LOCALIZATION OF HERO PRE-BATTLE DIALOGUE FROM ENGLISH TO INDONESIA IN *THE KING OF FIGHTERS ALL STAR*

THESIS

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Assalamu'alaikum wa rahmatullahi wa barakatuh

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Thank you for the attention.

Wassalamu'alaikum warahmatullahi wa barakatuh

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DEDICATION

The thesis is dedicated to:

1. My beloved parents Mr. Sumartono and Mrs. Dimyati
2. My beloved sister Ratna Desinta
3. My beloved friends
4. English Letters Department

MOTTO

"Miracle is another name for hard work"

(Unknown)

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Localization of Hero Pre Battle Dialogue from English to Indonesia in The King of Fighters All Star* is my own original work. To the best of my knowledge and belief the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, September 5th, 2022

Stated by

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Alhamdulillah, all praise be to Allah who has given mercy, guidance, and health to me so that researcher can complete a thesis entitled "Localization of Hero Pre Battle Dialogue from English to Indonesia in *The King of Fighters All Star*". To several parties who have helped and provided support, motivation, and advice to researcher so they can complete this thesis. On this occasion the researcher would like to thank:

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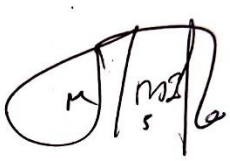
The researcher realizes that this thesis is still far from perfect. The researcher hopes that this thesis is useful for the researcher in particular and the readers in general.

Surakarta,

The researcher



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ABSTRACT

Mutiara Zaroh, 2022. *Localization of Hero Pre Battle Dialogue from English to Indonesia in The King of Fighters All Star.* Thesis. English Letters. Faculty of Cultures and Language.

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Keywords : Localization, Translation Strategies, Diegetic Strategies, Video Game.

In this era, video games are in great demand by all circles, one of which is the king of fighters all star or KOF All star is a video game fighter that provides many language choices and has more than 200 characters for easy-to-play video games, it is necessary to have localization on the video game. The research aims to analyze how the translation strategy is applied using the diegetic and non-diegetic strategy used in the hero pre battle dialogue and to clearly describe the localization quality in the video game The King of Fighters All star.

To achieve the objectives of this study, the researcher used the theory from Purnomo (2019) to determine the translation strategy using diegetic and non-diegetic strategies, and Purnomo (2018) a localization quality assessment model to determine the localization quality of the KOF All star video game. The researcher collects data by playing the English and Indonesian versions of the video game, then writes both subtitles, classified according to theory and coded the data. Researcher use this theory as a tool to assist researcher in answering each problem formulation.

This study uses descriptive qualitative method, because in this study the data are in the form of subtitle text and images containing sentences. The data and data source in this study is hero pre-battle dialogue in KOF All star. To analyze the data, this research uses domain analysis, taxonomic analysis, component analysis, and then cultural themes.

The researcher found 59 data from the video game KOF All stars. First is a diegetic strategy from the 59 data analysis that has been done, the researcher found that there are 4 translation strategies used, namely 28 condensation data, 8 mediation data, 4 retention data, and 8 omission data. For non-diegetic strategies only found in ballooning with 9 data. The most dominant one was the condensation and ballooning. For localization quality, the localization quality model goes through 3 categories, namely mechanical narrative structure, symbiotic diegesis and localization level. Researchers found 55 good localization quality data and 4 average localization quality data. Overall, from the findings of the most dominant strategy data, condensation and ballooning, it can be concluded that if the storyline of the KOF All star video game and the missions in the game are easy to understand with good localization quality, this will certainly make it easier for players from the target market to play video games.

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LIST OF ABBREVIATIONS

ABR : Abbreviation

CDN : Condensation

OMS : Omission

SYM : Symbolization

RTN : Retention

MDN : Mediation

VLT : Violation

ICN : Iconization

TYF : Type Facing

LTR : Lettering

BLN : Ballooning

WDW : Windowing

SL : Source Language

TL : Target Language

G : Good

A : Average

P : Poor

U : Univocal

C : Cryptic

E : Enigmatic

EQ : Equivocal

Mne : Mnemonic

Hege : Hegemonic

CHAPTER I
INTRODUCTION

A. Background of The Study

In this digital era, people spend more of their time looking for entertainment through gadgets and computers. The most popular and widely done besides playing games. Nowadays video games are growing by presenting more interesting games supported by audio visuals. Video games have become the entertainment medium of choice for millions of people, and they now spend more time in the virtual world of interactive games than watching movies or TV. A video game is a form of electronic game in the form of text or images, which involves interaction between game software, the person who plays it, and is bridged by the game processing hardware (Aji, 2014). Video games have developed into a global entertainment industry which is now considered the biggest cult phenomenon in the world (Grossman in O'Hagan 2007: 2). One of the most popular video games is The King of Fighters Allstars from Netmarble which was released in Japan on July 26 2018 which can be downloaded via iOS and Play store. *The King of Fighters Allstars*, also known as KOF Allstars, is a fighting game that provides various languages, heroes and enemies. The King of Fighters Allstar is phenomenal because it has more than 10 million downloads on google play store.

In this study, the KOF Allstar game is used as the object of research which focuses on the mobile version because it is more efficient and can be

played anywhere. KOF Allstar has more than 200 characters, each of which has different abilities. In every battle there is a conversation before the fight or it can be called a pre battle dialogue carried out by the hero with an NPC (Non playable character) and not all games have pre battle dialogue. Therefore, the researcher analyzes the pre-battle dialogue carried out by the Hero. In the game there are more than 200 hero characters, all of which have different abilities but have the same dialogue. In this case, the researcher chose the hero Kyo Kusanagi. Researcher chose Kyo Kusanagi which is one of the heroes from KOF Allstar where Kyo Kusanagi when fighting only uses his bare hands and another advantage is that he can make fire from thin air which is used when fighting against enemies.

Video games have now provided various features, including the Language feature which provides several languages. In a video game the national language is very important because video game users are not only from the local market, even almost all countries in the world distribute video games. But currently the problem of different languages occurs where there are many different languages in a video game. Localization is one solution to the problem. Localization is the process of modifying a product or service to account for differences in different markets (Fry 2003, 13). For that a video game requires localization as an attraction and to make it easier for players to use the video game. Localization is the process of facilitating globalization by overcoming language and cultural barriers (O'Hagan, 2002: 66). KOF Allstar provides several Languages. Adapting KOF Allstar to a particular locale or

market is included in the localization process. The purpose of doing localization of a video game is to avoid a shift in meaning to the message of the video game when the video game is localized to another language which is in accordance with the target language and culture and to provide convenience in playing and can cause the same emotions when playing video games. In this case, localization does not only occur in language, even for elements in the video game. For that, video game localization needs to be done. And in the localization of video games, it will also lead to an assessment of the quality of localization of video games that have been localized. In this case, the quality of the assessment can be good, average, or poor depending on how the localizer localizes the video game which conveys information messages clearly and with the same meaning from the source.

Previous research conducted with the localization of video games in translation, namely Annisa (2019) *Localization Quality Assessment for Video Game Subtitles entitled "SASTRASUKI" from IAIN Surakarta*. This study analyzes the diegetic strategy used in the video game subtitles and also to determine the quality of localization in the video game entitled Sastratsuki by I After Smile, and this study uses a qualitative descriptive research data in the form of subtitled text and scores of localization quality assessment by the assessor. Meanwhile, Purwaningsih (2018) *Video Game Translation from a Localization Perspective (Case Study of Video Game Localization in I After Smile Studio entitled sastratsuki and Are You Parking Good)* discusses the problems translators face in translating video games and the possible solutions

to these problems. in the form of a literature review. Shodiqin (2019) entitled *Students" Strategies in Overcoming Translation Problems in Video Game Translation (A case in Pokemon Ranger and Sastrasuki Translation in English Latters Department IAIN Surakart)* aims to analyze the problems faced by students in translating the Pokemon Ranger and Sastratsuki video games and to describe the strategies students use in translating video games. Etty Syafa'ati (2017*) Game Localization: The Study The gains and losses in the subtitles of visual novel games Forest*. This study discusses Loss and Get restrictions on subtitles in the context of game localization. This object is the subtitle of the visual novel adaptation of A Child in The Forest. Finally, Aria Kusumawati's thesis research (2017) entitled *"Stylistic for Video Games Analysis From, Ludic Linguistic Perspectives"*. This paper discusses the game language in video games adapted from Student English Express IAIN Surakarta 2016. The aim is a video game adaptation of the original entitled "Angel" and Andersen's story "Angel".

This study describes translation in localization is applied in a video game, using the KOF Allstars video game as the object. This study uses the theory of Purnomo (2019) to find out the translation strategy that is applied to the pre-battle dialogue in the localization perspective by using a spatial problem-solving strategy or spatialization. According to Purnomo (2019) the spatial strategy problem solving is diegetic strategy and non-diegetic strategy. In this case, the focus of the diegetic strategy and non-diegetic strategy is how the translator applies various textual strategies to keep the character number

the same as the source where the message is conveyed clearly and in accordance with the message from the source. There are seven types of diegeic strategies, namely abbreviation, condensation, omission, symbiolization, retention, mediation, and violation. The non-diegetic strategy is a strategy that focuses on graphics and adjusting the number of characters in a video game. In this case, there are five non-diegetic strategies, namely iconizing, typefacing, lettering, ballooning, and windowing. In this study for the quality of the translation of the pre-battle hero dialogue in King of Fighters All Stars in a localization perspective, the researcher uses the theory from Purnomo (2018). According to Purnomo (2018) there are 3 categories in assessing the quality of localization, namely mechanic-narrative structure, diegetic symbiosis, and localization level. in the mechanical narrative structure is a message delivery structure or meaning in a video game. in this case the message can be anamorphic where the message is conveyed implicitly or metamorphically where the message is delivered directly or explicitly. For diegetic symbiosis it is related to text, visuals, and realization (Purnomo, 2018). In diegetic symbiosis there are three categories, namely mnemonics where text and visuals are related or complementary. Then hegemonic is a text to make players understand. The last is hegemony, which puts forward visuals to make it easy for players to understand in playing video games.

Researcher are interest in analyzing the localized pre-battle hero dialogue translation strategy by solving problems using a spatial strategy in

which there are 2 types of strategies, namely diegetic strategies and non-diegetic strategies with the main focus using diegetic strategies and to assess the quality of localization, the researcher used Purnomo's (2018) theory, entitled *Ludification-Based Video Game Localization Quality Assessment Model*. According to Purnomo (2018), the parameters used to assess the quality of localization in this model are the narrative-mechanical structure, diegetic symbiosis, and the level of localization. The narrative-mechanical structure is about delivering messages with an ideology of influence. Ideology is divided into anamorphosis (implicit) and metamorphosis (explicit). Diegetic symbiosis is about the relationship between text, visuals and their realization in game play. Localization is divided into full localization, partial localization, and non-localization. Full localization is a game that is fully localized in textual, sound and visuals. Partial localization is a game that is localized only on the textual only while the visuals remain the same. Nir localization is an adaptation of the same game as the original game without any changes.

Example:

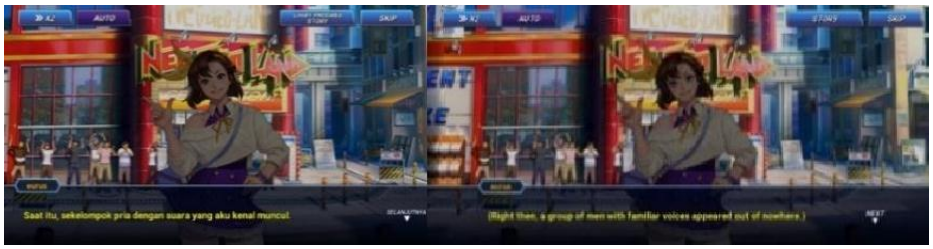


Figure 1 1 Sample of The King of Fighters All Star

SL: Right then, a group of men with familiar voices appeared out of nowhere

TL: Saat itu, sekelompok pria dengan suara yang aku kenal muncul.

The example from Figure 1. 1 Sample of The King of Fighters All Star using localization strategy from Purnomo (2019) and localization quality using Purnomo (2018). shows that the type of localization used to overcome this spatial problem with a diegetic strategy is omission. While the quality of the localization is good because the narrative structure is explicit. The researcher finds that the localizer uses a diegetic strategy where SL uses a diegetic strategy of omission. The omission of deletion of messages that according to localization will not have a significant impact on the overall meaning represented by the assets section. The deletion of information tends to be followed by the submission of new information that is not contained in the source information, Purnomo (2019). In this case, there is a deletion of the meaning of the word from SL "out of nowhere" which means "out of nowhere". The information is committed on the TL. for the mechanical structure, namely anamorphosis because the visual does not represent the text, while the narrative structure is metamorphosis or explicit where the message is conveyed directly in the text. Then for the diegetic symbiosis, it is hegemonic because the text becomes a reference for players to understand the plot of the game. Finally, the localization level is partial because in this video

game, the localized elements are only in the form of text while the visual, sound, and other game elements are not localized by localization. the conclusion from the explanation is included in the good parameter according to Purnomo (2018).

Based on the description of Figure 1 1 Sample of The King of Fighters All Star, the researcher conducted a study entitled Localization of Pre-battle Hero Dialogue from English to Indonesian in The King of Fighters All Stars. The purpose of this study was to find out what strategies the translator used to translate the text in the game. Not only focusing on strategy, researcher also find out how the quality of the game's localization is. By using spatial problem solving with the main focus on a dietetic strategy based on Purnomo's theory (2019). Meanwhile, to determine the quality of localization based on Purnomo's theory (2018). Therefore, the researcher is interested in using the pre battle hero dialogue to find out the translation strategy in the perspective localization used and the quality of the localization carried out by the translator in the pre battle hero dialogue at KOF Allstar.

B. Limitation of the Study

In this study, researcher is interested in analyzing video games. Researcher focus on localizing subtitles in the video game The King of Fighters. In order to make the scope of the discussion clearer, the researcher limits the study to the hero pre battle dialogue in the KOF Allstar video game. In this case, the researcher analyzes the problem of spatialization whose main

focus is the diegetic strategy and the quality of translation in the localization perspective. To analyze the diegetic strategy and assess the quality of video game localization, the researcher used Model Penilaian Kualitas Lokalisasi Video Game Berbasis Ludifikasi by Purnomo (2018). The researcher uses a diegetic strategy according to Purnomo (2019) because this strategy focuses on how the translator applies various textual strategies to keep the character number the same as the source or less. The subtitle text used to analyze is the hero pre battle dialogue in the video game King of Fighters Allstars version 1.11.2 from Netmarble which was downloaded via the playstore. In KOF Allstar there are more than 200 hero characters, researcher focus on one hero, namely Kyo Kusanagi. In this case, the researcher reveals what diegetic strategy the translator uses to translate the pre-battle dialogue subtitle text from Kyo Kusanagi in KOF Allstars version 1.11.2 and the quality of localization of the subtitle text translation.

C. Formulation of the Problems

1. What are the translation strategies applied in translating hero pre-battle dialogue in *King of Fighters All Stars* in the *perspectives of localization*?
2. How is the quality of the localization of hero pre-battle dialogue in *King of Fighters All Stars* in the *perspectives of localization*?

D. Objective of the Study

1. To describe the translation strategies applied in translating hero pre-battle dialogue in *King of Fighters All Stars* in the *perspective of localization.*
2. To describe the quality of the localization of hero pre-battle dialogue in *King of Fighters All Stars* in the *perspectives of localization.*

E. Benefit of the Study

Researcher use subtitles in video games for research because many people prefer to research subtitles in movies and song lyrics compared to video games. according to Mangiron (2013), there were no previous attempts to test video game subtitles in practice, only general attempts to review subtitles in video games. Therefore, this study tries to do research on video game subtitles.

The researcher hopes that this research can provide additional knowledge about video game localization for English literature students.

1. Theoretical Benefit
    a. The researcher hopes that this research can provide additional knowledge about video game localization for English literature students.
    b. As a reference for further research related to video game localization as well as material for further study.
2. Practical benefits
    a. The researcher

This research is expected to increase the understanding of researchers regarding localization, especially in strategy and quality in analyzing localization in video games.

b. The other researcher

For other researcher, the findings of this study are expected to provide information in the field of translation, especially in analyzing similar aspects of video games. This research is expected to be a reference for students, especially English Literature students, in translating video games from a localization perspective.

c. The readers

This research can add to the reader's insight that subtitles are not only for movies but also for video games, and readers will understand the difference between localization and subtitles in video games especially in KOF Allstar.

F. Definitions of the Key Terms

1. Localization

Localization is the process of customizing content, products and services to a specific local market. Localization doesn't just mean translating text. Localization is done on some textual assets of the game (Chandler, 2005; Mangiron and O 'Hagan 2013; Chandler and Daming, 2011; Bernal Merino, 2011) localization is done after the original version

was released (O'Hagan and Mangiron, 2006, 2013). Although translation is the practice of changing text from one language to another while preserving its meaning, localization includes much more than that. The localization process can be considered in terms of linguistic, technical, and cultural dimensions. (Fry, 2003)

2. Video game subtitles

Subtitles are text derived from either a transcript or screenplay of the dialogue or commentary in films, television programs, video games, and the like, displayed at the bottom of the screen, but can also be at the top of the screen if usually there is already text at the bottom of the screen Game subtitles, unlike subtitles for other media, may appear in text speech bubbles, as in comics, and the fact that they tend to be interlingual and rarely intralingual (Bartoll, 2004).

3. Quality of localization

In the context of LQA (localization quality assurance), the quality is objectively measurable by performing tests, assessing oil, failure rates, and purity of raw materials and by gauging the repeatability, of processes and reliability of products (Dunne, 2006).

4. King of Fighters Allstars

The King of Fighters Allstars or KOF Allstars is an RPG game that originated in Japan and was released in 2018. This game is a renewal or development of the previous game the king of Fighters. KOF Allstars presents more than 200 fighter characters with a simpler gameplay. This game genre Action RPG and Beat 'em up (fight with several enemies). KOF Allstas is equipped with various game modes such as story mode, NPC, Time attack Mode, Player vs. Player (PvP), tournaments mode and quality graphics, Usmanda (2019). This game can be downloaded via android and iOS.

CHAPTER II
LITERATURE REVIEW

A. Theoretical Background

1. Localization

Localization is the adaptation and modification of media products into a form adapted to the target market by adjusting the local culture. Localization is the process of modifying a product or service to account for differences in different markets (Fry, 2003). In general, localization products are in the form of software and non-software as well. Meanwhile, (Esselink, 2000; 2003; LISA, 2003), localization involves taking the product and making it linguistically and culturally appropriate to the target locale (country, region and language) where the product will be used and sold. This is related to Merino, 2006 which states that the term localization is used in commercial translation as a process of making a product linguistically and culturally, but also technically and legally, in accordance with the target country and language. In contrast to (Fry, 2003) the localization process can be considered in terms of linguistic, technical, and cultural dimensions. Localization is useful to avoid any difference in meaning from the source so that the target of the localization is easy to understand.

a. Video Game Localization

Game is a game using electronic media. while video games are part of games in the form of text or images, which involve interactions between game software, the people who play them, and are bridged by game processing hardware such as smartphones and monitors. Judging from how to play the game has various genres or genres, including First Person Shooter, Role Play Games (playing a character), Arcade (dexterity), Adventure, Simulation, Tycoon, racing, fighting game, and sports (Watson, 2012). Nowadays video games are in demand by almost everyone around the world. This is because video games are used as a means of entertainment that can bring out inner satisfaction to players. Due to the increasing interest of video game users around the world, video games have become localized to attract and make it easier for players to play. Because the aim of localization is to create a pleasurable and non-confusing gaming experience for the end user by paying attention to their specific cultural context while remaining true to the source material (Ollie, 2021).

Video game localization transforms aspects of a video game into the target market by adjusting the target culture in the form of translating language, letters, text, and so on. David Crech in: Challenges in video game localization: An intergrade perspective (2013: 10) implies that localizing a video game may involve making technically and culturally motivated changes outside of its textual structure, such as modifying game code to accommodate graphic differences between source languages. and the target language (e.g.,

type of font) or even adapt the game's marketing strategy, whereas translation is usually limited to the translation of linguistic material. From this understanding, translators are required to have special expertise in the field of translation and localization because in addition to being faced with text, translators are also faced with non-text games. The same process is deliberately carried out to deliver the final product or video game version to match the local base or target of localization.

2. Spatialization based Translation Strategies in Video Game Localization Context

In KBBI spatial means with respect to space or place. Spatial is a component that is visualized in the game world but is not part of the game world. Game characters are also oblivious to this spatial component. Spatial strategy refers to the strategy that is implemented in connection with space restrictions or the use of character numbers, VGT challenges for translators to convey messages in VGT (Mangiron and O'Hagan, 2013; Siauciune and Liubiniene, 2011). The spatial strategy built from diegetic and non-diegetic aspects is expected to align textual and visual elements of video game elements with the strategy itself (Purnomo, 2019). Diegetic strategy focuses on how translators apply various textual strategies to keep character numbers the same as the source or less. There are 7 diegetic strategies, namely abbreviations, condensation, omission, symbolization, retention, mediation, and violation. Meanwhile, the non-diegetic strategy is a strategy that focuses on the application of graphic exploitation in adjusting character numbers.

There are 5 non-diegetic strategies, namely, iconization, typeface, lettering, balloons, and windows (Purnomo, 2019). For this study, researcher used a diegetic strategy to determine the spatial problems that occur when video game localization occurs.

1) Diegetic Strategy

Diegesis refers to the world in which stories are set, and thus focuses on games as stories (Russell, 2011). Likewise, with Christian Metz (1974) who defines the term "diegetic" as the reality of a fictional world. In addition, diegetic is the interface that belongs to the game world experienced by both the player and the character in the game, which can be seen and heard by the game character. The score and details surrounding the game will be non-diegetic. Previously, researchers have explained above that diegetic is the relationship between text, visuals and their realization in playing games. In terms of dealing with textual strategies to deal with the problem of spatialization. Diegetic strategy focuses on word efficiency to convey meaning in video games between challenges. The challenge in question is the spatial limitations in translating video game text. The types of diegetic strategies themselves are,

a. Abreviation: The strategy is about abreviate. The localizer shortening certain word in the dialog box.

Example:

SL: “et cetera”

TL: “dll”

b. Condensation: The strategy is compaction word, whereas the translator or localizer only represents the important meaning. In this case, it is like localized it become shorter sentences, paraphrase it, or localized idiom.

   Example:

   SL: (Where am I? My head feels weird. It almost feels empty.)

   TL: Di mana ini kepalaku terasa aneh. Seperti seluruh isinya hilang dan menjadi kosong?

c. Omission: The strategy is about deleting certain words which was insignificant. This strategy may come with new information in target text which not applied in source text

   Example:

   SL: (I just woke up and this guy wants to eliminate me… what‟s going on?!)

   TL: Aku dieliminasi setelah membuka mata … Bukankah itu kejam? Seharusnya jelaskan keadaanya agar aku mengerti…

d. Symbolization: The strategy is changing a certain word to a symbol or a sign. The symbol or sign used was a familiar for gamers.

Example:

Figure 2 1 Sample of Data from Booya Texass Poker

From the example figure 2: Sample of data from Symbolization strategy on Booya Texass Poker, it can be seen that there is a change in kilo which means a thousand is changed to the K symbol, because the K symbol is commonly used and people already understand that K is a substitute for the word thousand.

e. Retention: This strategy is keeping the original term in the target text, because the localizer assumed that will there was a problem with spatial if the term is translated. Moreover, the term in source text is familiar for gamers

   Example:

   SL: “Killing two birds with one stone”

   TL: “membunuh dua burung dengan satu batu”

f. Mediation: This strategy is selecting the shorter word with the same expression; it can be synonym.

Example:

SL: There it was in her hands, an invitation marked with the letter R.

TL: Noah memberikan benda itu padauk, sebuah undangan dengan tanda „R‟.

g. Violation: As same as the name of the strategy, it is closely about a grammatical violation. Intentionally, the localizer doing a grammatical mistake because of the limit spatial.

Example:

SL: You don‟t need to be so hard on me. Look! Even the master is drinking himself to oblivion in the middle of the day.

TL: …Kau tidak perlu terlalu keras padaku,lihatlah! Guru saja minum arak di siang bolong seperti ini.

2) Non-diegetic Strategies

The strategies applied to overcome visual problems are not only diegetic or casual but also nondiegetic or graphic.

a. Iconization: converting text stings to image-based text allows translators to have flexibility in transferring messages because image-based text can be resized and modified, this is known as iconization. The problem with iconization is that it converts text to image-based text.

b. Type facing: this strategy is about font faces and font cases.

c. Ballooning: a strategy by applying the letters according to the target message in the dialog box and thus its meaning has no limitations

with the dialog box space. Translators usually enlarge and extend the dialog box

d. Lettering: puts the font size as the subject of conversion
e. Windowing: revolves around modifying dialog boxes, where dialog boxes can be re-created or redesigned to match the translated message.

3. Ludification based Video game Localization Quality Assessment

Ludification consists of introducing an element of fun related to local culture to create ease in understanding something. Just like the expression that Ludification, which consists of introducing the element of pleasure into our life and culture (Nacke, 2015). Seen from the perspective of localizing a shift in the gaming experience, as implied by Purnomo (2018), the result of ludification seeks to adjust the gaming culture that is the target market. Therefore, although shifts do occur, these changes are deliberately diverted to meet the needs of the targeted game culture. Purnomo (2018) also reveals that qualitative research aims to design a ludification-based assessment model or identity playing a game that can describe the integration as mentioned above by (a) revealing the strengths and weaknesses of assessing the quality of localization of previous video games, (b) compiling ludification model components, and (c) implement the ludification model to assess the quality of video games localization. This study uses three types of assessment to be able to collect assessment data. Beich (1994: 25 in Gabr, 2001) argues that quality

is a measure of satisfaction that occurs between customers and suppliers that they can only determine. Whereas in Hussein (2007) Partnerschaft (1996: 3Bonthrone & 4) states that quality refers to the integration of features and characteristics that determine the extent to which output meets customer needs. Dunne (2006) states that the quality of localized products can be objectively measured by conducting tests, assessing tolerances, failure rates and purity of raw materials and by measuring process repeatability and product reliability. According to Purnomo (2018) entitled Assessment Model for the Quality of Video Game Localization Based on Ludification states that the form of ludification is based on a narrative mechanic structure and diegetic symbiosis. The two elements are object localization in parameter v which is used in ludification is game narrativeideo. Mechanical structure, diegetic symbiosis, and degree of localization.

1) Mechanical Narrative Structure

Structure Narrative mechanical is about the structure of message delivery with ideological influence in video games. The messages are like stories, instructions, or hints. Ideology is divided into anamorphosis (implicit) and metamorphosis (explicit). narrative structure is how the text string relate with the background of the story implicitly or explicitly. The mechanic structure is how the text trying related with the mechanic of the game implicitly or explicitly.

Table 2 1 Mechanical Narrative Structure

Mechanical Narrative Structure	Mechanical Structure	Narrative Structure
Univocal	Metamorfosis	Metamorfosis
Cryptic	Metamorfosis	Anamorfosis
Enigmatic	Anamorfosis	Metamorfosis
Equivocal	Anamorfosis	Anamorfosis

Example:

Figure 2 2 Sample of Spiderman Unlimited

From the example Figure 3: Sample of Spiderman Unlimited it can be seen that it does not provide explicit (metamorphosis) instructions on how to defeat Max Dillon the sang but the ame gives an implicit message. The message informs that Electro has electric power players are expected to wear the Electro-Proof Spiderman costume which has 3.5 times the power of the standard costume. In analyzing a narrative structure, what must be considered is whether or not there is another meaning behind a message in relation to the narrative of a game. In this case, if there is no other meaning, the narrative structure is metamorphic. If there is another meaning, the narrative structure is anamorphosis.

1) Diegetic Symbiosis

In connection with the relationship between text, visuals and their realization in playing games. This symbiosis is divided into Mnemonic and Hegemonic. Mnemonik is text and its visualization are related / synchronous in order to make the player easier to understand. And there are two types of hegemonics, hegemonic text and hegemonic visual. Hegemonic text refer preference in order to make player easier to understand. Hegemonic visual is preference in order to make player easier to understand.

The following is an example of an assessment in the diegesis symbiosis in video game localization.

Example:

Figure 2 3 Sample of Spiderman Unlimited

The example of Figure 3: Sample of Spiderman Unlimited there is a diegetic symbiosis of the asset name of the mission above is Mnemonic because it is contained in Figure 3: Sample of Spiderman Unlimited visualization for Psycho Soldiers text which aims to make it easier for players to identify the opponent to be defeated in the game.

3) Localization Level

Localization is the process of tailoring content, products and services to a specific local market. Localization doesn't just mean translating text. While translation is the practice of changing text from one language to another while preserving meaning, localization is much more than that. Localization is divided into full localization, partial localization and nir localization. Full localization is a game that is fully localized in textual, sound and visuals. Partial localization is a

game that is only localized textually. Nir localization is a game adaptation of the same as the original game.

Example:

Figure 2 4 Sample of Spiderman Unlimited

From the example Figure 4: Sample of Spiderman Unlimited, Spiderman Unlimited implements a partial localization level. where there is no localization in visual or sound and focuses only on textual localization which in the target changes only the text part, while the visual and sound at the source and target are the same.

To determine the final result of the localization quality assessment, the researcher previously carried out 3 categories, namely mechanical narrative structure, diegetic symbiosis and localization level, then the accumulation of these results aimed to show a localization process. In this case the quality of localization is divided into 3, namely good, average, poor with different quantification. The quality of the localization is called good if the value of the localization assessment ranges from 2.5 to 3, while for the average category, that is, if the value of the localization assessment ranges from 1.5 to 2.5. Then for

the poor category if the value of the localization quality is 1 to 1.5. parameter is the final result in the assessment of localization quality where the combined results of mechanical narrative structure, diegetic symbiosis, and localization level are combined and then classified using these parameters

4. The King of Fighters Allstars

The King of Fighters Allstars is an RPG (Role Play game) that can control dozens of characters from the King of Fighters saga. The King of Fighters All Star is a beat „em up role-playing game developed by Netmarble Games and published by SNK. It was first released in Japan on July 26, 2018, AFB (2021). In KOF Allstars, the Player controls a single character as he engages multiple enemies until he reaches the stage boss. When playing for the first time, this game offers players a choice of characters Kyo Kusanagi, Terry Bogard, and Ryo Sakazaki. You‟ll be faced with choosing between Terry Bogard, Ryo Sakazaki, and Kyo Kusanagi, but as you progress you can unlock tons of new characters who can join you on the adventure. The character possesses normal techniques and special moves as well as a Despair Movement. The last two cannot be used consecutively because the player is given time to prepare for the use of the next move. This game also makes the player as a Fighter from the KOF series with the role of someone who has lost his memory and is saved by a woman named Noah, who also needs to be saved.

The controls of The King of fighters Allstars are very 28ntoitive and fun. On the left side of the screen are the tools that control the movement of your character around this 3D world. Touching anywhere on the screen allows you to perform normal attacks, while the buttons on the right of the screen can be used to perform special attacks. In The King of Fighters Allstars, you can join action-packed battles against various enemies, bosses and other players in a variety of game modes, including Story Mode, Time Attack Mode, PvP and Tournament Mode, Usmanda (2019). This game has high quality graphics, bright colors, attractive animations, and more than 130 fighters. The story mode of The King of Fighters Allstars is very extensive, with more than 20 chapters divided into levels. In each level, you will face several normal enemies and one boss that has one special power. Players can also form teams of up to four characters to complete each level.

The King of Fighters All-Star features simple controls to unleash the striking skills and combo action typical of The King of Fighters series. Playing KOF Allstar is quite easy. Before playing, you have to choose three fighters in a team. After that, you can dive in to beat all kinds of opponents. Launch gestures and combos are made simple at the touch of a button. Even so, there are challenges in itself to master the controls and make the best of them. High-quality displays, thrilling fights and standout characters are some of the reasons The King of Fighters Allstars is so popular. This game is available on the Play Store for Android and the App Store for Ios. There can be said that the game size is not too big. However, after you open the game,

you will have to download the content again with a much larger size (on Android more than 1GB).

5. Previous Related Study

The author of this study has found various previous studies that are relevant to this research, namely regarding video game localization. First, thesis research by Annisa, A. N. (2019). *Localization Quality Assessment for Video Game Subtitles entitled "SASTRASUKI" from IAIN Surakarta*. This thesis discusses the diegetic strategy used in the subtitles and describes clearly the quality of localization in the video game "*SASTRASUKI*" by I After Smile. This study uses data triangulation and methods for data validation. The tringualation method here means that the researcher does not only collect scores by the assessors but also conducts interviews with the assessors regarding the reasons behind the assessment. In analyzing the data, the writer uses Spradley‟s theory which consists of domain analysis, taxonomic analysis, component analysis and cultural theme analysis. In this study, researcher used the theory from Purnomo (2018) to analyze diagetic strategies and assess the quality of localization. What distinguishes it is the video game itself, the theory used and the focus of discussion. The focus of this research is to analyze the quality of localization and diagetic strategy in video game localization entitled Localization of Hero Pre Battle Dialogue from English to Indonesian as Found from King of Fighters All Stars. While the object is the video game King of Fighters Allstars. Another difference is the limitation of Annisa‟s thesis object based on the type of dialogue

and the only character that becomes the object of her research is dialogue. While the limitation of this research is based on the subtitle text characters that the hero talks about while playing video games. The equation of the author‟s research with this research is to use the theory of Purnomo (2018)

Furthermore, Purwaningish‟s research in 2018 with the title *Video Game Translation from a Localization Perspective (Case Study of Video Game Localization in I After Smile Studio entitled sastratsuki and Are You Parking Good)* the research discusses video game translation from a localization perspective (a case study of video localization games in Studio I After Smile entitled Sastratsuki and Are You That Parking Good. The aim of this study was to explore the problems faced by translators in translating video games and possible solutions to problems in the form of literature reviews. The researcher used descriptive qualitative research as a This type of research provides researcher interpretation and descriptive analysis. The statement of the informant as data In this case, the informant‟s statement contains the problems faced when the translator translates the localization of the video game Sastratsuki and Are You That Parking Good. Both games are also provided to support data analysis. This study applies triangulation to support data credibility. The results showed: The subjects of the video game Sastratsuki and Are You That Parking Good were translated. The difference between this research and this research is the object of research, for this study uses two objects as comparison with each other. Meanwhile, this study only uses one object, because the researcher examines the English and Indonesian versions of the subtitles. The focus of this research is to

analyze the quality of localization and diagetic strategy in video game subtitles, however, Purwaningsih‟s thesis focuses on the problems faced by translators in translating video games.

Then, Thesis research*: Game Localization: The StudyThe gains and losses in the subtitles of visual novel games Forest"* author Etty Syafa‟ati (2017). The study discusses loss and Get restrictions on subtitles in the context of game localization. This object is the subtitle of the visual novel adaptation of A Child in The Forest. Research has found that the main gains and losses of visual novel game subtitles are because the translator is in order to achieve the goal of game localization Subtitles are easy to play and understand. The similarities between Syafaati‟s paper and this research object are Game localization subtitles. Then the difference lies in the video game itself, Theory and discussion used. The discussion is different, and this research focuses on analyzing the positioning quality and diagnosis strategy in the video Game subtitle, but Syafaati‟s paper focuses on gains and losses in the context Game localization. Meanwhile, the author‟s research focuses on what strategies the localizer uses in translating video games.

Meanwhile, Aria Kusumawati‟s thesis research (2017) entitled *"Stylistic for Video Games Analysis From Ludic Linguistic Perspectives"*. This paper discusses the game language in the video game adapted from IAIN SURAKARTA‟s 2016 Student English Express. The goal is the video game adaptation of the original titled "Angel" and Andersen‟s story "Angel". The purpose is to determine the relationship between the symbiosis of anti-biography

and non-biography in the adaptive version of Andersen‟s short story “Angel” and the transformation of the style of Andersen‟s short story “Angel” to video games.

Then the thesis of Shodiqin (2019) *Students" Strategies in Overcoming Translation Problems in Video Game Translation (A case in Pokemon Ranger And Sastrasuki Translation in English Latters Department IAIN Surakarta)* aims to analyze the problems faced by students in translating the Pokémon Ranger and Sastratsuki video games and describe the strategies students use in translating the video games. The similarity with this research is that this research uses descriptive qualitative methods and the difference with this research is that it does not discuss the problem of localization, only discusses the problems faced when translating video games. Whereas localization includes language translation in video games. From the previous studies above, the author conducted research on video game localization by using hero pre battle dialogue in KOF Allstars as objects and analyzing the quality of the localization of the video game.

CHAPTER III
RESEARCH METODOLOGY

A. Research Design

Researcher used qualitative methods in conducting this research, where most of the data is in the form of subtitle text which contains the sentence of the hero character before the battle of the video game. The data from this research will be analyzed descriptively by the researcher. Descriptive research is research that describes the mechanism of a research process by collecting information about the subject under study. According to Saldana and O‟Brien (2014) a qualitative approach will produce semi or unstructured data. Previously, the researcher had revealed that he would analyze the data descriptively, the data to be analyzed was collected through screenshots where there were quotes from hero characters in the Indonesian and English versions of the King of Fighters Allstars video game. This means that the research data will be in the form of text. In this study, the researcher involved checking the quality of the data resulting from localization of video game subtitles, so the research orientation of this study used the product and participants. Saldanha and O‟Brien, (2014) revealed that, the product-oriented model is basically, although not exclusively, error-oriented compared to the source text and errors in the meaning, transfer, terminology is identified and categorized and given a penalty score. In this study, the products were analyzed then identified and categorized, then included in the assessment of localization quality.

B. Data and Data Sources

Data is a collection of information or facts that are collected and presented for a specific purpose such as research. This study uses qualitative data. Qualitative data is data in the form of words related to characteristics in the form of traits and not numbers. This type of qualitative data cannot be measured in size and is usually obtained through activities such as interviews, observations, discussions, content analysis and so on. Qualitative research data are generally soft data in the form of words, expressions, sentences and actions, not hard data in the form of statistical figures, as in quantitative research (Nugrahani, 2014). In this study, qualitative data is used where the data are in the form of images (screenshots) and subtitles or pre-battle dialogue from Kyo Kusanagi. The researcher chose one character because all the existing hero characters have the same dialogue and the researcher chose Kyo Kusanagi, who was 1 of the 3 main players and has the ability to fight without weapons and can control fire provided by the android version of the King of Fighters Allstars video game. The researcher uses English subtitles as the source of the text and Indonesian as the target text.

Furthermore, for the data source which is the origin or from where the data is obtained. According to Arikunto (1988:102), the data source refers to the subject from which the data is obtained. The data itself can be obtained from various sources which were collected using various techniques during the research, such as: books, television, newspaper, films, etc. The data source for this research is the android version of *The King of Fighters Allstars* video game.

Where the English text is the source of the text because English is a global language while the target text is the Indonesian version where this is to find out the strategy and quality of the localization. From the explanation above, it can be concluded that the data for this research are pictures and subtitles or pre battle dialogue obtained from the video game King of Fighters Allstars, while the data source is the video game King of Fighters Allstars itself.

C. Research Instrument

In this study, the researcher is the research instrument itself. According to Bodgan and Bilken (1984: 27) Qualitative has a neutral setting as a direct data source and researcher are the key instrument. It means, that the key instrument of this research is the researcher itself. This study uses a screenshot image as the research object. In this study, researcher used qualitative methods as a human instrument, which functioned to determine the focus of research, select informants as data sources, collect data, assess data quality, analyze data, interpret data and make conclusions on their research. In this case it means that the researcher goes through all the processes alone where the researcher functions as a collector, an observer, and an analyzer.

D. Data Collection Techniques

The researcher describes the way or step to collect the data in this research. Collection data are very important in this study, where the researcher explains how to collect this research data. According to Yin (2014), data collection for case studies is in the form of documents, archival records,

interviews, observations and physical devices. However, in this study, researchers used documentation as a data collection technique. Researcher use documentation techniques because the object of this study is a video game. In the documentation technique, data is obtained in the form of photos, pictures, charts, structures and notes obtained from research subjects. Data collection means a series of interrelated activities aimed at gathering good information to answer research questions that arise (Creswell, 1998: 110). In this case the researcher explains how or steps to collect research data. The researcher took the following steps to collect data:

1. Playing a video game entitled King of Fighters Allstars in English and Indonesian versions as localized versions.
2. Choosing a hero character as a subject for research
3. Comparing Video Game subtitle pre-battle dialogue in English and Indonesian
4. Comparing the Video Game screens in English and Indonesian
5. Recording subtitles in English and Indonesian.
6. Take a screenshot of the video game in English and Indonesian.
7. Make a data table resulting from the steps above so that the data is well organized.

E. Data Validation Techniques

Data plays an important role in a study, for that, before starting to analyze data, it is necessary to validate the data obtained. Validity is used to suggest

determining whether the findings are accurate from the point of view of the researcher, participant, or reader of an account (Creswell, 2003: 195). This means that validation is a process to ensure that the data obtained for this research is correct and usable. This means that testing the truth of the data and the data obtained needs to be validated in order to achieve the validity of the research. This study uses the triangulation technique.

Triangulation is one of the approaches taken by researchers to explore and carry out qualitative data processing techniques. Triangulation is important for qualitative research to check and establish the validity of research. The main purpose of using triangulation is to gain a good understanding of the subject or phenomenon of research. Triangulation means using more than one method to collect data on the same topic. Triangulation is a technique to check the reliability of data by using something outside the data to verify data or to compare Moleong (2001: 128).

According to Denzin (1978) there are four types of triangulations namely Data Triangulation, Investigator Triangulation, Theory Triangulation, and Methodological Triangulation. Data triangulation, which requires collecting data through multiple sampling. Strategies, so that data slices at different times and social situations as well as on different people, are collected. Investigator triangulation, which refers to using more than one researcher in the field to collect and interpret data. Theoretical triangulation, which refers to the use of more than one theoretical position in interpreting data. And methodological triangulation, which refers to using more than one method to collect data.

Of the 4 triangulation the researcher used In this study, researcher used investigator triangulation to validating data because researchers need the help of people to validate data when the researcher has finished collecting and analyzing the data then research is looking for validators who have knowledge and skills about video game localization concerning translation strategy and localization quality. Researcher create criteria investigator for validating and assessing data namely:

1. Expert in video game translation
2. Expert in video game localization.
3. Expert in assessing localization quality in video games.
4. The validator is a gamer

The researcher uses these criteria to find out whether the data from this study is valid according to the category or not.

F. Data Analysis Techniques

In this case, data analysis is needed to find a solution to the research problem that is currently being worked on. Therefore, the next step after all the data has been collected is to analysed the data. Analyzing data is an important part of research that will produce findings. Analyzing data from researcher using the method by Spradley (1980). Spradley (1980) stated in Gunawan (2014) who analyzed data emphasizing social situations and cultural scenes. Based on Spradley (1980) there are 4 steps in analyzing data.

1. Domain Analysis.

The first step proposed by Spradley (1980) to analyze the data is domain analysis. Based on Spradley (1980), domain analysis is to get a general and comprehensive picture of the object/research or social situation. In this step the researcher does not understand the data in detail, because the purpose of this step is to collect all the data. In this study, researcher took pre-battle subtitle data from the KOF Allstar video game using layer capture as data. Then the data will reveal this research which 39nalyses the translation strategy in the perspective of localization and the quality of localization from the KOF Allstar video game.

2. Taxonomic Analysis

The next step is taxonomic analysis. According to Gunawan (2014) the taxonomy of analysis is about the researcher observing certain data based on the research focus. In this step, the researcher observes the data and must understand in detail the data related to the research focus. In this case the researcher made a table to make it easier to observe the data.

Table 3. 1 Taxonomy Table

Quality Assessment	Diegetic strategy							Non-Diegetic Strategy				
	CDN	ABR	OMS	RTN	SYM	MDN	VLT	ICN	TYF	LTR	BLN	WDW
Good												
Average												
Poor												

3. Component Analysis

The third step after taxonomic analysis is component analysis. According to Spradley (1980) states that component analysis is a systematic search for the attributes (meaning components) associated with cultural categories. This is a technique used to simplify data

Table 3. 2 Componential Table

Quality of Localization		Translation Strategies																																				
		The Diegetic Strategy																						The Non-Diegetic Strategy														
		ABR			CDN			SYM			MDN			RTN			OMS			VLT			ICN			TYF			LTR			BLN			WDW		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
Mechanical – Narrative Structure	U-U																																					
	U-E																																					
	U-EQ																																					
	C-U																																					
	C-C																																					
	C-E																																					
	C-EQ																																					
	E-U																																					
	E-C																																					
	E-E																																					
	E-EQ																																					
	EQ-U																																					
	EQ-C																																					
	EQ-E																																					
	EQ-EQ																																					
Diegetic Symbiosis	Mne-Mne																																					
	Mne-Hege																																					
	Hege-Hege																																					
	Hege-Mne																																					
Localization Level	Full																																					
	Partial																																					
	Nir																																					

4. Analysis of Cultural Themes

The final step in the analysis of this research is cultural analysis. Analysis of the cultural theme itself is a step to get the results of the video game localization research conducted. meaning that the results of the data analysis illustrate the meaning of localization in the video game King of Fighters Allstars, where KOF Allstars is the research object.

CHAPTER IV

RESEARCH FINDING AND DISCUSSION

In this chapter the researcher discusses the findings that have been found, where in the previous chapter the researcher has explained the research methods that will be used. This chapter is divided into two parts, the first part discusses the research findings which presents data analysis regarding the strategy and quality of localization hero pre battle dialogue from King of Fighters Allstar. The second part is a discussion.

A. Research Findings

This first section discusses the results of the study which will present an analysis of the translation strategy used to translate the hero pre battle dialogue at KOF Allstar using the theory from Purnomo (2019) while for the next analysis, namely the quality of localization using the theory from Purnomo (2018).

1. Diegetic Strategy

This study uses a diegetic strategy and non-diegetic strategy from Purnomo's theory (2019) in analyzing the translation of the hero pre battle dialogue in KOF Allstar in a localization perspective. This diegetic strategy in video game localization to address the spatial mass in word translation where the focus is on the efficiency of a word or sentence to convey the meaning or message of the word information being conveyed properly or not. Meanwhile, non-diegetic strategy is a strategy that leads to visual or non-textual which changes the graphics to overcome the problem of spatialization in conveying information.

The diegetic strategy data is taken from the KOF Allstars dialogue hero pre-battle in English as the source and Indonesian as the target. The data found in this study consisted of 59 data. Of the 59 data analyzed, some of the data identified as diegetic strategy data and some of identified as non-diegetic strategy data. Because some data the number of characters in TL is more than in SL, it means the translator is trying to convey the same informational message and minimize hidden meanings. Each category of translation will be explained in more detail in the sub-chapters and the following 59 data that have been analyzed are shown in the table below:

Table 4. 1 Data of Diegetic Strategy

No	**Diegetic Strategies**	**Frequency**
1	Condensation	28
2	Mediation	8
3	Retention	4
4	Omission	8
Total		48

In table 4.1 the researcher analyzes 59 data from the hero prebattle dialogue using a dietetic strategy, there are several categories, namely condensation there are 28 data, Omission 8 data, retention 4 data, and mediation 8 data. There is no violation, abbreviation and symbolization data found. Based on table 4.1, it can be seen that the most frequently found data from translation strategies analyzed using diegetic is condensation.

Condensation prioritizes the essence of meaning that is conveyed properly to the player or not. In this data, researcher provides a screenshot of the data to support the data found that really exist and to be able to see the spatial state. The following will discuss the findings in the research that has been carried out:

a. Condensation

The strategy is to condense sentences while the translator or localizer prioritizes the essence of meaning or prioritizes the meaning in the translated word. In this case, so that there is no shift in the meaning or message of information from the translated word so that the source and target have the same meaning, either implicitly or explicitly. In this case, like localizing it into a shorter sentence, or paraphrasing it, or localizing an idiom.

12/CDN/Average/Kyo Kusanagi/KOF All Star

SL: Whenever I talk about my ability and memories related to that, Noah puts them together like pieces of puzzle.

TL: Jika aku mengatakan apa saja yang kuingat, Noah akan Menyusun seperti potongan puzzle.

The example, in data number 12/CDN/Average/Kyo Kusanagi/KOF All Star, the researchers found that the localizer condenses in the target section where the number of characters in the source is 33

while the target is 31 characters. like in the source language it reads "Whenever I talk about my abilities and memories related to that" it has 20 characters, then in the target language the localizer compresses it to "If I say anything I remember" with 16 characters. in this case there is no shift in the meaning of the data or different information messages from SL and TL, both of which have the same meaning even though the sentences are condensed.

41/CDN/ Good/Kyo Kusanagi/KOF All Star

SL: (Noah was looking at a group of women**,** the same women who were on TV a moment ago, no less…)

TL: Noah melihat grup Wanita, 3 wanita yang sama, yang muncul di TV saat itu, tidak salah lagi…

The example on data number 41/CDN/Good/Kyo Kusanagi/KOF All Star, the researcher found that the localizer translated the word in the source "Noah was looking at a group of women" with 11 characters then in the target it became "Noah melihat grup Wanita" with 9 the character in this case the localizer compresses the word. although condensing the word localizer, the meaning of the SL is still important so that there is no difference in meaning in the TL so that they both have the same information.

b. Mediation

This strategy is applied by choosing a shorter word in the target language by prioritizing the same expression, and using different words with the same meaning or synonyms and there is no excessive shift in meaning.

29/MDN/Average/Kyo Kusanagi/KOF All Star

SL: I‟ll be able to **meet different people** in the KOF… it will help me find out who I am.

TL: aku akan bertemu **banyak orang** di KOF… itu bisa membantuku menemukan siapa diriku sebenarnya.

In this case, the researcher has analyzed data number 29/MDN/Average/Kyo Kusanagi/KOF All Star in the source language there. Is the word "different people," is translated into the target language, it will be "orang yang berbeda" in the target language is still translated literally and will have different information messages from the source. For that localizer perform localization on the target. In TL, which is presented using the word "banyak orang," in this case, it has the same meaning even though it uses different words, it can also be categorized as synonyms where both have the same meaning. Therefore, the researcher categorizes this data into the category of mediation dietetic strategies.

45/MDN/Good/Kyo Kusanagi/KOF All Star

SL: The two share each other‟s hands **energetically**.

TL: Keduanya berjabat tangan dengn penuh **antusias**.

In data number 45/MDN/Good/Kyo Kusanagi/KOF All Star found the word in SL "energetically" when translated into the target language has the meaning "Penuh semangat" but in the target localizer translates it into "antusia". The two words are different but have the same meaning, it can also be categorized as a synonym where they both have the same meaning. Therefore, the researcher categorizes this data into the category of mediating dietetic strategy.

c. Omission

The strategy is used by removing certain words that are not important. then this strategy may come to provide a new informational message in the target text that is notapplied in the source text so that the difference is very visible.

51/OMS/Average/Kyo Kusanagi/KOF All Star

SL: **We got here pretty fast to avoid losing by default**, **and now we ended up with a lot of to kill.**

TL: Kalau terlambat dan kalah kita dalam masalah besar, lebih baik sampai lebih dulu dan banyak watu tersisa.

In data number 51/OMS/Average/Kyo Kusanagi/KOF All Star, the researcher found that the localizer erased the word's meaning in the source and then generated new information, which in this case included mediation. where the words in SL "We got here pretty fast to avoid losing by default, and now we ended up with a lot of to kill." if translated into the target language it is "Kami tiba di sini cukup cepat untuk menghindari kekalahan secara default, dan sekarang kami berakhir dengan banyak pembunuhan" but the localizer removes it and shows new information in TL which is "If we are late and lose we are in big trouble, better come first and there are plenty of stones left." In SL and TL, the information message is different. Therefore, in this data, there is an omission.

64/OMS/Average/Kyo Kusanagi/KOF All Star

SL: **I doubt I can be trusted with something like that when my identity is obscure**, unlike other fighters.

TL: **Tapi, aku tidak yakin aku bisa melakukan pekerjaan seperti,** itu seperti petarung lainnya.

In this case, on data number 64/OMS/Average/Kyo Kusanagi/KOF All Star, there is a deletion of meaning on the target and then displays new information. The word that is omitted in SL is " I doubt I can be trusted with something like that when my identity is obscure " where if it is translated into the target language, it is " Saya ragu saya bisa dipercaya

dengan hal seperti itu ketika identitas saya tidak jelas" but it is not done by the localizer. localizer actually kills it and then replaces it with " Tapi, aku tidak yakin aku bisa melakukan pekerjaan seperti " in this case the meaning of the sentences SL and TL are different, in SL it says doubt because the identity is not clear, while in TL it says if you are not sure you can do a job. Due to the difference in information and deletion, this data is included in the omission

d. Retention

This strategy is to maintain the original term from the source text into the target text by not translating it into the target language. The localizer assumed that will there is a problem with spatial if the term is localized.

30/RTN/Average/Kyo Kusanagi/KOF All Star

SL: **Kyokugenryu**…? I‟ve never heard of it…

TL: **Kyokugenryu**… Aku baru pertama kali mendengar tempat itu…

On datum number 30/RTN/Average/Kyo Kusanagi/KOF All Star, the translator uses place names in Japanese in SL "Kyokugenryu" then translates into TL into "Kyokugenryu" in this case the localizer borrows words from the source and even though the punctuation marks "?" in the

target is removed but does not change the emotion of the text so that the researcher categorizes the data including retention.

40/RTN/ Good/Kyo Kusanagi/KO F All Star

SL: Kyokugenryu… Didn‟t you say they have a **dojo in Southtown**?

TL: Kyokugenryu… Tidakkah Noah pernah mengatakan mereka punya **dojo di South town**?

The Data number 40/RTN/Good/Kyo Kusanagi/KOF All Star contains words in the source that are not translated into the target language. The words in the source are localized the same as in S, such as borrowing techniques in translation. So, the expression in SL "dojo in Southtown" is translated into TL as "dojo in Southtown" borrowing the word in SL. From this explanation, this data is included in retention.

2. Non-Diegetic Strategy

The next analysis of the translation strategy is the non-diegetic strategy. The non-diegetic strategy is a strategy that leads to visual or non-textual which changes the graphics to overcome the problem of spatialization in conveying information. In this case, the hidden or unclear meaning of the information can be resolved properly and make it easier for players to play the game. the following table of data analysis results using a non-diegetic strategy on 59 data hero prebattle dialogue.

Table 4. 2 Data of Non-Diegetic Strategy

No	**Non-Diegetic Strategy**	**Frequency**
1	Ballooning	11
Total		11

In table 4.2 non-diegetic strategies were found in ballooning with 11 data and no data were found that lead to iconization, type facing, lettering, and windowing. this happens because of the availability of a large dialog box while the visuals or other elements of the source and target are the same. The following will discuss the findings in research that has been carried out using non-diegetic strategies:

1. Ballooning

In this case ballooning applies the letters according to the target message in the dialog box so that its meaning is not limited to the dialog box space. This strategy is assumed to provide more detailed information to players. The translator usually zooms in and expands the dialog box.

2/BLN/Good/Kyo Kusanagi/KOF All Star

SL: (Who are these people surrounding me?)

TL: Lalu, siapa orang-orang yang mengelilingiku ini.? **Saat mata kami saling bertatapan, mereka langsung menghampiriku.**

In this case, data number 2/BLN/Good/Kyo Kusanagi/KOF All Star, the translator takes advantage of the dialogue space that has a lot of space by adding new information in the TL “Saat mata kami saling bertatapan, mereka langsung menghampiriku” where the word was not previously in the source. Because there is no deletion of this data and the addition of new information by the localizer, this data is entered into the ballooning because the wide dialog box allows additional information, which is assumed to convey more detailed information.

31/BLN/ Good/Kyo Kusanagi/KOF All Star

SL: (I shook my head no.)

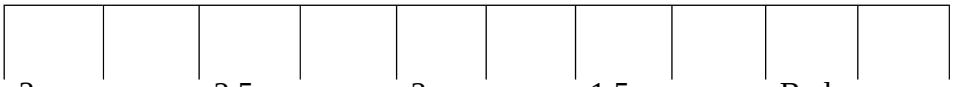
TL: Dalam diam aku menggelengkan kepala **menjawab pertanyaan Noah**.

On data number 31/BLN/ Good/Kyo Kusanagi/KOF All Star, the researcher found that there was an additional word or information in the TL "answering Noah's question" this word or information was not in the source. In this case there was no shift in meaning, instead the information message in TL In this case, the localizer takes advantage of the dialog box by adding new information so that the information in this data is more accurate and players also feel the same emotions.

In this case, the researchers only found ballooning for non-diegetic strategies because they did not find a shift in the font type, font size, and writing form of pre-battle heroes in KOF All Star.

3. Localization Quality Assessment

The next analysis is the quality of localization in the heroes of this pre-battle dialogue, the researcher uses one rater to assess the quality of localization. The researcher uses the theory from Purnomo (2018) entitled Ludification-Based Video Game Localization Quality Assessment Model and the parameters used to assess the localization quality in this model are narrative-mechanical structure, diegetic symbiosis and localization level after determining the three then the researchers classify them into quality parameters localization. The mechanical structure of the narrative itself is divided into two, namely the mechanical structure and the narrative structure. The effect is divided into two, namely anamorphic (implicit) and metamorphic (explicit or conditional) with 4 categories, namely univocal, cryptic, Enigmatic, Equivocal. then the diegtic symbiosis is the relationship that occurs between the text, the visual, and the realization. In this case the diegetic symbiosis is divided into two, namely Mnemonic and Hegemonic. then localization level, there are three categories of localization levels, namely full localization, partial localization, and non-localization. After that the researchers classified it into the localization quality assessment parameters. As follows:



The quality of the localization is called good if the value of the localization assessment ranges from 2.5 to 3, while for the average category, that is, if the value of the localization assessment ranges from 1.5 to 2.5. Then for the poor category if the value of the localization quality is 1 to 1.5. parameter is the final result in the assessment of localization quality where the combined results of mechanical narrative structure, diegetic symbiosis, and localization level are combined and then classified using these parameters. The following are the findings of the overall results in the localization quality assessment:

Table 4. 3 Data Quality of Localization

Quality of Localization		
Good	Average	Poor
55	4	X

From the data table 4.8, the classification of localization quality found 55 good data and 4 average data. In this case, the most dominant localization quality assessment is good. The localization quality is good because the localization carried out by the localizer is easy to understand

and able to convey messages from the source of the game well into the target game well.

51/OMS/ Good/Kyo Kusanagi/KOF All Star

SL: (Just when we were about to set off, we heard a crowrd of people walking toward us on the street.)

TL: Tepat saat kita ingin pergi, terdengar ada kerumunan orang yang berjalan ke arah kita.

Diegetic Symbiosis	Mechanical-Narative Structure	Localization Level	Mechanical-Narative Structure	Diegetic Symbiosis
Mnemonic	Anamorfosis + Metamorfosis (Enigmatic)	Partial	Anamorfosis + Metamorfosis (Enigmatic)	Hegemonic

Mechanic narrative structure: Eni - Eni = 3x3= 9 Diegetic symbiosis: Hege - hege = 3x2= 6 Localization level: partial = 2x1= 2 9+6+2=17/6= 2,8 Good

Based on data number 51/OMS/ Good/Kyo Kusanagi/KOF All Star, the diegetic symbiosis is hegemonic because the image does not reflect the narrative given by the game or the pre-battle dialogue. Next to mechanical Instructions delivered in anamorphosis and narrative delivered in metamorphosis (explicit). Narrative and visuals are not related. In the source text and target text, it is stated that there are crowds of people walking closer, while in the image only Noah (Non player character) is shown. The combination of mechanical anamorphosis and narrative metamorphosis makes the mechanical narrative structure of the source game and target language game Equivocal. Then, the level of localization is partial because in this video game, localized elements are only in the form of text while visual, sound, and other game elements are not localized by localization. From the results of the localization quality assessment parameters, this data is obtained including the classification of good

34/CDN/Good/Kyo Kusanagi/KOF All Star

SL: (Just when we were about to set off, we heard a crowrd of people walking toward us on the street.)
TL: Tepat saat kita ingin pergi, terdengar ada kerumunan orang yang berjalan ke arah kita.

Diegetic Symbiosis	Mechanical-Narative Structure	Localization Level	Mechanical-Narative Structure	Diegetic Symbiosis
Mnemonic	Metamorfosis + Metamorfosis (Univocal)	Partial	Metamorfosis + Metamorfosis (Univocal)	Mnemonic

Mechanic narrative structure: Univocal - Univocal = 3x3= 9

Diegetic symbiosis: Mnemonic - Mnemonic = 3x2= 6

Localization level: partial localization = 2x1= 2

9+6+2=17/6=

2,8

In this case, the diegetic symbiosis is Mnemonic because the subtitles and visuals complement each other. for the mechanical structure it is a metamorphosis because the pictures explain what is in the text, which shows Athena and Kensou mentioned in the text. while the narrative structure, namely the metamorphosis of information or messages in the narrative, is conveyed explicitly. The combination of metamorphosis and metamorphosis forms a univocal. then, the level of localization is partial because in this video game, localized elements are only in the form of text while visual, sound, and other game elements are not localized by localization. The results of the localization quality assessment parameters obtained this data including good classification

53/MDN/ Good/Kyo Kusanagi/KOF All Star

<table>
<tr><td colspan="5">
</td></tr>
<tr><td colspan="5">SL: (The man squints as he stares at me, as if he‟s observing a lab specmen.)
TL: Lelaki yang bertabrakan dengan Noah melihatku dengan menyipitkan matanya, seketika dia sangat tertarik denganku.</td></tr>
<tr><td>Diegetic Symbiosis</td><td>Mechanical-Narative Structure</td><td>Localization Level</td><td>Mechanical-Narative Structure</td><td>Diegetic Symbiosis</td></tr>
<tr><td>Mnemonic</td><td>Metamorfosis + Metamorfosis (Univocal)</td><td>Partial</td><td>Metamorfosis + Metamorfosis (Univocal)</td><td>Mnemonic</td></tr>
<tr><td colspan="5">Mechanic narrative structure: Uni - Uni = 3x3= 9
Diegetic symbiosis: Mne - Mne = 3x2= 6
Localization level: partial = 2x1= 2
9+6+2=17/6=
2,8</td></tr>
</table>

Data number 53/MDN/Good/Kyo Kusanagi/KOF All Star, the researchers assessed that the diegetic symbiosis is mnemonic because the images reflect the narrative, the two complement each other. for Mechanical instructions and narratives are conveyed metamorphosis (explicit) where meaning is conveyed directly to the text. Narrative and visuals are interconnected. In the source and target texts, it mentions the man who collided with Noah, then visually displays it according to the

text. The combination of mechanical metamorphosis and narrative metamorphosis makes the mechanical narrative structure of the source game and target game Univocal. Then, the level of localization is partial because in this video game, localized elements are only in the form of text while visual, sound, and other game elements are not localized by localization. The results of the localization quality assessment parameters obtained this data including good classification.

B. Discussion

In this chapter, the researcher will discuss in more detail the results of the data research found using the problem formulation. Based on this research, the formulation of the first problem, in this study shows the results of the translation strategies contained in the pre-battle hero dialogue at KOF All star in the localization perspective, namely condensation, removal, retention, and mediation. while the results of the non-diegetic strategy were found only in ballooning. Then the second problem formulation of this research is the localization quality of the hero pre battle dialogue in KOF All star and from the data obtained from the localization quality research, two localization qualities were found, namely good and average. To simplify the overall results from the data found, the researcher combining the diegetic strategy and non-diegetic strategy with the localization quality that the researcher had analyzed from the hero prebattle dialogue by Kyo Kusanagi on KOF All star.

The results of the first problem formulation research using the diegetic strategy the researcher found 28 data condensation ,8 mediation data, 8 omission data and 4 retention data. From the analyzed data, the researcher found that most of the most frequently encountered dietetic strategies were condensation then for the non-diegetic strategy, only 11 data ballooning results were obtained.

The second problem formulation is the localization quality of the prebattle hero dialogue in KOF All star. In this case the quality of localization through 3 categories. The first is the narrative mechanical structure, where the most

dominant finding is enigmatic, which means that the mechanical or visual structure in the game is conveyed anamorphosis or impliedly, while the narrative structure is conveyed explicitly or directly in the text. The second is a diegetic symbiosis, where the most dominant data is hegemonic (text) meaning that the text becomes a reference for players in playing the game because visuals have nothing to do with textual to make it easier for players. And the third is the level of localization, in this case the entire data is included in the partial localization. This indicates that only text is localized while visuals are not. After passing through 3 categories of assessment, the researcher then classified the final results of this localization quality assessment using the theory from Purnomo (2018), namely there are 3 qualities, namely good, average, and poor. The most frequently encountered localization quality data are 55 good data, then 5 average data. In this case, the most dominant quality of localization is good, in which the mechanical and narrative structures will not shift and the localization results are acceptable.

The dominant data result related to the formulation of the first problem using the diegetic strategy is condensation because this strategy presents messages that are easily conveyed and maintains the meaning or message of information from SL to TL remains the same so as to avoid shifting information. As for the mechanical message, the message is clearly not anamorphic, in this case the mechanical message provides information to players so that they are always ready to fight against the enemy while the narrative message is explicit because condensation prioritizes making the message clear so that players can feel

the same emotions when playing the game. While the retention strategy maintains the expression from the source to the target so that this can lead to spatial problems on the target. Then mediation because there is a synonym where the translator chooses fewer words and does not interfere with the meaning of the source. And the last is omission, where there is an erasure of familiar information so that the source and target are different. The most dominant non-diegetic strategy is ballooning, where overcoming the problem of spatialization by diverting information can be handled properly so that additional words appear and the available dialog boxes are quite large. For the quality results, the most dominant localization is good, in this case the localizer maintains the mechanics and the narrative does not shift so that the localization results can be accepted. As for the average because there is a mechanical message and a narrative message is an anamorphosis because it maintains the authenticity of the game, it is assumed that the localization results are not acceptable. It can be concluded that the dominant result of the problem formulation makes the target game has the advantage that the game instructions are easy to understand and easy to play because the mechanics of the structure and narrative structure are translated metamorphoses and take advantage of the availability of large dialog boxes for spatialization problems with the assumption that the translation is acceptable so that localized games are easy to play. because the instructions for how to play are easy.

CHAPTER V
CONCLUSION AND SUGGESTION

This chapter consists of two parts. The first part is the conclusion obtained by the researcher through the analysis in the previous chapter and the discussion as an answer to the formulation of the problem. The second part is a suggestion from the researcher to the reader.

A. Conclusion

This section contains the conclusions from the previous analysis. In this case, the researcher analyzes the translation strategy used in translating the hero prebattle dialogue with data obtained from Kyo Kusanagi in the KOF All star video game. In analyzing this, the researcher used the diegetic strategy and non-diegetic strategy of Purnomo (2019). There are several classifications of the diegetic strategy, namely condensation, abbreviation, omission, retention, mediation, symbolization, and violation. Meanwhile classification of non-diegetic strategy, iconization, type facing, lettering, ballooning, and windowing. From the 59 data analysis that has been done, the researcher found that there are 4 translation strategies used, namely 28 condensation data ,8 mediation data, 4 retention data, and 8 omission data. for non-diegetic strategies only found in ballooning with 11 data. The most dominant one was the condensation and ballooning. Furthermore, the researcher analyzed the quality of localization in the KOF All star video game. In this case, the researcher uses the theory from Purnomo (2018), a localization quality model that goes through 3 categories, namely mechanical narrative structure, symbiosis diegesis and localization level.

Researcher found 55 data is good localization quality and 4 data is average localization quality.

Based on the findings in this study, most often use a condensation and ballooning with good localization quality. This shows that the dominant result associated with the condensation strategy implies that condensation is a good strategy, not only to retain the meaning or message of information from SL to TL. Then for the assessment of the quality of the localization the most seen was found to be good. In this case the quality of the localization is good because the localization carried out by the localizer is easy to understand. In this case, it can be concluded that if the storyline of the KOF All star video game is easy to understand and easy to understand the mission in the game with good localization quality, this certainly makes it easier for players from the target market to play the video game.

B. Implication

The results of this study are to find out the translation strategies found in the hero pre battle dialogue in KOF All star and which is one of the most dominant strategies used from the hero pre battle dialogue expressed by Kyo Kusanagi with a dietetic strategy and non-diegetic strategy as a translation strategy. In this case, the most dominant strategy used is condensation because the text in the hero pre battle dialogue emphasizes the similarity of meaning from the source and target. After analyzing the translation strategy, this study resulted in the quality of localization and the most dominant is the quality of localization

from good classification with a scale of 54 out of 59 data, while 5 data is classified as average. From the correlation of the dominant results in this study, video games are easy to play.

C. Suggestion

Based on the research that has been done, there are several suggestions found in the study as follows:

1. For the English letters student

   The researcher hopes that this research can be a source of \reference and additional knowledge, for students, especially students of English Literature in video game localization.

2. For the further researcher

   This research can be used as an additional reference for other researches who are interested in analyzing translation strategies from the perspective of localization and localization quality of video games with different objects. Therefore, the researcher hopes that this research can be useful as a reference for further research by finding diegetic strategy and non-diegetic strategy that have not been found in this study, such as abbreviation, symbolization and violation in order to find certain patterns that are useful for developing knowledge about translation and localization.

3. For Lecturers of Translation Subjects

   This research is expected to be an example of product analysis regarding localization in video games with a focus on subtitle hero pre battle dialogue.

4. For the video game the King of Fighters All star

   The researcher hopes that the King of Fighters All star video game is more careful in translating or localizing elements in the game because the researcher found that some source and target subtitles have different translations and some visual elements do not complement each other with the existing narrative.

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APPENDICES

VALIDATION

The data of thesis with the title "**LOCALIZATION HERO PRE BATTLE DIALOGUE FROM ENGLISH TO INDONESIA IN THE KING OF FIGHTERS ALL STAR**" has been validated by Muhammad Romdhoni Prakoso in:

Day: Monday

Date: August 8th 2022

Surakarta, August 8th 2022

Validator

Muhammad Romdhoni Prakoso, M.Pd

NO	DATA	TRANSLATION STRATEGIES												EXPLANATION
		The Diegetic Strategy							The Non-Diegetic Strategy					
		ABR	CDN	SYM	MDN	RTN	OMS	VLT	ICN	LTR	TYF	BLN	WDW	
1/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: (Where am I? My head feels weird. It almost feels empty.) TL: Di mana ini kepalaku terasa aneh. Seperti seluruh isinya hilang dan menjadi kosong?											✓		modify the size of the dialog box to accommodate the message to be conveyed in more detail
2/BLN/Good/K	SL: (Who are these people											✓		the

yo Kusanagi/KOF All Star	surrounding me?) TL: Lalu, siapa orang-orang yang mengelilingiku ini.? Saat mata kami saling bertatapan, mereka langsung menghampiriku.													translator takes advantage of the dialogue space that has a lot of space by adding new information in the TL
3/CDN/Average/Kyo Kusanagi/KOF All Star	SL: (I just woke up and this guy wants to eliminate me… what‟s going on?!) TL: Aku dieliminasi setelah membuka mata … Bukankah itu kejam? Seharusnya jelaskan keaadaanya agar aku mengerti…		✓											the meaning in the source clearer to the target while still prioritizing the similarity of meaning in

														SL and TL
4/BLN/Good/Kyo Kusanagi/KOF All Star	SL: (She made a fancy jump and tried to land between us, but failed miserably) TL: Dia berusaha mendarat diantara kami setelah lompatan elegannya itu. Tetapi hasilnya gagal dan menyedihkan.											✓		In this data, the translator provides additional words whichares assumed the information in the target is more accurate.
5/CDN/Good /Kyo Kusanagi/KOF All Star	SL: (As my brain strained to remember anything at all, a girl‟s voice rang loudly) TL: Aku berusaha mengingat sesuatu. Aku terus mendengar suara teriakan seorang perempuan.		✓											Using the condensation strategy because of the paraphrase in the TL, where the

														translator retains the meaning of the SL
6/CDN/Good/ Kyo Kusanagi/KOF All Stars	SL: (The girl who seemed like she was trying to save me‟s asking for my help instead now.) TL: Wanita yang muncul seperti akan menolongku, tanpa disadari sekarang dia berbalik meminta pertolonganku.		✓											the translator still maintains the meaning of the SL, Even though it is paraphrased with different words, the meaning or information of SL and TL is the same

7/MDN/Good/ Kyo Kusanagi/KOF All Star	SL: (suddenly, a blue light engulfed me. What‟s this strange feeling…?) TL: Saat itu, muncul sinar biru dari dalam tubuhku. Apa ini? Perasaan apa ini…?				✓									Changing the meaning of the word "engulfed me" in TL which means "menelan saya" is changed to "Dalam tubuhku"
8/BLN/Average/Kyo Kusanagi/KOF All Star	SL: (I don‟t know what‟s going on, but I take a battle stance against the charging) TL: Aku tidak tahu sebenarnya kekuatan apa ini, tetapi aku sudah bersiap mengambil posisi untuk bertarung melawan musuh yang akan menyerang.											✓		The available dialogue space by adding new information that is assumed to be accurate

														so that players can more easily understand the meaning of the dialogue
9/OMS/Good/ Kyo Kusanagi/KOF All Star	SL: Right then, a group of men with familiar voices appeared out of nowhere TL: Saat itu, sekelompok pria dengan suara yang aku kenal muncul.						✓							There is a deletion of the meaning of the word from SL "out of nowhere" which means "entah dari mana".
10/CDN/Good/ Kyo Kusanagi/KOF	SL: With her arms outstretched, she posed like cult leader, urging her		✓											There is a difference in the

All Star	invisible followers to trust her. TL: Noah tida-tiba berlagak seperti guru dari suatu sekolah, mengangkat kedua tanganya dan meminta untuk mempercayainya													meaning of the words SL and TL, they both have the same meaning, namely asking Kyo Kusanagi to believe in him/Noah.
11/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: You have a point, but I have to be skilled enough to enter the tournament. TL: Meskipun yang kau katakana itu benar, tetapi aku harus memiliki kemampuan untuk masuk ke turnamen itu.		✓											Using the condensation strategy because of the paraphrase in the TL, where the translator

														retains the meaning of the SL
12/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: Whenever I talk about my ability and memories related to that, Noah puts them together like pieces of puzzle. TL: Jika aku mengatakan apa saja yang kuingat, Noah akan Menyusun seperti potongan puzzle.		✓											Word compaction is included in the condensation. "Whenever I talk about my abilities and memories related to that" which means " Setiap kali saya berbicara tentang

														kemampuan dan ingatan saya yang terkait dengan itu " but is translated in TL to " Jika aku mengatakan apa saja yang kuingat
13/BLN/Good/ Kyo Kusanagi/KOF All Stars	SL: I had no time to see if they were okay. Agitated, they started throwing punches at me. TL: Aku tidak bisa memikirkan apakah itu baik atau tidak. Musuh-musuh mulai mengepalkan seolah-											✓		The addition of this information makes the target accurate or its meaning

	olah mereka sangat marah.													easy to understand and because there is still a dialog box available
14/OMS/Average/Kyo Kusanagi/KOF All Star	SL: There it was in her hands, an invitation marked with the letter R. TL: Noah memberikan benda itu padaku, sebuah undangan dengan tanda „R“.					✓								in this case, there is a difference in information betweenm SL and TL. Where the translator omitted the word "There it was in her hands"
15/CDN/Good/	SL: But… can I really take		✓											In this data,

Kyo Kusanagi/KOF All Star	it? TL: Tapi… apa aku boleh mengambilnya?													the translator prioritizes the meaning of the SL so that it is conveyed with the same message in the TL
16/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: (I reluctantly accepted the invitation, but… do I really have what it takes to compete?) TL: baiklah untuk saat ini aku akan menerima undangan ini. Tetapi apa aku memiliki kemampuan untuk mengikuti turnamen itu?		✓											SL with the word "reluctantly " in the paraphrase becomes "untuk saat ini" in this case TL and SL have the

														same information. Because prioritizing the similarity of meaning, it's included in condensation.
17/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: (Just as I was starting at the invitation, deep in thought, I could a familiar voice of a man somewhere.) TL: saat termenung melihat undangannya, aku mendengar lagi suara laki-laki yang kukenal.		✓											The translator retains the meaning of the SL
18/OMS/Average/Kyo	SL: (what with his reaction?... was he the					✓								in TL of the data deleted

Kusanagi/KOF All Star	owner?) TL: apa-apaan ini? Bagaimana kau bisa memiliki undangan itu?													then new information appears " apa-apaan ini? Bagaimana kau bisa memiliki undangan itu?".
19/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: (after they left, I gazed at the invitation, a key to unlocking my mystery. And for some reason, tension overwhelmed me.) TL: setelah para pengganggu itu pergi, aku menatap undangan yang bisa menjadi kunci untuk mencari jati diriku. Meskipun aku tidak tahu apa alasanta, tiba-tiba		✓											Using the condensation strategy because of the paraphrase in the TL, where the translator retains the meaning of

	ketegangan menjalar di seluruh tubuhku.													the SL
20/OMS/Good/ Kyo Kusanagi/KOF All Star	SL: (I tried to scowl like she told me, but…) TL: benarkah? perkataan Noah terngiang-ngiang di benakku sambil mengira-ngira bagaimana menunjukkan tatapan mata yang tajam, tetapi….						✓							in this case the TL is deleted, then new information appears
21/MDN/Good /Kyo Kusanagi/KOF All Star	SL: (Noah burst out laughing. I couldn‟t stop myself from laughing along. TL: Noah berkata sambal tertawa keras. Melihatnya tanda sadar aku tersenyum.				✓									The translator chooses the right words in TL so that players can feel the same emotions.
22/CDN/Good/ Kyo	SL: (she made sure I felt relieved, and then went on to		✓											Using the condensatio

Kusanagi/KOF All Star	explain more) TL: Noah menyakinkanku untuk merasa tenang, dan Kembali menjelaskan lebih banyak hal lainnya.													n because of the paraphrase in the TL, where the translator retains the meaning of the SL
23/BLN/Good/ Kyo Kusanagi/KOF All Star	SL: (Just when I was about to ask who the other fighter is…) TL: tiba-tiba aku penasaran dan ingin bertanya sebenarnya pertarungan macam apa yang akan dilakukan.											✓		The translator adds new information by utilizing the existing space so that this information is expected more accurate.

24/MDN/Good /Kyo Kusanagi/KOF All Star	SL: by the why, you sure know a lot about them… TL: Lalu, Noah sepertinya kau tau banyak tentang mereka…				✓									changed the meaning of the word "by the why" which means "ngomong-ngomong" then replaced it with a shorter word "lalu" with the same emotion
25/MDN/Good /Kyo Kusanagi/KOF All Star	SL: an aspiring pop idol with psychic powers, and a drunk… what a team. TL: idola yang memiliki kekuatan fisik luar biasa,				✓									the same emotion from SL by choosing the right

	gurunya yang mabuk… waw tim yang unik.													words by using synonyms such as the word in SL " psychic powers, and a drunk… what a team." which means " kekuatan batin, dan pemabuk… tim yang hebat" later translated into TL to " kekuatan fisik luar

														biasa, gurunya yang mabuk… waw tim yang unik."
26/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: (Noah tries her best to explain, but I‟m not quite sure I understand what she‟s trying to say.) TL: Noah mencoba menjelaskan dengan cara termudah, tapi aku tidak yakin aku bisa memahaminya.		✓											Where there is a condensation of words in the TL but still conveys the meaning of the information message from the SL well
27/CDNGood/ Kyo	SL: (I had feeling she overestimated me, but I		✓											Using the condensatio

Kusanagi/KOF All Star	wasn‟t planning on losing my first match either.) TL: meskipun aku merasa dia terlalu berlebihan dengan percaya pada kemampuanku, tetapi aku juga tidak ingin kalah di pertandingan pertama.													n because of the paraphrase in the TL, where the translator retains the meaning of the SL
28/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: (Noah seems more excited than me, even though I‟m the one doing the fighting.) TL: meskipun Noah tidak berpartisipasi di pertandingan, dia terlihat lebih bersemangat daripada aku.		✓											The translator paraphrases the TL, where the information message given to the source and target is the same, namely

														about Noah who is more excited than Kyo Kusanagi
29/MDN/Good /Kyo Kusanagi/KOF All Star	SL: I‟ll be able to meet different people in the KOF… it will help me find out who I am. TL: aku akan bertemu banyak orang di KOF… itu bisa membantuku menemukan siapa diriku sebenarnya.				✓									In SL "meet different people" is defined as the target by " bertemu banyak orang " in this case it has the same intention, it can be called a synonym, namely

														meeting many different people.
30/RTN/ Good/Kyo Kusanagi/KOF All Star	SL: Kyokugenryu…? I‟ve never heard of it… TL: Kyokugenryu… Aku baru pertama kali mendengar tempat itu…					✓								Where SL is translated using the actual meaning into TL.
31/BLN/ Good/Kyo Kusanagi/KOF All Star	SL: (I shook my head no.) TL: dalam diam aku menggelengkan kepala menjawab pertanyaan Noah.											✓		the translator adds new information by utilizing the existing space so that this information is expected more

														accurate.
32/BLN/Good/ Kyo Kusanagi/KOF All Star	SL: I don‟t who I am, let alone why I‟m here. TL: Bukan hanya mengapa aku pingsan, bahkan usiaku dan ada banyak hal lain yang tidak kuketahui.											✓		the translator adds new information by utilizing the existing space so that this information is expected more accurate.
33/CDNGood/ Kyo Kusanagi/KOF All Star	SL: (Noah speechless by the very polite greeting she received. Standing next to Athena was a pale-faced you man, patting his chest…) TL: Sapaan yang sangat sopan itu, seketika membuat Noah kehilangan kata-kata.		✓											

	Lalu seorang pemuda di sampingnya,memukul-mukul dadanya dengan wajah pucat”													
34/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: (Athena repeatedly apologizes and Kansou stands tall, ready for the battle.) TL: Athena terus meminta maaf dan Kensou berdiri di sampingnya bersiap untuk bertarung		✓											Using the condensation because of the paraphrase in the TL, where the translator retains the meaning of the SL
35/BLN/Average/Kyo Kusanagi/KOF All Star	SL: (I nod at her remark.) TL: Aku menganggukan kepala setuju akan pikiran Noah											✓		the translator adds new information by utilizing the existing

														space so that this information is expected more accurate.
36/RTN/ Good/Kyo Kusanagi/KOF All Star	SL: Is he talking about the ones that tried to stop us earlier? TL: Apa dia membicarakan tentang salah satu orang yang mencoba menghentikan kita tadi?					✓								Where SL is translated using the actual meaning into TL
37/CDN/ Good/Kyo Kusanagi/KOF All Star	SL: (Noah pat her stomatch in satisfaction as we walked along the street. Breaking News was on the TV in a nearby shop.) TL: Setelah makan, aku berjalan-jalan dengan Noah lalu monitor berada di depan		✓											in this data the translator does not translate literally but prioritizes the meaning

	toko menampilkan berita terbaru													of the SL so that it is conveyed properly into the TL. in TL there is also a word condensation, namely "Noah pat her stomatch in satisfaction as we walked along the street" in TL it is condensed into

														"Setelah makan".
38/MDN/ Good/Kyo Kusanagi/KOF All Star	SL: (The crowd stirred when our faces showed up on the TV.) TL: Kerumunan menjadi ramai saat wajah kami di tampilkan di TV.				✓									Where the word in SL is "The crowd stirred" which means " Kerumunan bergejolak " which in this case is changed in TL to " Kerumunan menjadi ramai " the translator makes the word in TL

														easy to understand with words that have the same meaning.
39/RTN/ Good/Kyo Kusanagi/KOF All Star	SL: (A team of three women showed up on the screen next. They looked far too beautiful to be fighters.) TL: Tim yang terdiri dari 3 wanita muncul di layar selanjutnya. Mereka terlihat sangat cantik untuk menjadi seorang petarung.					✓								Translated with the actual meaning of the word in the target language,
40/RTN/ Good/Kyo Kusanagi/KOF All Star	SL: Kyokugenryu… Didn‟t you say they have a dojo in Southtown? TL: Kyokugenryu… Tidakkah Noah pernah mengatakan mereka punya					✓								Translated with the actual meaning of the word in the target

	dojo di South town?													language,
41/CDN/ Good/Kyo Kusanagi/KOF All Star	SL: (Noah was looking at a group of women, the same women who were on TV a moment ago, no less…) TL: Noah melihat grup Wanita, 3 wanita yang sama, yang muncul di TV saat itu, tidak salah lagi…		✓											Condensation, where the source text and the target text have the same meaning even though the target is explained in more detail
42/OMS/Good/ Kyo Kusanagi/KOF All Star	SL: Yeah, I remember you talking about the prize before, but it didn‟t really hit home for me at the time. I wasn‟t even in the tournament then. TL: Ya, aku ingat kau membicarakan tentang						✓							In this case the translator removes some words from the source so they don't

	hadiah sebelumnya tapi karena itu sebelum pertandingan, jadi rasanya berbeda.													exist in the TL.
43/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: (Some of their fans cheered them on as we watch them walk away) TL: Beberapa penggemar mereka menyemangati saat kami melihat mereka mulai pergi menjauh.		✓											condensation where SL and TL have the same meaning, although in the target there are additional words that are done so that the meaning is not implied. but the meaning is

														the same as the source and there is no shift in meaning
44/CDN Good/Kyo Kusanagi/KOF All Star	SL: (I have a feeling that I‟m only the one who told her all that, but… Noah is taking the opportunity to share her knowledge about Leverage to Team America.) TL: Ini seperti semua cerita yang sudah kukatakan… Tapi Noah mengambil kesempatan berbagi pengetahuannya tentang Laverage ke America Team.		✓											The translator condenses the meaning of the SL in the target where "I have a feeling that I'm only the one who told her all that," which means in the target language

														"Aku punya firasat bahwa hanya aku yang memberitah unya semua itu" then in condense it to "Ini seperti semua cerita yang sudah kukatakan" without changing the message from SL
45/MDN/Good /Kyo	SL: The two share each other‟s hands energetically.				✓									In this data some words

Kusanagi/KOF All Star	TL: Keduanya berjabat tangan dengn penuh antusias.													use synonyms therefore this data uses mediation. on the word "energetically." which has the original meaning in the target language of "penuh semangat" but is translated into "Antusias" which has

														the same meaning as "penuh semangat".
46/CDN/ Good/Kyo Kusanagi/KOF All Star	SL: (I grasped his hand as I answered, “Of course.” It‟s unfortunate I got in the way of his dream, but I too have a dream I want to achieve.) TL: Tentu saja, aku menjawab sambil menggenggam tangannya. Aku sedikit menyesal karena menghalangi impiannya, tapi aku juga punya impian yang ingin kucapai.		✓											in this data the translator translates by prioritizing the information message in the source so that it is conveyed equally to the target. so that there is no shift in meaning,

														even though there are some words that are not placed correctly, their meaning remains the same.
47/CDN/ Good/Kyo Kusanagi/KOF All Star	SL: (I tried to tell her that we can take our time, but Noah kept on insisting that we move.) TL: Meskipun aku berkata bisa berangkat lebih santai, tapi Noah mulai pergi dengan tergesa-gesa.		✓											in this data, the translator translates by prioritizing the information message in the source so that it is

														conveyed equally to the target. so that there is no shift in meaning, even though there are some words that are not placed correctly, their meaning remains the same.
48/OMS/ Good/Kyo Kusanagi/KOF All Star	SL: We got here pretty fast to avoid losing by default, and now we ended up with a lot of to kill. TL: Kalau terlambat dan						✓							Omission, the occurrence of deletion from SL to

	kalah kita dalam masalah besar, lebih baik sampai lebih dulu dan banyak watu tersisa.													TL
49/CDN/ Good/Kyo Kusanagi/KOF All Star	SL: (Noah is always thinking of ways to help me get my memory back. Unfortunately, I still can‟t recall anything…) TL: Noah berusaha membantuku untuk mengingatnya. Sayangnya, aku tidak ingat apa pun.		✓											in this data, the translator translates by prioritizing the information message in the source so that it is conveyed equally to the target. so that there is no shift in meaning,

														even though there are some words that are not placed correctly, their meaning remains the same.
50/CDN/ Good/Kyo Kusanagi/KOF All Star	SL: (Grumbling noise came from Noah‟s stomach.) TL: Terdengar suara sirine kelaparan dari perut Noah.		✓											There is compaction in the target language where the source language says "Noah is always thinking of ways to

														help me get my memory back" which means "Noah selalu memikirkan cara untuk membantuk u mendapatka n kembali ingatanku" then it is compressed in the target language to become "Noah berusaha membantuk

														u untuk mengingatnya." in this case, there is no shift in meaning or new information emerges.
51/OMS/ Good/Kyo Kusanagi/KOF All Star	SL: (Just when we were about to set off, we heard a crowd of people walking toward us on the street.) TL: Tepat saat kita ingin pergi, terdengar ada kerumunan orang yang berjalan ke arah kita.						✓							Where the meaning of the word in the source is deleted in the target language, namely the word "on the street" where the word that

														describes the background of the place is deleted in the target language.
52/CDN/ Good/Kyo Kusanagi/KOF All Star	SL: (She moved in a hurry, and ended up crashing into a guy who was walking by.) TL: Noah yang berkata demikian lalu berjalan dengan cepat, dan menabrak seseorang yang sedang lewat.		✓											In this data the translator translates by prioritizing the information message in the source so that it is conveyed equally to the target.

														so that there is no shift in meaning, even though there are some words that are not placed correctly, their meaning remains the same
53/MDN/ Good/Kyo Kusanagi/KOF All Star	SL: (The man squints as he stares at me, as if he‟s observing a lab specimen.) TL: Lelaki yang bertabrakan dengan Noah melihatku dengan menyipitkan matanya, seketika dia sangat tertarik denganku.				✓									a changes the meaning of the word from the source in the target language. the word

														"as if he's observing a lab specmen" in the source which means " seolah-olah dia sedang mengamati specimen lab" in the target is changed to " seketika dia sangat tertarik denganku." where it goes into a synonym or

														word equation where the meaning of the word is the same
54/BLN/ Good/Kyo Kusanagi/KOF All Star	SL: (He left quickly after uttering those words.) TL: Setelah berkata demikian, lelaki berbaju tradisional itu pergi begitu saja											✓		the translator adds new information by utilizing the existing space so that this information is expected more accurate.
55/BLN/ Good/Kyo Kusanagi/KOF												✓		the translator adds new

All Star	SL: He just gave me a warning, so I don‟t have much of a reason to get upset… TL: Jika dibandingkan dengan Noah marah, aku tidak punya alasan untuk marah karena dia hanya memberikanku peringatan.													information by utilizing the existing space so that this information is expected more accurate.
56/CDN/ Good/Kyo Kusanagi/KOF All Star	SL: (Japan Team was already at the arena) TL: Di arena, Japan Team yang akan menjadi lawan pertandingan telah tiba.		✓											in this data, the translator does not translate literally but prioritizes the meaning of the message from the source

														which is translated into the target remains the same so that the information message is conveyed properly. in this data the source and target have the same information message even though in the target language it is slightly

														paraphrased by the translator but the information message remains the same.
57/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: Maybe he doesn‟t want to reveal himself to the public? TL: Mungkin dia adalah tipe orang yang tidak ingin tampil di depan public?		✓											where the target text retains the meaning of the information message from the source even though the sentence is slightly modified or

														paraphrased . it does not change the information message from the source "reveal himself to the public?" with the meaning of the language in the target " Tidak ingin mengungkapkan dirinya ke publik?" but translated in

														the target language into " tipe orang yang tidak ingin tampil di depan public?" these words have the same meaning of information messages, namely not wanting to appear in public.
58/OMS/Good/ Kyo Kusanagi/KOF	SL: I doubt I can be trusted with something like that when my identity is obscure,						✓							The meaning of the

All Star	unlike other fighters. TL: Tapi, aku tidak yakin aku bisa melakukan pekerjaan seperti itu seperti petarung lainnya.													information from the source and target is almost the same, many words from the source are deleted in the target.
59/CDN/Good/ Kyo Kusanagi/KOF All Star	SL: (No one knows who I am. No one.) TL: Sampai saat ini, tidak ada seorang pun yang mengetahui informasi mengenai diriku.		✓											because the meaning of the information message from the source and target is the same. although

														there are some words in the target that are not in the source, it does not change the meaning of the information message from the source in the target language. such as the word "Sampai saat ini" in the source

														there is no such translation word.

ASSESMENT OF QUALITY

The data of thesis with the title "**LOCALIZATION HERO PRE BATTLE DIALOGUE FROM ENGLISH TO INDONESIA IN THE KING OF FIGHTERS ALL STAR**" have been checked and raterred by Arkin Haris in:

Day: Monday

Date: August 15th 2022

Surakarta, August 15th 2022

Rater

Arkin Haris, S. Pd., M.Hum
NIP. 19891022 202012 1 004

NO	DATA	LOCALIZATION QUALITY ASSESSMENT															Quality localization
		Original game									Target game						
		diegetic symbiosis		Mechanical narrative structure				Localization level			Mechanical narrative structure				Diegetic symbiosis		
		Mne	Hege	Uni	Cry	Eni	Equ	Good	Partial	Poor	Uni	Cry	Eni	Equ	Mne	Hege	
1	 SL: (Where am I? My head feels weird. It almost feels empty.) TL: Di mana ini kepalaku terasa aneh. Seperti seluruh isinya hilang dan menjadi kosong?		✓			✓			✓				✓			✓	Good

2	 SL: (Who are these people surrounding me?) TL: Lalu, siapa orang-orang yang mengelilingiku ini.? Saat mata kami saling bertatapan, mereka langsung menghampiriku.	✓		✓					✓		✓				✓		Good
3	 SL: (I just woke up and this	✓		✓					✓		✓					✓	Average

	guy wants to eliminate me… what‟s going on?!) TL: Aku dieliminasi setelah membuka mata … Bukankah itu kejam? Seharusnya jelaskan keaadaanya agar aku mengerti…																
4	 SL: (She made a fancy jump and tried to land between us, but failed miserably) TL: Dia berusaha mendarat diantara kami setelah		✓			✓			✓				✓			✓	Good

	lompatan elegannya itu. Tetapi hasilnya gagal dan menyedihkan.																
5	 SL: (As my brain strained to remember anything at all, a girl‟s voice rang loudly) TL: Aku berusaha mengingat sesuatu. Aku terus mendengar suara teriakan seorang perempuan.		✓			✓			✓					✓		✓	Good

6	 SL: (The girl who seemed like she was trying to save me‟s asking for my help instead now.) TL: Wanita yang muncul seperti akan menolongku, tanpa disadari sekarang dia berbalik meminta pertolonganku.	✓		✓					✓		✓				✓		Good
7			✓			✓			✓					✓		✓	Good

	 SL: (suddenly, a blue light engulfed me. What‟s this strange feeling…?) TL: Saat itu, muncul sinar biru dari dalam tubuhku. Apa ini? Perasaan apa ini…?																
8	 SL: (I don‟t know what‟s going on, but I take a battle stance against the charging) TL: Aku tidak tahu		✓			✓			✓					✓		✓	Good

	sebenarnya kekuatan apa ini, tetapi aku sudah bersiap mengambil posisi untuk bertarung melawan musuh yang akan menyerang.																
9	 SL: Right then, a group of men with familiar voices appeared out of nowhere TL: Saat itu, sekelompok pria dengan suara yang aku kenal muncul.		✓			✓			✓				✓			✓	Good

10	 SL: With her arms outstretched, she posed like cult leader, urging her invisible followers to trust her. TL: Noah tida-tiba berlagak seperti guru dari suatu sekolah, mengangkat kedua tanganya dan meminta untuk mempercayainya		✓			✓			✓				✓			✓	Good

11	 SL: You have a point, but I have to be skilled enough to enter the tournament. TL: Meskipun yang kau katakana itu benar, tetapi aku harus memiliki kemampuan untuk masuk ke turnamen itu.		✓			✓			✓				✓			✓	Good
12			✓			✓			✓				✓			✓	Good

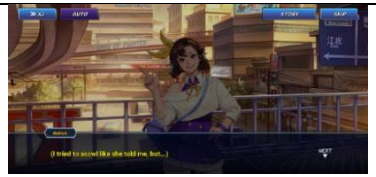
	 SL: Whenever I talk about my ability and memories related to that, Noah puts them together like pieces of puzzle. TL: Jika aku mengatakan apa saja yang kuingat, Noah akan Menyusun seperti potongan puzzle.																
13	 SL: I had no time to see if	✓		✓					✓		✓				✓		Good

	they were okay. Agitated, they started throwing punches at me. TL: Aku tidak bisa memikirkan apakah itu baik atau tidak. Musuh-musuh mulai mengepalkan seolah-olah mereka sangat marah.																
14	 SL: There it was in her hands, an invitation marked with the letter R. TL: Noah memberikan benda itu padaku, sebuah undangan dengan tanda		✓	✓					✓				✓			✓	Average

	„R“.																
15	 SL: But… can I really take it? TL: Tapi… apa aku boleh mengambilnya?		✓				✓		✓					✓		✓	Good
16	 SL: (I reluctantly accepted the invitation, but… do I really have what it takes to		✓			✓			✓				✓			✓	Good

	compete?) TL: baiklah untuk saat ini aku akan menerima undangan ini. Tetapi apa aku memiliki kemampuan untuk mengikuti turnamen itu?																
17	 SL: (Just as I was starting at the invitation, deep in thought, I could a familiar voice of a man somewhere.) TL: saat termenung melihat undangannya, aku		✓			✓			✓				✓			✓	Good

	mendengar lagi suara laki-laki yang kukenal.																
18	 SL: (what with his reaction?... was he the owner?) TL: apa-apaan ini? Bagaimana kau bisa memiliki undangan itu?	✓		✓					✓				✓			✓	Average
19			✓			✓			✓				✓			✓	Good

	 SL: (after they left, I gazed at the invitation, a key to unlocking my mystery. And for some reason, tension overwhelmed me.) TL: setelah para pengganggu itu pergi, aku menatap undangan yang bisa menjadi kunci untuk mencari jati diriku. Meskipun aku tidak tahu apa alasanta, tiba-tiba ketegangan menjalar di seluruh tubuhku.																
20			✓			✓			✓				✓			✓	Good

	 SL: (I tried to scowl like she told me, but…) TL: benarkah? perkataan Noah terngiang-ngiang di benakku sambil mengira-ngira bagaimana menunjukkan tatapan mata yang tajam, tetapi….																
21	 SL: (Noah burst out laughing. I couldn‟t stop myself from laughing		✓			✓			✓				✓			✓	Good

	along. TL: Noah berkata sambal tertawa keras. Melihatnya tanda sadar aku tersenyum.																
22	 SL: (she made sure I felt relieved, and then went on to explain more) TL: Noah menyakinkanku untuk merasa tenang, dan Kembali menjelaskan lebih banyak hal lainnya.	✓		✓					✓		✓				✓		Good
23			✓			✓			✓				✓			✓	Good

	 SL: (Just when I was about to ask who the other fighter is…) TL: tiba-tiba aku penasaran dan ingin bertanya sebenarnya pertarungan macam apa yang akan dilakukan.																
24	 SL: by the why, you sure know a lot about them…	✓		✓					✓		✓				✓		Good

	TL: Lalu, Noah sepertinya kau tau banyak tentang mereka…																
25	 SL: an aspiring pop idol with psychic powers, and a drunk… what a team. TL: idola yang memiliki kekuatan fisik luar biasa, gurunya yang mabuk… waw tim yang unik.		✓			✓			✓				✓			✓	Good
26	 	✓		✓					✓		✓				✓		Good

	 SL: (Noah tries her best to explain, but I‟m not quite sure I understand what she‟s trying to say.) TL: Noah mencoba menjelaskan dengan cara termudah, tapi aku tidak yakin aku bisa memahaminya.																
27	 SL: (I had feeling she overestimated me, but I		✓			✓			✓				✓			✓	Good

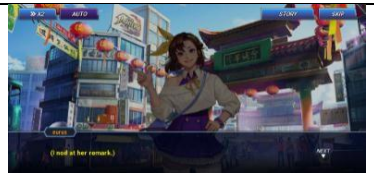
	wasn‟t planning on losing my first match either.) TL: meskipun aku merasa dia terlalu berlebihan dengan percaya pada kemampuanku, tetapi aku juga tidak ingin kalah di pertandingan pertama.																
28	 SL: (Noah seems more excited than me, even though I‟m the one doing the fighting.) TL: meskipun Noah tidak berpartisipasi di	✓		✓					✓		✓				✓		Good

	pertandingan, dia terlihat lebih bersemangat daripada aku.																
29	 SL: I‟ll be able to meet different people in the KOF… it will help me find out who I am. TL: aku akan bertemu banyak orang di KOF… itu bisa membantuku menemukan siapa diriku sebenarnya.		✓			✓			✓				✓			✓	Good

30	 SL: Kyokugenryu…? I‟ve never heard of it… TL: Kyokugenryu… Aku baru pertama kali mendengar tempat itu…		✓			✓			✓				✓			✓	Good
31	 SL: (I shook my head no.) TL: dalam diam aku		✓				✓		✓					✓		✓	Good

	menggelengkan kepala menjawab pertanyaan Noah.																
32	 SL: I don‟t who I am, let alone why I‟m here. TL: Bukan hanya mengapa aku pingsan, bahkan usiaku dan ada banyak hal lain yang tidak kuketahui.		✓			✓			✓				✓			✓	Good
33		✓		✓					✓		✓				✓		Good

	 SL: (Noah speechless by the very polite greeting she received. Standing next to Athena was a pale-faced you man, patting his chest…) TL: Sapaan yang sangat sopan itu, seketika membuat Noah kehilangan kata-kata. Lalu seorang pemuda di sampingnya,memukul-mukul dadanya dengan wajah pucat”																
34		✓		✓					✓		✓				✓		Good

	 SL: (Athena repeatedly apologizes and Kansou stands tall, ready for the battle.) TL: Athena terus meminta maaf dan Kensou berdiri di sampingnya bersiap untuk bertarung																
35	 SL: (I nod at her remark.) TL: Aku menganggukan kepala setuju akan pikiran		✓			✓			✓					✓		✓	Average

	Noah																
36	 SL: Is he talking about the ones that tried to stop us earlier? TL: Apa dia membicarakan tentang salah satu orang yang mencoba menghentikan kita tadi?	✓		✓					✓		✓				✓		Good
37	 	✓		✓					✓		✓				✓		Good

	 SL: (Noah pat her stomatch in satisfaction as we walked along the street. Breaking News was on the TV in a nearby shop.) TL: Setelah makan, aku berjalan-jalan dengan Noah lalu monitor berada di depan toko menampilkan berita terbaru																
38	 		✓			✓			✓				✓			✓	Good

	SL: (The crowd stirred when our faces showed up on the TV.) TL: Kerumunan menjadi ramai saat wajah kami di tampilkan di TV.																
39	 SL: (A team of three women showed up on the screen next. They looked far too beautiful to be fighters.) TL: Tim yang terdiri dari 3 wanita muncul di layar selanjutnya. Mereka		✓			✓			✓				✓			✓	Good

	terlihat sangat cantik untuk menjadi seorang petarung.																
40	 SL: Kyokugenryu… Didn‟t you say they have a dojo in Southtown? TL: Kyokugenryu… Tidakkah Noah pernah mengatakan mereka punya dojo di South town?		✓			✓			✓				✓			✓	Good
41		✓		✓					✓		✓				✓		Good

	 SL: (Noah was looking at a group of women, the same women who were on TV a moment ago, no less…) TL: Noah melihat grup Wanita, 3 wanita yang sama, yang muncul di TV saat itu, tidak salah lagi…																
42	 SL: Yeah, I remember you talking about the prize before, but it didn‟t really		✓			✓			✓				✓			✓	Good

	hit home for me at the time. I wasn‟t even in the tournament then. TL: Ya, aku ingat kau membicarakan tentang hadiah sebelumnya tapi karena itu sebelum pertandingan, jadi rasanya berbeda.																
43	 SL: (Some of their fans cheered them on as we watch them walk away) TL: Beberapa penggemar mereka menyemangati saat	✓		✓					✓		✓				✓		Good

	kami melihat mereka mulai pergi menjauh.																
44	 SL: (I have a feeling that I‟m only the one who told her all that, but… Noah is aking the opportunity to share her knowledge about Leverage to Team America.) TL: Ini seperti semua cerita yang sudah kukatakan… Tapi Noah mengambil kesempatan berbagi pengetahuannya tentang	✓		✓					✓		✓				✓		Good

	Laverage ke America Team.																
45	 SL: The two share each other‟s hands energetically. TL: Keduanya berjabat tangan dengn penuh antusias.																Good
46	 		✓			✓			✓				✓			✓	Good

	SL: (I grasped his hand as I answered, “Of course.” It‟s unfortunate I got in the way of his dream, but I too have a dream I want to achive.) TL: Tentu saja, aku menjawab sambil menggenggam tangannya. Aku sedikit menyesal karena menghalangi impiannya, tapi aku juga punya impian yang ingin kucapai.																
47	 SL: (I tried to tell her that we can take our time, but		✓			✓			✓					✓		✓	Good

	Noah kept on insisting that we move.) TL: Meskipun aku berkata bisa berangkat lebih santai, tapi Noah mulai pergi dengan tergesa-gesa.																
48	 SL: We got here pretty fast to avoid losing by default, and now we ended up with a lot of to kill. TL: Kalau terlambat dan kalah kita dalam masalah besar, lebih baik sampai lebih dulu dan banyak watu tersisa.		✓				✓		✓					✓		✓	Good

49	 SL: (Noah is always thinking of ways to help me get my memory back. Unfortunately, I still can‟t recall anything…) TL: Noah berusaha membantuku untuk mengingatnya. Sayangnya, aku tidak ingat apa pun.	✓		✓					✓		✓				✓		Good
50	 	✓				✓			✓				✓			✓	Good

	 SL: (Grumbling noise came from Noah‟s stomach.) TL: Terdengar suara sirine kelaparan dari perut Noah.																
51	 SL: (Just when we were about to set off, we heard a crowrd of people walking toward us on the street.) TL: Tepat saat kita ingin pergi, terdengar ada		✓			✓			✓				✓			✓	Good

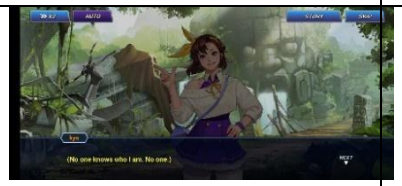
	kerumunan orang yang berjalan ke arah kita.																
52	 SL: (She moved in a hurry, and ended up crashing into a guy who was walking by.) TL: Noah yang berkata demikian lalu berjalan dengan cepat, dan menabrak seseorang yang sedang lewat.		✓			✓			✓				✓			✓	Good
53		✓		✓					✓		✓				✓		Good

	     SL: (The man squints as he stares at me, as if he‟s observing a lab specmen.) TL: Lelaki yang bertabrakan dengan Noah melihatku dengan menyipitkan matanya, seketika dia sangat tertarik denganku.																
54	 	✓		✓					✓		✓				✓		Good

	 SL: (He left quickly after uttering those words.) TL: Setelah berkata demikian, lelaki berbaju tradisional itu pergi begitu saja																
55	 SL: He just gave me a warning, so I don‟t have much of a reason to get upset… TL: Jika dibandingkan																Good

	dengan Noah marah, aku tidak punya alasan untuk marah karena dia hanya memberikanku peringatan.																
56	 SL: (Japan Team was already at the arena) TL: Di arena, Japan Team yang akan menjadi lawan pertandingan telah tiba.		✓			✓			✓				✓			✓	Good
57			✓			✓			✓				✓			✓	Good

	 SL: Maybe he doesn‟t want to reveal himself to the public? TL: Mungkin dia adalah tipe orang yang tidak ingin tampil di depan public?																
58	 SL: I doubt I can be trusted with something like that when my identity is obscure, unlike other		✓			✓			✓				✓			✓	Good

	fighters. TL: Tapi, aku tidak yakin aku bisa melakukan pekerjaan seperti itu seperti petarung lainnya.																
59	 SL: (No one knows who I am. No one.) TL: Sampai saat ini, tidak ada seorang pun yang mengetahui informasi mengenai diriku.		✓			✓			✓				✓			✓	Good