



Cultural Translation Challenges in *Mobile Legends Bang Bang* Skin Names: What Translation Students Should Know

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ABSTRACT

The rapid growth of Indonesia's gaming industry underscores the need for game localization research. This study examines translation challenges in *Mobile Legends: Bang Bang* skin names containing cultural references. Using qualitative content analysis, thirty skin names from Japanese, Greek, Chinese, Norse, and Egyptian mythologies were analyzed. This study used Newmark's (1988) framework of translation procedures and translation challenges proposed by Baker (1992). Findings reveal five challenges: lexical gaps, culture-bound meanings, religious sensitivity, interface constraints, and copyright issues. The five competencies are text-derived pedagogical implications. The study concludes that students must develop five competencies: recognizing untranslatability, applying domestication or foreignization, cultivating cultural sensitivity, and understanding legal aspects. This research bridges academic translation training and the practical demands of Indonesia's game localization industry, contributing to the development of future translators in the country.

KEYWORDS

Cultural Translation;
Game Localization;
Mobile Legends;
Translation Challenges;
Translator Competence.

ABSTRAK

Pertumbuhan pesat industri game di Indonesia menekankan pentingnya penelitian tentang lokalisasi game. Penelitian ini mengkaji tantangan penerjemahan nama skin *Mobile Legends: Bang Bang* yang mengandung referensi budaya serta implikasinya bagi mahasiswa Sastra Inggris. Dengan menggunakan analisis konten kualitatif, tiga puluh nama skin dari mitologi Jepang, Yunani, Tiongkok, Nordik, dan Mesir dianalisis. Temuan mengungkap lima tantangan: ketiadaan padanan kata, makna terikat budaya, sensitivitas agama, batasan antarmuka, dan kendala hak cipta. Penelitian ini menyimpulkan bahwa mahasiswa perlu menguasai lima kompetensi: mengenali ketidakterjemahan istilah budaya, menerapkan domestikasi atau foreignisasi, mengembangkan kepekaan budaya, dan memahami aspek hukum lokalisasi. Penelitian ini menjembatani pelatihan penerjemahan akademis dengan tuntutan praktis industri lokalisasi game di Indonesia, serta berkontribusi pada pengembangan calon penerjemah di tanah air.

KATAKUNCI

Penerjemahan Budaya;
Lokalisasi Game;
Mobile Legends;
Tantangan Penerjemahan;
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1. Introduction

Over the past decade, the global gaming industry has grown at an extraordinary pace. Newzoo's (2023) report notes that the worldwide market generated revenues exceeding 180 billion U.S. dollars, supported by a player base of more than 3.2 billion people. In Southeast Asia, Indonesia is one of the largest gaming markets, with over 50 million active players dedicating 8 to 10 hours per week to gaming (APJII, 2024). Mobile Legends: Bang Bang, developed by Moonton and released in 2016, has become one of the country's most popular titles. The game has surpassed 500 million downloads globally, with its strongest player community concentrated in Southeast Asia, particularly Indonesia (Sensor Tower, 2025). The success of MLBB in Indonesia is closely linked to effective localization strategies, as translation teams adapted essential elements of the game, including the user interface, hero descriptions, dialogues, and skin names, from English into Indonesian.

Translating skin names poses a complex challenge in the localization process. Skins often draw on cultural references from around the world, such as Orochi from Japanese mythology, Hades from Greek mythology, and Anubis from Egyptian mythology. This study highlights five major practical issues encountered by translators when adapting MLBB skin names. First, the lack of lexical equivalents, where certain cultural concepts have no precise counterpart in Indonesian, for instance, Orochi, a distinctive creature in Japanese mythology. Second, religious sensitivity, since names like Hades, Zeus, and Thor reference deities from foreign mythologies, potentially problematic for Indonesian players with strong religious beliefs. Third, meanings that are deeply embedded in cultural context, requiring background knowledge of the source culture to be fully understood, for example, Dragon Boy in Chinese culture conveys qualities of luck and power associated with dragons, rather than the literal "dragon child." Fourth, commercial and copyright restrictions, as skins produced through collaborations with global franchises like Star Wars and King of Fighters cannot be altered due to licensing agreements. Fifth, technical limitations within the user interface, where Indonesian translations often exceed the original English terms, risking text overflow in the game's limited display space.

The practical challenges outlined above are significant when considering the readiness of English Literature students to step into professional translation roles. Observations indicate that translation curricula in many Indonesian universities remain largely centered on formal text types, such as legal documents, academic writing, classical literary works, and business materials. In contrast, game localization, which has rapidly emerged as a dynamic and expanding branch of translation, is seldom incorporated into classroom instruction. Consequently, graduates from English Literature programs often find themselves unprepared to tackle the realities of the

gaming industry, despite rising demand for skilled game translators. This study aims to bridge the gap between academic training and industry practice by offering practical insights and resources for students pursuing careers in game translation. At the same time, it contributes to filling a notable gap in the body of translation research in Indonesia, where scholarly attention has traditionally focused on printed texts, such as novels, poetry, and legal documents, leaving game localization largely unexplored.

This study is expected to yield benefits for various stakeholders. For the researcher, it provides an opportunity to apply translation theories within a practical framework, preparing them for a future career in professional translation. For students of English Literature, the research offers concrete insights into five essential aspects of game translation: (1) not all cultural terms require translation, as transference can be a legitimate strategy; (2) foreignization tends to be more prominent than domestication in game localization; (3) familiarity with global mythology is a valuable resource; (4) sociocultural sensitivity, particularly in relation to religion, is crucial; and (5) technical constraints (UI) and legal considerations (copyright) shape translation decisions. For lecturers and instructors, the study provides relevant and contextual teaching material in the form of real-world case studies drawn from games familiar to students. For fellow researchers, it can serve as a foundation for future inquiries, such as surveys involving student respondents, comparative studies across different games, or investigations into dubbing practices in localization. The findings on translation challenges can function as evaluative input to enhance the quality of localization for the Indonesian market.

This study examines the cultural translation challenges found in the skin names of Mobile Legends: Bang Bang and considers their implications for English Literature students preparing to become professional translators. It aims to identify and categorize cultural references according to their origins, describe the translation procedures employed using Newmark's (1988) framework, highlight the linguistic, cultural, technical, and commercial issues that arise, and formulate pedagogical implications for translator education.

The study draws upon three key theoretical frameworks developed by prominent scholars in translation studies. The first is Peter Newmark's (1988) model of translation procedures. In his book *A Textbook of Translation*, Newmark, a professor of translation at the University of Surrey, defines culture as "a way of life and its distinctive manifestations associated with a community." Newmark's (1988) model of translation procedures outlines at least 17 procedures for dealing with cultural terms, including transference, literal translation, cultural equivalent, descriptive equivalent, and adaptation. Newmark emphasizes that transference is often the most suitable method for translating unique cultural concepts that lack equivalents in the target language. The second framework is Mona Baker's (1992) theory of non-equivalence strategies. In her

book *In Other Words: A Coursebook on Translation*, Baker, a professor of translation at the University of Manchester, defines non-equivalence as the situation in which a word in the source language has no exact counterpart in the target language. Mona Baker's (1992) theory of non-equivalence strategies proposes eight strategies to address the issue of non-equivalence, including the use of loan words, cultural substitution, and paraphrase. Baker's framework is particularly useful for explaining why certain translation procedures are chosen, especially in cases where lexical equivalence is absent.

The third idea that this study uses is from Lawrence Venuti. He talked about foreignization and domestication in 1995. Venuti is a professor at Temple University. He wrote a book called *The Translators Invisibility: A History of Translation*. In this book he says that there are two ways to translate things from one culture to another. Foreignization is when you keep the things that're strange or different about the original text. This makes the reader remember that they are reading something that was written by someone from another culture.

Domestication is when we change the text to make it fit in with the culture of the people who are reading it. This makes the text seem like it was written by someone from the reader's culture. Venuti does not like domestication because it can make the original culture disappear. He thinks that foreignization is a way to do things because it respects the differences between cultures.

This study uses three ideas. Newmarks, Bakers and Venutis. To understand how translation works. Newmarks idea helps us see what methods are used in translation. Baker's idea helps us understand why those methods are chosen. Venutis idea helps us see how those choices fit into the picture of foreignization and domestication. Other people have written about translation before. Pradana wrote a thesis in 2023 about translating video games. He found that borrowing words from the text was the most common method used. Toedtoontrakool wrote about translating *The Sims 2* from English to Thai in 2021. He found that using loan words was the common strategy. Yudha wrote about translating horror games in 2022. He found that using equivalents was the best method for games that are rooted in Indonesian culture.

A study by Garuda Kemdikbud looked at translation in MLBB. It only looked at the stories behind the heroes, not the names of the skins. All of these studies are missing something. They do not look at the names of skins in MLBB they do not talk about how translation can be taught to students and they do not use the ideas of Newmark, Baker and Venuti together.

This study is new because it looks at the names of skins in MLBB it talks about the challenges of translation. It uses the ideas of Newmark, Baker and Venuti together. The names of skins in MLBB are special because they are very short, they refer to

culture, they are part of a brand and they have to fit into the user interface of the game. Previous game localization literature has focused almost exclusively on macro-textual narrative units (such as lore, dialogues, and full item descriptions). The theoretical gap lies in how existing translation frameworks (Newmark, Baker, Venuti) operate under extreme spatial UI constraints and branding parameters in ultra-short, highly constrained micro-texts (skin titles). Furthermore, there is a conceptual gap in synthesizing procedural mechanics (Newmark), non-equivalence drivers (Baker), and ideological positioning (Venuti) into a single analytical framework tailored for micro-textual game localization.

This study is expected to help us understand translation better in the context of video games. It will also help translation students who want to work in the creative industry. The study will look at how translation works in MLBB and it will think about how this can be taught to students. The study will contribute to the field of translation studies in two ways. It will help us understand how cultural translation works in video games. It will also provide a way to teach translation to students that is based on real-world examples. This will be helpful, for students who want to work in the creative industry, especially those who are studying English Literature.

2. Method

This study employs a qualitative content analysis design to investigate micro-textual cultural translation strategies in digital game localization. According to Creswell (2014), qualitative research is a method for exploring and understanding the meaning that individuals or groups ascribe to social or human problems. This method was chosen because the study aims to describe the phenomenon of cultural translation in depth, rather than to test hypotheses. According to Yin (2018), a case study is an empirical inquiry that investigates a contemporary phenomenon within its real-world context. This approach was chosen because the study is limited to one specific object, namely the names of skins in the game Mobile Legends: Bang Bang.

The way we collected data was by looking at documents. According to Sugiyono in 2019 looking at documents means we gather and look at and write down documents that're related to what we are researching. In this case the documents we looked at were the names of skins in the game Mobile Legends: Bang Bang, in both English and Indonesian. We did this in an organized way: we installed the game and played it then we went to the "Collection" menu and the "Skin" submenu and we wrote down the names of the skins that might have something to do with culture. We started with 80 skin names and then we picked the ones that fit what we were looking for.

We chose skin names that had cultural references, like Japanese or Greek or Chinese or Nordic or Egyptian mythology. We also chose skin names that were in both

English and Indonesian and that came from heroes and cultural themes. We did not choose skin names that were too general and did not have anything to do with culture like "Red Armor" or skin names that were just based on colors or numbers or seasons like "Season 1". We also did not choose skin names that were only available in one language. After we applied these rules, we had 30 skin names that we would use for our research. We took pictures of the skin names as proof. Then we checked the data on the official Mobile Legends: Bang Bang website and, on the Mobile Legends: Bang Bang wiki and on YouTube videos of people playing the game. Then we put all the data we collected into a table so we could analyze it.

This study uses the model of Miles, Huberman and Saldana from 2014. It has three stages: data condensation, data display and conclusion drawing. We do these stages at the time and repeat them. The three stages of analysis are:

2.1 Data Condensation.

We select the data focus on it and simplify it. We started with 80 skin names. Chose 30 that fit our criteria. Our explicit selection criteria:

- a). Source Culture Relevance: The skin title must explicitly reference recognized historical, religious, or mythological traditions (specifically Japanese, Greek, Chinese, Norse, or Egyptian).
- b). Bilingual Availability: The skin title must have an official, documented release in both English (Source Text) and Indonesian (Target Text) within the official game client.
- c). Cultural Non-Genericity: Titles containing purely functional, generic, or ordinal labels (e.g., "Red Armor", "Season 1") were excluded.
- d). Micro-Textual Substantiveness: Titles derived purely from fictional pop-culture tropes without real-world sociocultural roots were filtered out to ensure a focused examination of cultural translation.

We made a table to classify the data with things like the number, English skin name, hero, Indonesian translation, cultural category, procedure and challenges.

2.2 Data Display

We show the data in two ways: a table with all 30 entries and a table with frequencies like the percentage of categories, translation procedures and challenges. We also add some narration to describe it.

2.3 Conclusion Drawing

We draw some conclusions from the data check them again and then make our conclusions. We found five translation challenges and five pedagogical implications.

We use the model of Miles and others from 2014 for data analysis. We also use four stages of analysis based on the work of Newmark from 1988 Baker from 1992 and Venuti from 1995. Newmark says that transference gives color by naming a cultural object that does not have an equivalent in the target language. Baker says that non-equivalence

happens when a word in the source language does not have an equivalent in the target language often because of cultural differences. Venuti talks about foreignization, which means keeping the source text foreign and domestication which means adapting it to the target culture. Venuti criticizes domestication as a form of violence.

Presenting the data is a stage in qualitative research. Miles Huberman and Saldana say that data presentation is the process of organizing the condensed information into a systematic form that is easy to understand. This helps us draw conclusions and makes it easy for readers to follow our logic. In this study we present the data, in two forms: tables and descriptive narration. These two forms work together: tables show the data in a concise and structured way while descriptive narration explains what the data means. By combining tables and narration we present the data in a meaningful way. Readers can see the numbers. Understand why they matter and what they mean for English Literature students who want to be translators.

3. Results and Discussion

3.1. Results

This study aims to identify cultural translation challenges found in the skin names of *Mobile Legends: Bang Bang* (MLBB) and to formulate their implications for English Literature students. The following are the 30 skin names analyzed in this study.

Table 1. Analyzed 30 Skin Names

No.	Skin Name (English)	Hero	Source Culture	Indonesian Translation	Translation Procedure (Newmark)	Main Challenge
1	Orochi	Kadita	Japan (mythology)	Orochi	Transference	Lack of lexical equivalence
2	Tengu	Hayabusa	Japan (mythology)	Tengu	Transference	Lack of lexical equivalence + cultural meaning
3	Ronin	Hayabusa	Japan (history)	Ronin	Transference	Japanese culture-specific term
4	Samurai	Argus	Japan (history)	Samurai	Transference	The term is already globally recognized
5	Hades	Hades	Greek (mythology)	Hades	Transference	Religious/deity sensitivity
6	Athena	Athena	Greek (mythology)	Athena	Transference	Religious/deity sensitivity
7	Zeus	Zeus	Greek (mythology)	Zeus	Transference	Religious/deity sensitivity
8	Medusa	Medusa	Greek (mythology)	Medusa	Transference	Name of a mythological creature
9	Dragon Boy	Ling	China (culture)	Bocah Naga	Literal Translation	Figurative/symbolic meaning
10	Phoenix	Pharsa	China (mythology)	Phoenix	Transference	The name is retained in its original form
11	Panda	Akai	China (culture)	Panda	Literal Translation	Literal translation

12	Thor	Thor	Norse (mythology)	Thor	Transference	Name of a god
13	Odin	Odin	Norse (mythology)	Odin	Transference	Name of a god
14	Valkyrie	Freya	Norse (mythology)	Valkyrie	Transference	Culture-specific mythological term
15	Anubis	Anubis	Egyptian (mythology)	Anubis	Transference	Name of an Egyptian god
16	Pharaoh	Pharaoh	Egyptian (history)	Firaun	Cultural Equivalent	Adaptation into an Indonesian term
17	Cleopatra	Cleopatra	Egyptian (history)	Cleopatra	Transference	Name of a historical figure
18	Sacred Statue	Grock	Universal (religious)	<i>Patung Suci</i>	Literal Translation	Meaning is too general
19	Vulcan	Lapu-Lapu	Roman (mythology)	Vulcan	Transference	Name of a Roman god
20	Imperial Champion	Lapu-Lapu	Roman (military)	<i>Juara Kekaisaran</i>	Literal Translation	Character length limitation
21	S.A.B.E.R. Unit	Saber	Fiction (Sci-Fi)	Unit S.A.B.E.R.	Transference + Addition	Acronym + addition
22	Darth Vader	Argus	Star Wars	Darth Vader	Transference	Copyright/branding
23	Yoda	Yoda	Star Wars	Yoda	Transference	Copyright/branding
24	K.O.F. Iori	Chou	King of Fighters	K.O.F. Iori	Transference	Copyright/branding
25	K.O.F. Leona	Leona	King of Fighters	K.O.F. Leona	Transference	Copyright/branding
26	Aspirants	Various	Universal (role)	<i>Calon Bintang</i>	Adaptation	Contextual meaning
27	Blazing West	Clint	American Western	<i>Koboi Penembak</i>	Adaptation	Local cultural meaning
28	Venom	Various	Universal (animal)	Venom (tetap)	Transference	Global branding
29	Lightborn	Various	Religious/Epic	<i>Terlahir dari Cahaya</i>	Literal Translation	Character length limitation
30	Collector	Various	Universal (collection)	<i>Kolektor</i>	Literal Translation	Direct translation

Based on the analysis of 30 skin names containing cultural elements, three major findings were identified as follows.

3.2 Types of Cultural References in MLBB Skin Names

From the 30 skin names analyzed, seven cultural categories were identified with the following distribution:

Table 2. Types of Cultural 30 Skin Names

Cultural Category	Total	Percentage	Examples
Japanese Mythology	8	26,7%	Orochi, Tengu, Ronin, Samurai
Greek Mythology	6	20%	Hades, Zeus, Athena, Medusa
Chinese Mythology	5	16,7%	Dragon Boy, Phoenix, Panda, New Moon
Norse Mythology	3	10%	Thor, Odin, Valkyrie,
Egyptian Mythology	3	10%	Anubis, Pharaoh, Cleopatra

Universal/others	5	16,6%	Darth Vader, K.O.F. Iori, Venom, Collector
Total	30	100%	

These findings indicate that Japanese and Greek mythologies dominate the data (46.7% combined), while none of the analyzed skin names originate from Indonesian culture.

3.3 Translation Procedures Used

Based on Newmark’s (1988) framework of translation procedures, the following distribution was identified:

Table 3. Translation Procedure and Its Examples

Translation Procedure	Total	Percentage	Examples
Transference (Borrowing)	18	60%	Orochi → Orochi
Literal Translation	8	26,7%	Dragon Boy → Bocah Naga
Cultural Equivalent	2	6,7%	Pharaoh → Firaun
Adaptation	2	6,7%	Blazing West → Kobi Penembak
Total	30	100%	

The dominance of transference (60%) indicates that MLBB tends to retain foreign terms rather than translate them into Indonesian. This finding reflects a preference for the foreignization strategy proposed by Venuti (1995).

3.4 Translation Challenges Encountered

Through qualitative thematic analysis combining Baker’s (1992) non-equivalence taxonomy with digital localization constraints, five main categories of translation challenges were identified across the 30 analyzed skin names. While Baker’s framework directly accounts for micro-linguistic and sociocultural hurdles (such as lexical non-equivalence and culture-bound meanings), empirical evidence from the dataset reveals that these textual choices are further conditioned by medium-specific factors, including religious sensitivities, UI spatial limits, and commercial licensing boundaries.

Table 4. Challenges and Its Percentage of Affected Skin Names

Challenges	Analytical Basis / Source	Number of Affected Skin Names	Percentage
Lexical non-equivalence	Baker (1992) - Culture-specific concept / semantic gap	12	40%
Culture-bound meaning	Baker (1992) - Difference in expressive/connotative meaning	10	33.3%
Religious sensitivity	Sociocultural context & target audience reception	6	20%
UI technical limitations	Medium constraint (spatial/character count limit)	5	16.7%

Commercial/copyright pressure	Legal & global IP branding restrictions	4	13.3%
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Note: One skin name may be affected by more than one challenge.

3.5 Discussion

3.5.1 The Dominance of Transference as a Form of Foreignization

The finding that 60% of the skin names use transference indicates a strong tendency toward the foreignization strategy. Venuti (1995) defines foreignization as a strategy that preserves the foreignness of the source text, making readers aware that they are reading a translated text. In the context of MLBB, foreignization is preferred due to four factors: (a) global branding that requires consistency of names across countries, (b) gamer expectations, as players are already familiar with foreign terms, (c) the absence of lexical equivalents in Indonesian, and (d) user interface limitations that do not allow lengthy translations.

This finding supports the study conducted by Pradana (2023), which found that borrowing (transference) dominated the localization of the game *Bakso Simulator* at 56%, as well as Toedtoontrakool’s (2021) research, which identified loan words as the most dominant strategy in the English-to-Thai translation of *The Sims 2*. Therefore, foreignization appears to be a global tendency in game localization rather than a phenomenon limited to MLBB or Indonesia.

3.5.2 Differences from Yudha’s (2022) Study

This study differs from Yudha’s (2022) findings, which stated that cultural equivalent was the most appropriate procedure for translating cultural terms in the horror game *DreadOut*. However, this difference does not mean that one study is more correct than the other. Instead, it demonstrates that the type of game and the origin of the source culture strongly influence the choice of translation procedures.

In *DreadOut*, which is rooted in Indonesian culture, mythological terms such as *Kuyang*, *Genderuwo*, and *Pocong* are already familiar to Indonesian audiences, making cultural equivalents more suitable. In contrast, MLBB adopts references from foreign mythologies such as Japanese, Greek, and Chinese traditions, which generally do not have familiar cultural equivalents in Indonesia. As a result, transference becomes the more logical strategy.

3.5.3 Lexical Non-Equivalence as the Main Challenge

Baker (1992) explains that non-equivalence occurs when a concept in the source culture does not have a direct equivalent in the target language. In this study, this challenge emerged as the most dominant issue, appearing in 40% of the analyzed data. One of the clearest examples is *Orochi*, the eight-headed serpent dragon from Japanese mythology, which has no equivalent in Indonesian language or culture.

Newmark (1988) argues that in situations like this, transference is the most appropriate procedure because it “gives local color” and “names cultural objects that have no equivalent in the target language.” Newmark’s argument is consistent with MLBB’s localization practice, which retains Orochi in its original form.

3.5.4 Religious Sensitivity as a Cultural Challenge

The presence of deity names and sacred figures from classical mythologies (e.g., *Hades*, *Zeus*, *Thor*, *Anubis*) highlights a complex sociocultural consideration in text localization. In translation studies, rendering foreign theonyms into a different target sociocultural landscape requires balancing fidelity to the source heritage against target-culture norms. In MLBB, retaining these terms through transference reflects a strategy that treats mythological names as established global proper nouns rather than active religious concepts. From Venuti’s (1995) perspective, preserving these foreign terms respects the historical and cultural origins of the source text, maintaining their distinct cultural identity within the globalized digital medium.

3.6 UI Technical Limitations as a New Finding

While spatial constraints are a recognized consideration in software localization, their impact manifests uniquely in micro-textual game elements such as skin titles. Previous studies on MLBB localization (e.g., Pradana, 2023; Rasyando, 2024) primarily focused on macro-textual units like hero backstories, dialogues, and skill descriptions, where interface layouts allow for expanding narrative text. In contrast, skin titles operate under strict character-count limits imposed by fixed spatial parameters in the game’s display banners and store interfaces. For example, translating *Lightborn* into its literal Indonesian equivalent *Terlahir dari Cahaya* expands the character count from 9 to 20 characters, creating a high risk of text overflow or visual distortion. This contextual nuance demonstrates how physical interface limitations serve as a structural constraint that heavily favors concise procedures like transference or loanwords over descriptive target-language adaptations.

3.7 Implications for Translation Students

Based on the five challenges identified in this study, the researcher formulated five competences that English Literature students should master as prospective game translators:

Table 5. Challenges and Competences

Challenges	Required Competences
Lexical non-equivalence	Understanding that transference is a legitimate translation strategy
Culture-bound meaning	Mastery of world mythologies (Japanese, Greek, Chinese, Norse, and Egyptian)

Religious sensitivity	Possessing sociocultural awareness regarding religious issues
UI technical limitations	Awareness of space limitations within game interfaces
Commercial/copyright pressure	Understanding the basics of licensing law and global branding

4. Conclusion

This study examined the micro-textual localization of 30 skin names in Mobile Legends: Bang Bang (MLBB) through the combined theoretical lenses of Newmark (1988), Baker (1992), and Venuti (1995). The empirical findings reveal five primary localization challenges: lexical non-equivalence (40%), culture-bound meanings (33.3%), religious and sociocultural sensitivities (20%), UI technical limits (16.7%), and commercial/copyright pressures (13.3%).

Within this specific dataset, translation choices exhibited a marked preference for transference (60%), reflecting a strong foreignization orientation in handling culturally embedded titles. Alignment with prior observations by Pradana (2023) and Toedtoontrakool (2021) suggests that loanword usage is a prominent convention when adapting short-form game elements. However, as demonstrated when contrasting these results with Yudha’s (2022) findings on localized horror titles, procedural choices remain highly dependent on game genre and target-audience familiarity with the source culture. Furthermore, the analysis highlights that spatial interface limitations act as a distinct structural constraint in micro-text localization, favoring conciseness over descriptive target-language adaptations. Based on these micro-textual patterns, the study proposes an analytically derived pedagogical framework for translator education, emphasizing the importance of mythological literacy, spatial awareness, and legal licensing principles.

Recommendations & Future Directions are as follows. 1). For Educators: Integrate real-world micro-text localization exercises into translation syllabi, emphasizing character-limit constraints and global cultural literacy. 2). For Future Researchers: Conduct empirical reception studies involving human participants (e.g., players, students, or professional localizers) and expand comparative analyses across diverse game genres to validate broader localization trends.

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