

**LANGUAGE GAME STRUCTURES IN THE BILINGUAL PROGRAM
OF FITK OF IAIN SURAKARTA**

THESIS

Submitted as Partial Requirements

For the Degree of Sarjana English Letters Department



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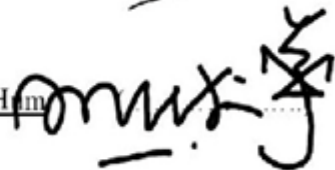
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DEDICATION

This thesis is dedicated for:

1. My beloved parents
2. My beloved big brothers
3. My beloved friends
4. My beloved friends of English Letter 2014
5. My Almamater IAIN Surakarta

MOTTO

“Indeed, with hardship will be ease”

(Al Insyirah : 6)

“I refuse to let my fear control me anymore!”

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Language Game Structures in The Bilingual Program of FITK of IAIN Surakarta*. the things out of my masterpiece in this thesis are signed by citation and referred in the bibliography.

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

Surakarta, September 2020

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The researcher realize that this thesis is still far from being perfect. The researcher hopes that this is useful for the researcher in particukar and the reader in general.

Surakarta, September 2020

The Researcher

Maliikhah

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ABSTRACT

Maliikhah. 2020. Language Game Structures in the Bilingual Program of FITK of IAIN Surakarta. a Thesis English Letters Study Program. Culture and Language Faculty. The State Islamic Institute of Surakarta.

Advisors : Muhammad Zainal Muttaqien, S.S., M.Hum

Key Words :Game Structures, Mechanic-Narrative Structure, Diegesis Symbiosis

The research aims at finding out the game structures of its mechanic-narrative structure of the game. The research aslo aims in finding out the diegesis symbiosis of Group 24 Bilingual Program of FITK of IAIN Surakarta Role Playing Game.

This research used descriptive qualitative research. the limitation of this research is the transcribed dialogues of the players during the game. The researcher 10 role characters figures; Ella, Drisella, Anastasia, Step Mother, Gus-Gus, Maisy, Kai, Edward Vino and Fairy God Mother. The main instrument of this research was the researcher as planner, collector, and analyst of the data. the researcher used observation and documentation as techniques of collecting data. in this research, the researcher used Localization Quality Assessment to find out he mechanic-narrative structures and diegesis symbiosis of the game by Purnomo (2018) to analyze mechanic-narrative structure and diegesis symbiosis of Group 24 Bilingual Program of FITK of IAIN Surakarta Role Playing Game.

The result of the research showed that total data are 126 data for both mechanic-narrative structure and diegesis symbiosis of the game. The researcher found 126 data of mechanic-narrative structure which 108 data classified into Univocal and 18 data classifiend into Cryptic. For the 126 total data of the diegesis symbiosis that the total of 126 data classified as Hegemonic (Textual). The dominant of mechanic-narrative of the games is Univocal which related to the way players play the game and message delivering meaning of the game are clearly delivered and the dominant diegesis symbiosis of the game is Hegemonic where the dialogue text of the players become preference to understand the game.

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CHAPTER I

A. Background of the Study

Language is one of human being masterpiece have been created. Language can not be separated from human because it takes an important role of their lives as the social creatures whose need communication to each other. Building and creating communication is the basic needed of human to interact with each others or to achieve some purposes through communication. But, communications needs media to transfer meaning from the speaker to the receiver to understand the meaning or message in the communication process. Based on the needs, humans create language by forming sets of signs that include letters, composing words by combining signs and sounds that have meaning. With language humans can express their ideas and thoughts about something, express their feelings, share informations or just to interacts each others. As the times evolve, language uses and language functions also developed not only for communication but for another purposes both in spoken or written form.

As the development of language uses and functions, humans make use language into various styles and purposes in various situations. One of them is the use of language for humorous purposes. Ross (1998: 1) states that humor as something that makes a person laugh or smile. Humor can bring happiness in human life, and can be said humor can be very powerful tool to make people happy. Human can be creative to make use language in a pleasurable activity through game or play. Play or game are

something commonly associate with children, but there is nothing intrinsically childish about it, and language offers a large inviting board on which to do it.

David Crystal on his book *Language Play* (2001: 1) stated that, everyone plays with language or responds to language play. Humans play with language when they manipulate it as a source of enjoyment, either for themselves or for the benefits of the others. The word manipulate literally has a mean to taking some linguistic features such as a word, a phrase, a sentence, a part of word, a group of sounds, a series of letters and make it do things it does not normally do. In effects, human are bending and breaking the rules of language just for getting fun. Then, a combination between the use of language in a fun way is language game that people can play in various situations and various purposes. In points of transmitting knowledge, communicating ideas or expressing their thoughts through game in language game.

Humans make use language to add fun or humor to entertain themselves in many forms like game in education activities especially learning foreign language. Karobkin (1998: 154) found that humor was considered unscholarly as a teching strategy. On the other hand, Dziegielewski et al (2003) said that in an educational setting humor is a good approach to facilitate learning. By adding fun or humor in learning foreign language activities can relieve bored and make it more interesting

than the mainstream way of learning. The best way to engage humor on foreign language learning activities are by using language games.

Game is one of most likely a great human creation in human lives with just beginning with a simple thoughts on their mind to entertain themselves. Game is an activity which can make people challenged to reach something and game can get people into satisfaction. This fact is related with the theory of Hadfield (In Tuan, 2012:129) that stated game is an activity with rules, a goal in element of getting fun.

Using language games to teach or learn foreign language is relevant. This is customary in the case of direct interaction between teacher and students in any kinds of learning activities. When games become one of the effective tools in delivering materials with fun and add some linguistic features on it. As what Martin (1995) wrote, a game is any fun activity which gives learners the opportunity to practice foreign language in a relaxed and enjoyable way (cited in Brewster & Ellis, 2002: 172). In fact, everyone likes games because games build an academic confidence as well as social and problem solving skill.

The reason that language game is important in education is the fact that human grows up within ludic linguistic world (Crystal, 1999: 2). It is the first kind on language they experience when they were child in learning their language. By the time when they get to school they know that language play or language game is one of the more enjoyable reasons why anyone should want to engage in the task of language learning. Also

language play can increase student's creativity to express themselves in a creative way through language including comic writers, story writers, public speakers, and so on. Then as the social function language game strengthens students' bond by sharing each other's language game and bringing them into a safe relationship by minimizing the competition on their language games.

The idea of exploiting gaming experience in construction of a fun and interactive learning environment is an innovative approach in promoting experiential learning. In fact, the use of games can provide fun, engaging and interactive learning content among students. Games provide language practice in the various skills include speaking, listening, writing. Games encourage students as the player to interact and communicate. Games create meaningful context for language use.

Activities structured like playing games can provide concrete practice for learners, while reducing tension and anxiety often encountered during learning process. Games can help with motivation, particularly cooperative games like Role Playing Game to create a safe environment to study. Among the many kinds of language games, Role Playing Games are useful for second language learning like Bilingual Program of FITK of IAIN Surakarta because they provide a captivating story and motivating gaming experience as well as offering a large amount of language input in the form of dialogue.

Language games are motivating and challenging. Learning language requires a great deal of effort. Games in learning activities can help students/tutees/player to gain the result of learning. With games, learning activities will not be boring because games are a welcome break for routine learning activities, in this case is language learning. Games are very useful to motivate learners in getting the purpose of the learning. Moreover, the games can create a meaningful context in which the language used. Hadfield (1990: vii) stated that games offer a context in which language is used meaningfully as a tool to reach a particular goal. Sometimes, the use of games are not only for having fun, but also for making the learners/players reaches a particular goal of teaching materials like in the language learning activities of Bilingual Program of FITK of IAIN Surakarta.

Game is not just game to play. There is game structure which constructs the game by its elements. The use of language by people in playing game is to formulate rules, devise tactics, and achieve goals. Although games are very diverse, in term of types and how they are played, they share a common trait of the narrative. Rules, tactics, and goals are the game elements that contribute to the emergence of game narrative. However those game elements are also constructed to indicate how game mechanics and narratives could contribute to the process of meaning making, from which gamers embrace ludic values or commonly called as playfulness.

Focusing on game structures of mechanics-narrative structure on the gaming context of language game on the Bilingual Program Group 24 with consideration of its mechanical and narrative functions indicating fusion between game mechanic and game narrative, from which making sense is constructed in the sense that game mechanics and narratives are able to be analyzed from linguistic perspective for uncovering the ideology of influences from ludic linguistic perspective. This study also analyze the relationship between text and visualizatio of the game to reveal the Diegesis Symbiosis of the game. This study will be attempt to analyze about the game structures entitled *Language Game Structure in The Bilingual Program of FITK of IAIN Surakarta*.

B. Limitation of the Problem

Based on the background above, this study focuses on analyzing the language game structure based on the ludic linguistic perspectives using Purnomo's theory. The game used for this research is a Role Playing Game that played by the Tutees of The Bilingual Program Group 24 on May 9, 2018. The Bilingual Group 24 was choosen because the group provides a language game to learn English in the form of Role Playing Games. The researcher has asked some Tutors of the Program and observed some groups but they do not provide a suitable langauge games to teach or learn English. Bilingual Program launched by FITK of IAIN Surakarta to facilitate students to learn Arabic and English for fourth and sixth semester. Bilingual program is an appropriate program to learn

foreign language and it facilitates students to actualize their language skills development. The researcher will attempt to analyze the language game structure used in the in-game-text part of all characters' dialogues. The game structures have a role in comprehending the relationship between linguistics and ludicity of a game. The revealing language game structures theory used to analyze this game will be taken from Purnomo's prototype (2018). Afterwards, the researcher will attempt to analyze the language game structures by revealing the mechanic-narrative structures and the relationship between diegetic and non-diegetic symbiosis of the diegesis symbiosis.

C. Problem Formulation

To guide the research, the researcher formulates the following problem formulation :

1. What are the mechanic-narrative structures found on the role playing game of the Group 24 Bilingual Program of FITK of IAIN Surakarta.
2. What are the diegesis symbiosis on the role playing game of the Group 24 Bilingual Program of FITK of IAIN Surakarta.

D. The Objectives of the Study

There are objectives which are expected to be achieved from the analysis based on the problem formulations, those are:

1. To reveal the mechanic-narrative structures found on role playing game of the Group 24 Bilingual Program of FITK of IAIN Surakarta.
2. To find out the diegesis symbiosis on role playing game of the Group 24 Bilingual Program of FITK of IAIN Surakarta.

E. The Benefits of the Study

Until now, there are countless numbers of research regarding to revealing game structure of language game and Role Playing Game. However, most of them are usually for video games. This research is expected that result can be advantageous in the following ways:

a. Theoretically

This study is expected to explore the study of English especially in revealing the structures of game based on the ludic linguistics perspectives to help more understanding the functions, meanings or messages in games. Based on this study, it will give us the knowledge about how the structures build the functions, meanings and messages of game.

b. Practically

The study is a very significant and useful to improve the writer's knowledge in understanding about game structures that build on the game, especially in the game structure of the Bilingual Program with its functions, meaning, and message that interesting to learn about. It will give some valuable experiences and it can be used for

the preparation of the tutors or teachers to find out the best formula to deliver materials to tutees or students.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Description

This chapter reviews the literatures which are related to the research. Theories of linguistics, language games, and games structures are elaborated in this chapter. Those theories are useful for the researcher as the background knowledge to identify the language games structures and also ways to reveal them.

1. Linguistics

In defining the term, experts had come to different ideas of what linguistics is. Richard and Schmidt (2002), for example, defined linguistics as “the study of language as a system of human communication”. They further stated that linguistics includes many different areas of investigation, for example sound systems (phonetics, phonology), sentence structure (syntax), meaning systems (semantics, pragmatics, functions of language), as well as language and social factors (sociolinguistics).

Linguistics is an academic discipline and a field of science that is near three thousand years old (LSA, 2012). Linguistics studies issues about human speech, it is since the ancient history until nowadays. It is important to mention that they study every single written text to make sure what they are studying is true or wide, so it is impossible for

them just to observe what they are trying to prove (Sausure, 2015). Linguistics study how is a knowledge system structured, how people acquired it, how it is functions and uses in the comprehensions and production of language or messages (University of California Santa Cruz, 2016).

In *Ignorance of Language*, Devitt argues that linguistics is the study of linguistics reality. This linguistics reality has to do with the physical symbols (in the form of sounds or marks) actually and potentially produced by speakers of target langugae. Linguistics describes these symbols in terms of such as being a noun, being a verb, being a co-referential with some other symbol, being c-commanded, and so on. That symbols have these properties is bound up with the fact that they are governed by rules, that they fit into a structure of rules. Devitt labels such rules “structure rules”.

From the definition, then someone can say that linguistics is a field of study that concerned with language. In the other words, linguistics is the scientific study of language. As is it concerned with language, such as; sounds system, sentence structure, meaning, and other language components. Then, several specialized branches of linguistics have also developed in combination with other diciplines like applied linguistics, psycholinguistics, forensic linguistics, and ludic linguistics as a linguistics study for humorous purposes.

Language, as the subject of linguistics studies is a complex thing that consist of many different parts. Linguistics concerned with human language as a universal and recognizable part of human behaviour and human abilities. Linguistic generally describes the concept and categories of a particular language or among all languages. It is also provides analyzed theory of the language.

Language as the subject of linguistics studies is an organized communications tool in a group of words, clauses, and sentences in written or oral form. Language has a definitions as a systems of human communication by means of structured arrangement of sound (or written representation) to form larger units, eg. Morphems, words, sentences” (Richards, Platt & Weber, 1985: 153).

a. Ludic Linguistics

Ludic linguistics roots from the term *Homo Ludens* by Johan Huizinga give an attention to the language functions for humorous purposes and the play that roots from humour studies and shows that language have a ludic function. Ludic linguistics contribution lies primarily on humour studies and the use of language in promoting language learning through language based learning. On its development ludic linguistics not only focused on discusion of humour and language games in language learning from which ludic experience is obtained, but also the language

function on constructing the game for growing up and diverse the ludic experience with narrative as the base (Calleja, 2011), correlation ludic linguistic with narrative, and bipolarism ludology and narratology in video games.

Human is a *homo ludens*, a term stated by Johan Huizinga which means human as a playful creatures. As a playful creatures human always makes play for everything on their life and a play can not be separated from their life. Ludification aspect in human's life focused on three main aspects that are players, rules, and goals. As far as those three aspects are exist on activities or objects, those activities or objects will always have a ludic value. Ludic value can not be gained if the activities or objects lacks of language functions. Therefore need a specific language studies designed and applied to seek the functions of the language to construct the ludic value of players, rules, and goals.

David Crystal also stated on his article about loving linguistic ludicity that everyone plays with language to responds to language play by manipulating it as the source of enjoyment either to themselves or to give benefits to the other. Because language is not only a media to transfer knowledge and communicate with others, but language can be the source of people playfulness with play with the language itself which later called language play. Perceiving how language is intertwined with playfulness, Crystal

(1996) argues the necessity to study how humans use language to express their playfulness, which he calls ludic linguistics.

2. Games

a. Definition of Games

Game is a common phenomenon for humankind, but diversified activities, rituals or behaviours may be seen in different societies related to playing. Games are products of playing and it is possible to see games in every part of human life. One of the comprehensive study about games is "*Homo Ludens*" written by Dutch modern cultural historian Johan Huizinga. According to Huizinga, games are the purest physical and biological activities of homo sapiens. Huizinga states that playing a game is an activity which is instinctual and natural because games are leading to human culture by their instinctual dimensions which come from a very primary forms of sapiens. In their life, humans have a non-stop learning tendency as required by their structural form of their brains.

In *Homo Ludens*, Huizinga defines games as a cultural phenomenon. The basic differences between animals and sapiens are consciousness and awareness. Playing is a part of human and games so on. Games are a learning activity that prepare humans for their entire life. Games help humans for the development of

biological, physical, emotional, psychological, social, and cognitive features. According to Huizinga, game is free and voluntary activity which has its own rules. A game has a starting and an ending point. Games can be transferred from one situation to another and they are also repeatable. Freedom is the most important features of a game. Games are charming and not serious. By this way, games can create social groups and create a virtual reality environment for players.

In another book entitled *Man, Play and Games* of Caillois Roger makes reference to classification of games because understanding games and their effects is an important of game play studies. In this direction he creates one of the very classification of games. According to Caillois games have their own place, time and rules. They are free and their results can not be known before the activity. According to him, games are voluntary activities.

In "*Grasshopper: Games, Life, and Utopia*", Bernard Suits basically defines games as a voluntary attempt to overcome the obstacles. But in more detailed view, playing a game consists of prelusory goal (aim for joining to game), lusory means (predefine instruction), constitutive rules (rules that provides less productivity) and lusory attitude (accepting the rules and conditions). Attempting is the primary activity in this concept is to trigger others. According to Suits, game is an activity that is

voluntary and it has several forethought aims. Games consist of rules and limits the behaviour for less productive process. Games is starting with accepting all the rules about the game.

The experts have define games in so many way, but all of the definitions share a common trait on the basic elements of the game can be called as the game in the three elements as below:

1) Rules

Rules are the most fundamental aspect of all game. A game is not just defined by the rules, the game is its rules. Game rules are paradoxical: Rules and enjoyment may sound quite different things, but rules are the most consistent source of players enjoyment in games. People may associated rules with being barred from doing something what they really want, but in games, people voluntarily submit to rules. Jasper Juul stated on his book *Half-Real: Video Games Between Real Rules and Fictional World* states that games rules are designed to be easy to learn, to work without requiring any ingenuity from the players, but they also provide challenges that require ingenuity to overcome.

Fixed rules are a core features of games, but rules do not appear out nowhere; they are created by players in folk games and by game designers in commercial games. Many games are played using either playing cards or computers, or even roleplaying some

characters but the rules appear to be the same. As a game can move between different media, so the rules can make up the game.

Huizinga and Caillois focused on the structuring power of rules, meaning that rules provide meaning to players actions, and by constraining free forms of play, allow for civilized and cultural forms of play. Both scholars also point to the motivational aspects like defining a winning condition and the challenges created by rules. Based on the descriptions and the definitions provide by them, as well as Brian Sutton-Smith (1997) , Salen/Zimmerman and many others, Juul (2006:36) finally come up with a formalistic definitions of games with rules as its core: “A game is a rule-based system with a variable and quantifiable outcome, where different outcomes are assigned different values, the players exerts effort in order to influencethe outcome, the player feel emotionally attached to the outcome, and the consequences of the activity are negotiable”.

Jesse Schell on his book entitled *The Art of Game Design: A Book of Lenses* encounters rules into eight type based on the relationships between all kind of rules. First is *Operational Rules*, which basically means what the players do to play the game. Second is *Foundational Rules*, a mathematical representation game state. Third is *Behavioral Rules*, these are the rules that are implicit to the gameplay or it can called unwritten rules. Fourth is *Written*

Rules, these are the document that the player should read to gain understanding about the operational rules. Fifth is *Laws*, these only forms when games are played in serious and competitive settings. Sixth is *Official Rules*, these rules occur when the player need to merge the written rules with the laws. Seventh is *Advisory Rules*, which means a rules of stretegy.the last is *House Rules*.

Rules work on a game to make clear and describe what players can and can not do, and what should happen in response to player action. Rules also construct a state machine that responds to player actions. Since a game has multiple outcomes, the players must expend effort to overcome the challenges. Playing and trying to overcome challenges is gameplay, an interaction between the rules. Rules give players enjoyable experience in based on the game they play.

2) **Goals**

Games have a lot of rules how to move and what you can do or you can not do, but there is one rule at the of all the others: The Object of the Game. Game is about achieving goals and the player should achive it. Often, there is not just one goal in a game

Goals are objectives that a person or a system desires to achieve (Oxford Dictionaries, 2014). In a game, a goal is what we strive for (e.g, goals can be to defeat the enemy). Goals are

fundamental to games, they determine what the player has to do to win or to finish the game, and give the player a sense of accomplishment and progression. Goals are what player reaches for in the game and they are traditionally quantifiable, meaning that the goals are entities that can be measured, depending on which goals being used. By making measurable goals, it is possible to tell when the goals are reached. The player will typically know if they have reached the goal through feedback in the game. For example, a feedback that can be communicated using trophies, points or unlock new challenges.

The goals are often central to the structure of the games, which means that goals are used purposefully guide the player through the game, as they are the focal point of the player's desire in the game. A useful practice in designing goals is not just having one end goal, but a series of sub goals that help guide the player. The overall goals of the games is to complete all the levels or challenges and reach the positive value of the game in the end. In this way the sub goals help gradually lead the player toward the end goal and also gives the player a feeling of progress, keeping them engaged in the overall experience (Fullerton, 2008; Ferrara, 2012).

The game goals should be motivating and this will happen if they arouse the curiosity and provide a sense of competence and

control (Weitze & Orngreen, 2011). If you give player an opportunity to choose and adjust their own goals, research suggest that it will enhance feelings of freedom, autonomy, and give them the possibility of targeting special interests (Decy & Ryan, 2000). Games goals have three important qualities in the following: first is *Concrete*, concrete goals make player understand and can clearly state what they are supposed to achieve. Second is *Achievable*, players need to think that they have a chance of achieving the goal. If it seems impossible to them, they will quickly give up. The last is *Many and Large Goals Nested*, make a meaningful and structured flow of nested goals in the game from short-term to long-term goals by letting the small-goals help progressing and guiding the player to the larger goals. This will give an overview in the game and provide a feeling of many small success.

3) **Player**

Player of a game is a participant therein. The term “player” is used with the same meaning in all kinds of games. Normally, there are at least two players in a game but one player games also exist and are collectively known as solitary games. As an example of one player games exist i spider Solitaire game and some video game. To become a palyer of a game, one must voluntarily accept all the rules and constraints of a game.

Different players may want different kinds of experience from a game, and the interrelationships between players, game mechanics and play may be complex. John Kim has examined player style in the context of live-action role playing games. This has led to the development of what he has referred to as Threefold Model, regarded as a way of grouping many aspects of group contracts. The group contract is a kind of collective agreement between a specific group of players covering every facet of how the game is to be played: mechanical rules, how scenarios are constricted, what sort of behaviour is expected of players characters, how actions not covered by the rules are resolved, the allowance of outside distractions.

In Role Playing games, a player typically creates or takes on the identity of a character that may have nothing in common with the player. The character is usually fictional character like being zombie, cleric or other characters. The attributes of the characters such as magic and fighting ability are given as the values which can be increased as the player progresses and gain motivation through accomplishing the goals of the game. In the case of RPG that found on the Bilingual program, the tutees as the player are roleplaying some fictional characters of Cinderella story. The players have a freedom to roleplaying the characters based on their wants and their creativity to do their best in achieving the

game goals through roleplaying their characters. players take responsibility for acting out these roles within narrative, either through literal acting, or through a process of structured decision making regarding character development.

b. Language Games

The existence of language games as a method to learn foreign language is very useful to increase the learning interest and gain the purpose of the study. Language games appear as the solution to provide new effective method to learn foreign language with some features on it. Language games serve an interesting way to learn foreign language with fun way without stressful learning atmosphere and mainstream learning method. The use of language games on learning foreign language not only to get some fun through the game but also to practice foreign language skills as the purpose of learning foreign language. Mastering foreign language like English is a natural means for human to communicate nowadays.

Language game is immensely powerful, but it can also be loads of fun. In fact, a sense of fun can make language more powerful..... Language and play complement and enrich each other. A fusion of the two produce language games (Rooyackers, 2002: Preface). Game is a natural means for human to understand

the world around them. Therefore, it should be part and parcel of their learning including the learning of foreign language.

Ludwig Wittgenstein introduced the notion of a language game in his late works about language. He used a concept to illustrate his discussions about various aspects of language use in language games. The notion used by Wittgenstein in two ways: First is To Refer to A Primitive Language which has mean language is to serve communication among people with consisting words to describe something. Second is To Denote Different kinds of Language Use in Ordinary Language which has mean the use of symbols on language use.

Wittgenstein also reviews some multiplicity of language games in following examples, and in others: Giving orders and obeying them, translating one language to another, asking and thanking something, greetings and do praying, describing the appearance of an object or giving its measurements, reporting an event, making a joke and telling it, and playing acting.

On Wittgenstein's works can be noted that his way of using the word "language game" are consistent with three of the four components of everyday uses of "games" that are developed from the fundamental components of a game. At least in the case of the "primitive languages", there are 1) *a systematic sequencing of*

actions, 2) the actions are rule-governed, 3) they take place in a restricted world of context. Looking at the other class of language games, the language use on game can describe as a structured according to a general format involving rules for actions performed by participants in an activity.

Taking Wittgenstein's examples of "primitive language" as standard, will be accepted the view that a language game is realized as a sequence of actions by participants, for each act committed by one participant, the other participant in some sense knows what to do in turn. The actions within a game are governed by rules, and the participants possess knowledge of the rules of the game. Then the game world takes place in a restricted world and context. According to Wittgenstein's point of view, it can be concluded that RPG is one of application of language game.

Regarding to Arjaranta's critics on Wittgensteinian language game, can be taken a definition of RPG as having the following defining characteristics: a "game world", an imaginary setting where the fictional actions happen; "participants" in the form of players or the organizers of the imaginary world through a computer, book, or even story, and "shared a narrative power", where all participants have agency over the actions and events on the game world through various forms of "interaction" (Arjaranta, 2001, p.14).

To define a Role Playig Game found in the Bilingual Program, the researcher uses Hitchens and Dranchen discussion to define RPG in the following definition: **Game World:** a role-playing game is a game set in an imaginary world which is communicated via the fictional contract. The fictional contract is the shared understanding among the game players. Players are free to explore the game world they create. The game world of the RPG found in Bilingual Program is taking place in a Cinderella modern era. **Player:** player usually have full control of decision making at the character level. Each player has a hand in developing a personal pereceived story. In RPG, player tries to act or role play a fictional figure. In the Bilingual RPG the characters are similiar with Cinderella Story but has a different characterisation and create a different story through the game. There is also game Master who has function to adjudicate on the rules of the game, in this case is implies on her narration on the beginning of the game. Players have a wide range of interaction with the game through dialogue, conflict, and object interaction. Also from the relationship between players and the game, RPG can potray some sequence of events within the game world, which givea the game a narrative element.

3. Game Structure

Games structure play as perfomance in both of virtual and the physical space. On the other hand, the player encounters the game

worlds to act upon. On the other hand, the game world stages the player and re-frames the player space.

A game is always a dynamic systems composed of different elements into a working structure. In addition to clear rules, this includes the definition of players, the goals, and linking narrative elements of the game. In revealing the game structures there are two parameters need to analyzed in order to know the game structures itself. The two parameters are revealing the Mechanic-Narrative Structure and revealing the Diegesis Symbiosis.

The game structures and its narrative logic are based on the logic of game decisions. These decisions are primarily based on the rules, strategies, and settings for gameplay and secondary on character, scenes and plot. Mersch (2008:32) describes gameplay as a dialogue and its interface. He states that teleology, rules and strategy are dominant in games. Narrative elements, however, are present in the background of the story, quest, and cutscenes (Juul 2001: 17). Narrative structures are weaved into the game design and actualized by the player who follow the rules the discovery of hidden meaning and storyline are important element of gameplay.

In explaining how to reveal the language game structures on the Bilingual Program along with their linguistic functions, some proposed steps should be taken according to Purnomo (2017) on his

disertation entitled Assessment Model of Video Game Localization Quality. First, the ideologies of influence of anamorphosis and metamorphosis, introduced by Aarseth are analyzed. second, the assets and ideology of influence are compared to reveal the the Mechanic-Narrative Structure. Third, diegetic and non diegetic assets are analyzed to reveal the diegesis symbiosis of the game. Applying these steps, the structures of the Mechanic and Narrative of the game would be visible.

In a game, the way players comprehend the rules, the core components of any games (Huizinga, 2014), articulated through the langugages employed on the game to achieve the goal indicates the presence of ludic interaction between the player and the games, through the games called assets. Assets also define as the game elements that constructe a game. Assets are fundamentally classiefied into diegetic and non-diegetic (Mangiron and O'Hagan, 2013). In diegetic assets, linguistic units are explicitly presented while being implicit in non-diegetic.

a. Mechanic-Narrative Structure

It is about message delivering structure with influence ideology in the game. The message such as story instruction, or clue or something that the player would deliver through their conversation. The ideology divided of influences falls into two

principles of delivery namely metamorphosis (explicit delivery) and anamorphosis (implicit delivery) (Aarseth,1997). The former attempts to influence players in a literal way, implying that players are free to configure any strategies with the existing features of the games to accomplish particular goals. The status of being anamorphosis and metamorphosis is intertwined with how the game are narrated and yet how the games are mechanized to which gaming experience. departing from these deliveries, it is assumed that assets as a structural construction of games are linguistic-bound, linguistics solely serving as a means of ludification, a realization of being a game to evoke a playful identity through a set of structures (Raesens, 2006, 2009, 2010). The combination of them create four kinds of mechanic-narrative structures as below:

Table 1.1

| Mechanic-Narrative Structure | Mechanic Structure | Narrative Structure |
|-------------------------------------|---------------------------|----------------------------|
| Univocal | Metamorphosis | Metamorphosis |
| Cryptic | Metamorphosis | Anamorphosis |
| Enigmatic | Anamorphosis | Metamorphosis |
| Equivocal | Anamorphosis | Anamorphosis |

b. Diegesis Symbiosis

It is about the relationship between text, visual and their realization on play the game. This symbiosis divided into Mneumonic and Hegemonic

Table 1.2

| Diagetic Symbiosis | Explanation |
|---------------------------|--|
| Mneumonic | Text and its visualization are related/synchronous in order to make the player easier to understand. |
| Hegemonic (Textual) | Text is preference in order to make player to make player easier to understand |
| Hegemonic (Visual) | Visual is preference in order to make player easier to understand |

4. Tricky Paper Role Playing Game

The Tricky Paper is a Role Playing Game played by tutees of Group 24 Bilingual Program of FITK of IAIN Surakarta which consist of ten tutees that roled several characters of the chosen story from tutor as the game master of the game. The story being chosen by the Tutor is a popular story Disney Cinderella story that most of people know about the story. The fact that story is very popular become the reason the Tutor chose the story to be the theme of the game she provides in delivering speaking material on the Bilingual Program. For the characters should be roles by the tutees also based on Disney Cinderella

story although not all of the characters be the same with the original story, it customize with the number of the tutees. The story of the Tricky Paper role Playing game also not all the same with the original story of Disney Cinderella, it has a little bit different ending with the original story. on the original Disney Cinderella story has a happy ending by the Prince and Ella got married after The Prince know the owner of the left glass shoes on the dance party while on the Tricky Paper Role Playing Game under Disney Cinderella story Kai and Ella got married because Ella treathened Kai to marry her although Kai actually loves her. The The Tutor as the Game Master does not give any limitation for players to role their characters and story building of the game. The Tutor just give a brieve narration on the beginning of the game and the players have a free way to develop their roles chracters and story. The rule of the game is simple, the tutees just play to a role they got and there is no limitation of words in playing the roles. They free to characterized the roles they got as far as it connected to the Disney Cinderella story. For the goals of the game is finishing the story with a happy ending main character get married.

The game played on Laboratorium Building first Floor on Wednesday May, 9, 2018 at 14.50 to 15.56 P.M. The game started by the Tutor told to her tutees that she want to make a game to study about Speaking Subject on The Bilingual Program. Then she said she have prepared a paper that will cut into pieces, but she does not mention

what kind of game they will play, she just said that this game called Tricky Paper like the previous games she provided on the previous Bilingual learning activity. The tutor cut the paper into 10 pieces and wrote the roles characters of the game that should be played by the tutees. She wrote a name on the paper and she told her tutees to take it one by one. After the tutees take the paper one by one The Tutor told her tutees that on this meeting they will play a Role Playing Game with Disney Cinderella story as the the theme. She told her tutees they should role characters as what the name they got on the tricky paper.

B. Previous Related Study

The researcher has found various previous studies that are relevant with thus research. first, the thesis research entitled ‘Stylistic for Video Games Analysis From Ludic Linguistic Perspectives’ by Aria Kusumawati (2017). This thesis discussed about ludic linguistics in video game adaptation made by student English Letters of IAIN Surakarta 2016. The object of this research is video game adaptation entitled “ *The Angel*” and the original of Andersen’s story “*The Angel*”. The objectives are to determine the relationship between the symbiosis of diagetic and non-diagetic in the adaptive version of Andersen’s short story “*The Angel*” and the shift of the style of Andersen’s short story “*The Angel*” into video games.

The similarity Aria's thesis and this research is the object is game. Then the differences are the game itself, the theory used and the discussion. This research focus to analyze the game structures by revealing the mechanic-narrative structure and the diegesis symbiosis based on ludification, but Aria's thesis focus about relationship between the symbiosis of diageitic and non-diageitic. Similary, this research also assesst diageitic symbiosis to reveal the game structure of the game.

Second, previous study is a thesis by Aya Nova Annisa (2018) entitled "*Localization Quality Assessment for Video Game Subtitle Entitled "Sastratsuki" "*" from IAIN Surakarta. The research conducted to analyze 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.

The objectives of the research are to analyze the diegetic strategy used in subtitle text and to describe clearly about the localization quality in the localized video game. The thesis also analyzed the mechanic-narrative structures and diegsis symbiosis as the parameter to find out the localization quality of the game.

The similiarity between Aya's thesis and this research is the object of the research is about game, the theory that being used, the mechanic-narrative structue also the diegesis symbiosis analysis. The difference is the discussion focus of the research. Aya's research focuses on analyzing

the problems of localization quality and diegetic strategies on video game subtitle while this research focus is analyzing the mechanic-narrative structure and the diegesis symbiosis to reveal the game structure of the Tricky Paper Role Playing Game of Group 24 Bilingual Program of FITK of IAIN Surakarta.

CHAPTER III

RESEARCH METHODOLOGY

In analyzing and discussing the data, the researcher has to enter the research method to get success in conducting the research. In relation to this research, the researcher used a descriptive qualitative method to frame the research. It covers five main points of the research that are The Research Design, Data and the Source of Data, Technique of Data Collection, Technique of Data Analysis, and The Trustworthines of the Data.

A. Research Design

In this research, the researcher employs a descriptive and qualitative research design to achieve the goals of the study. The major goals of the study is to reveal the game structures based on its mechanic-narrative structures also explore the diegesis symbiosis in the role-playing game of the Group 24 Bilingual of FITK of IAIN Surakarta. Bogdan and Binklen (1982) stated, a qualitative researcher is a “first informer”, who obtains information by collecting primarily verbal data by means of intensive case study and then analyze the data. This qualitative research take the researcher as the main tool for collecting data. Qualitative research allows the researcher explores the research itself. To answer the problem statement, it is needed the qualitative method to provide the data in the form of words and sentences. Meanwhile, Miles and Huberman (1992:1) stated, “ qualitative data tends to to be in the form of of words than series of number”. Beside, Bogdan and Taylor said in Moleong

(2004: 4) “qualitative method is a research procedure which produces descriptive data in the form of written or oral words from people and their behaviour that are observed”.

By using qualitative method, the researcher only collecting the data, classifying the data, analyzing the data the making a conclusion from the research finding. The data in this research are Role Playing Game as the form of Language Games played by the Bilingual Group 24 based on the Cinderella Disney Story. The data were observed to find the game structures by revealing the mechanic-narrative structures and exploring diegesis symbiosis of the game. The game structures are analyzed by parameter of mechanic-narrative structure and diegesis symbiosis.

B. Data and the Source of Data

Data are the essential part of thr research. Data are informations of facts to be analyzed. Data also informations or facts used in disucussing or deciding the answer of research questions. Moleong (2001: 112) stated that data can be obtained from the written resources or through audio tape recording, photography or film.

The data in this study are all the words spoken by the players and pictures that containing mechanic-narrative structure and diegesis symbiosis found in Role Playing Game played by The Group 24 Bilingual Program of FITK of IAIN Surakarta. The data presented into pictures, coloumns and narration of explanation. This research takes the trancription of what are being said by players or tutees interactions during the game.

The Role Playing Game scenes divided into five scenes that decided by the tutees to end up the scene when they think it is enough to move to next scene because of limited time of bilingual study. The data primarily dialogues from the interaction of the players that transcribed into document based on the recording.

The source of data in the study is the subjects from which the data can be collected for the purpose of the research (Arikunto, 2010: 129). In this research, the data source is taken from Role Playing Game named Tricky Paper played by the group 24 Bilingual Program of FITK of IAIN Surakarta based on Cinderella Disney story on the Speaking subject of the study.

C. Technique of Data Collection

Technique of collecting data refers to the way the researcher obtains the data which are observed. Data collection means a series of interrelated activities aimed at gathering good information to answer emerging research question (Creswell, 1998:110). In this research, the researcher uses observation as a method to collect the data from the Role Playing Games played by the Group 24 Bilingual Program of FITK of IAIN Surakarta. Sutrisno Hadi (1989: 136) describes the meaning of observation is to observe and record the phenomenon systematically. Through the mode of observation, the researcher gets to describe situations as they exist, by making use of five senses, thus presenting a sketch of a situation under study (Erlandson, Harris, Skipper, & Allen, 1993). In

collecting the data, the researcher uses note taking, taking some pictures and record audio video during the game as the forms of the data to notice any informations needed related to the research. Sunday (year : 12) states that qualitative data also can be forms of transcription of individual interviews or dialogues, focus group discussions or field notes, copies of documents, audio or video recordings from observation of certain activities. This necessary steps of collecting data as follows :

1. Recording the Tricky Paper Role Palying Game under Disney Cinderella story activity of the Group 24 Bilingual Program of FITK of IAIN Surakarta on Wednesday May 9, 2018 using handphone.
2. Taking some pictures to support the recording data
3. Transcribing the data of players dialogues into written form.
4. Listening frequently to the recording to check the accuracy of the data.
5. Selecting the data from the recording which are according with the objectives of the study.
6. Classifying the data.

The collected data from the recorded in data sheet. The data and analysis data of Purnomo's Game Structures Prototype based on the way to convey by the researcher was presented in table below:

Table 1.3

| Dialoge/Text | | | |
|-----------------------|--------------------|---------------------|-----------------------|
| | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| | | | |
| Explanation | | | |
| | | | |

D. Technique of Analyzing Data

The researcher does not collecting the data only, but also analyze the data to obtain the research result. In analyzing the data, the researcher uses some steps based on Spradley (1980) method. Spradley (1980) stated four steps for qualitative data analysis that are Domain, Taxonomy, Componential and Cultural Theme. Spradley developed these four components to have a single purpose, to uncover system of cultural meanings that people used (p. 94). This research attempts to reveal the language game structures found in the Group 24 Bilingual Program of FITK of IAIN Surakarta.

1. Domain Analysis

Domain analysis is the first type of Ethnography analysis sequence. This form ethnographic analysis involves a search for the larger units of cultural knowledge, which Spradley called domain. The goal of domain analysis is to understand better the domain. In this analysis, domain analysis is applied to separate the data and non data. the data are Game Structures found in the Group 24 Bilingual Program of FITK of IAIN Surakarta Role Playing Games. The data being taken by the researcher in this research are dialogues spoken by players interaction when they play the game.

2. Taxonomy Analysis

Taxonomy analysis is the second step in the ethnographic analysis process. According to Spradley (1997) a taxonomy as a classification system that inventories the domain into flowchart or the pictorial representation to help the researcher understand the relationship among the domains. In this research, taxonomy analysis used to classify the data and apply the data coding based on the classification. The data classified into two main groups to reveal te game structure that are mechanic-narrative structure and diegesis symbiosis.

Example :

Table 1.4
Data Sample of Mechanic-Narrative Structure
Datum

| Dialoge/Text | | |
|---|--------------------|---------------------|
| It sounds like you are kicking out something, Gus-Gus, Gus-Gus! | | |
| Structure Name | Mechanic Structure | Narrative Structure |
| Univocal | Metamorphosis | Metamorphosis |

On the example above, the dialogue text classified as Univocal for its mechanic-narrative structure because its mechanic structure metamorphosis delivered or being explicitly presented that Edward makes fun of Gus-Gus and laugh of it also the narrative structure of the dialogue also metamorphosis or being explicitly delivered that the dialogue has a meaning that Gus-Gus is a funny name that makes Edward laughs of it

Table 1.5
Data Sample of Mechanic-Narrative Structure
Datum

| Dialoge/Text |
|---|
| Gus-Gus? What a funny name hahahaha.... |
| Diegesis Symbiosis |
| Hegemonic (Textual) |

On the example above, the dialogue text diegesis symbiosis is Hegemonic (Textual) because the text being preference to understand how player play the game.

In taxonomy analysis, the researcher applied coding system. The purpose of using code was to make the researcher easy to selecting and classifying the data from the data sheets. The coding are:

1. UNI/META/META/HEG/SC-1/ELLA-D1

- 1. : Number
- Uni : Name of mechanic-narrative structure
- Meta : Name of mechanic structure
- Meta : Name of narrative structure
- Heg : Name of diegesis symbiosis
- SC-1 : Scene 1 of the game
- Ella-D1 : Roles character name and the number of the dialogue

3. Componential Analysis

According to Spradley, componential analysis is “systematic search for attributes (components of meaning) associated with cultural symbols” (1979.174). After the researcher finds the result of analysis of game structures in the taxonomy analysis, componential analysis used to recap the result.

53. UNI/META/META/HEG/SC-2/EDWARD-53

Table 1.6
Sample of the resul of mechanic-narrative structure and
diegesis symbiosis

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Gus-Gus? What a funny name hahahaha.... | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |

4. Cultural Theme Analysis

The final step in this ethnographic process is cultural analysis. Culture analysis is “conducted by developing themes that go beyond such as inventory of domains to discover the conceptual themes that members of a society use to connect domains” (Spradley, 1979: 185). Culture analysis is used to search the relationship among domains. In this research, culture analysis is used to draw the conclusion about the relationship between mechanic-narrative structures and diegesis symbiosis to reveal the game structures of Group 24 Bilingual Program of FIK of IAIN Surakarta Role Playing Game.

E. The Trustworthiness of the Data

The data should be valid before analyzing and the trustworthiness of the data is very important. The validation of data analysis design the

quality of the research finding. In this research, the data are taken from the players interaction dialogues during Role Playing Games by Group 24 Bilingual Program of FITK of IAIN Surakarta.

According to Sutopo (2002: 78) triangulation is the most common way that is used to develop trustworthiness of the data in qualitative research. according to Moleong (2014: 331) the techniques of triangulation uses other researcher for checking the validity of the data. In this research, the researcher uses source triangulation to trustworthiness of the data. It is because the source triangulation involves using different source of information in order to increase the validity of the study. The researcher asked the expert to check the validity. The expert who was chosen by the researcher is Mr. Bayu Dewa Murti., M.Hum. He is the lecture of English Letters IAIN Surakarta. The criteria of the validator are known by his ability in studied English, in literary works, and experience in studying English.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSIONS

This chapter is divided into two subchapters, namely research findings and discussions. In this research in this research, the researcher used Purnomo (2018) localization quality assesment model on video games to describe mechanic-narrative structures and diegesis symbiosis of the data on Group 24 Bilingual Program Role Playing Game. The first part is research findings which presents the findings of the data analysisi of mechanic-narrative structures and diegesis symbiosis of Group 24 Bilingual Program Role Playing Game. The second part is discussions which present detailed analysis and explanation of the findings.

A. Research Findings

1. Mechanic-Narrative Structure

Mechanic-narrative structure is a message delivering on the game through ideology of influence, ideology which affect players on playing the game. Ideology of influence divided ito two anamorphosis (implicit) and metamorphosis (explicit) the combination of them both create four kinds of structures mechanic-narrative structures that area Univocal (Meta-Meta), Cryptic (Meta-Ana), Enigmatic (Ana-Meta), and Equivocal (Ana-Ana). In analyzing mechanic structure of the game the thing should be note are how the players play the game dekivered explicit or implicit while to analyze the narrative structure of the game notice to whether or not there is another meaning behind a message in relation to the narrative of the game.

Mechanic-narrative Structure in Bilingual Group 24 Role Playing Game focus on the use of words to deliver meaning in the game between the players action in playing the game due to their role of the characters. The action is limited with the interactions of each role characters play in constructing the game story and to finish the game based on the the story the game master gave. The data of mechanic-narrative structures of Bilingual Group 24 Role Playing Game are taken from the dialogues of the transcribed players interaction in playing the game on Group 24 Bilingual Program of FITK of IAIN Surakarta.

The data found on this research are 126 data which analyzed as Univocal 108 data which indicates that the explanation or how the players play the game that includes what actions and strategies the players taken are clearly delivered. Mechanic-narrative stucture called Univocal also indicates that the message delivery meaning being clearly or explicitly delivered without any other meaning or hidden meaning found on the characters dialogues when they are interacting through the game. Then there are 18 data analyzed as Cryptic which indicates that the way players play the game with their actions and strategies are explicitly explained while being unclearly or implicitly delivered for the for its narrative structure and found that there are another meaning or hidden meaning on the players dialogues. The researcher provide a table below to show the mechanic-narrative

structure found in the Group 24 Bilingual Program of FITK of IAIN Surakarta as presented below :

Mechanic-narrative structure result

Table 1.7

| Mechanic-Narrative Structure | Scene 1 | Scene 2 | Scene 3 | Scene 4 | Scene 5 |
|-------------------------------------|----------------|----------------|----------------|----------------|----------------|
| Univocal | 29 | 27 | 21 | 19 | 12 |
| Cryptic | 5 | 5 | 2 | 4 | 2 |
| Enigmatic | - | - | - | - | - |
| Equivocal | - | - | - | - | - |

2. Diegesis Symbiosis

Diegesis symbiosis on the game is the relationships between text, visual and their realization on playing the game. There are two kinds of diegesis symbiosis that divided into Mneumonic which is the dialogues texts and its visualisation are related or there is visualisation what being said by the players, Hegemonic (Text) which is the text is being preference in order to understand how the players play the game, the last is Hegemonic (Visual) which visual or the picture being preference to understand on how the players play the game.

The data found on this research is 126 data analyzed as Hegemonic (Textual) which has mean that text become preference in understanding on how the players play the game. on what is being said represent on the picture. The researcher provides a table to show the presence of the diegesis symbiosis on the game :

*Diegesis symbiosis result**Table 1.8*

| Diegesis Symbiosis | Scene 1 | Scene 2 | Scene 3 | Scene 4 | Scene 5 |
|---------------------------|----------------|----------------|----------------|----------------|----------------|
| Mnemonic | - | - | - | - | - |
| Hegemonic (Text) | 34 | 32 | 23 | 23 | 14 |

In the case of analyzing mechanic-narrative structure, the researcher found two mechanic-narrative structure that are Univocal and Cryptic. Therefore for the diegesis symbiosis of the game also found diegesis symbiosis that is Hegemonic (Textual). Here the following findings in this research :

a. Univocal

The combination of metamorphosis (explicit) of mechanic structure and metamorphosis (explicit) narrative structure create mechanic-narrative structure of the game is Univocal. It means that how players play the game in relation to the mechanic structure of the game delivered explicitly and message of the game in relation to the narrative structure also explicitly delivered

Below are example of the data that showing Univocal structures for the mechanic-narrative structure and hegemonic textual for the diegesis symbiosis of the game. Example :

- **24. UNI/META/META/HEG/SC-1/ANASTASIA-24**



Dialogue Text : *You are who the dumb, you can't fix your hair yourself! Hahahaha pabo! Drisella pabooo...*

Game Structure

Structure Name : Univocal

Mechanic structure : Metamorphosis (Explicit)

Narrative structure : Metamorphosis (Explicit)

Diegesis Symbiosis : Hegemonic (Textual)

From the datum above, Metamorphosis of its mechanic structure come from the way the player in this case is Anastasia mocking on Drisella by laughing at her and saying that she was dumb which explicitly presented. She mocks and laughs at her by saying that she was dumb because she can not fix her hair by herself. Anastasia mocking on Drisella occur as a response of Drisella's mocking on her during their fight to get Ella's help. How Anastasia mocking on Drisella also as her strategy to defend herself on their fight by saying that the real stupid was Drisella not her, even she mocks on Drisella by saying pabo which has mean dumb.

Therefore, Metamorphosis of its narrative structure come from the meaning of the dialogue that explicitly delivered that the Drisella is the one who dumb because she can not fix her hair by herself so that's why Anastasia mocking on her by saying pabo and laughs at her. For the "pabo" terms used by Anastasia was a Korean word which has mean dumb or stupid. This term common used to mocking on someone and to express stupidity or when people make silly mistakes. The combination of metamorphosis mechanic and metamorphosis narrative make its mechanic-narrative structure of the data above is univocal.

The diegesis symbiosis of the datum above is Hegemonic (Text) because the text of the dialogues become preference to help the other player to understand what is Anastasia's action on the game that is mocking and the text dialogue helps the other player in this case is Drisella to devise tactic or creating strategy to the action she has to do and take in order to response Anastasia's action on mocking on her and to prove Anastasia's statement was wrong.

- **76. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-76**



Dialogue Text : *I will make you Princess tonight.*

Game Structure

Structure Name : Univocal

Mechanic structure : Metamorphosis (Explicit)

Narrative structure : Metamorphosis (Explicit)

Diegesis Symbiosis : Hegemonic (Textual)

From the datum above, metamorphosis of its mechanic structure delivered explicitly from the action of the player in this case Fairy God Mother who will help Ella to look like a Princess with magical power she has. Fairy God Mother helps Ella in purpose to make Ella forget about her sadness because she can not attend to the party. By changing Ella appearance into Princess looks also as Fairy God Mother strategy to prove that Fairy God Mother really exist because Ella hesistate about her existance before. While Metamorphosis of its narrative structure come from the meanig of the dialogue explicitly delivered that Fairy God

Mother will help Ella become a princess on Kai birthday party with magical power she has as a Fairy God Mother. The combination of both metamorphosis of its mechanic and narrative structure make the mechanic-narrative structure become Univocal.

The diegesis symbiosis of the datum above is Hegemonic (Text) because the text dialogue above become preference to helps players to understand what action Fairy God Mother take to play her role as a Fairy God Mother and helps other player to understand about the character of Fairy God Mother who has magic power. The text dialogue spoken by Fairy God Mother also helps the other player in this case Ella to think and imagine herself as a Princess and the text can be source of other player strategy and action taken in order to response to Fairy God Mother statement.

- **60. UNI/META/META/HEG/SC-2/KAI-60**



Dialogue Text : *My name is Kai, I invite you to my 17th Birthday party next week.*

Game Structure

Structure Name : Univocal

Mechanic structure : Metamorphosis (Explicit)

Narrative structure : Metamorphosis (Explicit)

Diegesis Symbiosis : Hegemonic Textual

From the datum above, Metamorphosis of its mechanic structure come from how the player explicitly introduces himself as Kai and inviting people to come to his birthday party next week. Kai introduces himself as a response and his answer of Ella question about her name and he not only introduces himself to Ella but for Gus-Gus and Maisy also. While introducing himself to Ella and friends Kai also invite them to his birthday party, this become his strategy with the aim that he could talk

more with them. Then, Metamorphosis of its narrative structure come from the dialogue meaning that explicitly delivered without any other meaning or purpose that Kai is introducing himself to Ella and her friends also inviting them to attend on his birthday party on the next week. The combination of both metamorphosis of mechanic and narrative structure makes mechanic-narrative structure of the data above is Univocal.

The diegesis symbiosis of the datum above is Hegemonic Textual because the text dialogue become preference to help other players understand what action Kai did to play the game that is introducing himself and inviting people to his birthday party. The text dialogue also helps the other players what action they should take to response on his invitation. The text spoken by Kai also helps other players to think what action they have to take to response on his invitation and formulate strategy about answer they have to say towards his invitation.

- **90. UNI/META/META/HEG/SC-4/KAI-90**



Dialogue Text : *Thank you for the wish, I am happy that you can come.*

Game Structure

Structure Name : Univocal

Mechanic structure : Metamorphosis (Explicit)

Narrative structure : Metamorphosis (Explicit)

Diegesis Symbiosis : Hegemonic Textual

From the datum above, Metamorphosis of its mechanic structure come from Kai's respond on Ella's wish to him by thanking her and say that he really happy because Ella can come to his party. Thanking on someone is a necessity to do to respond their kindness and saying that Kai is happy by showing smiley face with Ella's attendance on his birthday party is his strategy taken to appreciate her willingness to come to his birthday party. Then, Metamorphosis of its narrative structure come from the meaning of the data is explicit or being clearly delivered that Kai is

feeling happy because of Ella can attend on his party and his hope for Ella attendance when he invited her was being true. The combination of both metamorphosis for mechanic and narrative structure makes its mechanic-narrative structure become Univocal.

The diegesis symbiosis of the datum above is Hegemonic Textual because the text dialogue above become preference to understand players what action did by Kai that is responding Ella's birthday wish on him. The text also helps player to think what is the next action they have to do in to response Kai's statement.

- **120. UNI/META/META/HEG/SC-5/ANASTASIA-120**



Dialogue Text : *I will drink this potion, I don't let you become his girlfriend.*

Game Structure

Structure Name : Univocal

Mechanic structure : Metamorphosis (Explicit)

Narrative structure : Metamorphosis (Explicit)

Diegesis Symbiosis : Hegemonic Textual

From the table above, Metamorphosis of its mechanic structure come from the way Anastasia against Ella become Kai's girlfriend by said it directly and grabs the love potion Ella gave on Kai's hand. Seizing the love potion on Kai is the strategy Anastasia took in order to prevent Kai from drinking because Anastasia has realize the effect the love potion also she has a purpose to drink it by herself to prevents Kai from drinking the love potion although she does not know the effect of love potion if she drinks it. Then, Metamorphosis of its narrative structure because the meaning of Anastasia statement in against Ella become kai's girlfriend and

her disagreement is clearly or explicitly delivered shown by the act of seizing the love potion from Kai.

The diegesis symbiosis of the datum above is Hegemonic Textual. The text of the dialogue above becomes preference about Anastasia's action on grabbing love potion from Kai to prove her seriousness on preventing Ella from becoming Kai's girlfriend. The text becomes preference to make players think the reason why Anastasia grabbed the love potion and drank it herself also the text becomes preference to help players imagine Anastasia drinking the love potion and imagine what the effect of the love potion on her that influences the other players' next action to respond to Ella's action.

- 123. UNI/META/META/HEG/SC-5/ANASTASIA-123



Dialogue Text : *I drink because I don't want you become his girlfriend.*

Game Structure

Structure Name : Univocal

Mechanic structure : Metamorphosis (Explicit)

Narrative structure : Metamorphosis (Explicit)

Diegesis Symbiosis : Hegemonic Textual

From the datum above, metamorphosis of its mechanic structure come from the the way Anastasia drinks the love potion as her effort to prevent Ella become Kai girlfriend and her disagreement are clearly and explicitly explained. Anastasia actions in really drinking the love potion is the strategy she take to prove how serious she against them become a couple and to prevent magical effect of works to Kai as Ella mentioned before that love potion has an effect can make someone falling in love. Then, metamorphosis of its narrative because the meaning of Anastasia statment is clearly or explicitly delivered that she still against Ella become

Kai girlfriend and still make an effort to prevent them become a couple by drink the love potion. The combination of both Metamorphosis for mechanic and narrative structure makes it mechanic narrative structure is Univocal.

The diegesis symbiosis of the datum above is hegemonic Textual because the text of the dialogue above become preference to help players understand on what Anastasia's action on proving her statement before to drink the love potion. The text also helps the other players understand about Anastasia's characters who has a strong willing to what she want. The text become preference to helps other players formulate strategy to what action they should do as the response of Anastasia's action.

b. Cryptic

The combination of metamorphosis (explicit) of mechanic structure and anamorphosis (implicit) of narrative structure create mechanic-narrative structure of the game is Cryptic. It means that how players play the game in relation to the mechanic structure of the game delivered explicitly but message of the game in relation to the narrative structure implicitly delivered or there is nother meaning implied on the message of the game. On the next paragraph will show the example of the data that showing Cryptic structure found on the game.

Data below are example of the data that showing Cryptic structure for the mechanic-narrative structure and hegemonic textual for the diegesis symbiosis of the game. Example :

- **20. CRY/META/ANA/HEG/SC-1/DRISELLA-20**



Dialogue Text : *Ella, you have to fix my hair, my hair is still like Singa Masai!*

Game Structure

Structure Name : Cryptic

Mechanic structure : Metamorphosis (Explicit)

Narrative structure : Anamorphosis (Implicit)

Diegesis Symbiosis : Hegemonic Textual

From the datum above, Metamorphosis of its mechanic structure come from the way the player that is Drisella asks for a help to Ella to fix her hair. In order to get help from Ella, she not not only asks Ella that she need a help but also tells the reason why she need Ella's help to fix her hair that still looks like Singa Masai or in other word her hair still messed

up. The way Drisella tells her reason on asking Ella's help also can be assumed as strategy Drisella took to make Ella prioritizes helping her over helping the other. Meanwhile Anamorphosis of its narrative structure come from the meaning Singa Masai term the player used to describe the condition of her hair. The term of Singa Masai often used by people especially woman to describe their messed up hair or the condition of messy hair when waking up that looks like a male lion's hair. In fact that Singa Masai term is commonly known by Indonesian woman, some shampoo commercial advertising often used this term as a woman problem and advertised their product can solve this problem. On the other word, Singa Masai or Masai Lion also has a meaning as a subspecies of African lion that live in Africa. Masai Lion also known as East African Lion that is found in East Africa's Malawi, Kenya, Rwanda and it is listed as vulnerable. The combination of metamorphosis mechanic and anamorphosis narrative make its mechanic-narrative structure is Cryptic.

The diegesis symbiosis of the datum above is Hegemonic Textual because the text dialogue above become preference to helps other players understand what is Drisella's action that is asking on Ella help. The text above also helps players to understand Drisella's appearance and help them to imagining Drisella's character on their mind. The text also help the others player in this case Ella to understand and formulate what action she has to take to response Drisella's request on her.

- **78. CRY/META/ANA/HEG/SC-3/FAIRY GOD MOTHER-78**



Dialogue Text : *Close your eyes and Sim Salabim Abra Cadabra!*

Game Structure

Structure Name : Cryptic

Mechanic structure : Metamorphosis (Explicit)

Narrative structure : Anamorphosis (Implicit)

Diegesis Symbiosis : Hegemonic Textual

From the datum above, Metamorphosis of its mechanic structure come from the action of the player which explicitly explain that Fairy God Mother asks Ella to close her eyes as a condition to her. Besides ask Ella to close her eyes, Fairy God mother also chants a popular magical spell to begin her action to help Ella become a Princess. By asking Ella to close her eyes and Fairy God Mother chants a magical spell are strategy taken by the player as the condition for her magic power works on changing Ella to become a Princess in a short amount of time. Asking on someone to close their eyes and chants magical spell are the condition and action

magicians usually do before they show their magic tricks. Moreover, Anamorphosis of its narrative structure because there are unclearly or implicit meanings of the term “Sim Salabim Abracadabra” chanted by Fairy God Mother. First, Sim Salabim Abracadra chanted by magicians to create an incredible effects and to make people curious what gonna happen after that spell chanted. Second, Sim Salabim Abracadra has is an unknown word which comes from what language it is and the real meaning of that word also still debatable. But the fact of this spell is not all of magicians chant this spell, this spell usually chants by humour magicians. The combination of metamorphosis mechanic structure and anamorphosis of narrative structure make its mechanic-narrative structure is Cryptic.

The diegesis symbiosis of the datum above is Hegemonic Textual because the tex become a preference to help players understand Fairy Gid Mother action on doing her magic power by spelling magic spell. The text also helps players to think what is the meaning of the magic spell said by Fairy God Mother and imagine what a magic thing happen after the magic spelling works. The text alo helps players players to what actio they have to take to response Fairy God Mother power.

- 62. CRY/META/ANA/HEG/SC-2/MAISY-62



Dialogue Text : *Woaahhhh is like a dream being invited by the most handsome and rich boy of this school!*

Game Structure

Structure Name : Cryptic

Mechanic structure : Metamorphosis (Explicit)

Narrative structure : Anamorphosis (Implicit)

Diegesis Symbiosis : Hegemonic Textual

From the datum above, Metamorphosis of its mechanic structure come from on how Maisy as the player responds to Kai's birthday party invitation by saying hyperbole words that its like a dream being invited by the most handsome and rich boy at the school. Moreover, she also expresses her mistrust and suprise of being invited by making kind of suprise expression with her hand cover her face and body gesture that show she is being surprise. The way she responds and showing such an expression can be called as strategy taken by the character to prove her suprise and

mistrust feeling. Then, Anamorphosis of its narrative structure come from there is another meaning that implicitly delivered by the character. In fact that Kai is the most handsome and rich boy at school means that he is very popular and known well by the student at the school. It is something that connected each other where someone become the most handsome even the richest guy in school makes he is popular automatically. The combination of both Metamorphosis of mechanic structure and Anamorphosis of narrative structure makes its mechanic-narrative Structure is Cryptic.

The diegesis symbiosis of the datum above is Hegmonic Textual because the text dialogue above become preference to help players understand players on how Maisy reaction and response to Kai birthday invitation. The text also helps players to think how it feel to become invited by the most handsome boy and imagine Kai's character.

- **89. CRY/META/ANA/HEG/SC-4/ELLA-89**



Dialogue Text : *Happy sweet seventeen Kai, I wish nothing but the best for you.*

Game Structure

Structure Name : Cryptic

Mechanic structure : Metamorphosis (Explicit)

Narrative structure : Anamorphosis (Implicit)

Diegesis Symbiosis : Hegemonic Textual

From the datum above, Metamorphosis of its mechanic structure come from the way the player in this case Ella says her wish to Kai at his birthday party by saying happy birthday and wishing the best for him following by showing her smile and happy face. Saying happy birthday and wishing a good thing on their birthday is a common thing for most people to do and it seems to be a necessity on someone birthday, so that's why the player do the same thing to Kai after she succeed attend on his birthday. Menawhile, Anamorphosis of its narrative structure come from message delivering meaning of the player on her wish to Kai that not

clearly delivered. Ella said that she wish nothing but all the best for Kai but it is not clearly mention by Ella what kind of the best thing or good thing she wished for will happen to Kai on his birthday. The combination of metamorphosis of mechanic structure and anamorphosis of narrative structure makes the data mechanic-narrative structure is Cryptic.

The diegesis symbiosis of the datum above is Hegemonic Textual because the text become preference to help players understand what action Ella did as her response to Kai birthday invitation by saying birthday wish. The text also helps Kai to think and formulate strategy to response to what Ella said as his next action.

All the data above are collected and analyzed from the The Tricky Paper game presented by the tutor pf the Group 24 Bilingual Program of FITK of IAIN Surakarta which later played as a Role Playing Game with the Cinderella story. The Tricky Paper is a Role Playing Game played by tutees of Group 24 Bilingual Program of FITK of IAIN Surakarta which consist of ten tutees that roled several characters and the tutor as the game master of the game and decide the main theme of the game story. the reason why Cinderella story chosen as the story of the game because Cinderella is very popular story and alsmost people around the world know it. The tutor provides game to teach Speaking subject of Bilingual Program material to stimulate tutees for their speaking ability through playing game. On providing the game, the tutor told to her tutees that the they will play role playing game called Tricky Paper games because the

tutor used paper to draw characters should be play by the tutees. Then, the tutor discusses with the tutees for ten character names related to Cinderella story and result ten role characters that are Ella, Anastasia, Drisella, Fairy God Mother, Kai, Vino, Edward, Maisy, and Gus-Gus. Later on the tutor cut a paper into 10 pieces and on each pieces wrote a role character should be play by the tutees.

The game divided into five scene without clear cutting scenes because the scene change to another scene cut by the tutees as the player where the scene is enough to finish and continue to other scene. Each scenes of the game has different story but it connected with the story to the other scenes and the most important the story of each scenes related to the story of Cinderella. As the beginning of the game story, this scene talks about the characters morning activities that Ella was cooking breakfast which interrupted by her step sisters Anastasia and Drisella who kept fighting to ask for her help when they prepare themselves to go to school. Meanwhile, step Mother angrily advised her daughters bad behaviour and continued treat Ella unfairly and even considered her as a housemaid. From the narrated story of the characters can be concluded that the story taken place in their house. in this scene there are four roles character appear and their presence are character Ella appears 12 times, character Anastasia appears 4 times, character Drisella appears 6 times and character Step Mother appears 12 times. In scene one, the dominant mechanic-narrative structure of the game is Univocal.

In scene two there are six role characters appear that are character Ella appears 8 times, character Maisy appears 4 times, character Gus-Gus appears 4, character Vino appears 4 times, character Kai appears 10 times, and character Edward appears 2 times. This scene talk about the accidental event in the morning when the class gonna be start between Ella and Kai, Gus-Gus who being mad because of Edward mocking on his name also about Kai's invitation birthday party that makes Maisy shocked. An accidental event that lead Ella to meets her destiny.

In scene three only appears two characters that are Ella who appears 11 times and Fairy God Mother who appears 12 times. This scene talks about Ella who sad that can not attend to Kai's birthday party meets Fairy God Mother who help her to change her appearance so Ella can attend to the party. Fairy God Mother helps Ella with her magical power and gave her glass shoes and love potion that help Ella to meet her destiny, her loved one. The most important thing that should be remember in the scene is Fairy God Mother magical power only work until midnight.

In scene four there are four role characters appear that are Ella appears 9 times, Kai appears 11 times, Vino appears 1 time, and Edward appears 2 times. This scene talks about Ella who succeed attend to Kai birthday party with Fairy God Mother help and her second meeting with Kai. In this scene talks about Kai's confession to Ella and how put an interest on her since the accidental event at the school that makes Ella shocked and suddenly left the party because the limited time she has that

make she can not answer Kai's confession and caused her shoe left on the party. Because of the shoe is left Kai intends to return it to Ella and asks for her answer to his confession on her.

In scene five there are five role characters appear are Ella appears 6 times, Kai appears 2 times, Anastasia appears 3 times, Drisella appears 1 time, and Step Mother appears 2 times. This scene talks about Kai who returns Ella's shoe to her house and to get answer about his confessions to Ella at his party before. But thing does not run easily, the problem come when Ella's step sisters even her step mother against him to be Ella's boyfriend. Knowing Kai has confessed his feeling to Ella against him by forced seizing the love potion given by Ella to Kai and drink it. Drisella also against and want to make Ella's shoe hers by telling her will to Step Mother. Ella who also love Kai does not accept with her family treatment who against her to get a relationship with Kai eventually threatens Kai to marry her or she will kill her. In order to calming down Ella and to end the problem Kai agree to marry her and say that the one he want to be marry is Ella. Then Ella said to her family that she is the winner and declare it. This scene is the last part of the game where the goal of the game achieved by finishing the Cinderella story with the effort of the tutees in playing its role characters.

The dominant mechanic-narrative structure found on the role playing of Group 24 Biligual Program of FITK of IAIN Surakarta is Univocal which has mean hints about how players role their characters as

how they play the game are clearly delivered also on how the delivery of the game message also clearly delivered with less another meaning or hidden meaning found on the dialogues of the players when they play the game. The diegesis symbiosis of the game also dominate with Hegemonic (Textual) which has mean there is less visualization and realization to what players said on the dialogues with the picture that represent it. The dialogues text of the characters interaction when they play the game become preference to understanding on how players play the game.

B. Discussions

In this part the researcher present the discussion of the research. The discussion here is to answer the problem statments based on the result finding.

1. Mechanic-Narrative Structure

Mechanic-narrative structure is about message delivering stucture in the game through ideology of influences. The message such as story, the dialogues ,meaning or clues or hints that consist on the game. The ideology of influences divided into two term Anamorhosis (Implicit) and Metamorphosis (Explicit). The mechanic structure here is the explanation about how the players play the game being implicitly or explictly delivered. While narrative structure is related to the meaning of the dialogues that being implicitly or explictly delivered on the game in relation to the narrative of

the game. The mechanic-narrative structure divided into four kinds that are Univocal which both mechanic and narrative structure are metamorphosis, Unicocal which its mechanic is metamorphosis and its narrative is anamorphosis, Enigmatic which its mechanic is anamorphosis while being metamorphosis on its narrative, and Equivalence which both of mechanic and narrative being anamorphosis.

In analyzing mechanic-narrative structure is not easy because the researcher not only observe the role playing game but also has to understand the game mechanically and narratively after it being transcribed. Scoring mechanic-narrative structure by how linguistic element explain the mechanic and narrative structure being explicitly or implicitly through the clues, meanings, and explanation that exist on the dialogues text and the game visual. In the case of the result of mechanic-narrative scoring by the researcher and being checked by the validator, the dominant mechanic-narrative structure found on the Group 24 Bilingual Program of FITK of IAIN Surakarta role playing game is Univocal which is mechanic and narrative of the game is explicitly delivered.

2. Diegesis Symbiosis

Diegesis symbiosis is the relationship between the text, visual and realization on what is being said by the players

that shown on the picture. On the game there is a relationship between text and visual related to the players interactions to the presence of them both. Diegesis symbiosis divided into two kinds that are Mnemonic which is the text of the players dialogues and its visualization are related. In Mnemonic the text and the its visualization are completing each other in order to understand how the players play the game. Then there is Hegemonic (Text) which the text being preference in order to understand how the players play the game, and Hegemonic (Visual) which the visual being preference in understanding how the players play the game.

As a result of the diegesis symbiosis found on the Group 24 Bilingual Program of FITK of IAIN Surakarta role playing game is dominantly by Hegemonic (Text) which the text of the players dialogues that being transcribed become the preference on how the players play the game. Another reason why the diegesis symbiosis of the game is dominant Hegemonic (Text) because the available pictures of the game can not visualize well about what is being said by the players also the realization of what is being said to what is being seen also not well presented.

Role playing game has an importance role in education especially for tutees cognitive and social development. because

role playing games accrued a variety of game design features, the core act of playing a role has its own set of implications for learning. It is particularly central to the sociocultural framework, in which tutees learn from others by observing, modeling, testing behaviour, and responding to feedback.

Role playing activities in education have been used for long time. Bilingual Program of FITK of IAIN Surakarta which aimed to make students speak fluently both in english and Arabic language based on Situational Language Teaching theory, posits that tutees or learners must practice in real-world situation. This is accomplished by having tutees engage in conversation and pretend scenarios (Friaby 1957). Role playing game as a pedagogical tool can be used to reach the aimed of the Bilingual Program of FITK of IAIN Surakarta with edactional features on tricky Paper Role Playing Game played by the group. These features include both aspects of role playing as an activity like potraying character, and game design decisions such as those that make role playing game easy to construct in the learning process.

The first features is *Potraying Character*, the taking of another person's role gives idividuals the chance to live different lives and have experiences unlike the ones they might have in their own. In Tricky Paper Role Playng Game tutees

play several roles that different from their live, society and their personality traits. Beyond imagining the characters, tutees can also feel as though experiences in a RPG happened to them. This is known as experience-taking, the process simulating a character's subjective experience while immersed the story of the game and finished the story of the game as the goal of Tricky Paper Role Playing Game they play.

The second features is *Manipulating a Fictional World*, RPG involves participants taking action to change the game world, even manipulate the story as they want. Players also can manipulate the fictional disaster scenario while they construct the game story. By manipulating the fictional disaster scenario, tutees can practice to defend theirselves or to to win the story on their want when they are interacting during the game. Much of the pleasure of playing a role-playing game is in affecting the game world. Designing players' opportunities for to affect the world can provide a situated motivational affordance-a good reason, within the frame of the game, for them to engage in learning behaviors (Deterding2011).

The last features is *Shared Imagination*, the experience is usually social one. Players or tutees can jointly affect their jointly , and must responds to one another's participation in the game world. The game itself exist only in a collective

agreement about fictional reality that all players participate in creating.

As Univocal structure found dominantly in this research which mean that how players play the game clearly delivered by giving feedback to other players action while they have conversation during play the game to construct the game and the messages spoken by the players when they interact to construct game story also delivered clearly without many hidden meanings, also the diegesis symbiosis dominantly found Hegemonic (Textual) which the textt being preference to understand players to play the game make players eaasy to reach the goal of the Tricky Paper role playing game that is finishing the Cinderella story. In case that Tricky Paper role playing game played by having conversation from player to player in a limited times make the tutees forced to think fast to make actions in giving feedback to other players action to completing the game goal togeteher. As the result of Univocal structure and Hegemonic (Textual) found as the game structyre of Tricky Paper role playing game on Group 24 Bilingual Program of FITK of IAIN Surakarta also how the game played by having interaction and conversation among the players make the aime of Biingual Program can be reached.

CHAPTER V

CONCLUSION AND SUGGESTIONS

This chapter consist of two parts. The first part is conclusion with gained through the analysis and discussion as the answer of the problem statements on the previous chapter. The second part is suggestion from the reasercher to the reader.

A. Conclusion

On the Group 24 Bilingual Program of FITK of IAIN Surakarta role playing game found 126 data in total of mechanic-narrative structure that classified into Univocal and Cryptic as the types of mechanic-narrative structure stated by Purnomo's theory. There are 126 total data of the mechanic-narrative structure of the game can be classified into 108 data showing Univocal and 18 data showing Cryptic. From the research, the reasercher concludes that the highest type of mechanic-narrative found in Group24 Bilingual Program of FITK of IAIN Surakarta role playing game is Univocal which attains 108 data. As the result of the highest mechanic-narrative structure, the presence of Univocal indicates that the explanation on how players play the game are explicitly delivered also how the narrative structure of its message delivering meaning through the players dialogues are explicitly delivered without any hidden meaning and another meaning implied on the most players dialogues.

For the diegesis of the game found 126 data showing Hegemonic (Text) The presence of Hegemonic which dominate the diegesis symbiosis of the game indicates that the text of the players dialogues being preference in understanding how the players play the includes their actions and their strategy taken.

Tricky Paper Role Playing Game played by the group 24 Bilingual Program of FITK of IAIN Surakarta as the primary pedagogical tool used by the Group 24 Bilingual Program of FITK of IAIN Surakarta is deeply related to constructivisms as an approach of education, in which learning happens through hands-on experimentation with new situation, and to socio-cultural learning theories, in which learning takes place through the adoption of new social roles. Key features of role-playing game on Tricky Paper role playing game that related to these learning theoris include : potraying characters, manipulating fictional world, supporting collaboration among tutees through shared imaginaive space.

B. Suggestions

The result of the research it is has been described, the researcher would like to give sme suggestions. Some suggestions are pointed to :

1. The next researcher

After conducting this reaserch, the reasercher hopes that this research become reference and guidance for the next researcher. The result of the research aslo can be used as a reference in studying ludic linguistics,

especially about the message delivering on mechanic-narrative structure related to its mechanic and the narrative elements of the game. Learning ludic linguistics is also important to learn because it can help the researcher to understand the relationship between text, visual and its realization in knowing the diegesis symbiosis of the game. The researcher suggests for the next researcher to analyze ludic linguistics in the other subjects. The researcher hopes this research gives some additional information to develop or to conduct other research in linguistics, especially ludic linguistics.

2. The reader

The result of this research may help for the reader that English can be learned through playful and fun ways like games. This research also suggested to who are interested in similar researchers to discuss about mechanic-narrative structure and the relationship of text, visual, and its realization of the diegesis symbiosis on the game.

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APPENDICES

1. UNI/META/META/HEG/SC-1/ELLA-D1

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Hhhmmm, let's see what inside the refrigerator, what will I find? | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative structure of the text above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella will open and check the refrigerator, and the Narrative Structure delivered Metamorphosis (Explicit) because the sentence above indicate Ella is looking for something inside the refrigerator. While the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella is checking what available things on the refrigerator and there is no visualization on what she is doing and seeing.</p> | | | |
| Validator's Notes | | | |
| | | | |

2. UNI/META/META/HEG/SC-1/ELLA-D2

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| I wanna cook something easy for breakfast today. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella cooks for breakfast, also the Narrative Structure delivered Metamorphosis (Explicit) because the phrase “something easy” on the text means simple or common food for breakfast. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella cooks simple and common food fo breakfast cook and there is no visualization on Ella’s cooking activity.</p> | | | |
| Validator’s Notes | | | |
| | | | |

3. UNI/META/META/HEG/SC-1/ELLA-D3

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| Wooooaahhh, there are eggs, onion leaves just a little, three sausages, and I still have rice from the dinner last night... fried rice will be perfect! Yohoo! | | | |
| Structure Game | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella decide to cook fried rice based on the ingredients that she has found on the refrigerator. The Narrative Structure delivered Metamorphosis (Explicit) because on the the meaning or the message is shown clearly that Ella cook fried rice. For the Diegesis Symbiosis is Hegemonic (Text) because from the text being preference to explain that Ella found some ingredients and wanna cook fried rice for breakfast also there is no visualization on what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

4. UNI/META/META/HEG/SC-1/ELLA-D4

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Now, let's chop the ingredients and start cooking! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) because Ella is start cooking by chop the ingredients, also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Ella start her cooking process by chop the ingredients. The Diegesis symbiosis of the dialogue above Hegemonic (Text) because the text being preference to explain of what is Ella doing on her cooking activity and there is no visualization for Ella's cooking activity.</p> | | | |
| Validator's Notes | | | |
| | | | |

5. UNI/META/META/HEG/SC-1/DRISELLA-D5

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Ella! Where is my uniform? Have you ironing it? Bring it to my room fast! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) because Drisella ask and command Ella to bring her ironed uniform to her room fastly, and the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Drisella is looking for her ironed uniform. For the Diegesis Symbiosis is Hegemonic (Text) because from the text being preference to explain that Drisella ask and command Ella in order to bring her ironed uniform to her room fastly and also there is no visualization of it.</p> | | | |
| Validator's Notes | | | |
| | | | |

6. UNI/META/META/HEG/SC-1/ANASTASIA-D6

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Ella have you do the same to mine? Hurry bring it to me! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) because Anastasia ask to Ella did she do the same with her uniform in this case is ironing the uniform also she command Ella to bring the uniform to Anastasia in hurry, and the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Anastasia want Ella ironing her uniform and bring to her like Drisella's command. For the Diegesis Symbiosis is Hegemonic (Text) because from the text being preference to explain that Anastasia ask and command Ella in order to bring her ironed uniform to her room in hurry and also there is no visualization of it.</p> | | | |
| Validator's Notes | | | |
| | | | |

7. UNI/META/META/HEG/SC-1/ELLA-D7

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| All of your uniforms are hanging near your bed, I have ironed it yesterday. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) because Ella answer for their question that she has ironed the uniform yesterday and put in near bed, also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Drisella and Anastasia uniforms have been ironed yesterday and hang near their bed. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella replies on her step sister request by saying she has ironed the uniforms and put it on their bedroom also there is no visualization of what does Ella said.</p> | | | |
| Validator's Notes | | | |
| | | | |

8. UNI/META/META/HEG/SC-1/DRISELLA-D8

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Oh NO! My curly hair is so bad! Ella fix my hair! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) because Drisella command Ella to fix her hair, also the Narrative Structure delivered Anamorphosis (Implicit) because the dialogue has a meaning that Drisella need Ella's help and the word fix refers to tidy up Drisella's hair. For the Diegesis Symbiosis is Hegemonic (Text) because from the text being preference to explain that Drisella has an messy ugly curly hair so she commands Ella to fix her hair but there is no visualization to what Drisella said and what her curly hair looks like.</p> | | | |
| Validator's Notes | | | |
| | | | |

9. UNI/META/META/HEG/SC-1/ELLA-D9

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| I am sorry I can't, I am still cooking for our breakfast. | | | |
| Structure Reveal | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) because Ella do apologize that she is still cooking so she can't help Drisella, also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Ella refuse to fix Drisella's ugly curly hair in order to continue cooking breakfast. For the Diegesis Symbiosis is Hegemonic (Text) because the dialogue text being preference to explain that Ella refuse Drisella's command to fix her curly hair because Ella still cooking breakfast and there is no visualization of it.</p> | | | |
| Validator's Notes | | | |
| | | | |

10. UNI/META/META/HEG/SC-1/DRISELLA-D10

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Mommy help me also to get fix my hair. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Drisella is asking her mother help to tidy up her hair, also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Drisella's hair not tidy up yet. For the Diegesis Symbiosis is Hegemonic (Text) because the dialogue text being preference to explain that Drisella asks her mother help in order to get fix her hair.</p> | | | |
| Validator's Notes | | | |
| | | | |

11. UNI/META/META/HEG/SC-1/STEP MOTHER-D11

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Stop shouting on me and do fix by yourself! | | | |
| Structure Reveal | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Step Mother respond to Drisella's wish by command to stop shout on her and fix Drisella hair herself, also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Step Mother is bothered by Drisella's shout and has no willingness to fix Drisella's hair. For the Diegesis Symbiosis is Hegemonic (Text) because the dialogue text being preference to explain that Step Mother commands Drisella to stop shouting on her and fix her hair by herself also there is no visualization of it.</p> | | | |
| Validator's Notes | | | |
| | | | |

12. UNI/META/META/HEG/SC-1/STEP MOTHER-D12

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| How many should I told you two that you have to make preparation on your stuff or everything the previous day?! | | | |
| Structure Reveal | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Step Mother is asking how many times should she advise her daughter to prepare everything in the previous day . The Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Step Mother often to give advise to make preparation well previous day. For the Diegesis Symbiosis is Hegemonic (Text) because the dialogue text being preference to explain that Step Mother get used to give good advise to her daughter in order make her daughter dicipline and there is no visualization on how she did it to prove what her said.</p> | | | |
| Validator's Notes | | | |
| | | | |

13. CRY/META/ANA/HEG/SC-1/STEP MOTHER-D13

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| I am boring with you two always make chaos at house, not only morning, afternoon or even in the night! | | | |
| Structure Reveal | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Step Mother express her feeling because of her daughters bad behaviour. But the Narrative Structure delivered Anamorphosis (Implicit) because the word “chaos” on dialogue has a meaning that Drisella and Anastasia always make fuss and noisy all the time. For the Diegesis Symbiosis is Hegemonic (Text) because the dialogue text being preference to explain that Step Mother is grumbling and feeling bored with her house condition because of her daughters but there is no visualization of Step Mother said and the condition of the house.</p> | | | |
| Validator’s Notes | | | |
| | | | |

14. UNI/META/META/HEG/SC-1/DRISELA-D14

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| I did it Mommy, but my hair is not stuff, so I can't fix it by myself. Please... | | | |
| Structure Reveal | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Drisella told her mother she did what her mother advised her, and she tries to strengthen her demand in getting help by giving reason that her hair is not kind of stuff she should prepare. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Drisella is very need help for her hair, it become more clearly with word "please" in the end. For the Diegesis Symbiosis is Hegemonic (Text) because the text above being preference to explain that Drisella tries and struggles to get help by giving reason why she need help also there is no visualization of it.</p> | | | |
| Validator's Notes | | | |
| | | | |

15. UNI/META/META/HEG/SC-1/STEP MOTHER-D15

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| I said Shut Up! That's only your reason! | | | |
| Structure Reveal | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Step Mother commands Drisella to shut up and stop reasoning Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Step Mother is angry does not believe for what Drisella said. For the Diegesis Symbiosis is Hegemonic (Text) because the text above being preference to explain that Step Mother is angry to Drisella and command her to shut up because she does not believe to Drisella said and there is no visualization on Step Mother has asaid.</p> | | | |
| Validator's Notes | | | |
| | | | |

16. UNI/META/META/HEG/SC-1/ANASTASIA-D16

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| No, No, No Mommy! We Honest! We always do but we always forget. | | | |
| Structure Reveal | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Anastasia tries to convince her mother that she did what her Mother advised to her just like Drisella. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Anastasia really did her mother advised with the phrase “we honest’ that make it bold she did the advised although she always forget. For the Diegesis Symbiosis is Hegemonic (Text) because the text above being preference to explain that Anastasia struggles to convince her mother that she did the advised of her mother just like Drisella did but there is no visualization to prove what has she said.</p> | | | |
| Validator’s Notes | | | |
| | | | |

17. UNI/META/META/HEG/SC-1/STEP MOTHER-D17

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| You think I will believe for what you are saying? Now get ready both of you! | | | |
| Structure Reveal | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that she said she is not believe her daughters statement and commands them to get ready. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a very clear meaning that she does not put trust on her daughters . For the Diegesis Symbiosis is Hegemonic (Text) because the text above being prefernce to explain that Step Mother commads her daughters to get ready and does not trust her daughters also there is no visualization to prove it.</p> | | | |
| Validator's Notes | | | |
| | | | |

18. UNI/META/META/HEG/SC-1/STEP MOTHER-18

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Ella! How long will you cook breakfast? Will you let us be in hunger? Hurry! | | | |
| Structure Reveal | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that she is asking when the breakfast is ready. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that step Mother is hungry and need to eat soon . For the Diegesis Symbiosis is Hegemonic (Text) because the text above being preference to explain that Step Mother commands Ella to cook the breakfast in hurry because she is hungry but there is no visualization to what Step Mother being said.</p> | | | |
| Validator's Notes | | | |
| | | | |

19. UNI/META/META/HEG/SC-1/ELLA-D19

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| Just wait for a while Mom, the breakfast is ready after I finish fry the eggs. | | | |
| Structure Reveal | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella is asking her Step Mother to wait little longer while she is still frying the eggs. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that the breakfast is almost ready. For the Diegesis Symbiosis is Hegemonic (Text) because the text above being preference to explain that Ella ask her Step Mother to wait a little more because the breakfast is not ready yet and she still fries the eggs also there is no visualization to what Ella does. | | | |
| Validator's Notes | | | |
| | | | |

21. UNI/META/META/HEG/SC-1/STEP MOTHER-D21

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| If you not get ready in five minutes I will not give you money!! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that she threatens Drisella by give her only give five minutes to finishing tidy up her hair. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has a meaning that Step Mother will give Drisella money if she get ready in five minutes. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that threatens her daughter not giving them money if they not get ready in five minutes and there is no visualization to what is being said by Step Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

22. UNI/META/META/HEG/SC-1/ANASTASIA-D22

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Hahahaha Mommy is angry to you, wlee! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Anastasia is laughing and mocking to her sister Drisella. And the Narrative Structure delivered Metamorphosis (Explicit) that Anastasia is laughing to Drisella because she get scold by her mother, also she is mocking at Drisella by using “wlee” a common expressions and gesture that commonly used by people to mocking someone by showing tongue and show an ugly face. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain how Anastasia is laughing and mocking to Drisella and there is no visualization of it.</p> | | | |
| Validator’s Notes | | | |
| | | | |

23. UNI/META/META/HEG/SC-1/DRISELLA-D23

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Shut your mouth! Go get yourself also dumb! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Drisella command Anastasia to shut up and get ready for herself. Also the Narrative Structure delivered Metamorphosis (Explicit) because the the dialogue has a meaning Anastasia is dumb and Anastasia need to shut her mouth also get herself ready like Drisella. For the Diegesis Symbiosis is Hegemonic because the text being preference to explain that Drisella angry and command her sister to shut up and get ready like she does but there is no visualization to what Drisella said.</p> | | | |
| Validator's Notes | | | |
| | | | |

24. UNI/META/META/HEG/SC-1/ANASTASIA-D24

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| You are who the dumb, you can't fix your hair yourself! Hahahaha Pabo! Drisella Paabooo... | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) Anastasia still mocking on Drisella. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Drisella is the dumb because she can't tidy up her hair by herself, also the word "Pabo" is Korean word that popular used to say that someone is dumb. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Anastasia still mocking on Drisella by saying paboo because she is the one who the dumb because can not fix her ugly hair herself and there is no visualization to what is being said by Anastasia.</p> | | | |
| Validator's Notes | | | |
| | | | |

25. UNI/META/META/HEG/SC-1/ELLA-D25

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Finally, the eggs all fried, it's time to get breakfast! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) because Ella has done her cooking process. Also the Narrative Structure delivered Metamoposis (Explicit) because the dialogue has meaning that Ella's has done fried the eggs so her cooking process is done, so it's mean that Ella's food is ready to serve and eat. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella finish her cooking and the food is ready to served but there is no visualization of it.</p> | | | |
| Validator's Notes | | | |
| | | | |

26. UNI/META/META/HEG/SC-1/ELLA-D26

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| The breakfast is ready! Mom, sisters let's have breakfast! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) because Ella told her family the food is ready and ask to eat together. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella ask her family to eat because the food is ready to eat. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella told her family that the food is ready and ask them to eat together.</p> | | | |
| Validator's Notes | | | |
| | | | |

27. UNI/META/META/HEG/SC-1/STEP MOTHER-D27

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| Next time you have to cook nutritious meal for breakfast not only fried rice with this ugly shape egg. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) because step mother complains to Ella's cook and want Ella to cook nutritious meal in the next. Also the Narrative Structure delivered Metamoposis (Explicit) because the dialogue has meaning that fried rice with egg is not nutritious meal and Step Mother suggest Ella to cook nutritious meal next time. For the Diegesis Symbiosis is Hegemonic (Text) because the text explain Ella's step Mother complain with Ella's food and suggest her to cook nutritious meal next time, also there is no visualization of her said. | | | |
| Validator's Notes | | | |
| | | | |

28. UNI/META/META/HEG/SC-1/ELLA-D28

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Ok Mom, I just use the leftover from our dinner and the available ingredients in refrigerator. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella agreed to Step Mother suggestion and giving reason why the breakfast is fried rice with egg. Also the Narrative Structure delivered Metamoposis (Explicit) because the dialogue has meaning that the reason why she cooks fried rice is she take advantage from the available ingredients on refrigerator and dinner leftover. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella is giving reason why she just cooks fried rice and agreed to her mother suggestion also there is no visualization to what Ella being said. | | | |
| Validator's Notes | | | |
| | | | |

29. UNI/META/META/HEG/SC-1/ELLA-D29

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| So i think fried rice with fried egg is the best for our breakfast today. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella explain to her mother fried rice with egg is the best food she can cook for breakfast. Also the Narrative Structure delivered Metamoposis (Explicit) because the dialogue has meaning that fried rice with egg is the best food for what she has found on the refrigerator and the leftover she has. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain Ella's action to take advantage the available ingredients is cooking fried rice with fried egg and there is no visualization of it.</p> | | | |
| Validator's Notes | | | |
| | | | |

30. UNI/META/META/HEG/SC-1/STEP MOTHER-D30

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Drisella, Anastasia eat your food and go to your school after that. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Step Mother suggests her daughters to have breakfast and going to the school after breakfast. Also the Narrative Structure delivered Metamoposis (Explicit) because the dialogue has meaning that Step Mother want her daughters have breakfast before they are going to school. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Step Mother suggests her daughters to have breakfast before they are going to school and there is no visualization of what is being said by Step Mother</p> | | | |
| Validator's Notes | | | |
| | | | |

31. UNI/META/META/HEG/SC-1/STEP MOTHER-D31

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Study hard and don't make any trouble on your school. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Step Mother gives advise to her daughters. Also the Narrative Structure delivered Metamoposis (Explicit) because the dialogue has meaning that Step Mother want her daughters study hard and have a good behaviour by don't make any troubles. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Step Mother advises her daughters to study hard and well behave at school by not making any trouble also there is no visualization to what is being said by Step Mother said.</p> | | | |
| Validator's Notes | | | |
| | | | |

32. UNI/META/META/HEG/SC-1/STEP MOTHER-D32

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| Ella don't forget to come house earlier, you have a lot of tasks in the house as a housemaid. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Step Mother command Ella to come back house earlier, and she tells that Ella has a lot of task to do as a housemaid. Also the Narrative Structure delivered Metamoposis (Explicit) because the dialogue has meaning that Ella is being housemaid and she has to come back house earlier to to do a lot of tasks she has. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Step Mother commands Ella to come back earlier in order to do a lot of things in her house because Ella considered to be housemaid in her own house by Step Mother and there is no visualization to what is being said by Step Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

33. UNI/META/META/HEG/SC-1/ELLA-D33

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| But I am not a housemaid, I also your daughter. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella explain to her mother she also one of her daughter not refuse to considered as a housemaid. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella's status is one of her mother daughters although she is a step daughter and not a housemaid. For the Diegesis Symbiosis is Hegemonic (Text) because the dialogue explain that Ella refuse to be considered as a housemaid, she is her mother step daughter and there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

34. UNI/META/META/HEG/SC-1/STEP MOTHER-D34

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| You are a housemaid! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Step Mother told Ella's status is as a housemaid. Also the Narrative Structure delivered Metamoposis (Explicit) because the dialogue has meaning that Ella has a status as a housemaid. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Step Mother boldy said that Ella is housemaid and there is no visualozation to what is being said by Step Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

35. UNI/META/META/HEG/SC-2/GUS-GUS-D35

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Heyy Ella, good morning! Hurry go to class, our first subject is Math! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Gus-Gus greets Ella and asks her to go to class in hurry. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella and Gus-Gus first subject to study at school is Math. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Gus-Gus is greeting Ella and ask her to go to class hurry with him because of their first study is Math also there is nov visualization to what is being said by Gus-Gus.</p> | | | |
| Validator's Notes | | | |
| | | | |

36. UNI/META/META/HEG/SC-2/ELLA-D36

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Good morning Gus-Gus... Right, we have to hurry, I am afraid with Math. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) responds Gus-Gus greeting and agreed to go class in hurry with Gus-Gus. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella feel afraid of Math. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella responds Gus-Gus greeting and agreed to class with him in hurry also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

37. UNI/META/META/HEG/SC-2/ELLA-D37

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Aaaagghhh, I am sorry, I don't see you walk in front of me. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella apologize for a mistake she did. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella accidentally crssh someone in front of her and she is apologizing. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella is apologizing for accidentally crashing someone in front of her also there is no visualization of what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

38. CRY/META/ANA/HEG/SC-2/KAI-D38

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Use your eyes to see what is around you girl... | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that the boy advises Ella to use her eyes properly to see what is around her when she walk. But the Narrative Structure delivered Anamorphosis (Implicit) because the dialogue has meaning that the boy advises Ella to walk carefully. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella should walk caefully and watch what is around her also there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

39. UNI/META/META/HEG/SC-2/GUS-GUS-D39

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| I do apologize for my friend, she is accidentally crushing you. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Gus-Gus help Ella to do apologize for Ella's mistake. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella mistake is accidentally crushig a boy in front of her. For the Diegesis Symbiosis is hegemonic (Text) because the text being preference to explain that Gus-Gus helps Ella to apologize because Ella has crashed someone in front of her and there is no visualization to what is Gus-Gus said.</p> | | | |
| Validator's Notes | | | |
| | | | |

40. CRY/META/ANA/HEG/SC-2/VINO-D40

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Not your bussiness bro, it's her mistake. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that VINO told Gus-Gus that's not his bussiness, that is Ella's bussiness to apologize. But the Narrative Structure delivered Anamorphosis (Implicit) because the dialogue has meaning that the one who need to do apologize is Ella because it's her mistake. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that VINO said making apologize is not Gus-Gus bussiness because he does not make mistake.</p> | | | |
| Validator's Notes | | | |
| | | | |

41. UNI/META/META/HEG/SC-2/ELLA-D41

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| I am so sorry because we are in hurry to go class. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella still apologize her mistake and giving reason she is in hurry. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella's apology is not accepted yet. For the Diegesis Symbiosis is Hegemonic (Text) because the dialogue explain that Ella is still apologizing and give her reason why she accidentally crashing the boy in front of her also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

42. UNI/META/META/HEG/SC-2/KAI-D42

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| But my chest a little hurt because of your head. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that the boy said his chest is hurt. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that the accident make the boy hurt on his chest. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai tells Ella his chest is hurt because of Ella's head and there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

43. UNI/META/META/HEG/SC-2/GUS-GUS-D43

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Boy have to be strong! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Gus-Gus told Kai that boy have to be strong. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that being a boy is have to be strong. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Gus-Gus told Kai have to be strong as a boy in order to helps Ella apology accepted also there is no visualization to what is Gus-Gus said.</p> | | | |
| Validator's Notes | | | |
| | | | |

44. UNI/META/META/HEG/SC-2/VINO-D44

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Ohoooo, her friend still tries to help her. How sweet right? | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that he is quipping on Gus-Gus. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Gus-Gus is doing sweet thing by helping Ella. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that VINO is quipping on Gus-Gus because he is doing sweet things by still helping Ella to get her apology accepted and there is no visualization to what is being said by VINO.</p> | | | |
| Validator's Notes | | | |
| | | | |

45. UNI/META/META/HEG/SC-2/KAI-D45

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Hahahaha you right Bro! I forgive you girl, because it just accidentally. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that he agree with his friend statement and accepted Ella's apology Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella's apology accepted because the accident is accidentally. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai agrees with his friend statement and accepts Ella's apology because the accident is accidentally.</p> | | | |
| Validator's Notes | | | |
| | | | |

46. UNI/META/META/HEG/SC-2/ELLA-D46

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Thank you very much, I am grateful. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella express her thanks and grateful. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella is grateful and thankful for her apology being accepted. For the Diegesis Symbiosis is Hegemonic (Text) because text being preference to explain that Ella give thanks to Kai because of her apology accepted by Kai and feels grateful of it but there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

47. UNI/META/META/HEG/SC-2/VINO-D47

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Where is your class girl? | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univoal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that he is asking where is Ella classroom. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that he doesn't know where Ella classroom is. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that VINO is asking where is Ella classroom because he does not know and there is no visualization to what is being said by VINO.</p> | | | |
| Validator's Notes | | | |
| | | | |

48. UNI/META/META/HEG/SC-2/ELLA-D48

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| The class behind me, in 2D. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) because Ella answers the question that her class is in 2D. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella's class is in 2D and located behind her. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella responds to Vino's question by answer her class is on 2D and there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

49. CRY/META/ANA/HEG/SC-2/GUKAI-D49

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| So we are at the same age, I think you are my junior. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai said they are in the same grade and wrong predict if Ella and Gus-Gus are his junior. But the Narrative Structure delivered Anamorphosis (Implicit) because the phrase “same age” is refers to same grade, so it’s mean they are in the same grade and the boy think if Ella and Gus-Gus is his junior was wrong. For the Diegesis Symbiosis is Hegemonic (Text) because the being preference to explain that Kai thinks that Ella is his junior but actually hey are in the same age and there is no visualization to what is being said by Kai.</p> | | | |
| Validator’s Notes | | | |
| | | | |

50. UNI/META/META/HEG/SC-2/VINO-50

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Me think so, because we are never see you too. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that VINO also wrong in predict Ella's grade and he explain the reason. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that the reason he wrong predict is he never see Ella and Gus-Gus. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that VINO thinks the same with Kai that Ella is his junior and gives reason that he never see Ella before als there is no visualization to what is being said by VINO.</p> | | | |
| Validator's Notes | | | |
| | | | |

51. UNI/META/META/HEG/SC-2/KAI-D51

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Aaah by the way what is your name? | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai asks Ella's name. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that the boy does not know Ella's name so he ask on her. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai is asking the name of the girl who was crashing on him and there is no visualization tp what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

52. UNI/META/META/HEG/SC-2/ELLA-D52

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| I am Ella, and he is my friend Gus-Gus. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella told her name and introduce her friend name. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that she is introducing her friend name Gus-Gus. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella introduce herself and her friend Gus-Gus also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

53. UNI/META/META/HEG/SC-2/EDWARD-53

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| Gus-Gus? What a funny name hahahaha.... | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Edward laughs at Gus-Gus name. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that he laughs at Gus-gus name because he thinks it's funny. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Edward laughs at Gus-Gus name because he thinks the name is funny and there is no visualization to what is being said by Edward.</p> | | | |
| Validator's Notes | | | |
| | | | |

54. UNI/META/META/HEG/SC-2/EDWARD-D54

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| It sounds like you are kicking out something, Gus-Gus, Gus-Gus! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Edward is mocking on Gus-Gus name. Also the Narrative Structure delivered Anamorphosis (Implicit) because the phrase ‘kicking out something’ doesn’t mean literally kick someone out but is chasing out something and the phrase he meant is Hush-Hush. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Edward make fun of Gus-Gus name that sounds like the utterance of kicking out someone and there is no visualization to what is being said by Edward.</p> | | | |
| Validator’s Notes | | | |
| | | | |

55. UNI/META/META/HEG/SC-2/GUS-GUS-D55

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| Hey dude I tell you, my name is not a joke! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Gis-Gus tells to the boy who makes fun of his name. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Gus-Gus being angry and he tells that his name is not a joke. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Gus-Gus is angry so he tells to Edward that his name is not a joke and there is no visualization of it.</p> | | | |
| Validator's Notes | | | |
| | | | |

56. UNI/META/META/HEG/SC-2/MAISY-D56

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Hey Ella, Gus-Gus, good morning guys. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Maisy greets Ella and Gus-Gus Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that her greeting is Good Morning. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Maisy one of Ella's friend coming and greets Ella and also there is no visualization of what is being said by Maisy.</p> | | | |
| Validator's Notes | | | |
| | | | |

57. CRY/META/ANA/HEG/SC-2/MAISY-D57

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Let's go to the class together, the bell gonna ring. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Maisy asks Ella and Gus-Gus to go to the class with her. Also the Narrative Structure delivered Anamorphosis (Implicit) because the dialogue "the bell gonna ring" means the study process will start. For the Diegesis Symbiosis is Hegemonic (Text) because the dialogue explain she asks Ella and Gus-gus to go to the class together because the study process will start and there is no visualization to what is being said by Maisy.</p> | | | |
| Validator's Notes | | | |
| | | | |

58. UNI/META/META/HEG/SC-2/KAI-D58

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| Hey wait, I have something to tell you now. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai tries to stop Ella going to the class. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning he wants to tell something to her. For the Diegesis Symbiosis is Hegemonic (Text) because the being preference to explain that Kai tries to stop Ella going to the class because there is something he want to say also there is no visualization to what being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

59. UNI/META/META/HEG/SC-2/ELLA-D59

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Make it fast and say your name. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella asks Kai to tells something fastly and mention his name. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella doesn't know his name and Ella want he to said his meant fast. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella asks Kai to say what he want fastly and mention his name because she does not know his name also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

60. UNI/META/META/MNEU/SC-2/KAI-60

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| My name is Kai,I invite you all to my 17th Birthday party next week. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai told his name is Kai and he invite Ella and her friends to his birthday. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning Ella and her friends invited to Kai's 17 birthday party next week. For the Diegesis Symbiosis is Hegemonic (Text)because the text being preference to understand players that Kai introduce himself and the text help others player to think what kind of action they have to do to response Ka's statement.</p> | | | |
| Validator's Notes | | | |
| | | | |

61. UNI/META/META/HEG/SC-2/KAI-D61

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| All of students at school also invited. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that he invites all of student at school. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella and all of students at school invited. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain Kai told that he invited all of the students and there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

62. CRY/META/ANA/MNEU/SC-2/MAISY-D62

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Woaahhhh is like a dream being invited by the most handsome and rich boy of this school! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that she responds to the invitation by saying this is like a dream to be invited by the most handsome and rich boy of the school. Also the Narrative Structure delivered Anamorphosis (Implicit) because the dialogue has meaning that Kai is the most handsome and rich boy of the school and also the dialogue has another meaning that Kai is famous in the school. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to understand what Maisy did on her action on play the game. | | | |
| Validator's Notes | | | |
| | | | |

63. UNI/META/META/HEG/SC-2/ELLA-D63

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| I don't know who he is, and I am not sure if I can come. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella said she does not know Kai and she said she's not sure to come to the party. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that hesitate to come to the party because she doesn't know him. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella hesitates rather she can come to the party and she said she does not know Kai as her reason also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

64. UNI/META/META/HEG/SC-2/MAISY-D64

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Heehh, Ella and Gus-Gus you don't know that handsome and rich boy?OMG! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Maisy is asking Ella and Gus-Gus did they really do not know Kai. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that she is shock her friends does not know who Kai is. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain Maisy being shock and make sure her friends do not know whos is Kai by asking on them and also there is no visualization to what is being said by Maisy.</p> | | | |
| Validator's Notes | | | |
| | | | |

65. UNI/META/META/HEG/SC-2/KAI-D65

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| But I hope you will come with your friend. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) because Kai said he hopes Ella and her friends come to his party. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that he is hoping Ella and her friends will come to the party. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai said he hope for Ella's coming to his party with her friends and there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

66. CRY/META/ANA/HEG/SC-2/KAI-D66

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Now we have to come to the class. Come on Edward, Vino! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai asks his friends to go to the class. But the Narrative Structure delivered Anamorphosis (Implicit) because the dialogue has meaning that Kai is not only asking for his friends to go to the class but also introducing his friends by mention their name because Vino and Edward have not introduce theirsself before. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai is asking for his friends to go to the class and implicitly itroduce them to Ella by mention their name also there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

67. UNI/META/META/HEG/SC-3/ELLA-D67

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Why Mommy don't let me go, I still her daughter like Drisella and Anastasia. Huhuhuhu.... | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella is crying and asking why she can't go to the party. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella can't go to the party and she is treated differently by her mother although she is step Mother daughter. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella cries because she treated differently by her step mother so she can not go to the party because her Step Mother does not let her go and there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

68. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-D68

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Don't be sad dear, I am here to help you. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Fairy God Mother advises Ella to do not be sad and said to Ella she is there to helps Ella. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that she appears to help Ella. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Fairy God Mother suddenly appears to help Ella and advises her to so not be sad and there is no visualization to prove it.</p> | | | |
| Validator's Notes | | | |
| | | | |

69. UNI/META/META/HEG/SC-3/ELLA-D69

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Eeehh who are you, why you in my house? | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella is asking to Fairy God Mother who is she and why she appears on her house. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella does not know her and the reason why she appears in her house. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella is curious so she asking to the Fairy God Mother who is she and the reason why she can appear on her house also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

70. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-D70

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| I am Fairy God Mother, I will help you dear. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Fairy admits that she is a fairy God Mother. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that she is a Fairy God Mother that appears to help Ella. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that she admits herself as a Fairy God Mother who will help Ella and there is no visualization to what is being said by Fairy God Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

71. UNI/META/META/HEG/SC-3/ELLA-D71

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| I don't believe, fairy is just a story for kids. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella does not believe to the Fairy god Mother statement that she was a fairy. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella does not believe on the existance of fairy and she thinks it is only a story for kids and they are not real. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella does not believe on Fairy God Mother existance because she thinks fairy is not real and just a story for kids also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

72. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-D72

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| But I am real, I stand in behind you. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Fairy God Mother responds to Ella's hesitation about her existence by saying she is real and stand behind Ella. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that fairy is really exist and she stands behind Ella. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Fairy God Mother tries to prove her existence the she really exist and stands behind Ella but there is no visualization to what is being said by Fairy God Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

73. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-D73

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| I can do magic if you want. Just tell me why you crying before. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that she said she can do magic and ask Ella to tell why she is crying. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that is really fairy because she can do magical things and she want to know the reason Ella crying before. For the Diegesis Symbiosis is Hegemonic (Text) because the dialogue explain that she tries to proof that she was a fairy by saying she can do magical things to prove her that she really a fairy and she wants to know the reason why Ella cry but there is no visualization to what is being said by Fairy God Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

74. UNI/META/META/HEG/SC-3/ELLA-D74

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| I sad because my Step Mother let my sister go to the party but I am not, I want to go also. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella told the reason why she is crying before. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that she can not go to to party because her step mother not allowed her. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella told to the Fairy that she can not go to the party because of her step mother not allowed her and treated her differently as her reason of her crying but there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

75. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-D75

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| Now let me do my magic to you, so you can go to the party. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Fairy God Mother asks permission to do her magic to Ella. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella can go to the party after she let the Fairy God Mother does her magic to Ella. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Fairy God Mother asks Ella to let her does her magic on Ella and said to Ella she can go to the Kai's birthday party but there is no visualization to what is being said by Fairy God Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

76. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-D76

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| I will make you Princess tonight. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Fairy does her magic to make Ella looks like a Princess. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Fairy God Mother magical things can transform Ella to looks like a Princess. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Fairy God Mother will do her magic to make Ella looks like a Princess but there is no visualization to what is being said by Fairy God Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

77. UNI/META/META/HEG/SC-3/ELLA-D77

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| Uuummm are you sure? | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella asks to make sure about Fairy God Mother statement. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella still does not believe or hesitates for what fairy said. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella is asking to make sure that Fairy God Mother will do her magic on her also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

78. CRY/META/ANA/HEG/SC-3/FAIRY GOD MOTHER-D78

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Close your eyes and Sim Salabim Abra Cadabra! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that she does her magic by ask Ella to close her eyes and say her magic spell. But the Narrative Structure delivered Anamorphosis (Implicit) because the phrase “Sim Salabim Abra Cadabra!” is a magic spell that the meaning is not very well known but often to used by magician to show their magic. For the Diegesis Symbiosis is Hegemonic (text) because the text being preference to explain that Fairy God Mother asks Ella to close her eyes and say magic spell but there is no visualization to what is being said by Fairy God Mother.</p> | | | |
| Validator’s Notes | | | |
| | | | |

79. UNI/META/META/HEG/SC-3/ELLA-D79

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Wooowww this is very beautiful, blue gown with a little crown in my head! I love it so much! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella express her happines to be like princess. Also the Narrative Structure delivered Metamorphosis (Explicit) because her transformation with blue gown and a little crown her head is really represent a princess. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella likes her changing apperance to looks like a Princess by saying she love it so much but there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

80. UNI/META/META/HEG/SC-3/ELLA-D80

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Wwooww my shoes change to a “blink-blink” shoes, what is this? | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella asking for her blink-blink shoes. But the Narrative Structure delivered Anamorphosis (Implicit) because the phrase “blink-blink” has a meaning shining shoes or shoes that can shine and she amazed because of it. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella amazed with the blink-blink shoes Fairy God Mother gave to her and wonder what it is but there is no visualization to what is being said by Ella.</p> | | | |
| Validator’s Notes | | | |
| | | | |

81. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-D81

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| That's glass shoes Ella. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Fairy God Mother answers on Ella's question about blink-blink shoes. Also the Narrative Structure delivered Metamorphosis (Explicit) because dialogue has meaning that Ella's blink-blink shoes made by glass. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Fairy God Mother responds to Ella question by telling her that it's glass shoes but there is no visualization to what is being said by fairy God Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

83. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-D83

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Naahh I give you magic gift, a love potion that will make someone you love to love you back. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Fairy gives a magic gift to Ella. Also the Narrative Structure delivered Metamorphosis (Explicit) because the love potion of Fairy's magic gift that is love potion has meaning it can make someone she love will love her back. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Fairy God Mother gives Ella magic gift called love potion which is able to make someone to love her back but there is no visualization to what is being said by Fairy God Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

84. UNI/META/META/HEG/SC-3/ELLA-D84

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Love Potion? I think it is weird, and is it really useful for me? | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella hesitates about the love potion and its advantage to her so she asks Fairy God Mother to make sure of it. But the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that love potion is kind of weird thing so she hesitates to accept it. For the Diegesis Symbiosis is Hegemonic (Text) because text being preference to explain that Ella hesitates the love potion and its to her so she asks to Fairy God Mother to make sure of it because she thinks its a weird thing and there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

85. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-D85

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Believe me it really useful Ella, now off you go to the party Ella. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Fairy God Mother convinced her magic gift really useful and suggest Ella to go to the party. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that love potion is really useful and its time to Ella go to the party. For the Diegesis Symbiosis is Hegemonic (Text) because text being preference to explain that Fairy is convincing Ella her love potion really useful also suggests Ella to go to the party at the time but there is no visualization to what is being said by Fairy God Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

86. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-D86

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| But one thing you have to remember Ella, my magic is only work until midnight. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Fairy God Mother reminds Ella taht her magic power works until midnight. Also the Narrative Structure delivered Metamorphosiss (Explicit) because the dialogue has meaning that Fairy God Mother magic power has limited time just works until midnight. For the Diegesis Symbiosis is Hegemonic (Text) because text being preference to explain that Fairy God Mother reminds Ella that her magic power can works until midnight and there is no visualization to what is being said by Fairy God Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

87. UNI/META/META/HEG/SC-3/FAIRY GOD MOTHER-D87

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| So you have to comeback to your house before midnight. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Fairy God Mother suggests Ella to comeback before midnight Also the Narrative Structure delivered Metamorphosiss (Explicit) because the dialogue has meaning that Ella should comeback to her house before midnight when Fairy God Mother magic power still work. For the Diegesis Symbiosis is Hegemonic (Text) because text being preference to explain that Fairy God Mother suggests Ella to comeback to her house before midnight when her magic still work on her also there is no visualization to what is being said by Fairy God Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

88. UNI/META/META/HEG/SC-3/ELLA-D88

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| I will back before it, I promise Fairy God Mother. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metmorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella is promising to Fairy she will comeback before midnight. Also the Narrative Structure delivered Metamorphosiss (Explicit) because the dialogue has meaning that Ella will come back before midnight becasse she is promising to the Fairy. For the Diegesis Symbiosis is Hegemonic (Text) because text being preference to explain that Ella is promising to the Fairy she will comeback to her house before midnight and there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

89. UNI/META/META/HEG/SC-3/ELLA-D89

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Thank you very much for everything and I will keep this love potion well. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella thanks to Fairy's kindness and she keeps the love potion. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella thankful and grateful for Fairy's kindness on her and she will keep the love potion that Fairy gave her well. For the Diegesis Symbiosis is Hegemonic (Text) because text being preference to explain that Ella thanks to Fairy God Mother kindness and she will keep the love potion she gave well but there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

90. UNI/META/META/HEG/SC-4/ELLA-D90

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Happy sweet seventeen Kai, I wish nothing but the best for you. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella is saying Happy Birthday and wish for him. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella expect nothing except all the good things and all the best things for Kai. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to understand Ella's action to give Kai birthday wish and the text helps the others player to think what action they have to do to response Ella's statement.</p> | | | |
| Validator's Notes | | | |
| | | | |

91. UNI/META/META/HEG/SC-4/KAI-D91

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Thank you for the wish, I am happy that you can come. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai responds to Ella's wish by saying thankyou. Also the Narrative Structure delivered Metamorphosiss (Explicit) because the dialogue has meaning that Kai is happy Ella finally come to his birthday party. For the Diegesis Symbiosis is Hegemonic Textual because the text being preference to understand Kai's responds to Ella wish as his action to play the game. Also the text helps the other players to think what action they have to do to response Kai's satement</p> | | | |
| Validator's Notes | | | |
| | | | |

92. UNI/META/META/HEG/SC-4/VINO-D92

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| But why you come so late? It's 11 P.M right now. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that VINO is asking Ella why she come late and point the time. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella's coming is very late because she come at 11 P.M. For the Diegesis Symbiosis is Hegemonic (Text) because text being preference to explain that VINO is asking on Ella why she come late at 11 P.M and there is no visualization to what is being said by VINO.</p> | | | |
| Validator's Notes | | | |
| | | | |

93. CRY/META/ANA/HEG/SC-4/ELLA-D93

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| I sorry for late, I need to finish something in my house. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella apologizes for coming late and lies to tell her reason. Also the Narrative Structure delivered Anamorphosiss (Implicit) because ella does not tell the real reason for her coming late, the real reason is she is not allowed to come by her step mother. For the Diegesis Symbiosis is Hegemonic (Text) because text being preference to explain that Ella is lying to tell her reason and she apologize for coming late also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

94. UNI/META/META/HEG/SC-4/EDWARD-D94

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| No problem Ella, your coming is happiness for Kai. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Edward tells Ella that coming late is not a problem. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella's coming is Kai's happiness so being late is not a problem. For the Diegesis Symbiosis is Hegemonic (Text) because the text explains that Edward tells Ella no problem for being late because her coming is Kai's happiness but there is no visualization to what is being said by Edward.</p> | | | |
| Validator's Notes | | | |
| | | | |

95. UNI/META/META/HEG/SC-4/KAI-D95

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Hey what are saying buddy, Go over there, I need to talk with Ella. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai responds to Edward and suggests him to go to somewhere. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Kai need to talk with Ella so he suggests Edward to go somewhere. For the Diegesis Symbiosis is Hegemonic (Text) because text being preference to explain that Kai suggests Edward to go somewhere because he is bothered by him and he need to talk with Ella and there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

96. UNI/META/META/HEG/SC-4/EDWARD-D96

| Dialogue/Text | | | |
|---|--------------------|---------------------|--------------------|
| Good luck Bro! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Edward gives support to Kai. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Kai is supported by Edward and he wish Kai have good luck also success on talking to Ella. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Edward supports Kai by wish for him to be luck.</p> | | | |
| Validator's Notes | | | |
| | | | |

97. UNI/META/META/HEG/SC-4/KAI-D97

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Ell they are right that you are the guest that I wait, I only wait you. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai confirms his friends word that he is waiting for Ella. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella is the only guest Kai has been wait. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai confirms that he just wait for Ella's coming and she is the one who he waiting for but there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

98. UNI/META/META/HEG/SC-4/ELLA-D98

| Dialogue/Text | | | |
|--|--------------------|---------------------|--------------------|
| Eehhh only wait for me? But why Kai? I can't believe this. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella asking why Kai only wait on her. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella is hesitating on Kai's statement and she can't believe it. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella can't believe on Kai's statement so she is asking him the reason why he only wait for her also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

99. UNI/META/META/HEG/SC-4/KAI-D99

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Because I like you since we meet at school and I fall in love with you now. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai confess his feeling. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Kai has been falling in love with Ella and he likes Ella since they met at school. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai confess his feeling and tells Ella he has like on her since they met at school and now he has fall in love with her but there is no visualization to what is being said by Kai. | | | |
| Validator's Notes | | | |
| | | | |

100. UNI/META/META/HEG/SC-4/KAI-D100

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| And I am really happy that you can come to my birthday party tonight. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai express his happines because Ella's coming. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Kai is really happy with Ella's comin on his party For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai express his happiness because Ella finally can come to his party and there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

101. UNI/META/META/HEG/SC-4/ELLA-D101

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Eehh what are you saying? You make me confuse Kai. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella is asking Kai what his words meaning and tell him that he make her confuse. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella is confuse with Kai's confession words. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella asks on Kai about his confession on her and she confuses because of it also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

102. UNI/META/META/HEG/SC-4/KAI-D102

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Your face is red, don't be shy Ella I just tell my feeling to you. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai tells Ella's face turn red and he suggest to don't be shy. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella's face is turn into red because she is shy that Kai has confess to her. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai has told his feeling to Ella and tells her that her face turn red also Kai advises her not to be shy but there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

103. UNI/META/META/HEG/SC-4/ELLA-D103

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Oh My god, don't look at me. I am so shy. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella said to Kai to do not look at her. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella being more shy because Kai is looking at her. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella said to Kai to do not look at her because she is shy ut there is no visualization to what is being said by Ella</p> | | | |
| Validator's Notes | | | |
| | | | |

104. UNI/META/META/HEG/SC-4/KAI-D104

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| So will you be my girlfriend Ella? | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai is purposing Ella to be his girlfriend. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Kai want Ella be his girlfriend. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai is purposing Ella to be his girlfriend but there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

105. UNI/META/META/HEG/SC-4/ELLA-D105

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Hah? Your girlfriend? You mean I be your girlfriend? | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella is asking to Kai because she does not believe and confuse for his purposing. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella doesn't believe for what she heard so that's why she is asking to respond Kai's purpose. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella is asking because she does not believe and confuse for what she heard about Kai's purpose also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

106. UNI/META/META/HEG/SC-4/ELLA-D106

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| I need to think about it, it's so sudden and I never like this before. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella told Kai she need time to think about his purpose. But the Narrative Structure delivered Anamorphosis (Implicit) because the dialogue has meaning that Ella need time to think about Kai's purpose because its sudden and the the sentence "I never like this before" means Ella does not have relationship before and this is her first time being purpose by someone. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella said to Kai she need time to think because this is her first time being purpose by someone and there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

107. UNI/META/META/HEG/SC-4/KAI-D107

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| You don't need to answer this right now, I will give you time to think. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai is giving Ella time to think and answer his purpose. Also the Narrative Structure delivered Metamorphosis (Implicit) because the dialogue has meaning that Kai give Ella time to think and he is patience to wait for Ella's answer. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai is giving Ella time to think and answer his purpose but there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

108. UNI/META/META/HEG/SC-4/KAI-D108

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| But I hope you accept me. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai told his hope for being accepted. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella accepts his purpose and become his girlfriend. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai is hoping on Ella to accepts his purpose and become his boyfriend but there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

109. CRY/META/ANA/HEG/SC-4/ELLA-D109

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| I, I, I need to go back to my house, it's almost midnight. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella says to Kai she has to go back. Also the Narrative Structure delivered Anamorphosis (Implicit) because the dialogue has meaning that Ella has to go back to her house because it's almost midnight and the real reason is Fairy magical things will over. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella says to Kai she has to go back because it's almost midnight and Fairy magical things will over but there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

110. UNI/META/META/HEG/SC-4/KAI-D110

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| But what about the party? | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai is asking to Ella about his party. But the Narrative Structure delivered Anamorphosis (Implicit) because the dialogue has meaning that Kai's birthday party is not over yet. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai is asking on Ella about his party because it's not over yet and there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

112. UNI/META/META/HEG/SC-4/KAI-D112

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| You left your shoes, I will bring it back to you and get your answer. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai will bring Ella's shoes back to her. Also the Narrative Structure delivered Metamorphosis (Implicit) because the dialogue has meaning that Ella left her shoes and Kai will bring it back to her in order to get her answer about his purpose. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai said he will bring back Ella's shoes because she has left on the party in order to get her answer about his purpose but there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

113. UNI/META/META/HEG/SC-5/STEP MOTHER -D113

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Ella you can't be Kai's girlfriend! You just a housemaid! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Step Mother refuses Ella to be Kai's girlfriend and she said Ella just a housemaid. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella can't be Kai's girlfriend because she is just a housemaid and her Step Mother refuse for Ella being Kai's girlfriend. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Step Mother refuses Ella for being Kai's girlfriend by saying she only a housemaid and there is no visualization for what is being said by Step Mother.</p> | | | |
| Validator's Notes | | | |
| | | | |

114. UNI/META/META/HEG/SC-5/ELLA-D114

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| But Kai has shot on me and I also love him. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella againsts her Step Mother. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella want to be Kai's girlfriend because he has purpose on her and the love each other. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella againsts her Step Mother by saying Kai has purpose on her and they love each other but there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

116. UNI/META/META/HEG/SC-5/DRISELA-D116

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Mommy, I want to be his girlfriennd also, and I want that shoes Huhuhuhu. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Cryptic | Metamorphosis | Anamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Cryptic (Meta-Ana) because the Mechanic Structure delivered Metamorphosis (Explicit) that Drisella cries and said to her mother that she also want to be kai's boyfriend and want Ella's shoes. But the Narrative Structure delivered Anamorphosis (Implicit) because the dialogue has meaning that Drisella cries because she want to be kai's girlfriend and want to own Ella's shoes, also she cries to get her Mother attention and help. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to wxplain that Drisella is crying because she wants to become Kai's girlfreind and wan to own Ella's shoes but there is no visualization to what is being said by Drdisella,</p> | | | |
| Validator's Notes | | | |
| | | | |

118. UNI/META/META/HEG/SC-5/ELLA-D118

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| No, it's mine, this shoes is given to me. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella said No and refuse to give he shoes to Drisella. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella won't to give her shoes to Drisella because it's given by Fairy God Mother. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella refuses to give her shoes to Drisella because it's given by Fairy God Mother also there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

119. UNI/META/META/HEG/SC-5/KAI-D119

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| I just want Ella to be my girlfriend and I want to marry her. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai states he only want Ella to his girlfriend and He want to marry her. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that only Kai is only want Ella to be his girlfriend and want to marry only with Ella. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Kai said the girl he wants to be his girlfriend and get marry is Ella but there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

122. UNI/META/META/HEG/SC-5/ELLA-D122

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| Why you drink it Anastasia? I want Kai love me by drinking that potion. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella is asking to Anastasia why she drink the love potion. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that the reason why Ella wants Kai to drink her love potion is she want to be love by him. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella is asking to Anastasia why she drink the love potion when it supposed for Kai so he can love Ella by drink it but there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

123. UNI/META/META/HEG/SC-5/ANASTASIA-D123

| Dialoge/Text | | | |
|--|--------------------|---------------------|--------------------|
| I drink because I don't want you become his girlfriend and marry him! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Anastasia tells the reason she drink the love potion. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Anastasia doesn't want Ella to be Kai's girlfriend and marry with him. For the Diegesis Symbiosis is Hegemonic Textual because the text being preference to understand players what action Anastasia takes to play the game and the text helps other players to formulate strategy to do their action to responds Anastasia's action.</p> | | | |
| Validator's Notes | | | |
| | | | |

124. UNI/META/META/HEG/SC-5/ELLA-D124

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Marry me or I will kill you Kai! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella is threatening Kai to marry her. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella is angry so she threats Kai that she will kill him if he don't marry wih Ella. For the Diegesis Symbiosis is Hegemonic (Text) because the text being preference to explain that Ella threats she will kill Kai if he don't marry her and there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |

125. UNI/META/META/HEG/SC-5/KAI-D125

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| Keep calm Ella, I will still make you my girlfriend and of course I'll marry you. | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Kai suggests Ella to keep calm because he will make Ella his girlfriend and marry her. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Kai still wanna make Ella his girlfriend and marry her. For the Diegesis Symbiosis is Hegemonic (Text) because the text explain that Kai suggests Ella to keep calm because he still wanna make her his boyfirend and still wanna marry her but there is no visualization to what is being said by Kai.</p> | | | |
| Validator's Notes | | | |
| | | | |

126. UNI/META/META/HEG/SC-5/ELLA-D126

| Dialoge/Text | | | |
|---|--------------------|---------------------|--------------------|
| You hear Anastasia, Drisella, Mom... I am the winner! | | | |
| Game Structure | | | |
| Structure Name | Mechanic Structure | Narrative Structure | Diegesis Symbiosis |
| Univocal | Metamorphosis | Metamorphosis | Hegemonic (Text) |
| Explanation | | | |
| <p>Mechanic-Narrative Structure of the dialogue above is Univocal (Meta-Meta) because the Mechanic Structure delivered Metamorphosis (Explicit) that Ella declares herself as a winner. Also the Narrative Structure delivered Metamorphosis (Explicit) because the dialogue has meaning that Ella is the winner because she will be Kai's girlfriend and marry with him. For the Diegesis Symbiosis is Hegemonic (Text) because the text explain that Ella declares herself as winner because she will be Kai's girlfriend and marry with him but there is no visualization to what is being said by Ella.</p> | | | |
| Validator's Notes | | | |
| | | | |