



Consistencies of *Ludification* Techniques in Translating the Side Quests in *Genshin Impact*

Yukiko Elfa Mahari

UIN Raden Mas Said Surakarta, Indonesia

Nafisa Wafiq Machlis

UIN Raden Mas Said Surakarta, Indonesia

Abstract

Nowadays, video games increasingly rely on detailed stories and rich cultural atmosphere, making translation is indeed important to preserve a sense of immersion across languages. Side quests (tasks or missions in a video game) constitute significant part of open-world Role-Playing Games (RPGs), games set in imaginary worlds where players control individual characters as their primary means of engagement, with those characters growing and developing through the choices the players make. In this paper, the authors examine the application of ludification-based translation methods, approaches aimed at preserving playfulness and player engagement, to the localization of side quests in *Genshin Impact*. Our goal was to observe how these approaches make the Indonesian version as playful, immersive, and culturally relatable as the original. We have used a subset of English and Indonesian quest dialogues and qualitatively analyzed them to identify the primary types of ludification and their actions. We have discovered that referencing and para-localization are frequently used by translators to engage players and retain the emotional impact of the original text. In general, the paper demonstrates that ludification may overlook the linguistic fidelity with player experience in game translation, and indicates that future research should focus on how it can preserve narrative integration and culture-specific resonance.

Keywords

Translation, Localization, Ludification, Side Quest, *Genshin Impact*.

Introduction

Localizing video games is not simply a matter of replacing words, but rather an attempt to recreate the same feel as the original, so the end-user can still experience it to the fullest. Side quests are a big part of open-world Role-Playing Games (RPGs), a genre that [Hitchens and Drachen \(2009\)](#) describe as games set in an imaginary world where players control individual characters as their primary means of engaging with the game, with those characters growing and developing through the choices the players make. Game like *Genshin Impact* exemplify this, as its side quests add a lot of emotion and story to the game. It is they who

reveal to us the comedy, the relationships, and the daily hardships that bring the world of the game into reality. When these stories are translated, it is not a matter of translating phrases between languages.

The translator has to carry the same sense of fun and interaction to a different culture and ensure that the joy and curiosity of the players remain the same (Salmeri, 2014). This entire creative mediation process is what Purnomo et al. (2021) refer to as ludification. It includes aspects such as emoji addition (*emojization*), familiarity references (referencing), and para-localization to ensure that players become fully immersed and that the story is intelligible in any language. Walther and Larsen (2020) define ludification as a concept that evolves around playful ways of creating and interacting with stories, distinguishing it from gamification through its unique characteristic in narrative engagement. In the context of translation, this playful orientation takes on a specific function. As Lee (2022) notes, ludic translation goes beyond transmitting instrumental meaning and instead opens up a text to playful experimentation that is shaped by the translator's cultural knowledge and sociocultural context. It emphasizes the significance of translators in the process of creating meaning and the involvement of players to make sure that the humour, tone, and interaction do not get lost during localization. This can most clearly be seen in the English to Indonesian translation of *A Cliff-side Hero's Past*, one of the world quests in *Genshin Impact*, where the translator employs a ludification technique to preserve the humour and the character personality of the game.



Figure 1. Example of Translated Side Quest Dialogue Showing Ludification Technique.

ST (Source Text)	: No, of course not. Now, I'm not going to lie to you, or my name's not Old Chou! See, some piles of dirt also have explosives hidden within them. You can keep digging so long as you don't dig any of those up.
TT (Target Text)	: <i>Tidak semudah itu ferguso. Aku kasih tahu deh, biar ada sedikit tantangannya, di gundukan itu juga ada bahan peledaknya. Jadi kalian bisa terus gali selama belum ketemu bahan peledak...</i>
BT (Back Translation)	: It's not that easy ferguso. I'll tell you what, so there's a little challenge, some piles of dirt also have explosives hidden within them. So, you guys can keep digging as long as you haven't found the explosives...

The Indonesian adaptation also introduces a figure of humour with the line, '*Tidak semudah itu, Ferguso*' which is a famous internet meme in Indonesian culture. This is not something that renders the source text word-for-word, yet the same spirit of teasing humour, characteristic of the interactive aspect of the quest, is realized. It seems that the translator taps into the common sense of humour of local players and transfers it onto a common phrase used online in order to become a part of the world of the game. That is the meaning of the use of the phrase '*Tidak semudah itu, Ferguso*', which can be referred to as the *Expression Referencing* in Purnomo et al. (2021), where ludification notes that certain cultural references

may not be easy to comprehend by the target audience. The world quest "A Cliffside Hero's Past" was released in 2022 alongside *Genshin Impact* version 2.6 (Genshin Impact, 2022), four years after the meme first went viral in October 2018, when a user on X (formerly Twitter) posted an anecdotal conversation that sparked the trend (@mahasiswikupu2, 2018; Nastiti, 2018).

One needs to employ appropriate words in order to be light and playful in Indonesian localization. Each verbal utterance possesses a meaning, rhythm, and feelings. Mangiron (2016) highlights at linguistic and textual levels that the use of natural and idiomatic language is paramount, as a game containing typographic and grammatical mistakes, as well as truncations and overlaps, creates a poor impression and fails to establish a connection with the players. The given paper attempts to address this gap by redirecting attention towards the manner in which translators can be consistent due to the deliberate practices of ludification. The research focuses on, how is the consistency of side quest translation preserved through ludification techniques in *Genshin Impact*?

In order to find the answer to this question, the research will use the typology of ludification techniques proposed by Purnomo et al. (2021). This plan calls for emojization, referencing, and para-localization as the steps that help translators to recreate the playful effects without failing to create a consistent narrative that can be observed at cross-lingual levels. The role of ludification and how it contributes to linguistic accuracy is expected to be revealed using this theoretical prism in the research. This will help guarantee that the localized version of *Genshin Impact* will retain the sought-after ludic image by the presence of a wide variety of side-quest stories that will give the players a delightful experience.

The concept of designing non-game situations for gamification is different and has emerged as one of the key views of localizing video games. It is now a crucial way of thinking about localizing games. The implementation of game-like mechanics in non-game contexts is known as gamification. Ludification, on the other hand, means the use of game design principles in narrative and translating texts. According to Walther and Larsen (2021), ludification is defined as the application of game-like forms of narratives and media. Their emphasis is on story items, story mechanics, and player interaction. In this sense, translation is introduced as a creative practice that influences the way players perceive and experience a game world (Costales, 2016; Temirgali, 2023; Vasilikaris, 2025), refuting the conventional concept of accuracy. Elaborating on this basis, Purnomo et al. (2021) contribute to the debate by suggesting strategies that can help translators recreate humour, tone, and cultural appeal in the target text. These concepts demonstrate that ludification is not an abstract theory but a living process, which is best manifested through the translation of side quests.

Hromada et al. (2015) explain that, to balance the reduced freedom of the main storylines, Open-world games (OWGs) usually feature a large amount of optional side-quests. Side-quests give the player purpose to explore the world beyond the main storyline, and as they are optional, the player may choose the side-quests that best match their playing style. The essential component of the story, which is the side quest, adds richness to the level and the universe of digital games and engages players not only in the main plot but also in additional narratives. Through opportunities for exploration, interaction with diverse characters, and the unfolding of optional storylines, side quests contribute to deeper immersion and narrative engagement. Lu et al. (2012) highlight that story-driven elements in games can foster both cognitive and emotional involvement, reinforcing players' connection to the game world. Not to be filler material, they are often self-contained stories that are narrated to disclose something about the story world that was previously non-existent. They also include cultural references, jokes, and words that would be familiar to the residents of specific places. One can easily create a game using all these things. Because the side quests are not as restricted in pacing and tone as the main quests, these translators are less hindered by the adaptive methods such as para-localization and referencing. Of course, this flexibility should be balanced by the need to achieve the differences between the themes and characters in the game. This duality nature renders the subject side quests worth reading, in the sense that the translation techniques do not kill the plot or the immersion of the player. Side quests, in their turn, give us an ideal framework to examine the balance between creativity and consistency with regard to localizing games.

Such features of the game, such as side quests, not only reinforce the story but also enhance player motivation, emotional engagement, and overall satisfaction with the gameplay experience. Hamari et al. (2016) emphasize that game elements offering meaningful rewards and challenges, including optional missions, can significantly strengthen player engagement and immersion. These missions provide incentives such as exclusive items, abilities, or narrative revelations that contribute to a stronger sense of achievement. Beyond their mechanical function, side quests deepen emotional immersion through humour, affective moments, and tonal variation that contrasts with the main storyline. They also introduce rhythmic diversity to gameplay, sustaining curiosity and keeping the narrative engaging. At the same time, these elements present challenges in translation, particularly when humour, satire, or culturally bound expressions are involved. Translators must therefore balance the playful nature of side quests with their accessibility for target audiences, requiring not only linguistic competence but also an understanding of game systems. This ensures that the intended tone, consistency, and player experience are preserved. In this context, cultural translation plays a crucial role in adapting side quests, positioning language adaptation as a creative extension of game design.

Method

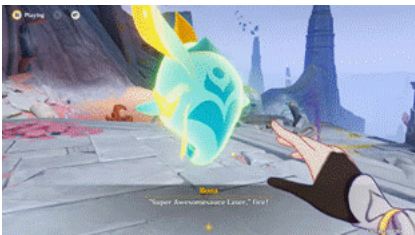
Research Design and Procedure

The research uses a qualitative descriptive approach to study the consistency of the ludification strategies used in the Indonesian translation of *Genshin Impact* side quests. There are four main phases in the research. At first, side quests were chosen out of different parts of the in-game setting to capture a variety of narrative patterns. Second, the textual dataset was then collected by collecting the original English source texts (ST) and their official Indonesian translations (TT), which were done by professional translators. The third step involved the analysis of the data through the four-level ethnographic model developed by Spradley (2016), which included domain, taxonomy, compositional, and cultural theme analysis. The analytical process was supplemented with the typology of ludification that was defined by Purnomo et al. (2021) with emojiization, referencing, and para-localization. The combination of two frameworks allowed for systematic identification, classification, and interpretation of ludification in the dataset. All in all, this procedural design meant that the analysis was a true representative of the linguistic and cultural aspects of ludification as it was reflected in the localized side quests.

Data Sources

The current research will rely on a collection of linguistic utterances obtained on the side quests of the video game *Genshin Impact*, thus illustrating the ludification of translation. The data will consist of English source texts (ST) and Indonesian target texts (TT), translated by professional translators hired by the developer of the game, HoYoverse. The focus on official translations highlights the importance of ludification in modern localization practices in professional settings. The examinations of the side quests were chosen in different parts of the game so that maximum variety could be achieved in the context of the narrative, cultural setting, and interaction with the characters. Both the chosen quests have some traces of humour and idiomaticity, which in turn are prone to semantic changes in a cross-linguistic context. The data were collected through direct gameplay, as the researchers completed the quests, took screenshots of the dialogue, and then organized the information into a structured corpus. Table 1 provides a detailed list of the data sources.

ST: Super Awesomesauce
Lasser! Fire!



TT: *Laser Super Gacor!*
TEMBAK!



Vaulting the Wall of Morning Mist, released on December 23, 2024 (Version 5.2), unlocks after completing *Between Pledge and Forgettance* and reaching the Statue of the Seven in Ochkanatlan. The quest involves exploring a tower with *Qucusaur* and *Iktomisaur* to solve puzzles, collect *Secret Source Scraps*, and battle a dragon using Cocouik's laser before a final confrontation and dialogue with Bona. Rewards include *Primogems*, *Hero's Wit*, *Mystic Enhancement Ore*, and *Mora*.

Data Analysis

The acquired data was analyzed and restructured into specific categories that could be better defined to enable better interpretation of the ludification methods used. This division is based on three strategies proposed by [Purnomo et al. \(2021\)](#), *emojization*, *referencing*, and *para-localization*. In order to use a systematic approach, the research was done based on four stages of analysis proposed by [Spradley \(2016\)](#). The domain analysis took the form of categorizing dialogues as data or non-data based on whether the dialogues contained ludification or not. The data in the taxonomy analysis have been grouped into three typologies. A componential analysis has followed on this to examine the relationship between the different techniques and their narrative role in side quests. Lastly, a cultural theme analysis was conducted to clarify why all of these strategies help maintain consistency and player immersion in the Indonesian localization of *Genshin Impact*. In brief, the analytical framework Table 2 below shows how the various ludification techniques were found in the side and main quests; this table forms the basis of the subsequent discussion of results.

Table 2. Data Analysis of Ludification Techniques in *Genshin Impact*.

	Emojization	Referencing	Para-localization
Side Quest	X	✓	✓
Main Quest	X	✓	X

Findings & Discussion

Findings

Expanding on the classification provided in Table 2, this paper gives the empirical results on the use of ludification techniques in the Indonesian localization of *Genshin Impact* quests. Drawing upon [Purnomo et al. \(2021\)](#) work, the ludification is operationalized in three subtypes: *emojization*, *referencing*, and *para-localization*. These categories are not only theoretical distinctions but also provide a lens through which the data can be systematically examined. The analysis can clarify strategies used by translators in order to preserve the ludic qualities of the game and, at the same time, make it consistent and accessible to the players in Indonesia by ordering the results based on these subtypes.

Emojization

As portrayed by [Purnomo et al. \(2021\)](#), emojization is the use of emojis or pictorial symbols to realize playful and expressive meanings in translation. This analysis shows that there is no conspicuous use of this modality in the side and main quests of *Genshin Impact*. To replace textual signs, emotional transfer in these narrative fragments is fulfilled by the combination of words and visual means. An excellent example of such a phenomenon can be seen in the side quest “*Tournament of Glory in Bloom*”, which was published in *Genshin Impact* version 5.5 (March 28-April 14, 2025). In this case, the affective communication is represented through the performative visual manifestation of a lively bird, called *Cacucu*, and its exaggerated facial expressions, which are effectively used to create the humour and surprise.

Figure 2. Example of Translated Side Quest Dialogue Showing Ludification Technique.



ST (Source Text)	: Oh wow... No way, bro!
TT (Target Text)	: <i>Walah ... gila banget nih bos!</i>
BT (Back Translation)	: Oh my... this is crazy boss!

The source text is filled with the sentiment of surprise and disbelief, and this means that emoticons may be used in the translation, like (O_O) or (T_T). The translator, in turn, chose the culturally recognizable phrase, ‘*Walah... gila banget nih bos!*’ to render the playful disbelief and to avoid the need to use visual symbols. This linguistic choice is proven by the expressive animation of *Cacucu*, which makes the additional emojis redundant. This case proves that the ludic interaction may be achieved by incorporating visual and linguistic elements. The avoidance of the usage of emojis allows the translator to understand the multimodal context of the game, where visual storytelling has already played an expressive role. Consequently, the absence of emojis is not associated with a deficiency of creativity. In its turn, it is a wise move that adheres to professional standards of localizing content, where consistency, authenticity, and respectability of the existing visual narrative are the key factors.

Referencing

[Purnomo et al. \(2021\)](#) understand referencing as the adoption of objects, personages, and expressions that are deemed to be representative of the target culture. This method will help translators develop familiarity and interest between players through the incorporation of culturally related references. The process of referencing can also be traced in the Indonesian localization of *Genshin Impact*, both in the main and side quests, emphasizing the attempts of the translators to make the text more relatable and more ludic. Referencing is not necessarily intended to be strictly equivalent, and may intentionally be not identical to the original to create a comic or playful effect in the localized situation. The examples of these creative adaptations demonstrate that localization can go beyond language translation, rebuilding the meaning with the help of cultural adaptation without losing the immersive and entertaining nature of the game.

Object Referencing

According to [Purnomo et al. \(2021\)](#), object referencing involves using well-known or culturally recognizable items in a translation to create playful connections that engage the reader. In this sense, famous objects can be used to ludify the source text, transforming the translation into something that feels familiar and entertaining for the target audience. Applying artefacts that the target culture identifies with can enhance accessibility and emotions, as well as preserve consistency in its narrative.

Genshin Impact was also localized to Indonesia, with no objects mentioning any side or main quests. The translators are more concerned with preservation of the world that *Teyvat* inhabits in fiction rather than introducing aspects that are culturally specific. It is a professional judgment to show a desire to maintain the different storylines of the game to be consistent and immersive. Such a choice, although this way lessens the potential cultural playfulness because no such local references can be found, indicates that the lack of local references is also used to indicate that the text being translated is maintained in the fantasy identity and the logic of world-building of the game.

Personage Referencing

According to [Purnomo et al. \(2021\)](#), personage referencing refers to the use of recognisable popular figures to provide comedic content to a target audience. The importance of personage referencing in this study is the direct mentioning of names, nicknames, or plain references to real-world characters in the diegetic text, such as names of characters, the titles of quests, the names of items, and dialogues.

The side-quests in the Indonesian version of *Genshin Impact* do not contain any personage reference. As a result of extensive research, there were no names of public figures, people in the spotlight of attention, or any clear indications of certain persons. The translator has ensured that the fiction of *Teyvat* is consistent with that of other languages. It is a good strategy that is conducive to immersion and a consistent narrative. Locally speaking, placing real names can destroy the game world boundaries. This might also lead to legal and cultural problems. The fact that there are no references to real people may be considered as a hint at the design decision that gives more weight to world-building.

Expressions Referencing

The usage of reference expressions is based on the assumption that there is a chance that the source text will complicate the understanding of the content and meaning of the translation by the target language readers. Therefore, it is thought that there is a need to use the relevant and correct reference expression to the target culture. With the help of this strategy, closer cultural ties can be developed, and the acceptance of meaning by the readers will become easier. This method is also a connection between the accuracy of text and the comfort of the reader in the context of creative translation or localization, to make translation look more natural and communicative. One such instance where this type of expression has been referred to is the side quest, “*Guns and Wings*” of *Genshin Impact* version 5.2 on November 20, 2024.

Based on the following sentence, the source text (ST) outlines the panic and fear triggered by the actions of an individual, which can trigger danger to a group. In the target text (TT), the translator manages to retain the same original affective tone due to the use of terms that are inherent to the linguistic repertoire and used in Indonesian culture, like ‘*Wah*’ and ‘*ngapain sih dia*’, which can be regarded as the expression of surprise. The term ‘She’ll bring us all down with her’ is a translation of the Indonesian idiom ‘*mau ngajak mati berjamaah*’, which has a similar meaning and is used to indicate a step that may threaten a large group of people.

Figure 3. Expression Referencing in the English and Indonesian “Guns and Wings”.



ST (Source Text)

:No... What is she doing?! She'll bring us all down with her!

TT (Target Text)

: *Wah ... ngapain sih dia?! Mau ngajak mati berjamaah?!*

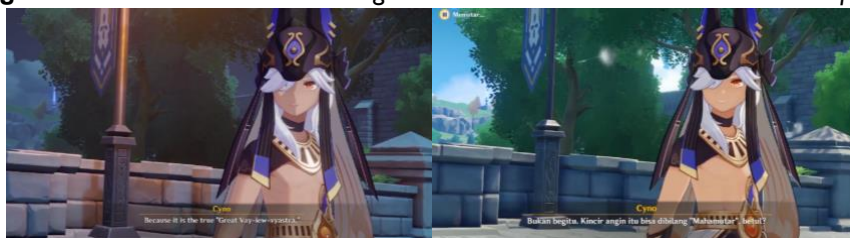
BT (Back Translation)

: Whoa... what's he doing?! Trying to invite everyone to die together?!

Para-localization

According to the explanation provided by [Purnomo et al. \(2021\)](#), para-localization occurs when, in the source text, some cultural or linguistic element is not present in the target culture. In translation practice, para-localization is a critical approach to dealing with such cases. Instead of using such literal, word-to-word translation, the translators attempt to use the expressions that can produce similar meanings and connotations, especially when it comes to situations marked by play or entertainment. This way of doing things maintains the cultural appropriateness and the playful nature of the original text. Through the use of para-localization, the translators are not only transferring a language, but they are also restoring the dynamic experience and, thus, making it relevant and interesting to members of the target culture.

Figure 4. Para-localization in the English and Indonesian Versions of *Genshin Impact*.



ST (Source Text)

: Because it is the true “Great Vay-iew-vyastra.”

TT (Target Text)

: *Bukan begitu. Kincir angin itu bisa dibilang “Mahamutar”, betul?*

BT (Back Translation)

: That's not right. You could say that a windmill is a “Mahamutar,” right?

The dialogue in the discussion here appears as part of the quest “Windblume’s Breath”, that was published as part of the Windblume Festival on March 3, 2023, during the version 3.5 release of *Genshin Impact*. In the English phrase, ‘Great Vay-’, ‘vyastra’, has no equivalent in the Indonesian language; thus, the translation, *Mahamutar*, was chosen as a para-localized form, which preserves the foreignness and other-worldliness of the source phrase but at the same time incorporates it into phonological and morphological standards of the Indonesian language.

The syntactic structure of the translation, which consists of the prefix “*maha-*,” the greatness or holiness, and the root ‘*mutar*’, brings to mind the idea of rotation, and in fact, a successful embodiment of the conceptual nuance of the initial message, as well as the playful subtext. This approach keeps the translator immersed and strengthens the cultural identity that is implicit in the Indonesian translation of *Genshin Impact*, demonstrating how the process of para-localization can balance the creative power of the language with the cultural relevance.

Discussion

This study shows that referencing and para-localization are the two techniques of ludification most frequently used in the Indonesian translation of the side quests in *Genshin Impact*, and that they are applied with a certain level of consistency across the dialogues studied. This consistency is not coincidental. It is a pattern of translational choices that is informed by the structural and cultural constraints of the source text, the creative potential of the target language, and the overall objective of maintaining the playful and immersive nature of the gameplay. Taken as a whole, the findings do not simply describe what techniques were used. These findings offer a clearer picture of why certain approaches keep appearing and what that pattern says about game localization as both a linguistic and cultural practice.

The concept of ludification serves as the primary theoretical lens of this study. [Purnomo et al. \(2021\)](#) emphasize that ludification enables translators to share meaning through an imaginative approach, ensuring that the humour, tone, and cultural nuances of the original text are not lost in the process of localization. This theoretical framework aligns closely with [Mangiron and O'Hagan's \(2006\)](#) argument that game localization is fundamentally a process of transferring the overall player experience rather than merely converting words from one language to another. What the findings of this study add to these theoretical positions is empirical evidence of how ludification operates in practice, specifically through the consistent and purposeful selection of techniques that serve emotional resonance and cultural accessibility over strict semantic fidelity. This recurrence across multiple side quest dialogues is what distinguishes ludification as a systematic practice rather than an isolated creative impulse, and it is this systematicity that the present study sought to examine through its central research question.

The consistency of referencing, particularly expression referencing, can be understood through the conversational and emotionally expressive demands of the side quest dialogues. The side quests of *Genshin Impact* are largely built around character interaction, situational humour, and emotionally charged moments. Because of this, translators face a recurring challenge of reproducing tone and register across languages. Expression referencing addresses this challenge in a repeatable and culturally grounded way, allowing translators to anchor the emotional register of the dialogue to expressions that Indonesian players would naturally feel and recognize. The use of colloquial phrases such as ‘*Wah*’ and ‘*ngapain sih dia*’ in place of their English counterparts illustrates how translators consistently draw from the same cultural and linguistic repertoire to preserve affective meaning. This pattern suggests that expression referencing has become a default strategy for handling emotionally loaded language in the Indonesian localization of *Genshin Impact*, and this is precisely what explains its dominance in the dataset. Equally telling is the consistent absence of object and personage referencing. This absence reflects a principled decision to maintain the internal logic of *Teyvat* as a self-contained fictional world. By avoiding real-world references that could disrupt narrative immersion or raise legal and cultural concerns, the translators demonstrate a coherent and recurring judgment that restraint in referencing is itself a meaningful form of creative consistency.

Para-localization demonstrates consistency for reasons rooted in the recurring linguistic gaps between the source and target texts. *Genshin Impact* frequently employs invented terminology, phonological wordplay, and culturally embedded puns that resist direct translation. In response to these moments, the

translators consistently chose creative reconstructions over literal substitutions. The localization of 'Great Vay-iew-vyastra' as 'Mahamutar' exemplifies this approach clearly.

Rather than attempting a phonetic approximation or a semantic gloss, the translator draws on Sanskrit-rooted vocabulary familiar to Indonesian speakers and combines it with a playfully absurd root word to recreate both the humour and the grandeur of the original phrase. The consistency of this strategy across the dataset indicates that para-localization is not applied arbitrarily. It is triggered repeatedly by a specific type of source text challenge, namely the presence of untranslatable or culturally opaque elements (Cao, Abdullah & Jalis, 2025). This consistent trigger-response pattern gives para-localization its systematic character in the localization of *Genshin Impact* and suggests that the translators share an implicit but coherent understanding of when and how this technique should be deployed. Together, the dominance of both referencing and para-localization points to a localization approach that is not simply reactive but is guided by an internalized set of priorities that consistently place player experience at the center of translatorial decision-making.

Acknowledging this consistency also requires confronting its tensions. According to Nababan & Nuraeni (2012), translation accuracy refers to the preservation of meaning and ideas between the source and target texts. When translators consistently prioritize playfulness and cultural resonance, there is an inherent risk that certain nuances of the original message may be altered or reframed in the process. This study observed instances where the emotional specificity of the source text was partially reshaped in the target text to accommodate a more culturally familiar expression (Scherer, Clark-Polner & Mortillaro, 2011), raising the question of whether the pursuit of ludic consistency may come at the cost of semantic precision. This tension is not a failure of the translators but a structural feature of the field itself. As Dong (2025) argues, game localization must align with the cultural values and reception expectations of the target players, and this inevitably involves trade-offs between faithfulness to the source and responsiveness to the target audience. The consistency observed in this study, therefore, reflects not a problem to be solved but a set of priorities to be critically examined and, where possible, more explicitly articulated in the form of localization guidelines.

The acceptability of the translated text is similarly shaped by these consistent choices, and it is here that the findings connect most directly to the broader significance of the study. Nababan & Nuraeni (2012) caution that a translation may be culturally well-received yet still fall short if it deviates too far from the linguistic norms and expectations of its target community in terms of meaning. The consistent application of referencing and para-localization suggests that the translators have internalized acceptability as a core criterion, but the study also reveals that this internalization operates largely without explicit standardization (Purnomo et al., 2021). Each translator appears to navigate the balance between creativity and fidelity through individual judgment rather than shared institutional guidelines, and this may account for the variations in technique application that exist alongside the broader patterns of consistency. This observation points to a gap in current game localization practice that future research and professional development initiatives could meaningfully address.

This study is not without its limitations. The analysis was confined to a subset of side quest dialogues from a single game title, and as a result, the findings may not be fully generalizable to other game genres, language pairs, or localization contexts. The qualitative nature of the analysis also means that the interpretation of ludification techniques is subject to the researchers' own cultural and linguistic positioning, and this may have influenced the categorization of certain examples. Future research would benefit from expanding the dataset to include a wider range of quest types and game titles. Incorporating quantitative measures to assess the frequency and distribution of ludification techniques across larger corpora would also strengthen the analytical foundation of subsequent studies. Research that includes direct player feedback on localized texts would contribute significantly to a more complete understanding of whether consistency in ludification translates into consistency in player experience and narrative comprehension.

Ultimately, the findings of this study affirm that ludification is not a peripheral or incidental feature of game translation but a strategically consistent framework for navigating the complex intersection of language, culture, and player experience. Referencing and para-localization dominate the Indonesian localization of *Genshin Impact* side quests not by chance but because they are the techniques most reliably suited to the expressive and cultural challenges that the source text repeatedly presents. Their consistency reflects a coherent translational vision that prioritizes immersion, engagement, and cultural resonance as the primary measures of a successful localization. At the same time, this consistency is not yet fully systematic, and the field would benefit from more principled frameworks that can guide translators in applying ludification techniques in ways that preserve both the playful spirit and the narrative integrity of the source text. As game localization continues to grow as a field of both professional practice and academic inquiry, studies such as this one provides a necessary foundation for that broader development.

Conclusion

This paper examines how the process of ludification can guarantee such consistency in localizing *Genshin Impact* side quests in Indonesia. The analysis demonstrates the use of emojiization, referencing, and para-localization in the context of Purnomo et al. (2021) and the comparison between the use of these three concepts in the side quests and the primary quests. Findings also show that referencing and para-localization are used more in side quests, and emojiization is not used in either case. It implies that the creators of translations emphasize the language and contextual creativity more than the visual or symbolic ones, so that humour, tone, and cultural references could be aligned with the world of *Teyvat*. Therefore, the selective application of these methods will maintain engagement and emotional appeal that would enable Indonesian players to feel the same level of playfulness and wonder that the original text is supposed to create.

Ludification used in the context of localization is not only a matter of style in the given field; it is a type of recreation where meaning, culture, and gameplay become mutually dependent on each other. The task of a translator goes beyond the translation of language to include the consideration of rhythm, tone, and anticipations of the players. In this paper, it is shown that accuracy and acceptability are mutually reinforcing variables that outline the gaming experience, as opposed to conflicting goals. To balance between fidelity and ingenuity, translators aim to maintain the meaning of the source text but adapt the localized version in a creative way to be comprehensible to the readers. Indonesian localization of *Genshin Impact* is an excellent example of how the ludification approach can help to go beyond literal wording, and make the translation more artistic, keeping the same joy, curiosity, and cultural identity that make the game unique. Further studies can explore the effects of ludification techniques on the consistency of the character voice, quests, and cultural localization in different areas of *Genshin Impact*. Researchers can also explore how the feedback by players, as well as the conversation within the community within the game, influences the development of ludified methods of translation during updates and expansions.

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Corresponding author: Yukiko Elfa Mahari

UIN Raden Mas Said Surakarta, Indonesia

Email: 236111073@mhs.uinsaid.ac.id

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Author Biographies

Yukiko Elfa Mahari is an English Literature undergraduate at UIN Raden Mas Said Surakarta, Indonesia. She has a strong research interest in translation and localization studies. She also enjoys learning about language, culture, and communication, and She looks forward to contributing to future research in these fields.

Nafisa Wafiq Machlis is an undergraduate student in the English Literature Department at UIN Raden Mas Sa'id Surakarta. She is passionate about translation studies, game localization, and culture. She aspires to contribute to research and practice in the field of translation.