

Examining Students' Translation Quality in Subtitling for the Deaf and Hard of Hearing

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ARTICLE INFO	ABSTRACT
<p>Keywords: AVT, deaf and hard of hearing, SDH, subtitling quality</p> <p>DOI: http://dx.doi.org/10.21093/ijeltal.v7i1.1199</p> <p>How to cite: Aminudin, M. F. & Hidayati, A. N., (2022). Examining Students' Translation Quality in Subtitling for the Deaf and Hard of Hearing. <i>Indonesian Journal of English Language Teaching and Applied Linguistics</i>, 7(1), 107-121</p>	<p>The past decade has shown the rapid development of digital media. Subtitling as a result of audio-visual translation (AVT) becomes a crucial part because it has to be able to provide the best subtitles for deaf and hard of hearing people. This descriptive qualitative study aims to examine the quality of subtitling for deaf and hard of hearing (SDH) of a subtitled movie entitled "The Three Little Pigs" by the students of English faculty in Surakarta city, Indonesia. Three raters are invited to contribute to assessing the quality of the subtitle. Concerning deaf and hard of hearing, the rater for readability aspect comes from the deaf person willing to contribute to the study. The finding of 72 data revealed that the quality of subtitling was accurate (51), acceptable (62), and less readable subtitling (49). The result can be helpful as a way of gaining accessibility and spreading the information to the DHH viewers. As the pedagogical implication of future work on translation, it can be used as a consideration to achieve the readability aspect more significantly, specifically, DHH readers or viewers.</p>

1. Introduction

The past decade has seen the rapid development of digital media in many aspects of life. Gee (2009, p. 13) reported that the interest in digital media and learning is inseparable from the rapid trend of the modern era. In contemporary times, how people achieve school courses, learn, entertain and interact with others from digital media can be strong evidence of the importance of digital media. Undoubtedly, people worldwide are still struggling with Covid-

19, which has caused a shift to online interaction and forced people to become digitalized. It can be inferred that people keep obtaining information to broaden into the most up-to-date knowledge. The data can be either in visual or audio modes. Still, the information is frequently found in the combination of audio and visual, referred to as audio-visual modes. Aminudin and Hidayati (2021) mention some examples of audio-visual methods such as video clips, movies, video games, commercial breaks, etc. Those audio-visual products adopt a particular language that occasionally, for certain people, becomes a foreign language, as alluded to by Aminudin, Haryanti & Sutopo (2018), who gave an example of English as a foreign language in Indonesia. Along with this growth in accessing audio-visual modes, there is an increasing concern over how the distribution of audio-visual products and the equality of information is obtainable and consumable by people who are average or have disabilities (Chaume, 2018; Aminudin, Haryanti, & Sutopo, 2018; Aminudin, Hidayati, 2021). Undeniably, it affects the translation field, specifically regarding audio-visual – further referred to as Audio Visual Translation (AVT).

A primary concern of equality, people with disability, the deaf and hard of hearing, for instance, have the same right to access information from those audio-visual products. Therefore, it is essential to incorporate the translation field to render the information of audio-visual products from the source language (SL) into the target language (TL) through subtitling. Bittner (2014) introduced one required form of subtitling, called intra-lingual subtitling (subtitling for the deaf and hard of hearing/referred to as SDH). A strong example of evidence to deal with SDH is to provide the translation of the scene where the actors are mumbling or do not show their lips while speaking, and the deaf people cannot determine what the actors are saying. The other example is in a scene showing a policeman chasing a thief, suddenly, he pulls the trigger, and an explosion of the gun occurs. Based on the scene example, deaf people cannot interpret the scene's meaning if there is no subtitle on the screen. To address the following criteria, Bittner (2014) suggested translating any related audio into the visual and verbal code of the written form to assist those who cannot hear.

In parallel with the high demand for translation in the audio-visual field, film, for instance, must be accompanied by the number of available translators. Recently, subtitling has been frequently undertaken by various translators, either amateur or professional subtitlers. The results of their subtitling can be found in several media such as online sites, VCDs, or DVDs. Surprisingly, subtitles for newly - released movies are already accessible on the internet; nevertheless, the quality of subtitling may be diverse, among others. Since the distinction of quality in the subtitling, audio-visual translation field is attained purposefully by the students of English faculty in one of higher education around Surakarta, Indonesia. They were exposed to the theory and practice of subtitling aimed at preparing to be professional translators or exploring their teaching media to assist students with disabilities. The lecturer trained the students to work on subtitling for the deaf and hard of hearing of a short movie entitled "The Three Little Pigs".

Some studies have already attempted to explore the equivalence of the subtitling arena. Still, most studies in the field of subtitling have only focused on addressing "normal audiences," not particular audiences and their translation technique (Ohene-Djan, Wright & Smith, 2007; Pedersen, 2017; Robert & Remael, 2017; Hudi, Hartono & Yulisari, 2020; Budiana, Sutopo & Rukmini, 2017; Supardi & Putri, 2018, Aminudin & Hidayati, 2021). Pedersen (2017) assessed the quality of subtitling in terms of functional equivalence, acceptability, and readability.

Similarly, Hudi, Hartono & Yulisari (2020) studied quality and its technique. At the same time, Robert and Ramael (2017) examined the quality of inter-lingual subtitling regarding adapting the NER model to investigate the error typology. Some scholars focused on translation techniques used in documentary films (Budiana, Sutopo & Rukmini, 2017), the movie soundtrack (Supardi & Putri, 2018), and short movies (Aminudin & Hidayati, 2021). Although some studies have been carried out on subtitling, only several studies conducted and have attempted to investigate Subtitling for the Deaf and Hard of Hearing (SDH) (Aminudin & Hidayati, 2021; Ohene-Djan, Wright & Smith, 2007, Hasan & Neves, 2019; Al-Abbass, Haider & Saideen, 2022; Al-Abbass & Haider, 2021; Fuentes-Luque & Gonzalez-Irizarry, 2020; Szarkowska, Cintas & Gerber-Moron, 2020, Climent, Soler-Vilageliu, Vila & Langa, 2020; Nicolae, 2020; Aleksandrowicz, 2019; Mocanu & Tapu, 2021).

Two studies composed by Fuentes-Luque & Gonzalez-Irizarry (2020) and Nicolae (2020) elaborate the overview of the need for SDH where the scholars, Fuentes-Luque & Gonzalez-Irizarry) focus on Subtitling for Deaf and hard of hearing in the Spanish-Speaking Antilles of Cuba, the Dominican Republic, and Puerto Rico. It offered some guidelines dealing with SDH, such as reading speed, amount of character per line, character per second, typological conventions, and new modifications that can boost the accessibility of subtitling. At the same time, Nicolae limits the scope of boundary in Romani and suggests ways to gain accessibility of subtitling through colored text, character names or labels, background color in subtitles, etc. Following a study carried out by Nicolae (2020), Hasan & Neves (2019) prior had investigated the impact of enriched subtitles (ES) on the vocabulary mastery acquisition of deaf and hard of hearing students. The results depict that creative subtitling, such as highlighting vocabularies in yellow (coloring the words) and customizing the font size, can improve students' vocabulary. It eases the students to understand the words. The articles by Al-Abbass & Haider (2021) and Al-Abbass, Haider & Saideen (2022) examine the viewers' reaction to hearing impairment toward subtitling Egyptian movies. The result shows that about 76% of participants who contributed to this study responded with no problem with the font size, word position, shadow, or background color.

Based on the distributed questionnaire to assess the paralinguistic information. Almost 75% could understand; in contrast, some senses are lost during the translation, which is time-consuming to interpret the meaning. Concerning accessibility, Climent, Soler-Vilageliu, Vila & Langa (2020) proposed a technological solution to efficiently subtitle V360 videos that address aspects such as comfortable viewing field, mode of presentation, guiding method, and re-presentation of speech information. Mocanu & Tapu (2021) define automatic subtitle synchronization and positioning system as effective ways to assist accessibility for deaf viewers. The result of the subtitling should be in line with the quality aspect of translation, such as accuracy, acceptability, and readability of the translations. The researchers, Szarkowska, Cintas & Gerber-Moron (2020), explore the quality indicators of SDH perceived by the viewers and professional subtitlers. The results show that professional subtitlers should consider the viewers in terms of timing, accuracy, and complexities of language use in order to provide qualified subtitling for deaf and hard-of-hearing viewers. Consequently, the non-professional subtitlers (students of translation class) must be exposed more to the practical considerations to fit the qualified product in the industry.

Research conducted by Aminudin & Hidayati (2021) only focuses on the subtitling technique by the students of the subtitling class. The studies by Ohene-Djan, Wright & Smith (2007),

and Aleksandrowicz (2019) revealed how subtitles could build viewers' emotional feelings. In contrast, those studies still did not examine the quality of the subtitle. As an approach to address these gaps, this descriptive qualitative study aims to shine new light on these debates by examining the quality of SDH made by the students of English faculty in one higher education around Surakarta, Indonesia. In particular, this study aimed to address the quality of the students' subtitles in terms of accuracy, acceptability, and readability aspects.

2. Literature Review

There is an immense volume of published studies describing the notion of translation. Traditionally, it is a process of transferring the source language (SL) into the target language (TL), an oral or written form, and the meaning itself should be equivalent to the original language (Prafitasari, Nababan & Santosa, 2019; House, 2014; Kardimin, 2013; Morini, 2008; Molina & Albir, 2002; Machali, 2000;). Nababan (2008) demonstrated three steps in translation: analyzing SL, conveying meaning, and restructuring. These steps aimed to avoid translation errors. Moreover, to accommodate the equivalence, translators might integrate various practices, such as applying techniques, strategies, or methods when translating. Molina & Albir (2002) pointed out that translation techniques as an entire process of translation have proposed eighteen techniques such as 1) adaptation, 2) amplification, 3) borrowing, 4) calque, 5) compensation, 6) description, 7) discursive-creation, 8) established equivalent, 9) generalization, 10) linguistic amplification, 11) linguistic compression, 12) literal translation, 13) modulation, 14) particularization, 15) reduction, 16) substitution (paralinguistic and linguistic), 17) variation, 18) and transposition.

The translation arena currently does not limit the focus to printed text but has gained into audio-visual text. Abdelaal (2019) asserted that subtitling as one of the research focuses in translation studies becomes challenging since it deals with limited text displays on the screen, commonly called the economy characteristic of subtitling. There is a consensus among translation scholars that subtitling is the process of rendering or conveying dialogue of audio-visual product (such as video from spoken into written forms with few words, but it completes the equivalent meaning placed at the bottom of the screen) (LI, 2018; O'connell, 2007, in Ghaemi & Benjamin, 2010; Gotlieb, 1992, in Ghaemi & Benjamin, 2010, p. 42). The basic dictum of subtitling as an example of the translation arena is to whom the subtitles are. In the same vein, Neves (2005) proposed that translators have got to grasp well regarding the intended addressee or subjected audiences. Aleksandrowicz (2020) defines SDH as an audio-visual translation that renders the audio into written signs, then suggests an example by describing the music played in the movie as a piece of information by adding the square brackets, for example [cheerful music]. It can be interpreted that deaf viewers may not be able to convey the emotional sides if no written signs are added. It can be said that clear and readable subtitling fits Neves (2005) description that SDH is a subtitle that pursues clarity and readability in contrast to the ordinary subtitle.

Further, Neves (2008) has elaborated a broader perspective, as cited in Al-Abbas, Haider & Saideen (2022), recommending several SDH principles that result in understandable and readable subtitling, including subtitle positioning, font type, number of lines, and reading time. Additionally, the scholar suggests simplifying the lexical and syntactic structures to enhance the movie's screen reading time. Subtitling for the deaf and hard of hearing (SDH) is unlike available subtitles. Tamayo & Chaume (2017) believed that subtitling for the deaf and

hard of hearing (SDH) could be used to convey spoken language in audio-visual products since it is believed to be a relatively inexpensive and fast solution to assist those who have a hearing impairment. Hearing is one of five fundamental senses for human beings, and if it cannot perceive information via audio because of a glitch in the hearing mechanism, called deafness. Neves (2005) classified two categories of hearing impairment, namely deaf and hard of hearing. Someone who is deaf has only more than 60 dB, categorized as severe and profound hearing loss, while hard of hearing encounters difficulties in interpreting the audio in the range of 35dB. Therefore, hard of hearing people have got to be assisted by hearing aids. Likewise, Winarsih (2007) has highlighted in more detail the classification of hearing impairment such as; mild hearing loss (15 – 30 dB), moderate hearing loss (31 – 60 dB), severe hearing loss (61 – 90dB), profound hearing loss (91 – 120) and total hearing loss (over 120 dB).

3. Research Methodology

The methodological approach taken in this study is a descriptive qualitative method. The qualitative data collected in the form of utterances or sentences refers to the subtitles for deaf and hard of hearing made by the students of English faculty in one of the universities around Surakarta city, Indonesia. The study is descriptive since it endeavors to reveal the SDH quality of a short movie entitled "The Three Little Pigs". This study adopted the concept of assessing the quality of translation by Nababan, Nuraeni & Sumardiono (2012) regarding accuracy, acceptability, and readability aspects.

There are two kinds of data sources, namely, documents and informants. The document was taken from the utterances of the subtitles and then coded to ease the data analysis. The coded data were formulated into the following example: '2/SDH. SL. TTLP/SDH. TL. TTLP'. It can be inferred that the data came from number 2, carried out from SDH stands for Subtitling for the Deaf and Hard of Hearing in SL (Source Language), is English and TL is the target language (Indonesian) found in TTLP "The Three Little Pigs" (short movie title).

While three informants as the translation experts – further referred to as raters who would assess the quality of subtitling. Both accuracy and acceptability raters had to meet the following criteria: mastered SL (English) and TL (Indonesian) well, good competence in the theory and practice of translation, and willingness to contribute to this study. At the same time, the rater for the readability aspect is the deaf person willing to contribute to this study. Regarding the data analysis, this study employs an interactive model suggested by Miles & Huberman in Sutopo (2002), explicitly collecting data, reducing data, presenting data, and drawing a conclusion.

4. Findings

The finding of this current study is under data analysis of subtitling quality. The researchers administered coded data to 3 raters to examine the quality aspects (Nababan, Nuraeni & Sumardiono, 2018), which comprise the accuracy, acceptability, and readability aspects. The raters examine the data by crossing at numbers 1 to 3 and stating the comments or reasons if it is necessary.

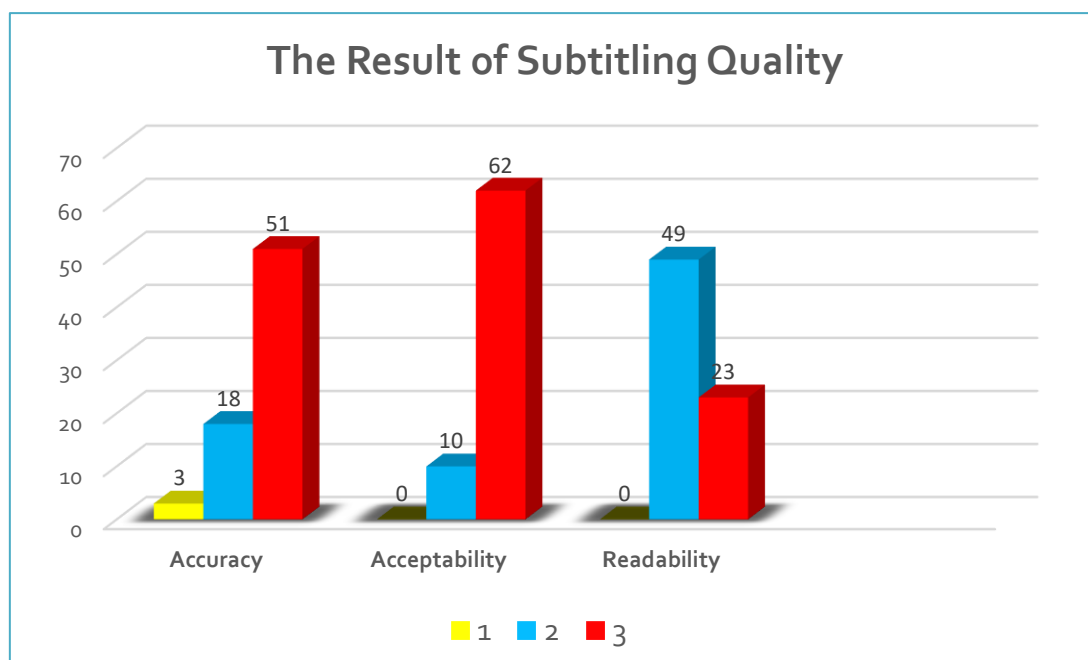


Diagram 1: The Result of Subtitling Quality for the Deaf and Hard of Hearing

The following diagram above illustrates the results of data analysis of subtitling quality found in the subtitled movie "The Three Little Pigs" for the deaf and hard hearing by the English department students in one of the universities in Surakarta city, Indonesia. Diagram 1 above presents three aspects of subtitling quality from 72 data. Both aspects can be said as acceptable since the score of accuracy is 51 and acceptability is 62. In contrast, the readability aspect can be defined as less readable subtitling. The range score of 2 (less readable subtitling) in the readability aspect is higher than that of 3 (readable subtitling). The data analysis found that the less readability aspect is about 49 compared to the readable aspect is 23. As shown in diagram 1 above, either unacceptable or unreadable subtitling scores 0 while inaccurate subtitling is 3. In terms of accuracy and acceptability aspects, the response rates were 18 (less accurate) and 10 (less acceptable). A more detailed illustration for each aspect is defined below.

4.1. Accuracy Aspect

In the accuracy aspect, the result of the accuracy aspect may be divided into three main categories: accurate, less accurate, and inaccurate subtitling. The result is called accurate subtitling if it fits some criteria such as words meaning, phrases, clauses, and sentences in SL are converted to TL well. In addition, the meaning is not misinterpreted from source to target language. A helpful example of accurate subtitling is found in SDH below.

Table 1: An example of accurate subtitling found in SDH

No	:	2/SDH.SL.TTLP/SDH.TL.TTLP
Duration	:	0,0:00:39.64,0:00:42.84
SL	:	Remember the story of the Three Little Pigs and the Big Bad Wolf?
TL	:	Ingat cerita tentang 3 babi kecil dan serigala jahat?

The data in table 1 above is carried out from data number 2 and is classified as accurate subtitling. The rater explained that there is no misinterpretation between SL and TL,

although the omission found in the word 'Big' does not affect the meaning. The sentence is still translated well. The result also revealed that the subtitling is classified as less accurate because the meaning of words, phrases, clauses, and sentences from SL to TL is translated accurately. However, the omission occurred that caused disturbing the meaning of the subtitling. Furthermore, the rater argued that the word 'the pigs' is referred to as only one pig or translated into 'Babi'. The whole meaning will be quite ambiguous because of incomplete subtitling. The rater suggested translating it into 'Babi-babi itu', which refers to more than one pig (3 pigs). It can be seen in table 2 below.

Table 2: An example of less accurate subtitling found in SDH

No	:	14/SDH.SL.TTLP/SDH.TL.TTLP
Duration	:	0,0:01:10.75,0:01:14.48
SL	:	The pigs came up with an ingenious plan, and each went to his task.
TL	:	Babi mempunyai rencana cerdik, dan mereka bersiap dengan tugas masing-masing.

On the other hand, the subtitling also offers inaccurate subtitling because the words, phrases, clauses, and sentences are converted inaccurately from SL to TL, specifically, deleting those components. The scene shows that a trap prepared by the wolf does not work for the pig. However, once the wolf tries, the wolf is thrown away. The pig's 'have a nice flight!' is translated into 'selamat menikmati'. It seems to be inaccurate because it will be in a different context. The translation 'selamat menikmati' is for serving drinks or enjoying meals. Therefore, the rater offered to translate 'hati-hati' or 'terbanglah yang tinggi, ya!'. An example of inaccurate subtitling can be illustrated in table 3 below.

Table 3: An example of inaccurate subtitling found in SDH

No	:	32/SDH.SL.TTLP/SDH.TL.TTLP
Duration	:	0,0:02:02.80,0:02:05.20
SL	:	Have a nice flight!
TL	:	Selamat menikmati.

4.2. Acceptability Aspect

Regarding the acceptability aspect, it may be classified into two main categories: acceptable and less acceptable subtitling. The subtitling is referred to as acceptable subtitling if it meets the naturalness or does not seem like the result of subtitling, specifically, subtitling. The result of subtitling is in line with the target language's culture and language system. A valuable example of acceptable subtitling found in SDH is the following table 4 below.

Table 4: An example of acceptable subtitling found in SDH

No	:	44/SDH.SL.TTLP/SDH.TL.TTLP
Duration	:	0,0:02:42.35,0:02:48.97
SL	:	No! Not! Not the bees! Get them off! Get them off! Get them off!
TL	:	Tidak! Lebah! Jauhkan mereka!

The data above is taken from number 2, categorized as acceptable translation. The rater defined that the translation result, specifically, the subtitling is eligible to meet the naturalness. It also fits the culture and language system of the target language. Although there is a deletion in some words or phrases, such as 'not' and 'get them off', the result of the subtitle still looks natural and acceptable to the viewers. The other brief example, as

illustrated in table 5 below, is found in data number 65, which omits the word 'wait' from SL, and it does not affect the naturalness and language system of TL. Therefore, the result of this subtitling is called acceptable subtitling.

Table 5: An example of acceptable subtitling found in SDH

No	:	65/SDH.SL.TTLP/SDH.TL.TTLP
Duration	:	0,0:04:02.26,0:04:05.20
SL	:	No! Wait! It's a misunderstanding!
TL	:	Tidak! Ini hanya salah paham!

Regarding the discussion of less acceptable subtitling, there are 10 data referred to as less acceptable subtitling. The result is less acceptable subtitling if the result is natural. Nevertheless, the result shows that it is still a grammatical error. Table 6 below depicts an example of less acceptable subtitling because of its grammatical error. The SL 'That reminds me!' is transferred into TL '(Babi 3): aku ingat sesuatu', generally categorized as a natural translation. However, the translation from SL into TL is a grammatical error since the subject shall be a thing (event in the past), not a person. The rater of acceptability suggested translating 'itu mengingatkan ku' rather than 'aku ingat sesuatu'. Table 6 below is an example of less acceptable subtitling found in SDH.

Table 6: An example of less acceptable subtitling found in SDH

No	:	11/SDH.SL.TTLP/SDH.TL.TTLP
Duration	:	0,0:01:01.64,0:01:02.97
SL	:	That reminds me!
TL	:	(BABI 3):Aku ingat sesuatu.

Another example can be drawn in table 7, which depicts a similar result of less acceptable because of grammatical errors.

Table 7: An example of less acceptable subtitling found in SDH

No	:	12/SDH.SL.TTLP/SDH.TL.TTLP
Duration	:	0,0:01:02.97,0:01:07.37
SL	:	I heard there's a big bad wolf in the land and he likes to blow down poorly made houses.
TL	:	(BABI 3) Aku dengar ada serigala jahat di sini dan dia suka merobohkan rumah.

Table 7 above defines some words in SL that are not translated, which causes grammatical errors in the result of translation in TL. Generally, the result is natural in TL but less acceptable since omissions of the word 'a big' and 'houses' affect less acceptance of the meaning. The word 'houses' is converted into 'rumah', which refers to a single house, but actually, 'houses' is more than one house, as explained in the previous scene. There were three pigs with different materials in the house when they were built.

4.3. Readability Aspect

Before examining the readability aspect, it will be necessary to classify it into two main sections, namely readable and less readable subtitling. Based on the data analyses, the rater did not find the result of the subtitling referred to as unreadable subtitling. The result can be called readable translation, and specifically, subtitling. It is uncomplicated to interpret or perceive. It is intelligible to the viewers because ambiguous words and incomplete sentences

do not exist. Another consideration can be the sentence length or the complexities of the linguistic structure of the language used. A relevant example of readable subtitling is listed in table 8 and table 9 as follows.

Table 8: An example of readable subtitling found in SDH

No	:	1/SDH.SL.TTLP/SDH.TL.TTLP
Duration	:	0,0:00:38.22,0:00:39.64
SL	:	Hello!
TL	:	Halo!

As stated in table 8 above, the analysis result shows that the word 'Hello' from SL is translated into 'Halo!' in TL, which means the word is readable. Furthermore, the rater, who is a deaf person only able to interpret simple sentences or less complex information. The deaf will need time to comprehend the information if the information is quite complex. Another less complex information is referred to as readable subtitling, found in table 9. The TL 'Tunggu! Bau apa ini?' may be a longer sentence, but it does not consist of a complex linguistic structure. The rater, who is a deaf person, can still easily understand the sentence. The detailed analysis can be seen in table 9 below.

Table 9: An example of readable subtitling found in SDH

No	:	20/SDH.SL.TTLP/SDH.TL.TTLP
Duration	:	0,0:01:28.00,0:01:30.97
SL	:	Wait! What's that smell?
TL	:	Tunggu! Bau apa ini?

Regarding readable subtitling, it will be necessary to return briefly to discuss the less readable subtitling for deaf and hard of hearing. Less readable subtitling is understandable, although it requires more time to perceive or interpret the meaning. It can be caused by ambiguous words or complex grammatical structures of lengthy sentences.

Table 10: An example of less readable subtitling found in SDH

No	:	26/SDH.SL.TTLP/SDH.TL.TTLP
Duration	:	0,0:01:48.40,0:01:50.04
SL	:	Is he rhyming with me?
TL	:	Apakah dia mengejek ku?

Table 10 above reports that deaf people need time to comprehend the TL 'Apakah dia mengejekku?'. It can be caused by the ambiguous word 'mengejek' since the word is unfamiliar to the mind. The other example is in table 11 below, which is classified as less readable subtitling because of sentence length.

Table 11: An example of less readable subtitling found in SDH

No	:	41/SDH.SL.TTLP/SDH.TL.TTLP
Duration	:	0,0:02:28.80,0:02:32.26
SL	:	More rhyming? I'll tell you what I told the last pig!
TL	:	Ejekan lagi? Akan kuberitahu apa yang ku katakan pada babi sebelumnya.

4.4. Screen Visualization of SDH

SDH is an audio-visual translation that renders the audio into written signs, then suggests an example by describing the music played in the movie as information by adding the square brackets, for example [cheerful music], to assist the deaf people in conveying the meaning. Figure 1 below illustrates how the students work on Subtitling for deaf and Hard of Hearing.



Figure 1: Transferring Audio into Written Sign

The students try to transfer the scene where the wolf is coughing into 'ehem', followed by a written sign with bracket '(berdehem)'. It was done to assist deaf or hard of hearing (DHH) viewers of the movie convey the meaning in their minds. The DHH viewers will interpret the coughing sound into 'ehem' following Indonesia's cultural context. The students also want to provide the characters' emotional feelings by adding information about how the characters feel, which can be seen in figures 2 and 3 below. Figure 2 illustrates that the wolf feels sick after several sequences of traps done by the pigs in the previous scene. The students attempt to build the interpretation for DHH viewers about what the wolf feels by adding the information into '(kesakitan)'. While figure 3 provides an emotional illustration of an angry father bear. If the students did not add '(marah)' while the translation is 'baiklah!', the DHH viewers may convey it in a different context. Perhaps the DHD viewers will think that the father bear is not mad because the word 'baiklah' refers to something good if it fits Indonesian culture. Therefore, the students add information about their emotional feeling through bracketed information to avoid misinterpretation of feelings.



Figure 2: Transferring Emotional Feeling



Figure 3: Transferring Emotional Feeling

5. Discussion

As mentioned in the literature review, the present study investigates the quality aspect of subtitling for deaf and hard of hearing in terms of accuracy, acceptability, and readability. Regarding the accuracy aspect of subtitling, the final result is classified as accurate subtitling. The highest score reported that there are 51 (accurate), 18 (less accurate), and 3 (inaccurate) subtitling. The highest data identified from the rater's questionnaire was given a score of 3. Accurate subtitling means that the words, phrases, clauses, and sentences are converted accurately into TL. Furthermore, the result of subtitling from SL to TL is not misinterpreted. It is in line with Nababan, Nuraeni & Sumardiono (2012) described accurate translation as can be seen from how the translators transfer words, phrases, clauses, or even sentences from SL to TL. When those elements are transferred accurately, it will avoid distortion of meaning from SL to TL. Another important finding was that the acceptability aspect of subtitling quality is referred to as acceptable subtitling. The result of acceptable subtitling is higher, around 62, compared to less acceptable subtitling (10). The 62 data were able to depict the naturalness of the subtitling. In other words, the result does not seem like the result of translation, where it follows the culture and language use of the target language. Therefore, translators and raters should be familiar with the culture and language system to encourage targeted readers to accept the translation result as an original text. The result of the current study is consistent with Aminudin, Haryanti & Sutopo (2018), who suggested that raters should work on examining the quality of subtitling to be familiar with and understand the language system used and the cultural terms of targeted readers. They gave a brief example if the readers came from Indonesia. Thus, the raters should understand the linguistic structure used in Indonesian.

Contrary to expectations, this study did not find a significant result on the readability aspect of the subtitling quality. The result of the data analysis showed that less readable subtitling is higher (49) than readable subtitling (23). Concerning subtitling for the deaf and hard of hearing (SDH), the readability aspect is essential because the result (the subtitle) shall be easy to perceive or interpret – known as understandable subtitling, for the audiences, precisely, either the readers or viewers. The influencing factors that affect the less readable subtitling are still existing, some ambiguous words or phrases, and the sentence length. In the same way, Mangiron (2013) offered to omit unfamiliar words, such as slang, to ease the players' understanding of the information. Even though Mangiron points out the game localization,

it is similar to the current study, which targets viewers – the deaf and hard of hearing people. Based on the data analysis, the readability aspect is classified as less readable subtitling because the students (non-professional) as subtitlers fail to fit the parameters of SDH to be called readable and understandable subtitling.

Similarly, Neves (2008) proposes that the parameters to achieve readable subtitling can be the font style and size, positioning of the subtitles, the color background, and the number of lines. As can be seen in figures 1 to 3, the students did not implement the parameters to achieve the readability aspect of the subtitling. The subtitling is quite similar to general subtitling, where there are no changes in font style or size, positioning of the subtitles, and color background. This view contrasts with Neves (2005) justification that SDH is a subtitle that pursues clarity and readability in contrast to the ordinary subtitle. Figure 2 represents the subtitle's length which affects the readability aspect since the subtitling is only set in a line but with very long sentences. This view is different from that of Al-Abbas, Haider & Saideen (2022), who recommend simplifying the structures and setting out with a maximum of two lines per subtitle, or it can be three lines if only adding the information such as speakers' names and the existing sounds on the scene.

Talking about the truth that DHH viewers do not have access or only less access to sound interpretation, the students have attempted to assist the DHH viewers by including the information in the subtitle, as can be seen in figure 1 above. Likewise, Aleksandrowicz (2019) argues that SDH commonly adds the information of sound by enclosing a bracket or note symbol that can be visible on the screen as long as reading the character expresses speed requirements. To show the characters' emotional feelings, as seen in figures 2 and 3 above, the students, as subtitlers, have attempted to implement the concept proposed by Aleksandrowicz (2019), such as being more detailed in identifying the mood of the scene. It seems to be an acceptable way to encourage the understanding of DHH viewers. Therefore, it needs to overcome this challenge by combining the concept suggested by Ohene-Djan, Wright & Combie-Smith (2007), such as providing subtitles with different colors for each character and adding kinetic typography (enclosing animation to represent the tone of sound and emotion). In the final part, the current study must highlight that the subtitling text should be more understandable, especially for targeted viewers – the deaf and hard of hearing.

6. Conclusion

Examining the subtitling quality is vital because it will maintain the originality of SL to TL. The main objective of this study is to examine the subtitling quality of SDH done by the students of English faculty in one of the universities in Surakarta city, Indonesia. By adapting the theory proposed by Nababan, Nuraeni & Sumardiono (2012), the result of this study can be said as accurate, acceptable, and less readable subtitling. It is significant in at least two major aspects, namely the accuracy and acceptability aspect, but there is a drawback regarding the readability aspect. The current study can still not find a significant result of readable subtitling. Therefore, this is an essential issue for future study because the result of subtitling should be readable for deaf and hard of hearing viewers. Regarding the pedagogical implication, the study can be used as a reference of consideration when the students or translators have to deal with working subtitling for deaf and hard of hearing (SDH). Therefore, the deaf and hard of hearing people can still access the information quickly,

enjoying the film from audio-visual products such as a movie in this study, entitled "The Three Little Pigs".

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