
**SUBTITLING STRATEGY AND READABILITY OF DIRECTIVE SPEECH
ACT IN GENSHIN IMPACT PROLOGUE CHAPTER SUBTITLE**

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ABSTRACT

The phenomenon of gaming easily accessible online getting popular leads to the advancement not only on technological aspect of game, but also on the interaction of the game and users. Accordingly, subtitling strategy and readability of directive speech act in *genshin impact* prologue chapter subtitle becomes the main concerns of this study. Based on subtitling strategy by Gottlieb (1992), translation quality assessment by Nababan (2012), and directive speech act theory by Searle (1976), this study aimed to identify and analyze those aspect in video game *Genshin Impact* prologue chapter subtitle. The data were gathered from subtitle of prologue chapter of video game *Genshin Impact*. This research was conducted by using descriptive qualitative and quantitative method, also with total sampling method for answering the research questions. The results showed that there are 5 types of directive speech act that found, 7 of 10 strategies of subtitling that applied, and the readability level of the translation was readable. The study concluded that the data were utterances between the characters are explanations and introductions of the game since the data were on the prologue chapter. Then, the quality of readability in subtitle was considered readable due to most frequently used strategy was paraphrase.

Keywords: translation, subtitling strategy, directive speech act, readability, genshin impact

INTRODUCTION

Nowadays, we can do many things easily with the internet. It is easier for us to have information, buy something, communicate with people around the world, and many entertaining things such as watching online videos and playing video games online (Granic, Lobel, & Engels, 2014). There are 10 games that played the most in 2022 are games with genres of RPG, adventure, sports, action, battle royale, survival, and FPS posted by an online source (<https://nordic.ign.com/destiny-2-the-witch-queen/62164/feature/the-best-ongoing-game-of-2022-nominees>). When we talked about role playing game (RPG) and story video games these days, one game that crosses in people's head is Genshin Impact. Since Genshin Impact is a story and RPG game, to beat the game we need to complete the story (Saraswati, Rifai & Farhan, 2022). In order to help the player, understand the story, the game has provided the player a cutscene.

A cutscene is similar to a movie scene or animation scene. It has a plot and conversation or utterances between characters of the game using some languages based on where the game was made. Since cutscene is similar to a movie or animation scene, each character's utterances contain speech acts. There are five kinds of speech act: directive speech act, expressive speech act, commissive speech act, declarative speech act, and assertive speech act (Searle, 1976).

Directive speech act is a kind of speech act in which, by saying something, the speaker intends the listener to do something (Searle, 1976). The language used in a video game is based on the country where the video game was made (usually English). It is difficult for some players who do not understand the language to catch or interpret the meaning of the story. Thus, translating the utterances on a video game is needed to make everyone understand the story.

The translated text that appears on the screen is called a subtitle (Abdelaal, 2019). Subtitling is process of translating movies, films, television program, and other from source language (SL) to target language (TL) in order to make viewers understand the content. Subtitling is included in audiovisual translation (AVT) and it is usually displayed at the bottom of screen. Subtitling also needs some strategies. Gottlieb (1992) proposed these strategies that are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Besides the strategies of subtitling, we also need to pay attention to its quality of translation. Translation quality assessment or TQA is a process that allows us to check and verify a translation work. According to Nababan (2012), the translation work can be said to be good if it has three criteria: accuracy, acceptability, and readability. In subtitle, these three criteria are important but conveying the message to viewers is priority.

This study differs in some points from the other studies. First, this study has different object of research, namely game online, from the study carried out by Shabrina and Wibowo (2022) which concerns with film. Game is more interactive so that subtitling strategies and readability may vary in its nature. Second, Christian and Deigo's (2020) study differs from this study because they concern only with typology of subtitling strategy found in several movies. This study would do deeper into specific aspect of language namely the directive speech of a game with much more interaction with the users.

LITERATURE REVIEW

Khalaf (2016) stated about definition of subtitling, he stated that subtitling, along with dubbing, voice-over, and audio description, is a form of translating, especially in the audiovisual industry. Diaz (2007) states that There are two kinds of subtitles: intralingual subtitles, which do not include a language shift, and interlingual subtitles, which suggest a transfer from an SL to a TL. As for the interlingual subtitles, the translator may use the ten strategies of subtitling proposed by Gottlieb (1992). That are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

The use of speech in everyday language is not only transferring words from one to other, but also interacting of human as social being related to others. In this regard, speech is not only sound but also an action in social context. Searle (1976) defined directive speech act as a kind of speech act ion which, by saying something, the speaker intends the listener to do something. Based on what Searle (1976) stated, directive speech act includes suggestions, commands, and requests that the speaker intends the listener to follow.

In translating game speech, it is inevitable to discern to the strategy used by the translator. Three criteria must be met for the translation effort to be considered good: accuracy, acceptance, and readability (Nababan, 2012). Readability as how easily written materials can be read and understood. Readable refers to the translated text are understandable by the reader on target language. The translator must translate the text properly so the reader that read the translated text can easily understand and interpret the meaning or message correctly.

METHOD

This research used descriptive qualitative and quantitative method to analyze the data. Researchers use the qualitative method to describe translation phenomena, especially the subtitling strategies and directive speech act on each utterance in cutscene and gameplay from video game Genshin Impact. As for the use of quantitative method is to analyzed the readability of each utterance in cutscene and gameplay from video game Genshin Impact that was gathered through the questionnaire method.

The data of this research are Indonesian subtitle of utterances that uttered by all characters from cutscene and gameplay of video game Genshin Impact prologue chapter. The data sampling was chosen from those utterances with a total utterance that found are 198 data. The researchers used total sampling method to gather those data. One kind of purposive sampling technique is the Total sampling method, which looks at the entire population with a specific set of traits (Creswell, 1998, 2007).

Data collection was a series of interrelated activities aimed at gathering good information to answer emerging research questions (Craswell, 2007: 118). First, the researchers played the video game Genshin Impact, then downloaded and watched the cutscene and gameplay video from YouTube. After that, the researchers gathered and classified the data (Creswell, 1998, 2007).

For answering the research questions, the researchers classified the directive speech act from data that had been found and analyzed it. After the analysis of directive speech act, the researchers analyzed and classified the subtitling strategy that found on the data. As for the readability level, the researchers spread questionnaires for 10 raters and conclude the finding based on rater's responses.

FINDINGS AND DISCUSSIONS

In this section, the researchers provided the findings and the discussions of it. There are 198 data yet the researchers only showed 1 analysis for each point of the directive speech act types, subtitling strategies, and the readability level (Table 1, 2, 3).

Directive Speech Act of Question

Here is the analysis of directive speech act question that found on cutscene and gameplay of video game Genshin Impact.

(Data 20/Q/Cond/R)

Context:

Amber, the Outrider of Knights of Favonius, is doing her duty outside the city of Mondstadt. She noticed Aether and Paimon wandering near the city and ask them to introduce themselves. After that, Amber told Aether and Paimon to go inside the city of Mondstadt because of the dragon were sighted outside the city and Amber offered herself to accompany them to the city.

Paimon: "Oh? Aren't you out here for some other reason?"

Paimon's utterance in Data 20 is categorized as directive speech act of question. In this context, Paimon who is a traveler or equal to citizen, knows that a knight was outside the city, yet she offered herself to accompany them

into the city. Thus, Paimon asked Amber if she had something to do outside before they went inside Mondstadt. With the to be “aren’t” at the beginning of Paimon’s utterances, the sentence is counted as question sentence. Also, Paimon directly uttered it to get specific information from Amber. On the other hand, Paimon also wanted Amber to do something, giving specific information. Therefore, this utterance is categorized as directive speech act.

Directive Speech Act of Request

Below is an example of utterances containing directive speech act request found on cutscene and gameplay of Genshin Impact.

(Data 6/R/Ph/R)

Context:

After Aether visiting the first Statue of the Seven with Paimon, they continue their walk to the city of Mondstadt. On their way, they noticed a huge dragon flying above them. And Paimon’s curiosity makes them follow the dragon.

Paimon: “Its heading towards the heart of the forest, we must proceed with caution.”

Utterance in Data 6 uttered by Paimon is considered a directive speech act of request. According to Paimon’s utterance, the sentence “we must proceed with caution” is where the request at. Paimon asked Aether to safely move into the forest following the dragon. The sentence categorized as a request since the speaker and hearer are equal in power relation, Paimon and Aether are travelers, and both the speaker and hearer were doing something that the speaker asked. More importantly, the speaker asked the hearer politely without force, the clause “we must proceed with caution” is considered polite since it refers to their own safety. Also, Paimon’s intonation when she uttered the request is in a low tone and sounds like begging for carefully follow the dragon.

Table 1 The Percentage Directive Speech Act

No.	Types of Directive Speech Acts	Quantity	Percentage (%)
1.	Question	87	43,90%
2.	Request	44	22,20%
3.	Command	39	19,60%
4.	Prohibition	24	12,10%
5.	Permission	4	2,20%
Total Directive Acts Speech		198	100%

Table 2 Subtitling Strategies of All the Translated Utterances

No.	Subtitling Strategies	Quantity	Percentage (%)
1.	Paraphrase	45	22,70%
2.	Transfer	40	20,20%
3.	Imitation	33	16,60%
4.	Expansion	23	11,60%
5.	Condensation	21	10,60%
6.	Transcription	21	10,60%
7.	Deletion	15	7,60%
Total		198	100%

Directive Speech Act of Command

Here is an example of utterances containing directive speech act of command found on cutscene and gameplay of prologue chapter Genshin Impact.

(Data 42/C/Exp/R)

Context:

Inside the headquarter of the Knight of Favonius, after Jean and the rest of the knights congratulate Aether and promise to provide him a help to seek out his sister, they then discussing what next step to deal with Stormterror matter.

Jean: "All right we need to take initiative and act before the situation escalates."

Jean's utterance above is categorized as directive speech act of command. Based on the context, Jean is the Acting Grand Master of the Knight of Favonius or the leader of the knight. Considering her position in the Knight of Favonius, her word is naturally official, like from boss to subordinates even if Jean didn't ask it forcefully. According to her position, Jean's utterance is counted as a leader that asks her comrades, and these comrades need to fulfill the leader's utterance. In Jean's utterance, there is a performative verb which is the sentence "we need to take initiative and act before the situation escalates.". And that sentence is considered an order or command not a request because the Acting Grand Master directly says it inside the headquarters of the Knight of Favonius. Also, Jean's intonation is increasing on words "initiative" and "act" then go low on word "escalates" or in the end of the sentence. Thus, Data 42 is considered as a command type of directive speech act.

Table 3 The Result of Readability Assessment

No.	Readability Level	Quantity	Percentage (%)
1.	Readable (3)	182	91,90%
2.	Less readable (2)	16	8,10%
3.	Unreadable (1)	0	0%
Total		198	100%

Directive Speech Act of Prohibition

Below is example of utterances that containing directive speech act of prohibition found on cutscene and gameplay of video game Genshin Impact.

(Data 2/Pro/Ph/R)

Context:

In the middle of their journey across time and space, Aether and Lumine was stopped by an Unknown God that very powerful. They have nothing to do than stop their way.

Unknown God: "Outlanders, your journey ends here."

The utterance by Unknown God above is categorized as directive speech act prohibition type. It indicates with "your journey" which refers to something Aether and Lumine were doing that forcedly stop by the Unknown God in the realm of time and space. The prohibition part is the words "...end here" and the speaker meant to stop the hearer. It is categorized as prohibition since the hearer is already doing the activity and the speaker orders them to stop, which means the speaker prohibits the hearer from doing that activity. The Unknown God's intonation is increased in the end of the sentence or stressed in phrase "ends here". In prohibition utterance, there is no need to be the higher position to prohibit the hearer. Yet in this utterance, the power relation between the speaker and the hearer is higher to lower. It is obvious that the Unknown God is higher than Aether and Lumine.

Directive Speech Act of Permission

Here is example of utterances that containing directive speech act of permission found on cutscene and gameplay of video game Genshin Impact.

(Data 112/Per/Ph/R)

Context:

When Aether infiltrating one of the ruins together with Diluc to find the stolen Holy Lyre by the Fatui, Aether come into one of the chambers in the

ruin. There, Aether encounter one guard and they're argue each other. Aether almost loses it and become Fatui's hostage, but then somehow, he manages to convince the Fatui guard to let him go.

Fatui Guard: "All right you're free to go."

The utterance above is categorized as permission type of directive speech act. In this utterance, the form of permission is the speaker that allowing or permitting the hearer to do something. The clause "you're free to go" shows that the Fatui Guard are allowing Aether to leave the chamber. The intonation that Fatui Guard used is flat and low tone of intonation. There is no stressed word or phrase on sentence "All right you're free to go." The power relation of the participants in this utterance is a lower position allowing a higher position. Usually, if the permission type permits or allows something, it happens to a higher position who permits or allows a lower position to do something. But in this context, Aether was almost losing argue with the Fatui Guard and almost become a hostage, then Aether managed to convince the Fatui Guard and he let or allowing Aether go.

Paraphrase Strategy

Below are the examples and analysis of translation using the paraphrase strategy.

(Data 4/Pro/Ph/R)

Context:

In the middle of their journey across time and space, Aether and Lumine was stopped by an Unknown God that very powerful. They have nothing to do than stop their way. Right after Aether and Lumine got stopped, the Unknown God attacked both of them. Aether was managed to dodge the attack and move away but Lumine did not make it. And then the Unknown God with Lumine on their hands, leave Aether on the space realm

SL:

Aether: "Wait don't go! Get my sister back!"

TL:

Aether: "Tunggu jangan pergi! Lepaskan adikku!"

Based on Aether's utterance above, the translator translates the sentence "Get my sister back!" into "Lepaskan adikku!". The translator did not translate the sentence word by word, but the translator changes the syntactic form. Since if the translator did so, the translated sentence would become "Ambil saudari ku Kembali!" in target language and the result of the translation would end up with an absurdity and hard to understand by the

reader. Furthermore, the translator also changed the meaning of the word “my sister” into “adikku” not “saudari ku” since Lumine is Aether’s younger sister, and the translator is clarified it. Thus, the strategy that applied by the translator in this sentence is paraphrase strategy, considering that the translator changed the syntactic form in the target language yet the meaning is successfully delivered.

Transfer Strategy

The followings are examples and analysis of translation using the transfer strategy.

(Data 11/Req/Tr/R)

Context:

In the forest near Mondstadt city, Aether and Paimon are managed to following the dragon. There, Aether and Paimon notice there’s a boy that talking with the dragon. After that, the boy is noticing Aether and Paimon’s presence and the dragon fly away. Suddenly a red thing shining bright above a big rock.

SL:

Paimon: “Oh? What's that? there's some kind of shiny red thingy on the big rock over there... let's go take a closer look.”

TL:

Paimon: “Oh? Apa itu? Ada yang bersinar merah di atas batu besar itu... ayo kita mendekat dan lihat.”

Paimon’s utterance in Data 11 is translated using transfer strategy. The sentence is translated literally or word by word without adding or decreasing any word from source language (SL) to target language (TL). Begin with “what’s that?” which translated into “apa itu?” in target language. The rest of the phrases also translated word by word without adding word, decreasing word, and changing its syntactic form.

Imitation Strategy

Here are the examples and analysis of translation using the imitation strategy.

(Data 58/Req/I/Tr/R)

Context:

Inside Mondstadt city, Anastasia, one of the Fatui’s diplomatic delegation from Snezhnaya region, and Jean are discussing a diplomacy matter between Mondstadt and Snezhnaya. The Fatui’s diplomat are unsatisfied with the Knight of Favonius action in dealing with Stormterror’s threat.

SL:

Anastasia: "If you are unable to promptly deal with the Stormterror threat, then leave the defense of Mondstad to the Fatui."

TL:

Anastasia: "Kalau kalian tidak mampu menangani Stormterror, biar Fatui yang melindungi Mondstad"

The utterance above was translated using imitation strategy. It can be seen that there are three words didn't translate by the translator, and those three words are the name of the dragon Stormterror, name of an organization of diplomatic and delegation Fatui from Snezhnaya, and the name of a city Mondstadt.

Expansion Strategy

Below are the examples and analysis of translation using the imitation strategy.

(Data 10/Q/Exp/R)

Context:

In the forest near Mondstadt city, Aether and Paimon are managed to following the dragon. There, Aether and Paimon notice there's a boy that talking with the dragon. After that, the boy is noticing Aether and Paimon's presence and the dragon fly away.

SL:

Paimon: "Just what was that? Paimon thought we were gonna get eaten."

TL:

Paimon: "Apa yang baru saja terjadi? Paimon kira kita akan jadi santapan naga."

The translator translated Paimon's utterance above from "Just what was that? Paimon thought we were gonna get eaten" into "Apa yang baru saja terjadi? Paimon kira kita akan jadi santapan naga". Here we can see that the translator added phrase "naga" in the target language. The phrase "naga" itself means "dragon" in source language. In the source language sentence, the context is that Aether and Paimon "were gonna get eaten", and if the translator translates it without adding the phrase "naga", it will be "Paimon kira kita akan jadi santapan". Furthermore, the translated sentence may make the reader confused. Thus, the reason translator added phrase "naga" is to clarify that they just faced a dragon.

Condensation Strategy

Followings are the examples and analysis of translation using the condensation strategy.

(Data 27/Q/Cond/R)

Context:

After Aether and Paimon introducing themselves to Amber, Amber told them to get inside the city. Amber said that there is a dragon sighted near the forest and monster called Hillichrul that getting closer to the city.

SL:

Paimon: "So these annoying creatures have been getting closer and closer to the city?"

TL:

Paimon: "Jadi monster-monster itu, semakin bergerak mendekati ke kota?"

Paimon's utterance above is translated using condensation strategy. The translator translated "So these annoying creatures have been getting closer and closer to the city?" into "Jadi monster-monster itu, semakin bergerak mendekati ke kota?". We can see that some phrases are condensed such as; "annoying" and "and closer". The translator condenses these phrases but it doesn't change the message. If the translator didn't condense the clause "So these annoying creatures", it will become "Jadi makhluk-makhluk yang mengganggu ini" and this clause is a bit too long. Thus, the translator decided to condense the phrase "annoying" in terms "creature" and translated into "monster" and it became "Jadi monster-monster ini" in target language. The phrase condensation also happened in the second clause on this sentence. The reason why translator condense these phrases is to make the target language briefer.

Transcription Strategy

Here are the examples and analysis of translation using the transcription strategy.

(Data 44/R/Transc/LR)

Context:

After Jean commands the Knights of Favonius, including Aether, to investigate the Four Winds Temple, they are split up. The first temple that Aether visit is Falcon Temple together with Amber. Right after they've arrived, Aether and the other come into the temple.

SL:

Amber: "Dragon's breath! Is that where the power's coming from? Great, Let's smash it!"

TL:

Amber: "Dragon's breath! Apa dari situ kekuatan itu berasal? Oke, mari kita hancurkan!"

The sentence above is translated using transcription strategy by the translator. It translated from "Dragon's breath! Is that where the power's coming from? Great, Let's smash it!" into "Dragon's breath! Apa dari situ kekuatan itu berasal? Oke, mari kita hancurkan!". The transcription strategy showed with the phrase "Dragon's breath!" that didn't change at all on both languages. The phrase "Dragon's breath!" itself is a term that represent Dvalin the Stormterror action that made the temple's energy disturbed. Since the phrase is a term of something in source language (SL), thus the translator didn't change it in the target language (TL).

Deletion Strategy

Below is the example and analysis of translation using the deletion strategy.

(Data 15/C/D/R)

Context:

Amber was doing her duty as the Outrider of Knight of Favonius. She going outside Mondstadt city and start to scouting area near forest. As she arrived, Amber noticing two strange individuals which is Aether and Paimon. It was their first meet.

SL:

Amber: "Hey you! stop right there!"

TL:

Amber: "Hei! Tunggu! Berhenti!"

Amber's utterance above is translated using deletion strategy. The translator translated "Hey you! stop right there!" into "Hei! Tunggu! Berhenti!". We can see there are two phrases that being cut by the translator, "you" and "right there". If the translator keeps the deleted phrases in target language, the sentence will become "Hey kamu! Berhenti tepat disana!" and it's too long. Those two phrases are deleted to make the sentence more natural and briefer. It has a similarity with condensation strategy, where in condensation strategy, the phrase is condensed and the translation phrase are still having a context of the condensed phrase. While in deletion strategy, the deleted phrase is just deleted in target language and it doesn't affect anything.

Readable

Readability refers to the reader's ability to grasp a word, technical term, phrase, clause, sentence, or translated text with ease (Nababan, 2012). The examples of data that considered as readable are as follows.

(Data 5/Q/Tr/R)

Context:

Right after Aether meet Paimon, Paimon bring Aether to the first Statue of the Seven, the Anemo God Statue. As soon as they've arrived, Aether touches the statue and the elemental energy flow into Aether's body.

SL: "Ooh! Did you just feel the elements of the world?"

TL: "Ooh! Apa kamu barusan merasakan elemen dunia ini?"

Table 4 Readability Assessment Results

No.	Raters	Score
1	Rater 1	3
2	Rater 2	3
3	Rater 3	3
4	Rater 4	3
5	Rater 5	3
6	Rater 6	3
7	Rater 7	2
8	Rater 8	3
9	Rater 9	3
10	Rater 10	2
Total		28
Average		2.8

Based on the score of 10 raters, 8 raters give this sentence a readable score and 2 raters give less readable score (Table 4). Total score of this sentence is 28 and have average score of 2.8. With a high average 2.8 of 3, this sentence is considered readable. Which means, the words, technical terms, phrases, clauses, and translation in this sentence is easily understood by the reader. It indicates that most of the readers are familiar with the vocabulary used by the translator.

Less Readable

Less readable means most of the meaning of word, technical term, phrase, clause, sentence or translated text are easily understand by the reader. However, there is still distortion of meaning that disturbing the integrity of

the message (Nababan, 2012). The examples of data that considered as less readable are as follows.

Data 17/Q/Ph/LR)

Context:

Amber was doing her duty as the Outrider of Knight of Favonius. She going outside Mondstadt city and start to scouting area near forest. As she arrived, Amber noticing two strange individuals which is Aether and Paimon. It was their first meet. Then Amber asks Aether and Paimon to introduce their self.

SL: "And this mascot... what's the deal with it?"

TL: "Dan... maskot ini, benda apa dia?"

Table 5 Readability Assessment Results

No.	Raters	Score
1	Rater 1	3
2	Rater 2	3
3	Rater 3	2
4	Rater 4	2
5	Rater 5	2
6	Rater 6	2
7	Rater 7	3
8	Rater 8	2
9	Rater 9	2
10	Rater 10	3
Total		24
Average		2.4

According to table score 4 of 10 raters gives a *readable* score or 3 points (Table 5). While 6 other raters gave *less readable* score or 2 points. Furthermore, the total points of this sentence are 24 with the average point is 2.4. Thus, sentence in Data 17 is considered as *less readable*. Which means, the words, technical terms, phrases, clauses, and translation in this sentence somewhat understood by the readers. And it indicates that some of the readers are unfamiliar with the vocabulary that used by the translator. Also, it needs to take one more action of reading to fully understand the sentence.

CONCLUSIONS

On each directive speech act types, there are some points that the researchers can concluded. The form of the directive speech act type on each sentence is proper. On question type, the utterances were found with "what, who, are, how, and did" in the beginning of the sentence. And the

intonation of each utterance is variative with the power relation of the participants also variative like the interaction between lower position to higher position; higher position to lower position; and the interaction between same position of power. The place and its time when the utterances occurred also variative. Furthermore, the reason why question type mostly occurred is that in the prologue chapter of Genshin Impact, Aether just arrives in Mondstadt city and the story of the game is that he needs to find his sister.

There are only seven out of ten strategies that applied by the translator team of Genshin Impact in prologue chapter's cutscene and gameplay with directive speech act and the most frequently used strategy is paraphrase. This happened because the data is a video game which is Genshin Impact and mostly the utterances between the characters are an explanation and introduction of the game since the data is on the prologue chapter. This strategy mostly occurred on directive speech act question type because of the story of the game, which is Aether's journey to find his sister thus he needs to ask a lot of things to people on the world of Genshin Impact. While the least strategy used is deletion. The reason is same as why the paraphrase is the most used strategy. Usually, if the subtitle is on a movie or a television program, the most frequent strategy is deletion with a purpose of making the subtitle briefer and more natural. Yet in this case, the subtitle is needed to explain almost everything, thus paraphrase strategy comes as the most used strategy.

The quality of readability in subtitle of video game Genshin Impact prologue chapter's cutscene and gameplay with directive speech act are considered readable with total readability score of 2.91. This score is gathered by 10 respondents or raters that chosen by the researchers. This high score of readability was achieved because the most frequently used strategy is paraphrase. When using paraphrase strategy, the subtitle comes out as a sentence that is easily understood by the reader or viewer. With this high score of readability, the words, technical terms, phrases, clauses, and translations is easily understood by the readers. It indicates that most of the readers are familiar with the vocabulary used by the translator.

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