

**THE PORTRAYAL OF KING ARTHUR IN VIDEO GAMES FROM  
TRANSSTYLIZATION PERSPECTIVES: AN INTERTEXTUAL STUDY****Evita***Pevita822@gmail.com*

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**Abstract**

Transstylization is a stylistic rewriting, a transposition whose main function is a change of style. It is concerned with the preparation of a text. A stylistic rewriting of a text can be applied by stylization or destylization. This research attempts to reveal what transstylization techniques are applied to the portrayal of King Arthur in video games, adapted from the book *King Arthur Myth-Making and History*, and how the transstylization generates losses and gains in the characterization of King Arthur. This study uses a qualitative method that allows the researcher to collect, analyze, and draw conclusions from the data, which are in the form of visualization, characteristics, names, and stories that are in accordance with the book. The data in this study were analyzed using Spradley's technique of analysis. Transstylization by Gerard Genette and adaptation theory by Linda Hutcheon were applied to answer the problem in this research. From the seventy-six data found, it can be concluded that destylization is the dominant technique of transstylization applied to the portrayal of King Arthur in video games. This shows that the visualization, name, and story of King Arthur in this research have a different pattern from the book. This research also shows how transstylization causes losses and gains in the characterization of King Arthur in video games through Telling-Interacting. These findings enrich the knowledge about the transstylization of King Arthur from the book *King Arthur Myth-Making and the history of video games*.

**Keywords:** King Arthur, Arthur, Video Games, Transstylization, Intertextual.

**INTRODUCTION**

Every activity in this digital revolution can be carried out in more sophisticated ways. Many people have created works that preserve folklore, especially legends, in various forms, one of which is video games. Flanagan, in his article *Video Game Adaptation*, states that "the history of video game is the history of adaptation" (2017, p.442). He also mentions that games have been using other media and textual forms as a source of inspiration. Video games involve user interface interactions to generate visual feedback on a video device (Flanagan, 2017). This means that similar themes taken from other sources are represented in video games to provide new experiences in enjoying the artistic and entertaining features.

Readers who read a story from a novel will get new experiences when "reading" the same story with the same title, via different presentations, in this case, by playing a video game. Here, they take more control of the characters or the situation in the story (Flanagan, 2017). The player control images on the video

screen, using electronic media such as desktops, laptops, and smartphones. This is probably one of the reasons why this form of refreshment is gaining vast popularity in the entertainment industry, following the other more established forms like music and movie (Marchand & Thurau, 2016). Videogames are a tremendously popular form of entertainment that feature hundreds of various reconstructions of the ancient world, enjoyed by not only children but also adults (Osmanovic & Pechioni, 2015). They offer highly distinct renditions of historically reproduced locations, places, and people.

Many people nowadays acknowledge that game development is very fast and benefits many people, especially IT and computer employees. Research by Brendan Keogh (2019) stated that the industry at that time was worth US \$100 billion dollars. The faster games are developed, the faster game developers' productivity grows in terms of creating creativity and transmitting new ideas. According to Green & Bavelier (2003), recent research has revealed a causal association between videogame play and increases in a number of visual and attentional skills.

The game's popularity is now measured not just in terms of the action or narrative of the story. Many aspects influence the reception of games among game players since this industry is highly competitive (Liu, Ho, Chang, & Tsai, 2019). Some of the aspects include the changing tastes of the society in terms of how the game is experienced, delivered, and developed visually and narratively. The development process seeks to make the game entertaining and entice many people to become inquisitive and eventually play the game. The visualization and narrative of the game's story can also stir the players' emotions, making them feel a different environment and making them even more intrigued about the game's story's continuance.

The gaming industry's developments are inextricably linked to the literary world, where stories that were previously only available in the form of written literary works in the form of text can now be developed visually in a different manner, specifically as a game. However, the culture that exists somewhere in game creation frequently influences the visual growth of a character. Trends in society, culture for the game development flow, or actual events that occur and wish to be developed as a different side of the story can all influence changes in the evolution of a game character (Keogh, 2019). Usually, in visualizing a character, a game will go through

the adaptation process first, producing different results from different media.

What is interesting here is that the character of King Arthur, who is a product of literature, is used as a hero in video games. As in the book entitled *King Arthur Myth-Making and History*, Arthur was characterized by his golden hair falling straight down his forehead, stopping just over his eyes, and covering half of the back of his neck. He was adapted in MOBA (Multiplayer Online Mobile Arena) genre games, especially *Arena of Valor*, by being characterized as having straight blonde hair that looks neatly arranged back, which makes it really cool and no different from the book (Novaya, 2018). The researcher would like to use the MOBA genre as an object of this research because such type of game always provides easy-to-understand hero tutorials so that the gameplay can be learned quickly, even for new users. Each MOBA game provides a variety of interesting heroes for free or using the in-game currency. The researcher sees that the MOBA genre mostly use historical and legendary character, like King Arthur, a legendary English monarch who appears in a series of medieval stories and romances as the leader of a knightly alliance called the Round Table.

Therefore the researcher examined King Arthur's character in MOBA games, specifically in *Arena of Valor*, *Smite*, and *Legend of Ace*. The character of King Arthur in *Arena of Valor* is a hero with a warrior role (Arena of Valor, n.d.). In *Smite*, King Arthur has a role as a warrior, melee, and physical. *Smite* is also classified as an online strategy game in MOBA type (Pressure, n.d.). Meanwhile, King Arthur has a role as a soldier in *Legend of Ace*, which is classified as an online strategy game and MOBA types as well (Google Playstore, n.d.).

Based on the explanation above, the researcher researched transstylization techniques in portraying King Arthur in video games. In describing a character, especially a legendary character like King Arthur, each game has its own way of telling the history of the character's story. In general, the portrayal of a real character in other media such as video games is called adaptation. According to Hutcheon (2006), there are three modes of engagement that serve as the basis for much of her discussion in a *Theory of Adaptation*; telling, showing, and interactive modes. As a product, adaptation cannot remain entirely faithful to its original text. Otherwise, questions about plagiarism arise. Adaptation must somehow be different from the original text while still maintaining the source's fundamental ideas (Hutcheon,

2006). Some of the author's assertions do not necessarily apply to all art forms, and when analyzing adapted texts, we must remember the intricacies that make each genre unique.

Research about transstylization has been done by Purnomo et al. (2021) in their article, which focused on how literary text is adapted for younger audiences. The article mentioned that transstylization is one of the strategies used to establish playful communication for the younger audience of a text. Another research discussing games was conducted by Majid Hidayatullah (2021), in which he discussed the adaptation of mythological characters into characters in the game *Mobile Legend*. This one is more similar to what this research is doing since it also takes a character from other media, which is adapted into a game. However, Majid's research discussed how mythological characters appear in one game and how they are presented differently in the game.

The researcher is interested to analyze transstylization perspective in portraying King Arthur in video games. Not only that it has never been done before, but it will also provide fresh viewpoint in game adaptation research since it uses transstylization as the focus. The aims of this research are to find the transstylization techniques applied in the portrayal of King Arthur. It is also to find out how the transstylization generates losses and gains in the characterization of King Arthur.

## **LITERATURE REVIEW**

### **Intertextuality**

In 1966, Julia Kristeva coined the term intertextual which means a text cannot stand alone but has a relationship with other texts. Whatever the text is, as long as it still has a meaning based on other texts with the aim of adding new insights to influence the interpretation of the text, it is considered intertextual (Kristeva, 1966). The text can stand alone as a text but it must have several meanings which cover many parts of social culture. Kristeva mentioned that the text with the component content is an ideological solution to the semiotic dynamics in which the text has a position in the history of social society. It makes understanding of rationality in which the text becomes an entire aspect can be included.

Julia Kristeva later developed the study of intertextuality into literary criticism and also used it to support ideological and political activities in 1968 when French student uprising. She mentioned that intertextuality could not be separated from other

texts. It became new texts as a means of communication independent of other texts but interrelated. She also said that every sentence and word in a text is part of the meaning of other texts. In a simple sense, intertextual means understanding the text not only from the text but includes understanding as a source of history as a form of difference.

Roland Barthes assisted Kristeva in criticizing intertextual in terms of function and its meaning to obtain reasons that show coherence. This study requires examples that are based on an understanding of the writer's view in interpreting a text because a text is not a primary source but one part of history or relating to other texts. The development of intertextuality studies always produces a broader meaning or intention from Kristeva's work on intertextuality that a phrase or text does not appear as a whole but also does not function as a closed system.

Recent study also supports the notion that literary works are bound to other work. Pagliawan (2017) stated in his research that the interwoven style, theme, or genre among literary works are unavoidable. It can happen with or without the author's intention. In conclusion, intertextuality is a study that can be used to analyze a literary work based on its relationship to the text. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double.

### **Adaptation**

We can see examples of adaptation in literary contexts all around us, such as comics that have been adapted into movies or a story that has been updated into another story. Such facts demonstrate that adaptation is not new and make adaptation a large part of western culture. Linda Hutcheon stated in her book *Theory of Adaptation* 2006, quoting Walter Benjamin's words, "storytelling is always the art of repeating stories."

According to Hutcheon (2006), adaptation theory can be framed by the dictionary definition of adaptation, which is to adjust, change, or make something more suited. Then, from the standpoint of the entity, adaptation is a process that is extensively derived from a specific work. The first is transcoding, which is when a piece of poetry is turned into a video that tells the same story but from a new point of view, leading to alternative interpretations. The second is the process of creating a work that will include an interpretation outcome and then be used as a reference in developing a new work that is dependent on the creator's perspective. The third is that because adaptation is part of intertextuality, the perspective process is required to accept

something that has been overcome through histories of other connected works and continues to be reproduced in each adaptation with different points of view. (Hutcheon, 2006)

### **Telling to Showing**

Telling to showing is adaptation that involves dramatizing narrative description and concepts portrayed in a text through transcoding of speech, actions, and visual pictures, all of which contain conflicts and ideological differences between characters that must be seen and heard (Hutcheon, in Rizal, 2013). This type of adaptation can be seen when a novel is adapted into film.

### **Showing to Showing**

Showing to showing is a transformation that occurs when the original or the adaptation includes motions and noises (Hutcheon, in Rizal, 2013). This is typically accomplished when transferring theatre or opera performances to film, or vice versa. This adjustment is frequently made to elicit a reaction from the audience and create a new atmosphere.

### **Interacting to Telling or Showing**

Interacting to Telling or Showing is a transition from interactive games in which players may actively influence the outcome of a tale to print material such as a book or film (Hutcheon, in Rizal, 2013). The main idea here is that the source text provide interactive experience to the reader, and adapted into new texts which can include visuals like film or play.

### **Transstylization**

Transstylization is actually not a new thing in the scientific scope, but when looking at the composition of the vocabulary 'Transstylization', the majority of people are still unfamiliar with it because it is rare to find. Transstylization is closely related to intertextuality and adaptation. This is because the three of them cannot be separated from text. Purnomo et al. (2021), in their journal article discussing Ludic Adaptation, implies that the essence of these three theories, transstylization, intertextuality, and adaptation, is to see the changes that exist from previous literary works to the most recent literary works.

The change in literary works from the previous to the latest that can be analyzed is the type of text. The text in question is one that can provide an overview of

an object, which can be in the form of things, places, and people. In other words, living or non-living things. Meanwhile, text is not only about writing but can also be in the forms of oral literature, movie, image, or audio.

Gerard Genette coined the term 'Transstylization' in 1997, which suggests it as the process of rewriting a text in a different style. According to Gerard Genette in his *Palimpsests: Literature in the Second Degree*, transstylization is a stylistic rewriting, a transposition whose main function is a change of style. Transstylization is concerned with the preparation of a text. The point here is that the text can be adapted from other media. So what happens is, when a text from one medium is adapted to another, it will create rewriting of the style (Genette, 1997).

Transstylization is rarely observed in its pure form, but it invariably occurs in conjunction with other techniques like translation. However, especially in this research, the researcher uses Transstylization in the scope of literature. In conclusion, Transstylization is a stylistic point of view in rewriting a text.

According to Genette (1997) in his *Palimpsests: Literature in the Second Degree*, transstylization is a stylistic rewriting, a transposition whose main function is a change of style. Transstylization is concerned with the preparation of a text. The point here is that the text can be adapted to different media, and transstylization is focusing on the study of the change with content as the focus (Purnomo, et al., 2021).

### **Stylization**

Stylization is almost similar to metaphrasis, it denotes a transition from a lower to a higher level of style via amplification or reduction (Genette in Constantinou, 2020). It implies that stylistic change is achieved through changes in the rewrite's dimension, which leads it to the Genettean quantitative transformations, which have an effect on the hypertext's style. Thus, stylization deals with superimposing additional stylistic elements onto a hypotext.

### **Destylization**

Destylization is almost similar to paraphrasis, the term refers to a change in style without changing the textual dimension. The process of destylization, or the transition from a higher to a lower style, is the polar opposite of stylization. Thus, destylization deals with removing stylistic elements that obscure the meaning or impact of the hypotext (Genette in Constantinou, 2020).

## **Characterization**

According to Bernardo (2015), a character is the person who the author or narrator uses to deliver their narrative. Characters of various categories can play various roles in narrative processes. In a summary, a character is a person who appears in a play or tale. Characterization also encompasses both a description of a character's physical appearance as well as a description of the character's personality. According to Bernardo (2015), there are two types of characterization: direct and indirect characterization.

Direct characterization or known as explicit characterization is how the author tells the reader a specific character looks like, while indirect characterization is all depends on the readers in interpreting what the character says or does. There are ten (10) elements of how character can be revealed in direct indirect characterization; by psychological description, physical description, probing what s/he thinks, what s/he says, how s/he says, what s/he does, what others say about him or her, his or her environment, her reaction to others, his reaction to himself.

The researcher used the characterization theory by Karen Bernardo in analyzing the types of characterization and the elements that are supporting the characterization in the *Arena of Valor*, *Legend of Ace* and *Smite* video games.

## **RESEARCH METHOD**

In this research, the researcher employs descriptive qualitative methods where the researcher collected, classified, analyzed the data and drew a conclusion to achieve the goal of the study. Descriptive qualitative research is the study that focused on particular and complex single case of analysis. According to Stake (1995) the goal of this research is presenting comprehensive, holistic and intensive study by presenting the case and suggesting the complexities for further information and further investigation. As suggested by Bogdan & Biklen (1998) the researcher is the "first informer", who obtains information by collecting primarily verbal data by means of intensive case studies and then analyses the data.

The object of this research is limited to the portrayal of King Arthur in video games. The video games include are *Arena of Valor*, *Smite*, and *Legend of Ace*, and also from *King Arthur Myth-Making and History* book by N.J. Higham. The researcher collected data in video games that contain King Arthur and the book contains the story of the history of King Arthur. To make data more valid, this



research applies triangulation technique.

Spradley’s data analysis techniques are used here. Data analysis is a part of the research to analyze the data. Creswell (2009) states that data analysis is the observational data that being analysis in various ways in search for pattern and themes. According to Spradley (1980), there are four deep stages data analysis in qualitative research; Domain, Taxonomy, Component and Cultural theme.

**Domain**

Domain Analysis acquired to find a general and comprehensive social issues and social problems of the situation of the research object. The researcher collects the data from the book by N.J. Higham entitled *King Arthur Myth-Making* and three (3) video games such as *Arena of Valor*, *Smite* and *Legend of Ace*, especially to find the social background of King Arthur in order to get the general idea that will be analyzed based on problem statements.

**Taxonomy**

Taxonomy analysis is the continuation of domain Analysis. The researcher only analyzed the types of styling techniques in rewriting the text, transstylization, that are seen in the and three (3) video games and decides the classification of that data based on the book by N.J. Higham. Then, it can be seen also how the transstylization generate losses and gains in the characterization of King Arthur.

**Component Analysis**

Component analysis is used to organize the differences in domain Analysis or gap contrast in the domain analysis. These data are searched through reading the source of the data, then the researcher classified it and make data reduction or selected documentation. In this case, the researcher makes table to make the analysis easier to understand.

**Table 1.** Table of Componential

Styl					Des				
TT	TS	TI	OT	OI	TT	TS	TI	OT	OI

*Note.* Styl: Stylization; Des: Destylization; TS: Telling-Showing; TT: Telling-Telling; TI: Telling-Interacting; OT: Only Telling; OI: Only Interacting.

## **Cultural Theme**

Cultural theme analysis aims to find the red line that integrates the existing domains. In this cultural theme analysis, the researcher tried to find the majority or the main types of the styling techniques in rewriting the text, and whether it generates losses and gains in portraying and characterizing King Arthur in video games.

## **FINDINGS AND DISCUSSION**

### **Transstylization Techniques Applied on the Portrayal of King Arthur in Video Games**

King Arthur character adapted by various games from different genres also produces various transstylization. There are nine game genres suggested by Ernest & Andrew (2006). They are action, strategy, role playing, sports, vehicle simulation, construction management simulation, adventure, online games, and game-and-more-made-saves. However, the transstylization and adaptation of King Arthur's character is more apparent in the action genre game, including MOBA game. The following discussion shows the type of changes appear in the adaptation of the character King Arthur in the game.

#### **Stylization**

Stylization, which in Choiboskos's term is metaphrasis (Constantinou, 2020), denotes a transition from a lower to a higher level of style via amplification or reduction (Ganette in Constantinou, 2020). It implies that stylistic change is achieved through changes in the rewrite's dimension. Thus, stylization deals with superimposing additional stylistic elements onto a hypotext, which can be in the form of additional sophisticated and poetic diction or reduction of some words that do not change or obscure the meaning of the sentences.

Stylization technique occurs when adapting the character of King Arthur as described by the book into games that have King Arthur character. King Arthur is described as follow: "Arthur was born beyond the Roman frontier, in the kingdom of the Clyde". Meanwhile, in the game adaptation, the King is described in various ways and each of the descriptions is not entirely similar.

Another description of the King found at the book *King Arthur Myth-Making History* is "...the existence of Arthur as a chieftain of mixed Roman and British parentage who had learned the art of war from the Romans and successfully led the forces of the British kings against the Saxon invaders (2002)". The sentence describes Arthur's position as the tribe's leader. He is said to be of mixed Roman and English

ancestry, with the Romans teaching him the art of war. He was successful in leading the British kings' forces against the Saxon invaders. Meanwhile in the game *Arena of Valor*, it is told that Arthur,

“With the holy sword in his hand and righteousness in his heart, Arthur was the first true leader in human history. He was born in an age when faith had collapsed and the world was shrouded in darkness. Facing frenzied beasts and bloodthirsty demons, the humans lacked not only the strength to defend themselves but also guidance from the gods, which could have prevented their civil wars. This era of turmoil persisted until Arthur rose. Preaching principals of justice and honor, he started down the path of order and discipline as a knight (Aovpro, 2017).”

The description of Arthur in the game, although not opposing the one from the book, is so much different. In *Arena of Valor*, Arthus is only described generally, as the first true leader in human history. It is reducing the information about where he is from, his ancestors, and what kind of people he was leading. However, the sentence describing him is longer and using poetic dictions like “age with faith had collapsed”, “shrouded in darkness”, or “Facing frenzied beasts and bloodthirsty demons”. The addition of high value style is apparent in this case.

The character's description in the other game, *Legend of Ace*, is started by a quote about him from Thomas Malroy,

“Whoso pulleth out this sword of this stone and anvil, is rightwise king born of all England.” After King Uther died, Arthur, his illegitimate child, succeeded to the throne and pacified the unstable situation in the kingdom. Arthur is the descendant of the Red Dragon. His hair is as shiny as sunlight and his eyes are as beautiful as gems. With a firm will and outstanding commanding talent, this cavalier can easily conquer any woman. At the later period of his reign, Arthur obtained Excalibur, the treasure of the Elves, with the help of the mage Merlin. Legend has it that this sword can break all the barriers while its sheath can protect the owner from any damage. Using its power, Arthur led the Great Britain to another peak (The Still Game Company, n.d).”

Stylization occurs in the visualization of the story of King Arthur in the *Legend of Ace* game which mentioned that King Arthur is the son of King Uther, who later leads the throne and brings Great Britain to its glory. This story is almost similar to the one in the book *King Arthur Myth-Making and History* which tells the existence of Arthur as a chieftain of mixed Roman and British parentage who had learned the art of war from the Romans and successfully led the British to their golden age. This proves that stylization occurred in adapting the character of King

Arthur from the book *King Arthur Myth-Making and History* and with it in the game *Legend of Ace*.

### Destylization

Destylization is a term referring to a change in style without changing the textual dimension. The process of destylization, or the transition from a higher to a lower style, is the opposite of stylization since it is removing stylistic elements that obscure the meaning or impact of the hypotext (the earlier version of the text) (Genette in Constantinou, 2020).

Destylization technique occurs in King Arthur's character in games. In *Arena of Valor* game, Arthur is described as "someone born in an age when faith had collapsed and the world was shrouded in darkness". Meanwhile, Nigham in his book *King Arthur Myth-Making and History* stated that "Arthur was born beyond the Roman frontier, in the kingdom of the Clyde; but he was brought south in childhood, to be schooled in a fully Roman educational tradition by the shores of the Severn Sea (2002)."

Destylization occurs in these two data when the exact time and place mentioned in the hypotext is omitted. The occurrence of the discrepancy between these two data is a form of destylization, because it is related to removing stylistic elements, especially the content in this case, that obscure the meaning of the hypotext.

Figure 1. the lore of King Arthur in Legend of Ace



In the book, "Arthur was born beyond the Roman frontier, in the kingdom of the Clyde; but he was brought south in childhood, to be schooled in a fully Roman educational tradition by the shores of the Severn Sea (Nigham, 2002)." The detail history of the place where he was born is mentioned, in the kingdom of Clyde. While in the game *Legend of Ace*, Arthur is mentioned as "an illegitimate child of a King, succeeded to the throne and pacified the unstable situation in the kingdom." There is

no information about where and when he was born. It is a form of destylization that appears in the adaptation of the character in the game.

The researcher found a number of data about stylization and destylization in the three games; *Arena of Valor (AOV)*, *Legend of Ice*, and *Smite*. The total data found is 76 with 37 data showing stylization and 39 data showing destylization.

### **Transstylization Causes Losses and Gains in the Characterization of King Arthur in Video Games**

The changes occur in the adaptation of King Arthur character in the game causes loss and gain, which are discussed in the following part.

Table 2. Data indicated as how transstylization cause losses and gains

NO	Modes of Engagement	Total of Data
1	Telling → Telling	9
2	Telling → Showing	14
3	Telling → Interacting	25
4	Only Telling	20
5	Only Interacting	8

#### **Loss**

Bassnett (2002) defines loss as the disappearance of specific elements from the source language in the target language. Loss has a higher chance than gain because no two live languages have the same cultures. Loss is the result of the translator omitting one or more words to avoid the public's misunderstanding.

Loss occurs in the adaptation of King Arthur's character in games. In Nigham's book, it is mentioned that "Arthur was born beyond the Roman frontier, in the kingdom of the Clyde". Yet, it is not mentioned at all in the three games, *AOV*, *Legend of Ice*, and *Smite*. Loss that appears here is more due to media changes that occur which make the characteristics of the MOBA genre making changes or creativity that is quite different from the earlier text, which is from a book.

#### **Gain**

According to Bassnett (2002) gain is a term that refers to the final output of translation. This is a text enrichment or clarification. Gain allows a language to be

adaptable and useful in every social setting. Gain is also dependent on a language's relative expressional qualities as well as the translators' creativity. The translator's creativity is evident when he or she balances social life and language in order to arrive at an oblivious interpretation. For example, comprehending the significance of language in social life requires innovation. The translator also assists the audience in better understanding the content by explaining or adding words from the source language to the target language without changing the true meaning.

It is mentioned in the book,

“The existence of Arthur as a chieftain of mixed Roman and British parentage who had learned the art of war from the Romans and successfully led the forces of the British kings against the Saxon invaders (Nigham, 2002)”.

Arthur's position there is as the tribe's leader. He is said to be of mixed Roman and English ancestry, with the Romans teaching him the art of war. He was successful in leading the British kings' forces against the Saxon invaders. Meanwhile in the game *Arena of Valor*, it is told that,

“With the holy sword in his hand and righteousness in his heart, Arthur was the first true leader in human history. ... Preaching principals of justice and honor, he started down the path of order and discipline as a knight.

Arthur's chivalry was well-received and admired by all, drawing brave human warriors from far and wide to pledge their allegiance to him. Under his leadership, they formed a valiant order of knights trained in the art of war. They marched under the banner of justice and valor in the name of Arthur.”

Arthur's existence is described as a chieftain based on the book *King Arthur Myth-Making and History*. When it was adapted in the game *Arena of Valor* King Arthur, he is described as the first true leader in human history and it is proven by the holy sword in his hand and righteousness in his heart. In *Arena of Valor*, Arthur's character appears as a tanker, therefore this proves that the gain occurs when the initial source mentions chieftain and in the game he is a tanker. In MOBA games, the role of the tanker is as a protector and leader of teammates from enemy hero attacks.

Table 3. Data indicated how transstylization causes losses and gains

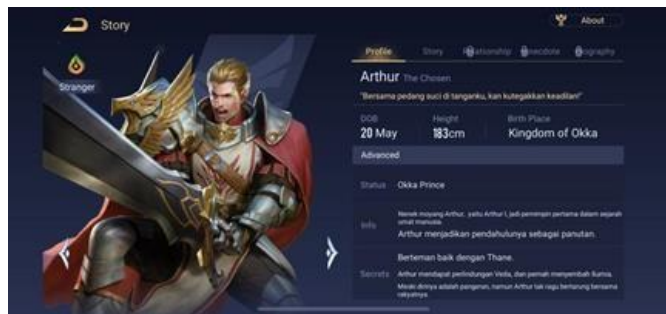
Loss	Gain
39	37

The number of data as above about loss and gain found in the adaptation of the character King Arthur is 76 in total. It is then classified into 39 loss and 37 game.

### Telling to Telling

Telling modes refer to stories in the form of scripts, text, or narrative myth books, in which a person can imagine broadly in a story and readers can have an idea from their imagination of a text that has been read, depending on how broad the reader's comprehension of the books (Hutcheon, 2006).

Figure 4. The Description of Arthur in Arena of Valor (Ning, 2018)



The adaptation changes from telling to telling in the book entitled *King Arthur Myth-Making and History* to the game *Arena of Valor* occurs in the losses and gains in the characterization of King Arthur in video games which tells of King Arthur's biography. The book mentioned that, in all his battles, Arthur was the victor. Arena of Valor also adapts Arthur as a knight who always wins in battle, so that under his leadership, they formed a valiant order of knights trained in the art of war. These two things have similarities in the description that he is the victor of all the wars he has faced but differs in who the enemies he faces during that war. This is a telling to telling because the gains of King Arthur's story in the book is adapted into a story that is displayed in lore in the *Arena of Valor* game.

### Telling to Showing

Telling to showing is adaptation that involves dramatizing narrative description and concepts portrayed in a text through transcoding of speech, actions, and visual pictures, all of which contain conflicts and ideological differences between characters that must be seen and heard (Hutcheon, in Rizal, 2013). The narration in the book shows that Arthur gets his skill of war from the Romans and led the British kings' army against the Saxon invaders. He was able to fight back against the Saxons, who lacked body armour and weaponry. That there was such a war, and that intended in such a devastating British triumph that the Saxons did not take up arms again for at

least forty-four years. He was victorious in every war he fought.

Figure 3. Arthur in *Arena of Valor* (Arena of Valor, 2015)



The adaptation changes from telling to showing when the text explaining Arthur's characteristics and what he can do is visualized in the game. In the game *Legend of Ace* there is the adaptation change because it displays a visual adaptation of a character named King Arthur who is clearly mentioned when playing the game. This change occurs from a book verse text into a game character that is in accordance with the explanation of the text that can be witnessed.

Figure 4. Arthur in *Legend of Ice* (Funcube Technology, 2018)

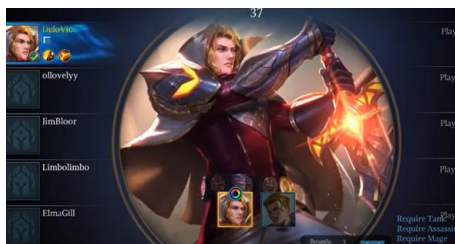


Figure 5. Arthur in *Smite* (Iadoo, 2019)



### **Telling to Interacting**

When a reader imagines a story while reading a text from a media, it becomes an interpretative interaction from the viewer's point of view. When the imagination is given a visualization, it is the form of adaptation that is exhibited. It is like how book readers' imaginations change when they see the same story adapted as a spectacle or a game in the media. This combines a presentation with a story that involves the



audience or players in order for them to play a more active role in molding the plot (Mactavish, 2002).

The adaptation of telling to interacting occurs in a story told by the book about the physical appearance of King Arthur; a muscular build covered by very strong heavy armor, and which is shown in the characterization of King Arthur in the game *Smite* similarly. This visualization of King Arthur character can be a visual interaction that is directly related to players, because players can directly feel the interaction of the King Arthur story contained in the book into an interaction in video games. Players can enlarge and rotate the character of King Arthur in the character introduction page in the *Smite* game.

### **Transstylization Techniques Applied on the Portrayal of King Arthur in Video Games**

Destylization technique usually occurs in a game by removing stylistic elements that obscure the meaning or impact of the hypotext. The hypotext in this context is the original story where the character King Arthur is described earlier, before the game is developed; the book entitled *Arthur Myth-Making and History*. As in the transstylization of King Arthur character from the book to the games, changing the outline was done in the three games.

There are 76 data in total, with 37 data of stylization and 39 of destylization. From the data obtained, there are dominant data for each problem formulation. In this case, destylization is type of transstylization techniques applied on the portrayal of King Arthur in video games.

Based on the findings and analysis of the research, the researcher concluded that destylization technique occurs when there is a difference in the visualization of book entitled *King Arthur Myth-Making and History* King Arthur to a game that has a King Arthur character. These differences are seen from the concept, visual, narrative, and the outline. The games generally apply little changes and continue to maintain the book of King Arthur as reference.

### **Transstylization Causes Losses and Gains in the Characterization of King Arthur in Video Games**

In the second problem formulation, the researcher found that the dominant data in this study is the loss through Telling to Interacting mode. This does not only show a form of adaptation that performs changes in the media but also results in a change in the perspective of the reader. Telling to Interacting in this research shows

an adaptation of King Arthur which is described in the book into an adaptation of King Arthur's transstylization in the game. Basically, people only read and imagine how King Arthur is described in the book. With the changing media as an adaptation, readers have a new perspective about King Arthur.

## CONCLUSION

In the research types of transstylization techniques applied on the portrayal of King Arthur in video games, the researcher found two types of transstylization technique and got a total of 76 data. The two transstylization techniques are stylization with 37 data and destylization with 39 data. Therefore, the most dominant type of transstylization technique found in the adaptation of King Arthur character in the games is destylization.

Meanwhile, loss and gain modes found from this research are 39 Loss and 37 Gain. The adaptation modes found from this research are 9 Telling to Telling, 14 Telling to Showing, 25 Telling to Interacting, 20 Only Telling, and 8 Only Interacting. Therefore, Loss through Telling to Interacting is the most dominant data found from this study.

In order for this research not to be broad and right on target and also analysis, the researcher defines the problem and focus on the topic of the portrayal of King Arthur in lore heroes in video games. It is because the appearance of King Arthur in video games is common. Thus it becomes interesting topic. Yet the limitation of the object is around three games only, *Arena of Valor*, *Smite* and *Legend of Ace*. The next researcher can expand the research to other types of games and reaching from different point of view in analyzing the same character, King Arthur.

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