

**TRANSADAPTATION OF THE SUBTITLING OF SIGN LANGUAGE INTO  
INDONESIAN FOUND IN A *QUITE PLACE* MOVIE**

**THESIS**

**Submitted in Partial Fulfillment of the Requirements**

**for the Degree of *Sarjana Humaniora***



**Written by:**

**DEWI MAHANANI**

**NIM: 196111046**

**ENGLISH LETTERS STUDY PROGRAM**

**FACULTY OF CULTURES AND LANGUAGES**

**UIN RADEN MAS SAID SURAKARTA**

**2023**

**ADVISOR SHEET**

Subject: Thesis of Dewi Mahanani

SRN: 196111046

To:

The Dean of Faculty of Cultures  
and Languages

UIN Raden Mas Said

In Surakarta

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After reading thoroughly and giving necessary advices, herewith, as the advisor,  
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Name : Dewi Mahanani

SRN : 196111046

Title : Transadaptation of The Subtitling of American Sign Language  
into Indonesian Found in *A Quite Place* movie.

Has already fulfilled with the requirements to be presented before the Board of Examiners  
(*Munaqosyah*) to attain the degree of Sarjana Humaniora in English Letters.

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Surakarta, 2023

Advisor,



Hj. Lilik Untari, S.Pd., M.Hum.

NIP. 197510051998032002

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This is to certify that the Sarjana thesis entitled *Transadaptation Of The Subtitling Of Sign Language Into Indonesian Found In A Quite Place Movie* by Dewi Mahanani has been approved by the Board of Thesis Examiners as the requirement for the degree of Sarjana Humaniora in English Letters.

Chairman/1<sup>st</sup> Examiner: SF. Lukfianka Sanjaya P, M.Hum.

NIP. 198403172015031003

Secretary/2<sup>nd</sup> Examiner: M. Zainal Muttaqien., S.S, M.Hum.

NIP. 1974031320033121002

Main Examiner: Dr. SF. Luthfie Arguby P, SS., M.Hum.

NIP. 198209062006041006

Surakarta, Mei 12<sup>th</sup> 2023

Approved by

The Dean of Faculty of Cultures and Languages



Prof. Dr. Poto Suharto, S.Ag., M.Ag.

NIP. 196710431998031005

## **DEDICATION**

The thesis is dedicated to:

1. My self
2. My beloved mother
3. My beloved father
4. My beloved sister
5. My beloved two brothers
6. Special person
7. My family.
8. My best friends.
9. English Letter B 2019.
10. Almamater of UIN Raden Mas Said.

## **MOTTO**

“anything has to be tried first, don’t give up if you haven’t tried it yet”

*-My mother*

“don’t limit Allah’s power”

*-Motivator*

“innallāha 'alā kulli syai`ing qadīr: Verily Allah is Powerful over all thing”.

*-QS; Ali-Imran;165*

## PRONOUNCEMENT

Name : Dewi Mahanani  
SRN : 196111046  
Study Program : English Letter  
Faculty : Cultural and Language Faculty

I hereby sincerely state that the thesis entitled Transadaptation Of The Subtitling Of Sign Language Into Indonesian Found In *A Quite Place* Movie is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

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Dewi Mahanani

SRN. 196111046

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The researcher understands that is still far from being perfect. The researcher hopes that this thesis beneficial for the researcher in particular and the readers in general.

Surakarta, Mei 12<sup>th</sup>, 2023

The Researcher,



Dewi Mahanani

SRN. 19611104



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## ABSTRACT

Dewi Mahanani, 2023, The Subtitling Of Transadaptation Of Sign Language Into Indonesian In *A Quiet Place* Movie. Thesis. English Letters Study Program, Faculty of Cultures and Languages.

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Key words: *Transadaptation, Translation, Subtitling Strategies, Strategies in SDH, Sign Language, A Quiet Place movie.*

There are many translators who used to do subtitling a movie. Therefore, many of research were talking about the subtitling strategy. Especially now that a lot of filmmakers use multilingualism in the films they produce. This research is about subtitling strategy in transadapting sign language into Indonesian in *A Quiet Place* movie.

Sign language is language in the form of hand movements, facial expressions, head and body movements, which are used for people who cannot use spoken language as their mother tongue. Sign language has a grammatical structure that is almost the same as spoken language, namely morphology, phonology and syntax. Some countries have their own sign language. Like American sign language, known as American Sign language.

The data of this research are analyzed by using the theory of transadaptation of strategies in SDH by Szrkowska (2014). This research used qualitative method since the data of this research source from the movie, *A Quiet Place* movie. All the data are collected in the form of sequence pictures of sign language in the movie. Based on the result, the researcher found 79 data. The researcher used a validator to validate the data.

The researcher found two subtitling strategies in *A Quiet Place* movie, they are Vehicular matching, and Linguistic Homogenisation. The dominant strategy are applied to transadapting sign language is Vehicular matching. The impact of applying the subtitling strategies in transadapting sign language into Indonesian are quite good enough to deliver the message into the target language.

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## LIST OF ABBREVIATIONS

- SL : Source Language
- TL : Target Language
- F : Figure
- VM : Vehicular Matching
- TEA : Translation Explicit Attribution
- TCC : Translation Colour Coding
- EA : Explicit Attribution
- LH : Linguistic Homogenisation

## CHAPTER I

### INTRODUCTION

#### A. Background of the Study

Adaptation has the implication of making the message easier to read and faster, it also means conveying the meaning completely and clearly. Adaptation according to Gambier (2003), refers to all screen translation as transadaptation, when referring to the task of translating – transferring – adapting, for the benefit of recipients with special abilities. In context (Naves, 2008), transadaptation means translating and transferring all the information contained in all layers of the soundtrack into a visual format and adapting it so that people who cannot hear sounds can understand the audiovisual text as fully as possible. In this case it means that adaptation is a translation that aims to convey a message in an easier language so that it can be understood by the recipient. As contained in an *A Quiet Place* movie (2018) in conveying the story, this film uses American Sign Language. Apart from the *A Quiet Place* movie, there are several film phenomena presented using American sign language, such as the *Hush* (2016) and the *Sound Of Metal* (2019) movie.

Sign language is a language that is recognized by the world. Users are people who are unable to use spoken language as their main means of communication. Sign language is a language that uses symbols in speaking. (Siming He, 2019) A sign language is a language which uses manual communication instead of sound to convey meaning - simultaneously combining hand shapes, orientation and movement of the hands, arms or body,



and facial expressions to express a speaker's thoughts. The sign language remains nevertheless a fully-fledged language, with its own constructional method of the sentences. Sign language is a visual language that uses hand gestures, changes in hand shape and traces information to express meaning, and is the primary means of communication for people with hearing and language impairments, (Siming He, 2019).

There are several basic forms of the concepts regarding sign language, there are hundreds of sign languages are in use around the world. However, sign language is not international according to the culture of the region. Some sign languages have obtained some forms of legal recognition, while others have no status at all, (Jemni, 2014. p.45). For example, American Sign Language (ASL) has its own grammar and rules. According to (D. Fischer & Harry, 2019) there are three kinds of considerations on American Sign Language (ASL); (1) Consider the relation of the hands in signing. Some signs are made with one hand only: red, home, duck. Some signs are made

With two hands and both hands move (usually in similar ways): sign, book, animal. (2) consider some of the types of movement that are involved in signing. Some are quite simple and direct: the hand, in a distinctive configuration, contacts some part of the body, as in word, time, and deer. (3) Consider some of the hand conjurations involved in making signs. The hand with palm open and fingers spread apart is involved in some signs: flirt, america, tree. The middle finger may be bent down from this open hand, and this is a part of the signs for feel, sick, touch.

A sign interpreting study is a study which is usually a study conducted to examine how to translate from spoken language to sign language. However, actually in daily communication, 2 ways of communication are needed. So how can the language of hearing people be understood by the deaf, and how can the language of the deaf be understood by people who have hearing. However, most of these studies describe how spoken language or natural language is converted into sign language. However, currently, several studies have been started to develop related to the generation from sign to spoken language or sign to natural language, but there are still very few. Sign interpreting tends to be conducted from natural language to sign language and this has become study that has resulted in many development and innovation in the field of sign interpreting. (Brislin, 1976) placed sign language interpreting within the field of translation and interpreting studies when he defined interpreting as “the transfer of thoughts and ideas from one language to another, whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization; or whether one or both languages is based on signs, as with sign languages of the deaf”.

However, recently, it has been developed technology to recognize sign to text with model technology based on deaf and hard of hearing people have significant differences in understanding and expressing themselves in natural language. As a research study by Jennie and El Ghouli (2014) entitled “Towards Web-Based automatic interpretation of written text to Sign Language”. Their project are to develop a Webbased interpreter of Sign Language (SL) from written to sign. Their tool called WebSign is a Web application. It is based on

the technology of avatar (animation in virtual world) The input of the system is a text in natural language. The output is a real-time and on-line interpretation in sign language. This interpretation is constructed thanks to a dictionary of word and signs, (Jemni, Elghoul, 2014, p.45). To create their avatar, they have realized the following steps: the generation of a skin for the avatar, the carving of the skin in small surfaces, the creation of the skeleton and the creation of the texture. And the interpretation can be in synchronous or asynchronous way.

Sign language to written translation research studies usually use a machine-based system to recognize sign language which is then converted into written text or spoken language. A sign language is any linguistically structured communication system in which meanings are mapped primarily onto gestures made by the arms, hands, torso, and face of the communicator, (Tweney & Harry: 67). Large numbers of adult deaf persons rely on manual systems of communication and need interpreters to render the spoken language into signs and vice versa. In the past decade there has been a concerted effort to professionalize interpreter services for the deaf. In 1964 a registry of interpreters for the deaf was organized (Ryan and Harry 1976:73. Quigley, 1965). (Ryan and Harry 1976:74) Persons seeking certification are now required to take an examination in expressive translating (verbatim signing of an English presentation), or in expressive interpreting (freely rendering an English presentation in colloquial sign language with freedom to paraphrase), or in reverse interpreting (rendering a colloquial sign language presentation into spoken English).

A number of bilingual sign language-English dictionaries have been produced in recent years. Stokoe, Casterline, and Croneberg (1965) have provided the most extensive and the most widely used such dictionary, a work which is currently under revision. Signs are described using a cheremic notational system, supplemented with articulation notes and photographs. Some hints on usage are provided. Signs are grouped on the basis of the locus of execution. The listing within each tab group is alphabetical in the sense that entries for particular signs are arranged in an order based in part on the closest finger-spelled letter that is equivalent to some part of the sign. Thus if a sign is formed with an extended index finger, it is listed under G, because the finger-spelled letter G is similarly formed. Likewise in services, where most of the services available are usually from natural language to sign language. There are no or there are still few services that do the opposite, namely from Sign language to Natural language. It can be concluded that the deaf is always positioned as a client. In fact, these services are needed not only from visual human language to sign language but also from sign language to natural language. As in the research of R. San-Segundo and his friends (2009) entitled "Spoken Spanish Generation from Sign Language" where in the renewal service of the identity document and driver license the deaf people are positioned as clients. In his research, it aims to designing the visual interface proposing solution for HCI specific challenges when working with the deaf.

One of those few is an *A Quiet Place* movie directed by John Krasinski. The story of *A Quiet Place* focuses on a family consisting of Lee Abbott (John Krasinski), Evelyn Abbott (Emily Blunt), and their two children named Marcus

Abbott (Noah Jupe) and Regan Abbott (Millicent Simmonds). They live in a house that is quite remote. While living in this territory, they must maintain calm. No one is allowed to make a sound. If this is done, they will be at risk of being visited by a mysterious creature that indeed preys on the presence of sound. As a result, the Abbott family also communicates using sign language. Even though there is minimal verbal communication, the tension is still very much felt throughout the film. *A Quiet Place* is able to turn the audience's emotions upside down through the selection of the right music. Moreover, the Abbott family must fight to survive from the threat of foreign monsters. They have made various efforts, from preparing the basement to installing lights around the house to indicate danger. One day, Lee asked Marcus to go fishing. Meanwhile, Regan, who was supposed to accompany Evelyn at home, instead went to the grave of Beau (Cade Woodward), the youngest child of the Abbott family who died after being attacked by a monster. As a result of an accident, mysterious monsters suddenly appear. The Abbott family must run away and hide from the monster attack. Everything is still being done silently.

John Krasinski as the director of *A Quiet Place* movie explained that in this film the characters use American sign language in carrying out the scenario. The use of American Sign Language (ASL) aims to create the horror genre. The biggest problem with this film is that many audiences do not understand sign language. According to the World Health Organization, there are 328 million people worldwide suffer from impaired hearing loss, of whom 32 million are children, (Siming He, 2019). In order to permit the audience to understand expression of the deaf character, it is necessary to translate the spoken language

from sign language used by the deaf character. Even though the existing subtitles are not official subtitles. ASL's basic structure is subject-verb-object and has other parallels with English. (D. Fischer, 2019) states in his study that sign languages have phonological, morphological, and syntactic structures as complex as those found in spoken language. Gesture is important in speaking while we are talking with someone and give someone information. Sign languages have their own linguistic structure, including grammatical, patterns, store of words, morphological patterns, etc. As in the datum screenshot example below:



Figure 1.1

(1/F1/VM/00:03:12 – 00:03:14/Evelyn)

**SL:** Figure 1 → English text: He's okay.

**TL:** *Dia baik-baik saja.*

This scene shows the mother using American sign language by moving her right hand in front of her chest and opening her palm while shaking it. In this scene, the mother tells her oldest child, Regan, that Marcus is fine. Mother uses sign language which is then followed by English when her hands begin to move which means “He’s okay” and into Indonesian

subtitle “*Dia baik-baik saja*”. Based on Szarkowska's theory (2013) in this section, the subtitler uses the Vehicular Matching strategy in transadapting sign language into Indonesian. Because the translator translates the sign language according to the meaning conveyed in the scene, so that viewers who are not native sign language speakers can easily find out the meaning of the sign language movements.

From the explanation above, this study aims to find out the subtitling strategy using the theory of subtitle strategies which can be adopted when dealing with multilingualism in SDH proposed by Szarkowska (2013) entitled “Transadaptation Of The Subtitling Of Sign Language Into Indonesian Found In *A Quiet Place* Movie”.

#### **B. Limitation Of The Study**

In this research researcher focusing analyzing the sign language used in *A Quiet Place* movie. The researcher used the theory of subtitling strategies by Szarkowska (2013) to categories what are subtitling strategies are applied in transadapting sign language into Indonesian subtitling.

#### **C. Formulation Of The Problem**

The formulation of this problem is what subtitling strategies are applied in transadapting sign language in an *A Quiet Place* movie?

#### **D. Objectives Of The Study**

The objectives of this study is to describe what subtitling strategies are applied in transadapting sign language in an *A Quiet Place* movie?

## **E. Benefits Of The Study**

The research believes that this research will leave benefits to people. The researcher separated the benefits into two types:

### **1. Theoretical Benefit**

- a. This research hopefully give a contribution in a literary field as a reference in discussing transadaptation strategies as found in subtitling American Sign Language in movie.
- b. This research can give contribution in translation field as a reference for student in subtitling strategies in movie.

### **2. Practical Benefits**

#### **a. For researcher**

This research is able to improve the researcher's ability to comprehend this research and understand the subtitling strategies of American Sign Language in *A Quiet Place* movie.

#### **b. For the reader**

This research is able to understand the subtitling strategies and quality of subtitling through the American Sign Language subtitling in movie.

#### **c. For other researchers**

This research can be used as one of the references and information for further researcher related with the field.

## **F. Definition Of The Key Terms**

This Research presents key term used in order to avoid some misunderstanding that defined as following below:



### 1. Subtitling

(Khalaf, 2016) defined that Subtitling is a type of translation, particularly in the audiovisual field which includes dubbing, voiceover and audio description. In other words, the audiovisual language of TV programs or films transferred with certain forms to be understandable by target audiences whom they are not familiar with its source language.

### 2. Transadaptation

Screen translation, or ‘versioning’ as it is known in the business, can also be called transadaptation, a term which might allow us to go beyond the usual dichotomy (literal/free translation, translation/adaptation, etc.) and take target audiences into consideration more directly, (Gambier, 2003)

### 3. Strategies in SDH

Szarkowska (2013) presented 5 strategies which can be adopted dealing with multilingualism in SDH: 1) Vehicular Matching is showing the hearing-impaired viewers the transcribed version of the foreign language spoken in the film. 2) Translation+Explicit Attribution, is translating the foreign language dialogue and telling the viewers that a foreign language is spoken, as in: [In French] Good morning. 3) Translation+Colour-Coding, i.e. translating the foreign language dialogue and colour-coding it, without naming the language, as in: Good morning. 4) Explicit Attribution, i.e. telling the hearing-impaired viewers that a foreign language is spoken, as in: [in French] 5)

Linguistic Homogenisation, i.e. avoiding the marking of the foreign language in dialogue at all, as in: Good morning.

#### 4. Sign Language

Sign languages around the world are different between each other, much like written languages, but they share the same three main components: hand configuration, facial expression, and body movement. (Oliveira, 2019) states that Hand configuration is considered the main part of the gesture and is composed by the position and flexion of the fingers in the hand.

#### 5. A Quiet Place Movie

*A Quiet Place* 2018 by director John Krasinski is a very tense horror about the adventures of a family. Set in 2020, most of the human population on earth is almost extinct due to the presence of an invisible monster, which has super hearing and attacks anything that makes a sound. One of the survivors, the Abbot family. They have to fight to live in a world of silence, because the slightest sound will threaten their lives, (IMDb).

## CHAPTER II

### REVIEW ON RELATED LITERATURE

#### A. Theoretical Background

##### 1. Transadaptation

Transadaptation allows translators to translate foreign languages or sign languages in films more broadly, and freely, by adjusting the foreign languages in the films and then adapting them according to the needs of the audience. According to Gambier (2008), transadaptation is a term which might allow us to go beyond the usual dichotomy (literal/free translation, translation/adaptation, etc.) and take target audiences into consideration more directly. The translators must maintain the coherence of the dialogue between the primary addressees on the screen and seek to transmit this coherence to the audience (Gambier, 2008). The translator mediates between source ‘text’ (dialogue, commentary), target receivers, and performance ‘text’, whether in the form of subtitling, voice over or dubbing (Gambier, 2008). In terms of translation studies, scholars must question concepts like ‘text’, ‘original’, ‘meaning’, ‘norms’, ‘equivalence’, ‘manipulation’ and ‘acceptability’ in the context of translating for the screen. Meanwhile, Naves (2008) as far as SDH is concerned, adaptation means making reading possible, easier and faster.

It also means getting meaning across fully and clearly currently there is a lot of use of multilingualism in modern cinema, such as an inseparable part. Some filmmakers are increasingly using a foreign language in a script with the aim of adding a sense of authenticity to parts of the film set in a foreign environment. So, as to allow the audience can also feel plunged in a foreign

world. What is meant by multilingualism in films is where there is the use of at least one foreign language in the film. The intended foreign language is any language that is not the state language of the main target audience. According to Szarkowska (2013) multilingualism in films is understood here as the employment of at least one foreign language. By ‘foreign’ we mean any language that is not the language of the primary target audience. Szarkowska (2013) stated that multilingualism can be rendered in subtitling for the deaf and hard of hearing (SDH), so vice versa, that multilingualism in films that use sign language as the main language which is the mother tongue for most of the deaf and hard of hearing can also be translated for audiences who have hearing or who use spoken language as their mother tongue. The employment of a foreign language in a film is often motivated by the film-maker’s desire to preserve authenticity and representational adequacy (O’Sullivan, 2011).

Szarkowska (2013), provided five strategies that can be used for SDH. Among them namely; vehicular matching, translation and explicit attribution, translation and colour coding, explicit attribution, and also linguistic homogenization. Bellow the explanation five strategies which will be adopted when dealing with multilingualism in SDH:

- (1) Vehicular Matching, i.e. showing the hearing-impaired viewers the transcribed version of the foreign language spoken in the film, as in:

Bonjour.

SL: might help us boost the signal.

TL: mungkin bisa bantu menguatkan sinyal.

- (2) Translation + explicit attribution, i.e. translating the foreign language dialogue and telling the viewers that a foreign language is spoken, as in: [In French] Good morning.

**SL:** [Fluently in English] I'm very familiar with you you're your family

**TL:** [płynnie po angielsku] Ja wiem dużo o panu i pana rodzinie

- (3) Translation + Colour Coding, i.e. translating the foreign language dialogue and colour-coding it, without naming the language, as in: [Good morning](#).

**SL:** Anna, pass me the plate.

**TL:** [Anna, daj talerz.](#)

- (4) Explicit Attribution, i.e. telling the hearing-impaired viewers that a foreign language is spoken, as in: [In French]

**SL:** Alles herho'rn, Ich sage das nur einmal.

**TL:** ([loud in German])

- (5) Linguistic homogenisation, i.e. avoiding the marking of the foreign language in dialogue at all, as in: Good morning.

**SL:** I'm very familiar with you and your family

**TL:** -

## 2. Translation

There were many definitions about translation. (Baker, 2011) referred it for some professional translators that translation was an art, which requires aptitude practice and general knowledge –nothing more. But basically,

translation was an act of transforming from one form into another. Then, (Larson, 1998) explained that translation consists of transferring the meaning of the source language into the receptor language. This was done by going from the form of the first language to the form of a second language by way of semantic structure. It means that the meaning transferred must be held constantly; only the form changes.

On the other side, translators reconstructing or reproducing the meaning inside the source language text into the form of target language text. These two definitions of translation explained that translation was a kind of process of transferring meaning from one language into another without changing the message of the source text. (Nida and Taber, 1982) defined that translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. In point of meaning, it means that in reproducing or transferring the message, there was an equivalent relationship between SL and TL.

### **3. Subtitling strategies**

Subtitling is an important part of a film. Subtitles are very helpful for target audiences who are not the native language in the film being delivered.. According to Gambier (2014) Subtitling is translating if translation is not viewed as a purely word-for-word transfer but as encompassing a set of strategies that might include summarizing, paraphrasing, etc., (Shuttleworth and Cowie, 1997;161) define subtitling as ‘the process of providing synchronized captions for film and television dialogue’. (O’Connell, 2007:69) defines subtitling as ‘supplementing the original voice sound track by adding written text on the

screen'. So, the main role for subtitling is to facilitate an access for the foreign viewers on audiovisual product in a foreign language. There are many challenges which surround the subtitling process and it can be classified into three main types (Technical, Cultural and Linguistic) challenges.

The first attempt to put standard strategies to overcome subtitling challenges was by (Vinay and Darbelnet, 1958) who displayed impressive subtitling strategies which developed later on by other scholars (Leppihalme, 1994:94). Subtitling strategies are classified into two levels, the macro-strategies and micro-strategies. Macro-strategies formulate the overall framework of the translation, while the micro-strategies deal with individual translation problems on word and sentence levels (Schjoldager, 2008).

#### **4. Sign Language**

Language is our connection to our community and to the world. Through language, we identify the world around us, express our concerns and dreams, and share our experiences and ideas. Sign language is the language used for manual communication through body language or lip movements. Findings from research half a century ago shows that sign language is one of the languages in the world, (Fajri & Kusumastuti, 2019). As with spoken language, sign language also has a linguistic structure to shape it into a sentence that has meaning, so that it can be conveyed according to the message you want to convey. According to Bloom & Lahey, (1978) language consists of three major components: form, content and use. The first component refers to the linguistic elements that connect sounds and symbols with a meaning and it includes: phonology, morphology and syntax, (Scheetz, 2012).

In the aspect of language, phonology, morphology and syntax are language units related to symbols that show a meaning. In the delivery of this symbol can be through an icon or image, and or a sound. Phonology, morphology and syntax are the units of a language that connect symbols to a meaning, regardless whether they are iconically represented or by sound (Bloom & Lahey, 1978). Brentari (1998) for sign language phonology: “as the level of grammatical analysis where primitive structural units “without meaning” are combined to create an infinite number of meaningful utterances” sheds a light on its existence in sign language. Valli & Lucas (2000) define morpheme as the smallest unit of a word, while morphology as a study that examines the smallest linguistic units that have meaning or grammatical function (Scheetz, 2012).

However, there are different sign language around the world, based on their culture itself. For instance, ASL used in the movie A Quiet Place. ASL has different language characteristics from sign languages in other countries. (Lalor, 1994) sated that ASL has its own morphology, syntax, and discourse structure, and it is distinct from other signed languages developed by Deaf people in different parts of the world. ASL has no written form; nevertheless, its literature is similar to that of oral literatures among spoken languages. American Sign Language (ASL) is a complete, complex language that employs signs made by moving the hands combined with facial expressions and postures of the body.

There are hundreds of sign languages that have arisen independently where there are significant numbers of deaf people together. For example, Indonesia has its own sign language. In Indonesia, there are two signs of



languages, that are the Indonesian Language Signaling System (SIBI) and Indonesian Sign Language (BISINDO). Hearing impairment is currently using BISINDO more in communication because BISINDO is a mother tongue and natural sign language of indigenous Indonesian culture so that it is easy to understand when used in their daily lives. France is considered as the home of Sign Language because of their struggle to ensure that Sign Language becomes a recognized language. France is the home of French Sign Language (FSL). Britain is a home to British Sign Language (BSL). British Sign language is a visual-gestural language which makes use of three dimensional space and the movement of hands and other parts of the body to convey meaning. It has its own vocabulary and syntax. Australia is a home to Australian Sign Language popularly known as Auslan. At present, there are sixty-two handshapes listed in the Signs of Australia dictionary of Auslan (Johnston, 1998). Of these sixty-two handshapes, thirty-seven are the core handshapes used and the other twenty-five are seen as non-significant variations of these. Auslan is a visually based language that takes full advantage of the use of space, with its own syntax (rules) and vocabulary and the ability to communicate a rich variety of concepts and subtle meanings. Auslan incorporates signs (established and productive), fingerspelling, body movements, facial expression, mouth and eye movements, mime and gesture (Johnston & Schembri, 2007).

The difference between the sign language of one country and the sign language of another country can be seen one of them from an aspect of hand movements in conveying a message. According to Lidell (2003), many examples can be found between ASL and English Language, like the multiple

meaning of a word in English Language for example. If indeed ASL is a signed form of English Language, then that word would be presented with just one sign in ASL, furthermore Abanian sign language have a sentence presented in sign language only with one sign that delivers a message, while in English language more than one word is needed to deliver the same message (Jachova&KarovskaRistovska, 2008).

Sign language utterances contain both signs and finger-spelled English words in varying proportions, but structural differences make it possible to separate the two. And for the purposes of cherology (the sign language analogue of phonology) the two must be kept separate. The units of the syntactical system are morphemes, but morphemes of two completely different systems of structure. The finger-spelled English word is a series of digital symbols which stand in a one to one relationship with the letters of the English alphabet, but the word itself is a morpheme or combination of morphemes constructed from English language sounds on principles systematically described by the phonemics and morphophonemics of English. Though the deaf person may never have heard a sound, such is the power of symbolics and the adaptability of the human mind, he may still have acquired the ability to use the written or fingerspelled word with as much symbolic force as any speaker of English can achieve. The sign, on the contrary, is a unit of the sign language, constructed, as are all morphemes from the isolates of its own language system by principles, (Stokoe. 2005).

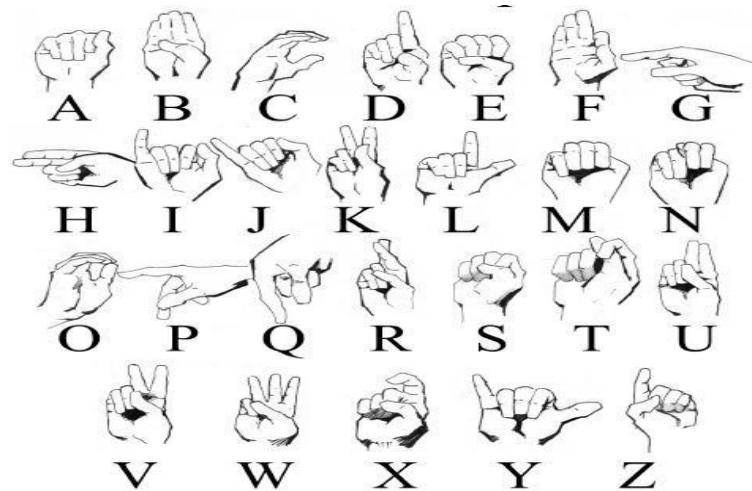


Figure 2.1

**American Sign Language Alphabet.**

**5. Synopsis A Quiet Place Movie**

*A Quiet Place* is a 2018 American post-apocalyptic horror film directed by John Krasinski. He co-wrote the script with Bryan Woods and Scott Beck. The film stars Krasinski, Emily Blunt, Millicent Simmonds, and Noah Jupe. The film tells the story of four family members who have to live a life of silence while hiding from creatures that hunt with sound. *A Quiet Place* premiered on South by Southwest on March 9, 2018 and was released by Paramount Pictures in the United States on April 6, 2018. Tells the story of a husband and wife, namely Evelyn Abbott (Emily Blunt) and Lee Abbott (John Krasinski) who have two children, namely a boy who has big guts named Marcus Abbott (Noah Jupe) and his teenage daughter named Regan Abbott (Noah Jupe). millicent simmonds). This family lives in a house that is far from the crowds. Living in that house, it turns out that there is a rule, namely that they are not allowed to make a sound. They had to maintain their composure, or else a mysterious

creature would terrorize them. Therefore, in communicating they use sign language, (Kompas.com).

## **6. Previous related study**

The first previous study is from Rahma Amalia Putri, Siti Lestari, AB Prabowo KA, from English Department, Universitas PGRI Semarang entitled An Analysis of Gestures Found In “A Quiet Place” Film. This final project presents the analysis of the kinds of gestures and to analyze the function of gesture in “A Quiet Place” Film. The researcher found the kinds of gesture that written by David McNeill and Levy 2005. There are four dimensions of the previous researcher about the kinds of gesture: Iconic, Metaphoric, Deictic, and Beats.

The second research is from Eka Fitri Yuwanita from Muhammadiyah University Of Surakarta entitled Subtitling Strategy of The English Indonesian In A Walk To Remember Movie By Adam Shankman. This research focuses on subtitling strategies used in A Walk To Remember movie by Adam Shankman and the subtitling quality. The reseacher identifies the subtitling strategies by Gottlieb’s theory. The researcher finds seven strategies, the dominant strategy are used is transfer strategy.

The third is from Raden Arief Nugroho from Sebelas Maret University entitled Translation Microstrategies Used by Visually Impaired Translators. This paper aim to discusses the microstrategies of translation by Schjoldager (2008) used by visually impaired translators in translating English texts into Indonesian. The the result of the research are direct transfer, direct translation,

explicitation, paraphrase, addition, and deletion, and the dominant of the strategy are used is direct transfer translation.

The next is from R.San Segundo from Universidad de Madrid, Spain, entitled Spoken Spanish Generation From Sign Language. This paper described the development of a Spoken Spanish generator from sign-writing. The sign language considered was the Spanish sign language (LSE: Lngua De Signos Espanola). The paper details the process for designing of the visual interface proposing solution for HCI-Specific challenges when working with the deaf. Three strategies were developed and combined for language translation to implement the final version of the language translator module. The strategies are; Glosses, HamNoSys, and SEA; Sistema De Escritura Alfabetica. The result from the research the SEA-HamNoSys conversion tool has been very useful because it has reduced significantly the sign time, by approximately 50%.

The last is from Buntar Tri Angono from Sebelas Maret University, entitled Analysis of Translation Technique and Quality Assesment as Part of Software Localization UCweb Browser. This study aims to find out the technique of the translator and to described and the effect of the translation quality. The result of this study is shows there are 14 techniques used by the translator and from the overall data 95 data are categorized accurate, 99 data indicated acceptability and 118 data are readability.

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter present the method that used in the research which includes research design, data and data source, research instrument, technique of collecting data, technique of analyzing data and data validation. It will be discussed, as follow:

#### **A. Research Design**

This study used descriptive qualitative research method. Descriptive research includes surveys and fact-finding enquiries of different kinds. According to (Moleong, 2010) that descriptive qualitative research is a study that explains understand the phenomenon of the subject of research, behavior, perception, motivations, action, etc. It means to regard theory as the boundary; it had been directed toward boundary or particular focus which was aimed to be the object of the research. Therefore, this research belonged to descriptive qualitative approach because of some reasons. First, the subtitling strategies and to described how does the quality of the subtitling sign language into Indonesian in *A Quiet Place* movie. The data which had been gathered were described and suited with the aim of this study. The method was used to give more space for the research to gain information for supporting the analysis. From the explanation, this study used descriptive qualitative methods because of this data of this research is in the form of words or pictures, not number.

#### **B. Data and Source of Data**

Data are information obtained and used for a certain purpose. Those can be in the form of words, phrases, sentences and all of them. According to Creswell (2009) Source of data is a subject where the data was obtained. In

doing this research, the researcher used data in the form of visual data from sequence of image showing sign language. The source of data of this research were based on a movie entitled *A Quiet Place* released in 2018 and directed by John Krasinski, subtitles translated by IMDb.com and downloaded in Catchplay apps. Most of the actresses and actors had clear sign language facilitated by the script.

### **C. Research Instrument**

In collecting data the researcher needed tools as instruments. Since this research was designed into qualitative one, the researcher herself was the instrument in this research. In this case, she functioned as the key-instrument in performing the research. As (Creswell, 2009) explains that Researcher as key instrument, Qualitative researchers collect data themselves through examining documents, observing behavior, or interviewing participants. The second instrument is also need to supporting that used by the researcher such as laptop, dictionary, book, pen, etc.

### **D. Techniques of Collecting Data**

The source of data of this research is in the form of the movie. Therefore, this research used documentation as the technique of collecting data. According to Creswell (2007) qualitative research, data collections includes in depth interview, document analysis, observation, and audiovisual material analysis. The data in this research were collected through documentary method. There were some steps attempted as follows:

1. Watching the *A Quiet Place* movie and subtitle versions of movies in several times to comprehend the whole stories.

2. Classifying the subtitling strategies in SDH based on the movie. The researcher noting the target and source data into a table, so the researcher will be easier to analyze the subtitling strategies.
3. Giving codes to each datum to be easy in analyzing data. After inputting the data into the table, the next step is giving codes to each data. The researcher provide it below:

**SL: Figure 1 -> English text: He's okay**

**TL: Dia baik-baik saja.**

**(1/F1/VM/00:03:12-00:03:14/Evelyn)**

Explanation:

- 1: Data number 1
- F1: the screenshot of the sequence sign language from the data number 1
- VM: the type of subtitling strategies in SDH such as VM (Vehicular Matching), TEA (Translation and Explicit Attribution), TCC (Translation and Colour Coding), EA (Explicit Attribution), LH (Linguistic Homogenisation).
- 00:03:12-00:03:14: minutes to indicate when the sign language appears on the screen.
- Evelyn: the name of the character that using the sign language.

## **E. Data Validation**

In conducting research, data validation technique is the important step to verify accuracy of the data before the researcher start to analyze the data.



According to Creswell (2009) means that the researcher checks for the accuracy of the findings by employing certain procedures. Validity is the representation of the accuracy of the information in the research. This research used expert judgment from two experts who act as validator. The criteria of the validator in this research is a lecturer who is engaged in translation, especially in translation studies and mastering English. The expert validator is M. Romdoni Prakoso, M.Pd, the lecturer in English Letters Department in UIN Raden Mas Said Surakarta.

## **F. Data Analysis Techniques**

In this research, researcher used content analysis techniques to collect the data. There are several stages that must be passed to reach the conclusion. According to Spradley (2007) there are four stages of data analysis technique;

### **1. Domain analysis**

Domain analysis used to obtain a general comprehensive overview of the subject based on the object of research or social situation. In this research, the researcher tries to analyze the subtitling strategies from sign language into Indonesian that is spoken by the characters in *A Quiet Place* movie by using Szarkowska's theory. Thus, any utterance that is not included in the subtitling strategies are not classified as the data.

### **2. Taxonomy analysis**

Taxonomy analysis means an analysis of all the data that has been collected based on the previously applied domain analysis to describe their internal structure.

Table 3.1 Classification of Subtitling Strategies.

Subtitling Strategies				
VM	TEA	TCC	EA	LH
77	-	-	-	2

### 3. Componential analysis

Componential analysis is an analysis that seeks specific characteristics of each internal structure by contrasting elements. The results are the dominant type of subtitling strategies and the quality of subtitle, as follows:

Table 3.2 Componential Table

Characters	Subtitling Strategies				
	VM	TEA	TCC	EA	LH
Evelyn Abbott	√				√
Lee Abbott	√				√
Regan Abbott	√				
Marcus Abbott	√				
Beau Abbot	√				

#### 4. Cultural theme

Cultural theme analysis is a thought or idea of the researcher based on the result of the research. In this step, the researcher has to identify the dominant data of the research. In this data analysis steps, the researcher analyses whether the subtitling strategies in SDH used by the subtitler in *A Quiet Place* movie using theory by Szarkowska (2013).

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

In this chapter, the writer tries to break down the data that has been found earlier and describe it into a discussions based on the theoretical framework from chapter II. This chapter focused on the result of this paper. The writer has been analyzed the data that has been found throughout the *A Quiet Place* movie and summarized it into a table. In this chapter, the researcher presented findings and discussions part to show the results of this research. This chapter presented about the analysis of the data to answer the research question of the research. The question is about subtitling strategies are applied in transadapting sign language into Indonesian in an *A Quiet Place* movie. This research used theory from Szarkowska (2013) to classify the subtitling strategies that used by translator to transadapting the sign language into Indonesian subtitle in *A Quiet Place* movie.

#### **A. Findings**

##### **1. The subtitling strategies in *A Quiet Place* movie.**

In this part, the researcher answered the question and explained the data findings related to the subtitling strategies are applied in transadapting in *A Quiet Place* movie. In order to achieve the objective, the subtitling of sign language in *A Quiet Place* movie was classified based on the subtitling strategies by Szarkowska (2013), vehicular matching, translation + explicit attribution, translation + color-coding, explicit attribution, linguistic homogenization. In order to get the valid data of the subtitling strategy, the

researcher used a validator to validate the data. The result of this data findings shows that the translator does not use all of the strategies in transadapting the sign language in *A Quiet Place* movie. In the following is the table of the subtitling strategies that used by the translator:

**Table 4.1** Types of subtitling strategies in transadapting sign language in *A Quiet Place* movie.

No .	Subtitling Strategies	Total Data	Data codes
1.	Vehicular Matching	77	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 72, 72, 73, 74, 75, 76, 77, 78, 79
2.	Translation +Explicit Attribution	0	-
3.	Translation+C colour-Coding	0	-
4.	Explicit Attribution	0	-
5	Linguistic Homogenization	2	13,15
	Total	79	1-79

As shown in the table 4.1, there are two Szarkowska's (2013) subtitling strategies are applied in transadapting sign language in *A Quiet Place* movie;

they are vehicular matching, and linguistic homogenization. The result shows that the most dominant strategy that found in this research is vehicular matching.

a. Vehicular Matching

The strategy of vehicular matching is showing the hearing-impaired viewers the transcribed version of the foreign language spoken in the film. As shown at the table 4.1 the most dominant subtitling strategy in transadapting sign language in *A Quiet Place* movie by the translator is vehicular matching which have 77 data. This kind of subtitling strategy could be found in data number; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 72, 72, 73, 74, 75, 76, 77, 78, 79,

**Example 1**



*Figure 4.1*

Data number 2

(2/F2/VM/00:03:48 – 00:03:51/Beau)

**SL :** figure 2 → English : Rocket

**TL:** *Roket*

In the data number 2 the translator decided to use a vehicular matching technique. The translator transadapating the source language American sign language Beau's index and middle fingers are bent and the other fingers are held and then moved to slide up which in English text means "Rocket" into target language "Roket". Based on Szarkowska's theory (2013) vehicular matching showing the hearing-impaired viewers the transcribed version of the foreign language spoken in the film. However, in the *A Quiet Place* movie, to translate American sign language into Indonesian subtitles, transadaptation is required, so that the use of vehicular matching in this section can help viewers who cannot understand American sign language. Therefore, the vehicular matching of subtitle will help the target audience to understand the meaning and the target audiences will not have a wrong interpretation of the meaning of this term.

### Example 2



Figure 4.2

Data number 26



(26/F26/VM/00:28:17 - 00:28:18/Regan)

**SL** : Figure 26 → English : it. Won't. Work.

**TL** : *Tidak. Akan. Berhasil.*

In this part, the translator use a vehicular matching to transadapting the American sign when Regan tried to refuse her father's gift by gesturing towards the stereo his father was holding, then making a thumb sign under his ear and making a sign using both hands forming a forefinger towards the front. Which in English text means “it. Won't. Work.” Into target language “*Tidak. Akan. Berhasil.*”

### Example 3



*Figure 4.3*

Data number 3

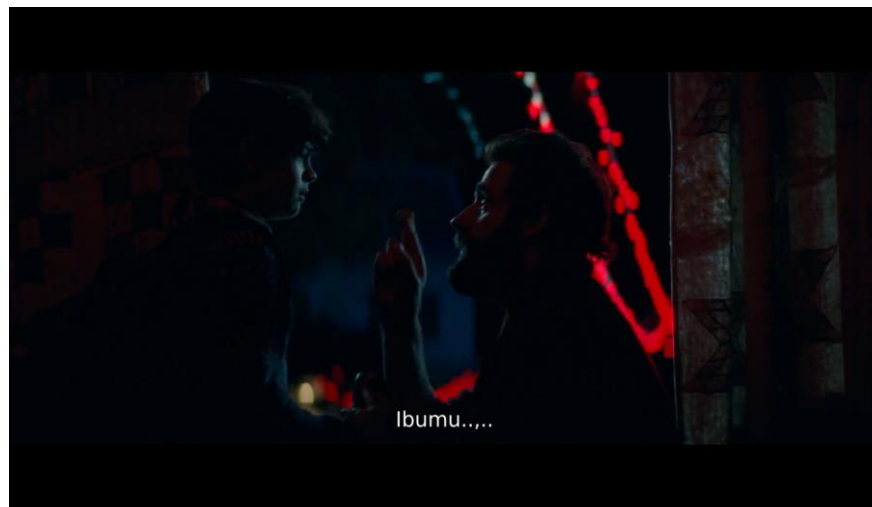
(37/F37VM/: 00:30:03 – 00:03:04/Mother)

**SL** : figure 37 → English: You'll be fine.

**TL :** *Kau akan baik-baik saja.*

The Mother tried to calm Marcus down, marked by moving her hand in front of his chest and then shaking it, with English text “You’ll be fine” translate into target language “*Kau akan baik-baik saja*”.

#### **Example 4**



*Figure 4.4*

Data number 65

(65/F65/VM/00:49:40 – 00:49:41/Lee)

**SL :** figure 65 → English text: Rocket.

**TL :** *Kembang api.*

The sign language in the picture above is like datum number 2. But in this section it has a different meaning. The sign language in this scene in the English transcript means "Rocket" but in Indonesian subtitles it means “*Kembang api*”. Therefore, the vehicular matching of subtitle will help the

target audience to understand the meaning and the target audiences will not have a wrong interpretation of the meaning of this term although there is same American sign language or same movement.

### Example 5



*Figure 4.5*

Data number 38

(38/F38/VM/00:30:05 – 00:30:09/Mother)

**SL :** figure 38 → English text : Your father will always protect you.

Always.

**TL:** *Ayah akan selalu melindungimu. Selalu.*

The source language is when the mother explained that her father would always take care of Marcus. Marked by the movement of the hand opened above the head and then formed into a forefinger then moved around, then added a grasping motion on the chest and pointed at Marcus,

which in English means “Your father will always protect you. Always.” translated into target language “*Ayah akan selalu melindungimu. Selalu.*”

### Example 6



*Figure 4.6*

Data number 18

(18//F18/VM/00:23:25/Lee)

**SL:** Figure 18 → English text : I didn't say anything.

**TL:** *Aku tak bilang apa-apa.*

Lee was rebutting Evelyn's expression using American sign language. In this section, the subtitler uses the Vehicular Matching strategy to translate into Indonesian. Lee uses American sign language with the index finger in front of the mouth. In Indonesian subtitle translation means “*aku tidak bilang apa-apa*”. His hand movements are almost similar to the language characters of spoken language, namely by saying no by moving his palms like a refusal. Early views of signed language presume that ASL language was either nonlinguistic, organized by different principles than

those found in spoken languages, or linguistic but dependent on the surrounding spoken languages, (Lalor, 1994).

### Example 7



*Figure 4.7*

Data number 50

(50/F50/VM/00:31:18/Regan)

**SL:** Figure 50 → English text: I'll go.

**TL:** *Biar aku yang ikut.*

Regan tried to also go with her father and brother to the river. In this scene, sign language is marked by pointing to himself and then moving to his face area and pointing outwards, in Indonesian it means “*Biar aku yang ikut*”. In this scene, the subtitler uses the Vehicular Matching strategy to translate Regan's American sign language into Indonesian subtitles.

### Example 8



*Figure 4.8*

Data number 55

(55/F55/VM/00:35:28 –00:35:30/Marcus)

**SL:** Figure 55 → English text: They'll hear you.

**TL:** *Mereka akan mendengar Ayah.*

Marcus was scared that the monsters would hear their voices. The sign language in this scene is marked by Marcus' movement pointing towards the fish his father is catching. This part means “*mereka akan mendengar Ayah*”, in Indonesian subtitling. Marcus is scared if a monster comes to attack them. In this section, the subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.

### **Example 9**



*Figure 4.9*

Data number 79

(79/F79/VM/01:14:54 -01:14:59/Lee)

SL: Figure 79 → English text: I have always loved you.

TL: *Ayah selalu menyayangimu.*

### **Example 10**



*Figure 4.10*

Data number 4

(4/F4/VM/00:03:55 – 00:03:55/Beau)

SL: Figure 4 → English text: that's how... we'll get away

**TL:** *Itulah caranya kita pergi*

In this section, according to Szarkowska's theory, the subtitler uses the Vehicular Matching strategy. It can be seen when Beau is explaining to his older brother, then in the subtitles section there are spoken English and Indonesian as the target languages. Beau explained to his sister in American sign language. Beau moves his right hand around his shoulder then moves it pointing upwards.

### **Example 11**



*Figure 4.11*

Data number 3

(3/F3VM/00:03:52 – 00:03:54/Regan)

SL: Figure 3 → English text: Very good job!

TL: *Sangat bagus.*

Regan's right palm was directed under her chin and moved by swinging it many times, untuk memuji gambar adiknya, dalam Indonesian



itu bermakna “*sangat bagus*”, The subtitler used the Vehicular Matching strategy to translate Regan's sign language.

### Example 12



*Figure 4.12*

Data number 14

(14/F14/VM/00:17:37/Regan)

**SL:** Figure 4 → English text: Dinner.

**TL:** Makan malam.

Regan motioned for his father to have dinner with his left hand pointing upwards. In English text it means “Dinner” but in Indonesian subtitles it means “*makan malam*”. the subtitler used the Vehicular Matching strategy to translate Regan's American sign language.

### Example 13



*Figure 4.13*

Data number 17

(17/F17/VM/00:23:19/Lee)

**SL:** Figure 17 → English text: Beautiful.

**TL:** *Cantik*.

Lee complimented his beautiful wife by moving his palm towards her face. In Indonesian subtitling it means “*cantik*”. The subtitler uses the Vehicular Matching strategy to translate American sign language into compliments. This strategy is to show viewers a version of the transcript and the foreign language spoken in the film.

#### **Example 14**



*Figure 4.14*

Data number 59

(59/F59/VM/00:35:46 – 00:35:50Lee)

**SL:** Figure 59 → English text: Small sounds... safe.

**TL:** *Suara kecil...aman.*

In this scene, the father explains the reason why the monsters can't hear them by using sign language, namely pointing downwards, then pointing his index finger towards his ear, then making a movement like the picture above, and clenching his fists then forming a cross on his chest. In Indonesian subtitling it means “*suara kecil...aman*”. In this part the subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.

**Example 15**



*Figure 4.15*

Data number 77

(77/F77/VM/01:12:14 – 01:12:16/Lee)

**SL:** Figure 15 → English text: Let's get to the truck.

**TL:** *Ayo ke mobil.*

in this section the father leads his children to a truck. Sign language is indicated by the movement of the father turning his finger towards the car. In this sign language in Indonesian means “Ayo ke mobil”. The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.

### **Example 16**



Figure 4.16

Data number 19

(19/F19/VM/00:27:50 – 00:27:51/Lee)

**SL:** Figure 19 → English text: You can't go down there!

**TL:** *Jangan turun ke sana!*

Lee forbade Regan from going down by pointing at Regan then forming a crossed finger and then pointing his finger downwards. In this part it means “*jangan turun ke sana!*”. Her father forbade Regan from going downstairs using American sign language. In this section, the subtitler uses the Vehicular Matching strategy. To show the foreign language version of the transcript in the film.

**Example 17**



*Figure 4.17*

Data number 31

(31/F31/VM/00:28:50 - 00:28:54/Regan)

**SL:** Figure 31 → English text: Just stop.

**TL:** *Pokoknya Hentikan.*

American sign language signs are indicated by the movement as in datum 30 and then added by the movement of the index finger pointing upwards as shown in the picture. In this dialogue the Indonesian subtitling is “*pokoknya hentikan*”. The subtitler uses the Vehicular Matching strategy to show viewers a version of the foreign language transcript in the film into Indonesian subtitles.

### **Example 18**



*Figure 4.18*

Data number 38

(38/F38/VM/00:30:05 – 00:30:09/Evelyn)

**SL:** Figure 18 → English text: Your father will always protect you.

Always

**TL:** *Ayah akan selalu melindungimu. Selalu.*

Mother explained that her father would always take care of Marcus. Marked by the movement of the hand opened above the head and then formed into a forefinger then moved around, then added a grasping motion on the chest and pointed at Marcus. This part means “*Ayah akan selalu, melindungimu*”. In this section, the subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.

### **Example 19**



*Figure 4.19*

Data number 49

(49/F49/VM/00:31:14 – 00:31:16/Marcus)

**SL:** Figure 49 → English text: ...of course there is

**TL:** *Tentu ada.*

Sign language movement in this scene is marked by the movement of Marcus's two hands which point downwards and then move it as if looking up. This dialogue translated into Indonesian means “*tentu ada*”. In this scene, the subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.

### Example 20



*Figure 4.20*

Data number 66

(66/F66/VM/00:49:43 – 00:49:47/Lee)

**SL:** Figure 66 → English text: I need you... to make a sound... that's louder.

**TL:** *Ayah perlu kau... membuat suara... yang keras.*

In this scene, the father needs Marcus' help to help his mother from the dangers of monsters approaching their house. The sign language in this scene begins with the father pointing at himself, then pointing at Marcus, then clasping as if begging, then his hand is directed to his ear, and then



makes a gesture like in the picture, which is moved from the bottom up. In Indonesian subtitling it means “*Ayah perlu kau... membuat suara... yang keras*”. The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.

### **Example 21**



*Figure 4.21*

Data number 6

(6/F6/VM/00:05:22 – 00:05:25/Regan)

**SL:** for the radio?

**TL:** *Untuk radio?*

Regan asked her father, and as her sign language gestures began, spoken English also came along with the gestures. During this scene, Regan moved his right hand like it was twirling beside his right ear. Then followed by the target language, namely Indonesian. In Indonesian in Indonesians

subtilting means “*Untuk radio?*”. This shows that the subtitler uses the Vehicular Matching strategy to translate American sign language.

### Example 22



*figure 4.22*

Data number 5

(5/F5/VM/00:05:11 – 00:05:12/Lee)

**SL:** figure 5 → English text: Go find your mother.

**TL:** Cari ibumu.

The father told Beau to meet his mother by running his right hand under her chin. In Indonesian subtitles it means “*cari ibumu*”. The subtitler uses the Vehicular Matching strategy to translate the father's sign language.

### Example 23



*Figure 4.23*

Data number 8

(8/F8/VM/00:05:40 – 00:05:41/Lee)

**SL:** Figure 8 → English text: for you.

**TL:** Untukmu

The father moved his right hand by pointing to the forehead and then pointed at Regan. The sign language means "untukmu" in Indonesian subtitles. The subtitler uses the Vehicular Matching strategy to translate the American sign language movements spoken by the father.

**Example 24**



*Figure 4.24*

Data number 12

(12/F12/VM/00:06:33 – 00:06:34/lee)

SL: Figure 12 → English text : too loud.

TL: *Terlalu berisik.*

When Lee said that toy airplanes were making a lot of noise, he turned his head towards it then turned towards his son and shook his head. It means “*terlalu berisik*” in Indonesian subtitles. The subtitler uses the Vehicular Matching strategy to translate American sign language in this scene.

### **Example 25**



*Figure 4.25*

Data number 20

(20/F20/VM/00:27:52/Regan)

SL: Figure 20 → English text : why not?

TL: *Kenapa tidak?*

Regan asked why he wasn't allowed to go downstairs by running his thumb from his ear to the front of his body. Regan argued using American sign language. In this section, the subtitler uses the Vehicular Matching strategy to translate it into Indonesian. In this scene the sign language means “*kenapa tidak?*” in Indonesian subtitles.

### **Example 26**



*Figure 4.26*

Data number 27

(27/F27/VM/00:28:19 – 00:28:22/Lee)

SL: Figure 27 → English text: No, this should increase the frequency to- -

TL: Ini akan meningjatkan frekuensi untuk..

The sign in this scene is the movement of Lee's hand pointing to the stereo device and moving the index finger pointing up. Dad's debate with Regan is in American Sign Language, followed by an English version of the transcript. The subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles. In this part the subtitles sign language into Indonesian is “*ini akan meningkatkan frekuensi untuk..*”.

### **Example 27**



*Figure 4.27*

Data number 33

(33/F33/VM/00:29:29 – 00:29:32/Lee)

SL: Figure 33 → English text: Carry the three.

TL: Pindahkan tiganya.

Sign language in this section is shown by the movement of your hand to form the number 3 and make the movement as shown in the picture above. In this scene, the subtitler uses the Vehicular Matching strategy.

#### b. Linguistic Homogenization

Linguistic homogenisation is avoiding the marking of the foreign language in dialogue at al. As shown at the table 4.1 the other subtitling strategy in transadapting sign language in *A Quiet Place* movie by the translator is linguistic homogenization which have 2 (2%) data. This kind of subtitling strategy could be found in data number 13, and 15.

#### **Example 1**



*Figure 4.28*

Data number 13

(13/F13/LHG/00:17:10/Mother)

**SL :** figure 4.6

**TL : -**

The mother turned her face to the side and there is no english text and the indonesian subtitles. According to Szarkowska (2013), subtitlers use a Linguistic Homogenisation strategy, which is to avoid tagging a foreign language altogether. So there is no English transcript in it and also no Indonesian subtitle translation. This part can make the audience confused from the American sign language in this scene, because there is no text that explains what the mother means.

**Example 2**





*Figure 4.29*

Data number 15

(15/F15/LHG/00:17:40/Lee)

**SL** : figure 4.7

**TL** : -

American sign language has marked by the father answered Regan's dinner invitation by moving his ladder under his chin. But in this scene, there is no English transcript in it and also no Indonesian subtitle translation. Based on Szarkowska (2014) Linguistic Homogenisation is avoiding the marking of the foreign language in dialogue at all.

## **B. DISCUSSION**

Subtitles are the crucial thing the audience looks when watching a movie. Subtitles contains transcription of the characters' dialogue in the movie. Ssometimes, subtitles also contains a translation of the dialogue. To make a better subtitles, a translator or a subtitler needs to pay attention to these. A

translator or a subtitler needs certain strategies and ways to make it better for the audiences. Subtitles are the important part of the movie. Subtitles can be used for many things such as translating dialogue between the characters on the movie. The function of subtitles are aimed at people who have hearing impairments or foreigners who are the secondary target audience. Therefore, there needs to be a strategy that must be done to be able to make subtitles acceptable to the target audiences.

In this study, the researcher took a movie produced in 2018 entitled *A Quiet Place* as the object of the research. This movie is a Hollywood thriller film, played by John Krasinski and Emily Blunt as the main characters. This film tells the story of a family that is surviving from an attack by a deadly monster that can destroy anything that causes sound. So that in survival, the family uses sign language to talk to each other.

The researcher analyzes the transadapting of strategies in SDH into Indonesian in *A Quiet Place* movie. The researcher uses theory proposed by Szarkowska (2013). The researcher finds two strategies in transadapting the sign language used by the subtitler in that movie. Based on the observation, below the finding of the strategies of SDH into Indonesian used by the translator.

**Table 4.2 Componential Table**

Characters	Subtitling Strategies				
	VM	TEA	TCC	EA	LH
Evelyn Abbott	16				1
Lee Abbott	36				1
Regan Abbott	15				
Marcus Abbott	9				
Beau Abbot	2				
Total	1-79				

As we can see above, based on the data there are 79 data have been collected and validated in this research by M. Romdoni Prakoso, M.Pd. This research analyzes the strategies in SDH applied in transadapting in *A Quiet Place* movie. The researcher found 77 data for the vehicular matching strategy and 2 for the linguistic homogenization strategy. The dominant data

of the subtitling strategy for transadapting sign language in *A Quiet Place* movie has 77 datum for vehicular matching.

The researcher assumed that the translator applied subtitling strategy in *A Quiet Place* movie used the strategy of vehicular matching to transadapting the sign language into Indonesian subtitles. Because based on Szarkowska (2013), vehicular matching would consist in showing the viewers the foreign language utterance by including the transcription of the original foreign text in subtitles, thus breaking homogeneity of monolingual discourse usually created by subtitles. in *A Quiet Place* movie, the use of sign language is used as the main language of the film in dialogue between characters. This is intended to add to the authenticity of the films made by filmmakers. However, in this case, the filmmaker still wants his audience to be able to understand American sign language by providing English text in each scene.

From the characters of sign language, it can be said that signs are composed of minimal units such as manuals (shapes, locations, and movements of the hands), non-manuals (facial expressions, head, and body postures), and the space in front of the signer, all of which contribute to sign language phonology, morphology, syntax, and discourse (Arik, 2013). The translator using vehicular matching in transadapting sign language into Indonesian subtitle tries to provide secondary target audience to understand the foreign language. The structural characteristics of sign language are almost the same as the structure of spoken language. So that translating sign language into written text is almost the same as translating spoken language

into written text. As said by (Lalor, 1994), that ASL has no written form; nevertheless, its literature is similar to that of oral literatures among spoken languages.

In adapting sign language into Indonesian, the translator can provide subtitles that can be easily understood by the secondary target audience and still convey the meaning presented in the film. As far as SDH is concerned, adaptation means making reading possible, easier and faster. It also means getting meaning across fully and clearly (Naves, 2008). So that in this context, viewers who use spoken language as their mother tongue can still be helped to immerse themselves in the experience of a foreign language, namely American sign language, comparable to deaf and hard of hearing viewers. Just as hearing audience can experience the foreign of the foreign language by hearing it.

## CHAPTER V

### CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

In this chapter, the researcher's aim to clarify and conclude all the results based on the theoretical structure of chapter II after doing research examining the subtitling strategy in transadapting sign language in *A Quiet Place* movie. This chapter would focus on summarizing the results from the data has been analyzed in the previous chapter. The researcher would also provide suggestions based on the analysis that the researcher made.

#### A. Conclusions

Language is our connection to our community and to the world. Through language, we identify the world around us, express our concerns and dreams, and share our experiences and ideas. In some countries, sign language is their main language for people with disabilities. The structure of sign language also has a grammatical structure similar to that of spoken language, which has morphology, phonology and syntax. However, in grammatical sign language it is shown through a symbol, such as hand movements, fingers, facial expressions, head, and body posture movements. In some countries, sign language is according to the standard of deaf impairment in that country. Like Indonesia which has BISINDO and BISI. In France, they have a sign language known as FSL. Britain has a sign language known as BSL or British Sign Language, and America also has its own sign language, known as ASL, American Sign Language.

Based on analyzing the data obtained in the form of Indonesian subtitles contained in the sign language in a movie directed by John Krasinski 2018 called *A Quiet Place* which also the object of study in this paper, the researcher analyzed the subtitling strategy in Indonesian subtitles from the IMDb.com website. There were 79 data of subtitling strategies that used by the translator to transadapting a sign language into Indonesian. The researcher used theory of Szarkowska (2013) to analyze the subtitling strategy. The researcher used Indonesian subtitles in *A Quiet Place* movie 2018. The researcher found 2 subtitling strategy are applied in transadapting sign language into Indonesian. There are 77 data strategy of vehicular matching and 2 data of linguistic homogenization. From the analyzed the most dominant strategy applied is vehicular matching.

## **B. Implications**

From the findings above, the researcher can draw the implications and write them down as shown below. The researcher divides these implications into two parts;

### **1. Theoretical Implications**

From one of the findings, it can be implied that the subtitling strategy affects the meaning contained in each word. It is the translator's right to determine what subtitling strategy is suitable for certain words so that the meaning contained can be conveyed properly to the audience. And also, for certain words in this sign language case, some sign language is

required to use strategies in such way that the meaning is conveyed word.

## 2. Practical Implications

The result of the research above can be an input for subtitle translator out there. On example of input that can be applied is paying full attention to sign language in a story of film. Adaptation also needs to be done to give the audience a meaning that is more easily accepted by the audience.

### **A. Suggestions**

After all the result this research, the researcher would like to suggest:

#### 1. Suggestion for the other researcher

The researcher hopes that this research will help other researcher to know more about the subtitling strategy in transadaptation on a movie.

#### 2. Suggestion for the translator

The researcher suggest that in transadapting sign language, translator should have good knowledge about the culture of source language. There are many aspects that must be considered. The researcher hopes that both of them can be better again in subtitling with their own way.



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# APPENDICES

APPENDICES

Appendix 1 : Validator Sheet

VALIDATION SHEET

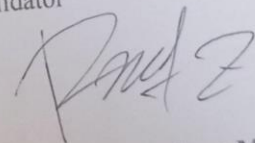
The thesis data titled "TRANSADAPTATION OF THE SUBTITLING OF AMERICANSIGN LANGUAGE INTO INDONESIAN FOUND IN A *QUITE PLACE MOVIE*" had been checked and validated by M. Romdhoni Prakoso, M.Pd. in:

Day : Friday

Date : Mei, 05<sup>th</sup> 2023

Surakarta, Mei, 05<sup>th</sup> 2023

Validator




M.Romdhoni Prakoso, M.Pd.




1  
2  
3



**DATA OF SUBTITLING STRATEGIES IN TRANSADAPTING SIGN LANGUAGE  
INTO INDONESIAN SUBTITLE IN AN A *QUIET PLACE* MOVIE**



*By: Dewi Mahanani (196111046)*


No.	Screenshot Sign Language	English	Subtitles	Time	Codes	Explanation	Validation	
							T	F
1.	 <p>Note: Figure 1. this scene shows the mother using american sign language by moving her right hand in front of her chest and opening her palm while shaking it.</p>	He's okay.	Dia baik- baik saja.	00:03:12 – 00:03:14	1/F1/VM/00:03:12– 00:03:14 /Evelyn	In this scene, the mother tells her oldest child, Regan, that Marcus is fine. mother uses sign language which is then followed by English when her hands begin to move. Based on Szarkowska's theory in this section, the subtitler uses the Vehicular Matching strategy in translating language cues into the target language. Based on Szarkowska's	√	






						theory (2013) in this section, the subtitler uses the Vehicular Matching strategy in translating language cues into the target language. Vehicular Matching, i.e. showing the hearing-impaired viewers the transcribed version of the foreign language spoken in the film.		
2.		Rocket	Roket.	00:03:48 – 00:03:51	2/F2/VM/00:03:48- 00:03:51/Beau	Beau explained to his brother what he was drawing. In this scene, the subtitler uses the Vehicular Matching strategy to translate sign language into spoken English and Indonesian.	√	



	Note: Figure 2. Beau's index and middle fingers are bent and the other fingers are held and then moved to slide up.							
3.	 <p>Note: Figure 3. Regan's right palm was directed under her chin and moved by swinging it many times.</p>	Very good job!	Sangat bagus.	00:03:52 – 00:03:54	3/F3/VM/00:03:52-00:03:54/Regan	The subtitler used the Vehicular Matching strategy to translate Regan's sign language.	√	
4.		that's how... we'll get away	Itulah caranya kita pergi.	00:03:55 – 00:03:55	4/F4VM/00:03:55 – 00:03:55/Beau	In this section, according to Szarkowska's theory, the subtitler uses the Vehicular Matching strategy. It can be seen when Beau is explaining to his older brother, then in the subtitles section	√	



	Note: Figure 4. Beau explained to his sister in American sign language. Beau moves his right hand around his shoulder then moves it pointing upwards.					there are spoken English and Indonesian as the target languages.		
5.	 <p>Note: Figure 5. the father told Beau to meet his mother by running his right hand under her chin.</p>	Go find your mother.	Cari ibumu.	00:05:11 – 00:05:12	5/F5/VM/00:05:11 – 00:05:12/Father	The subtitler uses the Vehicular Matching strategy to translate the father's sign language.	√	
6.		for the radio?	Untuk radio?	00:05:22 – 00:05:25	6/F6/VM/00:05:22– 00:05:25/Regan	Regan asked her father, and as her sign language gestures began, spoken English also came along with the gestures. Then followed by the target	√	

	Note: Figure 6. during this scene, Regan moved his right hand like it was twirling beside his right ear.					language, namely Indonesian. This shows that the subtitler uses the Vehicular Matching strategy to translate American sign language.		
7.	 <p>Note: Figure 7. Lee (father) moved his hands by pointing at the object Regan was carrying then forming a sign like a plus sign.</p>	might help us boost the signal.	mungkin bisa bantu menguatkan sinyal.	00:05:25 – 00:05:28	7/F7/VM/00:05:25–00:05:28/Father	In this section, the subtitler uses the Vehicular Matching strategy in translating American sign language.	√	



8.	 <p>Note: Figure 8. the father moved his right hand by pointing to the forehead and then pointed at Regan.</p>	for you.	Untukmu.	00:05:40 – 00:05:41	8/F8/VM/00:0 5:40 – 00:05:41/Lee	The subtitler uses the Vehicular Matching strategy to translate the American sign language movements spoken by the father.	√	
9.	 <p>Note: Figure 9. Regan moved the palm of her right hand under her chin.</p>	thank you.	Terima kasih.	00:05:41- 00:05:41	9/F9/VM/00:0 5:41- 00:05:41/Rega n	The American sign language movement exhibited by Regan was translated by the subtitler using the Vehicular Matching strategy.	√	



10	 <p>Note: Figure 10. Evelyn (mother) told her husband that it was afternoon by moving her hands then forming a circle under her chin.</p>	it'll be sark.	Sebentar lagi gelap.	00:05:45 – 00:05:48	10/F10/VM/00 :05:45 – 00:05:48/Evelyn	The subtitler uses the Vehicular Matching strategy in translating American sign language in this scene. Namely to show the viewer using the transcript version and the foreign language spoken in the film.	√	
11	 <p>Note: Figure 11. the father told his son that the toy he was carrying was very dangerous by moving his hands to the right and left of his face.</p>	listen to me - -	Dengarkan Ayah...	00:06:29 – 00:06:30	11/F11/VM/00 :06:29 – 00:06:30/Lee	Dad was talking to Beau using American sign language. In this section, the subtitler uses the Vehicular Matching strategy.	√	



12	 <p>Note: Figure 12. when Lee said that toy airplanes were making a lot of noise, he turned his head towards it then turned towards his son and shook his head.</p>	too loud.	Terlalu berisik.	00:06:33 – 00:06:34	12/F12/VM/00 :06:33 – 00:06:34/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language in this scene.	√	
13	 <p>Note: Figure 13. mother turned her face to the side.</p>	-	-	00:17:10	13/F13/LHG/0 0:17:10/Evelyn	According to Szarkowska (2013), subtitlers use a Linguistic Homogenisation strategy, which is to avoid tagging a foreign language altogether. So there is no English transcript in it and also no Indonesian subtitle translation.	√	



14	 <p>Note: Figure 14. Regan motioned for his father to have dinner with his left hand pointing upwards.</p>	Dinner.	Makan malam.	00:17:37	14/F14/VM/00:17:37/Regan	the subtitler used the Vehicular Matching strategy to translate Regan's American sign language.	√	
15	 <p>Note: Figure 15. the father answered Refan's dinner invitation by moving his ladder under his chin.</p>	-	-	00:17:40	15/F15/LHG/00:17:40/Lee	According to Szarkowska (2013), subtitlers use a Linguistic Homogenisation strategy, which is to avoid tagging a foreign language altogether. So there is no English transcript in it and also no Indonesian subtitle translation. Based on Szarkowska (2013) Linguistic	√	







						Homogenisation, i.e. avoiding the marking of the foreign language in dialogue at all.		
16	 <p>Note: Figure 16.</p>	I'm sorry.	Maaf.	00:21:29 – 00:21:31	16/F16/VM/00:21:29 – 00:21:31/Marcus	Marcus apologized by shaking his head and expressing regret. In this section, the subtitler uses the Vehicular Matching strategy in translating into Indonesian.	√	
17	 <p>Note: Figure 17. Lee complimented his beautiful wife by moving his palm towards her face.</p>	Beautiful.	Cantik.	00:23:19	17/F17/VM/00:23:19/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into compliments. This strategy is to show viewers a version of the transcript and the foreign	√	



						language spoken in the film.		
18	 <p>Note: Figure 18. Lee uses American sign language with the index finger in front of the mouth.</p>	I didn't say anything.	Aku tak bilang apa-apa.	00:23:25	18/F18/VM/00:23:25/Lee	Lee was rebutting Evelyn's expression using American sign language. In this section, the subtitler uses the Vehicular Matching strategy to translate into Indonesian.	√	
19	 <p>Note: Figure 19. Lee forbade Regan from going down by pointing at Regan then forming a crossed finger and then pointing his finger downwards.</p>	You can't go down there!	Jangan turun ke sana!	00:27:50 – 00:27:51	19/F19/VM/00:27:50 – 00:27:51/Lee	Her father forbade Regan from going downstairs using American sign language. In this section, the subtitler uses the Vehicular Matching strategy. To show the foreign language version	√	



						of the transcript in the film.		
20	 <p>Note: Figure 20. Regan asked why he wasn't allowed to go downstairs by running his thumb from his ear to the front of his body.</p>	Why not?	Kenapa?	00:27:52	20/F20/VM/00:27:52/Regan	Regan argued using American sign language. In this section, the subtitler uses the Vehicular Matching strategy to translate it into Indonesian.	√	
21	 <p>Note: Figure 21. The father moved his right hand by pointing to Regan and</p>	You know why	Kamu tahu kenapa	00:27:53 – 00:27:54	21/F21/VM/00:27:53 – 00:27:54/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian.	√	

	towards his forehead and then forming a little finger sign.							
22	 <p>Aku ingin turun, aku takakan membuat suara!</p> <p>Note: Figure 22. Regan tried to convince her father that she was not a child and understood not to make a sound by waving her hands towards herself, then moving them around her shoulders, then moving them in a waving motion.</p>	I'm not a child! I won't make a sound!	Aku bukan anak kecil! Aku taklan bersuara!	00:27:54 – 00:27:56	22/F22/VM/00 :27:54 – 00:27:56/Regan	Regan is trying to get her dad to give her permission. The subtitler uses the Vehicular Matching strategy to show viewers the foreign language version of the transcript in the film.	√	
23	 <p>Jangan lakukan itu</p>	Just don't.	Pokoknya jangan.	00:27:58 – 00:28:00	23/F23/VM/00 :27:58 – 00:28:00/Lee	In this scene, the subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian.	√	



	Note:Figure 23. a sign of american sign language in this scene is the movement of Lee's hand which forms a thumb from his thumb.							
24	 <p>Note: Figure 24. a sign of american sign language in this scene is when Lee moves the palm of his right hand across his chest.</p>	Please.	Ayah mohon	00:28:01	24/F24/VM/00 :28:01/Lee	The subtitler uses the Vehicular Matching strategy to show the father's American sign language movements into Indonesian subtitles.	√	
25	 <p>Note: Figure 25. American sign language in this scene is Lee claspng his hands together, moving them down, then</p>	This time, I took small amplifiers from the stereo.	Kali ini, Ayah gunakan penguat dai stereo.	00:28:12 – 00:28:15	25/F25/VM/00 :28:12 – 00:28:15/Lee	The father gave something to Regan. In this scene, the subtitler uses the Vehicular Matching strategy to show viewers the foreign language transcripts in the film.	√	



	pointing at himself, and the small stereo, then giving a sign on the side of his face.							
26	 <p>Note: Figure 26. Regan tried to refuse her father's gift by gesturing towards the stereo his father was holding, then making a thumb sign under his ear and making a sign using both hands forming a forefinger towards the front.</p>	it. Won't. Work.	Tidak. Akan. Berhasil.	00:28:17- 00:28:18	26/F26/VM/00 :28:17 - 00:28:18/Rega n	Regan refused Dad's gift using American sign language. Subtitler uses the Vehicular Matching strategy based on Szarkowska's theory.	√	
27		No, this should increase the frequency to - -	Ini akan meningkatkan frekuensi untuk..	00:28:19 – 00:28:22	27/F27/VM/00 :28:19 – 00:28:2/Lee	Dad's debate with Regan is in American Sign Language, followed by an English version of the transcript. The subtitler uses the Vehicular	√	



	Note: Figure 27. the sign in this scene is the movement of Lee's hand pointing to the stereo device and moving the index finger pointing up.					Matching strategy to translate into Indonesian subtitles.		
28	 <p>Note: Figure 28. Regan made a gesturing sign at the stereo.</p>	It. Never. Works!	Tidak. Pernah. Berhasil!	00:28:23 – 00:28:25	28/F28/VM/00 :28:23 – 00:28:25/Regan	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
29	 <p>Note: Figure 29. Lee made a sign by pointing at the stereo, then pointing at himself using a two so then a clasp, and then the thumb and then the index finger pointing up.</p>	But.. we'll keep trying until it does.	Tapi...kita akan coba terus...sa mpai berhasil.	00:28:25 - 00:28:32	27/F29/VM/00 :28:25 - 00:28:32/Lee	The subtitler uses the Vehicular Matching strategy to translate the American sign language spoken by the father while convincing Regan about hearing aids for Regan.	√	

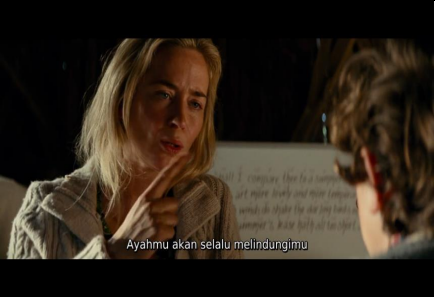
30	 <p>Note: Figure 30. the american sign language sign is shown as in the picture. Which mean “berhenti”.</p>	Stop. Stop.	Hentikan. Hentikan	00:28:46 - 00:48:49	30/F30/VM/00 :28:46 - 00:48:49/Rega n	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
31	 <p>Note: Figure 31. American sign language signs are indicated by the movement as in datum 30 and then added by the movement of the index finger pointing upwards as shown in the picture.</p>	Just stop.	Pokoknya Hentikan.	00:28:50 - 00:28:54	31/F31/VM/00 :28:50 - 00:28:54/Rega n	The subtitler uses the Vehicular Matching strategy to show viewers a version of the foreign language transcript in the film into Indonesian subtitles.	√	


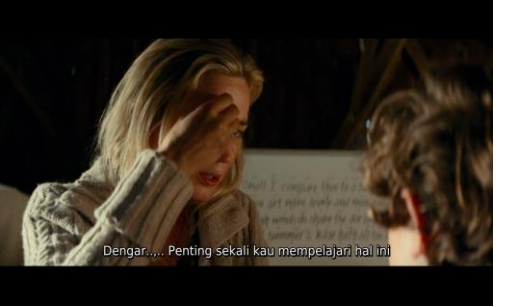




32	 <p>Note: Figure 32. the american sign language sign in this section is indicated by the movement of Evelyn's hand pointing at Marcus and then pointing at Marcus's textbook.</p>	Remember, you need to divide.	Ingat, ini harus dibagi.	00:29:17 – 00:29:19	32/F32/VM/00 :29:17 – 00:29:19/Evelyn	Subtitled uses the Vehicular Matching strategy in this scene. Mother was teaching Marcus math using American sign language.	√	
33	 <p>Note: Figure 33. Sign language in this section is shown by the movement of your hand to form the number 3 and make the movement as shown in the picture above.</p>	Carry the three.	Pindahkan tiganya.	00:29:29 – 00:29:32	33/F33/VM/00 :29:29 – 00:29:32/Evelyn	In this scene, the subtitled uses the Vehicular Matching strategy.	√	



34	 <p>Note: Figure 34. American sign language in this scene is marked by the movement of the mother's hand, which moves her hand towards her forehead and then opens her palm.</p>	Amazin g!	Hebat.	00:29:40	34/F34/VM/00 :29:40/Evelyn	The mother praised Marcus's work using American sign language. The subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.	√	
35	 <p>Note: Figure 35. his father asked Marcus to go somewhere using American sign language, indicated by Lee's hand pointing to his hand like pointing to a</p>	Time to go.	Waktunys pergi.	00:29:51	35/F35/VM/00 :29:51/Lee	35 is the datum. The subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.	√	



	clock and then pointing in another direction.							
36	 <p>Note: Figure 36. Marcus spoke American sign by moving his right hand, then pointed at himself, who was trying to refuse his father's invitation to go.</p>	: ...please don't make me go...	Jangan suruh aku pergi.	00:30:00 – 00:30:02	36/F36/VM/00 :30:00 – 00:30:02/Marcus	Marcus tried to refuse his father's invitation by using American sign language followed by a transcript of spoken English subtitles. In this scene, the subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.	√	
37	 <p>Note: Figure 37. Mother tried to calm Marcus down, marked by moving her</p>	You'll be fine.	Kau akan baik-baik saja.	00:30:03 – 00:03:04	37/F37/VM/00 :30:03 – 00:03:04/Evelyn	The mother assures Marcus he will be fine. the subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.	√	

	hand in front of his chest and then shaking it.							
38	 <p>Note: Figure 38. Mother explained that her father would always take care of Marcus. Marked by the movement of the hand opened above the head and then formed into a forefinger then moved around, then added a grasping motion on the chest and pointed at Marcus.</p>	Your father will always protect you. Always.	Ayah akan selalu melindungimu. Selalu.	00:30:05 – 00:30:09	38/F38/VM/00 :30:05 – 00:30:09/Evelyn	In this section, the subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	



39	 <p>note: Figure 39. the sign language gestures above in Indonesian subtitles are means “ Dengar”.</p>	Listen to me...	Dengarkan ibu...	00:30:18 – 00:30:20	39/F39/VM/00 :30:18 – 00:30:20/Evelyn	The subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.	√	
40	 <p>Note: Figure 40. during sign language mother moved her hand by pointing to make a circle on the index finger and mother finger then towards Marcus and towards the forehead.</p>	It's important that you learn these things.	Penting bagimu untuk belajar hal ini.	00:30:20 – 00:30:22	40/F40/VM/00 :30:20 – 00:30:22/Evelyn	In this scene, the subtitler uses the Vehicular Matching strategy according to Szarkowska's theory.	√	



41	 <p>Note: Figure 41. In sign language movements in this scene, you can see the mother moving her hands like in the picture above.</p>	He just wants you to be able to take care of yourself .	Ayah ingin agar kau bisa menjaga diri sendiri.	00:30:26 – 00:30:29	41/F41/VM/00 :30:26 – 00:30:29/Evelyn	In this section, the subtitler uses the Vehicular Matching strategy to show viewers the foreign language transcripts in the film.	√	
42	 <p>Note: Figure 42. The sign language movement seen in this scene is when the mother points at Marcus and points at him.</p>	... to take care of me.	...dan mengurus ibu...	00:30:32 – 00:30:34	42/F42/VM/00 :30:32 – 00:30:34/Evelyn	The subtitler uses a Vehicular matching strategy in this scene.	√	



43	 <p>Note: Figure 43. The sign language in this scene is shown by the movement of the mother's hand which rotates her two fingers in a rolling motion followed by a hand movement that seems to hold the beard under her chin.</p>	... when I'm old...	...ketika Ibu sudah tua...	00:30:36 – 00:39:39	43/F43/VM/00 :30:36 – 00:39:39/Evelyn	In this scene, the subtitler uses the Vehicular Matching strategy. 43 is the datum.	√	
44	 <p>Note: Figure 44. In this scene, sign language is shown by the movement of</p>	...and grey...	...dan beruban...	00:30:40	44/F44/VM/00 :30:40/Evelyn	To translate into Indonesian subtitles, the subtitler uses the Vehicular Matching strategy.	√	


	the mother's hand which is moved around the sides of her hair.							
45	 <p>Note: Figure 45. Sign language in this scene is shown by the movement of the mother's hand pointing towards the teeth.</p>	...and I have no teeth...	...dan sudah ompong.	00:30:44 – 00:30:45	45/F45/VM/00 :30:44 – 00:30:45/Evelyn	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
46	 <p>Note: Figure 46. Sign language in this scene is marked by the movement of the mother's hands which form a cross and then shaken several times.</p>	Don't worry.	Jangan khawatir.	00:30:54 – 00:30:55	46/F46/VM/00 :30:54 – 00:30:55/Evelyn	The father calms Marcus down using sign language followed by English subtitles. In translating this scene, the subtitler uses the Vehicular Matching strategy.	√	







47	 <p>Note: Figure 47. Marcus tries not to want to leave. Sign language in this section is indicated by Marcus's hand movements as shown in the picture.</p>	I don't want to go	Aku tak mau ikut.	00:31:10 – 00:31:11	47/F47/VM/00 :31:10 – 00:31:11/Marcus	The subtitler uses the Vehicular Matching strategy in translating American sign language into Indonesian subtitles.	√	
48	 <p>Note: Figure 48. Sign language in this scene is marked by hand movements as shown in the picture above.</p>	There's nothing to be scared of.	Tak ada yang perlu ditakuti .	00:31:12 – 00:31:14	48/F48/VM/00 :31:12 – 00:31:14/Lee	In this scene, the subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.	√	



<p>49</p>  <p>Note: Figure 49. Sign language movement in this scene is marked by the movement of Marcus's two hands which point downwards and then move it as if looking up.</p>	<p>...of course there is</p>	<p>Tentu ada.</p>	<p>00:31:14 – 00:31:16</p>	<p>49/F49/VM/00 :31:14 – 00:31:16/Marcus</p>	<p>In this scene, the subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.</p>	<p>√</p>	
<p>50</p>  <p>Note: Figure 50. Regan tried to also go with her father and brother to the river. In this scene, sign language is marked by</p>	<p>I'll go.</p>	<p>Biar aku yang ikut.</p>	<p>00:31:18</p>	<p>50/F50/VM/00 :31:18/Regan</p>	<p>In this scene, the subtitler uses the Vehicular Matching strategy to translate Regan's American sign language into Indonesian subtitles.</p>	<p>√</p>	


	pointing to himself and then moving to his face area and pointing outwards.							
51	 <p>Note: Figure 51. the father told Regan to stay home. Sign language movements were marked by the father's hand movements pointing at Regan and then pointing downwards and indicating to look after his mother.</p>	I need you to stay here and help your mother.	Kau harus di sini dan membantu ibunya.	00:31:21 – 00:31:25	51/F51/VM/00 :31:21 – 00:31:25/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
52		I want to go.	Aku ingin ikut.	00:31:39 – 00:31:40	52/F52/VM/00 :31:39 – 00:31:40/Regan	The subtitler uses the Vehicular Matching strategy according to Szarkowska's theory. Regan is determined to join her father fishing	√	

	Note: Figure 52. In this scene, Regan insists that he can join, marked by a movement where he points at himself and then moves his hands as if pushing something.					using American sign language.		
53	 <p>Note: Figure 53. the father did not give permission to Regan, marked by sign language pointing downwards then pointing towards Regan and both hands looking up like the picture above. Then continue the movement of hands clenching crossed in front of the chest.</p>	Just stay here. You'll be safe.	Tetaplah di sini. Kau akan aman.	00:31:41 – 00:31:45	53/F53/VM/00 :31:41 – 00:31:45/Lee	The subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.	√	



54	 <p>Note: Figure 54. Regan is allowed to join but another time. In this scene, sign language is indicated by the movement of the father's hand pointing at Regan who then points at the hand like pointing at the clock.</p>	...next time.	Lain waktu.	00:32:00	54/F54/VM/00 :32:00/Lee	The father still forbade Regan to go fishing. In this section, the subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.	√	
55	 <p>Note: Figure 55. Marcus was scared that the monsters would hear their voices. The sign language in this scene is marked by Marcus' movement pointing towards the fish his father is catching.</p>	They'll hear you.	Mereka akan mendengar Ayah.	00:35:28 – 00:35:30	55/F55/VM/00 :35:28 – 00:35:30/Marcus	Marcus is scared if a monster comes to attack them. In this section, the subtitler uses the Vehicular Matching strategy to translate into Indonesian subtitles.	√	



56	 <p>Note: Figure 56. the father tried to explain to Marcus. The sign language in this scene is indicated by the movement of Lee's two fingers pointing at his eyes.</p>	Look at me.	Lihat Ayah.	00:35:33 – 00:35:36	56/F56/VM/00 :35:33 – 00:35:36/Lee	In this section, the subtitler uses the Vehicle Matching strategy to translate American sign language into Indonesian subtitles.	√	
57	 <p>Note: Figure 57. in this scene the father moves his hand towards his ear, in spoken language this means "Dengar".</p>	Listen.	Dengar.	00:35:40 – 00:35:41	57/F57/VM/00 :35:40 – 00:35:41/Lee	The subtitler uses the Vehicular Matching strategy to show viewers the foreign language transcript of the film.	√	



58	 <p>Note: Figure 58. American sign language is marked when the father points towards the river, then his hand moves towards the ear, then clenches his hand and moves as shown in the picture above.</p>	The river... is loud.	Sungainya berisik.	00:35:44 – 00:35:46	58/F58/VM/00 :35:44 – 00:35:46/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
59	 <p>Note: Figure 59. In this scene, the father explains the reason why the monsters can't hear them by using sign language, namely pointing downwards, then pointing his index finger towards his ear,</p>	Small sounds ... safe.	Suara kecil...aman.	00:35:46 – 00:35:50	59/F59/VM/00 :35:46 – 00:35:50/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	


	then making a movement like the picture above, and clenching his fists then forming a cross on his chest.							
60	 <p>Note: Figure 60. in this scene the father is still explaining about the monster to Marcus. Sign language is indicated by a movement like in the picture above, followed by the index finger pointing to the ear, then the thumb forming a thumb is moved under the chin, then clenching both hands and forming a cross.</p>	Big sounds ... not safe.	Suara besar... tidak aman.	00:35:52 – 00:35:54	60/F60/VM/00 :35:52 – 00:35:54/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	







61	 <p>Note: Figure 61. The father's still explanations to his son.</p>	Unless ...	Kecuali	00:35:58	61/F61/VM/00 :35:58/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
62	 <p>Note: Figure 62. The sign language in this scene is marked by the movement of the father's hand pointing towards the river, then the index finger points downwards, and continues towards the ear, then moves as shown in the picture above.</p>	there's another sound nearby ... that's louder.	Ada suara lain di dekatnya ... yang lebih besar.	00:36:03 – 00:36:07	62/F62/VM/00 :36:03 – 00:36:07/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	



63	 <p>Note: Figure 63. the father assured Marcus that he would be fine. marked with sign language when the father pointed at Marcus and then signaled as in the picture above, which means “kau aman”.</p>	You're safe.	Kau aman.	00:36:10 – 00:36:11	63/F63/VM/00 :36:10 – 00:36:11/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
64	 <p>Note: Figure 64. The sign language in this scene begins with the father pointing at himself then moving his hands, then moving like in the picture above.</p>	I wanna show you something.	Aku ingin perlihatkan sesuatu.	00:36:18 – 00:36:19	64/F64/VM/00 :36:18 – 00:36:19/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	



65	 <p>Note: Figure 65. the sign language in the picture above is like datum number 2. But in this section it has a different meaning. The sign language in this scene in the English transcript means "Rocket" but in Indonesian subtitles it means “Kembang api”</p>	Rocket.	Kembang api.	00:49:40 – 00:49:41	65/F65/VM/00 :49:40 – 00:49:41/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
66	 <p>Note: Figure 66. In this scene, the father needs Marcus' help to help his mother from the dangers of monsters approaching</p>	I need you... to make a sound... that's louder.	Ayah perlu kau... membuat suara... yang keras.	00:49:43 – 00:49:47	66/F66/VM/00 :49:43 – 00:49:47/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	

	<p>their house. The sign language in this scene begins with the father pointing at himself, then pointing at Marcus, then clasping as if begging, then his hand is directed to his ear, and then makes a gesture like in the picture, which is moved from the bottom up.</p>							
67	 <p>Note: Figure 67. The sign language in this scene is marked by the father tapping Marcus on the chest then making a movement like in the picture, then pointing at Marcus, and then making a thumbs up symbol.</p>	<p>Your mother ... needs your help.</p>	<p>Ibumu... butuh bantuanmu</p>	<p>00:49:50 – 00:49:53</p>	<p>67/F67/VM/00 :49:50 – 00:49:53/Lee</p>	<p>The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.</p>	√	



68	 <p>Note: Figure 68. the father convinced Marcus that he could save his mother. The sign language in this scene is marked by the movement of the father pointing at Marcus and then making a movement like the picture, namely waving his hands, and then pointing downwards.</p>	You. Can. Do this.	Kau. Bisa. Melakuka n ini.	00:49:54 – 00:49:55	68/F68/VM/00 :49:54 – 00:49:55/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
69	 <p>Note: Figure 69. The sign language in this scene is when Marcus tries to reassure his older brother that their father is coming.</p>	Don't worry... he'll come for us.	Jangan khawatir ... Ayah akan datang menolong kita.	01:02:47 – 01:02:50	69/F69/VM/01 :02:47 – 01:02:50/Marc us	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	



	Marked by Marcus' movement as shown in the picture, then Marcus points in another direction, then points down, then Marcus's index finger moves up.							
70	 <p>Note: Figure 70. Regan tried to get Marcus away from where they were, by pointing outside.</p>	We can't stay here. We need to go.	Kita tidak bisa di sini. Kita harus pergi.	01:06:30 – 01:06:34	70/F70/VM/01 :06:30 – 01:06:34/Regan	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
71	 <p>Note: Figure 71. Marcus pointed in another direction, then pointed down, then Marcus' index finger moved up.</p>	He'll come for us.	Ayah akan datang menolong kita.	01:06:35 – 00:06:36	71/F71/VM/01 :06:35 – 00:06:36/Marcus	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	

72	 <p>Note: Figure 72. Marcus pointed in another direction, then pointed down, then Marcus' index finger moved up.</p>	He'll come for us.	Ayah akan datang menolong kita.	01:06:38 – 00:06:40	72/F72/VM/01 :06:38 – 00:06:40/Marc us	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
73	 <p>Note: Figure 73. Regan couldn't believe what Mark was saying. The sign language movement was marked by Regan pointing outwards, then pointing downwards, then pointing at Marcus.</p>	He'll come for you!	Ayah akan datang menolong kau!	01:06:42 – 00:06:43	73/F73/VM/01 :06:42 – 00:06:43/Rega n	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	

74	 <p>Note: Figure 74. Marcus tries to explain his brother's misunderstanding.</p>	No, you're wrong. He told me!	Tidak, kau salah.Aya h yang bilang.	01:06:44 – 01:06:46	74/F74/VM/01 :06:44 – 01:06:46/Marc us	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
75	 <p>Note: Figure 75. Regan forbade his sister not to move too much because it would lure monsters to eat her. The sign language in the picture is indicated by the movement of Regan's hand waving and then followed by the movement as above.</p>	Don't move.	Jangan bergerak.	01:07:12 – 01:07:13	75/F75/VM/01 :07:12 – 01:07:13/Rega n	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	



76	 <p>Note: Figure 76. The father asked how his sons and daughters were. In this section, sign language is the same as datum number 1, namely hand movements in front of the data and then moved.</p>	Are you okay? You okay?	Kau baik- baik saja? Kau tidak apa-apa?	01:11:41 - 01:11:44	76/F76/VM/01 :11:41 - 01:11:44/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
77	 <p>Note: Figure 77. in this section the father leads his children to a truck. Sign language is indicated by the movement of the father turning his finger towards the car.</p>	Let's get to the truck.	Ayo ke mobil.	01:12:14 - 01:12:16	77/F77/VM/01 :12:14 - 01:12:16/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	

78	 <p>Note: Figure 78. at this point, dad confesses to Regan that he loves him, not the way Regan had always thought. The sign language in this part is dad's hand pointing at himself then making a gesture like in the picture, then pointing at Regan.</p>	I love you.	Ayah menyayan gimu.	01:14:45 – 01:14:48	78/F78/VM/01 :14:45 – 01:14:48/Lee	The subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	
79	 <p>Note: Figure 79. in this scene, the father reveals that he has always loved Regan. The movement of sign language in this scene is almost the same as datum number 8, but there is a slight addition of sign</p>	I have always loved you.	Ayah selalu menyayan gimu.	01:14:54 - 01:14:59	79/F79/VM/01 :14:54 - 01:14:59/Lee	In this section, the subtitler uses the Vehicular Matching strategy to translate American sign language into Indonesian subtitles.	√	

	language marked by the movement of the father pointing at himself then, making a cross on his chest, then the index finger moves around like in the picture above, then points towards Regan.							
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