

# Analysing the Multimodal-based Amplification Technique in Indonesian Subtitle Translations of *Forest Gump*

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Subtitle translation is an important element of the film industry that requires high quality of movie subtitle translations. Multi-modes provide the standard context for translation work which is enabled through an amplification technique to suit the nature of audio-visual scenes. The purpose of this study is to scrutinize the quality of a best-seller film through a Multimodal-based Amplification Technique (MAT) framework. The title of the film is the hugely popular *Forest Gump*, a global screen success that has been translated to over fifty languages. Data has been collected from the film's English-Indonesian subtitle translation and analysed by a team of experts using the MAT framework. The study reveals that 114 out of 5,717 verbal notations are properly translated using the amplification technique. This study focuses on the amplification technique due to its significance within the roles of Multi-modes in influencing a film translation. Three techniques are discussed as part of this amplification technique: explicitation, paraphrase, and addition. This study also proposes a modified Multimodal Transcription method as an alternative device to accurately analyse film translations.

**Key words:** *Multi-modes, amplification technique, subtitle, translation quality.*

## Introduction

This study explores the use of a multimodal translation to analyse the subtitles of *Forrest Gump*. Multimodal is described as the way in which communication occurs through a combination of different modes, such as words, images, sound, smartphone operation, computer usage or on television screens. Multimodal studies are now extensive, but a gap in the research exists surrounding the problems of translation. The article deals with multimodal transcriptions to apply in explicitation, paraphrase and addition.

Tuominen, Jiméne & Ketola (2018) state that multimodal translation is required for texts being translated to audio-visual products. These may include converting user manuals, websites, textbooks and comics into films and videogames. The enquiry and translation of such texts require individual meaning-making resources, which must include details on how such texts can form a multimodal entity. Accessible translation, such as audio description, is also deemed multimodal as it involves translating information from one mode to another, from visually perceived stimuli to verbal information.

Multimodal translation is a substantial industry that requires appropriate techniques to create and support quality results. Foreign films are especially influential in Indonesia and have created a lucrative business for the country. Hollywood films are especially popular among Indonesia's two hundred million potential viewers, as well as films from a myriad of different countries. In 2014, the Motion Picture Association of America declared Indonesia as the 20<sup>th</sup> largest viewing country of American films worldwide, which contributed to a total income of IDR 2.6 billion. This profit has ranked Indonesia as the 6<sup>th</sup> highest grossing potential market for Hollywood films in Asia, following China, Japan, India, South Korea, and Taiwan. Foreign films, including Hollywood films, have doubled the number of local films produced and viewed in Indonesia. In 2014 only, 257 films produced internationally were imported to Indonesia while a mere 126 films were produced locally (kompas.com). This proliferation and consumption of foreign films have rapidly increased the demand for subtitle translation, thereby creating major employment opportunities for Indonesian translators. Due to such high popularity and demand, translators must ensure that such translations are accurate and contextually understandable to the target viewers.

The majority of films shown in Indonesia are subtitled, with some being vocally dubbed (specifically films for children). In mid-March of 2016, for instance, 37 foreign films played daily on Indonesian television stations. The films were aired in English, Chinese, Indian, Turkish, and Korean languages. This clearly indicates the industry's significant growth, which consequently allows for substantial development in the theory of audio-visual translation (Cintas, 2003). It should be noted that audio-visual translation, or subtitling, is different to translating written texts. The visual nature of subtitling requires creativity, adherence to context and

appropriate screen adjustment. Dubbing, on the other hand, is an auditorily-available translation requiring screen-dependent oral translation (Baker & Hochel, 1998). High levels of effectiveness and accuracy in mastering the modes of subtitling are therefore pivotal in producing acceptable film translations (Chiaro, 2010).

Within the context of multimodal film translation, Malone (1998) suggests the amplification translation technique. In amplification, information is added about a foreign concept to better explain it, such as a paraphrase, description or footnote. The translator adds some elements to the source language in order to produce more comprehensibility. The most obvious example of amplification is a footnote, or the note at the end of a text. The translator may use this note inside brackets or at the bottom of a page where further explanation is needed. This allows the translator to bridge the gap between two languages, achieving greater comprehensibility for the consumer. This strategy is also used when cultural, semantic or linguistic elements are taken for granted; a word may be added to the source text for clearer understanding, or due to the need for cultural context.

The technique of amplification is closely related to multimodality due to the integration and creation of meaning achieved by multi-modes. This requires the special attention of translators in employing the role of multi-modes to create messages. Further, multi-modes are closely related to the target audience culture which must also be specifically considered by the translator (Al-Hassan, 2013). Multi-modes involved in the film must therefore be taken into consideration by translators when rendering the film's message. Subtitles may also have special peculiarities which are limited by time and duration, meaning that paraphrase, addition and explicitation techniques involved in amplification must be taken into consideration by the translator. Amplification technique which is intended to clarify information must meet the limitation of subtitle constraints.

Research surrounding the translation techniques of explicitation, addition, expansion and paraphrasing has been conducted by Cintaz (2013), Gottlieb (2001), Lomheim (1999) and Tabrizi, Chalak, Enayat (2015). However, a gap exists in this research on the interplay of multi-modes in film subtitles, especially those focused on amplification techniques like explicitation, addition and paraphrase.

Films with high quality translations can be effective for use in the language learning process. Subtitled videos can function as an avenue for learning a language within a certain context and can enhance comprehension and clarity of the video content, resulting in effective language learning (Shavihand, 2015; Feng & Dizon, 2019). Furthermore, films with good subtitles have a significant role in improving speaking skills as learners receive authentic and accurate audio-visual material. The language spoken by film characters is, for instance, much easier to understand and consequently put into practice in real world conversation (Elfiondri, 2019). To

obtain an accurate translation, translators must of course apply appropriate translation techniques. According to Molina and Albir (2002), 18 translation techniques currently exist; this study specifically discusses the amplification technique due to its multimodal methods which create and shape context in film translation. The approach used in this study is multimodal.

Researches on multimodality has been conducted by Kress and van Leeuwen (2001, 2006); Baldry & Thibault (2006); Jewitt (2009); Bezemer & Jewitt (2010), and Bowcher (2012). The results of these studies show that different communication modes like languages and images can elicit different meanings or messages. Liu similarly states that multimodality consists of “rules and principles of analysis that help the readers to understand the placement of elements in pictures, frames, *saliency*, color’s saturation, and display of the whole pictures” (2013).

A multimodal approach allows for a product’s concept, method and framework to collect and analyse visual data, aural data, and another aspects of interactions (Bezemer, 2012). Kress and van Leeuwen (2006) define multimodality as a spoken or written language containing not only verbal modes, but also nonverbal modes such as facial expression, gesture, posture and other forms of self-presentation. The same idea is discussed by Melanova (2015), who states that audio-visual text is always multi-coded, containing both verbal and non-verbal channels to create a viewer-friendly product.

In this study, Taylor’s (2013) Multimodal Transcription (MT) method is used to analyse the amplification technique. Taylor states that the MT can be a useful tool in establishing meaning within a multimodal text and discusses whether resources other than the spoken word can effectively relay meaning. The MT consists of a breakdown of multimodal text into individual frames, which is displayed in a table containing descriptions of the frame contents. These descriptions include details on the visual image, the kinetic movement, the soundtrack and the subtitles (Taylor, 2013). The MT describes both verbal and non-verbal texts (acoustic and visual) as proposed by Chiaro (2008) which must be considered by the translators in their multimodal analyses. A modification of Baldry and Thibault’s (2010) previous model, the MT is a more practical design which combines visual images and kinetic action in one column of the table. This allows for a smooth merging of image and movement while soundtrack is separated into a distinct column, eliciting clearer and simpler analysis and data collection.

The MT is further used to analyse a translation’s techniques and quality. Nababan (2008) states that the quality of a translation determines its accuracy and readability for viewers. In addition, a translation’s quality can be resultant of the translator’s personal interpretation and transfer decisions, which can stem from his or her linguistic and cultural knowledge and experiences (House, 1997). The purpose of this study is to therefore analyse the strengths and weaknesses of translations and to measure the degree of efficiency displayed in these materials (Al-Qinai, 2000; Nababan, 2008).

Translation techniques can effectively and accurately transfer messages from a source language to a target language based on thorough reviews and practices (Molina & Albir, 2002). Al Abwaini (2015) states that translators' inability to employ the appropriate translation techniques in subtitling, literal translation and linguistic and cultural interference may result in mistranslation and poor performance. The techniques proposed by Molina and Albir are based on previous translation methods, elaborating on Vinay and Dalbernet (1958), Nida (1964) and Newmark's (1988) procedures. Molina and Albir's work resulted in 17 translation techniques which are used in this study. Amplification, as one of these techniques, clarifies or paraphrases concealed messages from the original language.

Amplification is regarded as the opposite of reduction. The amplification technique includes SCFA's explicitation; Delisle's addition; Margot's legitimate and illegitimate paraphrasing; Newmark's explicative paraphrasing, and Delisle's periphrasis and paraphrase (Molina & Albir, 2002). The concept of amplification allows for the addition of information to a subtitle (Bertell, 2014; Wang, 2016). The concepts of explicitation and implicitation were first introduced to translation theory by Vinay and Darbelnet (1995) and were designed to elevate the importance of a target language when carrying out translations. Explicitation is discussed as an attempt to foreground an implied message from a source language to establish contextual accuracy of a message transfer. Becher (2010) claims that explicitation can be utilised to avoid unnecessary confusion for the target viewers. Moreover, the term explicitation refers to additions and specifications that belong to the categories of optional explicitation (Vesterager, 2017).

Some studies discuss two types of explicitation. El-Nashar (2016) regards necessary explicitation as a positive practice while referring to redundant explicitation as negative. As the names suggest, the first type is unavoidable in order to produce an acceptable translation while the second must be avoided. Related to this redundancy, Robin (2014) conversely states that negative explicitations are to some extent still required to enhance a translation's quality as this allows viewers to receive broader contextual understanding. This statement is in line with the idea of Thawabteh (2014) who states that subtitles should incorporate the semiotic modalities which are sometimes not translatable, especially if they are not culturally restricted.

Another type of amplification is paraphrasing. Newmark (1988) describes paraphrasing as the additional explanation of a text's implied or missing meaning which requires clarification, or paraphrasing, for viewer understanding. Using the paraphrase technique, the translator expresses the spoken message using different words, phrases or clauses to achieve greater clarity for the target viewers (Pedersen, 2010). Paraphrasing in subtitles should enable target audiences to receive and understand information expressed in every film scene; long and complicated sentences or reiterations must therefore be paraphrased to ensure adequate time to read the text

(Haikuo, 2013). Paraphrasing is essentially an amplification, or free rendering, of the meaning of a sentence (Newmark, 1980).

The third type of amplification technique is addition. Molina and Albir (2002) state that addition produces essential linguistic modifications that reduce misunderstanding. These modifications aim to present a comprehensive understanding and film experience for the target viewers (Cintaz, 2014) as the translator mediates and guides the audience (Gottlieb, 2005). Furthermore, addition is described as inserting short explanations due to impact of the preceding and succeeding visual images that bring verbal messages in subtitles (Wang, 2016).

Subtitle as one type of audio-visual translation product has a close relation with multi-modes seen on screen. The concept of multimodality refers to multimodal communication; that is, all kinds of meaning making are always employed with a multiplicity of representational modes (Kress & Van Leeuwen, 1996; Kress, 1997). Multimodality is the use of several semiotic modes in the design of a semiotic product or event (Kress & Van Leeuwen, 2001). Several scholars have used different terms for semiotic mode, including “semiotic modality” or “semiotic resource” (Baldry 2000; Gambier 2006; Perego 2009; Taylor 2013). Díaz-Cintas (2008) indicates that image and non-verbal content of multimodal texts are more captivating than the content transferred by other modes of communication.

In addition, Chuang (2010:374) develops four theoretical points about mode and multimodality: (1) different modes have different potential meanings and materiality, which are not always comprehended by or available to an the audience; (2) all modes have specific social evaluations and demands, meaning that the potential effectiveness of such modes depends on the practical requirements of different communities and social contexts; (3) all modes produce meaning in relation to one another, and via their behavioural intersections within the communicative context, and (4) all modes fluid rather than static, meaning that they are shaped, created, and transformed in response to the needs of social semiotic processes.

It is important to note that subtitles are dependent on the visual representations surrounding every scene (before, during and after) which play an inherently significant role in generating diversified messages (Cheng & Wang, 2016). Taylor (2000) and Gottlieb (1999) suggest that the unbalanced nature of the source and target languages’ cultures requires additional information, often needing to be adjusted to time and screen availability.

## Research Questions

Regarding with the investigation of the multi-mode amplification technique implemented by the translator in the subtitle of *Forrest Gump*, the research questions are formulated as the following:

1. How does the translator employ the multi-mode-based amplification technique in the *Forest Gump* Indonesian subtitles to render source texts into target texts?
2. How is the multimodal-based amplification technique developed in the Indonesian subtitle translation of *Forrest Gump*?

## Method

### *Research Design*

The object of this study is the film *Forrest Gump* (1994) which has been chosen as the best motion picture and best visual effects in the Academy Award of 1994. The inter-related modes which shape the context of the film are investigated from a multimodal viewpoint.

Qualitative research conducted in this study generated data in the forms of related words, phrases and sentences (Spradley, 1980). Using a multimodal framework, one existing translation of the film is analysed to investigate the translation techniques and quality employed throughout. The study focuses on how the translator employs a multimodal amplification technique in rendering the source texts into the target texts to generate understanding. The quality of translation from English into Indonesian, encompassing all communications spoken by the film's characters, is explored in detail to provide valuable insight into the film's translations.

### *Data and Source*

The data has been collected from *Forrest Gump* (1994), an American romantic comedy drama adapted from a novel of the same title written by Winston Groom in 1986. Directed by Robert Zemeckis and written by Eric Roth, the movie portrays a man from Alabama who demonstrates a low IQ but possessed a charismatic and caring personality. *Forrest Gump* was chosen for analysis due to its rich intertextuality and cultural references, meaning that an abundance of codes and modes is interwoven throughout the film (Azaola, 2009; Chuang 2008). Intertextuality is an internal characteristic in which several codes are integrated in the forms of text, images, and soundtracks to generate messages (Azaola, 2009).

The term "codes" in audio-visual translation is used interchangeably with verbal and non-verbal "modes". Verbal modes include dialogue and written text, while non-verbal modes denote proxemics, kinesics, sound effects and music (Diaz Cintas, 2008; Sokoli 2009; Remael, 2008). Delabastita (1989) states that film is a complex and meaningful platform and consists of a multitude of codes. Other scholars who worked on multimodality, such as O'Toole (1994), Baldry & Thibault (2006), Kress and Van Leeuwen (2006) and Kress (2009) have opened the door to a growing interest in how different modes like words, pictures, sounds and colours integrate to create meaningful texts.

## ***Participants***

The participants of this study consisted of one expert and two rating staff assigned to investigate the translation techniques in the Focus Group Discussion (FGD). The expert was a professor of translation studies and the rating staff were PhD candidates of translation studies. Purposive random sampling was employed to select the participants based on their expertise and authority (Santosa, 2017). They were given data in the form of Multimodal Transcription tables to identify the translation technique of each verbal element. In identifying the translation techniques, the data was analysed using multimodality aspects. According to Baldry and Thibault (2006), multimodality is used to effectively analyse and connect semiotic sources which affect certain meanings.

## ***Data Collection and Analysis***

All verbal texts from the film were collected by the researchers as data for this study. Verbal texts are in the form of sentences or lines spoken by the film's characters, which totalled 1,320 lines throughout the entirety of *Forest Gump*. From these utterances, 5,717 data were identified on a micro level in the form of individual words, phrases, or clauses. Following data collection, the translation of each utterance was investigated based on the translation technique categories from Molina and Albir (2002). The following is an example of the data analysis employed to investigate such translation techniques: the line "Do you ever dream, Forrest..?" which is translated into "Apa kau pernah bermimpi, Forrest...?" has 5 lingual units in the form of words. A close investigation of this line reveals that "do" is translated into "apakah" using established equivalent technique. The same technique is also employed to translate "you" into "kamu", "ever" into "pernah", and "dream" into "bermimpi", while the name "Forrest" remains the same using the borrowing technique.

## **Findings**

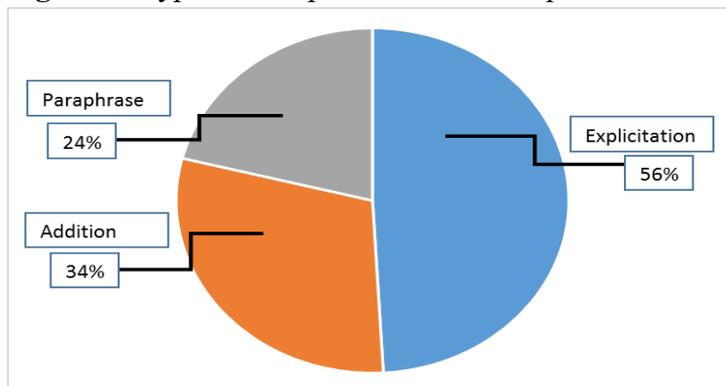
### ***Figure of Multimodal Translation***

Initial findings indicate that the 5,717 data of words, phrases, or clauses identified in *Forrest Gump* were translated using different techniques. Analysis revealed that the film's translators employed 17 different techniques to transfer expressions of the original movie to its translated subtitles. Amplification technique is ranked 7<sup>th</sup> with 114 usage instances, totalling 23% of all techniques employed in the film's translation. All techniques and their number of uses are as follows: (1) established equivalent was used 3,107 times; (2) variation was used 952 times; (3) pure borrowing 48 times; (4) reduction 301 times; (5) deletion 171 times; (6) modulation 131 times; (7) amplification 114 times; (8) implicitation 84 times; (9) transposition 83 times; (10)

generalisation 72 times; (11) discursive creation 71 times; (12) literal translation 70 times; (13) adaptation 54 times; (14) particularisation 15 times; (15) compensation 5 times; (16) naturalised borrowing 4 times, and (17) linguistic compression on 2 occasions.

As seen in Figure 1 below, the 114 instances of the amplification technique found in the film are divided into 3 categories: 56 explicitation uses (49%), 34 addition uses (30%), and 24 paraphrase uses (21%).

**Figure 1.** Types of Amplification Techniques found in translated *Forest Gump* subtitles



The following are data samples translated using the amplification technique which utilises these methods of addition, explicitation, and paraphrasing. Taylor (2003) suggests that MT is an effective and accurate tool to analyse multimodal data; the following data is therefore analysed using a multi-modes point of view.

### **Amplification Translation Technique**

#### ***Explicitation***

The analysis revealed that 56 modes (49%) are translated using explicitation technique. Explicitation was coined by Vinay & Darbelnet (1995) who describe it as “a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation.” The use of explicitation technique can be seen in the following samples depicted in Table 1.

**Table 1:** Multimodal transcription of Sample 1

Visual Frame	Visual Image/ Kinetic Action	Soundtrack (line of dialogue)	Subtitle
00:43:02,255 --> 00:43:05,215 	<i>Scene:</i> The setting shows the conversation is taking place around a river named Mekong.  Lieutenant Dan is talking to Gump and Buba	<i>The Mekong will eat a grunt's feet right off his legs.</i>	<i>Sungai Mekong akan memakan pemalas mulai dari kakinya.</i>

The explicitation technique has been implemented to translate the source language text in the form of an assertive utterance. “The Mekong will eat a grunt's feet right off his legs” translates to the target language as “*Sungai Mekong akan memakan pemalas mulai dari kakinya.*” In translating “The Mekong”, the translator has added the word “*sungai* (river)” even though the word “river” was not found in the source language. This addition therefore clarifies the meaning of “Mekong” as it becomes “*Sungai Mekong* (Mekong River)”.

With a multimodal approach in which all aspects of modality, both visual and acoustic, were noticed, the translator has integrated visual modes in the form of images of soldiers crossing the *Mekong* river. The translator has integrated nonverbal texts in the form of visual modes such as Forrest Gump gesturing and soldiers walking across the *Mekong* river. If the translator had only translated *the Mekong*, some viewers may not have understood what the *Mekong* really was. This is due to the following words in this sentence: “...*akan memakan pemalas dari kakinya* (will eat the slacker from his feet).”

### **Paraphrase**

The analysis revealed that 24 modes (21%) are translated using the paraphrase technique. The legitimate paraphrase is a lexical change that lengthens the target text but does not change source text’s the meaning. This technique is also called dissolution (Molina & Albir, 2002). The use of paraphrasing can be seen in the following samples depicted in Table 2.

**Table 2:** Multimodal transcription of Sample 2

Visual Frame	Visual Image/ Kinetic Action	Soundtrack (line of dialogue)	Subtitle
01:04:36,706 --> 01:04:39,499 	<i>Scene:</i> A man inserts the word “f” (fuck) into each of his sentences quite often.  Forrest Gump is staring at him.	<i>And he <b>liked</b> to say the “F” word.</i>	<i>Dan dia <b>sering sekali</b> mengucapkan kata “F***”.</i>

As seen above, the translator applies the paraphrase technique in subtitling the word “liked” to “*sering sekali* (frequently)”. While the word “liked” has several equivalents in the target language, the translator has chosen the most accurate replacement based on the context of the scene. The phrase “*sering sekali*” is chosen by the translator in relation to the visual modes accompanying the verbal text: a man wears an American flag for a shirt while frequently inserting the “F word (fuck) into his speech. Similarly, the translator replaces the “liked” with “frequently” as this represents the character’s frequent use of the “F” word, providing a clear and more literal meaning in the subtitles.

### *Addition*

The analysis reveals that 34 modes (30%) are translated using the addition technique, as evidenced in Table 3 below.

**Table 3:** Multimodal transcription of Sample 3

Visual Frame	Visual Image/ Kinetic Action	Soundtrack (line of dialogue)	Subtitle
01:04:36,706 --> 01:04:39,499 	<i>Scene:</i> Lieutenant Dan lies next to Forrest Gump and orders his mens to pull back.	<i><b>Pull back!</b> Run!</i>	<i><b>Mundur, Gump!</b> Lari</i>

			
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In this subtitle, the translator renders the source subtitle “Pull back! Run!” into “*Mundur* (retreat), *Gump! Lari* (run).” While not included in the source language, the translator adds “*Gump*” to identify Forrest Gump as the object of this statement. The visual image and kinetic actions on screen further clarify this as the speaker uses directive speech ordering towards Forrest when instructing him to flee the war zone.

From a multimodality aspect, the picture above depicts soldiers in the war zone being attacked by the oncoming enemies. The attack escalates until the Lieutenant orders his men to pull back. Gump is unmoving, however, which prompts the Lieutenant to shout, “Pull back! Run!” and to physically pull Gump by the uniform, away from the danger.

## Discussion

This study indicates that the amplification technique is effective for use in multimodal translation, evidenced in its clear and accurate subtitle translations of *Forrest Gump*. The three methods involved in the amplification technique, namely explicitation, paraphrase and addition, are shown to be highly useful in such translations. This study depicts the explicitation technique to be the most common in rendering utterances in the English-Indonesian film version of *Forrest Gump*. The translator’s use of the amplification technique implies that adding or subtly changing words or phrases does not indicate a redundancy. Rather, the additions increase viewer comprehension and clarify the film’s meaning and message. Due to cultural and linguistic differences, target viewers may not share similar background knowledge to source viewers, meaning that the addition technique is often needed to explicitate important information. In implementing this addition, however, the translator must consider eye movement speed capacity and limitations. Subtitlers should not overload viewers with information, or a surplus of words may cause difficulties in understanding and even deviations in meaning (Dastjerdi & Rahekhoda, 2010; Huo, 2012). Lastly, due to the overlapping of verbal and visual information in the film, there is no issue of redundancy for the subtitlers; any aspects of “hidden” visual modes are clarified by careful additions to the subtitles, thus clarifying and reinforcing meaning for the target viewers.

Modified from Thibault and Baldry’s (2003) original model, Taylor’s Multimodal Transcription is the basis for this study’s proposed format. Taylor’s model details several factors for use in transcription practice: (1) a Visual Frame column containing each frame’s location and duration in seconds as seen on screen; (2) a Visual Image/Kinetic Action column used to describe images

and movements seen by the viewer, including characters' body movements and facial gestures; (3) a Soundtrack (utterance) column to record dialogue or spoken comment, and (4) a Subtitle column containing the translation of the dialogue into the target language. This study proposes a modified MT by adding a fifth column labelled "Disintegrated modes". This column indicates any multi-modes which are disregarded by the translator due to their potential to lessen readability or comprehension for target viewers, as seen in Table 4 below.

**Table 4:** Proposed Multimodal Transcription

Visual Frame	Visual Image/ Kinetic Action	Soundtrack (line of dialogue)	Subtitle	Disintegrated modes
.....	.....	.....	.....	.....

Following the above proposed MT table, Table 5 depicts a translation which ignores multi-modes in the *Forrest Gump* subtitles. The Disintegrated modes column is included here to indicate which modes may result in negatively affected readability in the subtitles, and which are therefore disregarded by the translator.

**Table 5:** Sample of the proposed Multimodal Transcription

Visual Frame	Visual Image/ Kinetic Action	Soundtrack (line of dialogue)	Subtitle	Disintegrated modes
<b>00:24:46,929→</b> <b>00:24:46,929</b> 	<i>Scene:</i> Forrest Gump talks to a woman at the bus stop. The bus approaches the bus stop.  <i>Gesture:</i> The woman lifts her hand to check the time on her wristwatch.	<i>My bus is here</i>	<i>Busku disini</i>	<i>Scene:</i> The bus approaches the bus stop.  <i>Gesture:</i> The woman lifts her hand to check the time on her wristwatch.

The quality of the above translation from "My bus is here" to "*Busku disini*" is not readable for target viewers as the translator employs a literal technique without integrating modes as mentioned in the fifth column. In considering the scene's visual multi-modes like the bus

approaching the bus stop and the woman looking at her watch to check the bus's arrival time, the utterance above should in fact be translated as "*Bus yang kutunggu datang.*" This is a much more contextually accurate representation of the visual image and kinetic action which target viewers would better understand while watching the film and reading the subtitles.

## Conclusion

The aims of this study were to examine how multimodal translation using the amplification technique could be applied to translated subtitles of the film *Forest Gump*. This study reveals that multi-modes intersect between verbal language and visual images; film translations are never limited to static frames or images, but rather expand to larger elements such as scenes, sequences, duration and dialogue. Paralinguistic elements or multi-modes such as facial expressions, body movements and gestures can also be pivotal to inferential meanings as they reinforce the textual subtitles and therefore enhance meaning for viewers. This study concludes that explicitation, addition and paraphrasing should be implemented in translation practices to produce effective and coherent subtitles. Certain words in source texts must often be reconstructed to maintain their original meaning and message and to achieve the same effects on the target viewers as the source viewers.

Results of this study further demonstrate that the translator had already accounted for the multi-modes found in the film, and that textual modes had been thoroughly treated by the translator. It was therefore evident that the translator considered the distribution and integration of multimodal meanings create equivalents between the source and target texts. Although some frames still remain in which the translated subtitles disregarded multi-modes, such results did not reduce the film's overall meaning or message.

Through the findings and conclusions drawn from study, it is recommended that a translator or subtitler watch a film rigorously and consider all kinds of modes that accompany each visual frame. This will allow the translator to create accurate, readable and contextually appropriate subtitles for the target audience. The amplification technique should be a utilised when adding any required information to clarify meaning, though translators should not overload subtitles with a surplus of words or phrases. The newly proposed MT is also recommended for translated subtitling as it includes a record of disintegrated modes, or those modes which are disregarded by the translator. Disregarding such modes in the translation process may result in a poor or unreadable subtitle, as evidenced in the bus stop scene of *Forrest Gump*. High quality film subtitles are therefore imperative in target viewer understanding and enjoyment and can also be beneficial in learning and improving English language skills worldwide.



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