



ANALYSIS OF MODULATION TRANSLATION TECHNIQUES IN THE FILM SUBTITLES OF "UNDER PARIS"

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Abstract

This study aims to describe the forms of modulation translation techniques applied in the subtitles of the film Under Paris and analyze the effect of their application on the shift in meaning between French as the source language and Indonesian as the target language. This study focuses on modulation techniques based on the theoretical framework of Vinay and Darbelnet and the adjustment of meaning based on the theory of Nida and Taber. The method used is descriptive qualitative with data sources in the form of dialogue in the subtitles of the film Under Paris (2024). Data were collected through listening and note-taking techniques, then analyzed interpretively. The results of the study are that all seven forms of modulation techniques according to Vinay and Darbelnet were found in the data, namely abstract-concrete shifts, cause-effect, whole-part, positive-negative, active-passive, physical-psychological, and space-time. Of the total data analyzed, 40 data were found containing modulation techniques, with positive-negative modulation as the most dominant form. In addition, the application of modulation techniques shows a close relationship with the adjustment of meaning as stated by Nida and Taber. Although not all semantic adjustment categories appear in every modulation data, context-based adjustments are the most frequently used category, indicating the importance of situational and visual context in subtitle translation. The study concludes that modulation techniques play a significant role in producing subtitle translations that are natural, acceptable, and appropriate to the audiovisual context.

Keywords: modulation techniques, subtitle translation, audiovisual translation, meaning adjustment

Abstrak

Penelitian ini bertujuan untuk mendeskripsikan bentuk-bentuk teknik modulasi terjemahan yang diterapkan dalam subjudul film Under Paris dan menganalisis pengaruh penerapannya terhadap pergeseran makna antara bahasa Prancis sebagai bahasa sumber dan bahasa Indonesia sebagai bahasa sasaran. Penelitian ini berfokus pada teknik modulasi berdasarkan kerangka teori Vinay dan Darbelnet serta penyesuaian makna berdasarkan teori Nida dan Taber. Metode yang digunakan adalah deskriptif kualitatif dengan sumber data berupa dialog dalam subjudul film Under Paris (2024). Data dikumpulkan melalui teknik mendengarkan dan mencatat, kemudian dianalisis secara interpretatif. Hasil penelitian menunjukkan bahwa ketujuh bentuk teknik modulasi menurut Vinay dan Darbelnet ditemukan dalam data, yaitu pergeseran abstrak-konkret, sebab-akibat, keseluruhan-bagian, positif-negatif, aktif-pasif, fisik-psikologis, dan ruang-waktu. Dari total data yang dianalisis, ditemukan 40 data yang mengandung teknik modulasi, dengan modulasi positif-negatif sebagai bentuk yang paling dominan. Selain itu, penerapan teknik modulasi menunjukkan hubungan yang erat dengan penyesuaian makna seperti yang dinyatakan oleh Nida dan Taber. Meskipun tidak semua kategori penyesuaian semantik muncul dalam setiap data modulasi, penyesuaian berbasis konteks adalah kategori yang paling sering digunakan, menunjukkan pentingnya konteks situasional dan visual dalam penerjemahan subtitle. Studi ini menyimpulkan bahwa teknik modulasi memainkan peran penting dalam menghasilkan terjemahan subtitle yang alami, dapat diterima, dan sesuai dengan konteks audiovisual.

Kata kunci: teknik modulasi, penerjemahan subtitle, penerjemahan audiovisual, penyesuaian makna



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INTRODUCTION

French in Indonesia is one of the international foreign languages that plays a crucial role because it can open various access, both in academic fields and the world of work, after English. According to the Organisation Internationale de la Francophonie,¹ French is spoken by more than 300 million speakers worldwide and is an official language in various international organizations. Considering the importance of French in various fields, this is not commensurate with the number of French speakers in Indonesia, which is still relatively limited, so not all information in French can be directly understood by the general public. Therefore, translation from French into Indonesian is an urgent need to bridge the language gap and ensure that information is conveyed accurately and can be understood by the target audience.

Larson states that translation is an activity of transferring the meaning of words, phrases, and sentences from the source language (SL) into equivalent words, phrases, and sentences in the target language (TL).² Newmark adds that translation is the process of transferring the meaning of a text from one language to another as intended by the author.³ Based on these two perspectives, it can be concluded that translation focuses on transferring meaning, not just transferring language form. Thus, a translator is required to understand the context and intent of the author so that the message in the source text can be conveyed accurately in the target language.

The translation process requires a strong understanding of the original text and the ability to accurately convey its meaning in the target language. Furthermore, it is crucial to check or evaluate the translation results to maintain its quality. One crucial aspect of translation is selecting an appropriate method to maintain the meaning and nuances of the original text. Molina and Albir state that translation techniques are steps to analyze and categorize how a translator conveys meaning from the source language to the target language at a smaller level.⁴

Modulation technique is a translation technique that involves changing the point of view or perspective in the target language without changing the overall meaning of the message. According to Vinay and Darbelnet, this technique is used when a direct translation does not sound natural in

¹ Organisation internationale de la Francophonie, *La Langue Française Dans Le Monde 2015–2018* (Gallimard, 2019).

² E. Sulistijani and F. Y. Parwis, "Strategi Penerjemahan Subtitling Dalam Film 'Ender's Game,'" *Deiksis* 11, no. 03 (2019): 210–20, <https://doi.org/10.30998/deiksis.v11i03.4111>; N. Hasanah et al., "Kesepadanan Penerjemahan Bahasa Prancis Ke Dalam Bahasa Indonesia Pada Kategori Budaya (Studi Kasus Film *Pourris Gâtés*)," *Silampari Bisa: Jurnal Penelitian Pendidikan Bahasa Indonesia, Daerah, Dan Asing* 7, no. 2 (2024): 165–75.

³ R. Alvirawinata et al., "Analisis Teknik Penerjemahan Generalisasi Dan Kesepadanan Pada Takarir Film Seri *Lupin*," *J-Symbol: Jurnal Magister Pendidikan Bahasa Dan Sastra Indonesia* 13, no. 2 (2025): 1085–93, <https://doi.org/10.23960/symbol.v13i2>.

⁴ M. M. Heriwati, "Strategi Penerjemahan Metafora Bahasa Inggris Ke Dalam Bahasa Indonesia Dalam Novel *Life of Pi*" (Diponegoro University, 2018); D. M. P. Sari et al., "Analisis Terjemahan Novel *Laskar Pelangi* Dari *Andrea Hirata*," *Simpati* 3, no. 1 (2025): 55–61, <https://doi.org/10.59024/simpati.v3i1.1123>.

the target language, so the translator needs to adjust the way of conveying the meaning according to the habits of the target language.⁵ The classification of modulation techniques proposed by Vinay and Darbelnet⁶ is an important concept in translation studies because it helps adjust the meaning to suit the target language audience. Molina and Albir argue that modulation is a change in point of view or perspective in translation with the aim of maintaining the clarity of the source text message in a different cultural context.⁷

Modulation techniques are used when an expression does not have a direct equivalent in the target language, so the translator seeks an alternative form that still maintains the meaning. Vinay and Darbelnet divide modulation into seven main forms, namely abstract ↔ concrete, cause ↔ effect, whole ↔ part, positive ↔ negative, active ↔ passive, physical ↔ psychological, and space ↔ time. These seven forms demonstrate the translator's flexibility in maintaining the meaning and cultural nuances of the source language.

This technique is also often used to adjust sentences or points of view so that dialogue sounds natural in the target language without disrupting the harmony between text and image. In film translation, techniques such as modulation play a crucial role because films combine various elements, such as dialogue, images, music, and body movement. Therefore, translators need to pay attention to technical limitations, such as text length, readability, and appropriateness to the visual context, so that the film's message can be conveyed effectively.⁸

Nida and Taber stated that translation is not merely transferring language form, but also requires adjustment of meaning so that the message can be received naturally in the target language.⁹ To achieve dynamic equivalence, Nida and Taber put forward eight categories of adjustment of meaning, namely idiom shift, changes in figurative and literal meaning, adjustment of core meaning components, shift of general and specific meaning, oversimplification of expressions, adjustment of formulaic expressions, redistribution of meaning elements, and adjustment based on context. This classification emphasizes that translation requires linguistic and cultural sensitivity so that the

⁵ Heriwati, "Strategi Penerjemahan Metafora Bahasa Inggris Ke Dalam Bahasa Indonesia Dalam Novel *Life of Pi*"; I. K. I. Prayogi and Y. S. Manipuspika, "Penerjemahan Rambu Lalu Lintas Bilingual Di Bali: Antara Makna Dan Konteks," *SPHOTA: Jurnal Linguistik Dan Sastra* 17, no. 2 (2025): 116–29, <https://doi.org/10.36733/sphota.v17i2.11770>.

⁶ J. P. Vinay and J. Darbelnet, *Stylistique Comparée Du Français et de l'anglais : Méthode de Traduction* (Didier, 1958).

⁷ S. Suprpto et al., "Kajian Tentang Teknik, Metode, Dan Ideologi Dalam Penerjemahan Bahasa Politik Teks Berita Politik Internasional Di Media Cetak," 2016, 793–804; A. N. Fitri et al., "Analisis Kesepadanan Makna Dalam Penerjemahan Teater L'Avare Molière Ke Bahasa Indonesia Dengan Adaptasi Budaya Sunda," *PRANALA (Jurnal Pendidikan Bahasa Prancis)* 8, no. 1 (2025): 14–28.

⁸ U. Hasanah et al., "Penerapan Teknik Dan Kualitas Penerjemahan Dalam Film Kartun Fawaz Dan Nourah Bahasa Arab: Kajian Pada Subtitle Bahasa Indonesia," *Jurnal Muthala'ah* 1, no. 1 (2025): 10–36.

⁹ Z. Drazat et al., "Efektivitas Penerjemahan Dalam Pendidikan Bahasa Arab Di Era Digital: Kajian Terhadap Faktor Linguistik Dan Budaya," *Lisan An Nathiq: Jurnal Bahasa Dan Pendidikan Bahasa Arab* 7, no. 2 (2025): 324–36.

message remains natural and easy to understand by readers or audiences of the target language.

Research conducted by Arifianto and Kartika¹⁰ and Qureisin¹¹ both highlight the importance of modulation techniques in translation, even though they are applied to different text contexts. Arifianto and Kartika, in their study entitled "Modulation Techniques in Deutsche Welle News Articles," analyzed five Deutsche Welle news articles from German to Indonesian using a qualitative descriptive approach based on the theory of Molina and Albir. The results of the study showed that there were 48 data on the use of modulation techniques that function to adjust sentence structure and perspective to be more natural, communicative, and in accordance with Indonesian language norms. This finding confirms that modulation techniques play an important role in maintaining the acceptability and readability of international news texts.

Meanwhile, Qureisin's¹² research entitled "Analysis of Modulation Techniques in Matt Haig's Novel *The Midnight Library*" examines the application of modulation techniques in literary works using descriptive and content analysis methods. This study found that translators frequently use modulation techniques in the form of changes in phrases, points of view, and adjustments to cultural contexts to maintain the emotional and philosophical nuances in literary texts, despite shifts in meaning. Both studies show that modulation techniques function not only as a linguistic strategy but also as a cultural tool that helps maintain equivalence of meaning, acceptability, and naturalness of translation in various types of texts.

The purpose of this study is to describe the forms of modulation translation techniques applied in the subtitles of the film *Under Paris* based on the theoretical framework of Vinay and Darbelnet¹³, and to analyze how the application of these techniques affects the differences in meaning between French and Indonesian according to the theoretical framework of Nida and Taber¹⁴. Through this analysis, the study is expected to provide a clear picture of the role of modulation in adjusting differences in perspective, structure, and expression between languages, especially in the context of audiovisual translation.

RESEARCH METHODS

This study uses a qualitative descriptive method that aims to describe the phenomenon in depth through written, oral, and visual data.¹⁵ According to Kriyantono, data is analyzed

¹⁰ A. K. Arifianto and A. D. Kartika, "Teknik Modulasi Dalam Artikel Berita Deutsche Welle," *IDENTITAET* 14, no. 1 (2025): 45–55.

¹¹ S. Qureisin, "Analisis Teknik Modulasi Pada Novel *The Midnight Library* Karya Matt Haig," *Jurnal Ilmu Sosial Dan Humaniora* 3, no. 2 (2024): 329–36.

¹² Qureisin, "Analisis Teknik Modulasi Pada Novel *The Midnight Library* Karya Matt Haig."

¹³ Vinay and Darbelnet, *Stylistique Comparée Du Français et de l'anglais : Méthode de Traduction*.

¹⁴ E. A. Nida and C. R. Taber, *The Theory and Practice of Translation*, vol. 8 (E. J. Brill, 1982).

¹⁵ H. Kim et al., "Characteristics of Qualitative Descriptive Studies: A Systematic Review," *Research in Nursing & Health* 40, no. 1 (2017): 23–42, <https://doi.org/10.1002/nur.21768>.

interpretively to obtain a comprehensive picture of the research object.¹⁶ This study analyzes the modulation translation technique in the subtitles of the film *Under Paris* based on seven forms of modulation by Vinay and Darbelnet¹⁷, namely abstract ↔ concrete shift, cause ↔ effect, whole ↔ part, positive ↔ negative, active ↔ passive, physical ↔ psychological, and space ↔ time. Nida and Taber added that there are eight categories of meaning adjustment, namely idiom shift, changes in figurative and literal meaning, adjustment of core meaning components, shifts in general and specific meaning, oversimplification of expressions, adjustment of formulaic expressions, redistribution of meaning elements, and adjustment based on context. The aim of this analysis is to describe the forms of modulation translation techniques used and to analyze the influence of the application of modulation translation techniques on the differences in meaning between the source language (French) and the target language (Indonesian).

Data collection techniques are essential steps in research because they serve to obtain information relevant to the research objectives. According to Hardani et al., data collection techniques are the means or methods used by researchers to systematically collect data to answer research questions.¹⁸ In this study, the researchers used listening and note-taking techniques as the primary method. These two techniques were used to identify, record, and analyze data related to modulation translation techniques according to the research focus.¹⁹

The data analysis in this study used a qualitative descriptive approach aimed at describing and interpreting the application of modulation translation techniques in the subtitles of the film "Under Paris." The analysis was conducted using the Miles and Huberman model, which includes three main stages: data reduction, data presentation, and conclusion drawing.²⁰

RESULTS AND DISCUSSION

In this section, the researcher presents the results of research on the forms of modulation translation techniques and forms of semantic adjustment found in the subtitles of the film *Under Paris* based on the theoretical framework of Vinay and Darbelnet²¹ and Nida and Taber²². The

¹⁶ A. R. Aji and D. Purworini, "Strategi Respon Komunikasi Krisis Kemenkeu Pada Kasus Pejabat Pajak Rat (Analisis Berita CNN Indonesia Dan Kompas.Com)," *Jurnal Ilmu Komunikasi UHO* 9, no. 3 (2024): 515–30, <https://doi.org/10.52423/jikuho.v9i3.215>.

¹⁷ Vinay and Darbelnet, *Stylistique Comparée Du Français et de l'anglais : Méthode de Traduction*.

¹⁸ G. Gumilar et al., "Urgensi Penggantian Kurikulum 2013 Menjadi Kurikulum Merdeka," *Jurnal Papeda* 5, no. 2 (2023): 148–55.

¹⁹ S. S. Nisa and M. N. Kholis, "A Pragmatic Analysis of Translation Techniques in the Subtitles of the Film Theeb," *ATHLA: Journal of Arabic Teaching, Linguistic and Literature* 5, no. 1 (2024): 28–47, <https://doi.org/10.22515/athla.v5i1.9537>.

²⁰ Q. Qomaruddin and H. Sa'diyah, "Kajian Teoritis Tentang Teknik Analisis Data Dalam Penelitian Kualitatif: Perspektif Spradley, Miles Dan Huberman," *Journal of Management, Accounting, and Administration* 1, no. 2 (2024): 77–84, <https://doi.org/10.52620/jomaa.v1i2.93>.

²¹ Vinay and Darbelnet, *Stylistique Comparée Du Français et de l'anglais : Méthode de Traduction*.

²² Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

analysis of modulation translation techniques was conducted to identify the forms of modulation used and explain the influence of their application on the differences in meaning between French and Indonesian in the subtitles of the film.

The following discussion is based on the data analyzed by the researcher. The researcher found all forms of modulation techniques accompanied by their semantic adjustments in the subtitles of the film *Under Paris*. The forms of modulation techniques found include abstract-concrete (11 data), cause-effect (5 data), whole-part (1 data), positive-negative (14 data), active-passive (1 data), physical-psychological (2 data), and space-time (6 data). Thus, the total number of data containing forms of modulation techniques accompanied by their semantic adjustments is 40 data as shown in Table 1.

Table 1. Forms of Modulation Techniques

No.	Form	Frequency
1	Abstract-Concrete	11
2	Cause and effect	5
3	Whole-Part	1
4	Positive - Negative	14
5	Active-Passive	1
6	Physical-Psychological	2
7	Space-Time	6

Based on the analysis, it can be concluded that the positive-negative modulation technique is the most dominant category used in the subtitles for the film *Under Paris* (2024). These findings can be reviewed in detail in Table 1.

Discussion

1. Modulation Technique Forms

a. Abstract-concrete shift

According to Efendi & Hardjanto²³, abstract-concrete shift is a form of modulation technique that occurs when a translator changes the level of abstractness of an expression from the source language to the target language, either from a more

²³ L. Efendi and T. D. Hardjanto, "Modulation in the Idiom Translation from English to Indonesian in the Novel *Rich People Problems*," *SALEE: Study of Applied Linguistics and English Education* 4, no. 1 (2023): 251–61, <https://doi.org/10.35961/salee.v4i1.570>.

abstract form to a more concrete form or vice versa, in order to achieve clarity and naturalness of meaning. This technique is generally used when the target language demands a more explicit or more concise message delivery for easy understanding by the reader or audience.

Data (5), 00:07:46-00:07:48

BSa: "Vous la voyez là ?"

BSu: "Can you see?"

In data (5), the translator applies the abstract-concrete shift modulation technique by simplifying the source language speech structure which explicitly contains the place-indicating element là ("there"). In the target language, this element is not displayed lexically, so that the translation is more concise and general, but still maintains the core meaning of the ability to see.

This shift results in a redistribution of meaning elements, as suggested by Nida and Taber²⁴. The locational meaning elements explicitly present in the source language are transferred to the visual context presented in the film scene, eliminating the need for re-expression in the subtitles. Thus, the overall meaning remains intact through the combination of translated text and images, resulting in a more natural and economical Indonesian utterance.

Data (9), 00:21:55-00:21:58

BSa: "Si t'as une galère..."

BSu: "There is a problem..."

In data (9), the translator also uses the abstract-concrete shift modulation technique. The French expression une galère is an idiomatic expression that literally means "difficulty" or "complicated situation," but pragmatically refers to the problematic condition experienced by the speaker. In the target language, this expression is translated as "there is a problem," which is more concrete and immediately understood by Indonesian audiences.

The application of this modulation results in semantic adjustments in the form of idiom shifts, as explained by Nida and Taber²⁵. Idioms in the source language are

²⁴ Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

²⁵ Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

not retained in form, but are instead transferred to non-idiomatic expressions that have equivalent functional meaning in the target language. This strategy was chosen to maintain the understandability and naturalness of the subtitles, given the limitations of space and time in audiovisual translation.

b. Causal shift

Cause-and-effect shift modulation occurs when the translator shifts the perspective from cause to effect, or vice versa, to produce a more natural and acceptable utterance in the target language.²⁶ This technique is used when the logical relationship in the source language is not conveyed directly but is understood through the context of the situation or pragmatics.

Data (17), 00:38:59-00:39:00

BSa: "Ça craint".

BSu: "Free him."

In data (17), the translator applies the cause-effect shift modulation technique. The French expression *ça craint* literally means "this is bad" or "this is bad" and functions as an evaluative expression of the current situation. This expression indicates a cause, namely a dangerous or unfavorable condition. However, in the target language, the translator changes it to "Free him," which represents the effect in the form of an action that must be taken immediately in response to the situation.

This shift creates semantic adjustments based on context, as proposed by Nida and Taber²⁷. The meaning in the target language is not translated literally, but rather adapted to the visual and situational context of the film scene. The audience can understand that the command "Free him" is a logical response to the dangerous situation implied in the source language expression. Thus, this translation maintains functional and natural equivalence in the audiovisual context.

Data (27), 00:26:00-00:26:02

BSa: "Collector".

BSu: "Priceless".

²⁶ Efendi and Hardjanto, "Modulation in the Idiom Translation from English to Indonesian in the Novel Rich People Problems."

²⁷ Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

In data (27), the translator also applies the cause-effect shift modulation technique. The French word “collector” refers to something of high value due to its rarity or status as a collectible. In the source language, the word indicates the cause, namely the object’s characteristics as a collectible. Meanwhile, the translation of “priceless” in the target language displays the effect, namely a very high or immeasurable value.

This shift resulted in a change in figurative and literal meaning, as explained by Nida and Taber²⁸. The lexical and denotative term "collector" was shifted into a more figurative evaluative expression in Indonesian. This strategy was chosen so that the implicit meaning of an object's high value could be understood quickly and clearly by the audience, without requiring additional explanation within the limited space of the subtitle.

c. Whole-part shift

Yahya et al.²⁹ state that whole-part shift modulation occurs when the translator shifts perspective from a more general meaning to a more specific one, or vice versa, to accommodate the clarity and naturalness of the message in the target language. This technique is used when the structure or customs of the target language are more receptive to conveying meaning within a different context than the source language.

Data (21), 00:40:21-00:40:23

BSa: “Y a un truc qui va pas”.

BSu: “Something is wrong.”

In data (21), the translator applies the whole-part shift modulation technique. The expression *un truc* in

French is very general and refers to “something” broadly without specific explanation. In the target language, the expression translates as “something is wrong,” which highlights a specific part of the overall situation, namely a condition or problem that is perceived as abnormal.

This shift creates semantic adjustments in the form of shifts between general

²⁸ Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

²⁹ M. Yahya et al., “An Analysis of Modulation Technique in the Translation of Bumi Manusia Novel into This Earth of Mankind,” *Jurnal Bahasa Inggris Terapan* 7, no. 2 (2021): 94–108.

and specific meanings, as explained by Nida and Taber³⁰. Meanings that were originally general in the source language are shifted to more specific and evaluative expressions in the target language. This adjustment is made to clarify the speaker's intent and adapt to the situational context of the film scene, so that the message can be understood quickly and naturally by Indonesian audiences.

d. Positive-negative shift

Positive-negative shift modulation occurs when a translator changes the form of a statement from positive to negative, or vice versa, without changing the core meaning of the message. This technique is used to adapt to the expressive habits of the target language to make the speech sound more natural and communicative.³¹

Data (7), 00:25:19-00:25:21

BSa: "Ça va pas de plonger la nuit?"

BSu: "Why dive at night?"

In data (7), the translator applies the positive-negative shift modulation technique. In the source language, the expression *ça va pas* contains a negative form that functions as an expression of assessment or disapproval of the act of diving at night. In the target language, the expression is transformed into a neutral question sentence without an explicit negative marker, namely "Why dive at night?".

This shift results in an adjustment of the core meaning components, as explained by Nida and Taber³². The negative judgment implied in the source language is reworked into a question that still conveys doubt or objection, but with a more natural structure in Indonesian. Thus, the primary meaning is maintained despite the change in its form of expression.

Data (16), 00:39:29-00:39:32

BSa: "Je t'en supplie!"

BSu: "Please!"

In this data, the translator applies the positive-negative shift modulation

³⁰ Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

³¹ Yahya et al., "An Analysis of Modulation Technique in the Translation of Bumi Manusia Novel into This Earth of Mankind."

³² Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

technique. The French expression "je t'en supplie" is a highly emotional and stylistically exaggerated expression of request due to its use of a construction full of personal emphasis. In the target language, this expression is translated as "Please!", which is shorter and more direct.

This shift resulted in semantic adjustments in the form of oversimplification of expressions, as explained by Nida and Taber³³. The emotional intensity of the source language was not removed, but condensed into a single word that still conveyed a strong plea. This strategy was chosen to accommodate the limitations of space and time in the film's subtitles and to maintain the naturalness of the Indonesian dialogue.

e. Active-passive shift

Yahya et al.,³⁴ argue that active-passive shift modulation occurs when a translator shifts the point of view from the active to the passive form, or vice versa, to adapt to the grammatical structures and customs of the target language without changing the core meaning of the message. This technique is used to maintain the naturalness and acceptability of speech in the target language.

Data (26), 00:25:56-00:25:59

BSa: "On vous a ramené des affaires?"

BSu: "Have you brought some equipment for you?"

In data (26), the translator applies the active-passive shift modulation technique. In the source language, the subject on functions as a general and non-specific agent marker, with an active structure that emphasizes the action of bringing equipment. In the target language, this structure is shifted to the passive form "already brought", so that the focus shifts from the agent to the object, namely "some equipment".

This shift creates a semantic adjustment in the form of a shift in general and specific meaning, as proposed by Nida and Taber³⁵. The general and vague actor in the source language is not explicitly presented in the target language, while the object of the action is described more specifically. This adjustment is made to accommodate the more common Indonesian language habit of using passive structures in service or

³³ Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

³⁴ Yahya et al., "An Analysis of Modulation Technique in the Translation of Bumi Manusia Novel into This Earth of Mankind."

³⁵ Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

notification contexts, so that the message can be received naturally by the audience.

f. Physical-psychological shift

This type of modulation occurs when the translator shifts the emphasis of meaning from physical to psychological states, or vice versa, to adapt the perspective and naturalness of expression in the target language. This technique is often used to adapt emotional expressions to make them more easily understood by readers or audiences in the target language.³⁶

Data (30), 01:10:16-01:10:34

BSa: "et j'ai eu peur de mourir. J'ai abandonné mes frères d'armes. Ils ont été abattus".

BSu: "I was afraid of dying. I left my men. They were killed."

In data (30), the translator applies the physical-psychological shift modulation technique. The expression *j'ai eu peur de mourir* in the source language emphasizes the speaker's psychological condition in the form of fear of death that will be experienced physically. In the target language, the expression is translated as "I am afraid to die", which maintains the psychological aspect, but is simplified structurally to be more direct and emotional.

Furthermore, the term "*mes frères d'armes*," which literally means "brothers in arms," is translated as "my men," which better fits the context of the hierarchical relationships in the film's scenes. This shift demonstrates an adjustment in meaning that takes into account the emotional and situational relationships between the characters.

The application of this modulation creates semantic adjustments based on context, as proposed by Nida and Taber³⁷. The translator adapts lexical choices and sentence structure to the narrative and psychological context of the scene, so that the emotions, regrets, and tragedies experienced by the characters are still conveyed effectively to the Indonesian audience. Thus, despite the shifts in physical and psychological aspects, the overall meaning of the message remains functionally maintained in the context of audiovisual translation.

³⁶ Efendi and Hardjanto, "Modulation in the Idiom Translation from English to Indonesian in the Novel *Rich People Problems*."

³⁷ Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

g. Space-time shift

Muharom & Djuharie³⁸ state that spatial-temporal shift modulation occurs when a translator shifts perspective from a temporal dimension (time) to a spatial dimension (space), or vice versa, to accommodate the naturalness and clarity of meaning in the target language. This technique is often used when differences in expression habits between languages require an adjustment of perspective to ensure the message remains communicative.

Data (23), 00:30:21-00:30:23

BSa: "On va tout recommencer".

BSu: "We can start over."

In data (23), the translator applies the technique of modulating space-time shifts. The expression *on va tout recommencer* in the source language emphasizes the futuristic and definite time aspect ("will start again"). In the target language, the expression is translated into "We can start again," which changes the certainty of the action into a possibility.

This shift resulted in an adjustment of the core meaning components, as proposed by Nida and Taber³⁹. The element of temporal certainty in the source language was adapted to the nuance of possibility in the target language, without losing the primary meaning of the resumption of an action. This adjustment was made to produce a more natural utterance and to fit the context of dialogue in Indonesian, particularly within the limitations of subtitle expressions.

Data (14), 00:07:33-00:07:36

BSa: "Mission accomplished".

BSu: "Mission accomplished".

In this data, the translator applies the technique of modulating time-space shifts. The French expression *"mission accomplie"* is a formulaic expression commonly used to express the successful completion of a task, emphasizing the final outcome of a series of actions. In the target language, this expression is translated as "Mission

³⁸ M. R. I. F. Muharom and O. S. Djuharie, "Analysis of Translation Techniques in Indonesian Subtitles of *Interstellar* Movie," *Sintaksis: Publikasi Para Ahli Bahasa Dan Sastra Inggris* 3, no. 4 (2025): 118–30, <https://doi.org/10.61132/sintaksis.v3i4.2023>.

³⁹ Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

completed," which conveys a more direct and concise perspective on time, consistent with Indonesian expression patterns.

This shift resulted in semantic adjustments in the form of formulaic expressions, as proposed by Nida and Taber⁴⁰. The translator did not translate the expression literally as "the mission has been accomplished," but instead chose a formulaic form that is more common and natural in Indonesian, particularly in the context of film dialogue. Thus, the communicative meaning is maintained, while the form of the expression is adapted to the conventions of the target language and the limitations of subtitles.

CONCLUSION

This study shows that modulation translation techniques play a crucial role in translating film subtitles to ensure the full meaning of the French language is achieved. All forms of modulation techniques according to Vinay and Darbelnet⁴¹ were found in the data, with positive-negative modulation being the most dominant category. This dominance indicates that the translator consistently altered the perspective and structure of the utterances to produce a more natural translation that conforms to Indonesian norms.

The analysis also demonstrates the relationship between modulation techniques and semantic adjustments based on Nida and Taber's⁴² theoretical framework. Not all semantic adjustment categories appear simultaneously in every form of modulation, but contextual adjustments are the most frequently used. This finding confirms that subtitle translation is not only linguistic but also contextual, taking into account technical limitations and the audience's comprehension needs.

Theoretically, this study strengthens the relevance of applying the theories of Vinay and Darbelnet⁴³ and Nida and Taber⁴⁴ in the study of audiovisual translation. Practically, the findings of this study can serve as a reference for subtitle translators in determining effective translation strategies and serve as a basis for further research related to translation techniques and translation quality in audiovisual media.

⁴⁰ Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

⁴¹ Vinay and Darbelnet, *Stylistique Comparée Du Français et de l'anglais : Méthode de Traduction*.

⁴² Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

⁴³ Vinay and Darbelnet, *Stylistique Comparée Du Français et de l'anglais : Méthode de Traduction*.

⁴⁴ Nida and Taber, *The Theory and Practice of Translation*, vol. 8.

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