent, generalization, and reduction suggest that the translator tried to bridge the cultural gap between the two languages by constructing translation that is accessible by the target readers. Additionally, the application of omission technique further supports the

dynamic solutions favored by the translator. This suggests that one framework of Molina and Albir (2002) is not enough to answer the research question regarding the translation of cultural terms. The translator omits some of the cultural terms to create effective translation in English.

For translation method, it is found that the overall method applied for the cultural terms is communicative translation. Instead of seeing cultural terms as a barrier, the translator viewed them as an identity to promote. It is evidenced by the high frequency of borrowing technique employed by the translator. By keeping cultural terms, global players do not just regard the game as a usual game, but they are actively introduced to Indonesian culture. Thus, the translation priority is that the players get Indonesian culture exposure while also understand the game easily. This is in line with Newmark's (1988, p.48) statement that communicative translation is always written in a natural and resourceful style. The naturalness comes from the widely recognized equivalent while the resourceful style comes from the cultural terms retained in the video game.

Compared to previous studies, this study does not only prioritize the comprehensibility of target readers but also highlights the importance of cultural preserverance specifically in Indonesian game. Although this study has similarity to that of Nur and Basari (2022), that established equivalent and borrowing are the two most dominant techniques, this study found borrowing as the most frequently occurred tehennique, followed by establsihed equivalent as the second. Since the focus of these studies were different, it suggest that cultural terms tend to be retained compared to whole utterances of Non-Player Character (NPC) that are rendered into their equivalents. This study also opposes Kurniawan's (2022) analysis which found generalization and adaptation as the most frequently applied techniques, resulting in low score of accuracy for Translation Quality Analysis (TQA). This study, with borrowing as the most dominant technique, demonstrates that the translator has higher commitment on promoting Indonesian culture to global players.

The findings of this study is also in opposition to study conducted by Adawiyah et al. (2023) which found that Source Language (SL) and Target Language (TL) are close since the most dominant techniques are literal translation, adaptation, and generalization. However, this study obtain the opposite conclusion that SL and TL do have a huge gap with borrowing, established equivalent, generalization, and reduction dominating the translation. The cultural terms are preserved while also keeping the translation comprehensible. Then, the study conducted by Mardjo et al. (2025) also opposes this study. A different framework was utilized to analyze the same video game, which is *Selera Nusantara: Chef Story*. The scope was also different since Mardjo et al. (2025) focused on the first episode of season 1 while this study covered all 5 seasons of the game. This study found that the translator attempted to keep the authenticity of the source culture through borrowing while also keeping the translation comprehensible for the target readers. Also, the specificity of this study adds richness to the analysis on the same video game.

On the other hand, this study is in agreement with Ahmad and Anis's (2024) study. The method found is communicative translation for both translation

works, which are English-Indonesian and English-Arabic. This study also found communicative translation as the overall method. Furthermore, given that the analysis was conducted on the game *Selera Nusantara: Chef Story* which contains Indonesian culture, it attempted for dynamic translation in which some cultural terms are retained to provide exposure and promotion of Indonesian culture to global players while the translation still feels natural, brief, and comprehensible.

To sum up, the techniques and the overall method found demonstrate a strategic effort to the translation of the cultural terms. On the micro level of translation technique, the high frequency of borrowing retains cultural identity while established equivalent, generalization, and reduction result in comprehensible and effective translation. On the macro level of translation method, these four dominant techniques work together and lead the tendency toward communicative translation. This suggests that the translator attempted to balance the cultural nuance with the global players' comprehensibility.

D. CONCLUSION AND SUGGESTIONS

The study reveals that the translation of cultural terms in the video game *Selera Nusantara: Chef Story* favors the global players' acceptability and comprehensibility. It allows the players to understand the in-game text aspects easily. The combination of techniques found and communicative translation tendency demonstrates the translator attempt to bridge the cultural gap by balancing the exposure of cultural nuance with comprehensibility for the global players of the video game.

This study highlights the importance of bridging cultural gap by balancing comprehensibility and cultural preservation in video game translation. Future researchers are encouraged to conduct research in translation field, especially on Indonesian-English translation of other media. Such contribution is significant for a deeper understanding on how to translate across languages and cultures.

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