



IMAGINING A DIGITAL SEATTLE FROM TANGERANG: INDONESIAN PERSPECTIVE IN COFFEE TALK VIDEO GAME

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INTRODUCTION



COFFEE
TALK



Developed by Toge Productions, a Tangerang-based company, Coffee Talk employs two-dimensional graphics similar to video games produced in the 1990s, a decade which saw foreign game developers, particularly Japanese, present their visual imaginations and interpretations of the United States. It is found that not only is the imagined Seattle unique as seen from an Indonesian postcolonial and post-imperial perspective, but it also presents a role reversal in which Indonesian culture is consciously presented as influencing American culture, and not the other way around, in order to help emphasize the Indonesianness of the game's production and development process.



LITERATURE REVIEW

Video game localization, culturalization, or internationalization?

Historically, the decision to adapt Japanese games for international markets (including American) was very complex (Mangiron 2021). The historical significance of localized (or internationalized?) Japanese games in English-speaking regions, particularly the United States, becomes a significant influence for games from non-English-speaking world as they enter the US market, although drastic cultural considerations sometimes take place in both the designing and adaptation process (Sajna 2018).

Video games and postcolonialism: Empire plays back

The rise of videogames in non-Western geographies have often critiqued colonialism and more recently, ... have also addressed themes associated with post-colonialism (Mukherjee 1).



METHOD

Multidisciplinary approach involving content analysis,
critical discourse analysis, and postcolonial literary theory



FINDING AND DISCUSSION

FANTASY APPROACHES TO DIVERSITY



An interesting combination of fantasy races and realistic representations of racial identities



FINDING AND DISCUSSION

EMPIRE BREWS BACK

A warkop in a coffee shop



CONCLUSION

Coffee Talk provides a conscious postcolonial and post-imperial perspective in both its presentation and storytelling. Both its fantasy approach to diversity and in-game representation of coffee culture can be interpreted as a conscious attempt of the empire playing back, representing voices from the periphery which would otherwise be unvoiced in video games produced in the first world/global North.



REFERENCES

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