

**TRANSSTYLIZATION BETWEEN VIDEO GAME MUSIC AND THE  
GAMES IN *MOBILE LEGENDS*, *LEAGUE OF LEGENDS* AND *ARENA OF  
VALOR*  
THESIS**

**Submitted in Partial Fulfillment of the Requirements**

**for the Degree of *Sarjana Humaniora***



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**FACULTY OF CULTURES AND LANGUAGES**

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*Assalamu'alaikum wa rahmatullahi wa barakaatuh*

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Thank you for the attention.

*Wassalamu'alaikum warahmatullahi wa barakaatuh*

Surakarta, 12 Desember 2023

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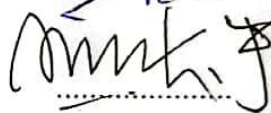



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## RETIFICATION

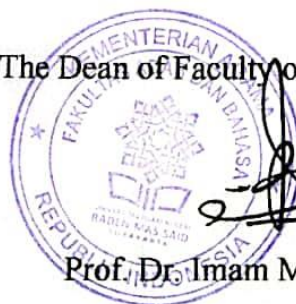
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## **DEDICATION**

This thesis is dedicated to:

1. My beloved parents, Mr. Sugun Winarto and Mrs. Tuti Suharti.
2. My beloved sisters Annisa Nurul Ummah and Aulia Rahmadhani.
3. My beloved partner.
4. My beloved best friends.
5. English Letters UIN Raden Mas Said Surakarta '19.
6. English Letters Department UIN Raden Mas Said Surakarta.
7. My Almamater UIN Raden Mas Said Surakarta.

## MOTTO

“Karena sesungguhnya sesudah kesulitan itu ada kemudahan”

(Q.S. Al-Insyirah: 5)

"Berpikirlah positif, tidak peduli seberapa keras kehidupanmu"

(Ali Bin Abi Thalib)

“Masa depan dimiliki oleh mereka yang percaya dengan keindahan mimpi  
mereka”

(Hinata Shoyo)

## PRONOUNCEMENT

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I sincerely state that the thesis entitled *Transstylization Between Video Game Music And The Games In Mobile Legends, League Of Legends, And Arena Of Valor* is my original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If it is later proven that my thesis has discrepancies, I am willing to take the academic sanctions by repealing my thesis and academic degree.

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## ACKNOWLEDGEMENT

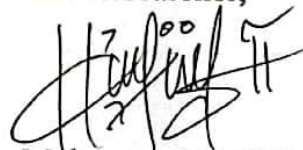
Alhamdulillah. All praises to Allah SWT, the lord of the universe, God almighty, for all blessings and mercies, so the researcher was able to finish this thesis entitled "Transstylization Between Video Game Music And The Games In Mobile Legends, League Of Legends, And Arena Of Valor" Peace be upon Prophet Muhammad SAW, the great leader and the good inspiration of the world revolution. Thus, the researcher would like to express her profound thanks to all who supported and suggested her while writing this thesis. This goes to:

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13. Last but not least, myself who is always firm, patient, and steadfast in facing problems, obstacles, and painful things.
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The Researcher,



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## TABLE OF CONTENTS

<b>TITLE .....</b>	<b>PAGE</b>
<b>ADVISOR SHEET .....</b>	<b>i</b>
<b>RETIFICATION.....</b>	<b>ii</b>
<b>DEDICATION.....</b>	<b>iii</b>
<b>MOTTO .....</b>	<b>iv</b>
<b>PRONOUNCEMENT .....</b>	<b>v</b>
<b>ACKNOWLEDGEMENT.....</b>	<b>vi</b>
<b>ABSTRACT.....</b>	<b>x</b>
<b>ABSTRACT.....</b>	<b>xi</b>
<b>LIST OF TABLES .....</b>	<b>xii</b>
<b>LIST OF FIGURES .....</b>	<b>xiii</b>
<b>LIST OF ABBREVIATIONS .....</b>	<b>xiv</b>
<b>CHAPTER I .....</b>	<b>1</b>
<b>INTRODUCTION.....</b>	<b>1</b>
<b>A. Background of the Study .....</b>	<b>1</b>
<b>B. Limitation of The Problem.....</b>	<b>8</b>
<b>C. Formulation of The Problem.....</b>	<b>9</b>
<b>D. Objectives of The Study .....</b>	<b>9</b>
<b>E. Benefits of The Study .....</b>	<b>9</b>
<b>F. Definition of the Key Term.....</b>	<b>10</b>
<b>CHAPTER II.....</b>	<b>12</b>
<b>LITERATURE REVIEW .....</b>	<b>12</b>
<b>A. Theoretical Framework .....</b>	<b>12</b>
<b>1. Transstylization.....</b>	<b>12</b>
<b>2. Video Game Music.....</b>	<b>24</b>
<b>3. Intertextuality.....</b>	<b>27</b>
<b>4. Mobile Legends .....</b>	<b>30</b>
<b>5. League Of Legends .....</b>	<b>31</b>
<b>6. Arena Of Valor.....</b>	<b>33</b>
<b>B. Previous Studies .....</b>	<b>36</b>
<b>CHAPTER III .....</b>	<b>40</b>
<b>RESEARCH METHOD .....</b>	<b>40</b>
<b>A. Research Design .....</b>	<b>40</b>

<b>B. Data and Data Sources .....</b>	<b>41</b>
<b>C. Research Instrument.....</b>	<b>41</b>
<b>D. Data Collection Techniques.....</b>	<b>42</b>
<b>E. Data Analysis Technique .....</b>	<b>45</b>
<b>F. Data Validation Techniques .....</b>	<b>49</b>
<b>CHAPTER IV.....</b>	<b>50</b>
<b>FINDINGS AND DISCUSSION .....</b>	<b>50</b>
<b>A. Findings.....</b>	<b>50</b>
1. The Types of Transstylization in Touch the Sky, Enemy, Lethal Mission	50
2. The Types of Video Game Music Contributions in <i>Touch the Sky, Enemy,</i>	
<i>Lethal Mission .....</i>	<i>67</i>
<b>B. Discussion.....</b>	<b>80</b>
<b>CHAPTER V .....</b>	<b>85</b>
<b>CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS .....</b>	<b>85</b>
<b>A. Conclusion.....</b>	<b>85</b>
<b>B. Implications .....</b>	<b>86</b>
<b>C. Suggestions.....</b>	<b>86</b>
<b>BIBLIOGRAPHY .....</b>	<b>88</b>
<b>APPENDICES .....</b>	<b>91</b>

## ABSTRACT

Muhammad Hafiidh Nur Abdullah. 2023. *Transstylization Between Video Game Music and The Games in Mobile Legends, League of Legends, and Arena of Valor*. Thesis. English Letters Department. Faculty of Cultures and Languages.  
Advisor : Dr. SF. Luthfie Arguby Purnomo, SS., M.Hum.  
Key terms : Transstylization, Video Game Music, Mobile Legends, League of Legends, Arena of Valor

Music in video games serves various purposes, such as creating a sense of immersion, enhancing gameplay and setting the player's mood. The researcher realised that with these things, video game music can also be used for research. In this research, the researcher analysed stylistic rewriting or transstylization. In addition to studying the existence of transstylization, the researcher also examines the contribution of video game music to the overall narrative in the game. This research explores transstylization in Touch the Sky, Enemy, Lethal Mission and its contribution to Mobile Legends, League of Legends and Arena of Valor. The difference between this research and previous research is that it focuses more on the types of transstylization that exist in Touch the Sky, Enemy, Lethal Mission and their contribution to the game. The researcher hopes this research can be theoretically and practically helpful for readers and the wider community.

In this research, the researcher used Genette's (1997) theory to help the researcher answer the types of transstylization in Touch the Sky, Enemy, and Lethal Mission, namely, reduction and augmentation. Gibbons' (2011) theory is used to help answer the contribution of video game music to the overall narrative, which Gibbons divides into two types, namely diegetic and musical pun.

This research uses a qualitative method. This research data is taken from the Youtube platform with the channel name Mobile Legends: Bang Bang, League of Legends, and Garena AOV Indonesia entitled Touch the Sky, Enemy, Lethal Mission. This research data is in the form of textual data and visual data. The main instrument of this research is the researcher himself. The data collection technique in this research is taking screenshots and quoting lyrics related to the types of transstylization and their contribution to the game. Then, the researcher analysed the data using Spradley's (2016) of the kind analysis techniques.

In this study, the researcher found 95 data on transstylization type and video game music contribution in Touch the Sky, Enemy, and Lethal Mission. Reduction is the most common data of the kind of transstylization, and musical pun are the most common data for the contribution of video game music. A musical pun, which is more about the narrative of the hero's story, is very suitable if it uses reduction because it must reduce or cut the narrative part of the hero's story, which is very long, to be ideal as a lyric.

## ABSTRACT

Muhammad Hafiidh Nur Abdullah. 2023. Transstilisasi Antara Musik Video Game dan Permainan di Mobile Legends, League of Legends, dan Arena of Valor. Skripsi. Program Studi Sastra Inggris. Fakultas Ilmu Budaya dan Bahasa.

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Kata kunci : Transstilisasi, Musik Video Game, Mobile Legends, League of Legends, Arena of Valor

Musik dalam video game memiliki berbagai tujuan, seperti menciptakan rasa imersif, meningkatkan gameplay, dan mengatur suasana hati pemain. Peneliti menyadari bahwa dengan adanya hal-hal tersebut, musik video game juga dapat digunakan untuk penelitian. Dalam penelitian ini, peneliti menganalisis penulisan ulang gaya atau transstilisasi. Selain mempelajari keberadaan transstilisasi, peneliti juga meneliti kontribusi musik video game terhadap keseluruhan narasi dalam game. Penelitian ini mengeksplorasi transstilisasi pada Touch the Sky, Enemy, Lethal Mission dan kontribusinya pada Mobile Legends, League of Legends, dan Arena of Valor. Perbedaan penelitian ini dengan penelitian sebelumnya adalah penelitian ini lebih berfokus pada jenis-jenis transstilisasi yang ada di dalam Touch the Sky, Enemy, Lethal Mission dan kontribusinya pada game tersebut. Peneliti berharap penelitian ini dapat bermanfaat secara teoritis dan praktis bagi pembaca dan masyarakat luas.

Dalam penelitian ini, peneliti menggunakan teori Genette (1997) untuk membantu peneliti menjawab jenis-jenis transstilisasi yang ada di dalam Touch the Sky, Enemy, dan Lethal Mission, yaitu reduksi dan augmentasi. Teori Gibbons (2011) digunakan untuk membantu menjawab kontribusi musik video game terhadap narasi secara keseluruhan, yang mana Gibbons membagi menjadi dua jenis, yaitu diegetic dan musical pun.

Penelitian ini menggunakan metode kualitatif. Data penelitian ini diambil dari platform Youtube dengan nama channel Mobile Legends: Bang Bang, League of Legends, dan Garena AOV Indonesia yang berjudul Sentuh Langit, Musuh, Misi Mematikan. Data penelitian ini berupa data tekstual dan data visual. Instrumen utama penelitian ini adalah peneliti sendiri. Teknik pengumpulan data dalam penelitian ini adalah dengan mengambil screenshot dan mengutip lirik-lirik yang berhubungan dengan jenis-jenis transstilisasi dan kontribusinya dalam game. Kemudian, peneliti menganalisis data dengan menggunakan teknik analisis jenis Spradley (2016).

Dalam penelitian ini, peneliti menemukan 95 data jenis transstilisasi dan kontribusi musik video game pada Touch the Sky, Enemy, dan Lethal Mission. Reduction merupakan data yang paling banyak ditemukan dari jenis transstilisasi, dan musical pun merupakan data yang paling banyak ditemukan untuk kontribusi musik video game. Plesetan musikal yang lebih kepada narasi cerita hero sangat cocok jika menggunakan reduction karena harus mengurangi atau memotong bagian narasi cerita hero yang sangat panjang agar ideal sebagai sebuah lirik.

## LIST OF TABLES

Table 3 1: Data sample .....	44
Table 3 2: Table of Taxonomy .....	46
Table 3 3: Table of Componential .....	48
Table 4 1: Taxonomy Table of Transstylization .....	51
Table 4 2: Taxonomy Table of Video Game Music Contributions .....	67
Table 4 3: Componential Table of Transstylization of Video Game Music Contributions.....	80

## LIST OF FIGURES

Figure 4. 1 Excision .....	52
Figure 4. 2 Excision .....	53
Figure 4. 3 Excision .....	54
Figure 4. 4 Excision .....	55
Figure 4. 5 Amputation .....	56
Figure 4. 6 Amputation .....	57
Figure 4. 7 Amputation .....	58
Figure 4. 8 Condensation .....	59
Figure 4. 9 Condensation .....	60
Figure 4. 10 Condensation .....	61
Figure 4. 11 Xavier's Passive.....	62
Figure 4. 12 Hayate's Skill 1.....	63
Figure 4. 13 Kagura's Skill 2 .....	64
Figure 4. 14 Airi weapon in the form of a sword.....	65
Figure 4. 15 Gameplay Kagura .....	66
Figure 4. 16 Kagura's Skill 2 .....	68
Figure 4. 17 Xavier's Passive.....	69
Figure 4. 18 Edith's Skill 2 .....	69
Figure 4. 19 Hayate's Skill 1.....	70
Figure 4. 20 Airi's Skill 1 .....	71
Figure 4. 21 Musical Pun .....	72
Figure 4. 22 Musical Pun .....	73
Figure 4. 23 Musical Pun .....	74
Figure 4. 24 Musical Pun .....	75
Figure 4. 25 Musical Pun .....	76
Figure 4. 26 Musical Pun .....	77
Figure 4. 27 Musical Pun .....	78
Figure 4. 28 Musical Pun .....	79

## LIST OF ABBREVIATIONS

1. EC : Excision
2. APU : Amputation
3. TR : Trimming
4. PR : Pruning
5. EG : Expurgation
6. CC : Concision
7. CD : Condensation
8. ET : Extension
9. CO : Contamination
10. EP : Expansion
11. API : Amplification
12. SUB : Substitution
13. DG : Diegetic
14. MP : Musical Pun
15. ML : Mobile Legends
16. LOL : League of Legends
17. AOV : Arena of Valor
18. MOBA : Multiplayer Online Battle Arena

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Music during video games is a crucial component of the entire gaming experience. Music is essential in enhancing gameplay, creating a sense of immersion, and setting the mood and tone of the game world (Morton, 2005). Music in video games can serve several purposes, such as providing a backdrop for game action, building tension, and creating an emotional connection with characters or locations (Zehnder & Lipscomb, 2006b). It can also help to evoke a particular era, culture, or setting. Game music has evolved over the years, from simple bleeps and bloops in early arcade games to fully orchestrated soundtracks in modern games. Some games even feature licensed music from famous artists. Video game composers and sound designers often work closely with the game developers to create music that matches the game's themes and aesthetics. They use a variety of instruments and software to create unique and immersive soundscapes that enhance the gaming experience. In short, music plays an essential role in video games, and its importance continues to grow as technology advances. It can help transport players to new worlds, build emotional connections with characters, and enhance the gaming experience.

With the development of the times, many genres of video games have also developed, one of which is MOBA. Many examples of games fall into the MOBA genre, such as Mobile Legends, League Of Legends, and Arena Of Valor. MOBA games have many aspects, such as emblems,



builds, events, shops, modes, quests, stories, music, etc. Researcher realize that these aspects can be analyzed and raised to be researched. However, many people have already explored emblems, equipment, shops, and modes, and in this study, the researcher will analyze the game's music. When the researcher played the games mentioned above, the researcher realized that the piece of the games that the researcher played could be analyzed using Genette's transstylization theory because the lyrics of the music are concise but still have something to do with the narrative and also the mechanics of the game itself. The researcher also wanted to analyze the contribution of music to history. Is it to give players a reason to move or describe the atmosphere in the game.

Computer games are commonly called video games, and the audio that is part of video games has an important role. According to Zehnder & Lipscomb (2006), who summarises the function of music in video games, music can serve to "cue narrative or plot changes, enhance the sense of immersion, increase the sense of aesthetic continuity, act as an emotional marker, and foster the thematic unity of video games." Because of the critical role of music, games have become increasingly reliant on music to support user interaction with the game environment. In short, music is no longer a largely peripheral part of the game but an integral part of the entire experience.

In addition to the purposes mentioned above, there are other purposes of music in video games mentioned by Morton (2005): to evoke emotions and represent the storyline musically. Music in video games is

essential in generating emotion and immersion for the players. According to Fu & Zhang (2015), immersion refers to the feeling of being in a game where one's attention, thoughts, and goals are all centered in and surrounding the game. The idea of soaking up and involving experiences is not new, and various other concepts related to immersion have been looked into. Immersion results from a good gaming experience and is essential for gaming enjoyment. In addition, music in video games can also convey the game's narrative flow musically. A narrative flow that relates all the musical components is more critical because it can give a more profound sense of meaning. Presenting a narrative story through music is the norm in movies, but it is more complex in games because it is not a linear and unpredictable process.

Indeed, the function of music in video games has been demonstrated in several studies. Fu & Zhang (2015) provide an example from the Nacke, Grimshaw, and Lindley (2010) survey, where participants played a fast-paced, immersive first-person shooter game. They were asked to manipulate sound (on/off) and music (on/off). The results showed a more positive or neutral dimensional experience was obtained when the game sound was played. The opposite happens when the sound is turned off: according to a study by Tan, Baxa, and Spackman (2010), players can not only experience different immersion and emotional states by changing the song and song order but can also significantly change how they play the game. Player behavior and events occurring on screen while playing with irrelevant music scored the highest compared to groups playing without or with music.

In addition to discussing video game music, the researcher examined transstylisation in this study. According to Genette (1997), transstylisation, as the term suggests, is the rewriting of the style, and its primary function is a transposition, that is, the change of the class. Journalistic and editorial rewriting is a specific example whose principle is to substitute a "good" kind for one less good: a stylistic correction, in other words. In the playful mode, as we have noted, Queneau's *Exercises in Style* are regulated stylizations in which the style of each performance is prescribed by choice indicated in its title. In the severe mode, transstylization is rarely seen in its free state, but as we have seen, it inevitably accompanies other practices such as translation. Transmetrification is a form of transstylization as well if one accepts as evidence that meters are an element of style, too. But one can also trans stylize in prose or a poem without transmogrifying it.

There is a discussion of the interrelationships between texts, which involves the theory of intertextuality. Intertextuality significantly influenced Ter Kjel's philosophy, which Philippe Sollers, Jacques Derrida, Roland Barthes, and Julia Kristeva shared. In their view, intertextuality is one aspect that makes up a text. An element that often cannot be identified and does not need to be. Intertextuality brings dynamism and polysemy, and there is no text without intertextuality. Barthes explicitly states and says that all readers are intertextual.

According to Allen (2005), the basic idea of intertextuality is that no text is originally and uniquely its own but is inevitably, and to some extent unconsciously, a network of references and quotations from other

readers. In other words, a text is an intervention in a cultural system. Therefore, some even argue that intertextuality is beneficial in literary studies. Critics and commentators often misuse this concept, and in the work of theorists associated with French post-structuralist theory in the 1960s and 1970s, such as Kristeva and Roland Barthes, the idea has changed its original meaning. Intertextuality, in a sense, at this point in its history, has become so overused in meaning and usage that the network of intertextuality and the chain of significance built by the idea of intertextuality are now nearly impossible to contain, encompass, and generalize.

On the other hand, according to Genette (1997), intertextuality includes all relations between a text and other texts. Genette's intertextuality differs from Kristeva's, and Genette's intertextuality has a more limited dimension. Furthermore, intertextuality is a relationship that follows from two texts sharing their existence. In other words, if a part of one text (Text 1) is present in another (Text 2), the two relations are intertextual. Genette uses "intertextuality" to describe the lush mosaic of echoes, allusions, quotations, and parallel relationships within a text to other texts, such as in T.S. Eliot's *The Waste Land*. Intertextuality includes references, plagiarism, and allusions. Genette distinguishes three broad categories of intertextuality: implicit or explicit, covert or overt, and hidden or open.

In this study, the researcher made two problem formulations, namely, what are transstylization found from video game music and the Games in *Mobile Legends*, *League of Legends*, and *Arena of Valor*, and what video game music contributions are found to the overall narrative of

Mobile Legends, League of Legends and Arena of Valor. The first problem formulation questions the transstylization found in the video game music and the games studied. The second problem statement examines the contribution of video game music to the overall narrative of the plays studied.

This study uses subjects in MOBA games, namely Mobile Legends, League of Legends, and Arena of Valor. Of course, the object of this study is the lyrics in the video game music of these games. The titles of the game music are Touch the Sky from Mobile Legends, Enemy - Imagine Dragons & JID from League of Legends, and Lethal Mission - The Fatal Duo from Arena of Valor.

Genette (1997) divides transstylization into reduction and augmentation in his book. Reduction itself means an operation on the text by summarising the text. At the same time, augmentation means a process on the text that expands the text. Based on Genette's explanation in his book, researcher divide reduction into seven parts: excision, amputation, trimming, pruning, expurgation, concision and condensation. During augmentation, the researcher divides it into five parts: extension, contamination, expansion, amplification, and substitution.

Not only about transstylization, but this study also discusses the contribution to the overall narrative described by Gibbons (2011), which Gibbons divides into two parts: Diegetic and Musical Pun. Diegetic is a song that comes from a source in the world of fiction that the character can hear

and play and gives reasons to move along with the narrative. Musical Pun is a narrative that describes the atmosphere in the game.

In this study, the researcher refers to previous studies related to the formulation of the problem to assist the researcher in completing this study. The first previous study is entitled "*Transstylization Of Symbols In Jane Eyre (2011)*" written by D. R. Riana (2023)D. R. Riana (2023). This study discusses the transstylization of symbols in the film adaptation of the novel Jane Eyre. The second previous study, "Levels of Sound: On the Principles of Interactivity in Music Video Games," was written by Martin Pichlmair & Fares Kayali (2007). This study introduces the principles of interactivity in music video games. The third previous study is "Governance in League of Legends: A Hybrid System," by Yubo Kou & Bonnie Nardi (2014). This study discusses an ethnographic study of the interaction between player norms and rules in League of Legends. The fourth previous study, "Students' Perception on Online Game Mobile Legends for Vocabulary Development," was written by Adil Dananjaya & Dyah Kusumastuti (2019). This study discusses the extent to which Mobile Legends affects the vocabulary development of its players. The last previous study, entitled "Analisis Makna Tanda Pada Karakter Wiro Dalam Gim Online Arena Of Valor," was written by Aulifia Alfinia Fahrudin & Muhammad Ro'is Abidin (2022). This study discusses the Wiro character in Arena of Valor, including denotation, connotation, and myth related to the visual meaning of the Wiro character.



*Figure 1.1*

The picture above is an example of the data the researcher obtained from Touch the Sky music from Mobile Legends at 1:37 with the lyrics "*The doubt that's trapped inside your mind.*"

The researcher identified the data above into excision, which, according to Genette excision, is reducing unnecessary parts. The lyrics interpret only one part of the narrative and eliminate other considered extreme descriptions. In Xavier's narrative, it is explained that at one moment, Xavier doubts his duty to eradicate heretics when he sees two injured children protect each other.

## **B. Limitation of The Problem**

In this study, the researcher only focuses on the scope of the subject and object, namely the video game music that the researcher has chosen, because this thesis only discusses the heroes in the video game music that has been selected by the researcher, which includes the story and mechanics in League of Legend, Mobile Legend and Arena of Valor. The theory used is, of course, from Genette (1997), which discusses transstylization. In addition to Genette's theory, researcher also use Gibbons's (2011) theory, which discusses the contribution to the overall narrative.

### **C. Formulation of The Problem**

Based on the above limitations, the researcher formulates the study problem as follows :

1. What are transstylization found from video game music and the Games in Mobile Legend, League of Legends, and Arena of Valor?
2. What are video game music contributions are found to the overall narrative of Mobile Legend, League of Legends, and Arena of Valor?

### **D. Objectives of The Study**

The objectives of this study are as follows :

1. To reveal transstylization of video game music and the Games in League of Legend, Mobile Legend and Arena of Valor.
2. To reveal the video game music contributions to the overall narrative of League of Legend, Mobile Legend, and Arena of Valor.

### **E. Benefits of The Study**

This study is hopefully helpful for several parties as follows :

#### **1. Theoretical Benefits**

The theoretical benefit of this study is that it is hoped to contribute to the development of science and insight into the transstylization of video game music and MOBA games, especially in Mobile Legends, League of Legends, and Arena of Valor games.

#### **2. Practical Benefits**

The practical benefit of this study is that it can add knowledge, especially for the community and agencies, so that it can become a guideline retrieved from the transstylization of video game music and



MOBA games, especially in Mobile Legends, League of Legends, and Arena of Valor.

## **F. Definition of the Key Term**

### 1. Transstylization

According to Genette (1997), transstylization, as the term suggests, is the rewriting of the style, and its primary function is transposition, that is, the change of the kind. Journalistic and editorial rewriting is a specific example, one whose principle is to substitute a "good" style for one less good: a stylistic correction, in other words. In the severe mode, transstylization is rarely seen in its free state, but as we have seen, it inevitably accompanies other practices such as translation.

### 2. Video Game Music

According to Zehnder & Lipscomb (2006), who summarises the function of music in video games, music can serve to "cue narrative or plot changes, enhance the sense of immersion, increase the sense of aesthetic continuity, act as an emotional marker, and foster the thematic unity of video games." Because of the critical role of music, games have become increasingly reliant on music to support user interaction with the game environment. In short, music is no longer a largely peripheral part of the game but an integral part of the entire experience.

### 3. Intertextuality

According to Genette (1997), intertextuality includes all relations between a text and other texts. Genette's intertextuality differs from Kristeva's, and Genette's intertextuality has a more limited dimension.

Furthermore, intertextuality is a relationship that follows from two texts sharing their existence. In other words, if a part of one text (Text 1) is present in another (Text 2), the two relations are intertextual.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Theoretical Framework**

In this chapter, the researcher uses narrative theory to analyze. In this section, the researcher also describes :

##### **1. Transstylization**

The researcher uses Gerard Genette's (1997) narrative theory to analyze transstylization in video game music and gameplay in Mobile Legends, League of Legends, and Arena Of Valor. According to Genette (1997), transstylization, as the term indicates, is the rewriting of the style, and its primary function is transposition, that is, the change of the kind. Journalistic and editorial rewrites are specific examples, the principle of which is to replace a "good" style with a less suitable type, a stylistic correction, in other words. In serious mode, transstylization is rarely seen in a free state, but as we have seen, transstylization inevitably accompanies other practices such as translation. Transmetrification is a form of transstylization, too, if we accept as evidence that meter is also an element of style. However, one can also transstylize in prose or transstylize poetry without transmetrifying.

Whether literary or not, a text can undergo two opposite types of transformation, described by Genette as purely quantitative and, thus, a priori, strictly formal and without thematic occurrence. These two operations consist of summarising the text, which Genette calls

reduction, and expanding the text, which Genette calls augmentation. However, of course, there are many ways to reduce or augment a text.

Based on Genette's explanation in his book, researcher divide reduction into seven parts: excision, amputation, trimming, pruning, expurgation, concision and condensation. During augmentation, the researcher divides it into five parts: extension, contamination, expansion, amplification, and substitution.

### **1) Reduction**

According to Genette (1997), reduction means the reduction that occurs to a text or can also summarise it. Though there are many subtractions and more hazy assumptions about their thematic significance, Genette argues ambiguously that removal is less commonly employed by literary expression than addition. Reducing a text entails creating a shorter version through various specific changes, which we can attempt to arrange in a roughly symmetrical manner based on two or three fundamental categories of reductive modification. Genette explains how to make the reduction in many ways, such as decreasing the parts of the original text that are considered unnecessary, compacting the target text to look like a summary, and many more. According to Genette, seven types of reductive changes fall under reduction. These types are excision, amputation, trimming, pruning, expurgation, concision, and condensation.

#### **a. Excision and Amputation**

One can never diminish a text without reducing it or, more precisely, without diminishing its parts. The easiest but cruelest

way to destroy its structure and meaning is through pure and simple suppression, or mutilation, without any other interference. It is possible to 'repair' a work by cutting out useless or harmful parts. However, reduction by mutilation (excision) is a widespread editorial practice or literary practice.

Genette tells the reader that to read is to choose, good or bad, and to choose is to leave. Every work is more or less amputated from its actual birth: in other words, from its first reading. In her book, Genette writes that she realized in writing those mentioned above that she had shifted from a more or less pure type of massive amputation to a much more frequent variety, consisting of several excisions spread throughout the text.

Self-excision is a unique example of excision. Genette explains that the statement means that the authors cut or trim the text, not by themselves, although that would be ideal. Drama texts are known to be regularly edited for theatrical performance. Even if the author has approved and helped design it, if these changes are made only for the sake of performance, they are usually kept secret. Since these "stage versions" are not recorded, historians and critics are generally uninterested in them. Examples of excision and amputation are Robinson Crusoe, Otello, and Recherche du temps perdu.

## **b. Trimming and Pruning**

Trimming and pruning are similar based on Genette's description. Trimming is reduced by paying attention to paratextual aspects such as the target user. At the same time, pruning is reduced by editing with attention to paratextual elements such as the target user. What distinguishes trimming and pruning is that trimming reduces without editing first, while pruning reduces by editing first according to the target user.

Genette states that it would take a long time to go through all the original "editions" such as that of *Ad Usum Delphini* that formed the body of literature "for young people"; *Don Quixote* freed from discourse, digressions, and incidental stories; Walter Scott and Fenimore Cooper from their historical details; Jules Verne from his descriptive and didactic ramblings. So many works are reduced to their narrative plots, their "adventure" sequences. The "adventure novel" idea is essentially an editorial artifact, an effect of pruning. Almost all its main originators thought they were engaged in a far nobler or more severe task.

Genette also gives another example where, in the 18th century, Houdar de la Motte produced a French version of the *Iliad* in twelve books (out of the original twenty-four) that suppressed not just half. Still, two-thirds of Homer's text pruned superfluous and tedious speeches, battles that did not suit neoclassical taste, which revealed or confirmed itself thus far

from the epic spirit. Chasing actions and repetition in epic poetry show a definite aversion to the essence of the subject and its style. However, no age limit is required to appreciate each genre, and the "Iliad in Twelve Books" is a good enough proof of the taste of its time. Examples of trimming and pruning are Don Quixote, Walter Scott and Fenimore Cooper, and Jules Verne.

**c. Expurgation**

Expurgation, which produces "expurgated versions," is, among other things, a type of excision (by amputation and occasional trimming); it is a reduction with a moralizing or an informative function, again generally ad usum Delphini. What is suppressed in this case is not only anything that might bore young readers or exceed their intellectual ability but also and especially anything that might "shock," "trouble," or "upset" their innocence. Genette didn't think there was much in this vein to be found in Jules Verne or Cooper, but in Scott, perhaps, and enough in many other great authors to maintain a flourishing industry. Censorship is the adult version of this same practice.

A particular case involves both expurgation and self-excision: self-expurgation is when the author produces a censored version of his work. Genette does not know whether this practice is widespread and doubts it, but everything is possible, and we know of at least one example: *Vendredi, ou La vie sauvage* by Michel Tournier.

#### **d. Concision**

One must distinguish between excision, which, in an emergency, may result in the elimination of all textual production and proceed by simple erasure or scissor cutting, and abridgement, which involves summarising a text without emphasizing its essential thematic parts but rewriting them in a more condensed way, resulting in a new text that is, in an emergency, may not contain a single word of the original text. As a result, summarisation enjoys the status of a work that does not result from excision in what it creates.

Self-concision is a specific case of concision, just as self-excision is of excision. It is probably more common because it is one of the most consistent stylistic elaborations. Examples of concision are *Antigone*, *Romeo and Juliet*, and *Oedipus Rex*.

#### **e. Condensation**

The fact that excision and summarisation operate directly on their hypertexts to subject them to a reduction process, in which the hypertext remains a fixed frame and support, despite how dissimilar they may be in principle, ensures that they never share anything in common. Even the most liberated summarisation can only produce a new version of the original text. However, the third type of reduction only indirectly depends on the text to be shortened. It is mediated by a mental process that is not present in the other two forms—a sort of autonomous synthesis that, in



a sense, springs from the memory of the text's body—whose every sentence detail must be forgotten to preserve the meaning or flow of the whole, which continues to be the only thing being reduced. Condensation is used in this situation to achieve reduction. The result is typically referred to as a digest, summary, or, more lately, a text contraction, as practiced in French high schools.

Summarisation can also be accomplished independently through synthesis and condensation, independent of the literalness of the hypertext. One can essentially deconstruct a summary as a series of sentences, each of which is a summary of a hypertext sentence, and so as a series of partial summaries; however, it is done sentence by sentence at the level of stylistic microstructure rather than at the level of the structure as a whole. An accurate (global) summary, on the other hand, can theoretically reduce the entire text into a single sentence.

The primary purposes of summaries, according to Genette, are didactic, extraliterary, and metaliterary sequences. A description of literary works that are read and generated by a significant portion of academic critical discourse is referred to as metaliterary, according to Genette. Metaliterary summaries serve as instruments for metaliterary practice or components of metaliterary speech. It is discovered in a more or less pure, undistributed, and chemical-free form.

Additionally, Genette discusses didactic summarisation. Except for a few subtle differences, all forms of didactic or authentic summarisation share specific formal characteristics, all of which are pragmatic or indicate the behavior behind the expression. These can be classified into the two main features of narration in the current tense, even though the piece being summarised is written in the previous tense. That of narration in the third person (heterodiegetic), even though the article being summarised is autodiegetic, is not "I became a writer" but "Marcel became a writer." Examples of condensation are Laffont-Bompiani Dictionnaire des oeuvres.

## **2) Augmentation**

According to Genette (1997), augmentation is a form of operation on literary or non-literary texts that expands the target text from the original text. There are many ways to perform augmentation transformation, such as adding large sections to fit the theme, adding to fit the style, or even adding to fit the theme and style, among others. However, literary expression uses augmentation more often than subtraction (p. 229). Augmenting a text means producing a text that is longer than the original text through specific changes based on the basic categories of augmentation modifications. There are five augmentation changes based on Genette's theory, including extension, contamination, expansion, amplification, and substitution.

**a. Extension**

Just as text reduction cannot be simple miniaturization, in the same way, augmentation cannot simply be enlargement, as enlargement requires both cutting and adding, which introduces significant deformation. The first kind of augmentation may be considered the opposite of massive suppression, which is subtraction. Extension is the term for augmentation by substantial addition.

This extension can be observed in drama, mainly French neoclassical drama. Writings from the seventeenth and eighteenth centuries tried to adapt the Yunani tragedy into the "modern" stage. Despite being praised for their arguments, the dramas lacked enough "material" to complete the required five acts. Examples of extension are *Avis au lecteur* dan *Examen rétrospectif*.

**b. Contamination**

Genette explains that contamination is the mixture of two or more hypertexts in varying doses, a traditional practice in poetics. Both the word and the thing seem to derive from Latin comic writers, more specifically from Terence, who sometimes found it necessary to introduce additional material into his plays by combining the plots of two Greek comedies. Thus, two unknown spaces by Menander are said to have contributed to *The Eunuch*, and *Andria* (Maid of Andros) is derived from

"Maid of Andros" and "Maid of Perinthos," both again by Menander, whom Terence says in his prologue, "contamination fabulous" - but we as readers cannot assess the process of contamination, as the original texts have been lost.

Genette gives similar examples of theatre history, including Jean de Rotrou's *Antigone*, mixing Sophocles' plot with Euripides' *Phoenician Women*, and Boito's libretto for *Falstaff* borrowing from *Henry IV* and *The Merry Wives of Windsor*. However, the most canonical and most blatant and unmistakable example is Christian Dietrich Grabbe's *Faust und Don Juan* (1829), which exploits and crystallizes the distinctive Romantic kinship of the two heroes, a kinship that had been promoted by E. T. A. Hoffmann's romantic interpretation of *The Temptress* (1813). The two stories are intertwined, alternate, and intersect on stage, intersecting only through the character of Donna Anna, over whom both heroes struggle. The contamination here is balanced enough that it is impossible to decide which of the two acts serves to reinforce the other.

**c. Expansion**

The opposite of summarisation, the second form of augmentation, is a stylistic expansion rather than a significant addition. Simply put, the method entails lengthening each sentence in the hypertext by two or three times. Let us use "expansion" to remain within the extension paradigm.

When giving its students exercises, classical rhetoric essentially practiced expansion. Genette wishes to use the term amplification for a different meaning from what is typically meant by the term. The difference between amplification by situation, which is choosing details that are only mentioned or implied in a text that is considered concise or brief, and amplification by allusion, which is inserting allusions into a text that is regarded as literal and pursuing them through description, animation, etc., is somewhat ambiguously drawn. An example of expansion is *Du pensum aux Fables*.

**d. Amplification**

It is reasonable that no literary augmentation would restrict itself to either of these two conceptions of extension and expansion because they both pertain to straightforward procedures rarely encountered in their purest form. The two primary augmentation paths, typically synthesis and convergence, should be considered theme extension and stylistic expansion. Genette employs the conventional term "amplification" for this reason.

The third sort of reduction, condensation, which does not in any way follow from the synthesis and convergence of the other two, excision and concretion, does not appear to correlate symmetrically to amplification, as the reader might be led to suppose. The opposite of summarisation, which cannot be

described as an expansion and much less as an extension, is the hypertext of amplification, which can easily stand after the fact. The front end of condensation is best analogized to amplification at this point.

This amplification occurs mainly by diegetic deployment (the role of expansion: expansion of details and descriptions, doubling of secondary episodes and characters, maximization of the dramatization of an adventure that is not itself dramatic) and meta-diegetic insertion (the central role of expansion: attacks that are unrelated to the original theme, but that are expansion by the insertion, giving it historical and religious significance). According to the ancient guidelines of correct rhetoric, the importance of the story and the scope of its overall purpose justify vast amplification. Examples of amplification are La Fontaine, Theseus, Philoctetus, and Cocteau's Machine Infernale.

**e. Substitution**

Genette explains that reduction and amplification are not mutually exclusive. First, textual transformations that cannot easily be put into one of the two categories are generally the result of combining the two, according to the formula of addition and suppression equals substitution (such is what Godchot does to Valéry or Mallarmé to Mallarmé). A hypertextual work's haphazard origins or tribulations can also provide examples of

opposing movements that result in the sum of zero, addition + suppression (of the addition itself). Genette gives the example of Verdi, in the original version of *Don Carlos* (Paris, 1867), who added the first act (Fontainebleau prologue) to Friedrich von Schiller's play and suppressed it in 1884 in the definitive version staged at La Scala.

## 2. Video Game Music

Many scholars have discussed video game music, but not many have analyzed this theory. However, in recent years, the academic appetite for video game music has expanded significantly, resulting in works with various methodological frameworks. In this study, the researcher used William Gibbons' (2011) theory of video game music, where Gibbons applied his theory to *Bioshock*. Gibbons discussed *Bioshock's* use of popular music as a narrative component. The game is nuanced by the novelty of incorporating pre-existing music into the game, highlighting the possibility of combining it soon. Using narrative details, Gibbons wants to show that *Bioshock* is an interactional fiction rather than a pure game in the ludological sense, like Tetris or The Sims. In arguing game narratives, Gibbons cites Eric Zimmerman (2004), who notes that the commercialized game industries are experiencing a current case of cinematic jealousy by trying to remake other kinds of media delights. In *Bioshock*, popular music enables the game to come closer to the cinematic standard many desire.

There is still microscopic study that goes in-depth into the relationship between music for games and film, often emphasizing their differences more than the similarities or treating some games in a more superficial way as a basis. In addition, the existing study also tends to focus on quite an empathetic study of the historical and technical aspects, ethnographic or theoretical, or ludological approaches.

In his writing, Gibbons (2011) divides the function of music in video games into two, namely Diegetic and Musical Pun. A diegetic is a piece of music derived from a sound source in a fictional world that the characters and players can hear, giving the player a reason to act with the story. Gibbons cites an example of a diegetic in "*Bioshock*." In the scene where Jack is trapped in the lighthouse and a click sounds, the long-sleeping breaker switches on. The room lights up, "There are no gods or kings. There is only man." Almost unnoticed, music creeps into the scene, and the cast gradually becomes increasingly aware of the quiet echoes of violins and guitars. As usual with acoustic sounds, in the early moments of *Bioshock*, this sound poses a question to the viewer or player, indicating that they should go downstairs to discover its origin, a radio housed in a vintage-looking bathysphere that looked like something out of a Jules Verne novel. Here, the music fulfills a valuable function by motivating the player to follow the story as they go down the stairs and enter the bathysphere.

Apart from these purposes, the song also uses lively violin and guitar strumming, a technique Gibbons refers to as "Musical Pun" to represent



Bioshock's mood, optimism, and atmosphere. American listeners are familiar with the song "Beyond the Sea," which Bobby Darin made famous in 1959. "Beyond the Sea" is used in the game's opening moments to highlight the several functions that popular music has in *Bioshock*. Bioshock's popular music is diegetic, coming from sources within the imaginary world. It makes the player "present" in the world of Rapture, reminding them that visible science fiction technology is a product of mid-century American aesthetics and cultural ideals. The music also references the players' predicament and the gloomy atmosphere in Rapture, a novel approach to integrating popular music into video game stories.

There is more to this musical pun than meets the eye. The player eventually learns that the workers' revolt at Kashmir Restaurant that evening resulted in a civil war and rapid economic collapse, ultimately destroying the city. Jack and the player live in the neighbourhood that emerges right "after the party." The song's lyrics also highlight Jack's wish to leave the Rapture and return to the world beyond since his terror has been replaced by curiosity about the bizarre surroundings. "The thrill is gone," the tune begins, "to linger would spoil it; /Let us creep away from this day, /because the party is over now." Not reasonably, the song informs the player that more challenging sections of *Bioshock* are ahead after they have completed the first part of the game, which serves to teach the "rules" of the game. Other songs take a similar approach, offering background information and commenting on the game's story.

### 3. Intertextuality

Since its introduction by Julia Kristeva in her work in the late 1960s, the term intertextuality has been widely used. Most notably, it was used in her 1969 essay on Bakhtin's Rabelais and his World, her theory of the fair, and other elements of her interactive account of literature and language. The essay was translated as "Word, Dialogue and Novel" and was reprinted in Toril Moi, ed., *The Kristeva Reader*. The fundamental idea behind intertextuality is that all texts are networks that, inadvertently and sometimes unconsciously, quote and reference other texts. This is true even when a text appears to be original and distinct. Thus, what is written disturbs a cultural system, shaping its meaning. Since intertextuality generally incorporates the investigation of cultural symbol systems, it is a beneficial concept that some would even argue is essential to studying literature. The idea has lost its original meaning in the work of Kristeva, Roland Barthes, and other theorists connected to French post-structuralist theory in the 1960s and 1970s, and reviewers and commentators frequently abuse it. It is nearly hard to contain, encompass, and summarise the intertextual connections and chains of importance that the idea of intertextuality has formed at this point in its history because it is so densely loaded with meaning. (Allen, 2005)

In contrast to static structures and results, Kristeva's idea of intertextuality views the text as a changing location whose interpersonal procedures and methods are the subject of investigation. She defines the "literary word" as "a confluence of literary fields and not as an entity (of

definite interpretation), as a conversation among many writings" in *Word, Dialogue, and Novel*. She makes the argument that "once a word (text) is an element of a phrase (text) so that at least one additional word (text) can be read," expanding on Bakhtin's idea of the spatialization of literary language. (Kristeva, 1980)

According to Still & Worton (1991), a text "cannot exist separately as a sealed or independent thing, and thus cannot operate as a complete system" due to intertextuality. Kristeva explores creating texts outside of preexisting discourse in "The Bounded Text." The writers are not creative; they do not compose any of their works from scratch; instead, they assemble pre-existing pieces. According to Kristeva (1980), texts are "variations of texts, intertextuality inside a given text," in which "multiple statements adapted from various sources cross and neutralize each other." While Bakhtin's concept of dialogism is centered on how people use words in particular social contexts, Kristeva is more interested in text and textuality. They both conclude that texts are inextricably linked to the cultural and social settings within which they are produced. It is impossible to create a tapestry by separating literary and social texts. (Raj, 2015)

Kristeva's concept of intertextuality is more expansive than Genette's, owing to the latter's idea's more constrained dimensions. The interaction between two texts based on their co-presence is also known as intertextuality. Put otherwise, there is an intertextual relationship between two texts if a portion of one text (text 1) is addressed in the

second text (text 2). The term "intertextuality" is used by Genette to describe a text like T.S. Eliot's *The Waste Land*, which has a rich mosaic of echoes, quotations from, allusions to, and parallelisms with other literature. Plagiarism, allusion, and citation are examples of intertextuality. Genette classifies intertextuality into three categories: concealed or open, overt or covert, and implicit or explicit. (Genette, 1997)

Overt intertextuality refers to a text's overt presence in another text, such as quotations. Covert intertextuality, conversely, is the implicit existence of a text within another text, aiming to conceal its literary allusions. This intertextuality is significant for plagiarism, where the author uses a different text without authorization or citation. Covert intertextuality refers to and declares it, while allusions, metaphors, and allegories are the three most significant types of intertextual material.

There are constantly other texts within texts and other words within words. Since texts are made up of the repetition and alteration of other textual structures, the idea of intertextuality thus calls for us to see texts as divergent and historically significant, as signs and indications of separateness, rather than as stand-alone systems. Intertextuality theory maintains that a text is not an isolated entity since it cannot stand alone, denying the New Critical concept of textual autonomy. This first approach gave various perspectives on intertextuality and its implications. It is nearly complicated to address it despite considering related subjects or the diverse contributions of numerous literary critics.

The gradual breakdown of the text as a cohesive, self-contained unit of interpretation is one of the most apparent effects of the growth of intertextuality theory. This, in turn, causes the focus to move from each text to the relationships between them. (Martinez, 1996)

#### **4. Mobile Legends**

Game developer "Moonton" is the online game Mobile Legends creator. It was published on Android on July 11, 2016, in China, Indonesia, and Malaysia and on iOS on November 9, 2016. This game, which belongs to the MOBA genre, is optimized for smartphone users and includes a virtual pad. The way to play the Mobile Legends game involves two teams with 5v5 attacking each other to destroy and defend the base. This game has three lanes: top, middle, and bottom (Ramadani, 2018). A team comprises five players who select one of the following heroes: mage, assassin, tank, fighter, support, marksman, or jungle. The players engage in real-time gameplay against other teams to destroy their base; they have a small army that aids in attacking enemies known as minions, and each lane has a tower (turret) to aid in defense. This unique mobile game is classified as Esports since it is played exclusively on computers and mobile devices. (Prasetyo & Kishimoto, 2021)

The popular online game Mobile Legends is based on the MOBA (Multiplayer Online Battle Arena) genre, which blends real-time strategy (RTS) and role-playing game (RPG) elements. Players control a single character from each of the two opposing teams, and the objective is to destroy the opponent's base. Every role (skill) a character

(hero) plays has advantages and disadvantages; therefore, teamwork is essential to winning in games like League of Legends and Dota. (Ramadani, 2018)

Mobile Legends online games have a more accessible and more straightforward way to play by using a virtual pad, often called a virtual analog; using heroes is more accessible by moving the analog in the desired direction for a shorter duration of time when playing the DOTA 2 game the duration used once a game is around 1 hour. However, the MOBA Mobile Legends game is shorter, has simple gameplay, and the game map is not too big. Heroes now come in a greater variety and uniqueness, like the hero Fanny, who takes on the persona of a well-known anime character, can be played anywhere, is more valuable, and has many more game options. (Ramadani, 2018)

## **5. League Of Legends**

Two teams of three or five players compete in the multiplayer online battle arena game League of Legends (MOBA). Out of the 134 currently playable characters, each with four distinct powers, each player selects one character to play as the champion. Players can further personalize their champions in-game by using gold to buy things. Each champion can have up to 6 inventory spaces, with seven additional slots for vision equipment. With few exceptions, every item affects every character attribute, including health, critical strike probability, armor, magical resistance, physical damage, magical damage, attack speed, and attack range. We will not detail the various types of vision items because this

is a topic for future work and is not covered in the current project. Several items increase the gold earned in specific situations. Additionally, vision items can be placed on the ground to eliminate the Fog of War from that area (for the team owning the vision item only). When a champion levels up, they also see an improvement in their stats (by accumulating sufficient experience or XP).

The "Summoner's Rift" square-shaped map is used for the five versus five games. Each team has a base in the top-right (the "red" team) or bottom-left (the "blue" team) corner of the map. It is equipped with a giant laser turret where each team spawns, two turrets guarding the nexus, three inhibitors toward the top, bottom, and middle of the map (which do not attack opponents and respawn when destroyed after 5 minutes), and a nexus. A path is traced from every inhibitor to the matching one on the opposite side of the map, forming three lanes (referred to as "top," "middle," or "mid," and "bottom," or "bot"). An additional three turrets are placed sporadically throughout each lane for each team to safeguard the inhibitors. These are impervious to injury; thus, they must be killed, starting with the farthest away. In the "jungle" between the lanes is Fog of War (players cannot see anything there unless another player on their team is nearby). It contains several neutral monsters (which attack only if they are attacked first) and the two epic monster camps (Rift Herald / Baron after 30 minutes of in-game time and Dragon). Epic monsters require a group of highly leveled champions to defeat them due to their increased health and excellent damage output.

Every 30 seconds, waves of minions are spawned by each nexus on each of the three lanes, attacking enemy champions, enemy minions, and enemy structures. When killed, they grant experience to the player who killed them and any surrounding champions, along with gold. Four distinct categories of minions exist: Melee grants 21 gold and 59 experience, has a short attack range, and has medium health. Caster: It provides 29 experience points and 14 gold but has a more extended attack range and less health. Siege: Offers 60 - 87 gold (depending on in-game time), 92 experience, a long assault range, and excellent health. Super: has the highest health, lowest attack range, and highest damage; it only spawns when the opponent inhibitor on that lane is down. It also awards 60–87 gold and 97 experience. It is important to remember that some items award champions with gold when their companions destroy minions.

These dynamics gave rise to five distinct player roles most frequently utilized in professional and ranked games. In ranked games, players compete for the most and higher ranks by adding points to the winning team and deducting them from the losing team. The five roles are top laner, mid laner, ADC (Attack Damage Carry), support, and jungle. (Riot, 2009)

## **6. Arena Of Valor**

In the online game Arena of Valor, players must demolish the opposition's main base or take down their base to win in the MOBA (Multiplayer Online Battle Arena) genre. Arena of Valor is a place for



players with great courage in the face of danger. Arena of Valor is a multiplayer online battle arena or MOBA. Originating from the Starcraft and Warcraft 3 mods, MOBAs have become one of the most well-liked gaming genres worldwide, with games like League of Legends and Dota 2 hosting yearly tournaments with prize pools in the millions. Despite their popularity, these games have a very high learning curve and can be intimidating for newcomers or those familiar with similar games.

The battlefield is where the players do battle in the game. The game's battlefield is square-shaped, with two main camps for the red and blue teams. The battlefield has three main paths: the center path, the dark assassin path, and the abyss path. The lanes are paths for the minions that help the players to attack enemy territory. In each lane, towers help players defend their territory from attacks by other enemy players. On the battlefield, there is also one particular lane, namely the jungle lane. This lane is a nesting place for epic creatures or monsters. If we kill the monster, we can get additional experience and gold to upgrade levels, skills, and equipment. The players can attack other enemy players who are in the jungle lane area, and they can also use surprise attacks to kill enemy players. This battlefield is equipped with bushes that look like tall grass that can hide the players if they pass through the bushes or stay inside as long as the range of the bushes can hide the players. The battlefield is also equipped with two unique monsters that can be killed by players who provide temporary additional buffs or skills, with much more experience and gold than creatures from the forest path.

Arena of Valor games has three phases: early, middle, and late. In the early phase, players focus on leveling up and gold to buy equipment. In the middle phase, players kill each other to gain gold and experience. The Abyssal Dragon emerges, creating a struggle between teams. In the late phase, players complete item builds and attack the main camps of team players. Large-scale battles with five players from each team are played, with the last team standing at the end. If one team brushes off all opposing team members, it is an excellent opportunity for victory.

Arena of Valor has four lanes: abyssal lane, middle lane, dark slayer lane, and jungle lane. Players must split between lanes based on their strength and play style. Archer-type players occupy the abyssal lane, while mage-type heroes occupy the middle lane. Dark Slayer Lane is near the abyssal dragon's lair and is occupied by warrior-type or tank-warrior hybrid players. Jungle Lane is specialized and contains epic creatures for players to increase their level and collect gold. Players are advised to farm in the jungle lane to increase the level of gold. Epic creatures include the abyssal dragon, sentinel spirit, and dark slayer.

In the Arena of Valor game, there are characters commonly called heroes that the players must choose before the game is played. There are six essential hero roles in the Arena of Valor game: tank, warrior, assassin, mage, marksman, and support. Each role has its own, such as a tank, whose role is to absorb much damage in team battles and control crowds of enemies. There are also assassins whose role is to farm to increase their level as quickly as possible to support their team by killing

opposing heroes quickly to get victory. Each role has its role, and they must work together to achieve victory quickly if each role does its job well. (Gayo, 2019)

## **B. Previous Studies**

Here are a few earlier studies that are relevant to this research in order to assist the investigation and determine the optimal outcome:

The first previous study used is by D. R. Riana (2023). "*Transstylization of Symbols in the Novel Jane Eyre (2011)*". This research discusses the adaptation of a movie that comes from a novel. Symbols and transstylization are two areas of adaptation that are the subject of this research. This research explores what symbols exist in the film Jane Eyre (2011) and also the form of transstylization found in the film. This research shows that shifts occur in every adaptation, whether additions or subtractions. This happens because of the symbolic character changes in the film adaptation.

Next is a second previous study by Martin Pichlmair and Fares Kayali (2007). "*Levels Of Sounds: On the Principles of Interactivity in Music Video Games.*" An overview of the basics of interaction in music video games is given in this paper. Through quantitative analysis of several games, the researcher in this study analyzed the main features of games in this genre, including action-packed gameplay, rhythmic action, quantization, synaesthesia, playing as a guide, freeform, gameplay, and storyline. Each aspect of these music videos is discussed in the corresponding matrix to illustrate how they influence the game's interactive

elements. The result is a language translation of the video game music. This language can be used with well-developed metaphors to create repositories for interactive and melodic rhythm-based games and digital instruments.

The third previous study was by Yubo Kou and Bonnie Nardi (2014). "*Governance in League of Legends: A Hybrid System*". This paper presents the findings of an ethnographic investigation into the relationship between norms and rules of League of Legends players, which reveals a hybrid governance system. Both rules and norms govern the player experience. Gamers are available in many formats to follow official rules, communicate with Riot Games, analyze gameplay, and modify regulations. The primary forum for these discussions is the official Riot Games forum. Discussions like these allow players many opportunities to learn the rules and regulations. Through their interactions, players respect rules and conventions. The researcher analyzed how and why hybrid systems emerged. They amplified the damping effect of hybrid systems on governance and player-company relationships.

The fourth previous study was by Adil Dananjaya and Dyah Kusumastuti (2019). "*Students' Perception on Online Game Mobile Legends for Vocabulary Development*." This study aims to determine EFL students' awareness of the online game Mobile Legends in their class projects. This study yielded positive results and may be classified as a positive perception based on a Likert scale. Most survey participants and interviewees stated that playing video games, particularly Mobile Legends, can help them learn new vocabulary, whether in terms of game mechanics,

gameplay, or even speaking Indonesian. According to this statement, the first rule of the game is that players must interact with foreign players, most of whom speak English. The second reason is that they are private individuals reluctant to learn English to understand the game system and communicate effectively with other players from other countries.

And last, the fifth previous study by Aulifia Alfinia Fahrudin and Muhamad Ro'is Abidin (2022). "*Analisis Makna Tanda Pada Karakter Wiro Dalam Gim Online Arena Of Valor*". This research discusses the character of Wiro in Arena of Valor, such as denotation, connotation, and myth related to the visual meaning of Wiro's character, which is analyzed using Edmund Feldman's visual analysis technique. This research provides a new visualization experience for the Wiro character in Arena of Valor regarding costume and its elements. This research shows that Wiro's character represents a more modern Wiro Sableng figure in various aspects such as character design, costume and weapons, tattoo design, character background, and voice actor. The visualization of Wiro as a modern is characterized by his costume, accented with gold and new tattoo designs with contemporary patterns.

The researcher concluded that there are similarities and differences between earlier investigations and this one based on the previously mentioned studies. Previous studies have employed comparable ideas, but their research objects have differed; conversely, previous studies have employed similar objects, but their theories or procedures have differed. These earlier studies aid researcher in choosing the correct phrase for the

topic. As a result, this work is significant since it adds to our understanding of the ideas and tools that researcher have employed.

## **CHAPTER III**

### **RESEARCH METHOD**

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

Using Creswell's theory as a guide, this study compares data through qualitative research. Creswell (2007) defines qualitative research as a study that looks at and interprets the meaning of several people or categories of individuals with social problems. As a result, he breaks it down into five methods: case studies, grounded theory, phenomenology, ethnography, and narrative research. A research plan is necessary to guarantee data; thus, the researcher must use the chosen methodologies. This qualitative study aids in the researcher's ability to notice objects and gather data precisely. Additionally, qualitative research can investigate this study with a more in-depth story about the phenomena that are occurring right now.

This study identifies the transstylization in the music lyrics of the object the researcher has chosen. The qualitative research method is suitable for use because this study is in the form of text and images, as previously explained by Creswell. This study also discusses intertextuality because it involves the relationship between texts. The researcher also uses the theory of transstylization, which in this study examines the rewriting of language styles between text in music and text in-game narratives.

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

Both data and data sources are essential for researchers to finish their study because they are the materials they need to investigate the subject they have chosen. Data is a crucial and necessary component of an investigation since it allows researchers to obtain the required answers. Data and data sources are essential for expanding human knowledge across all domains. According to Maxwell (2016), data can take the form of pictures or numbers that are utilized to supplement the general direction of the study process.

Data and data sources must correlate and, of course, be relevant to the topic that has been chosen and also the formulation of the problem. The data in this study are textual data and visual data. Textual data is data in the form of lyrics in video game music and hero stories, while visual data is image screenshots in video game music. In this study, the data sources are Mobile Legends, League of Legends, and Arena of Valor, and the object of this research is the song lyrics in the video game music of these games. The game music video is taken from the YouTube platform with the channel name Mobile Legends: Bang Bang, League of Legends, and Garena AOV Indonesia. The titles of the video game music are Touch the Sky from Mobile Legends, Enemy - Imagine Dragons & JID from League of Legends, and Lethal Mission - The Fatal Duo from Arena of Valor.

## **C. Research Instrument**

Qualitative researchers are the main instruments that should have high intellectual capacity related to reflective and rational thinking capacity used when designing, implementing, and reporting research. The strength



of the researcher as an instrument includes four things: the power of understanding qualitative methodology and insight into the field of profession, strength in terms of personality, strength in terms of social relationship skills, and strength in terms of communication skills. (Komariah & Satori, 2011)

It is impossible to predict with precision and clarity in advance the issue in question, the study concentration, methods of inquiry, hypotheses employed, or even the anticipated outcomes. Throughout the research, all remains to be refined. There is no other option in this ambiguous and unpredictable scenario, and the researcher is the only instrument capable of achieving it.

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

Since gathering data is the primary goal of research, data collection techniques represent the most strategic stage of the process. The researcher won't obtain data that satisfies the required standards if they don't understand the data-gathering method. Creswell (2007) lists observation, interviews, documentation, and video materials as data-collecting practices. Documentation is one of the methods used in this study to collect data.

The researcher next employs the following strategies to comprehend this research using the preliminary steps:

1. First, the researcher listens and watches the video game music selected as the object, then plays the game and looks for types of transstylization and the contribution of the video game music to the overall narrative.

2. Second, after collecting and organizing data, the researcher looks at the information using applied theory.
3. Next, identifying and classifying the data per the relevant criteria, determining whether the data contains transstylization and what kind it falls under, and determining whether the data is diegetic or musical pun in nature as a way that music contributes.
4. Last, having literature-expert validators verify the data that has been classified. The following is an example of a data table that the researcher created to make it easier to understand:

No	Data	Codes	Category	Explanation
1.	0:05/ML/Touch the Sky/Kagura/ Together we will fly	04/ML/Touch the Sky/EC/MP/0:05	The data falls into the category of transstylization type reduction of amputation because it reduces the parts of Kagura's story that are considered unnecessary and do not change the word form. Also, the data is included in video game	The data contains the lyrics "Together we will fly." In Kagura's narrative, there is one moment when Kagura and Hayabusa fly together because Kagura falls from a tree, and Hayabusa, who sees her, intends to help her. Then, the

			music contributions of the musical type because the lyrics describe the narrative of Kagura's story, not describing the mechanics or gameplay.	Seimei Umbrella helps them both. Based on Genette, Kagura's narrative is included in excision because it reduces parts that are considered excessive and unnecessary in Kagura's narrative.
2.				

Table 3.1 Table 3.1: Data sample

1. 04 : The data numbers 1, 2, 3, 4, 5 .., etc
2. ML : Mobile Legends
3. Touch the Sky : Song title
4. Types of Transstylization :
  - a. Reduction
    - Excision (EC)
    - Amputation (APU)
    - Trimming (TR)
    - Prunning (PR)
    - Expurgation (EG)

- Concision (CC)
- Condensation (CD)

b. Augmentation

- Extension (ET)
- Contamination (CO)
- Expansion (EP)
- Amplification (API)
- Substitution (SUB)

5. Types of Video Game Music Contributions :

- Diegetic (DG)
- Musical Pun (MP)

6. 0:05 : The time clue

**E. Data Analysis Technique**

This study employs Spradley's (1980) four-stage method of content analysis: domain, taxonomy, componential, and cultural theme analysis.

1. Domain

A domain is the complete assessment of the research topic by the researcher. The more parts the researcher has to review, the more time they will have. The researcher will locate many features from the overarching idea that has been stated. The statistics in this study aim to examine how linguistic styles are rewritten and how music affects the games. The data is gathered through statements and documentation of the subject of the study. The data produced in this review are still conventional and surface-

level, but they have already identified the classifications that warrant further investigation.

## 2. Taxonomy

Taxonomy analysis, also called coding statistics, is the following phase. This information analysis provides a more detailed description of the domain names and more focused observations. The taxonomic analysis's output might be field diagrams, strain and node diagrams, or outlines. The researcher employed three theories, transstylization and music game contribution, to assess the data, classifying all the statistics by hassle statements.

Games	Types of Transstylization	Types of Video Game Music Contributions
Mobile Legends		
League of Legends		
Arena of Valor		

*Table 3 2 Table of Taxonomy*

## 3. Componential

Information/data gathered and categorized using tables and charts is known as component analysis because the researcher may more readily conclude the data after creating a table.

### a. Data Number

- D1 : Data Number 1
- D2 : Data Number 2

- ...

b. Types of Transstylization

1) Reduction

- Excision (EC)
- Amputation (APU)
- Trimming (TR)
- Prunning (PR)
- Expurgation (EG)
- Concision (CC)
- Condensation (CD)

2) Augmentation

- Extension (ET)
- Contamination (CO)
- Expansion (EP)
- Amplification (AP)
- Subtitution (SUB)

c. Types of Video Game Music Contributions :

- Diegetic (DG)
- Musical Pun (MP)

	Types of Transstylization												Types of Video Game Music Contributions	
	EC	APU	TR	PR	EG	CC	CD	ET	CO	EP	API	SUB	DG	MP
Mobile Legends														
League of Legends														
Arena of Valor														
Total														

*Table 3 3: Table of Componential*

#### 4. Cultural Theme Analysis

Analysis of cultural themes is the final phase. Culture theme analysis involves combining theories, research findings, visualizations, and accumulated prior studies. The key conclusion drawn from the study's data is how the study's theme is established. Language style rewriting can be applied in music, dramas, novels, and films. Language-style rewriting has been very popular among dramas since dramas and movies typically diverge from their original literary sources. That's because there

is a mismatch if the source is adapted into a theatre or film. Similarly, rewriting the language style in music and games where the narrative in the game is not suitable if it is used for music, then it must be rewritten so that it can match and fit.

#### **F. Data Validation Techniques**

According to Creswell (2007), validators are essential to data validity, and validation is a strength of qualitative research. This study analyzed data from video game music to examine the many forms of transstylization and music's role in video games. The validator possesses extensive qualifications and may furnish corroborating evidence concerning transstylization and the part of music in games. To validate that the data is genuine for this study, the researcher must use the validator to confirm the authenticity of the data. The researcher selected a validator who teaches English literature at UIN Raden Mas Said Surakarta. This person is undoubtedly an expert in the field and is conversant with the transstylization theory. The validator is Muhammad Rizal, S.S., M.A..



## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

#### **A. Findings**

This chapter contains a discussion of the findings after the data that researcher are looking for has been collected. Researcher will analyse the transstylization contained in the video game music from the Mobile Legends, League of Legends and Arena of Valor games entitled Touch the Sky from Mobile Legends, Enemy-Imagine Dragons & JID from League of Legends and Lethal Mission-The Fatal Duo from Arena of Valor. The types of transstylization that appear in the video game music are reduction and augmentation.

In addition to the analysis of transstylization, the researcher also analysed the contributions of music to the overall narrative of the Mobile Legends, League of Legends, and Arena of Valor games. The types of music contributions to the overall narrative are diegetic and musical pun. In this study, the researcher obtained 95 data, including 80 data from transstylization and 15 from music contribution to the game.

#### **1. The Types of Transstylization in Touch the Sky, Enemy, Lethal Mission**

The result of this discovery is based on the researcher's observation of the lyrics in video game music and their relationship with the narrative and mechanics of the hero in the video game music and the game itself. These results answer the problem formulation that questions the types of transstylization found in Touch the Sky, Enemy, and Lethal Mission. Below, the results of the researcher's findings regarding the types of transstylization found in Touch the

Sky, Enemy, and Lethal Mission based on Genette's (1997) transstylization theory will be explained.

No.	Types of Transstylization				Total Data
1.	Reduction	Excision	Amputation	condensation	80
		16	31	33	
1.	Augmentation	Extension	Expansion	Amplification	15
		4	9	2	
	Total				95

*Table 4 1 Taxonomy Table of Transstylization*

a. Reduction

The researcher only obtained three types of reduction from the whole music of Touch the Sky, Enemy, and Lethal Mission, which are excision, amputation, and condensation; each part obtained 16 data for excision, 31 data for amputation, and 33 data for condensation.

According to Genette (1997), excision reduces parts of the original text that are considered useless, redundant, and illogical. Amputation is a form of reduction by performing a massive amount of excision so that the state of the text becomes very different from the original text. Meanwhile, condensation condenses the target text by taking only the essence so that the target text has a summary impression. The meaning of the type of transstylization is based on the findings of researchers who found only three types of transstylization: excision, amputation, and condensation.

1) ML/Touch the Sky/Excision/Edith/0:45



*Figure 4. 1 Excision*

Edith's narrative in the lyrics falls into the excision reduction type based on Genette's theory (p. 229) because it reduces parts that are considered redundant and unnecessary and does not change the form of the text where the lyrics only describe some moments of Edith's narrative and eliminate other narratives that are considered excessive. One moment from Edith's narrative explains that her adoptive father found Edith in the ruins and brought her home while holding her. Edith's adoptive father took care of Edith like his own child. Her adoptive father also forbade Edith to go to the valley because he had a bad feeling about what would happen if Edith went there. Edith's adoptive father proved that he deserved to be Edith's father with the love he gave her.

2) ML/Touch the Sky/Excision/Xavier/1:37



*Figure 4. 2 Excision*

Xavier's narrative in the lyrics falls into the excision type of reduction based on Genette's theory (p. 229) because it reduces the parts that are considered unnecessary, where the lyrics only describe a few moments of Xavier's narrative and eliminate other records that are deemed excessive. It is explained that there is one moment where Xavier feels doubt in his heart while carrying out his duties to exterminate the heretics, and he sees two small children who are injured and protect each other. That's what made Xavier feel the peak of doubt from his tasks. The researcher connects the lyrics with Xavier's narrative based on the researcher's observation that the lyrics talk about doubts lodged in the mind; it relates to Xavier's narrative, who feels doubt about his duty and keeps thinking about it. Xavier's narrative is *that The young Xavier had no other choice but now. "Should I arrest them, let them off, or..."*.

3) LOL/Enemy/Excision/Jinx/1:32



*Figure 4. 3 Excision*

Jinx's narrative in the lyrics falls into the excision-type of reduction based on Genette's theory (p. 229) because it reduces the parts that are considered unnecessary. In contrast, the lyrics only describe some moments of Jinx's narrative and eliminate other records that are deemed excessive. It was explained that there was one moment when Jinx disrupted a wedding party attended by influential people and Zuan officials at Count Sandvik's mansion. His goal was to obtain explosives in this mansion. And after he managed to riot the event, he felt happy and laughed at the action. He called the people present at the event to mock him. The researcher connected the lyrics with Jinx's narrative based on the researcher's observation that the lyrics talked about Jinx's satisfaction with the action, and it related to Jinx's narrative, who was very happy with his act of rioting at the wedding.

4) AOV/The Fatal Duo/Excision/Airi/0:49



*Figure 4. 4 Excision*

Airi's narrative in the lyrics falls into the excision type of reduction based on Genette's theory (p. 229) because it reduces the parts that are considered unnecessary. In contrast, the lyrics only describe some moments of Airi's narrative and eliminate other narratives that are deemed unnecessary. It is explained that there is one moment of Airi fighting against Maloch, the Invincible Commander. After passing through many of Maloch's soldiers, it was time for Airi to face Maloch. But with the many wounds Airi received when dealing with Maloch's soldiers, she was unable to fight a long battle. Finally, Airi used her ultimate power to attack Maloch by using her sword and slashing Maloch. Blood poured out of Maloch's chest that was hotter than lava. The researcher connects the lyrics with Airi's narrative based on the researcher's observation that the lyrics talk about the blood flowing on Airi's sword. This relates to Airi's narrative: "The blade rose and fell. Blood hotter than lava

gushed out from a wound in Maloch's chest, *and the impregnable demon wings were tattered*".

5) ML/Touch the Sky/Amputation/Edith/0:29



*Figure 4. 5 Amputation*

Edith's narrative in the lyrics falls into the amputation type of reduction based on Genette's theory (p. 229-230) because it massively reduces the parts considered unnecessary so that the form of the text is very different from the original text. It is explained that in Edith's narrative, there is a palace called Celestial Palace. This palace was built by the Ancient Ones above the sky, just above Sanctum Island in the Sea of Hope. On Sanctum Island, the ancients constructed temples and workshops with their extraordinary technology, and the island was an ideal location for ancient wonders. When the Celestial Palace is functioning, the temple will receive energy waves from the palace, and the temple on Sanctum Island will continue to coordinate with the castle in the sky. The researcher connects the lyrics with Edith's narrative based on the researcher's observation that

the lyrics talk about life behind the clouds, which is related to Edith's narrative, which explains the existence of life in the sky called the Celestial Palace. Edith's narrative explains it: *"In the far distant past when the world was just created, the Ancient Ones built the Celestial Palace above the Sanctum Island in the Sea of Hope."*

6) LOL/Enemy/Amputation/Vi/0:45



*Figure 4. 6 Amputation*

Vi's narrative in the lyrics is included in the amputation type of reduction based on Genette's theory (p. 229-230) because it reduces the parts that are considered unnecessary massively so that the shape of the text is very different from the original text. It was explained that in Vi's narrative, Vi wanted to know the story of her parents because she had never met them since childhood. Many people told her about her parents, but the levels differed from one person to another. Some said that Vi's parents had an industrial accident, which was common in the Zaun area, and some noted that Vi came from an orphanage in Zaun. But in the



end, Vi gave up on discovering her parents' story, realizing that it was not everything she had to know. The researcher connects the lyrics with Vi's narrative based on the researcher's observation that the lyrics talk about someone looking for someone else's story or story, which is related to Vi's narrative, who is looking for the account or report of her parents. Vi's narrative explains this: *"In the end, Vi threw up her hands to find out her parents' information, realizing that there were many things that were better left a mystery."*

7) AOV/The Fatal Duo/Amputation/Hayate/0:23



*Figure 4. 7 Amputation*

Hayate's narrative in the lyrics falls into the amputation type of reduction based on Genette's theory (p. 229-230) because it massively reduces the parts considered unnecessary so that the form of the text is very different from the original text. It is explained in Hayate's narrative that Hayate managed to approach Airi in a joint training session. Hayate managed to get close to Airi when no one else managed to get close to Airi because of Airi's cruelty,

especially when Airi had played her sword very skillfully. The researcher connects the lyrics with Hayate's narrative based on the researcher's observation that the lyrics talk about someone who says that no one can get as close as possible, which relates to Hayate's narrative where Hayate and Airi are training together. Hayate manages to get close to Airi. Hayate's narration explains it: *"Hayate's Kunai Blitz had darkened the skies and blocked Airi's vision. She did not notice Hayate adjusting the distance between them as he charged forward, not to keep the distance but close it. Close enough that her long blade could no longer strike him."*

8) ML/Touch the Sky/Condensation/Kagura/1:53



*Figure 4. 8 Condensation*

Kagura's narrative in the lyrics is included in the condensation type of reduction based on Genette's theory (p. 237-238) because it condenses the target text from the original text to look like a summary. It is explained that in changed from feelings of friendship to feelings of love that have been hidden. Then, Kagura followed Hayabusa, who

traveled around the world. The researcher connects the lyrics with Kagura's narrative based on the researcher's observation that the lyrics talk about her future as you; it relates to Kagura's narrative where all the narratives tell the romantic story of Kagura and Hayabusa.

9) LOL/Enemy/Condensation/Ekko/1:04

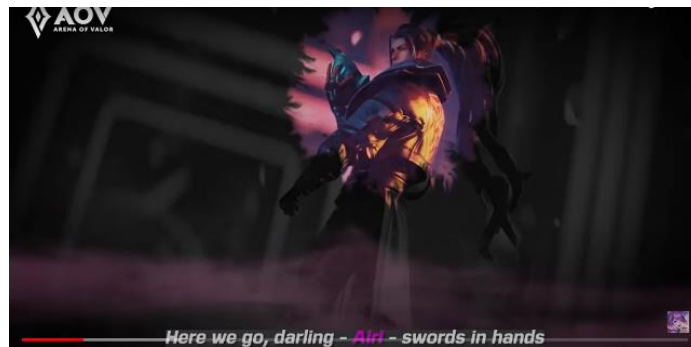


*Figure 4. 9 Condensation*

Ekko's narrative in the lyrics is included in the condensation type of reduction based on Genette's theory (p. 237-238) because it condenses the target text from the original text to look like a summary. It is explained in Ekko's narrative that Ekko comes from a remote city called Zaun that is shabby and full of misery in every corner of the town. Zaun has a lot of crime on every corner and is full of pollution. Children who live in Zaun behave freely by climbing the walls of buildings, graffiti, and even stealing things to use as weapons. People from more developed cities like Piltover use Zaun as a money-making ground. They built many industrial factories where the natives of Zaun were the

workers. The researcher connects the lyrics with Ekko's narrative based on the researcher's observation that the lyrics talk about the misery that a person feels; it is related to Ekko's narrative where all the narratives tell the story of Ekko who must be born and live in a shabby city called Zaun.

10) AOV/The Fatal Duo/Condensation/Airi/0:14



*Figure 4. 10 Condensation*

Airi's narrative in the lyrics is included in the condensation type of reduction based on Genette's theory (p. 237-238) because it condenses the target text from the original text to look like a summary. It is explained that in Airi's narrative, Airi has a weapon in the form of a sword. Airi always uses her sword to fight her enemies, Maloch's soldiers, and even Maloch himself. With her sword, Airi defeated Maloch, made Maloch bleed, and went into hiding. The researcher connects the lyrics with Airi's narrative based on the researcher's observation that the lyrics talk about Airi's weapon in the form of a sword, which is related to

Airi's narrative which in her narrative, Airi always uses her sword to defeat her enemies.

b. Augmentation

Augmentation here leads more to mechanics and gameplay because the lyrics experience the addition of skill descriptions on heroes. The researcher only found three types of augmentation from the whole music of Touch the Sky and Lethal Mission and did not find any augmentation in Enemy. The three types are extension, expansion, and amplification; each part obtained 4 data for extension, 9 data for expansion, and 2 data for amplification.

1) ML/Touch the Sky/Extension/Xavier/0:01



Figure 4. 11 Xavier's Passive

Xavier's mechanics in the lyrics *"The time is now, our chance is here"* fall into the extension type of augmentation based on Genette's theory (p. 254) because they massively add parts to fit the theme. The related lyrics and mechanics are found in the word "time," in the lyrics, there is a massive addition because it matches the theme of the word "time." Xavier's mechanic explains that his passive resets the cooldown of all his

skills. This can be done when Xavier performs the ultimate and then maintains his passive by attacking the enemy hero. The researcher connects the lyrics with Xavier's mechanics based on the researcher's observation that the lyrics talk about time and opportunity; this relates to Xavier's mechanics where Xavier's passive can reset cooldown, where cooldown in MOBA games means time. The narrative in Xavier's mechanical explanation is *"Stage III: All Xavier's skills cooldown reduced by 4 seconds (12 seconds for the Dawning Light Ultimate. The state lasts 5 seconds (Xavier can extend the duration by hitting enemies with his skills)"*.

2) AOV/The Fatal Duo/Extension/Hayate/1:25

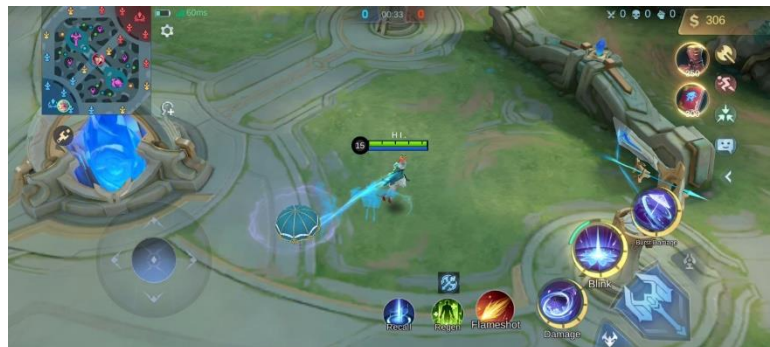


*Figure 4. 12 Hayate's Skill 1*

Hayate's mechanic in the lyrics *"Hayate: Game on, all the same, pick a name, aim and shoot the stars"* falls into the extension type augmentation based on Genette's theory (p. 254) because it adds massive parts to match the theme. The related lyrics and mechanics are found in the words "aim and shoot."

The lyrics have an enormous addition because they match the theme of the phrase "aim and shoot." Hayate's mechanics explain that his skill 1 throws a shuriken that is targeted at enemy heroes and can be targeted at non-heroes. The researcher connects the lyrics with Hayate's mechanics based on the researcher's observation that the lyrics talk about the target chosen to be shot; this relates to Hayate's mechanics, where Hayate's skill 1 throws shuriken according to the direction the player has targeted. The narrative in Hayate's mechanical explanation is *"Hayate tosses shurikens in the target direction and gains 10% movement speed while throwing"*.

3) ML/Touch the Sky/Expansion/Kagura/0:05



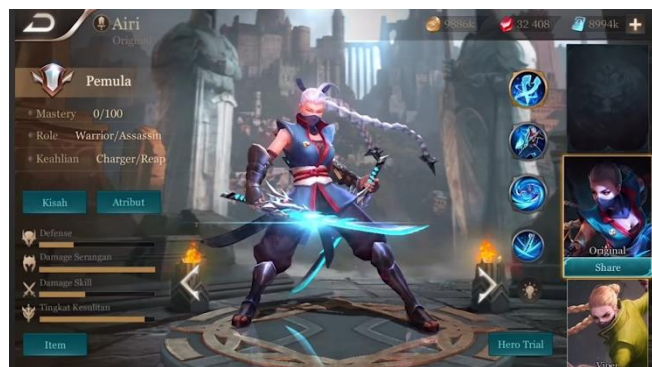
*Figure 4. 13 Kagura's Skill 2*

Kagura's mechanic in the lyrics *"Together we will fly"* falls into the expansion type augmentation based on Genette's theory (p. 260) because it adds text to customize the style. The lyrics and related mechanics are found in the word "fly," in the lyrics, there is an addition to adjust the style of the word "fly." Kagura's mechanics explain that in skill 2, Kagura makes a circular



motion while flying away from Seimei's umbrella, which can eliminate all Crowd Control effects except the suppressed effect. The researcher connects the lyrics with Kagura's mechanics based on the researcher's observation that the lyrics talk about flying together; this relates to Kagura's mechanics where Kagura's skill 2 flies in a circle which can eliminate crowd control effects except suppressed.

4) AOV/The Fatal Duo/Expansion/Airi/0:14



*Figure 4. 14 Airi weapon in the form of a sword*

Airi's mechanic in the lyrics "Here we go, darling, Airi Sword in hands" falls into the expansion type augmentation based on Genette's theory (p. 260) because it adds text to adjust the style. The related lyrics and mechanics are found in the word "sword"; in the lyrics, there is an addition because it is to change the style of the word "sword." Airi's mechanics explain that Airi uses a weapon in the form of a sword to beat her enemies. In addition to winning her opponent with a basic attack, Airi beat her enemy using her sword by releasing her skills. The researcher connects the lyrics with Airi's mechanics based on the



researcher's observation that the lyrics talk about Airi showing her weapon in the form of a sword to her enemy; this relates to Airi's mechanics, which is very clear that Airi has a weapon in the form of a sword.

5) ML/Touch the Sky/Amplification/Kagura/0:01



*Figure 4. 15 Gameplay Kagura*

Kagura's mechanic in the lyrics "The time is now, our chance is here" falls into the amplification type augmentation based on Genette's theory (p. 262) because it adds massive text to match the theme and style or simply put, amplification is a combination of extension and expansion. The related lyrics and mechanics are found in the words "time" and "chance" in the lyrics; there is an addition because it is to adjust the theme and style of the words "time" and "chance." In Kagura's mechanics, it can be explained that Kagura is a hero who really needs timing and is also an ambush hero. Requiring timing here means not carelessly issuing skills; you must see the surrounding conditions, including waiting for the enemy hero's skills to run out or, in other words, waiting for the right time to issue skills. Kagura is

also an ambush hero, where Kagura needs bushes to get the opportunity to kidnap enemy heroes, especially enemy damage dealers. The researcher connects the lyrics with Kagura's mechanics based on the researcher's observation that the lyrics talk about time and opportunity, which is related to Kagura's mechanics, which need timeliness to get the chance to kidnap enemy heroes.

## **2. The Types of Video Game Music Contributions in *Touch the Sky*, *Enemy*, *Lethal Mission***

As previously explained about video game music contributions based on Gibbons' (2011) theory, there are two types of video game music contributions: diegetic and musical pun. Below, the results of the research findings regarding the types of video game music contributions contained in *Touch the Sky*, *Enemy*, and *Lethal Mission* will be explained.

No.	Types of Video Game Music Contributions	Total Data
1.	Diegetic	14
2.	Musical Pun	81
	Total	95

*Table 4 2 Taxonomy Table of Video Game Music Contributions*

### a. Diegetic

Diegetic, according to Gibbons (2011, p. 4), is music that comes from a sound source in a fictional world that can be heard by characters and players and provides a reason for players to act according to the story. In this study, diegetic refers more to the mechanics and gameplay of the heroes in the video game music that the researcher has chosen according to the

Mobile Legends, League of Legends, and Arena of Valor games. The researcher got 14 data from Touch the Sky and Lethal Mission but did not find diegetic in Enemy.

1) ML/Touch the Sky/Diegetic/Kagura/0:05



*Figure 4. 16 Kagura's Skill 2*

Kagura's mechanics are included in the diegetic because, based on the researcher's observations, there is a relationship between the lyrics and the mechanics in Kagura. The connection is found in the lyrics "*Together we will fly*" and the mechanics in skill 2, where the relationship is in the word "fly." Kagura's skill 2 performs a circular flying motion towards a predetermined target and can remove crowd control effects except for the suppressed effect.

2) ML/Touch the Sky/Diegetic/Xavier/0:01



*Figure 4. 17 Xavier's Passive*

Xavier's mechanic is included in the diegetic because, based on the researcher's observation, there is a relationship between the lyrics and the mechanic in Xavier. The connection is found in the lyrics *"The time is now, our chance is here"* and the mechanic in the passive, where the relationship is in the word "time." Xavier's passive can reset the cooldown of all his skills. This can be done when Xavier performs his ultimate and then maintains his passive by attacking the enemy hero. Cooldown in MOBA games means time.

3) ML/Touch the Sky/Diegetic/Edith/1:07



*Figure 4. 18 Edith's Skill 2*

Edith's mechanic is included in the diegetic because, based on the researcher's observation, there is a relationship between the lyrics and the mechanic in Edith. The connection is found in the lyrics *"You know I will catch you"* and the mechanic in skill 2, where the relationship is in the word "catch you." In Edith's skill 2, Edith dashes towards a predetermined target. If the dash leads to an enemy hero, Edith will catch him, throw him over her shoulder, and drop him right behind her.

4) AOV/The Fatal Duo/Diegetic/Hayate/0:52



Figure 4. 19 Hayate's Skill 1

Hayate's mechanic is included in the diegetic because, based on the researcher's observation, there is a relationship between the lyrics and the mechanic in Hayate. The connection is found in the lyrics *"Shuriken pierced through the skin"* and the mechanic in skill 1, where the relationship is in the word "shuriken." In Hayate's skill 1, Hayate throws shuriken towards a predetermined target, and Hayate gains movement speed when throwing it. However, this skill will pass by but can still deal damage if it is aimed at non-hero enemy units such as minions.

5) AOV/The Fatal Duo/Diegetic/Airi/0:52



*Figure 4. 20 Airi's Skill 1*

Airi's mechanic is included in the diegetic because, based on the researcher's observation, there is a relationship between the lyrics and the mechanic on Airi. The connection is found in the lyrics "Shuriken pierced through the skin" and the mechanic in skill 1, where the relationship is in the word "shuriken." In Airi's skill 1, Airi throws shuriken towards a predetermined target and gives a slow effect to the enemy hero. Airi also gets a movement speed effect if her skill 1 hits the enemy hero.

b. Musical Pun

According to Gibbons (2011, p. 10), Musical Pun, which he explained with the example of Bioshock, is a song that presents mood and atmosphere. In this research, musical refers more to the story narratives of the heroes in the video game music that researchers have chosen according to the Mobile Legends, League of Legends, and Arena of Valor games. The researcher obtained 81 data from Touch the Sky, Enemy, and Lethal Mission.

1) ML/Touch the Sky/Musical Pun/Kagura/0:01



*Figure 4. 21 Musical Pun*

Kagura's narrative is included in the musical pun because, based on the researcher's observation, there is a relationship between the lyrics and the narrative in Kagura. The lyrics "*The time is now, our chance is here*" describe time and opportunity as having a relationship with Kagura's narrative. Kagura's narrative explains that Kagura initially did not know Hayabusa would travel around the world and felt confused about what she should do. But the Seimei Umbrella suddenly flew and opened by itself as if telling Kagura to follow Hayabusa. Kagura, who realized the intention of the Seimei Umbrella, immediately ran after Hayabusa in the pouring rain. In the midst of Kagura's confusion, that was the time and opportunity for Kagura to be with Hayabusa.



2) ML/Touch the Sky/Musical Pun/Xavier/2:05



*Figure 4. 22 Musical Pun*

Xavier's narrative is included in the musical because, based on the researcher's observations, there is a relationship between the lyrics and the narrative in Xavier. The lyrics *"Your strength it lives inside,"* which describes the power inside him, connects with the narrative of Xavier, who gets his strength from within himself. Xavier's narrative explains that when Xavier was playing with street cats. Xavier gives these ordinary cats new identities as either "heroes" or "evil dragons" while he acts as a "commander" overseeing the battlefield. While playing, the "evil dragon" unknowingly disappears. Xavier rushes to find it and sees the "evil dragon" surrounded by wild dogs who want to tear the "evil dragon" to pieces. Seeing this, Xavier immediately hugged the "evil dragon". He felt an overwhelming anger flowing in his veins as if a mysterious substance came out of Xavier's body and made the stray dogs leave. Unbeknownst to Xavier, that miracle was the beginning of his awakening to be able to control mystical magic.



3) ML/Touch the Sky/Musical Pun/Edith/1:41



*Figure 4. 23 Musical Pun*

Edith's narrative is included in the musical because, based on the researcher's observation, there is a relationship between the lyrics and Edith's narrative. The lyrics "*The scars of the past will stay forever*" describe the memories that will continue to imprint; there is a connection with Edith's narrative, who remembers her past about who she is. Edith's narrative explains that Edith was a guardian of the Temple of Thunder on the Sanctum Island. But after the Endless War ended, Edith fell into a deep sleep and was buried in the temple's ruins. Unfortunately, Edith experienced memory loss as a result of the incident. After a long time, Edith was found by an older man looking for metal in the ruins. The older man finally took care of Edith with great affection. One day, when the older man took Edith to look for metal with him in the temple's ruins, suddenly Uranus, the Guardian of the Celestial Palace, appeared. At that moment, memories of her past flooded Edith's mind; the Ancients, the Priests, and the Temple flashed through her mind.

4) LOL/Enemy/Musical Pun/Jinx/0:57



*Figure 4. 24 Musical Pun*

Jinx's narrative is included in the musical pun because, based on the researcher's observation, there is a relationship between the lyrics and the narrative in Jinx. The lyrics *"But once you turn, they hate us,"* which describes someone many people hate, connect with Jinx's narrative where many Zaun residents and Zaun officials hate Jinx. Jinx's narrative explains that Jinx is hated by many people in Zaun, including Zaun officials and business people. This is because Jinx likes to cause trouble and riot. Jinx did a lot of crazy things, such as destroying art buildings, closing bridges using animals he released from the zoo, blowing up roads so that they could not be passed, changing the direction of road signs, sabotaging merchant ships, and destroying the safest money storage. The reason he did that was actually to attract the attention of a security guard named Vi, who is his sister.

5) LOL/Enemy/Musical Pun/Vi/2:45



*Figure 4. 25 Musical Pun*

Vi's narrative is included in the musical pun because, based on the researcher's observation, there is a relationship between the lyrics and the narrative in Vi. The lyrics "*Who the baddest? It don't matter 'cause we at your throat,*" which describes a lousy person who profits from other bad people, has a connection with Vi's narrative where Vi only wants to rob from bad people who take Zaun's wealth and dredge it up. In Vi's narrative, it is explained that Vi was originally a gangster who liked to rob. However, Vi has a principle not to steal from the underprivileged or hurt people who don't deserve it. Vi only robs rich people who have taken advantage of Zaun and leaves without guilt.

6) LOL/Enemy/Musical Pun/Ekko/1:35



*Figure 4. 26 Musical Pun*

Ekko's narrative is included in the musical pun because, based on the researcher's observation, there is a relationship between the lyrics and the narrative in Ekko. The lyrics "*I stack it in my mind, and I'm waiting for the time,*" which describes someone who has thoughts and waits for the right time to release them, has a connection with Ekko's narrative where Ekko wants to tell his parents of his desire to remain in Zaun. In Ekko's narrative, it is explained that Ekko is a talented and genius boy. Seeing the talent and genius of his son, his parents want to send Ekko to a school in Piltover. However, Ekko did not want to go to any Piltover school and preferred to stay in Zaun. Whenever her parents did not return home, Ekko practiced talking about this in front of the mirror. But when his parents returned, it was tough to get it out, especially seeing the tired looks of his parents.

7) AOV/The Fatal Duo/Musical Pun/1:07



*Figure 4. 27 Musical Pun*

Hayate's narrative is included in the musical pun because, based on the researcher's observation, there is a relationship between the lyrics and the narrative in Hayate. The lyrics *"I'm blinded by your beauty,"* which describes a man fascinated by a woman's beauty, connect with Hayate's narrative where Hayate is fascinated by Airi's beauty. Hayate's narrative explains that Hayate was fascinated by Airi's beauty during a training session together. This happened when Hayate managed to get close to Airi until there was no distance between them. Hayate was immersed in the beauty of Airi's eyes as if he wanted to keep looking at her. Hayate has seen Airi's every move and thought.

8) AOV/The Fatal Duo/Musical Pun/Airi/1:39



*Figure 4. 28 Musical Pun*

Airi's narrative is included in the musical pun because, based on the researcher's observation, there is a relationship between the lyrics and Airi's narrative. The lyrics "Battle till they are torn apart, battle the beasts 'till they break and hide" describe someone who fights sadistically to make his opponent run away and hide; there is a connection with Airi's narrative where Airi finishes Commander Maloch to escape and hide. In Airi's narrative, it is explained that Airi was involved in a battle with Commander Maloch. Before arriving at Maloch, Airi had fought with Maloch's soldiers and received several wounds. When she came before Maloch, Airi immediately issued her final attack and slashed Maloch using her sword. The attack caused Maloch to suffer an injury in his chest that released hot blood more than lava. Maloch was forced to flee and hide in the devil's abyss.

## B. Discussion

This section focuses on the discussion of the problem formulations in this study. The first problem formulation is transstylization found in video game music and the Games in Mobile Legends, League of Legend, and Arena of Valor, and video game music contributions are found to the overall narrative of League of Legend, Mobile Legend and Arena of Valor. Researchers analyzed the formulation of the problem using theories from Genette (1997) and Gibbons (2011). The following is a discussion of the data findings from the problem formulation of this research.

	EC		APU		CD		ET		EP		API	
	DG	MP	DG	MP	DG	MP	DG	MP	DG	MP	DG	MP
Mobile Legends		8		12		11	2		6		2	
League of Legends		6		12		13						
Arena of Valor		2		7		9	1	1	3			
Total	95											

*Table 4 3 Componential Table of Transstylization of Video Game Music Contributions*

The table above shows the researcher's findings in stating the problem formulation of this research. There are 80 data that show reduction, including 16 data from excision, 31 data from amputation, and 33 data from condensation. 15 data show augmentation, including 4 data from extension,

9 data from expansion, and 2 data from amplification. Besides offering data from the type of transstylization, the table above also shows data from video game music contributions, with 14 data from diegetic and 81 data from musical pun.

The dominant data from both problem formulations has been found based on the table. The first problem formulation, which discusses the type of transstylization found from the research object, has dominant data, namely reduction. This is based on the researcher's observation that the story narrative of the heroes in the object of research has been reduced, which is contained in the lyrics. The reduction is done so that a match can be used as a lyric. It is impossible to pour the entire story narrative into music lyrics. Therefore, the reduction is very appropriate so that the very long story narrative can be contained in music lyrics and can be enjoyed by listeners, especially players.

There are three parts of the reduction modification transformation found, namely excision, amputation, and condensation. The three reduction modification transformations are the most appropriate ways to reduce the research object. Excision is a modification reduction method that reduces unnecessary parts of the text. For example, the lyrics "The doubt that's trapped inside your mind" and Xavier's narrative. Here, excision is used because the lyrics only tell part of Xavier's story and eliminate other narratives that are deemed unnecessary. In contrast, the lyrics only tell the doubts that exist in the mind and relate to only part of Xavier's narrative. Therefore, excision is very appropriate here.



The second reduction modification transformation is amputation. Amputation is to massively decrease parts of the original text so that the form of the text is different from the original text. For example, the lyrics "I'm searching to behold the stories that are told" and the narrative in Vi. Here, amputation is used because the lyrics tell part of Vi's story. Vi's intended narrative in the lyrics is when Vi finds out the story of her parents from the people around her. However, the form of the lyrics is somewhat different from Vi's narrative because it has undergone a massive decrease, and it shows a modified way of reduction from amputation. The third reduction modification transformation is condensation. Condensation is a reduction modification method that compresses the original text so that the target text looks like a summary. For example, the lyrics of "My future is you" and the narration of Kagura. Condensation is used here because the lyrics are a summary of Kagura's narration, which all of Kagura's narration tells the story of Kagura and Hayabusa's romance. This example makes it very clear how the condensation reduction method works.

The dominant data from the second problem formulation is musical pun. This is based on the researcher's observation that video game music contributions to the overall narrative in Mobile Legends, League of Legends and Arena of Valor. Musical pun can be the dominant data because the lyrics in the video game music or the object of this research mostly tell about the story's narrative on the heroes that appear in the video game music and rarely tell about mechanics or gameplay. It is proven by the less diegetic data in this study.

There are also three componentials from the results that researchers have found, amputation and musical pun, condensation and musical pun, expansion and diegetic, which are found in Touch the Sky, Enemy, and Lethal Mission. In Touch the Sky, Enemy, and Lethal Mission there are 31 data that show the amputation of musical pun. Amputation of musical pun can occur due to massive reductions so that the form of the text is very different, which occurs in lyrics that discuss the narrative of the hero's story. In addition to amputation and musical pun, there is also condensation and musical pun as the second form of reduction in the lyrics that discuss the narrative of the hero's story. Condensation of musical pun can happen because the lyrics condense the target text by taking only the essence so that the target text looks like a summary, which occurs in the lyrics that discuss the narrative of the hero's story. In Touch the Sky, Enemy, and Lethal Mission there are 33 data that show condensation in musical pun. And the last, expansion and diegetic. Expansion of diegetic can occur due to additions that aim to adjust the style of lyrics that discuss mechanics or gameplay. In Touch the Sky, Enemy, and Lethal Mission, there are 9 data that show the expansion of diegetic.

The correlation between the two formulations of the problem is that with a musical pun that discusses more about the story narrative of the hero, it is very suitable to use the transformation reduction method because it must reduce or cut parts of the hero's very long story narrative to be used or made into a lyric. It is impossible to put all of the hero's story narrative into a lyric that only requires one sentence. While diegetic which discusses more about

gameplay or mechanisms, it is very suitable to use the augmentation transformation method because it must add a word or sentence so that it can be used as a lyric; it is not ideal if the lyrics only write the name of the skill or mechanics of the hero which only shows the movement, it will make the reader or listener confused and sound strange. So, there must be additional words in the lyrics.

## CHAPTER V

### CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

This chapter will present three sections: conclusions, implications, and suggestions. The conclusion provides a statement of resolution to the two problem formulations in this study about the types of transstylization that exist in Touch the Sky, Enemy, Lethal Mission and video game music contributions to the overall narrative in Mobile Legends, League of Legends and Arena of Valor. The theoretical implications of this research are in the theory of transstylization and video game music contributions and. also the object is a video game music with the title Touch the Sky, Enemy, Lethal Mission, as well as the subject of this research, Mobile Legends, League of Legends and Arena of Valor. Finally, suggestions are given to English students or other researchers to analyze related topics.

#### A. Conclusion

Researcher found two types of transstylization in Touch the Sky, Enemy, Lethal Mission, namely reduction and augmentation. The type of transstylization in Touch the Sky, Enemy, and Lethal Mission is dominated by reduction with 80 data out of a total of 95 data, and the rest falls into augmentation with a total of 15 data.

Apart from these two types of transstylization, there are also two types of video game music contribute to the overall narrative, namely diegetic and musical pun. The dominant data of video game music contributions is musical pun with 81 data and the rest goes into diegetic with 14 data. From the dominant data obtained by the researcher, it can be concluded that reduction in Touch the Sky, Enemy, Lethal Mission is more

often used than addition or augmentation because it must reduce the very long story narrative of the heroes in Touch the Sky, Enemy, Lethal Mission to make it more suitable for lyrics. The lyrics in Touch the Sky, Enemy, and Lethal Mission also discuss the hero's narrative more than the mechanics or gameplay, so the dominant data obtained is a musical pun.

## **B. Implications**

This research produces knowledge about the types of transstylization and also how video game music contributions to the overall narrative. Theoretically, this research can benefit readers or other academic researchers by providing information about the types of transstylization and the contribution of video game music to the overall narrative, especially transstylization in video game music.

## **C. Suggestions**

1. For students majoring in English Letters

This research is suggested for more English Literature students, especially mainstream literature students interested in studying the types of transstylization that exist in video game music and their contribution to the overall narrative.

2. For the other researchers

This research focuses on analyzing the types of transstylization in video game music and their contribution to the overall narrative. Therefore, the researcher suggests that other researchers who want to investigate further the types of transstylization that exist in video game

music and their contribution to the overall narrative so that they can make this research a reference.

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## APPENDICES

### Appendix 1: Validator Sheet

#### VALIDATION SHEET

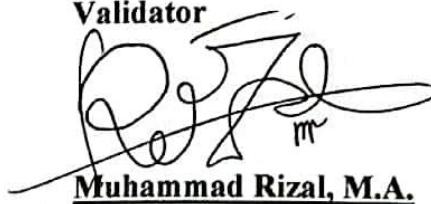
The thesis data titled “**TRANSSTYLIZATION BETWEEN VIDEO GAME MUSIC AND THE GAMES IN *MOBILE LEGENDS, LEAGUE OF LEGENDS AND ARENA OF VALOR***” had been checked and validated by Muhammad Rizal, M.A. in :

Day : Friday

Date : December 1<sup>st</sup>, 2023

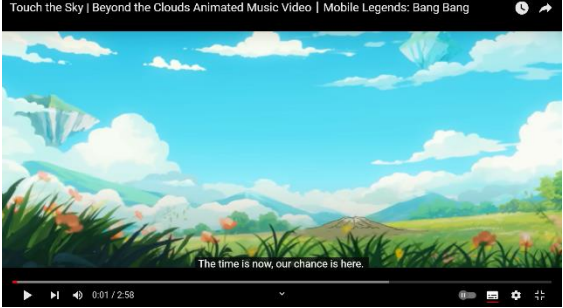
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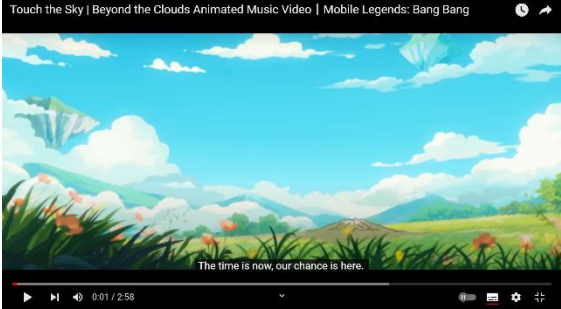
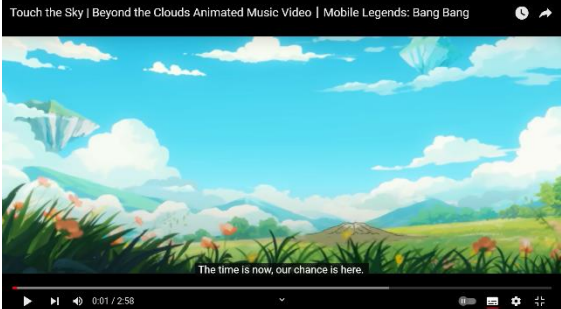
Validator


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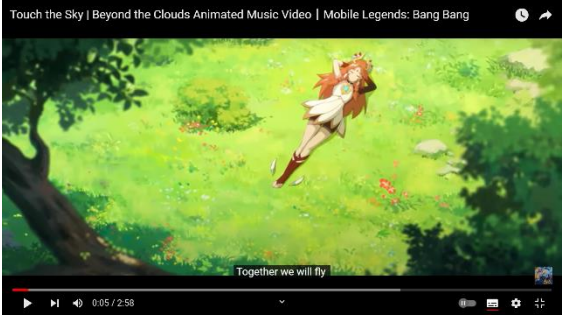
Muhammad Rizal, M.A.

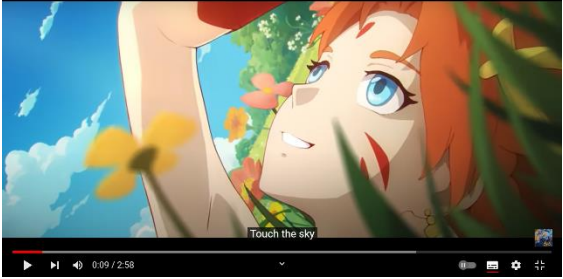
## APPENDICES

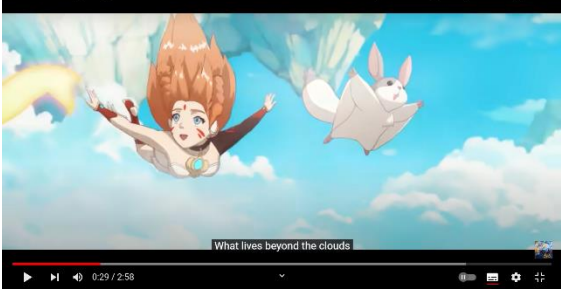
No.	Coding	Data	Types of Transstylization	Explanation	Valid	Invalid
1.	01/ML/Touch the Sky/APU/MP/0:01	 <p data-bbox="685 887 1223 995">0:01/ML/Touch the Sky/Kagura/The time is now, our chance is here</p>	Reduction	<p data-bbox="1498 464 1930 1230">In Kagura's narrative, it is explained that Kagura finally decides to follow Hayabusa to explore the world together with the Seimei Umbrella. Based on Genette, Kagura's narrative falls into amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.</p>	Valid	

2.	02/ML/Touch the Sky/APU/MP/0:01	 <p data-bbox="674 662 1232 774">0:01/ML/Touch the Sky/Xavier/The time is now, our chance is here</p>	Reduction	In Xavier's narrative, it is explained that Xavier must make a decision at that moment. Based on Genette, Xavier's narrative is included in amputation because it makes a massive reduction so that the format of the text is different from the original text.	Valid	
3.	03/ML/Touch the Sky/APU/MP/0:01		Reduction	In Edith's narrative, it is explained that the Palace guards and also Edith who is the guardian of the temple began to hunt down the Evil Gods who escaped. Based on Genette,	Valid	

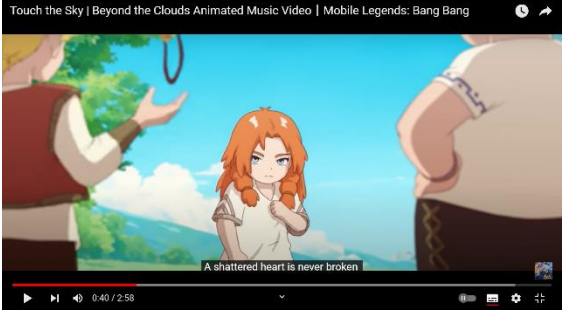
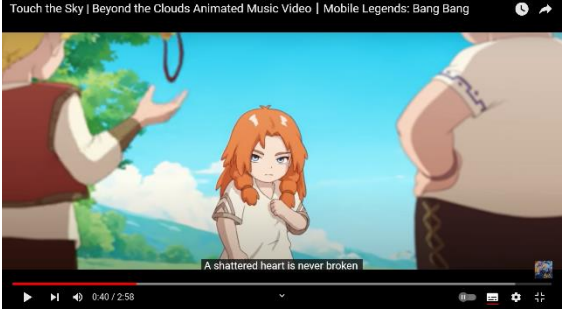
		0:01/ML/Touch the Sky/Edith/The time is now, our chance is here		Edith's narrative is included in amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.		
4.	04/ML/Touch the Sky/EC/MP/0:05	<p>Touch the Sky   Beyond the Clouds Animated Music Video   Mobile Legends: Bang Bang</p>  <p>0:05/ML/Touch the Sky/Kagura/Together we will fly</p>	Reduction	In Kagura's narrative, there is a moment when Kagura and Hayabusa fly together because Kagura fell from a tree and was helped by Hayabusa then the Seimei Umbrella helped them both. Based on Genette, Kagura's narrative is included in excision because it reduces parts that are	Valid	

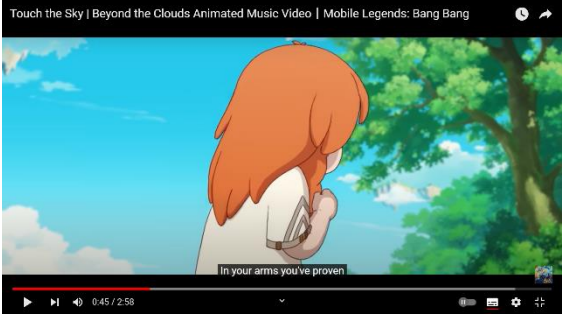
				considered excessive and unnecessary.		
5.	05/ML/Touch the Sky/EC/MP/0:05	 <p>0:05/ML/Touch the Sky/Edith/Together we will fly</p>	Reduction	Edith's narrative explains that Edith flew with Pyhlax to hunt down the evil God. Based on Genette, Edith's narrative is included in excision because it reduces parts that are considered excessive and unnecessary.	Valid	

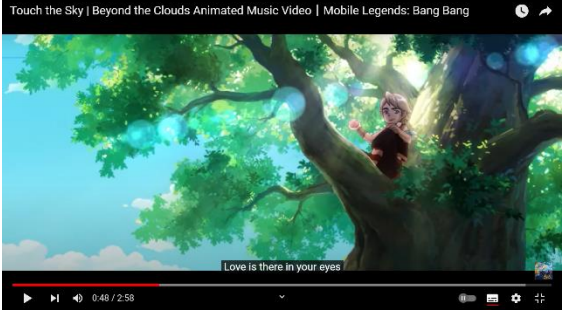
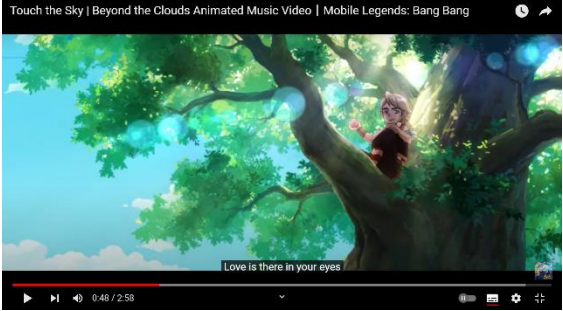
6.	06/ML/Touch the Sky/APU/MP/0:09	 <p data-bbox="689 662 1220 767">0:09/ML/Touch the Sky/Edith/Touch the sky</p>	Reduction	<p data-bbox="1498 236 1930 1002">In Edith's narrative, it is explained that Edith received energy from the Heavenly Palace above the sky as the guardian of the Ancient Temple on Sanctum Island. Based on Genette, Edith's narrative is included amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.</p>	Valid	
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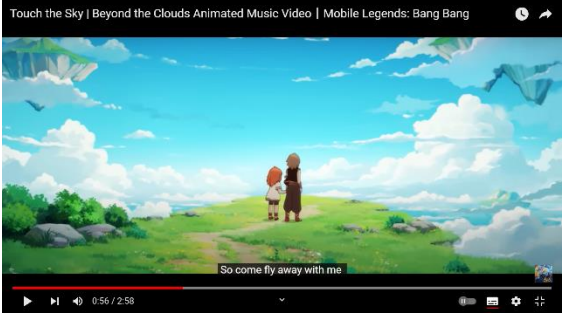
7.	07/ML/Touch the Sky/APU/MP/0:29	 <p data-bbox="680 662 1227 767">0:29/ML/Touch the Sky/Edith/ What lives beyond the clouds</p>	Reduction	<p data-bbox="1496 236 1930 1007">In Edith's narrative, it is explained that there is a Heavenly Palace located in the sky which tells of life above the clouds. Based on Genette, Edith's narrative is included in amputation because it makes a massive reduction of something that is considered unnecessary so that the format of the text is very different from the original text.</p>	Valid	
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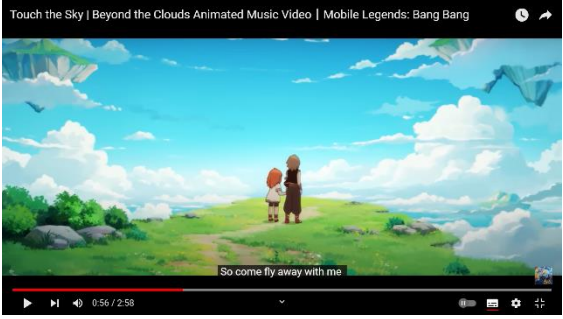


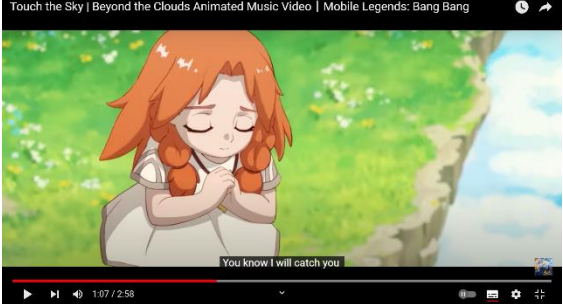
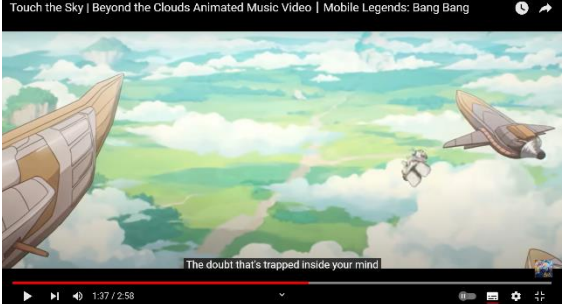
8.	08/ML/Touch the Sky/CD/MP/0:40	 <p data-bbox="734 660 1173 767">0:40/ML/Touch the Sky/Xavier/A shattered heart is never broken</p>	Reduction	In Xavier's narrative, it is explained that Xavier felt devastated because he saw the scene in front of his eyes that was heartbreaking. Based on Genette, Xavier's narration is included in condensation because it compresses the target text from the original text so that it looks like a summary.	Valid	
9.	09/ML/Touch the Sky/APU/MP/0:40		Reduction	In Edith's narrative, it is explained that Edith was heartbroken because she had to leave her adoptive father. Based on Genette, Edith's narrative is	Valid	


		0:40/ML/Touch the Sky/Edith/A shattered heart is never broken		included in amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.	
10.	10/ML/Touch the Sky/EC/MP/0:45	 <p>0:45/ML/Touch the Sky/Edith/In your arms you've proven</p>	Reduction	In Edith's narrative, it is explained that Edith's adoptive father who found her in the ruins of the temple took her in his arms and cared for her like his own child. Based on Genette, Edith's narrative is included in excision because it reduces parts that are considered excessive and unnecessary.	Valid



11.	11/ML/Touch the Sky/CD/MP/0:48	 <p data-bbox="674 547 1234 895">0:48/ML/Touch the Sky/Kagura/Love is there in your eyes</p>	Reduction	In Kagura's narrative, it is explained that Hayabusa who saved Kagura has affection and love in his eyes. Based on Genette, Kagura's narrative is included in condensation because it compresses the target text from the original text so that it looks like a summary.	Valid	
12.	12/ML/Touch the Sky/APU/MP/0:48		Reduction	In Edith's narrative, it is explained that Edith's adoptive father is very fond of her and loves Edith as evidenced by his prohibition against Edith playing in the valley. Based on Genette,	Valid	

		0:48/ML/Touch the Sky/Edith/Love is there in your eyes		Edith's narrative is included in amputation because it reduces the useless parts of the original text massively so that the form of the text is very different from the original text.		
13.	13/ML/Touch the Sky/EC/MP/0:56	 <p>0:56/ML/Touch the Sky/Kagura/So come fly away with me</p>	Reduction	In Kagura's narrative, there is a moment when Kagura and Hayabusa fly together because Kagura fell from a tree and was helped by Hayabusa then the Seimei Umbrella helped them both. Based on Genette, Kagura's narrative is included in excision because it reduces parts that are	Valid	


				considered excessive and unnecessary.		
14.	14/ML/Touch the Sky/APU/MP/0:56	 <p>0:56/ML/Touch the Sky/Edith/ So come fly away with me</p>	Reduction	Edith's narrative explains that Edith flew with Pyhlax to hunt down the evil God. Based on Genette, Edith's narrative is included in amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.	Valid	


15.	15/ML/Touch the Sky/APU/MP/1:07	 <p data-bbox="674 660 1234 767">1:07/ML/Touch the Sky/Kagura/You know I will catch you</p>	Reduction	In Kagura's narrative, it is explained that Hayabusa managed to catch Kagura when Kagura fell from the tree. Based on Genette, Kagura's narrative is included in amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.	Valid	
16.	16/ML/Touch the Sky/EC/MP/1:37		Reduction	In Xavier's narrative, it is explained that Xavier felt doubts about his duty to exterminate the heretics when he saw two small children who were injured. Based	Valid	



		1:37/ML/Touch the Sky/Xavier/The doubt that's trapped inside your mind		on Genette, Xavier's narration is included in excision because it reduces unnecessary parts.		
17.	17/ML/Touch the Sky/CD/MP/1:41	 <p>1:41/ML/Touch the Sky/Edith/The scars of the past will stay forever</p>	Reduction	In Edith's narrative, it is explained that Edith had lost her memory but finally regained it after meeting the Heavenly Palace Keeper. Based on Genette, Edith's narrative is included in condensation because it compresses the target text from the original text so that it looks like a summary.	Valid	

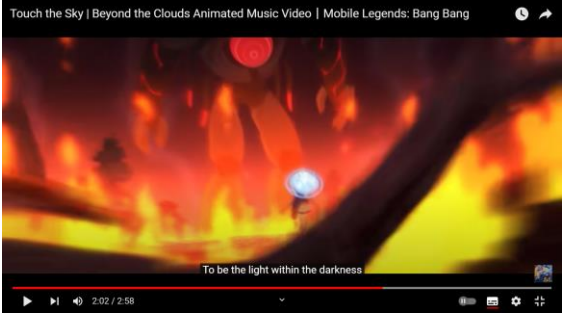
18.	18/ML/Touch the Sky/EC/MP/1:50	 <p data-bbox="685 660 1227 767">1:50/ML/Touch the Sky/Kagura/Together we'll make it through</p>	Reduction	In Kagura's narrative, it is explained that Kagura followed Hayabusa to travel around the world. Based on Genette, Kagura's narrative is included in excision because it reduces unnecessary parts.	Valid	
19.	19/ML/Touch the Sky/CD/MP/1:53		Reduction	Kagura's narrative explains that Kagura realized that her feelings for Hayabusa changed from friendship to love and chose to follow Hayabusa. based on Genette, Kagura's narrative falls	Valid	

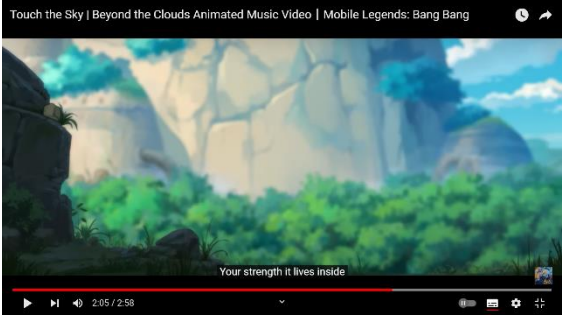


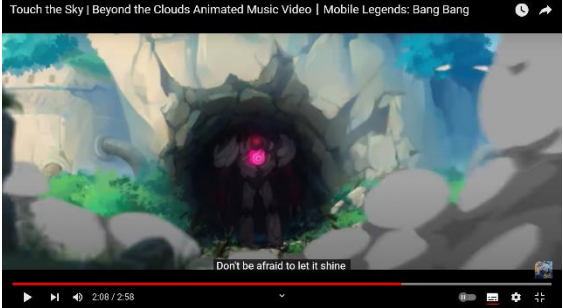
		1:53/ML/Touch the Sky/Kagura/My future is you		into condensation because it compresses the target text from the original text so that it looks like a summary.		
20.	20/ML/Touch the Sky/CD/MP/1:55	 <p>1:55/ML/Touch the Sky/Kagura/Me and you</p>	Reduction	Kagura's narrative explains that Kagura realized that her feelings for Hayabusa changed from friendship to love and chose to follow Hayabusa. based on Genette, Kagura's narrative falls into condensation because it compresses the target text from the original text so that it looks like a summary.	Valid	


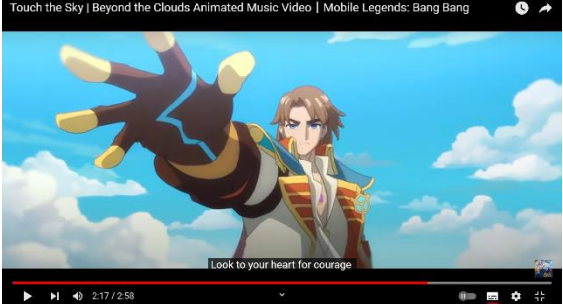
21.	21ML/Touch the Sky/APU/MP/1:57	 <p data-bbox="685 662 1227 767">1:57/ML/Touch the Sky/Kagura/The time is here and now</p>	Reduction	<p data-bbox="1498 236 1930 1002">In Kagura's narrative, it is explained that Kagura finally decides to follow Hayabusa to explore the world together with the Seimei Umbrella. Based on Genette, Kagura's narrative falls into amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.</p>	Valid	
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22.	22/ML/Touch the Sky/APU/MP/1:57	 <p data-bbox="674 660 1232 767">1:57/ML/Touch the Sky/Xavier/The time is here and now</p>	Reduction	In Xavier's narrative, it is explained that Xavier must make a decision at that moment. Based on Genette, Xavier's narrative is included in amputation because it makes a massive reduction so that the format of the text is different from the original text.	Valid	
23.	23/ML/Touch the Sky/APU/MP/01:57		Reduction	In Edith's narrative, it is explained that the Palace guards and also Edith who is the guardian of the temple began to hunt down the Evil Gods who escaped. Based on Genette,	Valid	

		1:57/ML/Touch the Sky/Edith/The time is here and now		Edith's narrative is included in amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.		
24.	24/ML/Touch the Sky/CD/MP/2:02	 <p>2:02/ML/Touch the Sky/Xavier/To be the light within the darkness</p>	Reduction	In Xavier's narrative, it is explained that Xavier became a light or differentiator in the bishop's environment who had massacred the heretics and betrayed the bishop. Based on Genette, Xavier's narrative is included in condensation because it compresses the target text from	Valid	

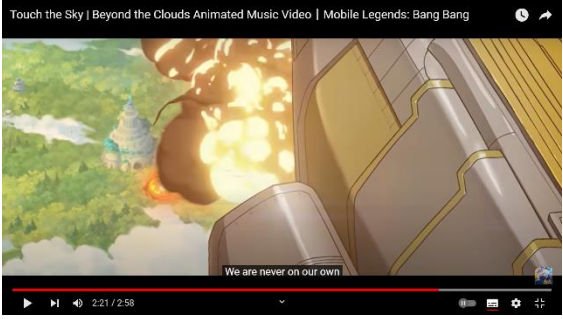
				the original text so that it looks like a summary.		
25.	25/ML/Touch the Sky/EC/MP/2:05	 <p>2:05/ML/Touch the Sky/Xavier/Your strength it lives inside</p>	Reduction	In Xavier's narrative, it is explained that Xavier gets his power from himself due to his overflowing anger. Based on Genette, Xavier's narration is included in excision because it reduces unnecessary parts.	Valid	


26.	26/ML/Touch the Sky/CD/MP/2:08	 <p data-bbox="689 660 1218 762">2:08/ML/Touch the Sky/Xavier/Don't be afraid to let it shine</p>	Reduction	<p data-bbox="1496 236 1930 1007">In Xavier's narrative, it is explained that Xavier felt indecisive and doubted himself for the orders the bishop gave, because of his fear of the bishop. Based on Genette, Xavier's narration is included in condensation because it compresses the target text from the original text so that it looks like a summary.</p>	Valid	
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27.	27/ML/Touch the Sky/CD/MP/2:13	 <p data-bbox="685 660 1227 767">2:13/ML/Touch the Sky/Edith/If ever you lose your way</p>	Reduction	In Edith's narrative, it is explained that Edith feels lost because of her memory loss due to the ruins in the temple from the endless war erupting. Based on Genette, Edith's narrative is included in condensation because it compresses the target text from the original text so that it looks like a summary.	Valid	
28.	28/ML/Touch the Sky/CD/MP/2:17		Reduction	In Edith's narrative, it is explained that Edith gets the courage to challenge the Heavenly Palace Guard who wants to kill her adoptive father,	Valid	

		<p>2:17/ML/Touch the Sky/Edith/Look to your heart for courage</p>		<p>because of her affection and love for her adoptive father. Based on Genette, Edith's narrative is included in condensation because it compresses the target text from the original text so that it looks like a summary.</p>	
29.	29/ML/Touch the Sky/CD/MP/2:21	<p>Touch the Sky   Beyond the Clouds Animated Music Video   Mobile Legends: Bang Bang</p>  <p>2:21/ML/Touch the Sky/Kagura/We are never on our own</p>	Reduction	<p>In Kagura's narrative, it is explained that Kagura lives with Hayabusa and also the Seimei Umbrella. Based on Genette, Kagura's narrative is included in condensation because it compresses the target text from</p>	Valid







				the original text so that it looks like a summary.		
30.	30/ML/Touch the Sky/CD/MP/2:21	 <p>2:21/ML/Touch the Sky/Edith/ We are never on our own</p>	Reduction	Edith's narrative explains that Edith lives with her father and is also always with Pyhlax. Based on Genette, Edith's narrative is included in condensation because it compresses the target text from the original text so that it looks like a summary.	Valid	

31.	31/ML/Touch the Sky/EC/MP/2:28	 <p data-bbox="674 660 1232 767">2:28/ML/Touch the Sky/Kagura/And I will catch you when you're falling</p>	Reduction	In Kagura's narrative, it is explained that Hayabusa managed to catch Kagura when Kagura fell from the tree. Based on Genette, Kagura's narrative is included in the excision because it reduces unnecessary parts.	Valid	
32.	32/ML/Touch the Sky/API/DG/0:01		Augmentation	Kagura's mechanics require timing in releasing skills to be able to kill her opponent. Based on Genette, Kagura's mechanic falls under amplification because it adds parts that are not in the	Valid	

		0:01/ML/Touch the Sky/Kagura/The time is now, our chance is here		source text in a big way by adjusting the theme and style.		
33.	33/ML/Touch the Sky/ET/DG/0:01	 <p>0:01/ML/Touch the Sky/Xavier/The time is now, our chance is here</p>	Augmentation	Xavier's mechanic is very time-related according to his passive skill which can reset the cooldown of all his skills for a while. Based on Genette, Xavier's mechanic was included in the extension because it added a part that was not in the source text in a big way by adjusting the theme.	Valid	


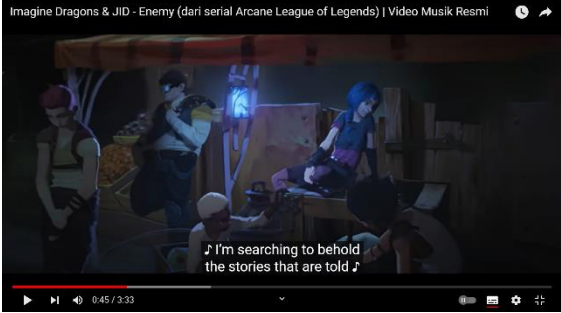
34.	34/ML/Touch the Sky/EP/DG/0:05	 <p data-bbox="674 596 1234 708">0:05/ML/Touch the Sky/Kagura/Together we will fly</p>	Augmentation	In Kagura's skill 2, Kagura performs a circular flying motion to remove crowd control effects except suppressed. Based on Genette, Kagura's mechanic is included in the expansion because it adds to customize the style.	Valid	
35.	35/ML/Touch the Sky/EP/DG/0:05	 <p data-bbox="674 1187 1234 1299">0:05/ML/Touch the Sky/Edith/Together we will fly</p>	Augmentation	Edith's mechanic that shows flying with Pyhlax is found in her ultimate. Based on Genette, Edith's mechanic falls into expansion because it adds to adjust the force.	Valid	

36.	36/ML/Touch the Sky/EP/DG/0:56	 <p data-bbox="674 671 1227 783">0:56/ML/Touch the Sky/Kagura/ So come fly away with me</p>	Augmentation	In Kagura's skill 2, Kagura performs a circular flying motion to remove crowd control effects except suppressed. Based on Genette, Kagura's mechanic is included in the expansion because it adds to customize the style.	Valid	
37.	37/ML/Touch the Sky/EP/DG/0:56		Augmentation	Edith's mechanic that shows flying with Pyhlax is found in her ultimate. Based on Genette, Edith's mechanic falls into expansion because it adds to adjust the force.	Valid	


		0:56/ML/Touch the Sky/Edith/ So come fly  away with me				
38.	38/ML/Touch the Sky/EP/DG/1:07	 1:07/ML/Touch the Sky/Edith/ You know I  will catch you	Augmentation	In Edith's skill 2, Edith does a dash then catches her opponent and throws him over her shoulder. Based on Genette mechanically Edith is included in the expansion because it adds to adjust the style.	Valid	
39.	39/ML/Touch the Sky/API/DG/1:57		Augmentation	Kagura's mechanics, which require a lot of timing in releasing skills, fall under amplification because they add parts that are	Valid	



		1:57/ML/Touch the Sky/Kagura/The time is here and now		not in the source text in a big way by adjusting the theme and style.		
40.	40/ML/Touch the Sky/ET/DG/1:57	 <p>1:57/ML/Touch the Sky/Xavier/The time is here and now</p>	Augmentation	Xavier's mechanic that has to do with time in accordance with his passive skill is included in the extension because it adds parts that are not in the source text in a big way by adjusting the theme.	Valid	






<p>41.</p>	<p>41/ML/Touch the Sky/EP/DG/2:28</p>	 <p>2:28/ML/Touch the Sky/Edith/And I will catch you when you're falling</p>	<p>Augmentation</p>	<p>In Edith's skill 2, Edith does a dash then catches her opponent and throws him over her shoulder. Based on Genette mechanically Edith is included in the expansion because it adds to adjust the style.</p>	<p>Valid</p>	
<p>42.</p>	<p>42/LOL/Enemy/APU /MP/0:45</p>		<p>Reduction</p>	<p>Vi's narrative explains that Vi finds out the story of her parents from the people around her. Based on Genette, Vi's narrative is included in amputation because it makes a massive reduction of something that is considered</p>	<p>Valid</p>	

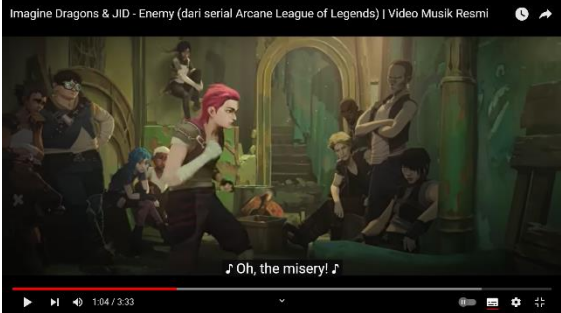




		0:45/LOL/Enemy/Vi/I'm searching to behold the stories that are told		unnecessary so that the form of the text is very different from the original text.	
43.	43/LOL/Enemy/CD/ MP/0:51	 <p>Imagine Dragons &amp; JID - Enemy (dari serial Arcane League of Legends)   Video Musik Resmi</p> <p>0:51/LOL/Enemy/Jinx/Tell you you're the greatest</p>	Reduction	Jinx's narrative explains that she is the best with her abilities. Based on Genette, Jinx's narration is included in condensation because it compresses the target text from the original text so that it looks like a summary.	Valid


44.	44/LOL/Enemy/CD/  MP/0:51	 <p data-bbox="689 662 1216 769">0:51/LOL/Enemy/Vi/Tell you you're the greatest</p>	Reduction	Vi's narrative explains that she is the best with her abilities. Based on Genette, Vi's narrative is included in condensation because it compresses the target text from the original text so that it looks like a summary.	Valid	
45.	45/LOL/Enemy/CD/  MP/0:51		Reduction	Ekko's narrative explains that he is the best with his abilities. Based on Genette, Ekko's narration is included in condensation because it compresses the target text from	Valid	


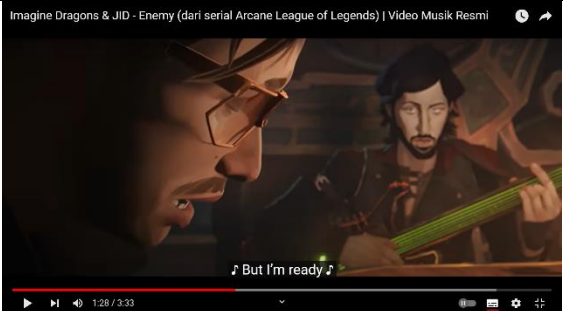
		0:51/LOL/Enemy/Ekko/Tell you you're the greatest		the original text so that it looks like a summary.		
46.	46/LOL/Enemy/CD/ MP/0:57	 <p>0:57LOL/Enemy/Jinx/But once you turn, they hate us</p>	Reduction	In Jinx's narrative, it is explained that people really hate Jinx because she likes to cause trouble and riots. Based on Genette, Jinx's narration is included in condensation because it condenses the target text from the original text so that it looks like a summary.	Valid	

<p>47.</p>	<p>47/LOL/Enemy/CD/  MP/1:04</p>	 <p>1:04/LOL/Enemy/Jinx/Oh, the misery</p>	<p>Reduction</p>	<p>In Jinx's narrative, it is explained that Jinx comes from a remote, shabby city with misery in every corner of the city called Zaun. Based on Genette, Jinx's narration is included in condensation because it condenses the target text from the original text so that it looks like a summary.</p>	<p>Valid</p>	
<p>48.</p>	<p>48/LOL/Enemy/CD/  MP/1:04</p>		<p>Reduction</p>	<p>Vi's narrative explains that Vi comes from a remote, shabby city full of misery in every corner of the city called Zaun. Based on Genette, Vi's narrative is included</p>	<p>Valid</p>	


		1:04/LOL/Enemy/Vi/ Oh, the misery		in condensation because it compresses the target text from the original text so that it looks like a summary.	
49.	49/LOL/Enemy/CD/ MP/1:04	 <p>1:04/LOL/Enemy/Ekko/ Oh, the misery</p>	Reduction	Ekko's narrative explains that Ekko comes from a remote, shabby city full of misery in every corner of the city called Zaun. Based on Genette, Ekko's narrative is included in condensation because it compresses the target text from the original text so that it looks like a summary.	Valid



50.	50/LOL/Enemy/CD/  MP/1:07	 <p>1:07/LOL/Enemy/Jinx/Everybody wants to be my enemy</p>	Reduction	<p>In Jinx's narrative, it is explained that Jinx has many enemies or people who hate her because she likes to cause trouble and riots. Based on Genette, Jinx's narrative is included in condensation because it compresses the target text from the original text so that it looks like a summary.</p>	Valid	
51.	51/LOL/Enemy/CD/  MP/1:07		Reduction	<p>In Vi's narrative, it is explained that Vi has many enemies because she likes to rob people who have power and is reluctant to rob from people who are not. Based on Genette, Vi's narrative</p>	Valid	


		1:07/LOL/Enemy/Vi/Everybody wants to be my enemy		is included in the excision because it reduces part of the original text which is considered useless.		
52.	52/LOL/Enemy/CD/MP/1:07	 <p>1:07/LOL/Enemy/Ekko/Everybody wants to be my enemy</p>	Reduction	In Ekko's narration, it is explained that one moment Ekko was surrounded by a horde of large people while looking for junk for the necessary spare parts. Based on Genette, Vi's narration is included in the excision because it reduces part of the original text which is considered useless.	Valid	



53.	53/LOL/Enemy/CD/  MP/1:28	 <p data-bbox="712 659 1189 699">1:28/LOL/Enemy/Jinx/But I'm ready</p>	Reduction	<p data-bbox="1496 236 1930 858">In Jinx's narrative, it is explained that Jinx is always ready for her enemies who want to target her. Based on Genette, Jinx's narration is included in condensation because it compresses the target text from the original text so that it looks like a summary.</p>	Valid	
54.	54/LOL/Enemy/EC/  MP/1:28		Reduction	<p data-bbox="1496 898 1930 1305">Vi's narrative explains that Vi is always ready to teach lessons when people she can't trust mess up her plans like the Factorywoods Fiends. Based on Genette, Vi's narrative is included</p>	Valid	





		1:28/LOL/Enemy/Vi/But I'm ready		in excision because it reduces part of the original text which is considered unnecessary.		
55.	55/LOL/Enemy/EC/ MP/1:28	 <p>1:28/LOL/Enemy/Ekko/But I'm ready</p>	Reduction	In Ekko's narration, it is explained that at one moment Ekko was surrounded by a horde of large people but Ekko was always ready because of the Z-Drive. Based on Genette, Ekko's narrative is included in excision because it reduces some of the original text that is considered unnecessary.	Valid	


56.	56/LOL/Enemy/EC/  MP/1:32	 <p data-bbox="674 659 1234 842">1:32/LOL/Enemy/Jinx/And the laughter in the halls and the names that I've been called</p>	Reduction	In Jinx's narrative, it is explained that there is a moment when Jinx riots at the events of powerful people and of course with her laughter she feels satisfied with her action. Based on Genette, Jinx's narration is included in the excision because it reduces part of the original text that is considered unnecessary.	Valid	
57.	57/LOL/Enemy/EC/  MP/1:32		Reduction	In Vi's narration, it is explained that there is a moment when Vi laughs while interrogating a prisoner who is her old friend named Devaki. Based on	Valid	


		1:32/LOL/Enemy/Vi/And the laughter in the halls and the names that I've been called		Genette, Jinx's narration is included in excision because it reduces part of the original text which is considered unnecessary.	
58.	58/LOL/Enemy/EC/ MP/1:35	 <p>Imagine Dragons &amp; JID - Enemy (dari serial Arcane League of Legends)   Video Musik Resmi</p> <p>♪ I stack it in my mind and I'm waiting for the time ♪</p>	Reduction	In Jinx's narrative, it is explained that there was a moment when Jinx planned a riot in Piltover and waited for the right time to carry out the action. Based on Genette, Jinx's narration is included in the excision because it reduces part of the original text that is considered unnecessary.	Valid

59.	59/LOL/Enemy/EC/  MP/1:35	 <p data-bbox="698 660 1209 767">1:35/LOL/Enemy/Ekko/I stack it in my mind, and I'm waiting for the time</p>	Reduction	In Jinx's narrative, it is explained that there was a moment when Ekko had thought about his decision to stay in Zaun and waited for the right time to tell his parents. Based on Genette, Jinx's narrative is included in excision because it reduces part of the original text that is considered unnecessary.	Valid	
60.	60/LOL/Enemy/APU  /MP/2:22		Reduction	In Jinx's narrative, it is explained that Jinx comes from the city of Zaun where people always work hard so as not to be oppressed and ignore new people who come.	Valid	


		2:22/LOL/Enemy/Jinx/I'm stayin' where nobody 'posed to be p-p-posted		Based on Genette, Jinx's narrative falls into amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.	
61.	61/LOL/Enemy/APU  /MP/2:22	 <p>2:22/LOL/Enemy/Vi/I'm stayin' where nobody 'posed to be p-p-posted</p>	Reduction	In Vi's narrative, it is explained that Vi comes from the city of Zaun where people always work hard so as not to be oppressed and ignore new people who come. Based on Genette, Vi's narrative falls into amputation because it reduces the parts that are considered redundant and	Valid


				unnecessary massively so that the text is different.	
62.	62/LOL/Enemy/APU  /MP/2:22	 <p>:22/LOL/Enemy/Ekko/I'm stayin' where nobody 'posed to be p-p-posted</p>	Reduction	In Ekko's narrative, it is explained that Ekko comes from the city of Zaun where people always work hard so as not to be oppressed and ignore new people who come. Based on Genette, Ekko's narrative falls into amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.	Valid


63.	63/LOL/Enemy/APU  /MP/2:24	 <p data-bbox="689 662 1220 766">2:24/LOL/Enemy/Jinx/ Being a wreck of emotions</p>	Reduction	<p data-bbox="1496 236 1930 1005">In Jinx's narrative, it is explained that Jinx is always bored and often laughs because she is satisfied with her actions. Based on Genette, Jinx's narrative is included in amputation because it makes a massive reduction of something that is considered unnecessary so that the format of the text is very different from the original text.</p>	Valid	
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64.	64/LOL/Enemy/APU  /MP/2:24	 <p data-bbox="698 662 1211 767">2:24/LOL/Enemy/Vi/ Being a wreck of emotions</p>	Reduction	<p data-bbox="1496 236 1930 1082">In Vi's narrative, it is explained that Vi experienced overwhelming anger when the Factorywoods Fiends ruined her plan when robbing a mine. Based on Genette, Jinx's narrative is included in amputation because it makes a massive reduction of something that is considered unnecessary so that the form of the text is very different from the original text.</p>	Valid	
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65.	65/LOL/Enemy/APU  /MP/2:24	 <p data-bbox="680 663 1227 767">2:24/LOL/Enemy/Ekko/ Being a wreck of emotions</p>	Reduction	<p data-bbox="1496 236 1933 1155">In Ekko's narrative, it is explained that Ekko experiences mixed feelings of happiness and sadness when Ekko's parents return from work with expensive bread to celebrate Ekko's birthday. Based on Genette, the Jinx narrative is included in amputation because it makes a massive reduction of something that is considered unnecessary so that the form of the text is very different from the original text.</p>	Valid	
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66.	66/LOL/Enemy/APU  /MP/2:28	 <p data-bbox="674 662 1234 770">2:28/LOL/Enemy/Ekko/ The enemy on my trail, my energy unavailable</p>	Reduction	<p data-bbox="1498 236 1930 1153">In Ekko's narrative, it is explained that Ekko may experience fatigue when continuously using the Z-Drive and that it is a sign of the limit of his ability to use the Z-Drive. Based on Genette, Ekko's narration is included in amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.</p>	Valid	
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67.	67/LOL/Enemy/APU  /MP/2:30	 <p data-bbox="674 662 1232 774">2:30/LOL/Enemy/Jinx/I'ma tell 'em, "Hasta luego"</p>	Reduction	<p data-bbox="1496 236 1930 1005">In Jinx's narrative, it is explained that Jinx after rioting always leaves graffiti as a goodbye greeting addressed to Enforcer Vi. Based on Genette, Jinx's narrative is included in amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.</p>	Valid	
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68.	68/LOL/Enemy/CD/  MP/2:31	 <p data-bbox="689 660 1223 767">2:31/LOL/Enemy/Ekko/They wanna plot on my trot to the top</p>	Reduction	In Ekko's narrative, it is explained that Ekko's parents plan for Ekko's future to send him to school in Piltover. Based on Genette, Ekko's narrative is included in condensation because it compresses the target text from the original text so that it looks like a summary.	Valid	
69.	69/LOL/Enemy/CD/  MP/2:38		Reduction	In the Jinx narrative, it is explained that Jinx brings disaster to the people in power in Zaun. Based on Genette, the Jinx narrative is included in condensation because it	Valid	



		2:38/LOL/Enemy/Jinx/Had I thought about wreaking havoc on an opposition		condenses the target text from the original text so that it looks like a summary.	
70.	70/LOL/Enemy/APU  /MP/2:42	 <p>2:42/LOL/Enemy/Vi/I ain't talkin' sackin', pack it, pack it up, I don't panic, batter- batter up</p>	Reduction	In Vi's narrative, it is explained that when robbing Vi did not feel panic and only thought about her loot to be packed immediately. Based on Genette, Vi's narrative is included in amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.	Valid


71.	71/LOL/Enemy/APU  /MP/2:42	 <p data-bbox="696 662 1211 842">2:42/LOL/Enemy/Ekko/I ain't talkin' sackin', pack it, pack it up, I don't panic, batter-batter up</p>	Reduction	<p data-bbox="1496 236 1930 1002">In Ekko's narrative, it is explained that when robbing Ekko did not feel panic and only thought about her loot to be packed immediately. Based on Genette, Ekko's narrative is included in amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.</p>	Valid	
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72.	72/LOL/Enemy/APU  /MP/2:45	 <p data-bbox="674 659 1234 770">2:45/LOL/Enemy/Vi/ Who the baddest? It don't matter 'cause we at your throat</p>	Reduction	In Vi's narrative, it is explained that Vi robs from powerful people who have cruelly taken wealth in Zaun. Based on Genette, Vi's narrative is included in amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.	Valid	
73.	73/AOV/The Fatal Duo/CD/MP/0:14		Reduction	In Airi's narrative, it is explained that Airi has a weapon in the form of a sword. Based on Genette, Airi's narration is included in condensation because it	Valid	


		0:14/AOV/The Fatal Duo/Airi/Here we go, darling, Airi Sword in hands		compresses the target text from the original text so that it looks like a summary.		
74.	74/AOV/The Fatal Duo/APU/MP/0:20	 <p>0:20/AOV/The Fatal Duo/Hayate/Try to steal my heart, our boys, they have tried</p>	Reduction	Hayate's narrative explains that Hayate is trying to win Airi's heart by training with her. Based on Genette, Hayate's narrative falls into amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.	Valid	




75.	75/AOV/The Fatal Duo/APU/MP/0:23	 <p data-bbox="689 662 1220 842">0:23/AOV/The Fatal Duo/Hayate/No one else who could have approached me this close</p>	Reduction	Hayate's narrative explains that Hayate can stand as close as possible to Airi during joint training. Based on Genette, Hayate's narration falls into amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.	Valid	
76.	76/AOV/The Fatal Duo/APU/MP/0:28		Reduction	In Airi's narrative, it is explained that Airi, with her determination, used a sword to finish off her enemy, Maloch, who was nicknamed the invincible	Valid	



		<p>0:28/AOV/The Fatal Duo/Airi/Sword fire</p> <p>hire those fights my swagger has no end</p>		<p>commander. Based on Genette, Airi's narrative is included in amputation because it massively reduces the parts that are considered redundant and unnecessary so that the text is different.</p>	
77.	77/AOV/The Fatal Duo/APU/MP/0:31	 <p>0:31/AOV/The Fatal Duo/Hayate/I've found ya and never ever let you go</p>	Reduction	<p>In Hayate's narrative, it is explained that Hayate trains with Airi to get closer to her and tries not to let her go. Based on Genette, Hayate's narrative falls into amputation because it massively reduces the useless parts of the original text so that</p>	Valid


				the format of the text is very different from the original text.	
78.	78/AOV/The Fatal Duo/CD/MP/0:34	 <p>0:34/AOVThe Fatal Duo/Hayate/Let us be the deadliest couple the world ever know</p>	Reduction	In Hayate's narrative, it is explained that Hayate and Airi trained together in order to become a deadly pair. Based on Genette, Hayate's narrative falls into condensation because it condenses the target text from the original text so that it looks like a summary.	Valid

79.	79/AOV/The Fatal Duo/CD/MP/0:38	 <p data-bbox="707 662 1198 767">0:38/AOVThe Fatal Duo/Hayate/This mission is meant to be yeah</p>	Reduction	<p data-bbox="1498 236 1933 1007">In Hayate's narrative, it is explained that Hayate undertook a dangerous mission by entering the Dragon Tower to destroy the agreement between the people of Fog Island and the Temple. Based on Genette, Hayate's narrative falls into condensation because it condenses the target text from the original text so that it looks like a summary.</p>	Valid	
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80.	80/AOV/The Fatal Duo/CD/MP/0:38	 <p data-bbox="674 663 1232 770">0:38/AOVThe Fatal Duo/Airi/This mission is meant to be yeah</p>	Reduction	<p data-bbox="1496 236 1933 858">In Airi's narration, it is explained that Airi succeeded in eliminating her opponents in order to maintain peace and tranquility. Based on Genette, Airi's narration belongs to condensation because it condenses the target text from the original text so that it looks like a summary.</p>	Valid	
81.	81/AOV/The Fatal Duo/CD/MP/0:44		Reduction	<p data-bbox="1496 900 1933 1305">In Hayate's narrative, it is explained that Hayate comes from a clan that is not famous but can quickly rise to the rank of ninja because he successfully eliminates his opponents. Based</p>	Valid	



		0:44/AOV/The Fatal Duo/Hayate/We are both born to kill		on Genette, Hayate's narrative falls into condensation because it condenses the target text from the original text so that it looks like a summary.	
82.	82/AOV/The Fatal Duo/CD/MP/0:44	 <p>0:44/AOV/The Fatal Duo/Airi/We are both born to kill</p>	Reduction	In Airi's narration, it is explained that Airi struggles to save the Temple of Light from the evil forces led by Maloch. Based on Genette, Airi's narrative belongs to condensation because it condenses the target text from the original text so that it looks like a summary.	Valid


83.	83/AOV/The Fatal Duo/EC/MP/0:49	 <p data-bbox="689 660 1218 767">0:49/AOV/The Fatal Duo/Airi/While the blood dropped from my blades</p>	Reduction	In Airi's narrative, it is explained that Airi killed Maloch with her sword, causing blood to flow out of his chest. Based on Genette, Airi's narrative is included in excision because it reduces part of the original text that is considered unnecessary.	Valid	
84.	84/AOV/The Fatal Duo/APU/MP/0:54		Reduction	In Hayate's narrative, it is explained that Hayate and Airi train together and do not hesitate to beat each other up in earnest. Based on Genette, Hayate's narrative falls into amputation	Valid	


		0:54/AOV/The Fatal Duo/Hayate/It's the twisted violent kind of romance		because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.	
85.	85/AOV/The Fatal Duo/APU/MP/1:07	 <p>1:07/AOV/The Fatal Duo/Hayate/I'm blinded by your beauty</p>	Reduction	In Hayate's narrative, it is explained that during training together with Airi, Hayate was fascinated by Airi's beauty, especially when he managed to get close to Airi. Based on Genette, Hayate's narration is included in amputation because it reduces the parts that are considered redundant and	Valid






				unnecessary massively so that the text is different.		
86.	86/AOV/The Fatal Duo/APU/MP/1:09	 <p>1:09/AOV/The Fatal Duo/Hayate/The deadly kind that other girls can never be</p>	Reduction	In Hayate's narrative, it is explained how sadistic Airi was when training with him because she did not hesitate to use all her abilities to hurt him. Based on Genette, Hayate's narration falls into amputation because it reduces the parts that are considered redundant and unnecessary massively so that the text is different.	Valid	

<p>87.</p>	<p>87/AOV/The Fatal Duo/CD/MP/1:09</p>	 <p>1:09/AOV/The Fatal Duo/Airi/ The deadly kind that other girls can never be</p>	<p>Reduction</p>	<p>In Airi's narrative, it is explained that Airi's lethality when fighting with her enemies even the invincible commander, Maloch, bowed to her. Based on Genette, Airi's narration is included in condensation because it condenses the target text from the original text so that it looks like a summary.</p>	<p>Valid</p>	
<p>88.</p>	<p>88/AOV/The Fatal Duo/CD/MP/1:36</p>		<p>Reduction</p>	<p>In Airi's narrative, it is explained that Airi fought a fierce battle with Maloch and received several wounds on her body but managed to defeat Maloch. Based on</p>	<p>Valid</p>	

		1:36/AOV/The Fatal Duo/Airi/Hayate : Battle cry, battle flies, battle fire, battle rise		Genette, Airi's narration is included in condensation because it compresses the target text from the original text so that it looks like a summary.	
89.	89/AOV/The Fatal Duo/CD/MP/1:39	 <p>1:39/AOV/The Fatal Duo/Airi/Hayate : Battle till they torn apart, battle the beasts ‘till they break and hide</p>	Reduction	In Airi's narrative, it is explained that Airi is very sadistic when fighting, such as against Maloch, Airi stabbed Maloch in the chest until his blood flowed which made Maloch have to run and hide. Based on Genette, Airi's narration is included in condensation because it compresses the target text from	Valid

				the original text so that it looks like a summary.		
90.	90/AOV/The Fatal Duo/EC/MP/1:45	 <p>1:45/AOV/The Fatal Duo/Airi/Hayate : You may try to leave or have a taste of these machetes</p>	Reduction	In Airi's narrative, it is explained that Airi killed Maloch to teach him to feel what war means and to make him run away from the war. Based on Genette, Airi's narrative is included in excision because it reduces part of the original text that is considered unnecessary.	Valid	

<p>91.</p>	<p>91/AOV/The Fatal Duo/EP/DG/0:14</p>	 <p>0:14/AOV/The Fatal Duo/Airi/Here we go, darling, Airi Sword in hands</p>	<p>Augmentation</p>	<p>Mechanically, Airi uses a sword-like weapon to attack both heroes and non-heroes. Airi's basic attack also uses a sword to deal damage to the enemy. Based on Genette, Airi's mechanic is included in the expansion because it adds to customize the style.</p>	<p>Valid</p>	
<p>92.</p>	<p>92/AOV/The Fatal Duo/ET/MP/0:26</p>		<p>Augmentation</p>	<p>Hayate's narrative explains that Hayate can stand as close as possible to Airi during joint training and he is the first person who can do that. Based on Genette, Hayate's narration is</p>	<p>Valid</p>	

		0:26/AOV/The Fatal Duo/Hayate/ None  but me Hayate killin' left and right		included in the extension because it adds parts that are not in the source text to fit the theme.		
93.	93/AOV/The Fatal Duo/EP/DG/0:52	 <p>0:52/AOV/The Fatal Duo/Hayate/Shuriken  pierced through the skin</p>	Augmentation	Hayate's mechanic found in skill 1 explains that Hayate throws shuriken towards the target. Based on Genette, Hayate's mechanic is included in the expansion because it adds to adjust the force.	Valid	

94.	94/AOV/The Fatal Duo/EP/DG/0:52	 <p data-bbox="674 655 1211 767">0:52/AOV/The Fatal Duo/Airi/Shuriken pierced through the skin</p>	Augmentation	Airi's mechanic found in skill 1 explains that Airi throws shuriken towards the target. Based on Genette, Airi's mechanic is included in the expansion because it adds to adjust the style.	Valid	
95.	95/AOV/The Fatal Duo/ET/DG/1:25		Augmentation	The mechanics on Hayate are explained that in skill 1, Hayate throws shuriken towards the target and skill 3 throws kunai towards the target. Based on Genette, Hayate's mechanic is	Valid	

		1:25/AOV/The Fatal Duo/Hayate/Hayate : Game on, all the same, pick a name, aim and shoot the stars		included in the extension because it adds parts that are not in the source text to match the theme.		
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