PROPOSING LOCALIZATION QUALITY ASSESSMENT FOR TELEVISION SERIES AND PRINTED COMICS SERIES IN REGARD TO THE LOCALIZATION ELEMENT SIMILARITIES

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Abstract

Localization quality assessment (LQA) is required to reveal the quality of particular localized products but the diversity of LQA types is a problem that needs to be tackled. This research attempts to describe the localization element similarities in audiovisual and non-audiovisual localization assessment and its contribution to the design of localization quality assessment in both localized products. This research applies descriptive qualitative as the research design. This paper uses the source data from American educational children program namely *Sesame Street* which was realesed in 1969 and its Indonesian localized version *Jalan Sesama* which was realesed in 2007. For the non-audiovisual product, it takes American comic series *The Amazing Spiderman* by Marvel that was published in 1963 and its Indonesian localized version *Labah-labah Merah* by Kus Bramiana that was published in 1978. In striving to answer the problem statement, this research uses the theory of LQA by Esselink (2000) and Zanettin (2015) for both the localization of television series and comics to analyze the data. The findings analyze the similarities which revolve around linguistics, operational, and cosmetics elements of the localized products. This research attempts to design a prototype for localization quality assessment (LQA) to address audiovisual and non-audiovisual products.

Key words: Localization, Localization Quality Assessment (LQA), Localization Element, Television Series, and Comic Series.

INTRODUCTION

Localization is identical to software, which is audiovisual in nature, and thereby its derivative products and activities like quality assessment depart from generalist perspectives, treating any types of software of localization quality with a single general tool of analysis (Esselink, 2000; 2003; LISA, 2003) and specialist perspectives, treating the quality assessment specifically designed for specific software types (Chengzhi, 2009; SAE, 2007; Pierini, 2007; Mangiron and O'Hagan, 2013). In response to this stereotype, some theorists attempt to highlight localization for non-software products. Kaindl (2010) and Zanettin (2015) are concerned with the localization of comics, Guidere (2003) on the localization of advertisements, Pym (2004) on newspaper advertisement localization, and O'Hagan (2005) on game song lyrics, which might be externally distributed in non-software format. These counter-typed localization concerns require a medium to assess their localization quality and this necessity is the

gap this paper attempts to fill in. Departing from this gap, this research attempts to design a prototype for localization quality assessment (LQA) to address audiovisual and non-audiovisual products.

Localization quality assessment typically focuses on three categories of quality characteristics: linguistics, functionality/operation, and cosmetics (Esselink 2000: 150-154; Kirimoto 2005; LISA 2008; Benjamins 2009). Linguistic testing is working on the text scripts. The cosmetic testing is to ensure that all text and graphics are displayed correctly and completely in the target version of the application. The functional testing is designed to test whether the functionality and feature set of the localized application mirror that of the source (Esselink 2000: 150-152; Benjamins 2009: 190). These tests are basically applicable in software-based products and also audiovisual products and non-audiovisual products because those three tests are aspects generally found in any aforementioned products. This research attempts to prove this statement.

Sesame Street television series, for instance, are localized into *Jalan Sesama* when exported to Indonesia. This localization triggers several changes in the series' audiovisual aspects. For example, the title, *Sesame*, refers to small seeds used as a source of oil. A seed is the beginning of the generation that will be developed and grow up. It is analogized with children as the next generation. The children require education and development to be a great seed. These TV series are primarily designed to promote education for children.

Sesame Street is localized into *Jalan Sesama* in Indonesian version which implies sense of equality since literally the title refers to "street for all". Though the title experiences a shift, it shows a concept for children education as well. The localization was aimed at promoting learning, togetherness, diversity and traditional values of Indonesian education and positive character building it attempts to establish. Though the source and target title share the same message on children education, both have a different perspective on the message. This condition indicates that localization manages to generate a local feeling without degrading the original message of the product. These are the examples of localization in linguistic element.

Meanwhile, to elucidate the similarities non-audiovisual products have on localization, the excerpts from *The Spiderman* published by Marvel Comics and created by Stan Lee are provided. These comic series are localized into *Labah-Labah Merah* in Indonesian version. This localization triggers several changes on the series'

non-audiovisual aspects. For examples, the name character and the story, *Spiderman*, the name in the American version is Peter Parker, but in Indonesian version changed into Bramiana.

In the story, *Spiderman* possesses a superhuman strength characterized by his iconic red and blue webbed body. His ability is clinging to the surface and exporting web spider from his hand. He faces many villains such Green Goblin, Venom, Sandman, and Hobgoblin to usher peace in New York. On the other hand, *Labah-Labah Merah* tends to narrate the story in an Indonesian horror story formula. It can be seen from some examples of *Labah-Labah Merah* series such as *5 Jari-Jari Syetan*, *Hantu Neraka*, and *Siluman Kelelawar*. Bramiana has a superhuman strength to kill the devils. The power is of similarity as Marvel's *Spiderman*, exporting web spider from his hand and clinging to the surface. Though the story experiences a shift, it shows a similar concept of ushering peace for everyone. In its essence, though the source and target story share the same message, both have a different perspective on the message.

These examples of television and comic series share similarities on the core objects to which the assessment occurs and differences on the type of the objects. This condition indicates that Esselink's LQA elements, though applied on different products for assessment, function on the same basis of assessment.

The explanation describes what this research focuses on the similarities in audiovisual and non-audiovisual version of the work and how the similarities contribute to the design of localization quality assessment for both products. In this case, the localization quality assessment of audiovisual and non-audiovisual, *Sesame Street* and *The Amazing Spiderman*, becomes the focus of this research. The researcher involves these products to discuss a prototype on LQA for assessing audiovisual and non-audiovisual products of localization. This research aims to explore the similarities shared by audiovisual and non-audiovisual products to propose the model for assessing the quality of both localized products.

LITERATURE REVIEW
Concept of Localization

The term localization etymologically derives from the word 'local' which means *pertaining to the position*. The other definition derives from the word 'locale' which

means *a small area or vicinity*. It is pertaining to, characteristic of, or restricted to a particular place as it has been defined by the dictionary. It means an adapting process to produce a new product from different characteristics or perspectives to the target market. The products are adapted or modified to adjust to the content and are designed for the target markets. This conversion is to localize the requirements or layout to produce a proper display.

Localization is the translation and adaptation of software of web project, which includes the software application itself and all related product documentation (Esselink, 2000). The other definition of localization is the process of adapting digital products and accompanying materials to suit target market locales (Sikes, 2011) and confines primarily to the area of software application and accompanying technical documentation (Folaron, 2006). Regarding this definition, both concepts of localization are related and have similarities, in which they conveys that localization is the process of adapting to create a product and accompanying materials and technical documentation to the area of software application or digital products.

The other perspective, Kaindl (2010) and Zanettin (2015) are concerned with the localization of comics, Guidere (2003) on the localization of advertisements, Pym (2004) on newspaper advertisement localization, and O'Hagan on game song lyrics, which might be externally distributed in non-software format, (2005). The researches above are variations of localization. This research tried to adapt product in different forms. The products are comic, newspaper, advertisement, and game song lyrics. An example of non-audiovisual localization is becoming the object of this research, the comic series *The Spiderman* by Stan Lee that is localized into *Labah-Labah Merah* as non-audiovisual localization. The other example of software or audiovisual is TV series *Sesame Street* localized into *Jalan Sesama*. These types of localization concerns require a medium to assess their localization quality.

Localization has different model from some criterions. Game localization models are classified into two main criteria. According to O'Hagan and Mangiron (2013), the two main localization models are *out-sourcing* and *in-house model* as well as trends in releasing the original and localized versions of the game simultaneously which is called *Sim-Ship Localization* and releasing the localized versions once the original game has been published is called *Post-Gold Localization.*

The first model is the *out-sourcing*, which is the most widely used of game localization model in the game industry. According to O'hagan and Mangiron (2013), the game localization model most widely used in the game industry and preferred by most North American and European publishers and new trends have been noted in game companies in emerging markets.

The *out-sourcing* model involves commissioning a specialized vendor, who is in charge of the whole localization process (O'hagan and Mangiron, 2013). In this model, a game industry selects a translator to work on the project independently and under instruction of the integration of different game assets to adapt the different playable versions.

The second model is *in-house*. This model explains that the developer is responsible for localization into a different language and the companies have a localization department and a poll of freelance translators (Mangiron and O'Hagan, 2013). The translators work under a supervision of localization coordinator who coordinate the project from start to finish. In this process of game localization, the localizer starts once the original game has been finished or almost finished.

It is categorized into some levels. According to Chandler (2005, p. 12-14) four main levels are applied on localization, namely:

No Localization

This level provides the opportunity to sell some extra copies without having to invest inthe localization process (Mangiron and O'Hagan, 2013).

Box and Docs Localization

According to Mangiron and O'hagan (2013, 142), this level refers to the translation of the packing and the manual of the game and is commonly done for the game that includes little text such as platform, sport, and arcade games. It focuses on the text translation or the docs of the products.

Partial Localization

It is a middle-level localization between "no" and "full" localization. In this case, a product is adapted to produce a new product from different characteristics or perspectives and modified to adjust the content and design so it fits to the target markets.

Localization Process

This section discusses localization for audiovisual product. Mangiron and O'Hagan (2013, 128) categories localization process for audiovisual on eight main processes. These are:

Pre-localization

Pre-localization is the preparatory work before the actual localization process. This process is done before the actual localization.

Translation

This is a crucial stage in the localization process. The translator translates with a source language (SL) without knowing the original product, thus the translation keeps changing. In the other hand, in a post gold model, the translator translates the SL into TL while the original product has published. Thus, the translation is a stable text because the translator has known the original product.

Editing

After the translation process is finished, the next process is editing which consists of reviewing and proofreading of translated assets.

Recording

This recording process uses a human voice for a large volume of text in a game. It is a relatively recent inclusion afforded by improved hardware capacity (Mangiron and Ohagan, 2013: 134).

Post-localization

This process is carried out after translating, editing, and reviewing the target market.

Submission of released candidate version

This is necessary to ensure that the software works properly on the intended platform and does not harm the hardware. It is also a way of ensuring that the quality of the game meets the standards of the platform holder.

Production and Distribution;

This is the last process of localization, after all of the processes has finished, the product goes into production and distribution.

According to Zanettin (2008), there are some processes for localizing comic product:

Pre-Localization

In pre-localization, issues and considerations regarding with legal, cultural, company policy issues, and other localization related factors are discussed to elicit localization and translation conforming to those issues and considerations (Kaindl, 1999; Zanettin, 2008).

Localization/Translation

Translation occurs when there is an exact structural, lexical, even morphological equivalence between two languages and used the categories that are related to the text, context, and process (Albir, 2002).

Post Localization

Post localization process involves proofreading, reviewing, and editing (Kaindl, 1999; Zanettin, 2008). In proofreading, the translated and localized comics are not only checked on the dialogue between characters but also technical aspects such as balloons and panels.

Localization Quality Assessment (LQA)

These toolsets of localization quality assessment product for audiovisuals already mentioned are the LISA QA, SAE J2450 and Esselink.

> The LISA QA Model's contribution to the establishment of sound metrics for translation related quality cannot be underscored enough, this model currently addressing localization, which can be seen as a subset of translation in general, could be expanded and suitably adapted to cover the meta-level before being broken down again into greater detail to address domain- specific requirements (Bonthrone, 1996).

This model is based on the LISA QA metric from the Localization Industry Standards Association (LISA). The models are based on translation errors, type identifications and the categories including accuracy, fluency, terminology and style to formatting and consistency (Yang, et al, 2017: 5). It refers to both the software product and document, implemented on other localization tools. It addresses linguistic errors, formatting errors (e.g., layout, typography, graphics, etc.), and other types of errors. According to Doherty and Gaspari (2013), the model consists of 20, 25, or 123 errors categories depending on how they are counted.

LISA QA aims to maintain the quality, accuracy, and consistency of the project review process. The assessor uses its elements to assess audiovisual and non-audiovisual products with error categories. On the other hand, the Society of

Automotive Engineers (SAE) J2450 QA Model combines both, with different point values for error type and severity. This model aims to meet the need of the automotive industry for quality checking translations.

Using the LISA QA Model, SAE J2450, and ISO 9001 standard as a frame of reference, this article will discuss the current state of localization quality management in terms of theory and practice, and will explore some of the quality management issues that can (and often do) arise due to the fundamental tensions between these QA model principles and the localization project model that dominates in the current marketplace. Meanwhile, according to Esselink's theory, LQA should be performed separately on each language version of a localized product. These elements of LQA are linguistics, cosmetics, and functionality.

In this session, LQA for non-audiovisual focuses on printed product especially on comic. The researcher adopts Zanettin's theory to assess this product. Zanettin uses linguistics and semiotics-oriented approach to assess the comic product. In this kind of study, especially earlier ones, comics are mostly used as a source of examples to discuss the translation of puns, proper names, onomatopoeias, citations, allusions and other features of language (Zanettin, 2004). In terms of linguistics approach, it focuses on the verbal component, while in semiotic environment, it is more semiotic oriented. In written text and picture or visual, the assessment is more about the quality of the translation.

According to Zanettin (2004), "It is sometimes assumed that written text inside speech balloons and boxes is the only component of comics which may change in translation, but this is not the case, since visual components may be translated as well". In the same case, the systematic attempt to explain feature on the comics has been put forward by Kaindl (1999). The translation relevant to the anatomy of comics is a taxonomy of aspects of comics which is modified during the translation process. The features include typographical sign (font type and size, layout, format), pictorial signs (colors, action lines, vignettes, perspective), and linguistic signs (titles, inscriptions, dialogues, onomatopoeias, narration).

In addition, operational feature is a textual norm. It is the page reproduced from right to left or left to right as according to Western conventions. According to Zanettin, it is different from other countries. Publishers seemed to think that a change

in reading habits would not have been received well by the audience, even if reversing the comics books implied additional costs (Zanettin: 2004).

METHODOLOGY

The researcher applies a qualitative design in conducting the analyses and finding the similarities in television and comic series to design the prototype of Localization Quality Assessment (**LQA**) for both products. The research design is applied to analyze the object of study systematically. It is the research procedure which produced descriptive data from both products. This design focuses on the descriptive of similarities that the products share and the contribution to the LQA design which is applicable to the television and comic series.

The sources of data of this research are the audiovisual elements in *Sesame Street Sunny Days Season 46* produced by Sesame Workshop both in American and Indonesian version. It was first release in November 10, 1969 in the United State. This video is downloaded from *youtube.com* and its Indonesian localization version *Jalan Sesama* produced by Creative Indigo Productions was released in 2007.

The researcher also selected the printed comic series as the non-audiovisual product. It is the textual and visual elements of The Amazing *Spiderman's* comic series by Stan Lee which was published by Marvel in 1963, American version along with its Indonesian version *Labah-Labah Merah* by Kus Bramiana that was published by Sastra Kumala in 1978. It was donwloaded from *google.com* and *http://readcomiconline.to.* The data of this research are used to examine the similarities and how the similarities contribute to the design of localization quality assessment designed for both audiovisual and non-audiovisual products.

The technique of data collection in this qualitative research is by documentation, observation, and group discussion. The researcher applied the documentation to watch the television series and read the comics series. Then, observation was conducted. Television series and comic are analyzed and observed by the Esselink theory. The data were then analyzed in a group discussion.

The technique of data analysis is done as follow: (1) this research employs Esselink's Localization Quality Assessment for *Sesame Street* and *Jalan Sesama* and Zanettin's *Spiderman* and *Labah-Labah Merah.* Employing the theories, the researcher is expected to reveal the similarities from both products. (2) The researcher

analyzed and classified the similarities into Esselink's theory such linguistic, operational, and cosmetics. (3) The researcher proposes an embryo for the design of LQA for both audiovisual and non-audiovisual. (4) Concluding the results.

The data were validated through Focus Group Discussion (FGD). The data were analyzed by the group and different types or arguments of the group are compared. The researcher discusses with twenty localization students that makes a group. The group consist of five participants in one or more hours and provides the opportunity for all the respondents to participate to share different opinion to each other.

The group discusses the LQA for the American Children's television series *Sesame Street Sunny Days Season 46* which is localized into *Jalan Sesama* produced by Creative Indigo Productions and comic book series *The Spiderman* by Stan Lee which is localized into *Labah-Labah Merah* by Kus Bram. The focus of the discussion is on the elements of LQA such as linguistic, operational, and cosmetics elements that is employed with Esselink's theory.

FINDING AND DISCUSSION

The Similarities of Localization Quality Assessment (LQA) in Television Series and Comic Series

Linguistic Elements

This research applies Esselink's theory which mentions that the localization elements are divided into three points: linguistic, operational/functional, and cosmetics. In general, linguistic testing is used to translate and verify the accuracy of documentation and software or website content on localization products. In this research, the focus is on the textual linguistic elements. It concerns some aspects of linguistic texting such as accuracy, grammar, terminology, language, style, consistency, and typographical in game context.

The researcher takes a part of soundtrack or the song lyric of both products in the following table:

Table 1. Lyric translation

Source Lyric	Target Lyric
On my way to where the air is sweet	Mari kita berkumpul,
Can you tell me how to get,	Bernyanyi bersama,
How to get to Sesame Street	Bermain, belajar, di jalan sesama
Come and play	Di jalan sesama

The source lyric tells a sunny day with the sweet air and the singer wants to get to *Sesame Street*. Many people may play and study together, especially for children. The meaning of the soundtrack implicates the title. Sesame means 'seed' that becomes the next generation as visualized on video which shows the educational program. Muppets and children play a game and do studious activities such as reading, writing, drawing, dancing, and singing. They are happy and enjoying the day in the Sesame Street. Besides that, the translation of target market is different from the source text. However, the meaning is similar. It tells the invitation for children to get in *Jalan Sesama*. They may play a game and study by singing, reading, drawing, and writing there. The implicit meaning is similar, the whole meaning is not shifting. It shows that the actual meaning is conveyed.

The other aspect is correct grammar. According to the above soundtrack, the system and structure of language in general have no major error. It is still acceptable semantically and pragmatically. It would be able to communicate coherent thoughts. There is no misunderstanding to the reader.

The next aspect is distortion character text. It is an aberration in relative degree or number of text characters on screen in television series. From the part of soundtrack lyric above, the target text strives to adjust to the number of text characters. The number of lyric texts is relatively similar to the source text. It observes the constraint or of degree characters. Four lines on target lyric shares the limited characters as the source text. It maintains to avoid the distortion of the characters on the screen. The researcher demonstrates that the target text is without distortion of characters degree on the video.

The next result is about culture which is also considered in the tlocalization process. The source television series shows the diverse games such as playing football, bubbles, balloons, and magic stick. Besides that, the localization product adapts the culture of target market as the games. The target market shows the traditional games such *jaranan, lompat tali, and petak umpet*. It represents the cultural values of a given culture in target market. The localizer values the culture through the games. It is adjusting the behaviors and a specific society as performed to satisfy the society in target market. As Singh's theory (2013) mentioned, localization is a product for adapting the communication in order to avoid misunderstandings between culture.

The last aspect is legal text. The lyric and the meaning of the localization product do not show the infraction of rules and laws. The translation of song lyric and the title is permitted by law and rule. It does not implicate the contradistinction of meaning or the translation in the society. It appropriates with the rules and legal text.

For non-audiovisual product, the researcher strives to examine the title from Marvel's comic that has been localized into Indonesian version. The first is meaning. The title is The Amazing Spiderman Vs Green Goblin. Green Goblin is the Spiderman's enemy. He is a man that applied a mask from a chemical formula that blew up on his face. This formula may increase his intelligence and strength and he becomes a superhuman. Yet it also drives him insane and changes his character into violent and brutal. He wants to destroy the city and this world by doing bad things such as a robber and becomes villain. Then, Spiderman shows up to usher peace for everyone, especially his city, New York.

However, the Indonesian version has been localized into a horror story formula. Green Goblin was localized into *Topeng Syetan.* It is a man that applied a mask. This mask gives a magic power, but he becomes a devil like *Syetan*. He is an assassin that changes into brutal and cruel creature. Actually, the mask gives positive effects as helping for everyone, but it is misused and is used to aggress and kill people. The characteristic of *Syetan* obsesses himself. Then, the *Labah-labah Merah* catches *Topeng Syetan* to usher place. Though the story experiences a shift, the story shows the similar concept and meaning. The meaning is conveyed to the reader. The Spiderman and *Labah-labah Merah* help everyone to save and usher their country. The enemies, Green Goblin and *Topeng Syetan* applied the mask that gives a bad effect. The mask changed their behavior into a villain that bothers many people.

According to the explanation above, there are similarities of linguistic elements in television series and comics series. These similarities contribute to design a prototype of Localization Quality Assessment (LQA) for both products. The researcher designs the qualitative parameter to assess linguistic elements for TV and comic series products. The following table shows qualitative parameters for linguistic elements:

Tabel 2. *Qualitative Parameters for Linguistics Elements*

Scores	Qualitative Parameters for Linguistic Elements
3	The meaning of the word is conveyed, correct grammar, without distortion characters, there is the consideration of culture, and legal text on the localization product.
2	The meaning of word is conveyed, correct grammar, there is a distortion characters, there is not the consideration of culture, and the clarity of legal text is less.
1	Less the text messages, incorrect grammar, there is distortion characters, there is no consideration of culture, and the legal text is unclear in the localization product.

Thus, the researcher assesses the quality of this localized comic series. The result shows that the meaning of the word is conveyed, the grammar is correct, there is no distortion on characters, there is consideration of culture, and the text on the localization product is legal. In this case, the researcher gives three (score) of qualitative parameter for linguistic elements. From this similarity between television and comic series, the research attempts to approve that the design of localization quality assessment designed for both audiovisual and non-audiovisual products is acceptable.

This similarity is capable of contributing to the design of LQA especially for television and comic series. This qualitative parameter design is applicable universally. The concept of both products is similar although the realization of the concept is different. It is the restriction spaces on the screen and the balloons or dialogue boxes. The textual basic in the television series are electronic text on the screen. On the other side, the textual in the comic series are printed on the balloons.

Operational Elements

Operational or functional element focuses on technical or mechanical function of the localized products. It is the application of operationalization element that is used in the testing term of a localization product. In general, functionality testing shares a process testing that has been performed on the source language product as implied by Esselink (2000).

In analyzing the television series and comics series, this research uses this operational element to examine the quality assessment. In applying this, the operational testing is divided into three elements such as camera shot, camera angles,

and camera movement for television series. Meanwhile, there are camera shot, camera angle, flipping, packaging, and extra information for comic series.

The researcher analyzes the *Sesame Street* series entitle "Elmo's World: Play Ball" versus *Jalan Sesama* series on entitle "Tantan Main Wayang" by *youtube.com*. There is the example of camera shot in television series:

Table 3. Camera shots on the TV series

Sesame Street	Camera Shots	Jalan Sesama
	Long Shot	
	Medium Close Up	

The next section is camera angle. Kraft (1987) mentioned that camera angle had significant, predictable effects on judgments of the physical and personal characteristics of the characters, on recall of these characteristics, and on recall of the gist of the stories themselves. In this case, camera angle is the cinematic technique on the meaning of the filmed message. For example:

Table 4. Camera Angles on the TV series

Sesame Street	Camera Angles	Jalan Sesama
	Over The Shoulder	-

	Normal	
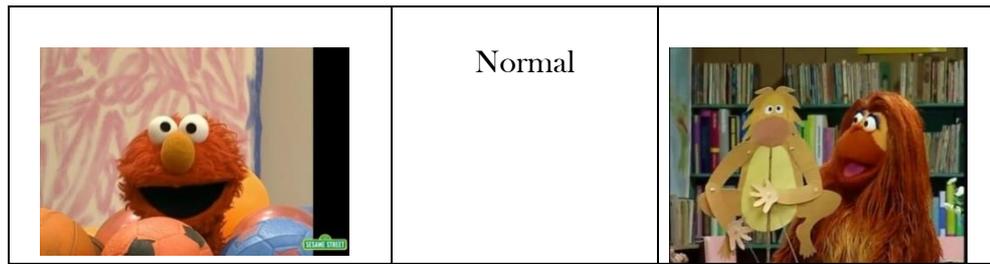
The next section is camera movement. It is the technique of moving camera from one shot to another. Morgan (2011) states that camera movements are in some ways deeply, inextricable, interwoven with concerns of ethics. It divided into some techniques. It is shown in the table below which shows camera movement that is found in *Sesame Street: Elmo's World-Play Ball* and *Jalan Sesama: Tantan Main Wayang.*

Table 5. *Pan Right on the TV series*

	Pan Right	O
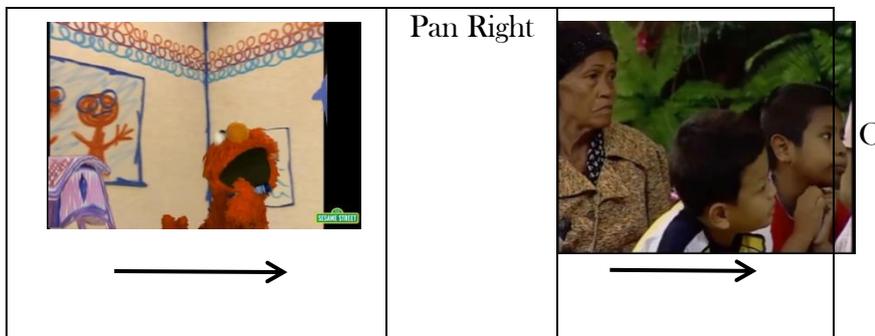
According to this explanation, the localization product gets two for the score. The original message is lost due to the localization of the framing aspects. As shown in the table of framing aspects such as camera shots, angles, movements, the most cinematic elements, those of target product is similar with the original product, but the original message is lost due to the culture and legal considerations. The localization adjusts the framing aspects, but the message in the story is different. It is adapted to the culture in target market. The localized version is showing somebody play with puppets as a traditional game in their country.

In addition, according to Smith's (2012): "If you watch any TV program, Film, Cartoon, or read a comic book you will be able to identify this pattern of shots." In this case, the pattern of shots is existence such as camera shot and camera angle. The researcher has found these patterns of shots in *The Amazing Spiderman* and *Laba-labah Merah* from *google.com* and *readcomiconline.to.*

Tabel 6. *Cameta Pattern*

Source Product	Camera Pettern	Target Product
	Close Up	
	Extreme Close Up	

This prototype focuses on the operational or functional elements based on Zanettin and Smits theory. The other cinematic aspects in comics are flipping, packaging, and extra (sneak peek, advertisement, and review). The first is flipping. It is the method or the way to read the comics from right to left or left to right. As in the original Japanese editions, that is reading from right to left. Regarding Zannetin, it abreasts the field of cultural production or cultural field which is the social space called industries operate. According to the localization operational element similarities, it contributes to design the qualitative parameter that is applicable for different products.

Table 7. Qualitative Parameters for Audiovisual and Comics

Scores	Qualitative Parameters for Audiovisual and Comics
3	Framing aspects perceived from camera shots, angles, movements and other cinematics elements as found from audiovisual products and flipping, packaging, extra (sneak peek, advertisement, and review), and camera patterns (Camera shot and camera angle) are localized due to cultural and legal considerations by pertaining the original message.
2	The original message is lost due to the localization of the framing aspects.
1	The original message is pertained or lost without localization being applied.

Cosmetics Element

The third section is cosmetic parameters for audiovisual and non-audiovisual product. It focusses on visual aspects of the products such as character images, image settings, and icons. In character image, one of the characters is *Cookie Monster*, which is an object to be represented. The next step, representamen is the form that the sign

takes. It represents the word *Cookie Monster* on the mind. Some premises or signs may occur in the mind as its visualization. For instance, it is the huge cookie or it is a monster that grabs the cookie or it is a monster that loves cookie. These premises or signs are the representation which will be interpreted. Then, the next is interpretant from this representation. It is the sense from the object that has been represented and caused the signs. This semiotic aspect correlates through the combination of visualization and textual elements.

In Sesame Street, *Cookie Monster* is visualized as a big body to represent monster. In addition, his favorite food is cookies. Based on the video, he is always gripping and eats the cookies every time. It shows the correlation between text (name) and visual (character). On the other hand, *Cookie Monster* has been localized into Jabrik in Indonesian version. This puppet represents the sign as having luxuriant hair that grows on his head. In the real visualization (Jalan Sesama) Jabrik is represented into the puppet that has the luxuriant hair and Cowlick. It protrudes and shows the different color of his body. This asserts that the name relates to the visualization. It shares the semiotics combination of visualization and textual elements contributed to the process of meaning-making, from which a shift might occur when localization is applied.

The researcher strives to assess the localization quality in comic series by Stan Lee and Kus Bramiana. The researcher takes the main characters from both products, *Spiderman* and *Labah-labah Merah*. In semiotic element, this character roles as the object. Then, it is represented by the signs such as the physical of the animal, the colors, and the shapes. This representation is interpreted as a visualization. Based on the comic, this visualization of the character share similar traits, red and blue costume. It has the messages or the concepts with the characters as the story. The visualization of image color, red and blue has philosophy and meaning.

As Mcmahan (2015) argued that color can be defined as sensations by which the perceptual system tracks the diffuse reflectance of objects, despite variability, uncertainty, and ambiguity in the visual input. In addition, Wierzbicka (1990) said that color has a perception and conceptualization, color perception is the same for all human groupings and color conceptualization is different in different culture although there are also some striking similarities. In this case, it can be defined by perception and conceptualization.

This research examines the messages on the visual and text that correlates between visualization and text or the context. The researcher analyzes the messages or semantic of color terms in character image, especially Spiderman and *Labah-labah Merah*. They have red and blue bodies. As the argumentation by Wierzbicka (1990) etymologically, red related to the word for "blood" and "fire". Besides that, morphologically or etymologically, blue is related to the word for "sky", an addition reference point is water places such as the sea, lakes, and rivers. This conceptual of color, it represents into some message as Bourn (2011) argued red is assertive, daring, determined, energetic, powerful, enthusiastic, impulsive, exciting, and aggressive. In case, it symbolizes the physical energy such as action and courage.

On the other hand, the meanings of blue are associated with freedom, intuition, imagination, expansiveness, inspiration, trust, loyalty, sincerity, wisdom, confidence, stability, faith, heaven, and intelligence (Bourn, 2011). This is like the characteristics of both characters also, they want a freedom, so they want to save his country from the villains. They are intelligent, loyal, confident, and heavenly. It is proofed based on the story that they are smart to regulate the strategies to arrest the villains and devils. Regarding the above explanation, *Labah-labah Merah* has similar concepts and meanings. Thus, these semiotic elements combine the visualization and textual element. The visualization refers to the form of characters or the physical of the characters and the textual element refers to the name of characters and the characteristics based on the story.

According to the above similarities, the researcher designs the qualitative parameter for cosmetics element. Following the below table of parameters to assess the localization products:

Table 8. Qualitative Parameters to asses Localization product

Scores	Qualitative Parameters
3	There are no shifted messages in semiotic elements (the message on the visual and the text) in the correlation between visualization and text or the context.
2	There are shifted messages in semiotic elements (the message on the visual and the text) in the correlation between visualization and text but the shifts do not alter the whole meaning
1	There are shifted messages in semiotic elements (the message on the visual and the text) in the correlation between visualization and text which influence and alter the whole meaning

This research attempts to design a prototype for localization quality assessment (LQA) to address audiovisual (television or video) and non-audiovisual (comic) products. As the above analysis, the similarities contribute to the design of localization quality assessment designed for both audiovisual and non-audiovisual products.

CONCLUSION

This research found the localization element similarities in television series (Sesame Street and Jalan Sesama) and in comics series (The Amazing Spiderman and Labah-labah Merah). The similarities are analyzed by considering linguistic element, operational element, and cosmetics element based on Esselinks'theory. Linguistic element focuses on textual, operational element focuses on the technical aspect of cinematic and framing, and cosmetics element focuses on semiotic elements (the message on the visual and the text). Regarding the similarities, it may contribute to the design or prototype for localization quality assessment (LQA) that is applicable for television series and comics series.

The researcher found the qualitative parameters in linguistic, operational, and cosmetic elements. There are qualitative parameters for audiovisual and non-audiovisual products:

The Qualitative Parameters in Linguistic Elements

There are some categories of the qualitative parameter in the linguistic element. The first, the localization quality gets three (3), if the localization product fulfills some categories such as the meaning of the word is conveyed, correct grammar, without distortion characters, there is the consideration of culture, and legal text on the localization product. The second, the localization quality gets two (2), if the localization product fulfills some categories such as the meaning of the word is conveyed, correct grammar, there is a distortion character, there is not the consideration of culture, and the clarity of legal text is less. The last, the localization quality gets two (1), if the localization product: the messages are not conveyed, incorrect grammar, there is distortion characters, there is not the consideration of culture, and the legal text is unclear in the localization product.

The Qualitative Parameters in Operational Elements

The localization quality gets high score (3), if the products fulfill: framing aspects perceived from camera shots, angles, movements and other cinematics

elements as found from audiovisual products and flipping, packaging, extra (sneak peek, advertisement, and review) are localized due to cultural and legal considerations by pertaining the original message. In the middle, the localization product gets two (2), if the product has some categories such as the original message is lost due to the localization of the framing aspects. In the lower, the localization product gets one (1), if the contents are the original message is pertained or lost without localization being applied.

The Qualitative Parameters in Cosmetics Elements

Based on the data analysis, it is gotten that there is three qualitative parameter in cosmetic elements. The first parameter is three (3) with some categories such as there are no shifted messages in semiotic elements (the message on the visual and the text) in the correlation between visualization and text or the context. The second, the localization product is given two (2) score with some categories. There are shifted messages in semiotic elements (the message on the visual and the text) in the correlation between visualization and text but the shifts do not alter the whole meaning. The last, the localization product gets one (1). There are shifted messages in semiotic elements (the message on the visual and the text) in the correlation between visualization and text which influence and alter the whole meaning.

Thus, the localization of television and comic series share the same consideration, which is about culture and legality in three elements: linguistic, operational, and cosmetics. In linguistic element, both products consider the concept or meaning of the story. In television series, the localization television adapts the concept of educating children as in the original product. The whole meaning is similar although different in realization. This realization considers the culture and legality based on the target market.

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