

# THE SUBTITLING APPLICATION ON TEACHING LITERARY WORKS USING AUDIO-VISUAL FOR THE DEAF AND HARD OF HEARING FIRST GRADE STUDENTS OF SLBN BOLON JUNIOR HIGH

**Lilik Untari**

*Islamic State College of Surakarta*

## **Abstract**

*This research was aimed at seeking out the impacts of Subtitle for the Deaf and Hard of Hearing (SDH), Emotional Subtitle (ES), and Caption in the story comprehension capability of the first grade students at SLBN Bolon Colomadu upon the Naruto series episode 89. The research is experimental in which the total sampling is employed since there were three students only in the school. A level finder test was bestowed upon the three to ensure that they shared the same level on story comprehension. A capability test upon the story comprehension was executed to recognize the students' comprehension on the story of Naruto. A questionnaire session was given to acknowledge the opinions of the students regarding with SDH, ES, and Caption. Analyzing the data, it was found out that SDH received 43.34% subjective positive view and 6.6% objective positive view, ES received 73% subjective positive view and 17% objective positive view, and Caption received 34% subjective positive view and 34% objective positive view. This result pointed out that Caption performed better than the other two because Caption sparked more objective positive view than the other two.*

**Keywords:** *SDH, ES, Caption, SLBN Bolon, Naruto, Story comprehension*

## **Introduction**

Language, both Indonesian and English, is the compulsory subject for students in Junior high school. Through the language, students are taught how to interact with the society, since the students are introduced not only to the formal features but also to the functions of the language. The use of audio visual in teaching learning process has been widely studied. And most people agree that it can be an effective media for teaching, especially language teaching. It can give more real description for the understanding of the substance.

Literary work is one sub-subject taught in language teaching. To give more real experience, the students can be taught through audio visual media, (in the form of movie) since situation embodies each event can be exposed clearly. In the case of the deaf and the hard of hearing, the students are seemingly isolated from the movie-goers mainstream. To guard the media from failure, a vigilant heed on the deaf and hard of hearing requires great concern. Thus, they need a special instrument

when it comes to enjoying a movie and that is Subtitle for the Deaf and Hard of Hearing.

SDH has a different format from the common subtitle. In the common subtitle, the character's identity is not comprised within the subtitle while in SDH, the character's identity is a major element that cannot be detached a part from the lines following the character's identity. The aim of SDH is not only to make the viewers understand what the characters say, but also to make them understand who the characters are, how their feelings are, and what they are doing (Purnomo and Untari, 2009:37). There are three types of SDH known so far: Emotional Subtitle (ES), Caption, and SDH itself. ES, as the name implies, refers to SDH aimed at sparking emotion upon the viewers. James Ohene-Djan, Jenny Wright, and Kirsty Combie-Smith say, subtitles have been criticised for their lack of emotional content and inability to communicate the subtext of a rich dialogue. At present subtitles are limited to telling the viewer what is being said but not how it is being said (2007: 1). It implies that ES is aimed at allowing its viewers to feel the emotional experiences the movie displays.

While ES is aimed at evoking emotions upon the viewers, caption and SDH only concern on transferring the audio into text. The term caption, the product, and captioning, the process, only exist in the US. Joselia Neves says,

Many Americans cannot relate to the term subtitling and see captioning and subtitling as two completely different concepts. Captioning is taken to address hearing impaired viewers; captions transcribe speech and provide information about sound effects and music, whilst subtitling is considered to be for hearers (2008:2).

Caption, though shares the same basic format as SDH and ES, possesses a different display. The difference lies on the presence of a black band over the subtitles. Almost the same as caption, SDH embraces the same format and the same purpose. The only difference resides in the absence of the black band.

This research was dealing with the three. It was aimed at revealing which format of SDH is more superior for the deaf in the first grade junior high in SLBN Bolon Colomadu Karanganyar, Central Java. The result of this research was expected to bestow awareness toward the necessity to apply the most superior SDH in any movies that can contribute the language teaching learning process, both Indonesian and English.

## **SDH**

In its simplest sense, SDH is subtitle for the deaf and those who possess hearing impairment. Joselia Neves possesses a detail definition for SDH.

...when we speak of SDH we are addressing a subtitling solution that is directed towards a rather diverse group of receivers: the 'deaf', who use an oral language as their mother tongue; the 'Deaf', who belong to linguistic minority groups that use a sign language as their first language; and the 'hard of hearing', who have residual hearing and can therefore share the experience of sound and of the world of hearers to different degrees (2008:2).

It implies that SDH does not only target those who lost their hearing abilities, but also those who find themselves limitations on comprehending what others say. Canadian Association of Broadcasters Joint Societal Issues Committee on Closed Captioning Standards possesses the criteria for the terms deaf and hard of hearing. The detail is as follows:

The distinction between the terms Deaf, deaf, deafened, and hard of hearing is based principally on preferred modes of communication. Deaf (upper case 'D') is a term that refers to members of a socio-linguistic and cultural group whose primary language is sign language. Deafened and deaf (lower case 'd') are terms that refer to individuals who have lost all or most functional hearing at some point in their lives. Hard of hearing is a term that refers to individuals who have a hearing loss ranging from mild to profound and who use their voice and residual hearing and, in some cases, sign language for communication (2004: 3).

SDH bridges any type of deaf and hearing impairment as its format is designed to ease the comprehension of those individuals in enjoying a visual display.

The format SDH has is different from common subtitle as both have quite different aims. The aim of SDH is not only to make the viewers understand what the characters say, but also to make them understand who the characters are, how their feelings are, and what they are doing (Purnomo and Untari, 2009:37).

The necessity to transcribe also the SFX and any voices heard from the SDHed movie is something an SDH subtitler must heed because SDH is a transadaptation. Transadaptation, within our context, means to translate and transfer all the information contained in all the layers of the sound track into a visual format and to adapt it to allow people who cannot hear sound to perceive the audiovisual text as fully as possible (Neves, 2009: 137). What can be implied from the lines is that the subtitler working on an SDH ought to adapt any audio and visual aspects of the film. In a simple understanding, what the hearers hear must be what the deaf and the hard of hearing hear. If the hearers can hear a buzzing sound, then, the deaf and the hard of hearings must be able to hear that buzzing sound also. And the way to realize this is to transfer the buzzing

sound on the screen by subtitling it (*buzzing*) (Purnomo and Untari, 2009:38-39).

Transadaptation also implies the necessity to adapt the visual aspect of the movie also. Here what the subtitler has to be concerned on is the readability the dialogues on SDH has. As the viewers of SDH are those with special needs in hearing, then, the subtitles SDH has must be special also. What it means by being special is that the necessity to choose the simplest word for the subtitles. For example, instead of choosing the word *murka* (wrath), the subtitler has to choose the word *marah* (anger), which is on still on the same line as wrath.

### **Emotional Subtitle (ES)**

SDH might claim itself to be able to ease the comprehension of the viewers regarding with the story of a movie, but it is being criticized for disabling to channel the emotions of the characters to the viewers. James Ohene-Djan, Jenny Wright, and Kirsty Combie-Smith say, "Subtitles have been criticised for their lack of emotional content and inability to communicate the subtext of a rich dialogue. At present subtitles are limited to telling the viewer what is being said but not how it is being said." (2007: 1).

The above quote implies that SDH fails to comprehend the viewers the feelings behind the words and the actions the characters perform. ES surfaces to resolve this defect. In ES, the feelings from the words are conveyed through, mainly, the fonts and the colors. possible attributes for a phrase are: volume, colour, text size and intonation. "...possible values for intonation are: happily, sadly, sarcastically, excitedly, comically, fearfully, pleadingly, questioningly, authoritatively and angrily." (Ohene-Djan, Wright, and Combie-Smith, 2007: 3).

The attributes employed to emit emotions, besides fonts and colors, are pictures also especially emoticons. This kind of ES is called Emotive Captioning. The assumption held in Emotive Captioning is that emoticon is widely used to express feelings. Thus, applied on subtitles, it is expected that the emoticons display the same function.

### **Caption**

Caption is an American version of SDH. Many Americans cannot relate to the term subtitling and see captioning and subtitling as two completely different concepts. Captioning is taken to address hearing impaired viewers; captions transcribe speech and provide information about sound effects and music, whilst subtitling is considered to be for hearers (Neves, 2008:2).

Caption, though actually is on the same term with subtitles for the deaf and hearing impairment, possesses one slight difference from SDH and that is the presence of a black band on which the subtitles are type down. The format caption possesses is the same as SDH has. The

difference lies on the black band only. The aim of having a black band on the captions is to provide clarity; to boost the viewers' level of comprehension.

The presence of the black band also omits SDH's defect that is blending. What it means by blending is that the color SDH has on its subtitles which are usually white or yellow blends with other bright colors the background has. Therefore, if it happens, the level of the subtitle clarity will be obscure. By having a black band on the lines the characters say blending effect is erased, but this black band corrupts some portion of the picture.

## **Method**

This research is a quantitative research. It was experimental without a control group. The research departed from the hypotheses that Caption would prove to be the most beneficial SDH type among the three. The assumed reason was the black band feature. This feature excelled emotional features within an ESeD movie and also SDH in the area of comprehension since this feature sparks more clarity than the two do.

The object of the research is the first grade of junior high school in SDLBN Bolon Colomadu, there were only three students. The researcher employed all of them to execute the research. First, the researcher composed a test consisting of three questions referring to the identities of the characters, the emotion, and the action the characters perform to seek whether the participants were on the same level or not.

To obtain the data of this research, the researcher employed several steps:

1) Composing a multiple choice test

The multiple choice test the researcher used in this research was arranged in 30 questions. Each question has four choices. The measurements used to decide the percentage and level are morphemic imminence, phonetic proximity, and verisimilitude propinquity. The use of this spread was to recognize to what extent SDH, ES, and caption benefit the participants.

2) Creating a questionnaire

The questionnaire consisted of 15 numbers. Each number was designed for the participants to check one of the five columns: SS (Highly Acquiescent), S (Acquiescent), N (Neutral), TS (Resilient), STS (Highly Resilient). Each number in the questionnaire was the representation of the questions in the capability test. This questionnaire-test relationship is aimed at displaying the subjective/objective string hold of the participant's opinions.

For ensuring the validity data, the researcher employed Nunan's model. In the model, the validity a researcher has to ensure is divided into two: internal and external validities. Internal validity refers to the interpretability of the research (Nunan, 1992:15). It implies that a

researcher has to equip him/herself with a set of apparatus used to test whether the data found are valid. In this research, to ensure that the data were internally valid, the researcher employed a test aimed at gaining insurance that the students participating in this research were on the same level. The researcher also employed the same film from the same place for the research. As this research dealt with the deaf and hard of hearing, an assistant was needed to bridge conversation difficulties. Here, the researcher had the same assistant to work with the three students. For the movie player, the researcher used Windows Media Player 9 series for all participants. The WMP is played through notebooks which shared the same quality as the notebooks were all from Acer; Acer Aspire 4715Z. The three participants also shared the same venue where the research took place that was in the room near the school janitor's ward.

External validity refers to the extent to which the results can be generalized from samples to populations (Nunan, 1992:16). Again to ensure oneself whether a research the person did can be generalized or not, the manner of 'being the same' was once again used. This research is definitely able to generalize from samples to populations as it used all students from the first grade junior high school in SDLBN Bolon.

In this research, the data were analyzed through the following calculative procedures:

The test sheets were examined to figure out the total correct answers the participant made. Then, the researcher sought out the relationship between the capability test and the questionnaire by creating a classification. This classification is aimed at recognizing whether the participants subjectively or objectively thought that SDH/ES/caption helped them. The following is the detail regarding with being 'subjectively/objectively helpful': a) Aesir (A) = exceptionally objectively helpful; b) Vanir (V) = exceptionally subjectively helpful; c) Elf (E) = objectively helpful; d) Hume (H) = subjectively helpful; e) Kobold (K) = objectively impartially helpful; f) Undead (U) = objectively impartially helpful; g) Jotun (J) = subjectively unhelpful; h) Siren (S) = objectively unhelpful; i) Orc (O) = exceptionally subjectively unhelpful; j) Goblin (G) = exceptionally objectively unhelpful.

The aim of this classification is to recognize the objectivity of the participants when they state that SDH, ES, or caption is helpful, doubtful, or unhelpful for them in comprehending the story of Naruto. After finding the relationship between the test and the questionnaire in the form of classification, it can be drawn the conclusion whether the research strengthens the hypothesis or break it. Thus, the result can be useful for providing alternative media that are beneficial for teaching language among the deaf and hard of hearing students.

## Analysis

### SDH

In the research, the participant facing SDH was Diki F.H. He utilized a hearing assisting device to facilitate him understand what other people say. Diki could express what he wanted to say orally with many limitations. He could not understand sign language used to talk between him and the deafs or the hearers.

The result of the capability test showed that Diki failed on 27 numbers meaning that he could do 3 numbers only. Those are number 9, 12, and 28. Number 9 talks about the emotion the characters emit. Number 12 is about the introduction of the story and number 28 deals with the ending of the story. Generally, it points out that what Diki understood is, in a very limited comprehension, plot and character.

What it displays from Diki's achievement in character comprehension only rations in the boundary of emotion. When it comes to characters, one should not just understand the emotions of the characters, but also the character identities and the characterization the author has on the characters. Diki did not succeed on the last two. Diki totally failed in recognizing the identities of the characters. What it means by identities is the name the characters have.

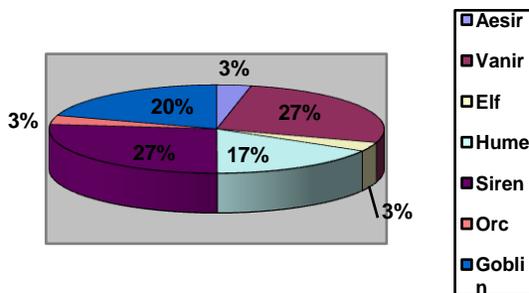
Diki checked SS (*Sangat Setuju/Highly Acquiescent*) on the questionnaire paper number 3, which requests a response from the participant to decide whether they agree, remain neutral, or disagree on the statement that SDH helps him understand the emotion of the characters. The number 3 questionnaire is realized in a form of questions in the test sheet: questions number 9, 24, and 27.

Diki made a correct answer only on number 9. Thereby, he only got 1 Aesir (A). As he only possessed 1 A, it means he achieved 3.3% from the total classification. 3.3% signifies that SDH objectively bequeaths a positive impact on a single number in the capability test only; it definitely helps Diki understand the story of Naruto on the emotion of the characters only.

Meanwhile, Diki also acquired the same 3,3% in Elf (E) which implies that Diki put a check on S (*Setuju/Acquiescent*) and that he could answer the question which is the reflection of the questionnaire. The questions that become the reflection of questionnaire number 6 talking about the comprehension of the ending of the story in which he obtained E are question number 25, 26, and 28. Diki made a correct choice only on the question number 28.

The fusion between 3.3% A and 3.3% E sparks an understanding that SDH objectively manages to help Diki understand the story Naruto for 6,6%. This 6.6% circles around only on the small portion of the elements of the emotion of the characters and the structure/plot which limits on the small portion of the story ending (*denouement/catastrophe*).

While objectively SDH assists Diki understand the story for a small percentage of 6,6%, it, in Diki's subjective perception, gives a beneficial hand for Diki in grasping what the story for 43.34%. This 43.34% is distributed for Vanir (V) 26.67% and Hume (H) 16.67%. The V covers the characterization, the setting of time, the setting of place, the moral teaching, and the appreciation while the H swathes the climax and the ending belonging to the element of plot/structure and the theme of the story. The complete result for test-questionnaire relationship classification is as follows:



**Figure 1**

Diki through the questionnaire objectively opposed this name feature in SDH for 26.67%. This 26.67% in Siren (S) tried to say that having the name feature in SDH did not ease Diki's understanding on the story of Naruto.

To sum up, Diki possessed a positive view about the roles of SDH in easing him to comprehend the story for 43.34% while he held a negative one for 49.97%. It means that SDH helped Diki on several elements of literary works while on the other elements, SDH failed him; mostly SDH's failure circles around the letdown in easing Diki to comprehend the identities of characters which are the pillar to comprehend other elements.

## ES

Rita, the chubby girl, was the student working on the ES watch upon Naruto episode 89. She did not employ any device to help her comprehend what the hearers say to her. She merely depended on lips reading and sign language. She displayed a better performance than Diki did. Out of 30 questions, she could correctly answer 6 questions. The questions she succeeded to answer are question number 2, 9, 16, 17, 19, 30.

Question number 2 deals with the introduction of the story, the structure. Number 9 refers to the emotion of the characters. Number 16 works on the causes of the conflict. Number 17 is the identities of the characters. Number 19 reflects the climax of the story and number 30 begets literary work appreciation. This logical thread is smartly

responded by Rita by correctly choosing the right answer for question number 16 which triggers it.

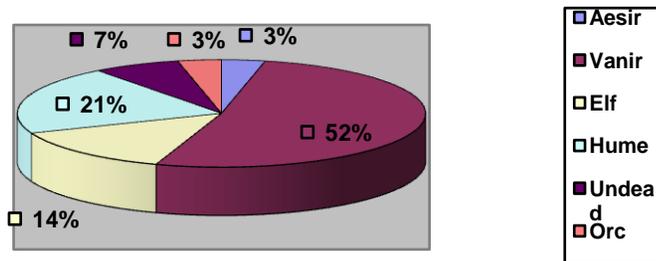
The logical thread does not end there. The assumption is that if the participant managed to answer number 2 and 16, s/he would encounter no problem in fittingly choosing the answer for question number 17. Number 19 and 30 were correctly answered also by Rita. Question number 30 requests the participant not only to retrace back the memories regarding with the question, but also demands the participant's ability to compare and imagine what one will do after s/he does certain things which grant him or her pain through an analysis. The correct answers Rita chose prove that Rita could comprehend the logical thread among question number 2, 16, 17, 19, and 30. Rita missed questions number 1, 6, 15, 18, 20, 21, 23, 27, and 28, which imply that Rita could only reveal the logical thread among those questions less than 50%. A worse result is shown on the logical thread, here Rita succeeded to answer only a single question that is question number 9 referring to the emotion of the characters.

From the correct answers Rita came off, it is noticed that Rita managed to do 33% 3% on the introduction structure, 50% on the climax structure, 33,3% on the emotion of the characters, 12,5% on the identities of the characters, 100% on the causes of conflict/plot, and 100% on the appreciation. In a larger scope of literary elements, Rita could do 25% on the structure element, 16, 6% on the character element, 25% on the conflict/plot, and 100% on the appreciation. From this finding, it is visible that Rita's biggest problem is the same as what Diki faced that is the element of character. Though she failed on the character element, she possessed a good perception upon the character's names display through Emotional Subtitle (ES).

The real problem occurs on the absence of a feature, which easily makes the viewers distinguish which characters say which lines. Flexibility of choosing colors ES has sparks opportunities for the subtitlers to ensure themselves that the subtitles are readable. If returning to the discussion about Diki, the participant watching the SDH version of Naruto, it is revealed that the display of character's names in white color does not help him comprehend which characters say which lines. Diki in regarding with the identities of the characters put his check on resilient column and he could not answer any single question regarding with the identities of the characters. It means that he shows Siren (S) 100%, which implies that because he did not think that the feature helped him, he could not answer the questions regarding with the feature. It is surely different from what Rita perceives about the feature of the display of the character's names.

Rita, though exposed a positive view on ES regarding with the display of the character's names, did not get the benefits of the main aim of ES that is emotional experience. Though the feature does not help her,

she possesses a positive view regarding with this emotional feature. She checked the acquiescent column for this emotional feature. Compared to Diki, Rita was on the same level of Diki in this emotion of the characters; both of them shared the same correct answer regarding with the emotion of the characters that is a correct answer for question number 9 as seen in the above screenshot. It implies that SDH and ES generate the same results for the same level participants in the emotion of the characters.



**Figure 2**

It is visible from the existences of Aesir (A) 3%, Vanir (V) 52%, Elf (E) 14%, and Hume (H) 21%, which reach 90% in accumulation. The dominant result that is Vanir (V) implies that though Rita could not do well in answering the questions the comprehension test provides, she holds a positive view regarding with ES.

From the result, the element range is, then, sought out. The Aesir (A) ranges on the identities of the characters only 12.5%. The Vanir (V) ranges from the identities of the characters 87.5%, the ending of the story 100%, the setting of time 100%, the moral teaching 100%, the conflicts 100%, and the solutions for the conflicts 100%. The Elf (E) ranges from the emotion of the characters 33.33%, the introduction of the story 33.33%, the climax of the story 50%, and the appreciation 100%. The Hume (H) ranges from the emotion of the characters 66.66%, the introduction of the story 66.66%, the climax 50%, and the theme 100%. The Undeaded (U) ranges from the characterization 100% and the setting of place 100%. The Orc (O) ranges only on the causes of conflicts 100%. It shows that the only negative view Rita holds on ES is just on the causes of conflicts and she holds neutrality on the characterization and the setting of place.

Rita possesses Orc (O) 3% which implies that Rita perceived ES in a negative appreciation on a single remark only that is the causes of conflicts/plot represented by the question number 16. By Orc, it means that though Rita thought that ES did not help her comprehend the causes

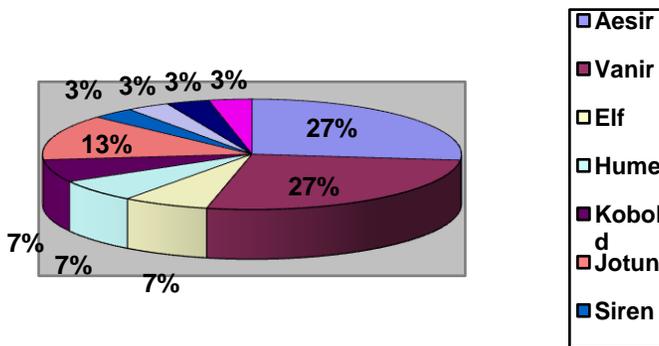
of conflict, she managed to answer the question regarding with the causes of conflict correctly.

**Caption**

Kafilah, the girl in veil, was the student watching Naruto episode 89 on caption format. She could talk though with many limitations and understand others from their lips movement. She did not utilize any hearing assistant device as Diki did.

The result Kafilah performed was remarkable. She was, if it is allowed to say, the victor of the test. While Diki succeeded in 3 numbers only and Rita in 6 numbers, Kafilah accomplished her test by possessing 16 correct answers. Her correct answers cover the identities of the characters 37.5%, the characterization 100%, the emotion of the characters 100%, the introduction 33.3%, the climax 50%, the ending 33.3%, the setting of time 50%, the setting of place 100%, the theme 100%, the conflicts 100%, the causes of conflicts 100%, and the appreciation 100%. From the percentage spread, it implies that Kafilah fell short on the moral teaching, the impacts, and the solution of conflicts.

The percentage spread also implies that Kafilah reached 58.3% on the character element, 37.5% on the structure element, 66.6% on the setting element, 100% on theme, 0% on the moral teaching, 50% on the conflict/plot, and 100% on the appreciation. It is visible that Kafilah missed on the moral teaching and the character elements, which are below 50%. Here Kafilah was highly resilient but she could answer the question correctly. The complete spread for the test-questionnaire relationship classification is as follows:



**Figure 3**

Other interesting findings are the incidence of Kobold (K) 7% and Jotun (J) 14%. By Kobold (K) means that Kafilah was not quite sure whether Caption assisted her or not in grasping a comprehension toward the film story. Questions Kafilah performed Kobold in are questions number 5 and 6 reflecting the settings of time, and question number 15 reflecting the conflicts of the story. It means that Kafilah covers Kobold

66.6% and Undead 3.3%, which further sparks an understanding that the tendency Kafilah had on her neutrality is positive; it is positive as she could answer the questions correctly.

What definitely sparks problems is when the viewers are getting involved with absurd time such as *when, at the time, by the time*, etc. Caption is only able to help its viewers through a closely detailed typed caption. If this finding from Kafilah comes to a comparison with Diki and Rita, the comparison will be quite striking. While Kafilah thought that it was still a doubt whether caption helped her out comprehend the setting of time, Diki and Rita held different opinions: they highly acquiesce that SDH and ES helped them comprehend the setting of time though both failed on the questions regarding with the setting of time.

Kafilah failed on the question number 6, 17, 18, 19, 20, and 21. It implies that 53.8%, or more than 50%, Kafilah made correct answers. If this result is linked to the fact that Kafilah put her checks highly acquiescent 38.4%, acquiescent 15.3%, neutral 15.3%, resilient 15.3%, highly resilient 7.6%, and scrapped 7.6% on the questionnaire related to the number 30 structurally bound questions, it will be coming to an understanding that Kafilah possessed a positive view upon caption.

## F. Conclusion

SDH obtained 43.34% subjective positive view and 6.6% objective positive view, ES attained 73% subjective positive view and 17% objective positive view, and Caption gained 34% subjective positive view and 34% objective positive view. This result called an attention to Caption that performed better than the other two because Caption possessed more objective positive view than the other two. Based on the result of the research, it can be seen that Caption is the most helpful SDH among the three.

## Reference

- Canadian Association of Broadcasters Joint Societal Issues Committee on Closed Captioning Standards (2004). *Closed Captioning Standards and Protocol for Canadian English Language Broadcasters*. [www.dcmp.org/caai/nadh20.pdf](http://www.dcmp.org/caai/nadh20.pdf)
- Hornby, A.S. *Oxford Advanced Learner's Dictionary*. Oxford University Press. Oxford: UK.
- Ohene-Djan, James, Jenny Wright, and Kirsty Combie-Smith (2007). *Emotional Subtitling: A System and Potential Applications for Deaf and Hearing Impaired People*. Conference & Workshop on Assistive Technologies for People with Vision & Hearing Impairments Assistive Technology for All Ages CVHI 2007, M.A. Hersh (ed.)
- Neves, Joselia (2008). *10 Fallacies about Subtitling for the d/Deaf and the hard of hearing*. The Journal of Specialised Translation 10: 128-143. [www.jostrans.org/issue10/articles/nevez.pdf](http://www.jostrans.org/issue10/articles/nevez.pdf)

- Nunan, David (1992). *Research Methods in Language Learning*. Press Syndicate. Cambridge:UK.
- Purnomo, S.F.L.A. and Untari, Lilik. (2009). *Subtitling: An Intro*.
- Shibusawa, Kou. (2008). *Romance of The Three Kingdoms*. Koei. Japan.