BRAWLER SKILL LOCALIZATION ANALYSIS AS FOUND FROM BRAWL

STARS

THESIS

Written By:

Mohammad Irfan Eka Briandhika

SRN: 173211058

ENGLISH LETTERS STUDY PROGRAM

FACULTY OF CULTURES AND LANGUAGES

STATE ISLAMIC UNIVERSITY OF RADEN MAS SAID

2022

ADVISOR SHEET

Subject : Thesis of Mohammad Irfan Eka Briandhika

SRN   : 173211058

To:

The Dean of

Faculty of Cultures and Languages

UIN Raden Mas Said Surakarta

in Surakarta

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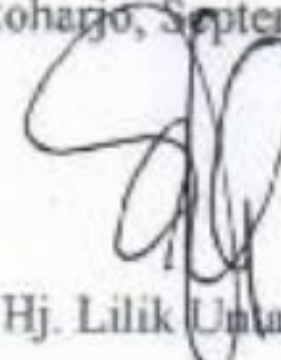Name : Mohammad Irfan Eka Briandhika

SRN : 173211058

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has already fulfilled the requirements to be presented before the Board of Examiners (*munaqosah*) to attain the degree of *Sarjana Humaniora* in English Letter.

Thank you for the attention.

Wassalamu'alaikum wa rahmatullahi wa barakatuh

Sukoharjo, September 05 2022

Dr. Hj. Lilik Untari, S.Pd., M.Hum.

NIP. 197510051998032002

ii

ii

RATIFICATION

This is to certify that the *Sarjana* thesis entitled *Brawler Skill Localization analysis as found from Brawl Stars* by Muhammad Irfan Eka Briandhika has been approved by the Board of Thesis Examiners as the requirement for the degree of *Sarjana Humaniora* in English Letters.

Main Examiner : **Dr. SF. Luthfie Arguby Purnomo, SS., M.Hum.**
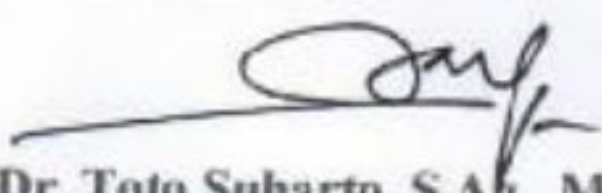NIP. 19820906 200604 1 006

Chairman : **Yustin Sartika, S.S., M.A.**
NIP. 19851024 201903 2 009

Secretary : **Dr. Hj. Lilik Untari, S.Pd., M.Hum.**
NIP. 19740313 200312 1 00

Surakarta, 10th of September, 2022
Approved by
The Dean of Faculty of Cultures and Languages

Prof. Dr. Toto Suharto, S.Ag., M.Ag.
NIP. 19710403 199803 1 005

iii

DEDICATION

This thesis is dedicated to:

1. My Self
2. All of My Teachers in Central Java
3. My Almamater
4. For The Readers
5. For Mam Intan
6. All of my friends and sudut kamar project
7. For Mr carta
8. For my lil sista
9. For Mam Lilik as advisor
10. For Mr luthfie as academic advisor
11. For bapti and family

MOTTO

Jangan pernah meremehkan orang-orang yang terlihat lemah, karna dunia berputar suatu saat di masa depan, mereka akan Berjaya menjadi besar seperti GUNDAM.

BRANDO FRANCO WINDAH-2022

PRONOUNCEMENT

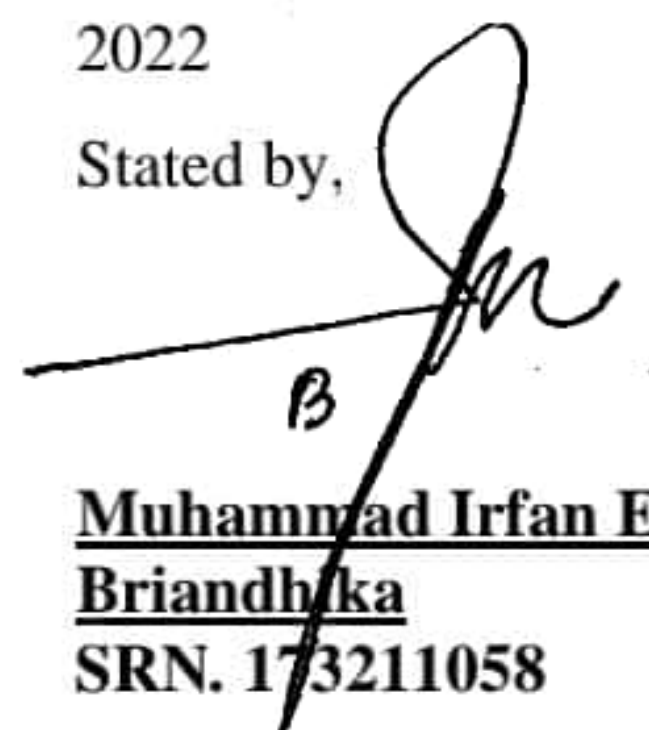Name   : Muhammad Irfan Eka Briandhika

SRN   : 173211058

Study Program   : English Letters

Faculty   : Faculty of Cultures and Languages

I hereby sincerely state that the thesis entitled *Brawler Skill Localization analysis as found from Brawl Stars* 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, 28th of September, 2022

Stated by,

Muhammad Irfan Eka Briandhika
SRN. 173211058

ACKNOWLEDGEMENT

Alhamdulillah, all praises be to Allah Swt, the Almighty, the Lord of the Universe for all the blessings and graces, so that the researcher was able to complete the undergraduate thesis entitled *Hero Skill Localization Analysis as Found From Brawl Stars*. Peace be upon Prophet Muhammad saw, who has led us from the darkness to the lightness.

The researcher believes this thesis will not be complied without help, support, and suggestions of various parties. For that, the researcher would like to thank all those who have helped, supported, and suggested it during the process of this thesis. This goes to:

1. Dr. Hj. Lilik Untari, S.pd., M.Hum., As the researcher advisor, and examiner, for his best advices, guidance, corrections, sincere, and motivations for the researcher. May Allah Swt gives you and your family health and bless.

2. Dr. Luthfie Arguby Purnomo. SS., M.Hum. as the main examiner in this research and Academic advisor, for all knowledge, motivation, advices, and all of that given to the researcher. May Allah Swt gives you and your family health and bless.

3. Yustin Sartika, S.S., M.A. as the second examiner in this research, for the guidance and advices for the researcher.

4. M. Romdhoni Prakoso, M.Pd as the validator of the data who checks the correctness of the data and its analysis.

5. All of the lectures of English Letters Department, for the all knowledge, motivation, kindness, exhilaration, and advices for the researcher.

6. For my parent always supporting me

7. For the researcher kind-hearted friends, who always give support, advices, love and, their time to listen to restlessness and cheer up.

The researcher realizes that this thesis is far from being perfect. Thus, any suggestions are received for the betterment of this research. Hopefully, this research can give positive impacts to the readers as well as those want to carry out further research.

Surakarta, 28th of September, 2022
Stated by

Muhammad Irfan Eka Briandhika
SRN. 173211058

TABLE OF CONTENTS

ABSTRACT

Brian, 2022. *Brawler Skill Localization Analysis as Found from Brawl Stars.* Thesis, English Letters Study Program, Faculty of Cultures and languages, State Islamic University of Raden Mas Said

Advisor: Dr. Hj. Lilik Untari, S.pd., M.Hum.

Keywords*; Video game, Quality, Translation, Localization, Brawl Stars*

The adaptation of video games entails a severe challenge to conveying meaning from the source language to the target language. This study tries to analysis on video game translation from localization perspective in *Brawl Stars* and assesses the quality of the localization.

This qualitative research uses content analysis to get a deep understanding and gives the researcher interpretation and descriptive analysis. For data analysis, this study uses Costales's theory of video game translation and Purnomo's theory to assess the localization's quality. In analyzing the data, this research uses Spradley's theory, divided into Domain, Taxonomy, Componential, and Cultural Theme.

The technique of collecting the data uses Sugiono's theory, documentation is the method of obtaining data and information in the form of books, archives, documents, written numbers, and photographs in the form of reports and information that may be used to support research. It is used to get the accuracy of the observed research. For the data validation, this research uses Moleong's theory: credibility, transferability, dependability, and conformability.

From a review of *Brawl Stars* hero skill, this research has found for each of the theories, the video game translation strategies used here are mostly loss of meaning and compensation (51%), and The localization quality assessment for this research is divided into three aspects diegetic symbiosis, mechanical-narrative structure and localization level localization quality Brawl Stars hero skill mostly good quality.

LIST OF TABLES

LIST OF FIGURES

LIST OF ABBREVIATIONS

VGT : Video Game Translation

LQA : Localization Quality Assessments

MOBA : Multiplayer Online Battle Arena

NT : No translation

TransC : Transcreation

Lit : Literal

Loyal : Loyalty

LoM : Loss of meaning and compensation

Cen : Censorship

G : Good

A : Average

P : Poor

LIST OF APENDIX

CHAPTER I

INTRODUCTION

A. Background of The Study

According to Schaler (1999), localization is the provision of services and technologies for managing multilinguality across the global information flow. The process of altering products or services to accommodate differences in different markets is known as localization (Fry 2003, 13). Localization can be applied to various elements such as literary works, poems, subtitles, and even video game localization. In-game localization, the original "gameplay experiences" must be kept in the localized version so that all players can enjoy the game regardless of their preferred language (O'Hagan and Mangiron, 2004).

Video game is audio visual media products used for entertainment purposes. According to Bernal-Merino (2006), video games are games played by electronically manipulating images displayed on a television screen. It implies that the video game is a combination of images and a set of tools or devices which can be controlled or played on the monitor screen with the support of the game device. There are many aspects of video games that make players who do not comprehend the origins languages from the game have difficulty in understanding in-game terms and gameplay like in-game notifications or in-game events that are ongoing. The use of skills because there are still many players who have not mastered the English language or the origins languages from the game. Therefore, it is necessary to translate to the language of the player language which is not the same as the

1

language of the video game developer. In the game localization process, there are two localized aspects, diegetic and non-diegetic aspect. Diegetic is related to textual elements in the game, while non-diegetic is related to visual elements in games.

Localization in video games is an important aspect in order to get easily accepted by locale players. Video game developers need to localize the game to make it popular and acceptable to target players. One of the games that are being localized to Indonesian is *Brawl star*. *Brawl star* is a mobile game made by Supercell which must be played online, a game in MOBA shooter genre. *Brawl stars* have many features, for example the smash and grab mode, the mode in which players maintain the crystal we get and then defend the crystal, players can get the crystal by eliminating enemy players who bring crystals or getting from the source of the crystals. Not only that, there are several modes that players can play, for example heist mode, bounty mode, and showdown mode. In order to play this game, players must understand star power and skill from the hero. Star power and gadget are character skill and perk each character have its own and is different from the others. Skill is an ability from the hero that can buff self, debuff enemy, support teammates, or unleash power (Hodgson, 2011). The gadget is hero equipment having special effects depending on the hero that equips it. Hero is the term in this game. It refers to a playable character that can be chosen and controlled in order to play the game.

Brawl stars have 27 playable heroes. For an example of the data, Shelly is one of the playable hero and mascots of the game, her skill being localized. As in the game:

Example 1.1

ST: SHELL SHOCK

TT: *PROYEKTIL KEJUT*
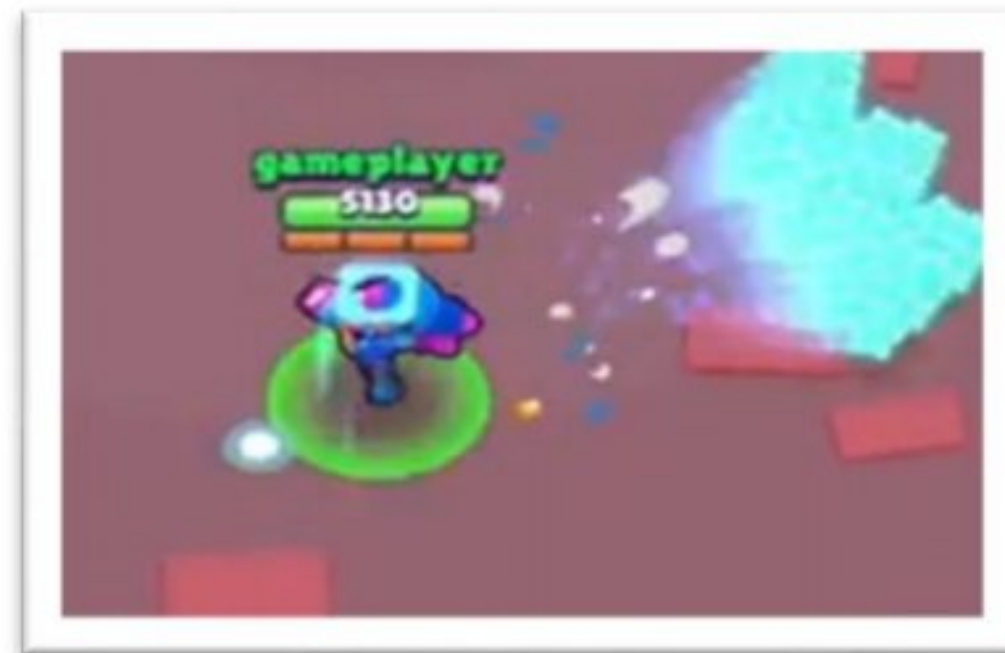
From example, No. 1.1, hero skill named *SHELL SHOCK* in the source language localizes to the *PROYEKTIL KEJUT* in the target language. The localization strategies at Shelly skill is using literal translation strategies. Literal translation occurs because *proyektil kejut* coincides with shell shock word's function and meaning. *SHELL SHOCK* is a skill that belongs to Shelly, and she is one of the playable hero in *Brawl stars*. Golden colour with a purple background icon indicates that it is star power from the character, while light green with darker green background indicates a gadget. The target player must understand each word in this context to fully comprehend the game in order to play it. Related to the strategy used by translators to localize this game, the translator must consider the usage of language that is suitable to the target culture and can be conveyed to the target language.

There are many studies on localization, such as the strategy of localization, translation for localization, and quality of localization. Suryawan (2018), in *The strategy of video games contents in "Grand chase-m," game* who analyzed the strategy of video games translation in *Grand Chase M*. Suryawan's research aims

3

focused at finding out what translation strategies the translators use in translating the grand chase game UI. Then, Purwaningsih (2017) analyzed video game localization in *I After Smile* studio entitled *Sastratsuki and are you that parking good*. Researchers aim to explore the translator's problems in translating and looking for solutions based on literature reviews. Besides that, Ratulangi (2018) investigated the translation techniques applied from *Mobile Legend: Bang-Bang* game and found the purpose of the techniques applied. This research used translation techniques theory from Molina and Albir (2002). The data were from the popular mobile game *Mobile Legend: Bang-Bang* game. The source text in English and target text in Indonesian then analyzed the technique that was applied in heroes background that was translated into Indonesia Language.

The study discussed the translation strategy in the user interface menu and the problem faced in translating only using common translation strategies. What is more specific about this study is that the researcher focus on the localization strategy of a specific aspect, i.e., hero skill localization through translation strategies for video game from Costales (2012) and elaborate localization that are found in the hero skills in the *Brawl Stars* trough hero appearance and background story that can't be found in other studies. The importance of understanding the hero skill, in order to play the game and win the objective, the player should know and comprehend the hero skill. Localized hero skills make the target locale player able to understand the meaning of hero skill easily. In the Brawl Stars video game, each hero has two unique skills, and players easily understand the meaning because of

the localization of each hero skill. Translation strategies are needed in localize video games localization.

The researcher focuses on the translation strategy. Translation strategies are decisions and the choice of the translator who has to convey the meaning from the source culture to the target audience. The importance of translation strategies in the localizing game is a functional process where keeping the game experience is the main priority to bear in mind when adapting the game (O'Hagan 2009). The kind of localization found in hero skills in *Brawl stars* game, and how to measure the quality of the translation found in hero skills in *Brawl stars* video games using Ludification Quality Assessment. The quality of the translation needs to be measured to know how well the meaning and narrative-mechanical structure from the source language is being delivered to the target language that can be accepted by the target locale. Parameters used in LQA are narrative-mechanical structure, diegetic symbiosis, and localization level.

There are many research on video games translation. In this research, the researcher focuses on hero skill localization as found on *Brawl Stars*. The researcher is conducting the research entitled *Hero skill localization as found from Brawl Stars.* Based on those explanations, the researcher analyzed the localization of *Brawl stars* through translation strategies because it is worthy. Not only gives information about localized content in-game but also can help us to categorize and comprehends localization in the video game.

B. Limitation of the study

To make this research less general, the researcher makes some limitations on the objects used. The researcher focuses on the hero skill localization at *Brawl stars* games global version, application version 43.238 launched by supercell developer that can be downloaded through android play store. After that, the researcher only focused on the 27 heroes' skills in the *Brawl stars* game because there are only 27 playable characters in the game. The developers applied many localizations in English to Indonesian translations so that researchers could use localization hero skills as objects in this research. This research uses video game translation strategies from Costales (2012) and assesses localization qualities using Purnomo (2017).

C. Formulation of the study

1. What translation strategies does the translator use in translating the brawls skill of the characters in *Brawl Star*?

2. How is the quality of hero skill name translation strategies as found from *Brawl Star*?

D. Objectives of the study

1. To describe translation strategies does the translator use in translating the hero skill of the character in *Brawl stars.*

2. To describe how the quality of hero skill translation as found from *Brawl stars.*

E. Benefits of the Study

This research makes it possible to provide benefits in the field of video games translation. In this research, the researcher expects to provide benefits in both theoretical and practical terms

1. Theoretical benefit

The theoretical benefits of this research are to give more information and explanation about localization that is applied in *Brawl stars* and making know deeper information and aspect about ludification in video games

2. Practical benefit

    A. For readers; The readers can get information about the localization analysis of hero skills in *Brawl stars* game.

    B. For gamers; The gamers can try to compare or analyze localization from a different point of view over a video game.

    C. For translator; The translator can try to use a different approach when translating a video game.

    D. For other Researcher, Researcher expect that the findings in this study can be used as a reference for further studies in the field of video game localization.

F. Definition of Key Terms

In order to make it easier for readers to understand the keywords of this study, the researcher made several definitions of the keywords used in this research. These keywords, among others

1. Brawler skill

   Brawler's skill is a representation of the abilities possessed by the hero. Skill or move set is an animated character movement in both the form of attacks and responses to attacks (Adams, 2006).

   a. Star power

      Star power are unique passive abilities that can be used in all sorts of different ways, every hero has two different star power.

   b. Gadgets

      Gadgets are the item that each Brawler can equip to active special ability.

2. Localization

   Localization as the provision of services and technologies for the management of multilinguality across the global information flow (Schaller, 1999)

3. *Brawl Stars*

   Brawl Stars is a multiplayer online battle arena, also known as a MOBA. The finished version of brawl stars was launched in June 2017, followed by the global version in December 2018. We can play this supercell game on a mobile device. Super city rampage, bounty brawl ball, siege, robo rumble, big game, and boss fight are some of the features from the app store or the google play store. (supercell.com)

4. Localization strategies

   Localization strategies is how a company adapts its massage to a particular language or culture. Localizing video games is a rather functionalist process where keeping the game experience is the main priority when adapting the game (Bernal 2006, O'Hagan 2009).

CHAPTER II

REVIEW ON RELATED LITERATURE

A. Theoretical review

This chapter examines the literature that is relevant to the study. This chapter delves into translation, subtitling, and slang theories. Those theories are important to the researcher as background knowledge for identifying and solving problems that arise during translation.

1. Localization

Localization is the process of altering a product into a form which designed for the target market. Localization is the process of modifying products or services to account for differences in distinct markets (Fry 2003, 13). Localization is making a product linguistically and culturally acceptable to the target locale (country, region, and language) where it will be used and sold (Esselink, 2000; 2003; LISA, 2003). More likely, Merino (2006) explains that the term 'localization' used in commercial purpose translation as the process of making a product linguistically and culturally, but also legally and technically, suitable to the target market. However, refer to LISA (Fry 2003), the localization process can be considered in terms of technical, linguistic, and cultural dimensions.

Esselink (2000:1) in O'Hagan and Mangiron (2013) explains the term "localization" is derived from the word "locale," which signifies a small range or vicinity. It shows a specific combination of language, religion, and character encoding. Moreover, Mangiron (2006, 14:4) stated localization is a dynamically

10

evolving sector, responding to the arising market demand for new types of electronic content to be made internationalized. It means that localization often creates a target market version of electronic content. Certainly, Mangiron and O'Hagan (2013) state the localization process is tied to electronic platforms.

Localization is often applied to digital products (software) are sold globally, such as video games, websites, and application software. The localizer was able to adapt other information related to the target local such as the unit of currency, date and number formats, number digits for telephone, postal codes specific to the region, and also proper name and slang related to the region. In the localization of video game products, there are diegetic and non-diegetic elements.

a. Diegetic

Diegetic is textual strategy with a focus on word efficiency to convey messages in the limitations of spatial video games.

b. Non-diegetic

Non-diegetic is visual or non-textual strategies that focus on graphic modification in order to resolve the problem of spatialization in transferring information.

2. Video Games Translation Strategies

The translation is a context-sensitive process that, like any other human activity, is heavily influenced by the choices and decisions made by the translator, who must transfer the meaning of the source culture to the target audience. The concept of restricted translation is also involved in the adaption of multimedia

products (Mayoral et al. 1988), as the particular characteristics and restrictions of the text being transferred will have to be taken into account.

In this study, the researcher used translation strategies by Costales (2012) to analyze the data contained in the *Brawl Stars* video game. According to Costales (2012), translation is a context-sensitive process, and as any human activity, it is also highly conditioned by the particular decisions and the choice of the translator who has to convey the meaning from the source culture to the target audience. The meaning of the quote above is that the translation must be sensitive to certain contexts, such as in daily human activities, in which we must also be able to convey meaning to the target language.

According to Costales (2012), as long as video games are concerned, the concept of 'right' or 'wrong' translation does not apply, and translators focus on achieving the objective of meeting a functionalist objective: preserving the game experience. The meaning of the quote above is that the translation in video games does not judge the right or wrong of the translation but must fulfil the achievement, which must focus on the functional goal of preserving the experience of playing games.

In translation strategies, there are two strategies used. The first strategy is domestication. Domestication focuses on minimizing the strangeness if the foreign text for the target player by using common words used in the target language, including loss of meaning and compensation, literal translation, and Censorship. The second is foreignization. The purpose of foreignization strategies is to keep the

original game's look and feel while also conveying the source culture's mood and flavor to the target locale, including no translation, Transcreation, and Loyalty. Here the researcher will explain translation strategies.

1. Domestication

a. Loss of meaning and compensation strategies

In translation, sometimes, there are several meanings that must be removed so that the meaning of the language can be conveyed to local targets. As in the case of loss of meaning and compensation strategies, the translator must remove some words so that the translation can be understood and replace the word with another word. In this case, several translations are missing, or all are missing. When translating a text, the translator may suggest partial re-writing in order to "negotiate functional equivalents" to compensate for the loss of meaning (di Marco 2007). The translation of jokes is more difficult to translate because the translator must be able to preserve the source language jokes to the target text jokes without losing the meaning or meaning of the jokes. Such as in the game Batman Arkham Asylum into Spanish, where there are some words in the puzzle that cannot be effectively translated into the target language without losing part or all of the meaning.

b. Literal translation

Literal translation is translating directly or in other words translating word for word separately. Newmark (1998) defined the grammatical construction of SL to be converted to the closest grammatical equivalent, but lexical words are translated singly and out of context. The most relatable example

13

of literal translation is what is usually found in the components of racing video games, namely tires, brakes, top speed, and accuracy, which can be literally translated into Indonesian language, ban, rem, kecepatan maksimum, and akurasi/ketepatan.

c. Censorship

Different from the loss of meaning and compensation strategies, Censorship itself refers more to the removal of several elements because they conflict with the cultural norms of the target local legal policy. Some countries have regulations or rules for using abusive language in games. In the case of German banned games, entitled dead rising game, made by this game, it was banned because there was some violence and harsh words found in the games. For example, the Honkai Impact games in games where the Raiden Mei characters wear more vulgar costumes, such as cleavage, look different from the global version, the costumes of Raiden Mei characters themselves are more closed and don't show cleavage.

2. Foreignization

a. No translation

In the translation of video games, we know such as no translation, partial translation, and complete translation. A non-translation strategy can be used by the translator in any different point in the game Alberto (2012)

In this strategy, there are several game elements that are designed not translated, to maintain the meaning of the original game, such as examples of translations of names, terms, or other expressions. For example, there are

14

usually developers who come from the UK or US. They usually maintain their language, usually found in titles such as examples of games, namely medals of honor, call of duty, and so on. Not only that, there are more examples found in games made in Japan, like street fighter. Translators usually maintain the special skills possessed by the characters in the game, for example, "Hadouken," "Shoryuken," and so on, because players usually think they can loss the characteristics of the game.

b. Transcreation

Transcreation is the process of adapting messages from a source language to a target language while keeping the source language's meaning. Transcreation is a new word created by Mangiron (2006), whose definition is not found in the Oxford dictionary or Webster's dictionary. The aim of Transcreation is for translators to be able to freely translate a text word for word. Rather of translating, they frequently transcreate the text. According to Mangiron and O'Hagan (2006), the idea used refers to the translator's entire power in achieving the goal of creating a game experience for local audiences. So, it's easier for Transcreation to let the translator adapt the text while maintaining the meaning in order to get the appropriate gaming experience. An example of Transcreation namely games that come from mobile games entitled "rival stars horse racing" and then the translator translates it into "balap kuda rival stars."

b. Loyalty

Some video games create stories based on the desired developer studio, but there are some video games that are made by adapting literary works, such as comics, novels, and other literary works like the video games that we know, namely Indiana Jones, Star Wars, Harry Potter and James Bond. Some of the examples above are games adapted from films, not only from comics. There are also spiderman, batman, superman, and so on. Above is a title adapted from literary work to video games. But here, the translator also has to balance the translation with the original source so that the experience of playing games is not lost. Loyalty in games refers to balancing the narrative into different games. Transcreation tends to be free to adapt, which is sometimes irrelevant to the original work. In terms of Loyalty, Loyalty refers to the original work of the game's source by considering the policy of the original source of the video game.

3. Video Games Localization Assessment

Quality, in broad terms, is the level to which anything is good or bad, which in this context might be regarded as a product, work, or other similar items. According Crosby (1979) defines quality as conformity to its requirements, While Beich (1994: 25 in Gabr, 2001) stated that quality is something that can be felt satisfaction between customers and sellers.

According to Purnomo (2017), entitled Assessment Model of Video Game Localization Quality Based on Ludification stated that ludification form of narrative – a mechanical and diegetic structure, both of which can be used to localize an object from a video game. Parameters used include narrative-mechanical structure, diegetic symbiosis, and localization level.

a) Narrative mechanical structure

In the video game, it's all about message delivery structure combined with influence ideologies. The message, which could be a story, an instruction, or a hint. Anamorphosis (implicit) and metamorphosis (explicit) are two types of ideology.

Mechanical – Narrative Structure	Mechanical Structure	Narrative Structure
Univocal	Metamorphosis	Metamorphosis
Cryptic	Metamorphosis	Anamorphisms
Enigmatic	Anamorphisms	Metamorphosis
Equivocal	Anamorphisms	Anamorphisms

Table 1.1 Table of Mechanical-Narrative structure

b) Diegetic symbiosis

It's about the interaction between language and visuals, as well as how they're represented in gameplay. Mnemonic and Hegemonic are two types of symbiosis.

Diegetic Symbiosis	Explain
Mnemonic	To make the player understandable, the text and its visualization are linked/synchronized.
Hegemonic (textual)	Text is preferred in order to make the player more understandable.
Hegemonic (Visual)	To make the player easier to understand, visual is preferred.

Table 1.2 Table of Diegetic symbiosis

c) Localization level

Full localization, partial localization, and Nir localization are the three types of localization. Full localization is a game that localized textual, voice, and visuals. A game with partial localization is one that is only localized in terms of text. Nir localization is a game adaptation that is identical to the original. Using ludification as a criterion for evaluating the quality of localization:

Ludification Element	Shift	Score
Mechanical-Narrative structure	Uni – Uni	3
	Uni – Cry	2
	Uni – Eni	2
	Uni – Equ	1
	Cry – Uni	2
	Cry – Cry	3
	Cry – Eni	2
	Cry – Equ	2
	Eni – Uni	2
	Eni – Cry	2
	Eni – Eni	3
	Eni – Equ	2
	Equ – Uni	1
	Equ – Cry	2
	Equ – Eni	2
	Equ – Equ	3
Diegetic Symbiosis	Mne – Mne	3
	Mne – Heg	1
	Heg – Heg	3
	Heg - Mne	1
Localization Level	Full Loc	3
	Partial Loc	2
	Nir Loc	1

Table 1.3 Table of Localization level

19

4. Video Games

In this era of industry 4.0 where everything is done using technology, including for work, socializing, or playing. One of them is playing games, playing games can not only be enjoyed by small children. Even adults can feel playing games. Not only for entertainment or hobbies. Video games are now widely used for work, so not only playing games, but we can also earn money from playing games. According to Frasca (2001: 4), video game as "any form of computer-based entertainment software, either textual or image-based, using any electronic platform such as personal computers or consoles and involving one or multiple players in a physical or networked environment. From the above definition, it can be concluded that video games are software in the form of text or images found on computers and game consoles, which involve one player or several players in an offline or online environment.

Video games have various genres. According to Mangiron O' Hagan (Vol. 106: 2013), game genre is one of the key classifications widely used in academia, popular game magazines and websites to classify between the huge variety of games. Newman (2004); McCarthy et al. (2005, 53–55); Kerr (2006a, 38–41); Egenfeldt-Nielsen et al. (2008) in Mangiron O' Hagan: *Game localization: translating for the global digital entertainment industry*. 2013. They are:

a. Action

Any game whose main purpose is the player's action, involving his/her quick reflexes and coordination skills. The genre includes "Beat 'em up" games.

20

The latest sub-genre is rhythm action which may be treated as a separate genre. Examples: Doom (1993), Monster Hunter Tri (2009), Quake (1996).

b. Adventure

The player's perspective is usually fixed just behind her/him. Includes detailed backstories. Examples: Tomb Raider (1996), Resident Evil 5 (2009).

c. Racing

The player is engaged in driving a vehicle. Examples: Gran Turismo (1998), Mario Kart Wii (2008).

d. Shooter

The player sees the action in a first-person (FPS=First Person Shooter) or third-person perspective with the goal of firing the arsenal. Examples: Half-Life (1998), Halo (2002), Call of Duty 4: Modern Warfare (2007).

e. Massively Multiplayer Online Game (MMOG)

A game is played online with a large number of players. Examples: EverQuest (1999), Lineage II: The Chaotic Chronicle (2004), World of Warcraft (2004–).

f. Platform

The player needs to overcome various obstacles while accumulating power (power-up). Examples: Donkey Kong (1981), Super Mario Bros. series (1985–), Prince of Persia: The Sands of Time (2003)

g. Puzzle

The player's mission is to solve a puzzle using logic. Example: Tetris (1985)

h. Role Playing Game (RPG)

The player takes on the role of a character and embarks on a lengthy quest. Includes detailed backstories. Examples: Final Fantasy series (1987–), Baldur's Gate (1998), Dragon Quest IX (2009).

i. Simulation (sometimes called "God Games")

The player plays God and manages real-world simulated situations. Example: Microsoft Flight Simulator series (1982–), The Sims (2000) 17

j. Strategy

Games that place the player in a strategic conflict to be resolved. Examples: Civilization (1991), Command and Conquer (1996), Age of Empires (1997).

k. Sports

Games that emulate sports such as tennis, football, and golf. Examples: FIFA series (1993–), Pro Evolution Soccer series (2001–), Wii Sports (2006).

l. Serious Games

Games are designed for specific purposes other than pure entertainment. Example: America's Army (2002), September 12th (2003), Food Force (2005).

m. Social Games

Games that are linked to social networking sites such as Facebook. Example: Pet Society (2008), FarmVille (2009).

5. *Brawler*

A fighter who depends on ferocity, toughness, and strength to win fights (often against or involving more than one other person). A brawler will almost never try to avoid a blow, preferring to take it for one of several reasons: To intimidate, to improve their chances of grabbing and crushing/breaking the opponent's limb, or simply because pain makes them angrier and more energetic, allowing them to fight better (Telcontar, 2008). According to Neitzel (2000), video game characters in general and the kind of player-controlled character that is often called the player's 'avatar' in particular. In the video game definition of Brawler, it is interpreted as a playable character. In video games brawl stars playable character is called 'brawler.'

6. *Skill*

Skill is a representation of the abilities possessed by the hero. Skill or move set is an animated character movement in both the form of attacks and responses to attacks (Adams, 2006). The visualization of the power has a related narrative element and mechanism in video games brawl stars. Hero skill in brawl stars represents the ability of hero to perform action in-game. There are star power and gadget skill also the development of each is tracked separately. Skill level is a measure of how proficient the brawler is at this skill. Increasing them improves the actions performed. The way to increase skill level is by collecting some amount of skill shard depending on hero's skill level and rarity. Skill shards can be obtained by opening brawl boxes that can be accessed through the shop.

23

a. Ability

Ability is power a character has to perform various actions (John, 2021). They include common abilities, like dashing, and rare abilities, like performing a fire breath.

b. Power

The ability to do something or act in a stronger form, power attack form controlled character to deal more damage than normal attack.

c. Star power

Star power are unique passive abilities that can be used in all sorts of different ways, every hero has two different star power.

d. Gadgets

Gadgets are items that each Brawler can equip to active special ability.

7. Supercell

Supercell is a prominent mobile game developer with headquarters in san Francisco and offices in Helsinki, Finland. Not only does Supercell have operations in Europe, but it also has offices in Seoul and shanghai. Since its debut in 2010, Supercell has released five games worldwide. Hay day, Clash of clans, Boom beach, Clash royale, and most recently, Brawl stars are among them. Supercell achievement is that it creates the best games that can be played by anyone and remembered by their players. Supercell was discovered in the summer of 2010, and the founder of Supercell is unconcerned about the future since he knows only that they can create excellent games that can be enjoyed by people all over the world.

Clash of clans is one of Supercell's most popular games in terms of sales, with over one million players at the time of publishing.

(Source: en.wikipedia.org/wiki/Supercell_(video_game_company)

8. *Brawl Stars*

Brawl Stars is a multiplayer online battle arena, also known as a MOBA. The Finnish version of *Brawl Stars* was launched in June 2017. According to William murphy (2017), Editor in Chief of GameSpace.com and MMORPG.com, *Brawl Stars* is primarily a team-based top-down shooter with elements of advancement and treasure boxes similar to those seen in both Clash games.

Followed by the global version in December 2018. We can play this supercell game on a mobile device. Super city rampage, bounty, brawl ball, siege, robo rumble, big game, and boss fight are some of the features from brawl stars games.

a. Super City Rampage

Three players combat as a team against a mega monster in the super city rampage event, seeking to defeat it before it destroys all of the structure on the map. The players lose if all player are knocked or the mega monster destroy the entire of city.

b. Bounty

In the Bounty Event, two teams of three players compete against each other. Bounty's goal is to get the most stars at the conclusion of the two minutes. Every player begins with a 2-star bounty that appears over the Brawler's head.

c. Brawl Ball

There are two teams in the Brawl Ball Event, each consisting of three players. The goal is to get the ball from the middle of the field to the other team's goal on the opposite side of the field. The team that scores two goals first wins, although a team can also win if it has scored more goals than the other by the end of the timer.

d. Siege

There are two teams in the Siege Event, each with three players. Each side has an IKE turret to protect while seeking to destroy the IKE of the other team.

e. Robo Rumble

The Robo Rumble Event puts three players against nine rounds of robot enemies in a two-minute struggle to protect a safe with 45,000 health. With each victory, the complexity of the game will rise to the next level.

f. Big Game

Five players compete in the Big Game Event against one player's "Big" Brawler. The Big Brawler has a lot of health, a lot of damage, a lot of reload speed, and a lot of skills, but their healing capacity is severely limited.

g. Boss Fight

Three players face off against a massive Boss Robot in the Boss Fight Event. The struggle begins right away and gradually grows tougher. With each victory, the difficulty of the next level rises.

In Brawl Stars, each hero has their respective categories common, rare, super rare, epic, mythic, legendary, and chromatic. Here are some heroes with common categories, such as shelly, Nita, Colt, Bull, Jessie, Brock, Dynamike, Bo, Tick, 8-bit, Emz, and Stu. Then the categories Rare El primo, Barley, Poco, and Rosa. The super rare category is Rico, Darryl, Penny, Carl, and Jacky. The epic Piper, Pam, Frank, Aunt, Bea, Nani, Edgar and griff categories. The next category is mythic, such as Mortis, Tara, Gene, Max, Mr.p, Sprout, Byron and Squeak. The next category is the legendary hero category which is quite difficult to get along with the heroes found in the legendary category, such as Spike, Crow, Leon, sandy, Amber, and Meg. Then the last category, and it's hard for challengers to get heroes in this category, namely Chromatic and its heroes such as Gale, Surge, Colette, Lou, Colonel ruffs, Belle, Buzz, Ash and the last one is Lola. This game is available for download from the app store or the Google Play store and has been downloaded by more than 1 million players. (https://brawlstars.fandom.com/wiki/BrawlStarsWiki)

B. Previous Related Studies

Researcher have found several previous studies related to this thesis, such as. First, Suryawan (2018) analyzed the strategy of video game translation in grand chase m. This study aims to find out what translation strategies the translators use in translating the grand chase game. The similarity contained in this thesis is in the object of video games, then what distinguishes the video games/game genre.

This second is Purwaningsih (2017) analyzed video games localization after smile studio entitled Sastratsuki and are you that parking good. Researchers aim to explore the translator's problems in translating and looking for solutions based on literature reviews. The similarity between this thesis and the researcher is in the analysis of video games localization. Then the difference is the object of the game and the genre of the game.

The third is Ratulangi (2018). This study investigated the translation techniques applied from Mobile Legend: Bang-Bang game and found the purpose of the techniques applied. This research used translation techniques theory from Molina and Albir (2002). The data were popular mobile game Mobile Legend: Bang-Bang game. The source text in English and target text in Indonesian then analyzed the technique that was applied in heroes background that was translated into Indonesian language. The similarities contained in this thesis are the object of video games, the genre of video games, and the application of technical translation. Then the difference is the title of the video game and the way the data is processed itself.

The fourth is Annisa (2019), where the researcher analyzed the diegetic strategies used in video game subtitling and also to find out the localization quality

in the video game entitled Sastratsuki by *I After Smile*. This research focused on subtitle text and scores of localization quality assessment by raters. The similarity in this thesis is in localization assessment and diegetic strategies then. The difference is the data objects contained in video games and video games themselves.

Then the last is Sanjaya (2014). This study discusses the effect of the translation of pre-battle dialogue on myth which is reflected in the trilogy contained in the video games Devil May Cry. This study aims to find out what translation techniques are used in the video games trilogy, then the influence of the translator's translation strategies in translating pre-battle dialogues, and the effect of translation techniques on the quality of the translations found in the Devil May Cry trilogy. The similarity contained in this study is to examine the translation techniques used and the quality of the translations that distinguish the object of the video games themselves.

CHAPTER III

RESEARCH METODOLOGY

A. Research design

This research is qualitative research since it investigates data using a descriptive method. Creswell (2009:3) states that research methods refer to the ways to integrate different components of the research project in a consistent way to ensure the researcher is able to answer initial questions. The researcher here employs qualitative research methodologies based on the type of data available. Researcher are not required to acquire statistical data. Qualitative research is used to explore and elaborate on a group or an individual meaning of a social problem. In the process, the researcher does a search, collects, classify, analyzes, assesses the data, and gradually obtains the final result.

This research centered on hero skill localization as found from *Brawl stars* game. Qualitative research is suitable for this research because this method can elaborate every picture, text, word, and phrase. By using qualitative methods, the researcher only collecting the data, classifying the data, analyzing the data then makes a conclusion based on the research finding. The researcher also analyzes the data to determine the level of localization. The data of this research are hero skill name of *Brawl stars* game. The data were observed to determine the quality of localization through Ludification Quality Assessment. The parameters are mechanical-narrative structure, diegetic symbiosis, and localization level.

B. Data and Data Source

Data is the key to a research's success. Data contains information that can be analyzed, and the analysis of all data obtained will result in findings and conclusions. Sigrist (2015) defines research data as "the original sources or materials that are created or compiled to conduct research projects." The data of this research is all of the hero skill text from the video game *Brawl stars*.

The data on this research hero skill text on *Brawl stars* game global version 43.238 that can be downloaded through Android Play store (https://play.google.com/store/apps/details?id=com.supercell.brawlstars). The data are the screenshots taken from *Brawl stars* game hero status screen, which comprises hero skill text is the major data in this study. The text data acquired from both the original and localized versions of the game is the text of *Brawl stars* screenshots.

C. Research Instrument

A research instrument is listed in each study. A research instrument is a tool that is used to collect, measure, and analyze data related to the subject. It is used to reach the stated objective of carrying out a research study. A good instrument must be free from prejudice and contains clear instructions. In general, research tools will be used to process any data collected. According to Sugiyono (2016), the researcher is the research instrument or tool in qualitative research. The researcher is the most important tool in this study since, in addition to collecting data in the form of visuals and text from each *Brawl Stars* video game, the researcher also analyzes the data and interprets it into a conclusion. As a result, in qualitative research, particularly

this research, the researcher becomes the most important tool. The researcher's supporting instrument is anything he or she uses to gather and analyze data, such as a pen, laptop, or book.

D. Data collection technique

Observations, document analysis, and interviews are common data-collecting strategies in qualitative research. According to Sugiyono (2015: 308), the study's primary objective was to collect data. Without data collection techniques, the researcher will be unable to obtain data that meet the research requirements.

The documentation technique was employed in this study to collect data. Documentation, as defined by Sugiyono (2015: 329), is one method of obtaining data and information in the form of books, archives, documents, written numbers, and photographs in the form of reports and information that may be used to support research. In this example, the document is in the form of words or phrases found in the hero skill description in the *Brawl stars* video game. The documents were collected using screen capture at android phone, the format of the data is JPG image, and it gives information about attack and power utilized by each hero in the game.

This research tries to discover translation strategies and how the quality of the translator's translation is determined in the *Brawl stars* game. As a result, there are procedures that must be followed when collecting data. The steps are as follows:

1. Visit the app store or play store to download the video game *Brawl stars*. We can download these apps for free on our respective smartphone platforms.

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2. Open the Brawls Stars application, then play for some time to test the games on how to play what is contained in these games.

3. Enter the hero menu to find the hero skill description to find out the attack and power used.

4. Capture every skill that has the attack and power of each hero.

5. Analyzing the types of strategies that will be used and interpreting the data that has been obtained.

6. Making a code for the data in order to make it organize well.

SKILL: Character skill

SHELLY: Shelly (character name)

NT: No translation

TransC: Transcreation

Lit: Literal

Loyal: Loyalty

LoM: Loss of meaning and compensation

Cen: Censorship

G: Good

A: Average

P: Poor

E. Data validation

One of the most important aspects of research is data. The data must be validated before the researcher may begin to analyze it. According to Creswell (2009:352), the validity of qualitative approaches is determined by the research's ability to test the data's accuracy. It means that the data must be accurate in order to obtain accurate results.

In achieving the validity of the research, This research uses the expert's help to check and validate the data. The researcher needs the expert to check the data because measuring the accuracy of the data cannot be done by the researcher alone. The researcher was helped by the lecturer of translation mainstream as the validator of the research. According to Moleong (2004), there are four criterias that the researcher has to check for the validation of the data that are credibility, transferability, dependability, and conformability.

The first is credibility. It is meant to accomplish the trustworthiness of the data by presenting dependable research findings as the result of the research. The researcher attains the credibility of the data by playing the game and understanding information given by skill name. The second is transferability. In order to make the data easier to be understood by the reader, the researcher needs to classify the data. The researcher should categorize the data based on Costales's theory of video game translation strategies. The third is dependability which is the reliability of consistency in the data. The researcher has to cohere the data and the skill from Costales video games translation strategies. The researcher should understand each skill by reading the data frequently and repeatedly. The last category is

34

conformability. The researcher needs to ask the advisor about the validity of the data to know the objectiveness of the whole data. The objectiveness of the research is needed in conformability by making decisions and discussions.

The researcher in this study asks the lecturer to help validate the data. The data was submitted to the expert for confirmation once the researcher concluded gathering data in the form of words and text from *Brawl stars* video games using LQA. As a validator of the research, the researcher asks a mainstream translation lecturer at the faculty of cultures and language UIN Surakarta, particularly an expert in the translation field. Because it is more effective and objective for validating data, the researcher asks an expert to check it. The procedure is used to determine whether or not the data in a certain category is valid.

F. Data analysis technique

After all of the data has been collected, the following step is to analyze it. According to Gunawan (2014), data analysis is a crucial aspect of the research process that leads to the findings. When assessing data, high precision is required.

Because this procedure has a significant impact on a study's ultimate outcomes. Data analysis, according to Moelong (2000), is the act of organizing and categorizing data into patterns, categories, and fundamental units of description in order to find themes and generate work hypotheses based on the data. The process of data analysis, according to Spradley (1979), has four steps. (1) Domain Analysis (2) Taxonomy Analysis (3) Componential Analysis (4) Cultural Theme Analysis are the four steps.

a) Domain Analysis

The first step in data analysis is domain analysis. The aim of domain analysis, according to Spradley (1980 in Sugiyono 2008: 255), is to obtain a broad and comprehensive picture of the object/research or social situation. Simply, Santosa (2014) stated that domain analysis is the process to separate the data from other components which not belong to the data. In this research, the researcher only took hero skill transcript of video game and captured pictures of the video game's screen as data. Spradley (1980:88) divides three basic elements of the domain, there are cover term, semantic relationship, and included term.

b) Taxonomy analysis

Following domain analysis, taxonomy analysis is the next phase. According to Gunawan (2014), taxonomy analysis is the process of a researcher seeing specific facts based on the research topic. In this step, the researcher examines the data and must comprehend the data in detail as it relates to the research topic.

Table 3.1 Translation strategies classification.

No	coding	Data		Translation strategies (Costales,2007)						
		Eng	Ind	Dom	NT	TransC	Lit	Loyal	Comp	Censor
		fast forwa rd	maju cepat				√			

This data is included in literal translation because the translator translates from the source text to the target text by translating word to word.

Table 3.2 Localization quality assessment

No	Data		Ludification Element																Die Sym				Loc Lev			Sscore
	Eng	Ind	M – NS																Die Sym				Loc Lev			
			U-U	U-C	U-E	U-EO	C-U	C-C	C-E	C-EO	E-U	E-C	E-E	E-EO	EO-U	EO-C	EO-E	EO-EO	Mne-Mne	Mne-Heg	Heg-Heg	Heg-Mne	Full Loc	Partial Loc	Nir Loc	
	Fast forward	Mmaju cepat						√											√					√		2,8

According to the skill's visual effects and gameplay, the fast forward skill is visually conveyed as a metamorphosis (explicit) because Shelly moves forward to get to the intended location quickly, whereas Shelly's narratively fast forward is described as a cowboy with agility abilities, allowing him to dodge shots from his opponent. As a result, the story's message is anamorphic.

c) Componential analysis

Componential analysis is the third step following taxonomy analysis. According to Spradley (1980), is the systematic search for the attribute (a component of the meaning) connected with cultural categories.

Table 3.3 Componential analysis

		Translation strategies																			
		Dom			NT			TransC			LIT			LOYAL			COM			CEN		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
M-Ns	U-U																					
	U-C																					
	U-E																					
	U-EQ																					
	C-U																					
	C-C																					
	C-E																					
	C-EQ																					
	E-U																					
	E-C																					
	E-E																					
	E-EQ																					
	EQ-U																					
	EQ-C																					
	EQ-E																					
	EQ-EQ																					
Die Sym	Mne-Mne																					
	Mne-Heg																					
	Heg-Heg																					
	Heg-Mne																					
L lv	Full																					
	Partial																					
	Nir																					

d) Cultural analysis

      Cultural analysis is the final step in this research analysis. It is the step to obtain a result, according to Faisal (1990) in Sugiyanto (2012:264). Cultural analysis focuses on the classification, which later will be inclined to certain aspects. This analysis also tries to find relationships in the domains that have been found. The researcher will pack the findings and theories

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

After the data are collected, this chapter focuses on the research findings and analysis related to the hero skill localization analysis in the game *Brawl Stars*. The data findings consist of two points, and the first point answers the first problem statement based on Costales Video games translation strategies (2012). The second point answers the second problem statement based on Purnomo's Ludification quality assessment.

A. Research findings

Translation strategies does the translator used in translating the hero skill of the characters in Brawl Star. The brawl stars game that is globally spoken has many special terms that affect the game's gameplay therefore, a local language version is needed so that local players can understand and understand the game. The researcher uses Costales's theory to analyze video game translation strategies. The data video games translation strategy is taken from the hero skill name of *Brawl stars* game both in English language and Indonesian language.

41

Table 4.1 Table of translation strategies classification

NO.	VGT's classifications	Data
	Domestication	
1	Literal translation	22
2	Loss of meaning and compensation	33
	Foreignization	
1	No translation	2
2	Transcreation	3
	Total	60

In the case of analyzing translation strategy, the researcher found 106 data of translation strategy consisting of 31 data of loss of meaning and compensation, 22 data of Literal translation, 4 data of Transcreation, and 3 data of No translation. In this research, there are several strategies found by the researcher. There are loss of meaning and compensation, Literal translation, Transcreation, and No translation. Here are the following finding in this research :

a. Loss of meaning and compensation

Loss of meaning and compensation is a strategy when the translation has a partial or total loss when translating the text. Translators may engage in partial rewriting in order to "negotiate functional equivalents" that will allow them to compensate for the loss of meaning. Example:

Datum 2

-D2/SHELLY/ SKILL/LoM/A
SL: CLAY PIGEONS
TL: *PUSAT SEBARAN*

In data SKILL/SHELLY/LoM, Loss of meaning and compensation strategy occurs because the meaning of CLAY PIGEONS translated to PUSAT SEBARAN has a total loss of meaning in TL. Clay pigeon is a disk of baked clay thrown up in the air as target for shooting. Translated to PUSAT SEBARAN that has a functional mechanical meaning describing Shelly skill effect.

Datum 6

-D6/SKILL/NITA/LoM/A
SL: FAUX FUR
TL: *PERISAI BULU*

In data SKILL/NITA/LoM, Loss of meaning and compensation strategy occurs because the meaning of FAUX FUR translated to PERISAI BULU has partial loss of meaning in TL. Faux fur literally means fake or imitation fur, but in TL, it translated to PERISAI BULU, which has a functionally meaning to describe Nita skill effect.

43

Datum 3

-D3/SHELLY/SKILL/LoM/G
SL: SHELL SHOCK
TL: *PROYEKTIL KEJUT*

The researcher found the loss of meaning and compensation process from a sentence in SL "SHELL SHOCK" which translated into SL as "PROYEKTIL KEJUT." Shell or shotshell is a self-contained cartridge with lead shot or a shotgun slug that is designed to be fired from a shotgun in TL. "SHELL" is translated to "PROYEKTIL" which has a more general meaning, "PROYEKTIL" is an object that is thrown or shot forwards with force. Using more general terms in TL has meant the player can easily understand the intent or meaning of Shelly skill which that make the player comprehend the gameplay of *Brawl Stars.*

Datum 16

-D16/BULL/SKILL/LoM/A
SL: TOUGH GUY
TL: *GAGAH PERKASA*

The researcher found the loss of meaning and compensation process from a sentence in SL "TOUGH GUY" which translated into SL as "GAGAH PERKASA." The meaning of tough guy is a man who is not easily injured and able to deal with a difficult or violent situation. TL TOUGH HUY is translated to GAGAH PERKASA, which means people who have big, sturdy and strong bodies. Gagah Perkasa is semantically acceptable to target locale when comprehending Bull appearance and skill.

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Datum 40

-D40/8-BIT/ SKILL/LoM/G
SL: PLUGGED IN
TL: *ISI DAYA*

The example above is a datum in SKILL/8-BIT/DOM. The loss of meaning and compensation here found in 8-BIT skill "PLUGGED IN" is translated into "ISI DAYA." Plugged-in is a term that means to insert something in (to something else) to archive a certain function or draw an electrical charge, in TL isi daya is a commonly used term when charging something. That means ISI DAYA is more acceptable to target player understanding the effect of 8-BIT skill.

Datum 18

-D18/JESSIE/ SKILL/LoM/G
SL: RECOIL SPRING
TL: *PEGAS MUTAKHIR*

The example above is the datum in SKILL/JESSIE/LoM. The loss of meaning and compensation here found in JESSIE skill "RECOIL SPRING" is translated into "*PEGAS MUTAKHIR*." The definition of recoil spring is a spring used to cushion the shock of recoiling gun or other mechanisms. In TL *PEGAS MUTAKHIR* means high-end spring device. That means *PEGAS MUTAKHIR* is represented JESSIE skill in TL.

45

Datum 20

-D20/JESSIE/ SKILL/LoM/G
SL: SHOCKY
TL: *TURET KEJUT*

The example above is the datum in SKILL/JESSIE/LoM. The loss of meaning and compensation here found in JESSIE skill "SHOCKY" is translated into "*TURET KEJUT*." The definition of shocky is a state of shock; suffering from shock, in TL turet kejut means a turret that has an electrical charge. That means *TURET KEJUT* is more represented to JESSIE skill.

Datum 21

-D21/BROCK/ SKILL/LoM/G
SL: ROCKET LANCES
TL: *LOMPATAN ROKET*

The example above is a datum in SKILL/BROCK/LoM. The loss of meaning and compensation here found in BROCK skill "ROCKET LANCES" is translated into "*LOMPATAN ROKET*." The definition of rocket lances is Rocket Lance is a polearm with a rocket booster at the rear of its hilt. Brock uses the rocket for mobility purposes. In TL *lompatan roket* has literal meaning jumping using a rocket. That means *LOMPATAN ROKET* is represented in BROCK skill visualization.

Datum 26

-D26/DYNAMIKE/SKILL/LoM/G
SL: SATCHEL CHARGE
TL: *LEDAKAN KEJUT*

The example above is the datum in SKILL/DYNAMIKE/LoM. The loss of meaning and compensation here found in DYNAMIKE skill "SATCHEL CHARGE" is translated into "*LEDAKAN KEJUT*." Definition of satchel charge is an explosive on a board fitted with a rope or wire loop for carrying and attaching. In TL *ledakan kejut* has literal meaning of a shocking explosion. That means *LEDAKAN KEJUT* is represented to DYNAMIKE skill visualization.

Datum 29

-D29/BO/SKILL/LoM/G
SL: SUPER TOTEM
TL: *TOTEM KERAMAT*

The example above is a datum in SKILL/BO/LoM. The loss of meaning and compensation here found in BO skill "SUPER TOTEM" is translated into "*TOTEM KERAMAT*." Definition of super totem is a totem that has a special power. In TL *totem keramat* has literal meaning a sacred totem. That means *TOTEM KERAMAT* is represented to BO skill.

47

b. Transcreation

Transcreation is a translation strategy to video games in order to refer to the carte blanche of translators to meet the objective of preserving the game experience in the target locale. Example:

Datum 12

-D12/SKILL/COLT/TransC/G
SL: MAGNUM SPECIAL
TL: *MAGNUM SPESIAL*

The example data, the researcher found a carte blanche of translator when translating MAGNUM SPECIAL to *MAGNUM SPESIAL* in TL. The translator tries to keep mechanical and narrative without changing the structure of the word. Therefore, automatic word impressions can be conveyed properly on TL.

Datum 36

-D36/SKILL/TICK/TransC/G
SL: AUTOMA-TICK RELOAD
TL: *ISI OTOMA-TICK*
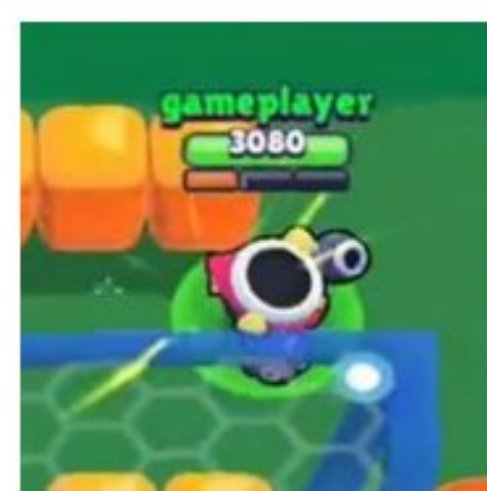
The example data, the researcher found a carte blanche of translator when translating AUTOMA-TICK to OTOMA-TICK in TL. Translator tries to keep mechanical and narrative without changing the structure of the word. Therefore, word automatic impressions can be conveyed properly on TL.

48

Datum 59

-D59/SKILL/NANI/TransC/G
SL: AUTOFOCUS
TL: *AUTOFOKUS*
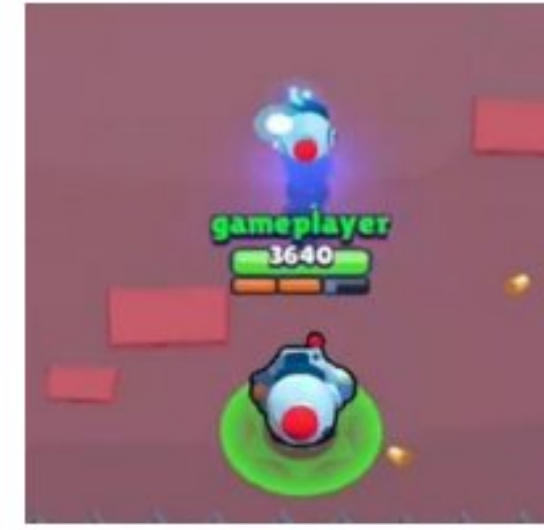
The example data, the researcher found a carte blanche of the translator when translating AUTOFOCUS to AUTOFOKUS in TL. Autofocus is an automatic focusing system. Word AUTOFOKUS was chosen by the translator in order to achieve a suitable game experience and preserve the look and feel of the skill in TL.

c. Literal translation

Literal translation is translating directly or in other words translating word for word separately. Example:

Datum 7

-D7/SKILL/NITA/LIT/A
SL: BEAR WITH ME
TL: *BERUANG BERSAMAKU*

The example above is datum SKILL/NITA/LIT. In this example, BEAR WITH ME translated word to word in TL. However, the word BEAR WITH ME loses its mechanical function in TL, where the meaning of BEAR WITH ME has a mechanical message. From the meaning of the expression BEAR WITH ME means technically translates to "endure with me" or "endure this with me." And also, when Nita activates the bear eating skill and Nita will heal each other.

49

Datum 10

-D10/SKILL/COLT/LIT/G
SL: SILVER BULLET
TL: *PELURU PERAK*

The example above is datum SKILL/COLT/LIT. In this example, SILVER

BULLET translated word to word in TL, but with literal translation, the meaning

of Colt SILVER BULLET skill can be conveyed well in TL because the

visualization and description of the skill can be explained well.

d. No translation

In this strategy, there are several game elements that are designed not

translated, to maintain the meaning of the original game, such as examples of

translations of names, terms, or other expressions. Example:

Datum 51

-D51/SKILL/EL PRIMO/No Trans/G
SL: EL FUEGO
TL: EL FUEGO

The example above is datum SKILL/EL PRIMO/No Trans/G. The example

shows that the translator uses no translation in this skill. The data uses no translation

because it wants to maintain the narrative impression of El Primo, who is a wrestler

from Mexico, by using the word el fuego in his skill which means the fire from the

Mexican Spanish language.

50

Datum 55

-D55/SKILL/EL PROMO/No Trans/G
SL: DA CAPO!
TL: DA CAPO!
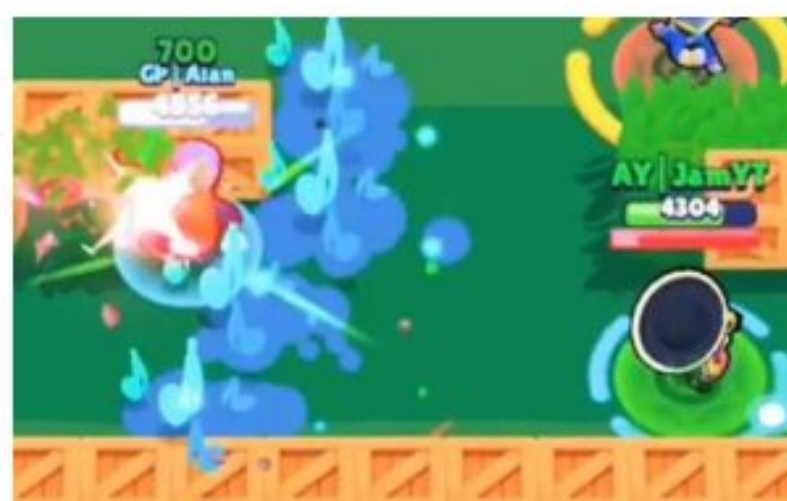
The example above is datum SKILL/POCO/No Trans. The example shows that the translator uses no translation in this skill. The data uses no translation because it wants to maintain the narrative impression of Poco by using the word da capo.

2. The quality of hero skill translation at Brawl Star.

To collect the assessment data, the researcher gives rating to the data. After the researcher assessed the localization quality, the researcher gathered the data and validated it by the validator. Then, the researcher chooses some of the data which can be discussed. The data chosen by the researcher are ten skills from eight hero.

There are 15 hero with common and epic rarity in Brawl stars video game. The researcher only chooses eight heroes out of 15 heroes. They are *Shelly, Colt, 8-Bit, Nita, Nani, Bull, Tick,* and *El Primo.* In the case of the assessment, the research only chooses eight heroes because that eight heroes assessment represents the assessment for other heroes in Brawl stars video game. Basically, video game has some assets, but the localizer only localized the text language of the video game. Thus, the language of the captured frame has an important role in analyzing the quality of the video game, and also, the researcher only took skill assets to analyze. In this assessment, there are 60 total data. The validator is English lecturer who an expert in translation and game localization.

- D3/SHELLY/SKILL/LoM/G

SHELL SHOCK→*PROYEKTIL KEJUT*

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				

The table above is the name and visualization of Shelly skill. Researcher assess that diegetic symbiosis is mnemonic because the picture in the frame contains the icon of Shelly skill and background. The text explains the icon skill name. In addition, the white border from the icon indicates which skill is presented. The researcher assesses that the localization level from SL into TL is partial. Because only textual assets are localized. From the assessment table above found that there is no shift in Mechanical-Narrative structure between SL into TL synchronized with the assessment. The mechanical message is presented as metamorphic, that Shelly attack will slow down the enemy. Also, the narrative message is presented metamorphic.

- D2/SKILL/SHELLY/LoM/A

CLAY PIGEONS→*PUSAT SEBARAN*

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				

The mechanical command is presented metamorphic when Shelly uses skill, Shelly main attack focuses the fire on a smaller area. Meanwhile, Clay pigeons have a narrative meaning that clay pigeons refer to the exercise where a disk made of clay is shot into the air to be shoot for practice. From that practice, Shelly shoot becomes narrower and more accurate when using a shotgun. Therefore, the narrative message is anamorphic. The narrative structure from this skill shifts from implicit to explicit in TL. Meaning from CLAY PIGEONS can't be transferred in Indonesia translate PUSAT SEBARAN. The localizer chooses to localize it into PUSAT SEBARAN by referring to Shelly skill visualization. As a result, the mechanical-narrative structure at SL cryptic shifts to univocal at TL. Diegetic

symbiosis is mnemonic because the picture in the frame contains an icon of Shelly skill and background. The text explains the icon skill name.

- D10/SKILL/COLT/LIT/G

SILVER BULLET→*PELURU PERAK*

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Enigmatic	Partial	Enigmatic	Mnemonic
Enigmatic didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				

The mechanical command is presented anamorphic, where this skill describes that Colt attack is a powerful shot, that deals much damage while going through obstacles and opponents. The implicit mechanical message is that this skill is greatly usable in showdown game mode, where the player needs to destroy certain obstacles to archive victory. Although other hero skills that have a destructive effect can destroy obstacles, they cannot be as effective as Colt skill silver bullet. The explicit narrative structure from this skill did not shift in TL. Diegetic symbiosis is mnemonic because the picture in the frame contains the icon of Colt skill and background. The text explains the icon skill name.

- D24/SKILL/BROCK/Lit/G

ROCKET NO.4→*ROKET NO.4*

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Cryptic	Mnemonic
Cryptic didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				

The mechanical command is presented metamorphic Brock increasing his ammo capacity to 4 ammo. This skill has an implicit narrative meaning that Brock is discarding the thermos bottle he is keeping in his launcher #4 tube. Because of that, Brock can load more rockets in his launcher. Diegetic symbiosis is mnemonic because the picture in the frame contains an icon of Brock skill and background. The text explains the icon skill name.

B. Discussion

In this part, the researcher presents the discussion of the research. The discussion here is to answer the problem statement based on the result finding.

1. VGT strategies used in Brawl stars game

In translating the language of video games, there are many factors that must be considered so that the narrative and mechanical messages in the game can be convection properly. Costales (2017) states the translation of video games is a key element in order to allow more players to enjoy a game in their own language. According to Purnomo (2017), there are two strategies when localizing a game, diegetic and non-diegetic strategy. Diegetic deals with a textual element in the video game, and non-diegetic is mechanic strategy deals with visualization in the video game. In the case of the research, the assets in the Brawl stars video game that are localized are language text. Therefore, the research only focuses on VGT strategy in video game skills.

Video game translation strategies focus on conveying a message or meaning on SL to TL. To answer the first problem and the goal of the research, the research analyzes the video game translation strategy in Brawl stars video game based on Costales (2012). The data related to the first problem is about hero skills translation.

Domestication, especially loss of meaning and compensation, is the dominant strategy found in the Brawl stars game. Loss of meaning and compensation aims to replace functions or meanings lost due to the translation process so that the intent or function in SL does not miss far. For example, CLAY PIGEONS, translated to *PUSAT SEBARAN* has a total loss of meaning in TL. Clay pigeon is a disk of baked clay thrown up in the air as target for shooting. Translated

56

to *PUSAT SEBARAN* that has functional mechanical meaning describing Shelly skill effect. Video game translation strategies executed for the message of a game can be conveyed properly in this translated version to make players who play the game can understand and comprehend the gameplay of the game.

Literal translation becomes the second strategy. Literal translation occurs when form coincides with function and meaning. For example, BEAR WITH ME, translated to *BERUANG BERSAMAKU*, has translated literary word-to-word in TL. The word BEAR WITH ME loses its mechanical function in TL, where the meaning of BEAR WITH ME has a mechanical message, from the meaning of the expression BEAR WITH ME means technically translates to "endure with me" or "endure this with me." Video game translation strategies executed for the message of a game can be conveyed properly in this translated version to make players who play the game can understand and comprehend the gameplay of the game.

In the case of the type of Brawl stars video game which is a fighting game. A fighting game is closely about a competitive game, and the gameplay is difficult as a hardcore game. Basically, the target player of the fighting game is anyone who seeks challenges, and the gameplay needs special skills. Therefore most of the skills texts are explicit. According to Purnomo (2017), the explicit in the skill text is easy to understand by the player of the games. The explicit here is closely related to loss of meaning and compensation and Literal translation strategies, which translate the important meaning and acceptable the message of the skill text to the target language. Moreover, the way loss of meaning and compensation strategies translated the skill maintain the mechanical structure of the video game.

2. Localization Quality Assessment

After classifying the video game translation strategies, the researcher does analyze of localization quality of Brawl stars video game based on the assessment of the localization quality of Brawl stars. The consideration of assessment is divided into diegetic symbiosis, mechanic–narrative structure, and localization level. Here the discussion related to three elements of those by finding the dominant in each consideration before discussing deeper about three considerations of localization quality assessment. The researcher points out Brawl stars is a fighting game that has competitive gameplay. The term "fighting" describes that the game is more complex and playing to reach victory. Fighting gameplay to reach a high score or points means that it usually plays for archiving victory. The fighting game unlike a casual game because fighting games have complex rules and high levels of difficulty depending on the player's rank, and most of the text contained in the game is explicit. Therefore, the game is playable by everyone. This type of game will affect the dominance found in the assessment.

Diegetic symbiosis is the relationship between text, visuals and their realization in playing the game. Diegetic symbiosis is divided into mnemonic, which is the text, and its visualization is related/synchronous. Hegemonic text, which is the text, is preference in order to make the player easier to understand, and hegemonic visual, which is visual, is a preference in order to make the player easier to understand. The table below is the result of the diegetic symbolism assessment by the researcher.

58

Diegetic symbiosis					
Original game			Localize game		
Mnemonic	Heg(Text)	Heg(Visual)	Mnemonic	Heg(Text)	Heg(Visual)
60	-	-	60	-	-

Table 4.2 Table of Diegetic symbiosis

The dominant diegetic symbiosis is mnemonic because most of the frames have narration and visuals, which relate well to help the player understand the gameplay. The dominant diegetic symbiosis in Brawl stars is mnemonic both in the original and localized game. A Mnemonic is a situation in which the picture & the dialogue text relate well to help the player understand the video game.

In the case of the type of Brawl stars, video game as a fighting game affect the dominant result of the three considerations of localization quality assessment. A fighting game has complex gameplay and rule, needs to be easy to understand for players, and mostly the skills text is explicit. Therefore, the dominant in diegetic symbiosis is mnemonic to maintain the nuance in the video game. Mnemonic as diegetic symbiosis is also appropriate with the fighting game, which requires an easy to understand explanation for the player. Therefore the picture and the skill text are related to each other.

The narrative mechanical structure is about message-delivering structure with influence ideology in the video game. The message, such as story, instruction, or clue. The ideology is divided into anamorphosis (implicit) and metamorphosis (explicit). The narrative structure here is how the skill text relates to the background of the story implicitly or explicitly. The mechanic structure here is how the skill text relates to the mechanic of the game implicitly or explicitly. Narrative–

mechanical structure divided into univocal, cryptic, enigmatic, and equivalence. The table below is the assessment result by the researcher.

Mechanical-Narrative structure							
Original game				Localize game			
UNI	CRY	ENI	EQU	UNI	CRY	ENI	EQU
37	22	1	-	53	6	1	-

Table 4.3 Table of Mechanical-Narrative structure

The dominant Mechanical-Narrative structure is from univocal to univocal. Thus, the researcher concludes that the dominant mechanical narrative structure is univocal in both original and localized video games. Deciding mechanic narrative structure is observed by how linguistic elements (text string) explain the narrative or mechanic structure implicitly or explicitly in both original and localized games. Assessing the mechanical-narrative structure is not simple as assessing the diegetic symbiosis. The researcher does not only watch and compare but also understands the video game narratively and mechanically. In the case of the dominant narrative, the mechanic structure is univocal, which is the text string is related explicitly to the mechanic and narrative structure of the game.

In the case of the type of Brawl stars video game as fighting game, its effect on the dominant result of the three considerations of localization quality assessment. Both narrative and mechanical structures dominated with univocal in the original and localized version. Univocal is the situation in both narrative and mechanical are explicit. Explicitly is a thing related to a fighting game because players need to easily understand the gameplay in order to archive victory.

The localization level is divided into 3, full, partial, and nir. Full localization is the game localized in textual, audio, and visual. Partial localization is a game localized partially in textual, audio, or visual. Nir localization is a game adaptation same as the original game. The researcher assesses the localization level only by comparing the original game and the localized game.

Localization level		
Full	Partial	Nir
-	60	-

Table 4.4 Table of Localization level

In the case of the assessment result, the researcher found that the dominant localization is partial localization. The partial localization was found in the Brawl stars game because the localization mostly occurred in the skill text (text string).

Localization quality score by the researcher found the result of the assessment table of localization quality that the total score of localization quality for Brawl stars is 2,65. The number of total scores shows that the quality of Brawl stars localization is good. The localization quality indicates as good because the localization is easy to understand and able to represent the message of the game well. Indeed, the localization version mostly maintains the type of mechanic narrative structure well, which makes the gameplay in the localization version feel natural even though the localization level is partial.

Then, the researcher makes the table below about the relationship between video game translation strategies and localization quality.

Taxonomy analysis						
Localization quality	Video game translation strategies					
	NT	TransC	Lit	Loyal	LoM	Cen
Good	2	4	14		22	
Average			1		17	
Poor						

Table 4.5 Table of Taxonomy analysis

The dominant data is data with good localization level and using domestication vs. foreignization strategy. Interestingly, the dominant data is data with good localization levels and results related to the fact that most localization occurred in hero skill. Moreover, the dominant strategy in hero skills is domestication vs. foreignization. It implied that domestication vs. foreignization is a good strategy not only for maintaining the feel from the original game but also can convey the meaning well related to mechanic–narrative structure in Brawl stars video game.

CHAPTER V

CONCLUSION AND SUGESTION

The following are the Conclusions and Suggestions of this research. The first section is a conclusion from the research finding, and the second is an objective suggestion.

A. Conclusion

From the research that has been carried out in Hero skill localization analysis as found from *Brawl stars*, the researcher concluded:

The video game translation strategy used in Brawl stars game mostly loss of meaning and compensation where this game wants to present gameplay that is easy to understand and accepted by the target player but does not reduce the mechanical aspects of the original game, so this strategy then classified by involving the theories Costales 2012 about video game translation strategies theory which is divided into six parts, namely no translation, Transcreation, literal translation, Loyalty, loss of meaning and compensation strategies, and Censorship.

The localization quality assessment for this research is divided into three aspects diegetic symbiosis, mechanical-narrative structure, and localization level. The dominant diegetic symbiosis in Brawl stars game is mnemonic because all of the skill's names have a description and visual that relate well to help the player understand the skill effect and make the player understand the gameplay for each hero. The dominant mechanical-narrative structure is univocal in both original and localized video games. The dominant localization is partial localization because the localization mostly occurs in the hero skill name. The localization quality indicates as good because the localization is easy to understand and able to represent the

message of the game well. The localization version mostly maintains a mechanic structure to make the player easily understand the gameplay for each hero, even though the localization level is partial.

B. Suggestion

Based on the result of the study in this research, the researcher puts some suggestions as follows:

1. For the localizer

   The researcher hopes to improve the quality of localization in a game by not neglecting the mechanical and narrative structure of a game in order to create a localization game that reflects the full extent of the original game.

2. For the student of English Letters Department

   Students can use the different learning methods that are linked to their interests and the material they want as the research. In the context of this research, students should look for as many games, articles, or supporting material as possible in order to make it easier to analyze the localization of the video game. The researcher hopes that studying in the localization field will help the student to increase their knowledge about localization.

3. For other researches

   The researcher must understand the context of the data source taken by being able to think critically and deeply about the research. Therefore, the researcher expects that this research can be helpful for the next research or project to develop another side of translation and localization.

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Appendix

VALIDATION

This thesis data titled *"HERO SKILL LOCALIZATION ANALYSIS AS FOUND FROM BRAWL STARS"* had been checked and validated by M. Romdhoni Prakoso, M.Pd. in:

Day   : Thuesday

Date   : July 21rd, 2022
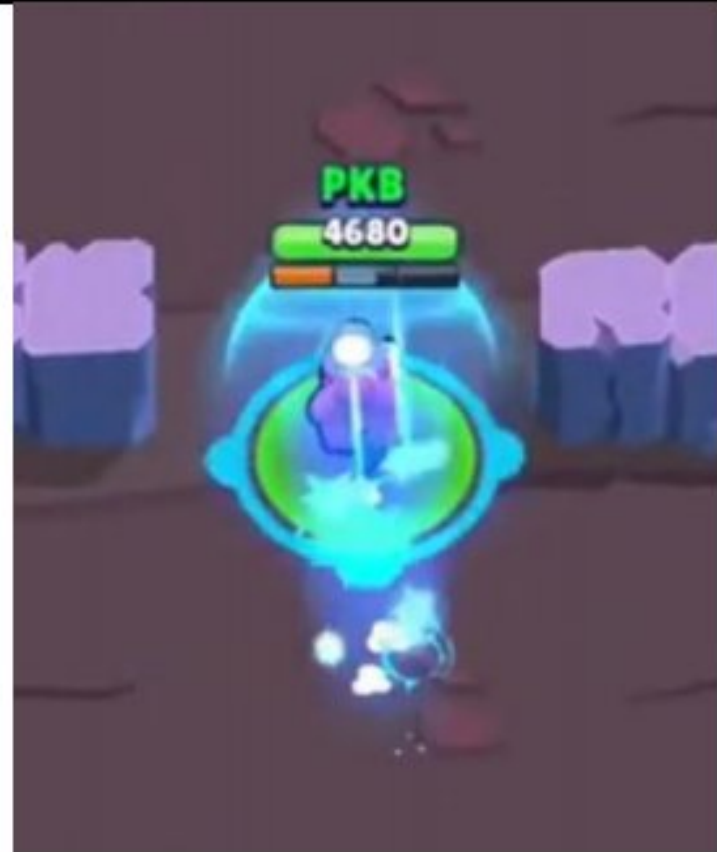
Surakarta, 21rd of july, 2022

Validator,

M. Romdhoni Prakoso, M.Pd

68

1. Shelly

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
FAST FOWARD	MAJU CEPAT							2,8											
CLAY PIEGONS	PUSAT SEBARAN														2,3				
SHELL SHOCK	PROYEKTIL KEJUT													2,8					
BAND-AID	BANTUAN PERBAN							2,8											

1. FAST FORWARD→MAJU CEPAT

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Shelly dashes ahead, skipping few steps indicated with blue aura around her. At this skill mechanical and narrative structure is explicit both in English and Indonesia language	

2. CLAY PIEGONS→PUSAT SEBARAN

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			On activation, Shelly main attack focus the fire to a smaller area. Clay piegons has a narrative meaning that Shelly can exploited and taken advantage due to being in a position of vulnerability because she is using shotgun and excel in using it. This meaning can't be transferred in Indonesia translate PUSAT SEBARAN	

71

3. SHELL SHOCK→PROYEKTIL KEJUT

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
		Shelly attack slow down enemies. At this skill mechanical and narrative structure is explicit both in English and Indonesia language		

4. BAND-AID→BANTUAN PERBAN

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			When Shelly health falls below 40%, she instantly heals. This skill indicated with green cross above Shelly.	

2. Nita

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
BEAR PAWS	TAPAK BERUANG							2,8											
FAUX FUR	PERISAI BULU														2,3				
BEAR WITH ME	BERUANG BERSAMAKU								2,3										
HYPER BEAR	BERUANG TANGKAS													2,8					

5. BEAR PAWS→TAPAK BERUANG

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
		Nita commands her bear to slam the ground, stunning all enemies within its reach. This skill indicated with blue crack in the ground around Nita bear.		

6. FAUX FUR→PERISAI BULU

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			Nita bear gets shield against damage. This skill indicated with yellow aura around Nita bear. FAUX FUR has a narrative meaning that Nita is a bear shaman and Nita controlled bear is not living creature. This meaning can't be transferred in Indonesia translate PERISAI BULU	

7. BEAR WITH ME→BERUANG BERSAMAKU

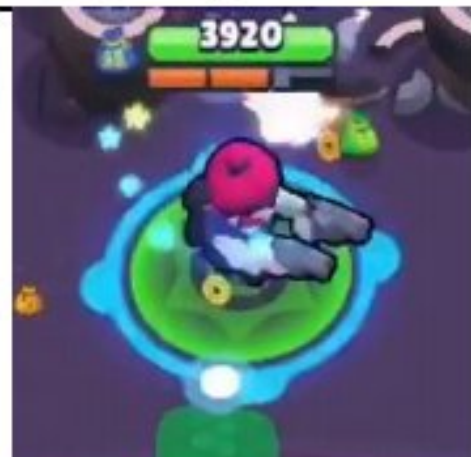| Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			Nita recovers health whenever her bear hits an enemy brawler. When Nita deals damage to an enemy brawler, her bear regains health. BEAR WITH ME has narrative meaning that both Nita and her bear always take care of each other.	

8. HYPER BEAR→BERUANG TANGKAS

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Nita bear attack faster. At this skill mechanical and narrative structure is explicit both in English and Indonesia language	

78

3. COLT

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
SPEEDLOADER	TANGAN CEPAT													2,8					
SILVER BULLET	PELURU PERAK					2,8													
SLICK BOOTS	SEPATU BOT KILAT													2,8					
MAGNUM SPECIAL	MAGNUM SPESIAL			2,8															

9. SPEEDLOADER→TANGAN CEPAT

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Colt instantly reloads 2 ammo. At this skill mechanical and narrative structure is explicit both in English and Indonesia language	

10. SILVER BULLET→PELURU PERAK

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Enigmatic	Partial	Enigmatic	Mnemonic
Enigmatic didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Colt attack is a powerful shot that deals much damage, while going trough obstacles and opponents. This skill has implicit mechanical structure, in showdown game mode player need to destroy certain obstacle that means Colt excel at this game mode.	

11. SLICK BOOTS→SEPATU BOT KILAT

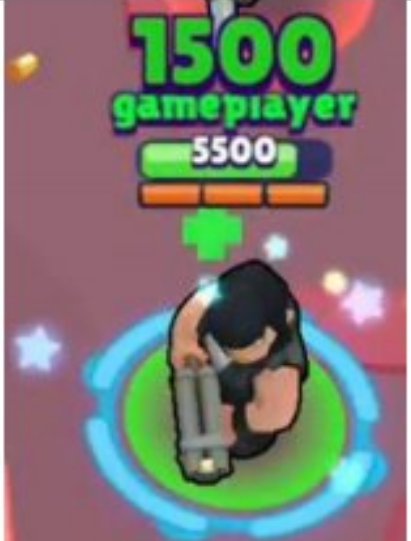| Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Colt movement speed is increased. At this skill mechanical and narrative structure is explicit both in English and Indonesia language	

12. MAGNUM SPECIAL→MAGNUM SPESIAL

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Colt attack range and bullet speed are increased. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

4. BULL

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
T-BONE INJECTOR	BANTENG PERKASA													2,3					
STOMPER	ENTAKAN SUPER													2,8					
BERSERKER	AMUKAN BANTENG														2,3				
TOUGH GUY	GAGAH PERKASA														2,3				

13. T-BONE INJECTOR→BANTENG PERKASA

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic

Cryptic shift = 2x3
Diegetic Symbiosis didn't shift = 3x2
Partial localization = 2x1
6+6+2=14
14/6=2,3

	Bull instantly rejuvenates his health. This skill indicated with green cross above Bull. This skill has implicit narrative structure, joke that Bull is related to a cow.

14. STOMPER→ENTAKAN SUPER

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
		Bull can do massive stomp and slow all nearby opponents. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.		

15. BERSEKER→AMUKAN BANTENG

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			When Bull health falls below 60%, his reload speed doubles. This skill indicated with red symbols above Bull and his body become red. This skill has implicit narrative structure that Bull is brawler who fought in wild frenzy.	

16. TOUGH GUY→GAGAH PERKASA

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal did not shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			When Bull health falls below 40%, he gains a shield that reduce all damage he takes. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

5. JESSIE

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
SPARK PLUG	BUSI KEJUT							2,8											
RECOIL SPRING	PEGAS MUTAKHIR													2,8					
ENERGIZE	ISI DAYA													2,8					
SHOCKY	TURET KEJUT														2,3				

17. SPARK PLUG→BUSI KEJUT

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				

	Jessie triggers a shockwave from her turret, slowing down all enemies within its area of effect. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.

18. RECOIL SPRING→PEGAS MUTAKHIR

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
		Scrapy, Jessie turret attack speed is doubled. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

19. ENERGIZE→ISI DAYA

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Jessie can repair her turret by zapping it with her attack. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

20. SHOCKY→TURET KEJUT

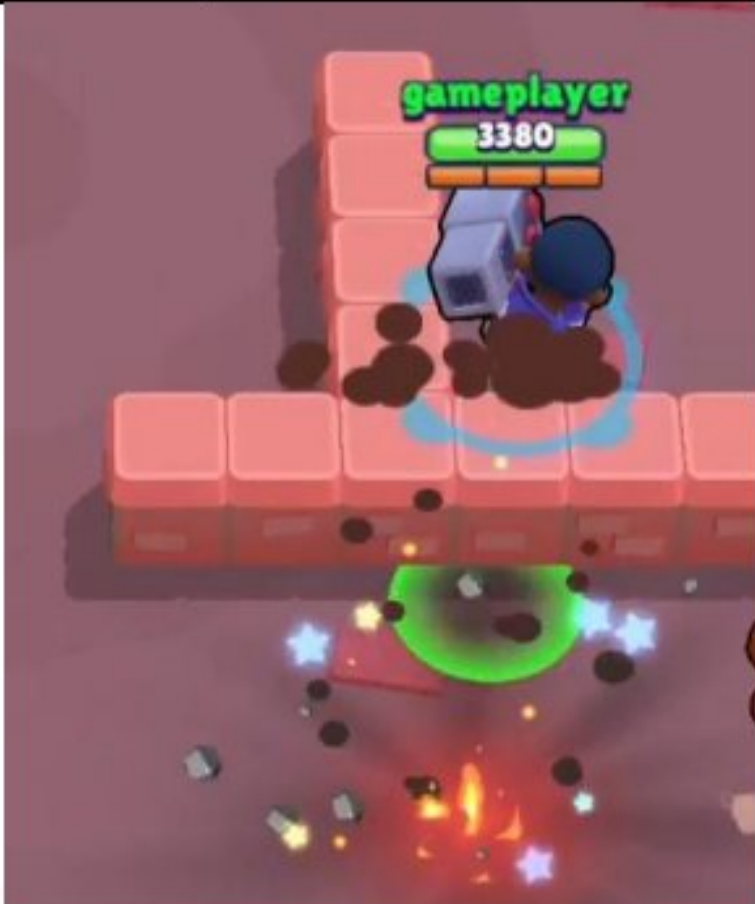| Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			Scrappy the turret shoots energy orbs that bounce between enemies. This Jessie skill has meaning that Scrappy attack share name with Jessie gun and has implicit narrative structure.	

6. BROCK

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
ROCKET LANCES	LOMPATAN ROKET													2,8					
ROCKET FUEL	BAHAN BAKAR ROKET							2,8											
MORE ROCKETS!	PESTA ROKET														2,3				
ROCKET NO.4	ROKET NO.4							2,8											

91

21. ROCKET LANCES→LOMPATAN ROKET

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Brock blasts the ground below him and propels himself into the air. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

Dipindai dengan CamScanner

22. ROCKET FUEL→BAHAN BAKAR ROKET

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Brock attack is a mega rocket that is bigger and faster. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

23. MORE ROCKETS! →PESTA ROKET

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Cryptic	Mnemonic
Univocal shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			Brock attack launch more rockets. In Indonesian translate version this skill named PESTA ROKET has relation with Brock attack named Rockin' Rocket, Brock is partygoer with his appearance in skin Hot Rod.	

24. ROCKET NO.4→ROKET NO.4

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Cryptic	Mnemonic
Cryptic didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Brock increasing his ammo capacity to 4 ammo. This skill has implicit narrative meaning that Brock discarding the thermos bottle he is been keeping in his launchers #4 tube.	

7. DYNAMIKE

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
FIDGET SPINER	PUTARAN TAK BERSAHABAT													2,8					
SATCHEL CHARGE	LEDAKAN KEJUT													2,8					
DYNA-JUMP	LOMPATAN DINAMIT													2,8					
DEMOLITION	HANCUR LEBUR							2,8											

25. FIDGET SPINER→PUTARAN TAK BERSAHABAT

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Cryptic	Mnemonic
Cryptic didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Dynamike throws multiple sticks of dynamite around himself. At this skill mechanical and narrative structure is implicit both in English and Indonesia language that Dynamike when using his dynamite he can spins furiously and move faster.	

97

26. SATCHEL CHARGE→LEDAKAN KEJUT

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Once activated, Dynamike attack also stuns enemies. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

27. DYNA-JUMP→LOMPATAN DINAMIT

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Dynamike can ride the blast wave of his explosive to jump over obstacles. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

28. DEMOLITION→HANCUR LEBUR

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				

Increasing damage to mike attack. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.

8. BO

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
SUPER TOTEM	TOTEM KERMAT													2,8					
TRIPWIRE	PICU JARAK JAUH													2,8					
CIRCLING EAGLE	ELANG MENGINTAI														2,3				
SNARE A BEAR	RANJAU LISTRIK														2,3				

29. SUPER TOTEM→TOTEM KERAMAT

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Cryptic	Mnemonic
Cryptic didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Bo places totem that recharges his and any allies sp within the area of effect. At this skill mechanical and narrative structure is implicit both in English and Indonesia language that Bo is native American warrior that have faith in his ancestor.	

30. TRTIPWIRE→PICU JARAK JAUH

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Bo triggers all of his mines. During the delay the mines are completely undetectable to opponents. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

31. CIRCLING EAGLE→ELANG MENGINTAI

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic

Cryptic shift = 2x3
Diegetic Symbiosis didn't shift = 3x2
Partial localization = 2x1
6+6+2=14
14/6=2,3

<table>
<tr>
<td></td>
<td>Bo spots enemies hidden in bushes from longer distance than normally. Bo skill has narrative meaning that when eagle appears to Bo enemies it means that enemies are being put on notice.</td>
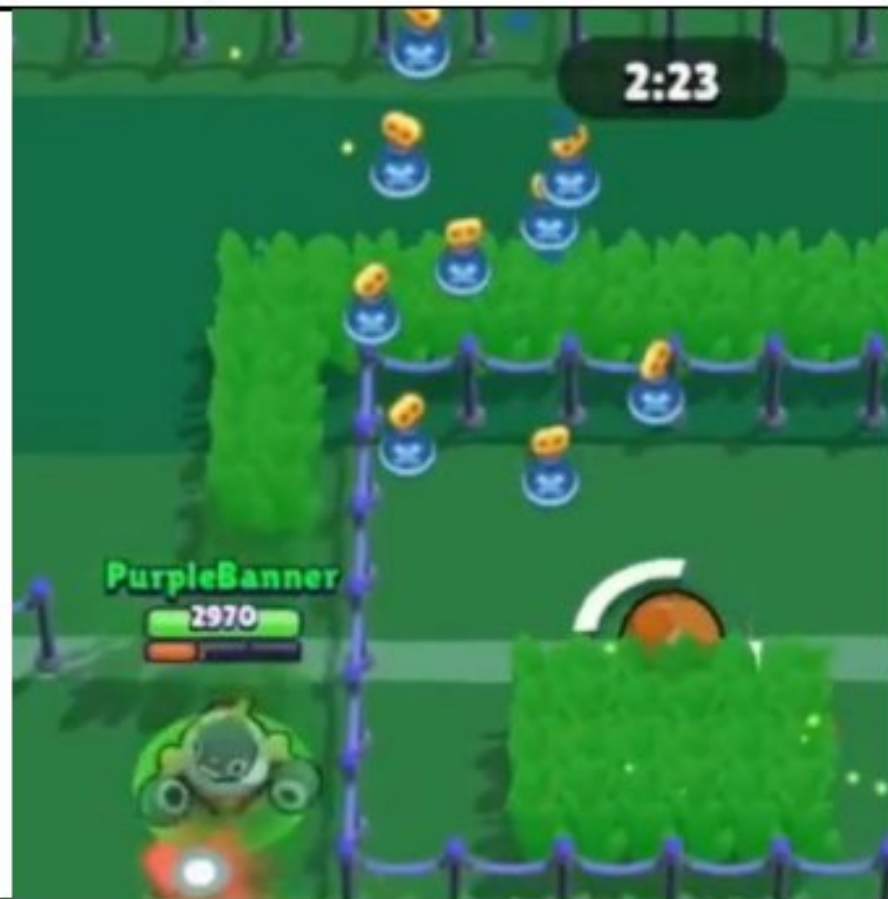</tr>
</table>

32. SNARE A BEAR→RANJAU LISTRIK

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			Bo traps now stun the enemy. This skill has narrative meaning that Bo is excel at hunting bear.	

9. TICK

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
MINE MANIA	PESTA RANJAU														2,3				
LAST HURRAH	PERLAWANAN TERAKHIR							2,8											
WELL OILED	PELUMASAN SEMPURNA							2,8											
AUTOMA-TICK RELOAD	ISI OTOMA-TICK				2,8														

106

33. MINE MANIA→PESTA RANJAU

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				

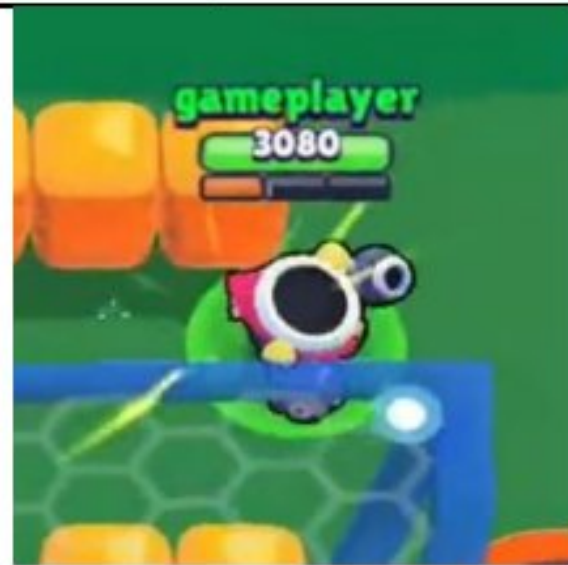|	Tick next attack fires more mines. Mine Mania has implicit narrative meaning that Tick really love his mine.

34. LAST HURAH→PERLAWANAN TERAKHIR

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Tick gains shield after that, it burst out for some damage. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

35. WELL OILED→PELUMASAN SEMPURNA

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			When Tick takes no damage and does not attack, he starts recovering health faster. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

36. AUTOMA-TICK RELOAD→ISI OTOMA-TICK

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			Tick reload time is shorter. Automa-Tick Reload has meaning that Tick is an Automata.	

10. 8-BIT

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
CHEAT CARTRIDGE	TELEPORTASI														2,3				
EXTRA CREDITS	PROYEKTIL EKSTRA														2,3				
BOOSTED BOOSTER	PENINGKAT MUTAKHIR													2,8					
PLUGGED IN	ISI DAYA													2,8					

37. CHEAT CARTRIDGE→TELEPORTASI

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			8-Bit instantly teleports to his Damage Booster. Cheat Cartridge has implicit narrative meaning that cheat cartridge is a tool to perform cheat at arcade platform.	

112

38. EXTRA CREDITS→PROYEKTIL EKSTRA

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			8-Bit next attack has more increased number of projectiles. This skill is visualized with blue circle around him.	

39. BOOSTED BOSTER→PENIGKAT MUTAKHIR

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Increases the Damage Booster range and boosts damage by an additional amount. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.	

40. PLUGED IN→ISI DAYA

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				

When 8-Bit neat his Damage Booster, he will plung in and have increased movement speed. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.

11. EMZ

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
FRIEDZONER	ZONA TERLARANG														2,3				
ACID SPRAY	SEMPROTAN ASAM							2,8											
BAD KARMA	KARMA BURUK							2.8											
HYPE	SORAK SEMANGAT													2,8					

41. FRIENDZONER→ZONA TERLARANG

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			Emz pushes back all enemies around her while also dealing damage to them.	

42. ACID SPRAY→SEMPROTAN ASAM

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
		Emz next blast of hair spray can pass trough walls.		

43. BAD KARMA→KARMA BURUK

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
		Enemies that stay within the cloud of Emz toxic hair spray suffer increasing damage.		

44. HYPE→SORAK SEMANGAT

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				

Emz recover health for each enemies inside her area of effect. At this skill mechanical and narrative structure is explicit both in English and Indonesia language.

120

12. STU

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
SPEED ZONE	ZONA CEPAT							2,8											
BREAKTHROUGH	RODA GILA													2,8					
ZERO DRAG	AERODINAMIS														2,3				
GASO-HEAL	PIT STOP														2,3				

45. SPEED ZONE→ZONA CEPAT

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				

	Stu drops a booster makes himself, his teammates and other allies move faster while inside its area of effect.

122

46. BREAKTROUGH→RODA GILA

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Ttu next attack can bash trough obstacles, making debris fly forward. Each piece of debris deal damage to any opponent it hits.	

47. ZERO DRAG→AERODINAMIS

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			Stu Nitro dash distance increases. Zero Drag has relation with Stu appearance that being bike automation and has implicit narrative meaning.	

124

48. GASO-HEAL→PIT STOP

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			Using his Nitro restores Stu health. This skill indicated with green cross above Stu.	

13. EL PRIMO

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
SUPLEX SUPPLEMENT	LEMPARAN JUARA														2,3				
ASTEROID BELT	SABUK ASTEROID							2,8											
EL FUEGO	EL FUEGO	2,8																	
METEOR RUSH	SERGAPAN METEOR													2,8					

49. SUPLEX SUPPLEMENT→LEMPARAN JUARA

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			El primo grabs the closest enemy within his reach and flips them like a pancake over his broad shoulders.	

127

50. ASTEROID BELT→SABUK ASTEROID

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

Univocal didn't shift = 3x3

Diegetic Symbiosis didn't shift = 3x2

Partial localization = 2x1

9+6+2=17

17/6=2,8

	El primo summons a small Meteor to strike the nearest enemy.

51. EL FUEGO→EL FUEGO

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Cryptic	Mnemonic
Cryptic didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
		Enemies caught in El Primo attack will burn for 4 seconds.		

52. METEOR RUSH→SERGAPAN METEOR

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
		El primo gains speed boost after using his super.		

14. POCO

ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
TUNING FORK	GARPU TALA														2,3				
PROTECTIVE TUNES	KIDUNG PELINDUNG													2,8					
DA CAPO!	DA CAPO!	2,8																	
SCREECHING SOLO	JERITAN SOLO				2,8														

53. TUNING FORK→GARPU TALA

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Univocal	Mnemonic
Cryptic shift = 2x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 6+6+2=14 14/6=2,3				
			Poco and all nearby allies regen health per second over skill duration.	

54. PROTECTIVE TUNES→KIDUNG PELINDUNG

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Removes active adverse effect from friendly hero in a large area and gives immunity.	

55. DA CAPO! →DA CAPO!

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Cryptic	Partial	Cryptic	Mnemonic
Cryptic didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			When Poco attack hits friendly hero they now heal for health.	

134

56. SCREECHING SOLO→JERITAN SOLO

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Poco super now also hits enemies and dealing damage.	

15. NANI

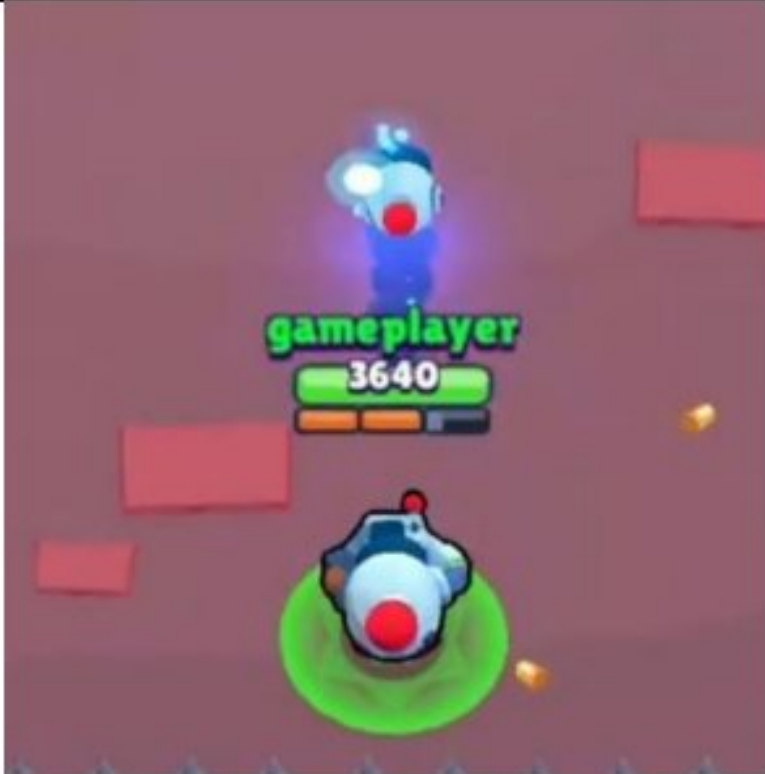| ST	TT	No Trans			Transc			Lit			Loyal			Loss of Mean			Cen		
		G	A	P	G	A	P	G	A	P	G	A	P	G	A	P	G	A	P
WARP BLAST	SIASAT LEDAK													2,8					
RETURN TO SENDER	SENJATA MAKAN TUAN													2,8					
AUTOFOCUS	AUTOFOKUS				2,8														
TEMPERED STELL	OTOT BAJA													2,8					

136

57. WARP BLAST→SIASAT LEDAK

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Nani detonates Peep and teleports to his last location.	

58. RETURN TO SENDER→SENJATA MAKAN TUAN

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

Univocal didn't shift = 3x3
Diegetic Symbiosis didn't shift = 3x2
Partial localization = 2x1
9+6+2=17
17/6=2,8

		For next seconds, the first time Nani takes damage from an enemy, the damage is returned to the enemy.

59. AUTOFOCUS→AUTOFOKUS

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Peep deals extra damage based on his travel distance.	

60. TEMPERED STELL→OTOT BAJA

Diegetic Symbiosis	Mechanical-Narrative structure	Localization Level	Mechanical-Narrative structure	Diegetic Symbiosis
Mnemonic	Univocal	Partial	Univocal	Mnemonic
Univocal didn't shift = 3x3 Diegetic Symbiosis didn't shift = 3x2 Partial localization = 2x1 9+6+2=17 17/6=2,8				
			Nani take less damage while Peep is active. This skill indicated with yellow circle around Nani	