

**LOCALIZATION QUALITY ASSESSMENT OF TUTORIAL VIDEO  
GAME *PLAYER'S UNKNOWN BATTLE GROUND* (PUBG)**

**THESIS**

**Submitted in Partial Fulfillment of the Requirements  
for Degree of *Sarjana Humaniora***



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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
2. My beloved brother
3. My beloved friends
4. English Letters Department
5. My beloved Lecturers of English Letter

## **MOTTO**

*"Don't worry about what to wear today, your smile goes with any clothes."*

(unknown)

"When nothing is going right, go left."

(unknown)

"Maybe your delay from a trip is your salvation, maybe your delay in marriage is  
a blessing."

(Quraish Shihab)

## PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Tutorial Localization Quality Assessment of Video Game Player's Unknown Battle Ground (PUBG)* 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, October 19<sup>th</sup>, 2022

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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, October 19<sup>th</sup> 2022

The researcher,



Isnaini Rofi'atun Nafi'ah

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## ABSTRACT

Isnaini Rofi'atun Nafi'ah, 2022. *Tutorial Localization Quality Assessment of Video Game Player's Unknown Battle Ground (PUBG)*. Thesis. English Letters. Faculty of Cultures and Language.

Advisor : Dr. SF. Luthfie Arguby Purnomo, S.S., M. Hum.

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

One of the online games which are actually popular is the *PUBG* game. A phenomenon that is proud of through online gaming which is followed by customers in the international world because of the many online gaming trips to various parts of the world. The research titled "*Tutorial Localization Quality Assessment of Video Game Player's Unknown Battle Ground (PUBG)*", this research has a problem formulation, namely, what interface type does the translator apply in *PUBG*'s tutorial localization, what translation strategy is applied by the translator translating *PUBG* video game tutorials, and how is the quality of the localization. The aim of this research is to analyze interface type, analyze the translation strategies used in *PUBG* video game tutorials and to determine the quality of localization in localized video games.

This study used a qualitative descriptive method, mainly in the form of images containing text and localization quality assessment scores by the assessor. This research uses data triangulation and methodological triangulation for validation data. The triangulation involves conducting interviews and documenting with relevant evaluator the reasons behind the evaluation, not just gathering results. The theoretical basis employed in this study is the theory of Purnomo (2018) for analyzing translation strategies and localization quality, and theori's Stonehouse (2014) for analyzing interface type.

Based on the data analysis, it was concluded that the total data was 60 text data, the researcher found only 60 data using the diegetic strategy and did not find any data using the non diegetic strategy. The researcher discovered that the most dominant diegetic strategy in the data is mediation, because this strategy is applied by selecting shorter words with priority to the same expression, this strategy also applies synonyms for the same expression and there is no excessive change of meaning. One may conclude that the sign that the data uses a mediation strategy concerns the meaning of the shorter words that appear in the TL text. In this research, the researcher has examined the tutorial menu in the game. This means that the game interface type utilizes a non-diegetic and spatial interface type. In the tutorial menu can only be seen by player outside the game or the characters in the game are not aware of its existence. Meanwhile, based on the localization quality assessment table, it turns out that the evaluator shows that the localization quality of the *PUBG* games is good. Because the *PUBG* game localization keeps a good mechanical narrative from the original version to the local version, even the localization is partial. Using mediation strategies into localized games easy to understand for players.

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## LIST OF ABBREVIATIONS

ABR	: Abbreviation
CDN	: Condensation
OMS	: Omission
SYM	: Symbolization
RTN	: Retention
MDN	: Mediation
VLT	: Violation
ICN	: Iconizing
TYF	: Typefacing
LTR	: Lettering
BLN	: Ballooning
WDW	: Windowing
Die	: Diegetic
Met-Die	: Meta Diegetic
Spa	: Spatial
Non-die	: Non-Diegetic
SL	: Source Language
TL	: Target Language
G	: Good
A	: Average
P	: Poor

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Online games are a form of digital sport in the form of content or textual pictures, which include the interaction between sports software, players and connected via sports processing equipment. For more than thirty years, the fun of interactive apps reputed online gaming has become a global reality for all ages. A popular online game for smartphone users is a game *Player's Unknown Battle Grounds (PUBG)*. *PUBG* is a video game online multiplayer battle royale game that is famous as it can bring a new atmosphere to the global gaming industry. A phenomenon that is proud of through online games that are followed by customers in the international world because of the maximum travel of online games to places all over the world. In video games, the target language is important because online gaming players are not just in the local market, but special international places also distribute online games. That's mean, if the game is sold in Indonesian or another country, the game will use that country's target language. According to (O'Hagan & Mangiron, 2006) game localization is a feeling of the original "playing experience" that needs to be maintained in a localized version, so that all players share the same fun, regardless of their preferred language. Includes interaction with the person interface to generate visible comments on video devices. It is a fact that some video games require several methods of interaction for gamers that gamers from different locations or international languages can meet in one

location for the same problem to solve the game. Localization is one method of dealing with that problem.

The game with the Battle Royale genre is currently booming, where 100 players can play on the same battleground or a map fight each other to the death and only one player or team will be able to survive to the end and win. Some of these genre games include; *PUBG mobile*, *Rules of Survival*, and *Garena Free Fire*, etc. In this study, the researcher wanted to examine the localization tutorial in the PUBG video game. The researcher has found various previous studies that are relevant to this research. (Wibowo, Nababan, & Santosa. R & Kristina, 2017) Conducted a research on the support translator for game localization to change things needed to maintain the game experience and produce new and interesting translations. (Purwaningsih, 2018) discuss video game translation from the localization perspective to find out problems that help translators to translate video games and possible solutions in the form of literature reviews. (Muño & López, 2016) aims to provide an overview of the process of localizing video games for mobile devices. It further describes systematically the various stages and parties involved during the process; with special services at the translation, review, and testing stages. (Pambudi, 2018) aims to investigate the categorization of the translation strategy applied to the localization of an ASUS Zenfone C contact menu element and its readability. (Wibowo, Nababan, & Santosa. R & Kristina, 2019) discusses delivery of localization quality (LQA) in video games from an interdisciplinary perspective, predominantly using the study of media, which distinguishes it from them inherited problems such as the



environment. The difference between this research and previous research is in the object of research. Previous research discusses how translators use translators or the level of creativity they get when adapting the game, describes the total in the game, which explains the explaining problems when the translator translates the localization of a video game, and the previous research object uses several games. The difference between previous research and this research is the research that focuses on analyzing the quality of localization in tutorial games, and other differences in this study using only one object, namely the *PUBG game*.

Localization today means digital assets such as website localization or localization game, although actual localization applies to any product. In localization, translation is only part of it because localization does not only deal with the language, but also the media used in the language of places, customers, companies, etc. (Purnomo, 2019) Similarly with the definition that localization entails taking a product and making it linguistically and culturally suitable to the nearby target (country, region, and language) wherein it will likely be used and sold. (Esselink, 2000) Localization often applied to products sold around the world or from more than one country with a different language like video games, websites, and software. There are various assets to translate in a video game and different assets have different ways to translate.

In the preceding sentence, this means several types of assets. Specifically, there are four types of assets: text in the game, art assets, audio and cinematic assets, and printed materials. (O'Hagan & Mangiron, 2013) the text in the game is a written form such as dialogues, tutorials, menus, etc. Art

resources are graphics and pictures. Audio and cinematographic resources are all elements with audio and dubs in need of translation, such as songs and scripts (O'Hagan M. &, 2013). This is about not only the audio, but also the cinematic here is a video play in a video game. In this research, the researcher simply analyses the subtitling of the game's textual resources. All video game assets should be localized and integrated harmoniously with the images and sound files. In the code through specialized software tools to make an engaging game that feels like an original and meet the expectations of the player (Mangiron, 2006). In another word, localization should make the video game available to a foreign player. A foreign player is a target for a local game, as the quality assessment of the players is necessary.

A quality assessment is required in order to evaluate a product's quality. For localization, (Dunne, 2006) stated that localized product quality is objectively measurable by performing a test, assessing tolerance, failure rates and purity of raw materials and by gauging the repeat of processes and the reliability of products. Quality assessment is necessary to assess a quality of a product. Most of the existing game quality-rating model considers network outages primarily; therefore, the quality of the game experience measured only correlates with network outages. (Doherty & Gaspari, 2013) stated the LISA Quality Assessment Model could reference both to the software product and to the abstract model, which has also implemented in other localization tools, the assessment with the help of a software application.

In this study, the researcher focused on analyzing the spatialization strategies subtitles, interface type and assessing the localization quality of the

*PUBG* tutorial game. Diegetic is an interface that is included in the game world at the same time a player and a character of the game is experimenting, it is visible and understandable by the characters in the game. According (Purnomo, 2019) the diegetic strategies focus on how the translator applies various textual strategies to keep the number of characters unchanged from the source or lower. Whereas, non-diegetic is the thing that only players is experiencing. Pills, walls, and ghosts in the train of Subway are just a few examples. The diegetic strategies based on (Purnomo, 2018) divided into 7: abbreviation, condensation, omission, symbolization, retention, mediation, and violation. Interface types are abstract signed types which give a finite form of multiple inheritance. According to (Stonehouse, 2014), there are four types of interfaces used in video games: diegetic, meta-diegetics, spatial, and non-diegetic. In order to analyze spatialization strategies and assess localization quality, the researcher used (Purnomo, 2018) theory, *Model of Quality Assessment of Video Game Localization Based on Ludification*. (Purnomo, 2018) suggests that the parameters used to assess localization quality in this model are narrative-mechanical structure, diegetic symbiosis, and localization level. The narrative-mechanical structure consists of the transmission of messages according to an ideological influence. The ideology divided between anamorphosis (implicit) and metamorphosis (explicit). The diegetic symbiosis relate to the relationship between text, visuals and their achievement in games. The symbiosis divided into Mnemonic and Hegemony. The localization divided into full localization, partial localization, and Nir localization.

An example:

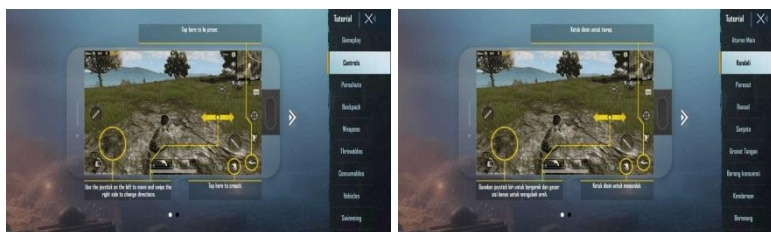


Figure 1 data Controls Tutorial in SL and TL

SL: Tap here to lie prone.

TL: *Ketuk disini untuk tiarap.*

In the picture above, the researcher found that the localized uses a Mediation strategy, because the data selects a shorter word with the same word or a synonym. The data contain full localization since the games is entirely localized in a clear textual, visual and delivery structure. Before analyzing the diegetic strategies used in the data, researcher should look for synonyms of each word in the SL and TL. In SL "Tap here to lie prone" if interpreted word to word is "ketuk di sini untuk berbaring", but in the data it translates to "ketuk di sini untuk tiarap" in the TL which has fewer characters. The localization simply translates the meaning of the phrase at the correct point.

Moving away from the phenomenon of video games enjoyed by people around the world due to most of the video game trips to parts of the world as discussed in previous paragraphs. The researcher interested in studying localization in *PUBG* video games because the target language is important in a video game because consumers of video games are not just on the local market, this thesis is titled *Tutorial Localization Quality Assessment of Video Game Player Unknown Battle Ground (PUBG)*.

## **B. Limitation of the Study**

In the context of the research, the researcher wants to clear and focus the research. For that, researcher must limit the problem, particularly in the explanation. For the problem not to be too great, the researcher limits the study to the interface type of localization, spatialization strategy of subtitles and the quality of the localization of the tutorial video games. Analyze the spatialization strategies and assess the quality of the localization of video games, the researcher used both theories from *Assessment Model of Video Game Localization Quality Based on Ludification* by (Purnomo, 2018). Analyze the interface type, the researcher use theory from Stonehouse (2014). The Purnomo's theory explains the kinds of spatial strategies. This makes it possible for researcher to discover the translation strategies used by translators in spatial problems. Furthermore, Purnomo's theory also explains the localization quality assessment, which helps researcher assess the localization quality of *PUBG games*. The subtitles used to analyze the spatialization strategy are text in the *PUBG game*. *PUBG* video games use English and the target language to use *PUBG* video games with local subtitles.

## **C. Formulation of the Problem**

Formulating the issue is very important to help the researcher analyze the data. The current research offers the following problems:

1. What is interface type in *PUBG's* tutorial localization?
2. What spatialization strategies does the translator apply in translating the tutorials of *PUBG* in localization context?

3. How is the quality of *PUBG*'s tutorial localization?

#### **D. Objectives of the Study**

The research aims are to:

1. To describe the interface type in *PUBG*'s tutorial localization.
2. To describe the spatialization strategies applied by the translator in translating the tutorials of *PUBG* in localization context.
3. To describe the localization quality of *PUBG*'s tutorial.

#### **E. Benefits of the Study**

The following sections will benefit from this research:

1. Theoretical Benefit
  - a. Provide students in the Department of English Letters with additional knowledge in the area of game localization.
  - b. Add references to the student regarding the relationship between the video game and the localization in the video game.
2. Practical Benefit
  - a. The reader can understand how localization and translation differ.
  - b. The reader will understand that the subtitle does not just concern the film, but also the video game too.

## **F. Definitions of the Key Terms**

The definition of terms or explanation of terms is an explanation of the meaning of each of the keywords contained in this study, based on the intent and understanding of the researcher.

*Tutorial.* A tutorial is a part of the game that guides the player on how to play the game. Often there will be a general tutorial at the start of the game, and a later tutorial in the game covering the advanced part of game play. Most of the tutorials teach players the basic controls of the game, and not much else (Glajch, Shea, & Tyrrell, 2006).

*Localization.* Localization is the process of changing products or services to take into account differences between separate markets. The process of localization can be taken into consideration in terms of linguistic, technical and cultural dimensions (Fry, 2003).

*Quality of Localization.* As part of the LQA, quality is objectively measurable through testing, assessing the tolerance, failure rates and purity of feedstock and measuring repeatability, process & product reliability (Dunne, 2006).

*Video Game.* (Frasca, 2001) described video game is computer-based entertainment, using text or images, using an electronic platform such as a PC or consoles and involving one or more gamers in a physical or networked environment.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Theoretical Background**

##### **1. Localization**

Localization is the model of a service or product to satisfy the wishes of a specific language, tradition or favored population's "look-and-feel". Localization is the process by which a product or service is modified to reflect market differences (Fry, 2003). Localization is taking a product and translating it into language and culturally appropriate to the local target (country, region and language) for use and sale (Esselink, 2000). However, according to LISA (Fry, 2003) the localization process can be considered from a linguistic, technical and cultural perspective. Often, localization creates an electronic version of the content from the target market. In fact, (O'Hagan & Mangiron, 2013) on the localization process are closely connected with electronic platforms.

The practice of localization has evolved with the arrival of e-products and e-content. Mostly in the form of software and subsequently integrated wider areas such as websites or local languages. Other specific regional conventions like date and number formats, currency signs and non-verbal elements. Localization is often applied to electronics (software) products sold around the world such as video games, websites and apps. Localizers can associate other information related to local targets such as currency units, date



and number formats, digit numbers for telephones, regional-specific postal codes, as well as personal names and slang related to the area.

## **2. Video Game Localization**

The game is an electronic media game, whereas video games are part of games in the form of text or pictures, that involves the interaction of the game software, the person who plays it, and it is decked by the game processing hardware. According to (Chandler & Deming, 2005), a video game consists of different an asset that need to be located, that is in-game text, art assets, audio and cinematic assets, and printed materials. Assets should be translatable into video games and different assets have a different way of translating. The text in the game is a written format such as dialog, tutorials, menu, etc. Even though the translation of all these elements involves several translation skills, the various strengths must be localized ad integrated harmoniously, to make them an engaging game that looks like an original and meets players' expectations. As a result of the growing interest of video game users worldwide, video games know the localization.

Localization is a component of GILT (Globalization, Internationalization, Localization, and Translation). As part of this GILT process, the criteria must address electronic content, such as software or video games. The term GILT introduced because of the complexity of the preparation of a product or content worldwide (O'Hagan M. , 2005). (Chandler H. M., 2005) simply describes '*game localization*' as '*the process of translation of the game into other languages*'. According to (Mangiron, 2006)

game localization is a combination of language and translation and software engineering, when translated text strings must correctly place in the software. In the localization of the game, the feeling of the original ‘gaming experiences’ must be preserved in the localized version, so ensure that all player the same enjoyment in any language of their choice. (Mangiron, 2006) states that there are two models of game localization, that is outsourcing and in-house localization. In the outsourcing model, the game developer delivers the localization materials (assets that need to be translated) to an enterprise that is responsible for the localization process.

The localization role in this model was limited to the translation of scripts in play and text messages. The localized should translate all the assets of the game without having access to the original game because the localized start to work when the game was still in development. The possibility of making errors is rather high as the localized translating the game without any context. In the in-house localization template, the game developer is also in charge of localization. They usually have a localization department, which employs some translators and if needed hire other freelance translators. The localized beginning of work when the original game is finished or almost finished, for that reason the localized have access to the original game. As well, they can consult when doubt or when they need background information. They also assist in quality testing and evaluation of the final localized product. This model ensures higher quality in the localized version as the company facilitates the localization process as the localized version of the game has fewer bugs and errors (Mangiron, 2006).

As technology grows, as hardware devices such as computers and smartphones travel the world, video games also become a global phenomenon. The fact that some video game requires interactions between several players makes the player in the country different or the language can gather in a field for the same purpose of winning a game. Currently, the problem of the different language is occurring location is one of the solutions to the problem. The devices used for this should be available as a means of displaying visual quality in order to transfer entertainment to viewers (Purnomo, 2018).

### **3. Interface Types**

The interface is one of the services offered by the operating system as a means of interacting between the user and the operating system. Interface types are abstract signed types which give a finite form of multiple inheritances. According to (Stonehouse, 2014), there are four types of interfaces used in video games: diegetic, meta-diegetics, spatial, and non-diegetic. In the diegetic interface, the narrative and game interfaces are mixed. In simple terms, the diegetic interface does not explicitly display the interface and thus makes the level of immersive players high. Meta-diegetic has properties similar to diegetic in that it does not display the interface explicitly. The difference between the two is that in meta-diegetic, the interface is designed into a 2D plane. If a player wants to interact with an avatar in the game, for instance, the interface shown on the screen could use real communication tools instead of symbols. The spatial interface uses symbols to indicate where the game's avatar should go so players don't lose sight of where they want to go. This interface has a lower immersion level than

diegetics and meta-diegetics. The lowest immersion among the four is non-diegetic where movement, equipment and other game elements are symbolized and thus reduce the player's level of immersion in the narrative.

**a) Diegetic**

Diegetic interfaces are interfaces that belong to the game world, this means that players can interact with them through existing characters. It also means that the player's character can hear and see it in the game world. Example:



*Figure 2 Sample of Diegetic in Interface Type*

Take radar, for example, does not take direct input from the player character but takes input from an external source which is used to then output information to the player, this information can only be seen in the game when the player character is holding the device.

**b) Non-diegetic**

Non-diegetic interfaces are the opposite of diegetic which means they don't exist in the game world and cannot interact through the player character.

Example:



*Figure 3 Sample of Non-Diegetic in Interface Type*

The interface is only visible and audible to players in the real world. So it's as if the characters in the game world don't see it.

### **c) Spatial**

Spatial interfaces are like non-diegetic interfaces in some ways because they are present in the game world, but they are not loud. They are often used to help players see hidden objectives or important areas. Example:



*Figure 4 Sample of Spatial in Interface Type*

User Interface elements presented in a 3D game space with or without an entity from the actual game world (diegetic or non-diegetic).

### **d) Meta-Diegetic**

Meta interfaces are representations and unlike spatial interfaces which are not spatially recognized, they are often used for effects such as taking damage or perhaps to indicate a character's speed. Example:



*Figure 5 Sample of Meta-Diegetic in Interface Type*

An image that can appear in the game world, but is not always visualized spatially for the player. Such as effects displayed on the screen, such as blood splatter or speed on the camera to indicate damage.

#### **4. Spatialization based Translation Strategies in Video Game Localization**

##### **Context**

The results indicate similar patterns in the form of strategies for resolving the spatial problem, namely diegetic and non-diegetic strategies. The complexity of character numbers in video game is superior to that of film subtitles and comics, because it must negotiate message transfer with concerns about sign, dialogue balloons, and para-textual element, visualization and localization (Purnomo, 2019). Diegetic is deriving from a Greek verb “*diegeisthai*” which means literally, “*to lead/guide through*”, “*expound*”, “*explain*”, and “*narrate*”. (Purnomo, 2018) stated the diegetic strategies focus on how translators apply various text strategies to keep the characters that are identical to the source or lower. Additionally, diegetic is an interface, which is included in the game world to both a player and a character in the game, is the experience; it can be seeing and understood by the characters in the game. The scores and details around the game would be non-diegetic.

Whereas, non-diegetic is the thing only the gamer is experiencing. The example is the pills, walls and ghosts are all diegetic components of *Pac-Man's world* and the train in the *Subway Surf*.

Previously, the researcher explained above that diegetic is the relationship between text, visuals, and their achievement in the game. In the case of the strategy relates to the text to address the issue of spatialization. Diegetic strategy focuses on the effectiveness of words in the delivery of a meaning in the video game between the challenges. The challenge average is spatially limited in the translation of video game text. There are seven types of diegetic strategies: abbreviation, condensation, commission, symbolization, retention, mediation, and violation. While there are five types of non-diegetic, namely: iconizing, typefacing, lettering, ballooning, and windowing. In this study, researcher only focused on diegetic strategies, because in the *PUBG game*, researchers did not find non-diegetic types.

#### **a. Diegetic Strategy**

Here are the types of diegetic strategy:

##### 1) Abbreviation.

The strategy is shortening characters with abbreviations can save space and other important messages can transferred accurately.

Example:

SL: this Jedo's scret hideout. Please enter your **secret number**.

TL: *ini markas rahasia Jedo. Masukkan **PIN** anda.*

The researcher found abbreviation, due to shortening localize the word 'secret number' in the SL. The localizer tried to maintain the number of character by localized the phrase into 'PIN' also to make the dialogue feels real and natural.

## 2) Condensation

The strategy is word compaction, while the translator or localize represents only the significant meaning. Example:

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 researcher found that the localizer condenses words in the TL. in this case the source language reads "Whenever I talk about my abilities and memories related to that" which the original meaning in the target language is " Setiap kali saya berbicara tentang kemampuan dan ingatan saya yang terkait dengan itu " then in the target language the localizer compresses it to " Jika aku mengatakan apa saja yang kuingat". in this case there is no shift in meaning or different information messages from SL and TL, both have the same meaning even though the sentences are condensed.

## 3) Omission



The strategy consists of deleting some non-essential words and including in the target text new information, which not applied in the source text. Example:

SL: No ninja needs ladders not stairs! They just need to jump

TL: *Ga ada Ninja yang pakai eskalator, apalagi lift!*

The researcher found that “they just need to jump” in SL is not localized or omitted in TL, but its meaning represented well by the next dialogue in the next game’s screen.

#### 4) Symbolization

The strategy modified a certain word into a symbol or sign and the symbol usually used is a familiar on the player. Example:

SL: ...

TL: ...

The researcher found symbolism strategy, the three points in the dialogue mean silent, while it will need more characters when localized explicitly by the word and also the Indonesian player is familiar with the symbol.

#### 5) Retention

The strategy is keeping the original term in the source text, because if the original term is changed in the target text, there will be a spatial issue. In addition, the term in the source text is familiar for gamers. Example:

SL: *Kyokugenryu...? I’ve never heard of it...*

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

In the data, the researcher found retain the original term in TL.

In the word “*Kyokugenryu*” in SL, the translated as “*Kyokugenryu*” in TL.

#### 6) Mediation

The strategy selects shorter words with the same characters or synonyms. Example:

SL: Jedo! Leave your gadget and embrace your final test! The Block Builder!

*TL: Jedo! Taruh mainan lu dan kelarin ujian lu! Susun Bata!*

The word “leave” in SL that translated into TL as “*taruh*”. A word “leave” has a general and literal meaning as “*tinggalkan*” but in the case of this context, the localizer used a word “*taruh*”.

#### 7) Violation

This strategy focuses on grammatical violations. The localizer intentionally made a grammatical mistake because of spatial limitations. Example:

SL: The most religious of all. She preaches before she breaches

*TL: Sosok yang paling taat beribadah. Selalu berdoa seelum beraksi.*

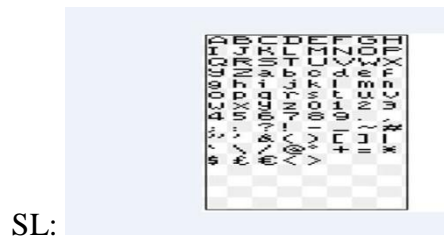
The phrase “selalu berdoa sebelum beraksi” is a violation because in Indonesian grammar a word “selalu” is a preposition that can not stand in the first of sentences.

## b. Non-diegetic Strategies

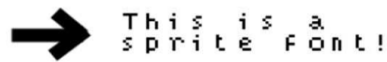
### 1) Iconizing

This strategy is converting text strings into image-based text lets the translator have flexibilities in transferring the message from the image-based text is resizable and editable.

Example:



*Figure 6 Sample of Iconizing in SL*



TL:

*Figure 7 Sample of Iconizing in TL*

### 2) Type facing

This strategy is about the converting font type and font case.

Example:

SL: Welcome!



Figure 8 Sample of Typefacing in SL

TL: SELAMAT DATANG!



Figure 9 Sample of Typefacing in TL

### 3) Lettering

This strategy of apply lettering corresponds to the target message in the dialogue box and the meaning no constraints with the spaces in the dialogue box. Example:

SL: FIGHT

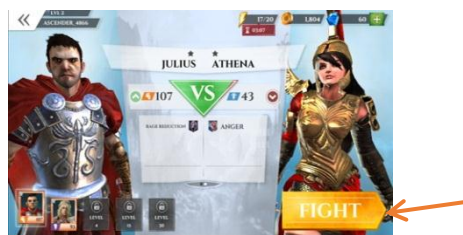


Figure 10 Sample of Lettering in SL

## TL: BERTARUNG



*Figure 11 Sample of Lettering in TL*

### 4) Ballooning

This strategy involves modifying the font size and extending the dialogue box to add important information. Example:

SL: One set burger? Coming up!



*Figure 12 Sample of Ballooning in SL*

TL: Satu pesanan burger? Segera datang!



*Figure 13 Sample of Ballooning in TL*

### 5) Windowing

This strategy is that the dialog boxes are remakes or redesigned in order to adapt to the translated messages.



SL:

*Figure 14 Sample of Windowing in SL*



TL:

*Figure 15 Sample of Windowing in TL*

## **5. Ludification based Video Game Localization Quality Assessment**

Quality assessment is needed to assess a quality of a product. (Dunne, 2006) stated that the quality of the localization product is objectively measurable through the test, assessing the tolerance, failure rates, and purity of raw materials and measuring the repeatability of the process and the reliability of the product. According to (Purnomo, Model Penilaian Kualitas Pelokalan Video Games Berbasis Ludifikasi, 2018) “*Assessment Model of Video Game Localization Quality Based on Ludification*”, there are three components, that is, narrative-mechanic structure and diegetic symbiosis. Both are localized items from a video game. This parameter used for ludification is the narrative-mechanical structure, the diegetic symbiosis and the level of localization.

### **a. Narrative-mechanical structure**

This involves structuring the message with the video game influence ideology. The message, such as the history, the instruction or the hint. Ideologies are divided into anamorphosis (implicit) and metamorphosis (explicit).

<b>Mechanical-Narrative Structure</b>	<b>Mechanical Structure</b>	<b>Narrative Structure</b>
Univocal	Metamorphosis	Metamorphosis
Cryptic	Metamorphosis	<u>Anamorphosis</u>
Enigmatic	<u>Anamorphosis</u>	Metamorphosis
Equivocal	<u>Anamorphosis</u>	<u>Anamorphosis</u>

*Table 1 Mechanical-Narrative Structure Classifications*

### **b. Diegetic Symbiosis**

This refers to the relationship between the text, the visual, and their realization in the game. The diegetic symbioses divided into Mnemonics and Hegemonic. The mnemonic about text and visuals related to make the player easier to understand. Textual hegemonic is about making the player more understandable through the text of the preferences. Visual Hegemonic is about making the player more understandable through the visual of the preferences.

### **c. Localization Level**

The localization is divided into there are three levels of localization: full localization, partial localization, and nir localization. Full localization is a complete localized game in text, sound and visual. Partial localization is a game localized text-based only. Nir Localization is the same game adapted from the original game. (Purnomo, Model Penilaian Kualitas Pelokalan Video Games Berbasis Ludifikasi, 2018) in his unpublished theory also mentions that there are two parameters for assessing the quality of video game localization, which are quantitative parameters and qualitative parameters.

**a) Quantitative Parameter**

The quantitative parameters applied to this ludification pattern include the weight, level of the ludification element and the state of the movement of the ludification element. The narrative-mechanical structure, the diegetic symbiosis, and the level of localization are weighted differently according to the complexity of each element. It is elements shown in the following table:

<b><u>Ludification</u></b> <b>Elements</b>	<b>Scale</b>	<b>Representation</b>	<b>Complexity</b>
Narrative-Mechanical Structure	3	Ludic Linguistics (Patterns and Preferences)  Ideology of Influence  <u>Ludology-Naratology</u>	<u>Tripolar</u>
Diegetic Symbiosis	2	Ludic Linguistic (Patterns and Preferences)  <u>Textonomy</u>	Bipolar
Localization Level	1	Localization	Unipolar

*Table 2 Weighting in Ludification Models*

The narrative-mechanical structures with weight 3 realized its complexity not only on the type of structure and change, but also in the quantitative form and classification. The narrative-mechanical structure includes 16 types of shifts made in 4 shifts for values 3, 10 for values 2,



and 2 for 1 values distributed tripolar over univocal and equivocal and bipolar shifts at cryptic and enigmatic shifts.

<b>Ludification Elements</b>	<b>Shifts</b>	<b>Quantitative</b>	<b>Classifications</b>	<b>Scale</b>
Narrative-Mechanical Structure	Uni-Uni	3	Good	3
	Uni-Cry	2	Average	
	Uni-Eni	2	Average	
	Uni-Equ	1	Poor	
	Cry-Uni	2	Average	
	Cry-Cry	3	Good	
	Cry-Eni	2	Average	
	Cry-Equ	2	Average	
	Eni-Uni	2	Average	
	Eni-Cry	2	Average	
	Eni-Eni	3	Good	
	Eni-Equ	2	Average	
	Equ-Uni	1	Poor	
	Equ-Cry	2	Average	
	Equ-Eni	2	Average	
Equ-Equ	3	Good		
Diegetic Symbiosis	Mne-Mne	3	Good	2
	Mne-Heg	1	Poor	
	Heg-Heg	3	Good	
	Heg-Mne	1	Poor	
Localization Level	Full	3	Good	1
	Partial	2	Average	
	No	1	Poor	

*Table 3 Quantitative Parameters*

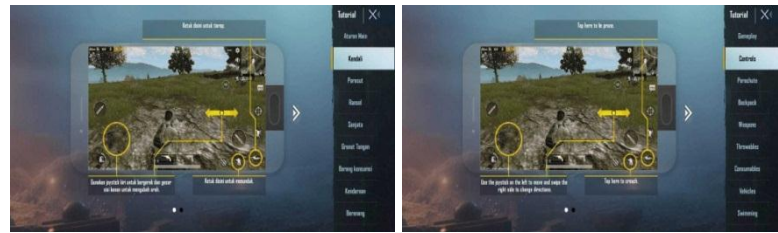
b) Qualitative Parameters

Elements of mechanical-narrative structure, diegetic symbiosis, and localization levels are employing in ludification models with qualitative parameters. To analyze these three elements may refer to the following questions.

Ludification Elements	Qualitative parameters
Narrative-Mechanical Structure	<p>a) Is the mechanical-narrative structure shifting?</p> <p>b) How does the shifting or unaltered status of the mechanical-narrative structure affect the characterization of each genre?</p> <p>c) Why did the locale decide whether or not to change the narrative-mechanical structure of a gaming asset?</p>
Diegetic Symbiosis	<p>a) Is the symbiosis shifting?</p> <p>b) How does the shifting or unaltered status of symbiosis affect the description of each genre?</p> <p>c) Why did the locale decide to change or not change the symbiosis of a gaming asset?</p>
Localization Level	<p>a) Is the localization level full, partial, or nir?</p> <p>b) How does a level of localization affect the mechanical-narrative structure and symbiosis of diegetis?</p> <p>c) Why the locale decided to implement a certain level of localization?</p>

*Table 4 Qualitative Parameters*

The following example can be used to analyze the localization quality of video games:



*Figure 16 Sample of Quality of Localization*

SL: Use the joystick on the left to move and swipe the right side to change directions.

TL: *Gunakan joystick kiri untuk bergerak dan geser sisi kanan untuk mengubah arah.*

Joystick is the aptly-named name for a device tool to control the current movement of the cursor in the game. Has no other meaning, then the narrative in SL and TL is a metamorphosis. The mechanics are also metamorphosis. In this case, the explicit meaning of narrative mechanics can make players understand the flow of the game. As explained above, it can be concluded that the narrative-mechanical structure is univocal. Assessor rated the diegetic symbiosis, in SL and TL, mnemonic. Because the images and text in the above framework are well and clearly synchronized. To help players understand the plot message about using joysticks in the *PUBG* Mobile game. The data contains full localization, because between SL and TL there is no shift in the text. In the game, it is clearly localized in the form of textual, visual, and delivery structures.

## **6. PUBG Game**

*Player Unknown Battle Grounds (PUBG)* are a battle royal game that leads to online war games, multiplayer first person shooter (FPS) war games

that were released on March 19, 2018, where all existing players should kill, a single player remains the winner. At the beginning of the game, a player can find a landing destination by parachuting through an airplane and immediately has to search for weapons just after landing. Because beginning with empty hands, players are required to find the weapons, armor and medicines necessary to fight against other players and become the single player who can survive the win of the game.

The user experience is very important for the success of a game on the market, particularly in the kinds of applications that have been released. The purpose of *Player Unknown Battle Grounds (PUBG)* is not to be the player who gets the most points by killing others, but be the player that can kill the final player. But in the *PUBG game*, it is possible to play as a team or squad (a team contains a maximum of 4 players). So, in this case the winner does not belong to one player or solo, but the victory of a team.

The presence of *PUBG* online games which can be played in groups (multiplayer) enables intensive communication between players in the conduct of discussions around the game during the game; it allows you to create a virtual community. Virtual communities are social aggregations that take shape within the internet where everyone brings questions for discussion over a long period of time, involving their users' feelings or thoughts with relationships formed within cyberspace (Rheingold, 1993).

Genre of *PUBG* is a battle royale, in which players can play with 100 people online at the same time. Brendan Greene is a pioneer of the battle

royale genre and the creator of the battle royale game modes in the ARMA and H1Z1: King of the Kill series. At PUBG Corp, Greene works with an experienced team of developers to turn PUBG the world's first battle royal experience. The way to play is to kill each other until only one player remains to win; this game has three modes, namely, "solo", "duo", and "squad". A team consists of four players, while the duo only consists of just two players.

## **B. Previous Studies**

The researcher discovered several previous studies relevant to this research. First of all, a thesis by (Prasetyo Wibowo, Nababan, Santosa, & Kristina, 2017) entitled "*The Freedom in Video Game Localization (How Indonesian Game Translation applied Carte Blanche of Translation to Preserve Game Experience)*". This study discusses the localization of video games that focuses on MMROPG on the freedom of the translator in the transfer of meaning in text assets in video games. It uses Toury's theory (1995), in other words Skopos's theory. The result of this search is that translators use the freedom or level of creativity available to them when adapting the games. Thus, the most complicated and creative line of a story is the most useful transcriptions that can change the translation process. The similarity with my research is the topic, talk about video game localization. The difference with my research is that in this study, the emphasis is on playing experience and no context, the object is mentioned, while my research deals with the quality assessment of localization video games and the object is tutorials in *PUBG games*.

Second, a thesis by (Purwaningsih, 2018) entitled “*Video Game Translation from Localization n Perspective (a Case Study from Video Games Localization in I After Smile Studio entitled Sastratsuki and Are You That Parking Good*”. This study focuses on the translation of video games from the point of view of localization to explore the problem encountered by the translator translating video games and possible solutions in the form of a literature review. The result of this study is that the translator uses a conversational style in writing mode while retaining words that are consistent with the context and the translator changes or conceives to reword the text in the target language for the local version. Additionally, this research is based on the theory from Mangiron and O'Hagan. The similarity with my research is the topic, talking about video game localization. The difference between my researches is in theory, in this research using the theory of Mangiron and O'Hagan, while my research uses the theory of Purnomo (2018). And the difference in the focus of the research, in my research is the focus of the *PUBG* video game, whereas this research object is I After Smile Studio's Video Games titled Sastratsuki and Are You That Parking Good localization.

Third, a thesis from (Pambudi, 2018) entitled “*The Indonesian Localization of Contact Menu of Asus Zenfone C: A Study on Strategy and Readability*”. This study discusses the application of strategies for translating contacts from the ASUS Zenfone C menu and the readability of the localization of contacts from the ASUS Zenfone C menu in Indonesian. The findings of this study are that the literal strategy is the most widely used strategy for localization and readability, the localization of the ASUS Zenfone

C menu contacts is considered understandable. The similarity with my research lies in the problem of localization. The difference with my research is that it is within the object matter of the research, in this search, the object is an Asus Zenfone C, whereas the object of my research is the tutorial in the *PUBG game*.

Fourth is the thesis by (Wibowo, Nababan, & Santosa. R & Kristina, 2019) entitled “*Reconfiguring Localization Quality Assessment for Video Games*”. This study discusses localization quality assessment (LQA) in video games from an interdisciplinary perspective, mainly using media studies, which distinguishes it from inherited issues such as the environment. The similarity between this research and my research is on the topic, namely the problem of video games. The difference between my research and this research lies in the object of research. This study discusses how translators use translators or the level of creativity they get when adapting the game, describe the total in the game, explain the translation problems when the translator translates the localization of a video game, and the object of research uses several games. Whereas my research is a study that focuses on the analysis of the quality of localization in the tutorial game, and other differences in my study only use one object, namely the tutorial on the *PUBG game*.

Fifth, the thesis by (Muño & López, 2016) entitled “*The Ins and Outs of the Video Game Localization Process for Mobile Devices*”. This study discusses an overview of the process of localization of video games for mobile devices. It also systematically describes the different steps and parties involved during the process; with special services at the stage of translation,

review, and testing. The similarity between this research and mine lies in the topic, that is, the discussion of the location of video games. As for the difference, namely in the problem of the object, this research object is to analyze the challenges that must be faced by professionals in the IT industry, location, with reference to the example practical and real cases, while my research object is tutorials *PUBG* video games.



## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. Research Design**

The researcher used a qualitative method to carry out this research, most of which consists of a picture containing sentences. This study was also a descriptive qualitative. It served as an approach to the qualitative study because the outcome of the analysis was a description of a particular phenomenon. Here, the search focused on the shift used by the translator. According to (Saldanha & O'Brien, 2014) a qualitative approach to translational research may involve critical analysis of the speech, interviews, focus groups and questionnaires. This research is considered qualitative in its design, as a qualitative approach to a research question can also enable the identification of dependent and independent variables. Reference to inferences implies that, particularly when qualitative approaches to research are employed, absolute validity cannot be claimed.

In the past this has meant that there has been some tension between quantitative and qualitative schools of thought. Therefore, qualitative researchers have proposed a new set of validity measures that aim to ensure the quality of research, such as credibility and accountability, discussed below (Saldanha & O'Brien, 2014). This research is qualitative because there are no static data, although there is simply an account in this research to analyze the data and draw conclusions from it.

The researcher used product and participant orientation to conduct this study, as it was a matter of verifying the quality and examining the evaluator's participation. This orientation does not reflect a product, only the analysis by other translators. According to (Saldanha & O'Brien, 2014) in experimental environments, an alternative and more viable suggestion for participant-based research it's following standard procedures to make sure that everybody is exposed to the same research environment. Product-based models are, primarily, but not exclusively, error-based, which means that the translation is compared to the source text and to errors of meaning, transfer, terminology, etc.

## **B. Data and Data Sources**

Data is information or facts used to discuss or determine the research issue. According (Stake, 2010) the data would be different, the analysis and the reasons for interpretation would be different from that of large-scale investigations. The data of this research are all texts extracted from the subtitle of the tutorial in the *PUBG* video game.

In this research, the data are the source text and target text and the captured image from the tutorial screen of video game *PUBG* mobile from the playstore that includes subtitles text. The source text data are taken from the video game script in the english language and the target text is taken from the subtitles of the video game. The analysis consisted of English and Indonesian subtitles. Also with the text subtitle, the video game screenshot obtained from both original and localized video games.

### **C. Research Instruments**

The research instrument was used as a data collection tool. Qualitative research has a neutral background as a direct data source and researcher as an instrument. 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. According to (Saldanha & O'Brien, 2014) the design of research instruments, such as questionnaires, interview schedules or translation assignments, should also be described in detail and copied into the appendix, if possible. In this case, the researcher goes through all the process alone where she has the function as: collector, observer, and analyzer. That is, the instrument of this research is the researcher itself.

### **D. Data Collection Techniques**

Data is information that has been gathered through research. For reliable data, the researcher must use multiple data collection techniques. Data collection techniques are an important step in the process of obtaining data. The data may be collected at any time from any source, through any means. There are several methods for collecting data. These are observation, interviews, questionnaire, documentation and triangulation. In qualitative research, the focus is on participant observation and documentation. And in qualitative research, the researcher is a means a data collection instrument. This implies that the author participates in the collection, analysis and

description of the data. The researcher used documentation techniques for this study.

Documentation may be an important source of information for qualitative research. According to (Yin, 2014), documentation generally consists of two distinct collections: databases or reports of evidence and researchers in the form of articles, reports, books or orally. As part of the documentation process, the researcher takes the following steps to collect data:

1. Playing *PUBG* video game in both versions (English) and localized version (Indonesian).
2. Watching the tutorial of *PUBG* video games (English) as well as subtitles (Indonesian).
3. Comparing of subtitles and screens in both English and Indonesian.
4. Transcribing the tutorial of *PUBG* video game subtitles in English and Indonesian.

In order to collect data from the evaluator, the researcher handed out questionnaires, the *PUBG* video game, the location data of the video game, as well as an explanation of the theory of assessments the quality to be studied to them. The purpose of the documentation method is to provide credible results based on observations or interviews. In this study, the guidance document is the quality of the data assessment in the *PUBG* game tutorial.

<b>Data Number</b>	<b>Source Language</b>	<b>Target Language</b>	<b>Diegetic Strategies</b>	<b>Notes on the Codes</b>
01/ Non-Die/RTN /Good/Parachute/PUBG	SL: then slide the joystick up to glide.	TL: lalu geser joystick ke atas untuk meluncur.	Retention	01: Datum number Non-Die: Non-Diegetic (interface type) RTN: Retention (Strategy Diegetic) Good: Quality of Localization Parachute: Tutorial Types PUBG: Game Title
2/Non-Die/VLT/average/Vehicle/PUBG	SL: Tap “Get in” to board the vehicle as a passenger.	TL: Ketuk Masuk untuk naik kendaraan sebagai penumpang.	Violation	2: Data Number Non-Die: Non-Diegetic (interface type) VLT: Violation (Strategy Diegetic) Average: Quality of Localization Vehicle: Tutorial Types PUBG: Game Title

*Table 5 Table of Coding*

### **E. Data Validation Techniques**

Data is one of the factors underlying a study. Before analyzing the data, the researcher will need to validate the data. According to (Creswell, 2009), the purpose of validity is to determine whether someone can make meaningful and useful findings from notes to instruments or not. Validity can also test the accuracy of the data, which means having to be valid and produce meaningful results. For this research, the researcher employed a triangulation technique. In qualitative research, triangulation is extremely important for checking validity. Triangulation means the use of multiple data collection

methods. Triangulation is the two methods used for the collection and analysis of data on the same research question, comparing the results of one data set to the results of another data set (Saldanha & O'Brien, 2014). The aim of triangulation is to acquire an understanding of the research phenomenon. According to (Denzin, 1978), triangulation is divided into four types, i.e., investigator triangulation, theory triangulation, methodological triangulation, and data triangulation. This study uses data triangulation. Triangulation of data in this study is the researcher collect and classifies the original text data of the PUBG video game tutorial in the source language, then comparing it to the text in the localized target language. After that, the researcher will conduct data validity. The researcher checked the data that had been classified to the experts. In this case, the researcher asks the lecturer for help to ensure the truth or value of the data. The primary source studied was the text of the video game itself. According to (Creswell, 2009), the triangulation method consists of data collected from a variety of sources, including interviews, observations and document analysis. The primary strength of triangulating methods is to uncover information gaps using a single data collection technique in the study.

#### **F. Data Analysis Techniques**

In this study, researcher used techniques to analyze qualitative data. Analyzing data in qualitative research is a long process in which researcher, the research and collects data to understand the data and present the results to others. (Creswell, 2009) states that data analysis is qualitative. The researcher constructs their models, categories and topics from the base to the top, organizing the data into increasingly abstract units of information. As part of

this study, the researchers used the (Spradley, 1980) method. As mentioned, (Spradley, 1980) states that data analysis consists of four parts:

#### 1) Domain Analysis

Domain analysis is the first step in data analysis, to find meaning in a research-intensive culture. Domain analysis is usually performed to obtain a general and complete picture of the social situation under study or the purpose of the research. At this point, the seeker does not really understand, but found the social status understand consideration, as the objective of this step is to collect all the data. In this study, the researcher simply took the text of the video game and captured the screen in the video game as data. According to (Spradley, 1980), the domain comprises three fundamental elements, namely the term cover, the term included and semantic relations.

#### 2) Taxonomy Analysis

Taxonomy analysis is the second stage after domain analysis. The analysis is a collection of data from a pre-determined domain. At this point, the researcher observes the data and needs to fully understand it.

No	Data	Interface Type				Spatialization Strategies											
						The Diegetic Strategy							The Non-Diegetic Strategy				
		Die	Non-Die	Spa	Meta-Die	A	C	O	R	M	S	V	IC	T	L	B	WD
1.	SL: Parachute into an Island  TL: <i>Terjun ke sebuah Pulau</i>		√					√									

Table 6. Taxonomy Table

### 3) Componential Analysis

Furthermore, after the taxonomy analysis is the componential analysis. When analyzing components, what is sought is not the similarity of domains, but those with differences or contrasts. At this stage, data are sought through observations, interviews and selected documents to identify meaning components related to cultural categories. This technique of triangulating data collection makes it possible to find a certain number of specific and different dimensions for each element.



No.	Interface Type	Spatialization Strategies											Quality			
		The Diegetic Strategy							The Non-Diegetic Strategy				Good	Average	Poor	
		A	C	O	R	M	S	V	I	T	L	B				W
B	D	M	T	D	Y	L	C	Y	T	L	D					
R	N	S	N	N	M	T	N	P	R	N	W					
1.	DIE	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
2.	NON-DIE	-	4	9	6	11	1	1	-	-	-	-	-	25	7	-
3.	SPA	-	3	6	7	9	2	1	-	-	-	-	-	24	4	-
4.	META	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Table 7. Componential Table

4) Analysis of Cultural Themes

The final step in this analysis focuses on the analysis of cultural themes. At that point, we have to get results. In this study, the researcher coded the data in such a way that it was well organized, selected several PUBG video game tutorials to be used as objects of localization quality assessment and finally collected scores from raters. Fundamentally, analyzing qualitative data involves understanding the social situation, in parts, the relationship between the parties, and the relationship as a whole. The findings of the analysis will be discussed in more detail in Chapter Four.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSIONS**

In this chapter, the researcher discusses the result which were found, where in the previous chapter, the researcher explained the research methods which will be used. This chapter is divided in two parts, the first part deals with the research findings the present an analysis of the data on the type of strategy, the type of interface and the quality of the localization tutorial menu in the *PUBG game*. The second part is a discussion.

#### **A. Findings**

##### **1. Interface Type**

An interface is one of the services provided by the operating system as a means of interaction between the user and the operating system. An interface is expected to help users understand what to do and avoid confusion when using the system.

##### **1) Diegetic**

Diegetic interfaces are interfaces that belong to the game world; this means that players can interact with them through existing characters. It also means that the player's character can hear and see it in the game world. The diegetic elements applied in the game improve the immersion of the players, taking advantage of the visual language of the game, its world, its fiction and its universe of characters. A poorly designed diegetic interface can be very confusing to players.

This type of interface is not found example based on in this game analyzed.

## 2) Non-diegetic

Non-diegetic interfaces are the opposite of diegetic which means they don't exist in the game world and cannot interact through the player character. This type of interface has the freedom to entirely taken out of the game. As a rule, this interface is represented in two dimensions. In this research, the researcher has examined the tutorial menu in the game. This means that the game interface type utilizes a non-diegetic interface type. In the tutorial menu can only be seen by player outside the game or the characters in the game are not aware of its existence. Example:



The researcher found that the data used a non-diegetic interface, because this research, the researcher examines the tutorial menu in the *PUBG game*. This means that the tutorial menu can only be viewed by players outside the game or the characters in the game do not know about its existence. This element informs the player that before getting into the game there is a procedure for playing correctly.

### 3) Meta-Diegetic

Meta-diegetic is a display that can be viewed by player outside of the game and characters within the game. However, does not mingle into the space and the environment in the game. Usually appears during the game, but cannot be visualized spatially for the player, for example splashing blood to indicate damage. This type of interface is not found example based on in this game analyzed.

### 4) Spatial

Spatial is a display that merges into the environment, but can be seen and interacts with players outside of the game. Interface elements that are represented as part of the game's three dimensions space, but are not part of the game world. The characters are totally oblivious to the existence of these elements and exist only for the information of the players. Example:



The researcher found that the data used a spatial interface, because in this study the researcher examined the tutorial menu in the

PUBG game. in the data shows the direction that the joystick if it is shifted will change direction.

## **2. Spatialization based Translation Strategies in Video Game**

### **Localization Context**

#### **1) Diegetic Strategy**

This research uses a diegetic strategy from Purnomo's theory (2019) in analyzing the translation of the menu tutorial *PUBG game* in a localization perspective. Diegetic strategies in video game localization focus on the efficiency of words to convey meaning in video game between challenges. The challenge here is the spatial limitations in video game text translation. The diegetic strategy data comes from the *PUBG game* which is in English as the source and Indonesian as the target. In particular, there is no data here to suggest non-diegetic use because researcher did not find enough room for video game subtitles. Then, 60 shows using a diegetic strategy because Source Language has fewer characters than Target Language, so translator consciously and unconsciously try to keep the number of characters. Each translation category will be explained in greater detail in the sub-chapters and the following 60 data elements that were analyzed are presented in the table below:

No.	Diegetic Strategy	Total
1.	Abbreviation	0
2.	Condensation	5
3.	Omission	16
4.	Retention	15
5.	Mediation	18
6.	Symbolization	3
7.	Violation	2
<b>Total</b>		<b>60</b>

*Table 8. Data of Diegetic Strategy*

In the case of analyzing diegetic strategy, the researcher found 60 data of diegetic strategy consist of 5 data of condensation, 18 data of mediation, 15 data of retention, 16 data of omission, 2 data of violation, and 3 data of symbolization. There are 10 data indicate as unidentified strategies because the literal meaning of the data in SL into TL. The researcher found several strategies in this research, namely: condensation, mediation, omission, retention, symbolization, and violation. This is the following finding in this research:

a) Condensation

The strategy is word compaction, while the translator or localize represents only the significant meaning.

*-40/ Non-die/CDN/ Average/Consumables/PUBG*

SL: Boost Increase items increase Boost, which increase Health regeneration and speed.

TL: *Barang Boost memberikan regenerasi HP dan kecepatan pergerakan yang ditingkatkan.*

The example above is datum 40/Non-die/CDN/Average/Consumables/PUBG. The translator or localizer only represents the important meaning, in order to make it easier for players to understand.

*-35/ Non-die/CDN/Throwables/PUBG*

SL: Throwables will explode after a set amount of time.

TL: *Granat tangan akan meledak setelah beberapa waktu.*

The example above is datum 35/Non-Die/CDN/Throwable/PUBG. The translator or localizer only represents the important meaning.

List the data:

03/ Non-die/CDN/Gameplay/PUBG

35/ Non-die/CDN/Throwables/PUBG

40/ Non-die/CDN/Consumables/PUBG

57/ Non-die/CDN/Swimming/PUBG

b) Omission

The strategy consists of deleting some non-essential words and including in the target text new information, which not applied in the source text.

-02/ Non-die/OMS/Good/Gameplay/PUBG

SL: Parachute into an Island.

TL: *Terjun ke sebuah pulau.*

The example above is datum 02/Non-die/OMS/Good/Gameplay/PUBG. The researcher found the translator omitted the message "Parachute onto an island" which was localized as "*terjun ke sebuah pulau*". Basically "Parachute into an island" means "*terjun payung ke sebuah pulau*". The omission of the "*payung*" which is considered not to affect its meaning.

-29/ Non-die/OMS/Good/Weapons/PUBG

SL: Burst: Fires multiple rounds at a time to increase to chance to hit a distant target.

TL: *Ledakan: Menembakkan beberapa peluru sekaligus untuk meningkat peluang menyerang ke target jauh.*

The example above is datum 29/Non-die/RTN/Good/Weapons/PUBG. In the data, the researcher found deleted the word "rounds" because it is not too important. Data in the TL, the word 'rounds' is replaced with the word '*peluru*' it means bringing new information in TL that is not applied in SL.

List the Data:

02/ Non-Die/OMS/Gameplay/PUBG



05/ Non-Die/OMS/Gameplay/PUBG

19/ Non-Die/OMS/Backpack/PUBG

24/ Non-Die/OMS/Weapons/PUBG

28/ Non-Die/OMS/Weapons/PUBG

29/ Non-Die/OMS/Weapons/PUBG

32/ Non-Die/OMS/Weapons/PUBG

34/ Non-Die/OMS/Throwables/PUBG

41/ Non-Die/OMS/Parachute/PUBG

42/ Non-Die/OMS/Rules/PUBG

45/ Non-Die/OMS/Vehicle/PUBG

47/ Non-Die/OMS/Vehicle/PUBG

50/ Non-Die/OMS/Vehicle/PUBG

52/ Non-Die/OMS/Vehicle/PUBG

c) Retention

The strategy is keeping the original term in the source text, because if the original term is changed in the target text, there will be a spatial issue. In addition, the term in the source text is familiar for gamers.

*-09/ Non-die/RTN/Average/Gameplay/PUBG*

SL: The Playzone will shrink as the danger zone expands.

TL: *Playzone akan mengecil saat zona bahaya meluas ke dalam.*

The example above is datum 09/Non-die/RTN/Average/Gameplay/PUBG. The researcher found the word 'playzone' in the SL and the translated as 'Playzone' in the TL. This strategy retains the original terms in the target text. Because the translator applied for a loan for “Playzone” from SL to TL.

*-11/ Non-die/RTN/Average/Controls/PUBG*

SL: Use the joystick on the left to move and swipe the right side to change directions.

TL: *Gunakan joystick kiri untuk bergerak dan geser sisi kanan untuk mengubah arah.*

The example above is datum 11/ Non-die/RTN/Average/Controls/PUBG. The researcher found the word 'joystick' in the SL and the translated as 'joystick' in the TL. This strategy retains the original terms in the target text. Because the translator applied for a loan for “joystick” from SL to TL.

*-25/ Non-die/RTN/Good/Weapons/PUBG*

SL: Tap the crosshair to enter to aiming mode. Tap it again to exit.

TL: *Ketuk bidikan untuk masuk mode bidik. Ketuk lagi untuk keluar.*

The example above is datum 25/Non-die/RTN/Good/Weapons/PUBG. In the data, the researcher found retain the original term in TL. In the word 'mode' in SL, the translated as 'mode' in TL. It means it is familiar to players.

List the Data:

04/ Non-Die/RTN/Gameplay/PUBG

06/ Non-Die/RTN/Gameplay/PUBG

07/ Non-Die/RTN/Gameplay/PUBG

09/ Non-Die/RTN/Gameplay/PUBG

11/ Non-Die/RTN/Controls/PUBG

15/RTN/Non-Die/Parachut/PUBG

17/ Non-Die/RTN/ Parachut/PUBG

25/ Non-Die/RTN/Weapons/PUBG

27/ Non-Die/RTN/Weapons/PUBG

31/ Non-Die/RTN/Weapons/PUBG

36/ Non-Die/RTN/Throwables/PUBG

37/Non-Die/RTN/Throwables/PUBG

38/Non-Die/RTN/Throwables/PUBG

51/Non-Die/RTN/Vehicle/PUBG

54/Non-Die/RTN/Swimming/PUBG

55/Non-Die/RTN/Swimming/PUBG

60/Non-Die/RTN/Rules/PUBG

d) Mediation

The strategy selects shorter words with the same characters or synonyms. Example:

*-10/ Non-die/MDN/Good/Controls/PUBG*

SL: Tap here to lie prone.

TL: *Ketuk disini untuk tiarap.*

The example above is datum 10/Non-die/ MDN/ Good/ Controls/PUBG. In the data, the researcher found the localizer choosed a shorter word with the same word or synonym. In SL “ketuk disini untuk berbaring tengkurap” becomes “ketuk disini untuk tiarap” in TL.

*-16/ Non-die/MDN/ Parachute/PUBG*

SL: Adjust your view so that you're perpendicular to the ground.

*TL: Atur penglihatan agar tegak lurus dengan tanah*

The example above is datum 16/Non-die/MDN/Parachute/PUBG. In the word "adjust" in SL it means "atur" in TL. Basically, the word "adjust" is interpreted as "sesuaikan", because the data is the translator chooses a shorter word with the same word expression or synonym.

List the Data:

08/Non-Die/MDN/Controls/PUBG

10/Non-Die/MDN/Controls/PUBG

12/Non-Die/MDN/Controls/PUBG

13/Non-Die/MDN/Parachut/PUBG

14/Non-Die/MDN/ Parachut/PUBG

16/Non-Die/MDN/Parachut/PUBG

18/Non- Die/MDN/Parachut/PUBG

20/Non-Die/MDN/Backpack/PUBG

21/Non-Die/MDN/Backpack/PUBG

22/Non-Die/MDN/Backpack/PUBG

23/Non-Die/MDN/Weapons/PUBG

26/Non-Die/MDN/Weapons/PUBG

33/Non-Die/MDN/Throwables/PUBG

39/Non-Die/MDN/Consumable/PUBG

48/Non-Die/MDN/Vehicle/PUBG

53/Non-Die/MDN/Swimming/PUBG

58/Non-Die/MDN/Rules/PUBG

59/Non-Die//MDN/Rules/PUBG

e) Symbolization

The strategy modified a certain word into a symbol or sign and the symbol usually used is a familiar on the player.

Example:

*-01/Non-die/ SYM/Good/Gameplay/PUBG*

SL: Start with 100 combatants.

TL: *Mulailah dgn 100 pejuang.*

The example above is datum 01/Non-die/SYM/Good/Gameplay/PUBG. The localizer using a symbolism strategy for localizing the dialogue text. The symbol '100' is already familiar to gamers and also understand what it means.

*-44/Non-die/SYM/Good/Consumables/PUBG*

SL: You will be killed when it reaches 0.

TL: *Anda akan tersingkir saat ia mencapai 0.*

The example above is datum 44/Non-die/SYM/Good/Consumables/PUBG. The localizer using a symbolism strategy for localizing the dialogue text. The symbol '0' is already familiar to gamers and also understands what it means.

List the Data:

01/Non-Die/SYM/ Gameplay/PUBG

44/Non-Die/SYM/Consumable/PUBG

49/Non-Die/SYM/Vehicle/PUBG

f) Violation

This strategy focuses on grammatical violations. The localizer intentionally made a grammatical mistake because of spatial limitations. Example:

*-30/Non-die/VLT/Average/Weapons/PUBG*

SL: Full-Auto: Continuously fires rounds as long as you hold the button down.

TL: *Penuh Otomatis: Terus tembakkan peluru selama Anda menekan tombol ke bawah.*

The example above is datum 30/Non-die/VLT/Average/Weapons/PUBG. In the data the localizer made a grammatical error because of the spatial limit. In these data the grammatical '-' is omitted in the TL.

List the Data:

46/ Non-Die/VLT/Vehicle/PUBG

o Unidentified Strategy

*-15/Non-die/UND/ Parachute/PUBG*

SL: Tap a location on the map to mark it.

TL: *Ketuk sebuah lokasi di peta untuk menandainya.*

The example above is datum 15/Non-die/UND/Parachute/PUBG. These are the first data that have caused confusion in the researcher. The number of characters in SL into TL is well maintained, however, no diegetic strategy represent these data.

-22/Non-die/UND/Parachute/PUBG

SL: Use the camera to see if there are other players near you.

TL: *Gunakan kamera untuk melihat apakah ada pemain lain di dekat anda.*

The example above is datum 22/Non-die/UND/Parachute/PUBG. The researcher did not found the diegetic strategies; the data is translated literally, helping the localizer to preserve the number of characters.

-24/ Non-die/UND/Backpack/PUBG

SL: Tap the backpack to see your inventory.

TL: *Ketuk ransel untuk melihat inventaris Anda.*

The example above is 24/Non-die/UND/Backpack/PUBG. Similar to the previous example, the localizer found no problem translating the dialog by keeping the number of characters. This is because the literal sense of SL does not need more characters and the sentences correspond to the character's situation.



## **2) Non-Diegetic Strategy**

The non-diegetic strategy is a non-textual or visual strategy that emphasizes the modification of graphs so that the problem of spatialization in the diversion of information can be solved correctly. And also, non-diegetic strategy is the player's experience. There are five types of non-diegetic, namely: iconizing, type facing, lettering, ballooning, and windowing. In this study, the researcher did not use a non-diegetic strategy, as the researcher did not find enough space for video game subtitles. In addition, the visual elements of the *PUBG game* have remained the same or have not changed.

## **3. Localization Quality Assessment**

The following analysis involves analyzing the quality of the localization on the tutorial menu in the *PUBG game*; the researcher uses one rater to assess the quality of the localization. The researcher uses the theory from Purnomo (2018) entitled Model of Quality Assessment of Video Game Localization Based on Ludification used to assess localization quality, the parameters model are narrative-mechanical structure, diegetic symbiosis and localization level.

### **1) Narrative-mechanical structure**

In this case, the mechanical narrative structure is the information messaging delivery structure in video games where the delivery will be an influence for the players, particularly concerning the influence of the players in the game. The narrative mechanics of

the structure itself is divided into two, mechanical structure and narrative structure. The effect is divided into two, namely anamorphic (implicit) and metamorphic (explicit). In the mechanical structure analysis, what is considered is the instructions to play the game are given either explicitly or implicitly. As for the narrative structure, that is, the manner in which the text in the video game is conveyed implicitly or explicitly.

## **2) Diegetic Symbiosis**

This refers to the relationship between the text, the visual, and their realization in the game. The diegetic symbioses divided into Mnemonics and Hegemonic. The mnemonic about text and visuals related to make the player easier to understand. Textual hegemonic is about making the player more understandable through the text of the preferences. Visual Hegemonic is about making the player more understandable through the visual of the preferences.

## **3) Localization Level**

The localization is divided into three categories of localization level, namely full localization, partial localization, and nir localization. Full localization is the localization of all text, sound and visual elements in which there is a difference between the source and the target. As far as partial localization is concerned, localization is performed only on textual elements where the other elements are the same as the source and the difference is only in the text. While nir

localization is the absence of localized elements where there is no change in the target where the text, sound and visual elements are all the same as the original.

Once the rater evaluated the quality of the localization, the researcher gathered data. Next, the researcher selects data which may be discussed. To ensure clarity and objectivity in the discussion, the researcher conducted interviews with the rater to determine the reasons for their assessed. Below is an analysis of selected data.

Quality of Localization		
Good	Average	Poor
49	11	X

- 01/Non-Die/SYM/Good/Gameplay/ PUBG



<b>Diegetic Symbiosis</b>	<b>Narrative-Mechanical Structure</b>	<b>Localization Level</b>	<b>Narrative-Mechanical Structure</b>	<b>Diegetic Symbiosis</b>
Mnemonic	Univocal	Full	Univocal	Mnemonic
- Narrative-Mechanical Structure = Uni-Uni: $3 \times 3 = 9$ - Diegetic Symbiosis = Mne-Mne: $3 \times 2 = 6$ - Localization Level = full: $3 \times 1 = 3$ $9 + 6 + 3$ $18 / 6 = 3$				

The rater rated the mechanical narrative structure in SL and TL as univocal, while the mechanical structure was metamorphosis and the narrative structure was a metamorphosis. The mechanical structure based on the text represents the meaning explicitly with the phrases “start with 100 combatants” in SL and “*mulailah dengan 100 pejuang*” in TL, both of which they describe many people or fighters. Meanwhile, the narrative structure also explicitly represents within the dialogue text as a whole, SL and TL. The rater considered that the diegetic symbiosis is mnemonic because there is a visualization to help understand the commands in the game. Additionally, the images and text within the frame are well and clearly synchronized, to help players understand the plot message regarding the use of the menu in the PUBG game tutorial. The rater assessed the localization level of SL at TL as full localization. The rater

stated that there was no change of text from SL to TL. The game was well localized in text, visual and delivery structures.

- 54/ Non-Die/RTN/ Average/Swimming/ PUBG



Diegetic Symbiosis	Narrative-Mechanical Structure	Localization Level	Narrative-Mechanical Structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic

-Narrative-Mechanical Structure=  
 Uni-Uni:  $3 \times 3 = 9$   
 - Diegetic Symbiosis = Mne-Mne:  $3 \times 2 = 6$   
 -Localization Level= partial:  $2 \times 1 = 2$   
 $9 + 6 + 2$   
 $17 / 6 = 2.8$

The rater assess that the mechaichal-narrative structure in the SL and TL is univocal. Joystick is the aptly-named name for a device tool to control the current movement of the cursor in the game. Has no other meaning, then the narrative in SL and TL is a metamorphosis. The mechanics are also metamorphosis. In this case, the explicit meaning of narrative mechanics can make players understand the flow of the game. As explained above, it can be concluded that the narrative-mechanical structure is univocal. The rater rated the diegetic symbiosis, in SL and TL, mnemonic. Because the images and text in the above framework are well and clearly synchronized. To help players understand the plot message about using joysticks in the *PUBG* Mobile game. The data contains full localization, because between SL and TL there is no shift in the text. In the game, it is clearly localized in the form of textual, visual, and delivery structures.

## **B. Discussion**

In this chapter, the researcher will discuss in more detail the results of the data; the research found using the problem formulation. Based on this research, the formulation of the first problem, in this study shows the results type of interface the translator uses in the *PUBG* game tutorial menu. In this study, it shows the type of interface used within the *PUBG* game tutorial menu, which only finds non-diegetic interface types. Then the second problem formulation is what the translation of the strategies contained in the tutorial menu in the *PUBG* game in the localization perspective, namely

abbreviations, condensation, omission, retention, mediation, symbolization, and violations. Although the results of the non-diegetic strategy were not found, because the researcher did not find the visual elements of the *PUBG game* that changed. Then the third problem formulation is the quality of the tutorial menu localization in the *PUBG game*. Based on the research on localization quality, two qualities of localization were found: good and partial. To be more specific, the researcher will provide detailed explanations below.

The dominant data result related to the formulation of the first problem the interface type in tutorial menu *PUBG* video game. In terms of analyzing interface types, the researcher only found non-diegetic and spatial interface types. Because the interfaces don't exist in the menu tutorial *PUBG* video game and cannot interact through the player character. This type of interface has the freedom to entirely taken out of the game. As a rule, this interface is represented in two dimensions. In the tutorial menu can only be seen by player outside the game or the characters in the game are not aware of its existence.

As a result, this study has not found a strategy that uses non-diegetic. The diegetic strategy emphasizes the effectiveness of words in transmitting meaning in video games with spatial limits in the translation of video game texts. The localizer should translate the dialogue to SL keeping the number of characters in SL to TL. The data related to the first problem is the tutorial menu in the *PUBG* video game.

In the case of analyzing diegetic strategy, the researcher found 60 data of diegetic strategy consist of 5 data of condensation, 18 data of mediation, 15

data of retention, 16 data of omission, 2 data of violation, and 3 data of symbolization. There are 10 data indicate as unidentified strategies because the literal meaning of the data in SL into TL. In addition, researcher found that the most dominant diegetic strategy in the data is mediation.

The second problem formulation is using the diegetic strategy is mediation because this strategy the localizer's way of translating the meaning of characters with shorter words between SL and TL. Localizer recognizes that translating the synonym meaning of SL into TL that is known as mediation is appropriate for dealing with space limitations and character challenges in video games. This strategy is applied by selecting shorter words with priority to the same expression, this strategy also applies synonyms for the same expression and there is no excessive change of meaning. One may conclude that the sign that the data uses a mediation strategy concerns the meaning of the shorter words that appear in the TL text.

The third problem formulation is the localization quality of the menu tutorial in the PUBG video game. In this case the quality of localization through 3 categories. The first is the narrative mechanical structure, the dominant narrative-mechanical structure of the rater is Univocal into Univocal (SL-TL), which means that the mechanical or visual structure in the game is conveyed methamorphosis or expliedly, and the narrative structure is conveyed explicitly or directly in the text. The second is a diegetic symbiosis, where the dominant diegetic symbiosis of the evaluator is mnemonic because most frames have meaningful narratives and visuals to help players understand the story. The tutorial menu in the battle royale game has simple gameplay



and rules that are primarily explicit text strings because the players are everybody. As a result, the dominant in diegetic symbiosis is mnemonic due to maintaining simplicity in video games. Mnemonic as a diegetic symbiosis is also adapted to games of low difficulty. This means that images and text strings are interconnected. And the third is the level of localization, in this case the entire data is included in the full localization. The quality of the localization shows well, as the localization is easy to understand and is able to represent the messaging of the game well. Indeed, the localized version mainly retains the type of narrative and mechanics structure although which makes the gameplay in the localized version feel natural, even at the full localization level. After passing through 3 categories of assessment, the researcher then classified the final results of this localization quality assessment namely there are 3 qualities, namely good, average, and poor. It can be concluded that the most frequently encountered localization quality data are 49 good data, then 11 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 is the non-diegetic interface. This type of interface has the freedom to entirely taken out of the game. In the tutorial menu can only be seen by player outside the game or the characters in the game are not aware of its existence. The most dominant using the diegetic strategy is mediation because this strategy the localizer's way of translating the meaning of characters with shorter words between SL and TL. Localizer recognizes that translating the synonym

meaning of SL into TL that is known as mediation is appropriate for dealing with space limitations and character challenges in video games. 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 mediation prioritizes making the message clear so that players can feel the same emotions when playing the game. Condensation, 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. While the retention strategy maintains the expression from the source to the target so that this can lead to spatial problems on the target. Violation, this strategy it is closely about grammatical violation. Symbolization, it is change a certain word to a symbol or a sign. And the last is omission, where there is an erasure of familiar information so that the source and target are different. 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 it has two parts. The first part is the conclusion reached by the researcher through analysis of the previous chapter and discussion as a response to formulating the problem. The second part is a suggestion from the researcher to the reader.

#### A. Conclusion

This section provides the conclusions of the previous discussion. In this case, the researcher analyzed the translation strategy used to translate the tutorial's menu with data from the *PUBG* video game. In analyzing this research, the researcher uses the spatialization strategy of Purnomo (2018). There are several classifications of diegetic strategies, namely abbreviation, condensation, omission, retention, mediation, symbolization, and violation. Whereas the classification of non-diegetic strategies are iconizing, type facing, lettering, ballooning, and windowing. From the 60 data analysis that has been done, the researchers found all types of translation strategies used, namely 5 condensation data, 17 mediation data, 15 retention data, 5 abbreviation data, 13 omission data, 3 symbolization data, and 2 violation data. Non-diegetic strategies have not been found in the data, because in the *PUBG* video game tutorial menu, the pictures and animations have remained the same or have not changed. The most dominant is mediation. Then, the researcher analyzed the interface type from the *PUBG* video game tutorial menu. in this case the researcher uses the theory of (Stonehouse, 2014), which types are divided into 4, namely: diegetic, non-diegetic, meta-diegetic, and spatial. Based on the

analysis of the data carried out, the researcher found only one type of interface for all the data, namely, the non-diegetic. Next, the researcher analyzed the quality of localization in the *PUBG* video game tutorial menu. In this case, the researcher uses the theory of Purnomo (2018), namely the localization quality model that goes through 3 categories, namely the mechanical-narrative structure, symbiosis diegetic and the localization level. The researcher discovered 49 good localization quality data and 11 partial localization quality data.

Based on the results of this research, most often use mediation and non-diegetic interfaces with good localization quality. This shows that the dominant result of the mediation strategy means that mediation is a good strategy not only to maintain characters or informative messages from SL to TL, but also to represent meanings related to mechanical and narrative structures in video games. Next, for the evaluation of the quality of the most visible localization found is a good localization. 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 is possible to conclude that the tutorial menu of the *PUBG* video game is easy to understand and the missions in the game are easy to understand with good localization quality, which certainly makes it easier for players in the target market to play in video games.

## **B. Implication**

The results of this study are to find out the translation strategy contained in the tutorial menu in the *PUBG* video game and one of the most

dominant strategies used from the tutorial menu in the *PUBG* video game is the dietetic strategy as a translation strategy. In this case, the most dominant strategy used is mediation because the text in the *PUBG* video game tutorial menu emphasizes the similarity of meaning of SL and TL. Then, the researcher analyzed the interface type from the *PUBG* video game tutorial menu. In this case the researcher uses the theory of (Stonehouse, 2014), which types are divided into 4, namely: diegetic, non-diegetic, meta-diegetic, and spatial. Based on the analysis of the data carried out, the researcher found only one type of interface for all the data, namely, the non-diegetic. After analyzing the translation strategy, this study resulted in localization quality and the most dominant was the localization quality from good classification with a scale of 49 out of 60 data, while 11 data were classified as average. From the correlation of the dominant results in this study, video games are easy to play.

### **C. Suggestion**

As a result of this research, the researcher makes the following suggestions:

- 1) For the localization of video games

Considering that the search on the localization is still rarely done, this research can be used as consideration for other researches related to this research. In addition, the researcher hopes and recommends that other researchers carry out better research and develop this research into thorough research.

2) For students of English literature

The researcher hopes that this research can be a source or a reference and additional knowledge on the localization of video games. The researcher hopes that research into localization can help students increase their knowledge of localization.

3) For another research

This research focuses on the spatialization strategy, the type of interface and the evaluation of the localization quality in the PUBG video game tutorial menu. In fact, there are many aspects of localization that can be analyzed by others. As a result, the researcher hopes that this research may be useful for other research or development projects on another side of translation and localization. The researcher hopes that this research will serve as a reference for other research by identifying strategies not found in this study.

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# APPENDICES

VALIDATION

The data of thesis with the title "**TUTORIAL LOCALIZATION QUALITY ASSESSMENT OF VIDEO GAME PLAYER'S UNKNOWN BATTLE GROUND**" has been validated by

Muhammad Romdhoni Prakoso in:

Day: Tuesday

Date: August 30<sup>th</sup> 2022

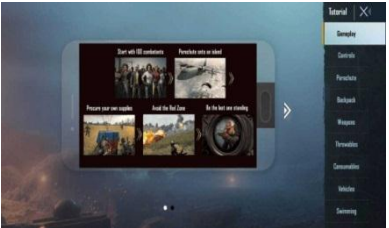
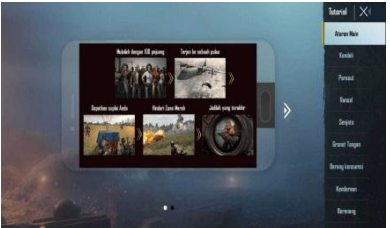
Surakarta, August 30<sup>th</sup> 2022



Validator







**Muhammad Romdhoni Prakoso, M.Pd**

**DATA VALIDATION FORM BY VALIDATOR**



No	Source Text	Target Text	Codes	Interface Type	Valid / Invalid	Spatialization Strategies	Valid / Invalid
				Stonehouse (2014)		Purnomo and Sanjaya (2019)	
1.	<p>Start with 100 combatants.</p> 	<p>Mulailah dgn 100 pejuang.</p> 	01/Non-die/SYM/Gameplay/PUBG	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols</p>	√	<p>Symbolization</p> <p>Because the symbol '100' is already familiar to gamers</p>	√




2.	<p>Parachute into an Island.</p> 	<p>Terjun ke sebuah pulau.</p> 	<p>02/ Non-die/OMS /Gameplay/PU BG</p>	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	√	<p>Omission</p> <p>Note: because the translator omitted the message “Parachute into an island” which was localized as “<i>terjun ke sebuah pulau</i>”. Basically “Parachute onto an island” means “<i>terjun payung ke sebuah pulau</i>”. The omission of the “<i>payung</i>” which is considered not to affect its meaning</p>	√
3.	<p>Procure your own supplies</p>	<p>Dapatkan suplai Anda</p>	<p>03/Non-die/CDN/Gam</p>	<p>Non-Diegetic</p>	√	<p>Condensation</p>	√

			<p>eplay/PUBG</p>	<p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>		<p>Strategy occurs in translating “dapatkan persediaan Anda sendiri” to “Dapatkan suplai Anda”. The translator condenses the meaning of “dapatkan persediaan Anda sendiri” to “dapatkan suplai Anda” which does not affect the meaning or message in the target language.</p>	
4.	Avoid the Red Zone	Hindari Zona Merah	04/ Non-die/RTN/ Gameplay/PUBG	Non-Diegetic	√	Retention	√
				Based on this research, the		Note : because this strategy	

				<p>researcher found in the game the interface displays a screen that uses symbols.</p>		<p>retains the original terms in the SL. Moreover, the term in SL is familiar to gamers</p>	
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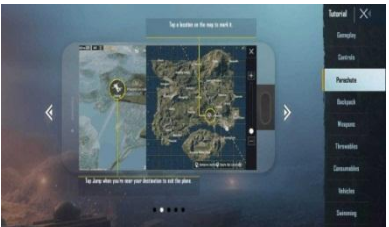
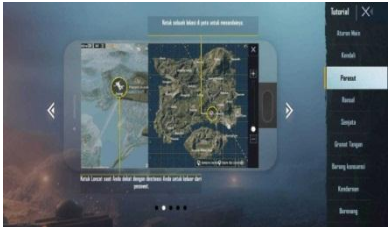
5.	<p>Be the last one standing</p> 	<p>Jadilah yang terakhir</p> 	<p>05/Non-die/OMS/Gameplay/PUBG</p>	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	√	<p>Ommission</p> <p>This strategy removes certain words that are not very important, such as the word "standing" in SL and omitted in TL.</p>	√
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6.	<p>This is the safe zone</p> 	<p>Ini adalah zona aman</p> 	<p>06/Non-die/RTN/ Gameplay/PU BG</p>	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	√	<p>Retention</p> <p>Note : This strategy retains the original terms in the target text. Moreover, in terms of source text, it is familiar to gamers.</p>	√
7.	<p>This is the danger zone.</p> 	<p>Ini adalah zona berbahaya.</p> 	<p>07/Spatial/RT N/Gameplay/P UBG</p>	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when</p>	√	<p>Retention</p> <p>Note : This strategy retains the original terms in the target text. Moreover, in terms of source text, it</p>	√

				playing the game.		is familiar to gamers.	
8.	Tap here to crouch.	Ketuk disini untuk menunduk.	08/Spa/MDN/ Controls/PUB G	Spatial Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.	√	Mediation  Note : because in the data choose a shorter word with the same word or synonym. In SL the word “crouch” becomes “menunduk” in TL.	√
9.	The Playzone will shrink as the danger zone expands.	Playzone akan mengecil saat zona bahaya meluas ke dalam.	09/Spa/ RTN/ Gameplay/PU	Spatial Based on this research,	√	Retention	√

			BG	<p>researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>		<p>Note : This strategy retains the original terms in the target text. Because the translator applied for a loan for “Playzone” from SL to TL.</p>	
10.	<p>Tap here to lie prone.</p>	<p>Ketuk disini untuk tiarap.</p>	10/Non-die/MDN/Controls/PUBG	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	√	<p>Mediation</p> <p>Note : because in the data choose a shorter word with the same word or synonym. In SL “ketuk disini untuk berbaring tengkurap”</p>	√

						becomes “ketuk disini untuk tiarap” in TL.	
11.	Use the joystick on the left to move and swipe the right side to change directions. 	Gunakan joystick kiri untuk bergerak dan geser sisi kanan untuk mengubah arah. 	11/Spa/ RTN/ Controls/PUB G	Spatial  Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.	√	Retention  This strategy retains the original terms in the target text. Because the translator applied for a loan for “joystick” from SL to TL.	√
12.	Tap here to jump or climb over obstacles.	Ketuk disini untuk loncat atau memanjat rintangan.	12/Non- die/MDN/ Controls/PUB G	Non-Diegetic  Based on this research, the	√	Mediation  Note : because in the word	√

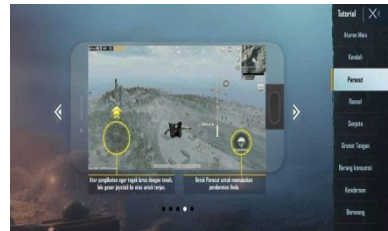
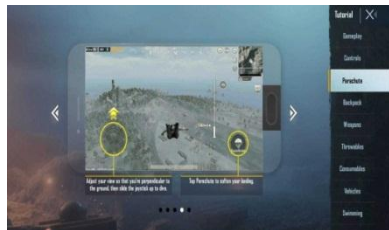
				<p>researcher found in the game the interface displays a screen that uses symbols.</p>	<p>"jump" in SL it means "loncat" in TL. Basically the word "jump" is interpreted as "melompat/me loncat", because the data is the translator chooses a shorter word with the same word expression or synonym.</p>	
<p>13.</p>	<p>Tap jump when you're near your destination to exit the plane.</p> 	<p>Ketuk loncat saat anda dekat dengan destinasi Anda untuk keluar dari pesawat.</p> 	<p>13/Non-die/ MDN/ Parachute/PU BG</p>	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses</p>	<p>mediation</p> <p>Note : because in the word "jump" in SL it means "loncat" in TL. Basically the word "jump" is interpreted as</p>	

				symbols.		"melompat/me loncat", because the data is the translator chooses a shorter word with the same word expression or synonym.	
14.	Adjust your view so that you're parallel to the ground 	Atur pandangan agar anda sejajar dengan tanah 	14/Spa/MDN/ Parachute/PU BG	Spatial  Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.	√	Mediation  Note : because in the word "adjust" in SL it means "atur" in TL. Basically the word "adjust" is interpreted as "sesuaikan", because the data is the translator chooses a shorter word with the same	√





						word expression or synonym.	
15.	Then slide the joystick up to glide.	Lalu geser joystick ke atas untuk meluncur.	15/Spa/ RTN/ Parachute/PU BG	Spatial Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.	√	Retention  Note : because in the data it occurs because the translator uses a loan for "Joystick" from the source language into the target language.	√
16.	Adjust your view so that you're perpendicular to the ground.	Atur penglihatan agar tegak lurus dengan tanah	16/Non-die/ MDN/ Parachute/PU BG	Non-Diegetic Based on this research, the researcher found in the game the interface displays a	√	Mediation  Note : because in the word "adjust" in SL it means "atur" in TL.	√

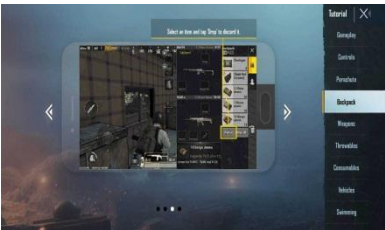







				screen that uses symbols.		Basically the word "adjust" is interpreted as " <i>sesuaikan</i> ", because the data is the translator chooses a shorter word with the same word expression or synonym.	
17..	Then slide the joystick up to dive.	Lalu geser joystick ke atas untuk terjun.	17/Spa/ RTN / Parachute/PU BG	Spatial  Based on this research, researchers found that in game interfaces that display a screen using directions so	√	Retention  Note : because in the data it occurs because the translator uses a loan to	√









				that players can understand when playing the game.		"joystick" from the source language into the target language.	
18.	<p>Tap Parachute to soften your landing.</p>	<p>Ketuk Parasut untuk memuluskan pendaratan Anda.</p>	18/Spa/MDN/ Parachute/PU BG	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	√	<p>Mediation</p> <p>Note : In the data, the translator uses a mediation strategy. The translation of “soften” to “memuluskan” indicates the use of mediation strategies. and because the word is shorter with the same word expression, it</p>	√



						can be a synonym.	
19.	<p>Tap items in the list to pick them up.</p> 	<p>Ketuk daftar item yang muncul untuk mengambilnya.</p> 	19/Spa/ OMS/ Backpack/PU BG	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	√	<p>Ommission</p> <p>Note : because in the data delete the word "in" because it is not too important.</p>	√
20.	<p>Drag an attachment to an empty slot on weapon to equip it.</p> 	<p>Gusur perlengkapan ke lubang kosong dalam senapan untuk melengkapinya.</p> 	20/Spa/MDN/ Backpack/PU BG	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when</p>	√	<p>Mediation</p> <p>Note : because in the word "weapon" in SL it means "senapan" in TL. Basically the word "weapon" is interpreted as</p>	√

				playing the game.		" <i>senjata</i> ", because the data is the translator chooses with the same word expression or synonym.	
21.	Select an item and tap 'Drop' to discard it. 	Pilih barang dan ketuk 'jatuhkan' untuk membuangnya. 	21/Non-die/ MDN/ /Backpack/PU BG	Non-Diegetic  Based on this research, the researcher found in the game the interface displays a screen that uses symbols.	√	Mediation  Note : The translation of 'drop' in SL becomes ' <i>lepas</i> ' in TL, because the word ' <i>lepas</i> ' which is shorter than 'drop' means ' <i>jatuhkan</i> '. And both are synonyms.	√
22.	Alternatively, drag an item outside of the backpack or to the right to discard it.	Pilihan lain, gusur barang di luar ransel atau ke kanan untuk membuangnya.	22/Spa/ MDN/ Backpack/PU BG	Spatial  Based on this	√	Mediation  Note : because	√


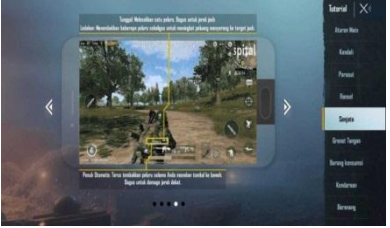


				<p>research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>		<p>in the data the word 'alternatively' means '<i>pilihan lain</i>' in TL, because the word is a synonym so it is a mediation.</p>	
23.	<p>Swipe the screen to aim.</p> 	<p>Usap layar untuk membidik.</p> 	23/Spa/ MDN/ Weapons/PUB G	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	√	<p>Mediation</p> <p>Note : because in SL the word 'aim' means '<i>membidik</i>' in TL. Basically the word 'aim' in the data is interpreted as '<i>mengarahkan</i>', because the data is the translator chooses a shorter word with the same</p>	√



						word, expression or synonym.	
24.	<p>Tap fire to shoot.</p> 	<p>Ketuk peluru untuk menembak.</p> 	<p>24/Non-die/OMS/Weapons/PUBG</p>	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	√	<p>ommission</p> <p>Note : because in the data delete the word "fire" because it is not too important. Data in the TL, the word 'fire' is replaced with the word 'peluru' it means bringing new information in TL that is not applied in SL.</p>	√
25.	<p>Tap the crosshair to enter to aiming mode. Tap it again to exit.</p>	<p>Ketuk bidikan untuk masuk mode bidik. Ketuk lagi untuk keluar.</p>	<p>25/Non-die/RTN/Weapons/PUB</p>	<p>Non-Diegetic</p> <p>Based on this</p>	√	<p>Retention</p> <p>Note : because</p>	√



			G	research, the researcher found in the game the interface displays a screen that uses symbols.		in the data retain the original term in TL. In the word 'mode' in SL it means 'mode' in TL.	
26.	<p>Tap the button above the weapon to switch between firing modes.</p> 	<p>Ketuk tombol di atas senjata untuk pindah antara mode menembak.</p> 	26/Spa/ MDN/ Weapons/PUB G	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	√	<p>Mediation</p> <p>Note : because the word 'firing' in SL means 'menembak' in TL. Basically the word 'firing' in the data is interpreted as 'penembakan', because the data is the translator chooses a shorter word with the same expression or</p>	√





						synonym.	
27.	<p>Tap the weapon icon to change weapons.</p> 	<p>Ketuk icon senjata untuk mengubah senjata.</p> 	<p>27/Non-die/RTN/ Weapons/PUB G</p>	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	√	<p>Retention</p> <p>Note : because in the data it retains the original term in TL, because the localizer assumes that there will be problems with spatial if the term is translated. Moreover, the term in SL is familiar to gamers.</p>	√
28.	<p>Single: Fires one bullet at a time.</p>	<p>Tunggal: Melesakkan satu peluru.</p>	<p>28/Spa/ OMS/ Weapons/PUB G</p>	<p>Spatial</p> <p>Based on this research, researchers found that in game</p>	√	<p>Ommission</p> <p>Note : because in the data remove the word 'at a time' which is</p>	√









				<p>interfaces that display a screen using directions so that players can understand when playing the game.</p>		<p>not so important.</p>	
<p>29.</p>	<p>Burst: Fires multiple rounds at a time to increase to chance to hit a distant target.</p> 	<p>Ledakan: Menembakkan beberapa peluru sekaligus untuk meningkatkan peluang menyerang ke target jauh.</p> 	<p>29/Non-die/OMS/Weapons/PUBG</p>	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	<p>√</p>	<p>ommission</p> <p>Note : because in the data delete the word "rounds" because it is not too important. Data in the TL, the word 'rounds' is replaced with the word 'peluru' it means bringing new information in TL that is not</p>	<p>√</p>

						applied in SL.	
30.	<p>Full-Auto: Continuously fires rounds as long as you hold the button down.</p> 	<p>Penuh Otomatis: Terus tembakkan peluru selama Anda menekan tombol ke bawah.</p> 	30/Spa/ VLT/ Weapons/PUB G	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	√	<p>Violation</p> <p>Note : Because in the data the localizer made a grammatical error because of the spatial limit. In these data the grammatical '-' is omitted in the TL.</p>	√
31.	<p>Great for close range damage.</p>	<p>Bagus untuk damage jarak dekat.</p>	31/Spa/ RTN/ Weapons/PUB G	<p>Spatial</p> <p>Based on this research, researchers found that in game</p>	√	<p>Retention</p> <p>Note : because Retention, because the</p>	√

				interfaces that display a screen using directions so that players can understand when playing the game.		data retains the original terms in the SL. The word 'damage' in SL is preserved in TL, because the term is familiar to gamers.	
32.	Tap here to view non-firearm weapons. 	Ketuk disini untuk melihat non-senjata api. 	32/Non-die/OMS/Weapons/PUBG	Non-Diegetic  Based on this research, the researcher found in the game the interface displays a screen that uses symbols.	√	Ommission  Note: in the data the word 'weapons' is delleting, because the information in TL is clear.	√
33.	Tap here to view throwables. 	Ketuk disini untuk melihat granat tangan. 	33/Non-die/MDN/Throwables/PUBG	Non-Diegetic  Based on this research, the researcher found in	√	Mediation  Note : because the word 'throwables' in	√



				<p>the game the interface displays a screen that uses symbols.</p>	<p>SL means '<i>granat tangan</i>' in TL. Basically the word 'throwables' in the data is interpreted as '<i>barang lempar</i>', because the data is the translator choose words that are easy for players to understand or synonym</p>	
34.	<p>Tap a throwable to use it.</p> 	<p>Ketuk untuk menggunakannya.</p> 	34/Spa/ OMS/ Throwables/P UBG	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so</p>	<p>√</p> <p>Omission</p> <p>Note : because the translator or localizer the word “throwable” in SL was deleted in the TL.</p>	<p>√</p>

				that players can understand when playing the game.			
35.	<p>Throwables will explode after a set amount of time.</p> 	<p>Granat tangan akan meledak setelah beberapa waktu.</p> 	35/Spa/ CDN/  Throwables/P UBG	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	√	<p>Condensation</p> <p>Note : because the translator or localizer only represents the important meaning.</p>	√
36.	<p>Tap and hold Throw to see a simulated trajectory.</p>	<p>Ketuk dan tahan Lempar untuk melihat simulasi lintasan peluru.</p>	36/Non-die/RTN/  Throwables/P UBG	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the</p>	√	<p>ommission</p> <p>Note : because the data in the word 'trajectory' is defined in TL</p>	√





				<p>interface displays a screen that uses symbols.</p>		<p>as '<i>lintasan peluru</i>'. Generally the word 'trajectory' in the data is interpreted is just '<i>lintasan</i>'. this strategy come with new information in TL which is not applied in SL.</p>	
<p>37.</p>	<p>Release the button to throw.</p> 	<p>Rilis tombol untuk melempar.</p> 	<p>37/Spa/ RTN/ Throwables/P UBG</p>	<p>Spatial Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	<p>√</p>	<p>Mediation  Note : because the word 'release' in SL means '<i>rilis</i>' in TL. Basically the word 'release' in the data is interpreted as '<i>melepaskan/lepaskan</i>', because the</p>	<p>√</p>





						data is the translator chooses a shorter word with the same expression or synonym	
38.	Tap here to view other trajectories.	Ketuk disini untuk melihat lintasan peluru lain.	38/Non-die/RTN/  Throwables/P UBG	Non-Diegetic  Based on this research, the researcher found in the game the interface displays a screen that uses symbols.	√	ommission  Note : because the data in the word 'trajectories' is defined in TL as ' <i>lintasan peluru</i> '. Generally the word 'trajectories' in the data is interpreted is just ' <i>lintasan</i> '. this strategy come with new information in TL which is not applied in	√











						SL.	
39.	<p>Tap here to view consumables.</p> 	<p>Ketuk disini untuk melihat yang dapat dikonsumsi.</p> 	<p>39/Non-die/ MDN/  Consumables/ PUBG</p>	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	√	<p>Mediation</p> <p>Note : because the word 'consumables' in SL means 'dikosumsi' in TL. Basically the word 'consumables' in the data is interpreted as 'baha habis pakai', because the data is the translator chooses a shorter word with the same expression or synonym.</p>	√
40.	<p>Boost Increase items increase Boost, which increase Health regeneration and speed.</p>	<p>Barang Boost memberikan regenerasi HP dan kecepatan pergerakan yang ditingkatkan.</p>	<p>40/Spa/ CDN/  Consumables/</p>	<p>Spatial</p> <p>Based on this</p>	√	<p>Condensation</p> <p>Note: because</p>	√









			PUBG	research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.		the translator or localizer only represents the important meaning.	
41.	Use the camera to see if there are other players near you. 	Gunakan kamera untuk melihat apakah ada pemain lain di dekat Anda. 	41/Spa/ OMS/ Parachute/PU BG	Spatial  Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.	√	Omission  Note : because in the data delete the word "if" and replaced with the word "apakah" due to add new information in TL.	√
42.	Within the given time, players get 1	Dalam waktu yang diberikan, pemain	42/Spa/ OMS/	Spatial	√	Omission	√



	<p>point every time they defeat an enemy</p> 	<p>dpat 1 poin setiap menyingkirkan musuh</p> 	<p>Rules/PUBG</p>	<p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>		<p>Note: in the data the word 'they' is delleting, because the information in TL is clear.</p>	
<p>44.</p>	<p>You will be killed when it reaches 0.</p> 	<p>Anda akan tersingkir saat ia mencapai 0.</p> 	<p>44/Spa/ SYM/ Consumables/ PUBG</p>	<p>Spatial Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	<p>√</p>	<p>Symbolization  Note : because because the symbol '0' is familiar to gamers.</p>	<p>√</p>





45.	<p>Tap Drive to operate the vehicle.</p> 	<p>Ketuk Nyetir untuk mengendarai.</p> 	45/Spa/ OMS/ Vehicle/PUB G	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	√	<p>Ommission</p> <p>Note : because the data deletes the word 'operate' in the TL which is not important because in the TL the information is clear.</p>	√
46.	<p>Tap “Get in” to board the vehicle as a passenger.</p> 	<p>Ketuk Masuk untuk naik kendaraan sebagai penumpang.</p> 	46/Non-die/VLT/ Vehicle/PUB G	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	√	<p>Violation</p> <p>Note : because of the data the localizer made a grammatical error, namely the " ” symbol which was not included in the TL.</p>	√

47.	<p>Use the direction buttons to control the vehicle.</p> 	<p>Gunakan ombalah untuk mengemudikan kendaraan.</p> 	47/ Non-die/OMS/Vehicle/PUBG	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	√	<p>Ommission</p> <p>Note : because the data deletes the word 'control' in the TL which is not important because in the TL the information is clear.</p>	√
48.	<p>This is the vehicle's durability.</p> 	<p>Ini adalah masa pakai kendaraan.</p> 	48/Spa/ MDN/ Vehicle/PUBG	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can</p>	√	<p>Mediation</p> <p>Note : because the word 'durability' in SL means 'masa pakai' in TL. Basically the word 'durability' in</p>	√



				understand when playing the game.		the data is interpreted as 'daya tahan', because the data is the translator chooses with the same expression or synonym.	
49.	The vehicle will explode when it reaches 0. 	Kendaraan akan meledak saat ia mencapai 0. 	49/Spa/ SYM/ Vehicle/PUB G	Spatial  Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.	√	Symbolization  Note : because because the symbol '0' is familiar to gamers.	√
50.	Use it while in a vehicle to fill up the fuel tank.	Gunakan untuk menambah bahan bakar.	50/Spa/ OMS/ Vehicle/PUB	Spatial	√	Ommission	√





			G	Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.		Note : because the data deletes some words which are not important. And added new information from SLyg implemented in TL.	
51.	This is the Fuel indicator. 	Ini adalah indicator bahan bakar. 	51/Spa/ RTN/ Vehicle/PUB G	Spatial  Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when	√	Retention  Note : because the word 'indicator' retains the original terms in SL and the terms are familiar to gamers.	√

				playing the game.			
52.	<p>Vehicles require fuel to operate.</p> 	<p>Kendaraan membutuhkannya.</p> 	52/Non-die/ OMS/ Vehicle/PUB G	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	√	<p>Ommission</p> <p>Note : because the data deletes the word 'fuel to operate' where the word 'its' in the TL already explains the fuel to operate. And so that the dialog box is the same as in SL.</p>	√
53.	<p>Swim mode will be enabled when you enter water.</p>	<p>Mode renang akan aktif saat Anda masuk air.</p>	53/Spa/ MDN/ Swimming/PU BG	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that</p>	√	<p>Mediation</p> <p>Note : because in the word 'be enable' in SL is defined as 'akan aktif' in</p>	√



				<p>display a screen using directions so that players can understand when playing the game.</p>	<p>TL. Basically the word 'be enabled' in the data is interpreted as '<i>akan diaktifkan</i>', because the data translator chooses a shorter word with the same expression or synonym.</p>	
<p>54.</p>	<p>Use the joystick to move and swipe the right side of the screen to change directions.</p> 	<p>Gunakan joystick kiri untuk bergerak dan geser sisi kanan layar untuk mengubah arah.</p> 	<p>54/Non-die/ RTN/ Swimming/PU BG</p>	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	<p>√</p> <p>Retention</p> <p>Note : because the word 'joystick' in the data retains the original term in TL. And the term is familiar to</p>	<p>√</p>



						gamers.	
55.	<p>Tap Up to surface.</p> 	<p>Ketuk Naik untuk renang ke permukaan.</p> 	55/Spa/ RTN/ Swimming/PU BG	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	√	<p>Ommission</p> <p>Note : because the data come with new information in TL which not applied in SL.</p>	√
57.	<p>Tap Down to dive.</p>	<p>Ketuk Turun untuk renang ke bawah.</p>	57/Non-Die/ CDN/ Swimming/PU BG	<p>Non-Die</p> <p>Based on this research, the researcher found in the game the</p>	√	<p>Condensation</p> <p>Note : because it represents an important</p>	√

				<p>interface displays a screen that uses symbols.</p>		<p>meaning.</p>	
<p>58.</p>	<p>The training ends when all the practice targets are downed or when the countdown reaches zero.</p> 	<p>Latihan berakhir saat semua target latihan diturunkan atau saat hitungan mundur mencapai nol.</p> 	<p>58/ Non-die/ MDN/ Rules/PUBG</p>	<p>Non-Diegetic</p> <p>Based on this research, the researcher found in the game the interface displays a screen that uses symbols.</p>	<p>√</p>	<p>Mediation</p> <p>Note: because the researcher found in the word 'training' in SL is defined as 'latihan' in TL. Basically the word 'training' in the data is interpreted as 'pelatihan', because the data translator chooses a shorter word with the same expression or</p>	<p>√</p>

						synonym.	
59.	<p>Please do not leave the shooting grounds during training.</p>	<p>Harap jangan meninggalkan tempat menembak selama latihan.</p>	59/Spa/MDN/ Rules/ PUBG	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	√	<p>Mediation</p> <p>Note: because the researcher found in the word 'training' in SL is defined as 'latihan' in TL. Basically the word 'training' in the data is interpreted as 'pelatihan', because the</p>	√

						data translator chooses a shorter word with the same expression or synonym.	
60.	<p>The amount of damage dealt varies according to the part that has been hit. Hit the darker areas to deal more damage.</p> 	<p>Jumlah damage yang diberikan bervariasi sesuai dengan bagian yang terkena. Tembak bagian yang lebih gelap untuk menimbulkan lebih banyak damage.</p> 	60/Spa/ RTN/ Rules/PUBG	<p>Spatial</p> <p>Based on this research, researchers found that in game interfaces that display a screen using directions so that players can understand when playing the game.</p>	√	<p>Retention</p> <p>Note : because the word 'damage' in the data retains the original term in TL. And the term is familiar to gamers.</p>	√

## **RATERS**

The translation quality assessment of thesis entitled **“TUTORIAL LOCALIZATION QUALITY ASSESSMENT OF VIDEO GAME *PLAYER’S UNKNOWN BATTLE GROUND (PUBG)*”** has been assessed by Arkin Haris, M. Hum., in:

Day : Friday



Date : September 2<sup>nd</sup>, 2022

Surakarta, September 2<sup>nd</sup> 2022


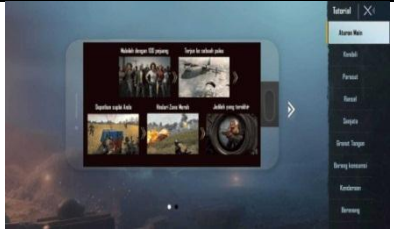
A handwritten signature in black ink, appearing to be 'A' followed by some stylized characters and a horizontal line with an arrowhead pointing to the right.

Arkin Haris, S. Pd., M. Hum

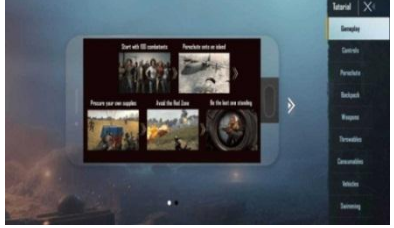


## LOCALIZATION QUALITY ASSESSMENT

No	Source Text	Target Text	Codes	Diegetic Symbiosis	Narrative-Mechanical Structure	Localization Level	Narrative-Mechanical Structure	Diegetic Symbiosis
1.	<p>Start with 100 combatants.</p> 	<p>Mulailah dgn 100 pejuang.</p> 	01/SYM/Gameplay/PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Full	Metamorphosis-Metamorphosis (Univocal)	Mnemonic
<p>-Narrative-Mechanical Structure=            Uni-Uni: 3x3= 9            - Diegetic Symbiosis = Mne-Mne: 3x2= 6            -Localization Level= full: 3x1= 3            9+6+3            18/6= 3</p>								



2.	Parachute into an Island.	Terjun ke sebuah pulau.	02/OMS/G ameplay/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= full: <math>3 \times 1 = 3</math>  <math>9 + 6 + 3</math>  <math>18 / 6 = 3</math></p>								
3.	Procure your own supplies	Dapatkan suplai Anda	03/CDN/G ameplay/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic

									
<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= full: <math>3 \times 1 = 3</math>  <math>9 + 6 + 3</math>  <math>18 / 6 = 3</math></p>									
4.	Avoid the Red Zone	Hindari Zona Merah	04/RTN/G ameplay/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic	









								
<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= full: <math>3 \times 1 = 3</math>  <math>9 + 6 + 3</math>  <math>18 / 6 = 3</math></p>								
5.	<p>Be the last one standing</p> 	<p>Jadilah yang terakhir</p> 	<p>05/OMS/G ameplay/ PUBG</p>	<p>Mnemonic</p>	<p>Metamorphosis- Metamorphosis (Univocal)</p>	<p>Full</p>	<p>Metamorphosis- Metamorphosis (Univocal)</p>	<p>Mnemonic</p>



<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= full: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>								

6.	<p>This is the safe zone</p> 	<p>Ini adalah zona aman</p> 	<p>06/RTN/G ameplay/ PUBG</p>	<p>Mnemonic</p>	<p>Metamorphosis- Metamorphosis (Univocal)</p>	<p>Full</p>	<p>Metamorphosis- Metamorphosis (Univocal)</p>	<p>Mnemonic</p>
<p>-Narrative-Mechanical Structure= Uni-Uni: <math>3 \times 3 = 9</math> - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math> -Localization Level= full: <math>3 \times 1 = 3</math> <math>9 + 6 + 3</math> <math>18 / 6 = 3</math></p>								
7.	<p>This is the danger zone.</p>	<p>Ini adalah zona berbahaya.</p>	<p>07/RTN/G ameplay/ PUBG</p>	<p>Mnemonic</p>	<p>Metamorphosis- Metamorphosis (Univocal)</p>	<p>Full</p>	<p>Metamorphosis- Metamorphosis (Univocal)</p>	<p>Mnemonic</p>

									
<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9  - Diegetic Symbiosis = Mne-Mne: 3x2= 6  -Localization Level= full: 3x1= 3  9+6+3  18/6= 3</p>									
8.	Tap here to crouch.	Ketuk disini untuk menunduk.	08/MDN/ Non-die /Controls/P UBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic	




								
<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: 3x3= 9</p> <p>- Diegetic Symbiosis = Mne-Mne: 3x2= 6</p> <p>-Localization Level= full: 3x1= 3</p> <p>9+6+3</p> <p>18/6= 3</p>								
9.	<p>The Playzone will shrink as the danger zone expands.</p> 	<p>Playzone akan mengecil saat zona bahaya meluas ke dalam.</p> 	09/RTN/G ameplay/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Partia 1	Metamorphosis- Metamorphosis (Univocal)	Mnemonic



	<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9  - Diegetic Symbiosis = Mne-Mne: 3x2= 6  -Localization Level= partial: 2x1= 2  9+6+2  17/6= 2,8</p>							
10.	<p>Tap here to lie prone.</p> 	<p>Ketuk disini untuk tiarap.</p> 	10/MDN/C ontrols/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
	<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9  - Diegetic Symbiosis = Mne-Mne: 3x2= 6  -Localization Level= full: 3x1= 3  9+6+3</p>							



	18/6= 3							
11.	Use the joystick on the left to move and swipe the right side to change directions.	Gunakan joystick kiri untuk bergerak dan geser sisi kanan untuk mengubah arah.	11/RTN/C ontrols/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Partia 1	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
								
	<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9  - Diegetic Symbiosis = Mne-Mne: 3x2= 6  -Localization Level= partial: 2x1= 2  9+6+2  17/6= 2,8</p>							
12.	Tap here to jump or climb over obstacles.	Ketuk disini untuk loncat atau memanjat rintangan.	12/MDN/C ontrols/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic



									
<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= full: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>									
13.	<p>Tap jump when you're near your destination to exit the plane.</p> 	<p>Ketuk loncat saat anda dekat dengan destinasi Anda untuk keluar dari pesawat.</p>	13/MDN/P arachute/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic	









									
<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= full: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>									
14.	Adjust your view so that you're parallel to the ground	Atur pandangan agar anda sejajar dengan tanah	14/MDN/P arachute/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic	
									



	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= full: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>							
15.	Then slide the joystick up to glide.	lalu geser joystick ke atas untuk meluncur.	15/RTN/ Parachute/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Partia 1	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
	  <p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p>							

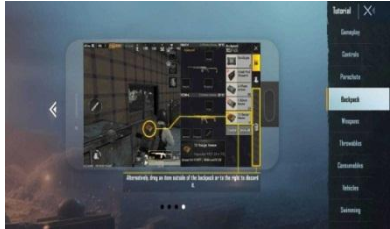

	<p>-Localization Level= partial: <math>2 \times 1 = 2</math></p> <p><math>9 + 6 + 2</math></p> <p><math>17 / 6 = 2,8</math></p>							
16.	<p>Adjust your view so that you're perpendicular to the ground.</p> 	<p>Atur penglihatan agar tegak lurus dengan tanah</p> 	16/MDN/P arachute/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= full: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>							
17.	<p>Then slide the joystick up to dive.</p>	<p>Lalu geser joystick ke atas untuk</p>	17/RTN/Pa rachute/	Mnemonic	Metamorphosis- Metamorphosis	Partia 1	Metamorphosis- Metamorphosis	Mnemonic

		<p>terjun.</p> 	PUBG		(Univocal)		(Univocal)		
<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= partial: <math>2 \times 1 = 2</math>  <math>9 + 6 + 2</math>  <math>17 / 6 = 2,8</math></p>									
18.	Tap Parachute to soften your landing.	Ketuk Parasut untuk memuluskan pendaratan Anda.	18/MDN/P arachute/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic	



								
<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9  - Diegetic Symbiosis = Mne-Mne: 3x2= 6  -Localization Level= full: 3x1= 3  9+6+3  18/6= 3</p>								
19.	<p>Tap items in the list to pick them up.</p> 	<p>Ketuk daftar item yang muncul untuk mengambilnya.</p> 	19/OMS/B ackpack/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic





	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: 3x3= 9</p> <p>- Diegetic Symbiosis = Mne-Mne: 3x2= 6</p> <p>-Localization Level= full: 3x1= 3</p> <p>9+6+3</p> <p>18/6= 3</p>							
20.	<p>Drag an attachment to an empty slot on weapon to equip it.</p> 	<p>Gusur perlengkapan ke lubang kosong dalam senapan untuk melengkapinya.</p> 	20/MDN/B ackpack/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: 3x3= 9</p> <p>- Diegetic Symbiosis = Mne-Mne: 3x2= 6</p> <p>-Localization Level= full: 3x1= 3</p>								



	<p>9+6+3</p> <p>18/6= 3</p>							
21.	<p>Select an item and tap 'Drop' to discard it.</p> 	<p>Pilih barang dan ketuk 'jatuhkan' untuk membuangnya.</p> 	<p>21/MDN/B ackpack/ PUBG</p>	<p>Mnemonic</p>	<p>Metamorphosis- Metamorphosis (Univocal)</p>	<p>Full</p>	<p>Metamorphosis- Metamorphosis (Univocal)</p>	<p>Mnemonic</p>
<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: 3x3= 9</p> <p>- Diegetic Symbiosis = Mne-Mne: 3x2= 6</p> <p>-Localization Level= full: 3x1= 3</p> <p>9+6+3</p> <p>18/6= 3</p>								



22.	<p>Alternatively, drag an item outside of the backpack or to the right to discard it.</p> 	<p>Pilihan lain, gusur barang di luar ransel atau ke kanan untuk membuangnya.</p> 	22/MDN/B ackpack/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= full: <math>3 \times 1 = 3</math>  <math>9 + 6 + 3</math>  <math>18 / 6 = 3</math></p>								


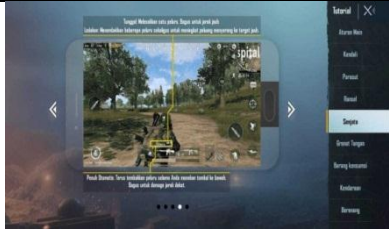




23.	Swipe the screen to aim. 	Usap layar untuk membidik. 	23/MDN/ Weapons/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= full: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>								
24.	Tap fire to shoot.	Ketuk peluru untuk menembak.	24/OMS/W eapons/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic



								
	<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= full: <math>3 \times 1 = 3</math>  <math>9 + 6 + 3</math>  <math>18 / 6 = 3</math></p>							
25.	<p>Tap the crosshair to enter to aiming mode. Tap it again to exit.</p> 	<p>Ketuk bidikan untuk masuk mode bidik. Ketuk lagi untuk keluar.</p> 	25/RTN/W eapons/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic





	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= full: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>							
26.	<p>Tap the button above the weapon to switch between firing modes.</p> 	<p>Ketuk tombol di atas senjata untuk pindah antara mode menembak.</p> 	26/MDN/ Weapons/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= full: <math>3 \times 1 = 3</math></p>							

	9+6+3 18/6= 3							
27.	Tap the weapon icon to change weapons. 	Ketuk ikon senjata untuk mengubah senjata. 	27/RTN/W eapons/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
	<p>-Narrative-Mechanical Structure= Uni-Uni: 3x3= 9 - Diegetic Symbiosis = Mne-Mne: 3x2= 6 -Localization Level= full: 3x1= 3 9+6+3 18/6= 3</p>							
28.	Single: Fires one bullet at a time.	Tunggal: Melesakkan satu peluru.	28/OMS/ Weapons/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic



									
<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= full: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>									
29.	Burst: Fires multiple rounds at a time to increase to chance to hit a distant target.	Ledakan: Menembakkan beberapa peluru sekaligus untuk meningkatkan peluang menyerang ke target jauh.	29/OMS/ Weapons/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic	



									
	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= full: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>								
30.	Full-Auto: Continuously fires rounds as long as you hold the button down.	Penuh Otomatis: Terus tembakkan peluru selama Anda menekan tombol ke bawah.	30/VLT/W eapons/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Partia 1	Metamorphosis- Metamorphosis (Univocal)	Mnemonic	





									
<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= partial: <math>2 \times 1 = 2</math>  <math>9 + 6 + 2</math>  <math>17 / 6 = 2.8</math></p>									
31.	Great for close range damage.	Bagus untuk damage jarak dekat.	31/RTN/W eapons/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic	



									
<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= partial: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>									
32.	<p>Tap here to view non-firearm weapons.</p> 	<p>Ketuk disini untuk melihat non-senjata api.</p> 	32/OMS/ Weapons/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic	







	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: 3x3= 9</p> <p>- Diegetic Symbiosis = Mne-Mne: 3x2= 6</p> <p>-Localization Level= partial: 3x1= 3</p> <p>9+6+3</p> <p>18/6= 3</p>							
33.	<p>Tap here to view throwables.</p> 	<p>Ketuk disini untuk melihat granat tangan.</p> 	33/MDN/Throwable/PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Full	Metamorphosis-Metamorphosis (Univocal)	Mnemonic
	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: 3x3= 9</p> <p>- Diegetic Symbiosis = Mne-Mne: 3x2= 6</p>							



	<p>-Localization Level= partial: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>							
34.	Tap a throwable to use it.	Ketuk untuk menggunakannya.	34/CDN/Throwables/PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Full	Metamorphosis-Metamorphosis (Univocal)	Mnemonic
								
	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= partial: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>							
35.	Throwables will explode after a set amount of time.	Granat tangan akan meledak setelah beberapa waktu.	35/CDN/Throwables/PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Full	Metamorphosis-Metamorphosis (Univocal)	Mnemonic





			PUBG						
<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= partial: <math>3 \times 1 = 3</math>  <math>9 + 6 + 3</math>  <math>18 / 6 = 3</math></p>									
36.	Tap and hold Throw to see a simulated trajectory. 	Ketuk dan tahan Lempar untuk melihat simulasi lintasan peluru. 	36/RTN/Throwable/PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Full	Metamorphosis-Metamorphosis (Univocal)	Mnemonic	

<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: 3x3= 9</p> <p>- Diegetic Symbiosis = Mne-Mne: 3x2= 6</p> <p>-Localization Level= partial: 3x1= 3</p> <p>9+6+3</p> <p>18/6= 3</p>								
37.	Release the button to throw.	Rilis tombol untuk melempar.	37/RTN/T hrowables/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
								
<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: 3x3= 9</p> <p>- Diegetic Symbiosis = Mne-Mne: 3x2= 6</p>								



	<p>-Localization Level= partial: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>							
38.	<p>Tap here to view other trajectories.</p> 	<p>Ketuk disini untuk melihat lintasan peluru lain.</p> 	38/OMS/T hrowables/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= partial: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>							
39.	<p>Tap here to view consumables.</p>	<p>Ketuk disini untuk melihat yang dapat</p>	39/MDN/C onsumable	Mnemonic	Metamorphosis- Metamorphosis	Full	Metamorphosis- Metamorphosis	Mnemonic



		<p>dikonsumsi.</p> 	s/PUBG		(Univocal)		(Univocal)		
<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= partial: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>									
40.	Boost Increase items increase Boost, which increase Health regeneration and speed.	Barang Boost memberikan regenerasi HP dan kecepatan pergerakan yang ditingkatkan.	40/CDN/Consumables/PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Partia 1	Metamorphosis-Metamorphosis (Univocal)	Mnemonic	

									
	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= partial: <math>2 \times 1 = 2</math></p> <p><math>9 + 6 + 2</math></p> <p><math>17 / 6 = 2.8</math></p>								
41.	Health Recovery items restore Health, but most consumables will only restore up to 75% Health.	Barang Pemulihan HP akan memulihkan HP, tapi kebanyakan hanya akan memulihkan 75% HP.	41/ABR/Consumables/ PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Full	Metamorphosis-Metamorphosis (Univocal)	Mnemonic	



									
<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9  - Diegetic Symbiosis = Mne-Mne: 3x2= 6  -Localization Level= partial: 3x1= 3  9+6+3  18/6= 3</p>									
42.	Tap to use consumables to restore Health 	Ketuk untuk menggunakan barang habis pakai untuk memulihkan HP 	42/ABR/Consumables/PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Partia 1	Metamorphosis-Metamorphosis (Univocal)	Mnemonic	





	<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= partial: <math>2 \times 1 = 2</math>  <math>9 + 6 + 2</math>  <math>17 / 6 = 2.8</math></p>							
43.	<p>This is the Health indicator.</p> 	<p>Ini adalah indikator HP.</p> 	43/ABR/Consumables/PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Full	Metamorphosis-Metamorphosis (Univocal)	Mnemonic
<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= partial: <math>3 \times 1 = 3</math>  <math>9 + 6 + 3</math></p>								



	18/6= 3							
44.	<p>You will be killed when it reaches 0.</p> 	<p>Anda akan tersingkir saat ia mencapai 0.</p> 	44/SYM/Consumables/PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Full	Metamorphosis-Metamorphosis (Univocal)	Mnemonic
<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9  - Diegetic Symbiosis = Mne-Mne: 3x2= 6  -Localization Level= partial: 3x1= 3  9+6+3  18/6= 3</p>								

45.	Tap Drive to operate the vehicle.	Ketuk Nyetir untuk mengendarai.	45/OMS/V ehicle/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Partia 1	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= partial: <math>2 \times 1 = 2</math>  <math>9 + 6 + 2</math>  <math>17 / 6 = 2.8</math></p>								
46.	Tap “Get in” to board the vehicle as a passenger.	Ketuk Masuk untuk naik kendaraan sebagai penumpang.	46/VLT/V ehicle/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic

									
	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= partial: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>								
47.	Use the direction buttons to control the vehicle.	Gunakan omboklah untuk mengemudi kendaraan.	47/OMS/Vehicle/PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Full	Metamorphosis-Metamorphosis (Univocal)	Mnemonic	



<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9  - Diegetic Symbiosis = Mne-Mne: 3x2= 6  -Localization Level= partial: 3x1= 3  9+6+3  18/6= 3</p>								
48.	This is the vehicle's durability.	Ini adalah masa pakai kendaraan.	48/MDN/ Vehicle/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic





								
<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9  - Diegetic Symbiosis = Mne-Mne: 3x2= 6  -Localization Level= partial: 3x1= 3  9+6+3  18/6= 3</p>								
49.	The vehicle will explode when it reaches 0.	Kendaraan akan meledak saat ia mencapai 0.	49/SYM/V ehicle/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic



									
<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= partial: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>									
50.	Use it while in a vehicle to fill up the fuel tank.	Gunakan untuk menambah bahan bakar.	50/OMS/Vehicle/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Partia 1	Metamorphosis- Metamorphosis (Univocal)	Mnemonic	

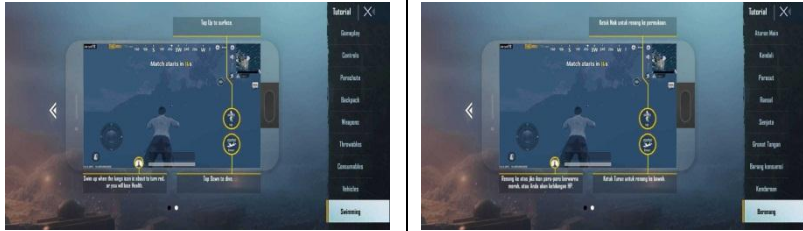
<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= partial: <math>2 \times 1 = 2</math>  <math>9 + 6 + 2</math>  <math>17 / 6 = 2.8</math></p>								
51.	This is the Fuel indicator.	Ini adalah indikator bahan bakar.	51/RTN/Vehicle/ PUBG	Mnemonic	Metamorphosis-Metamorphosis (Univocal)	Full	Metamorphosis-Metamorphosis (Univocal)	Mnemonic




								
<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9  - Diegetic Symbiosis = Mne-Mne: 3x2= 6  -Localization Level= partial: 3x1= 3  9+6+3  18/6= 3</p>								
52.	Vehicles require fuel to operate.	Kendaraan membutuhkannya.	52/OMS/V ehicle/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Partia 1	Metamorphosis- Metamorphosis (Univocal)	Mnemonic

								
<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9  - Diegetic Symbiosis = Mne-Mne: 3x2= 6  -Localization Level= partial: 2x1= 2  9+6+2  17/6= 2.8</p>								
53.	<p>Swim mode will be enabled when you enter water.</p> 	<p>Mode renang akan aktif saat Anda masuk air.</p> 	53/MDN/S wimming/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic

	<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9</p> <p>- Diegetic Symbiosis = Mne-Mne: 3x2= 6</p> <p>-Localization Level= partial: 3x1= 3</p> <p>9+6+3</p> <p>18/6= 3</p>							
54.	<p>Use the joystick to move and swipe the right side of the screen to change directions.</p> 	<p>Gunakan joystick kiri untuk bergerak dan geser sisi kanan layar untuk mengubah arah.</p> 	54/RTN/S wimming/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Partia 1	Metamorphosis- Metamorphosis (Univocal)	Mnemonic
	<p>-Narrative-Mechanical Structure=  Uni-Uni: 3x3= 9</p>							

	<p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= partial: <math>2 \times 1 = 2</math></p> <p><math>9 + 6 + 2</math></p> <p><math>17 / 6 = 2.8</math></p>								
55.	Tap Up to surface.	Ketuk Naik untuk renang ke permukaan.	55/OMS/S wimming/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic	
									
	<p>-Narrative-Mechanical Structure=</p> <p>Uni-Uni: <math>3 \times 3 = 9</math></p> <p>- Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math></p> <p>-Localization Level= partial: <math>3 \times 1 = 3</math></p> <p><math>9 + 6 + 3</math></p> <p><math>18 / 6 = 3</math></p>								
56.	Swim up when the lungs icon is about to turn red, or you will lose	Renang ke atas jika ikon paru-paru berwarna merah, atau Anda akan	56/ABR/ Swimming	Mnemonic	Metamorphosis- Metamorphosis	Full	Metamorphosis- Metamorphosis	Mnemonic	

	<p>Health.</p> 	<p>kehilangan HP.</p> 	/ PUBG		(Univocal)		(Univocal)	
<p>-Narrative-Mechanical Structure=  Uni-Uni: <math>3 \times 3 = 9</math>  - Diegetic Symbiosis = Mne-Mne: <math>3 \times 2 = 6</math>  -Localization Level= partial: <math>3 \times 1 = 3</math>  <math>9 + 6 + 3</math>  <math>18 / 6 = 3</math></p>								
57.	<p>Tap Down to dive.</p> 	<p>Ketuk Turun untuk renang ke bawah.</p> 	57/CDN/S wimming/ PUBG	Mnemonic	Metamorphosis- Metamorphosis (Univocal)	Full	Metamorphosis- Metamorphosis (Univocal)	Mnemonic

-Narrative-Mechanical Structure=

Uni-Uni:  $3 \times 3 = 9$

- Diegetic Symbiosis = Mne-Mne:  $3 \times 2 = 6$

-Localization Level= partial:  $3 \times 1 = 3$

$9 + 6 + 3$

$18 / 6 = 3$