

Modulation Technique in Translating the Main Character's Utterances in The Greatest Beer Run Ever (2022) Movie

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KEYWORDS	ABSTRACT
Language, Modulation, Movie, Subtitling, Translation	This study aims to examine the modulation technique used in translating "The Greatest Beer Run Ever" (2022) movie, focusing specifically on the dialogues of the main characters. The writers employ qualitative descriptive methods combined with case study approaches to achieve the research objectives. The findings reveal that the modulation technique was frequently used in translations to convey positive messages effectively in the target language. The writers' interest in modulation translation stems from the challenges of creating subtitles. A subtitle creator must efficiently translate and convey messages from the source to the target language within a limited timeframe while ensuring the translation's acceptability. The research involved data collection and analysis, drawing on theories from experts like Molina & Albir, Vinay, and Darbelnet. The study identified 18 instances of modulation technique, categorized into four types: Changes in Symbolism, Abstract for Concrete, Reversal of Terms, and Rethinking of Intervals and Limits. Among these, Changes in Symbolism were the most commonly employed, representing 66.7% of the translated texts. The film contains numerous foreign terms that are translated into Indonesian while maintaining the original concepts presented in the movie.

INTRODUCTION

Translation is a complex and nuanced process that involves converting text or speech from one language to another while preserving the core message and intent of the original. It requires a strong grasp of both the source and target languages, as well as an appreciation of the cultural subtleties that come with them. This intricate work is essential in bridging linguistic and cultural divides, especially in film, where the subtleties of dialogue and narrative are key to conveying the intended message. Scholars like Peter Newmark have classified translation into different types, such as intralingual and interlingual, stressing the need for equivalence in meaning between the original and the translated text. Eugene Nida and others have expanded on these ideas, discussing formal and dynamic approaches to translation. These frameworks help us understand the complexities of translation and highlight the various methods translators use to convey meaning across languages.

In the field of translation, various techniques are used to ensure that the translated text accurately reflects the original while also connecting with the target audience. For example, Molina and Albir (Molina & Albir, 2002) identified 18 different translation techniques, including adaptation, borrowing, and modulation, each serving a specific purpose in addressing linguistic and cultural differences. These techniques showcase the creativity and flexibility of translators as they strive to convey meaning effectively. Vinay and Darbelnet (1995, p. 123), offer further insight into the intricacies of translation techniques. Their research explores different types of modulation, such as converting concrete expressions into abstract concepts, adjusting cause-and-effect relationships, and changing the order of words within a phrase. These modulation

techniques give translators valuable tools for navigating linguistic and cultural subtleties, enhancing their ability to accurately convey meaning across languages.

Our research focuses on cinematic translation, specifically the use of modulation in the Indonesian subtitles of the film *The Greatest Beer Run Ever*, directed by Peter Farrelly. Translating a film with such rich cultural content presents unique challenges, requiring translators to not only accurately convey the dialogue but also capture the cultural references and emotional depth that resonate with the Indonesian audience. By closely examining specific examples of modulation in these subtitles, we aim to shed light on the intricate decisions translators make to remain true to the original while adapting it to Indonesian cultural norms. Modulation as a translation technique allows translators to creatively adapt humor, cultural references, and emotional nuances, ensuring that the film's essence is preserved while resonating with Indonesian viewers.

In conclusion, translation is a dynamic and intricate process that requires careful attention to linguistic and cultural details. Modulation stands out as a crucial tool for translators, enabling them to navigate these complexities and convey meaning effectively across languages. By studying modulation in the context of cinematic translation, we gain valuable insights into the artistry and creativity of translators as they bring stories to life for diverse audiences around the world.

METHOD

In this study, the writers used a qualitative approach to describe the findings. Several expert theories were used to guide the research, with a specific focus on analyzing phrases translated into Indonesian using modulation techniques. The writers selected data for analysis based on the framework provided by Molina and Albir (2002). Once the data was gathered, it was analyzed and categorized according to the types of modulation, following the classification system proposed by Vinay and Darbelnet (1995).

RESULTS AND DISCUSSION

The main goal of this research is to identify the most common types of modulation used in the translation of the movie. According to Vinay and Darbelnet's classification, there are nine specific modulation techniques: Abstract for Concrete, Explicative Modulation, Reversal of Terms, Active to Passive, Negation of Opposites, Rethinking of Intervals and Limits, Space to Time, Part to Another Part, and Cause and Effect. This study aims to explore how these techniques are applied in the movie's translation.

The data analysis is conducted by thoroughly examining the movie's translation, identifying each instance of modulation, and categorizing them according to Vinay and Darbelnet's framework. This method not only helps us recognize the types of modulation used but also uncovers the reasons and impacts behind these linguistic choices in the translation process. Essentially, this research delves into the modulation techniques that shape the translation of the movie. By closely following Vinay and Darbelnet's guidelines, The writers aims to highlight the artistry involved in translation and provide a detailed understanding of how these techniques are strategically used to bridge different languages and cultures.

No	Type of Modulation	Frequency	Percentage
1	Changes in Symbolism	12	66.7%
2	Abstract for Concrete	3	16.67%
3	Changes in Symbolism	2	11.1%
4	Rethinking of Intervals and Limits (inSpace and Time)	1	5.55%
Total		18	100%

The table serves as a comprehensive repository of research findings, presenting a meticulous and thorough breakdown of the data. This table provides an in-depth examination of the distribution of modulation types, highlighting their usage in the translation of *The Greatest Beer Run Ever*. The specific focus of this analysis is on the dialogues delivered by the central character, Chickie. It is important to note that this presentation of data is not merely a statistical summary; it serves as a gateway into the intricate world of translation and modulation, offering a glimpse into the methods and techniques employed to convey the richness of the original work to a new and diverse audience. In this research, the writers have found a total of 18 utterances in which modulation techniques have been used out of 128 total utterances of the main characters. This finding is particularly interesting because of the presence of four different types of modulation in these 18 utterances. Identified categories of modulation include Change in Symbolism, Abstract for Concrete, Reversal of Terms, and Rethinking Intervals and Limits. The existence of multiple modulation types highlights the translator's adaptability and versatility in navigating the intricacies of the source text to align them with the nuances of the target language and culture.

Of special interest is the observed in Reversal of Terms and Abstract for Concrete modulation types, accounting for 66.7% Changes in Symbolism and 16.67% for Abstract for Concrete. This balanced distribution underscores the translator's deliberate choices in crafting a translation that resonates with the audience and ensures a deep understanding of the material. The transformation of terms from the source language into the context of Indonesian is a carefully considered process, aimed at enhancing the audience's engagement and comprehension.

When The writers delve deeper into the Abstract for Concrete modulation type, uncover a layer of translation that goes beyond mere word substitution. In this context, concrete terms and phrases from the source language are transformed into abstract concepts, all while considering the emotional depth, underlying intentions, and the cultural tapestry that envelops the narrative. The translator's role becomes that of a skilled conduit, channeling the emotional and expressive elements that the main character, Po, endeavors to convey. This dynamic interplay between the concrete and the abstract exemplifies the translator's creative acumen and commitment to faithfully rendering the emotional subtleties of the source material.

In conclusion, this research expedition offers a profound exploration into the art of translation, accentuating the strategic decisions made by the translator to ensure that the profound impact and essence of the original work are not lost in translation. It underscores the pivotal role of modulation techniques as bridges between different languages and cultures, serving to make the cinematic experience more immersive and relatable for the audience. Through this meticulous analysis of the modulation types in the translation of *The Greatest Beer Run Ever*, gain deep insights into the intricacies of translation as an art form, where language is thoughtfully wielded to preserve the depth and nuances of a cinematic masterpiece while ensuring its relevance to a new and diverse audience.

1. Changes in Symbolism

Changes in Symbolism modulation involve both the adaptation of existing metaphors and the creation of new ones. This dynamic facet of modulation empowers the translator to effectively adjust symbolic elements to align with the cultural and linguistic norms of the target audience, thus amplifying the text's resonance and relevance. In essence, modulation stands as a versatile tool within the translator's arsenal, facilitating the intricate navigation of language, culture, and context. Its role is not just to ensure an accurate conveyance of the intended message but also to seamlessly integrate the translation into the target language environment, thereby enhancing its effectiveness and its ability to captivate the audience. Subtitling is an art that requires modulation as a vital instrument to convey messages as faithfully as possible

within a limited time frame. To maintain the quality of a translation, a translator must possess extraordinary creativity to ensure that the subtitles created are culturally accepted in the Indonesian context. One aspect that underscores the translator's skill is the translation of profanity. In a movie like *The Greatest Beer Run Ever*, the translation of curse words must be handled with utmost care. Profanity in subtitles is generally toned down, but when it is necessary to describe a character accurately, ensuring a relatively faithful translation becomes a critical matter (Cintas & Remael, 2008, p. 296). In summary, the intricate art of modulation empowers translators to skillfully adapt symbolic elements in their work. Subtitling, in particular, demands creative finesse and cultural sensitivity, especially when dealing with sensitive aspects like the translation of swear words. Thus, the art of translation remains a dynamic process where modulation plays a pivotal role in crafting translations that are not only accurate but also culturally and contextually relevant to the audience.

Excerpt 1

Time Stamp	SL	TL	Type
08:05-08:07	You just blow with the wind , don't you?	Selalu tergantung lawan bicara , ya?	Changes in Symbolism

The utterance *You just **blow with the wind**, don't you?* in the source language translated into the *Selalu **tergantung lawan bicara**, ya?* exemplifies a form of linguistic modulation known as the changes in symbolism. In this particular case, the phrases **blow with the wind** and **tergantung lawan bicara** are exchanged to create an equivalent counterpart in the target language. This is a prime example of how modulation techniques come into play when the words or phrases are translated, involving relevant exchanges to ensure precision and accuracy in the target language. Delving deeper into this process, it is crucial to recognize that the phrase **blow with the wind** and the phrase **tergantung lawan bicara** represent not just linguistic transpositions but also cultural and symbolic shifts. The phrase **blow with the wind** means someone who is easily influenced or follows the popular direction or general flow without a strong stand. It uses the symbolism of **blow with the wind** to describe a person's behavior. On the other hand, the phrase **tergantung lawan bicara** was chosen by the translator to describe it. This exchange encapsulates not only the translation of words but also the translation of cultural nuances and associations.

Furthermore, the beauty of this type of modulation lies in its adaptability and contextual relevance. When a translator chooses to perform changes in symbolism modulation, it is a strategic decision aimed at maintaining the essence of the source language while making it harmonious and resonant in the target language. In this instance the phrase **blow with the wind** and the phrase **tergantung lawan bicara** reveal the meticulous thought and artistry that underlie the work of a skilled translator, transcending a mere exchange of terms and venturing into the realm of linguistic and cultural harmony. In sum, the translation process often involves dynamic shifts that extend beyond literal conversions. The modulation techniques, such as the changes in symbolism modulation, allow translators to bridge the linguistic, cultural, and contextual gaps between languages. It is within these intricate choices and subtleties that translation reveals itself as a fusion of art and science, and where the translator's craft shines through, as exemplified in the transformation of the phrase **blow with the wind** into the phrase **tergantung lawan bicara**

2. Abstract for Concrete

Modulation in translation refers to the process of converting specific idioms or concepts from the source language into more abstract and broad words in the destination language. This specific adaptation is crucial in translation, particularly when the original material uses language that is based on tangible things and may not necessarily match the cultural or contextual expectations of the intended audience. Modulation is required when the original content uses language that may not properly connect with the cultural norms, values, or specific contextual nuances of the intended audience. Essentially, it acts as a link between the original culture and the intended culture, making it easier for the audience to read or listen to the content in a way that is culturally appropriate and aligned. The translator aims to make the material linguistically accurate and culturally appropriate by using a more abstract and generalized form of language. Their objective is to guarantee the effective communication of the content's substance and significance, surpassing language and cultural obstacles, and amplifying the overall influence of the translation. The modulation employed by the translator demonstrates their deep comprehension of the complex cultural and linguistic nuances involved in the translation process, hence facilitating the effective exchange of ideas and information across diverse linguistic and cultural domains.

In this movie, The writers observed the utilization of 3 data points out of a total of 18 for the Abstract for the Concrete modulation approach. This suggests that the movie has numerous occurrences when particular phrases or sentences with clear and precise meanings have been altered, leading to the employment of more general and abstract concepts, or the opposite. This specific selection is not random. The translator carefully designed these to bridge the cultural divide and ensure the approval of the target readers.

The translator's choice to utilize this modulation technique is driven by the intention to create a more intimate connection between the translated material and the cultural subtleties of the target audience. In doing so, the translator strives to improve the general acceptability and relatability of the translation. By using abstract or broad language, the translation becomes more flexible to meet the cultural and contextual expectations of the audience. This language modulation strategy acts as a connection between the source culture and the target culture, making it easier to understand and relate to the content being viewed. It showcases the translator's extensive comprehension of the importance of cultural and linguistic subtleties in the translation process. In the end, it helps to effectively communicate ideas and stories across many languages and cultures, making sure that the core message of the movie connects with a wider and more varied audience.

Excerpt 2

Time Stamp	SL	TL	Type
01:17:20- 01:17:23	Because the day I was gonna start .	Karena di hari aku akan berjualan .	Abstract for Concrete

In this scene, Tommy told Chickie that he had never sold peanuts at the Polo Ground, and Chickie explained that the day he was supposed to sell peanuts, Patty Benedetto got Chickie a much better job loading rigs at Empire Trucking. *Because the day I was gonna start*, in the source language translated to *Karena di hari aku akan berjualan* belongs to the Abstract for Concrete modulation type. This sentence is general and open-ended, giving no details about the type of activity or field that the speaker is going to **start**. It can refer to a variety of activities, both concrete and abstract. In the target language, *Karena di hari aku akan berjualan*

this translation gives a more specific context, namely *berjulan*. This shows a change from a more abstract word *start* to a more concrete phrase *berjulan*, thus providing additional information not present in the source sentence. The change from a more general expression *start* to a more specific expression *berjulan* shows an Abstract for Concrete modulation type.

The utterance of *Because the day I was gonna start* in the source language translated into *Karena dihari aku akan berjulan*. is an example of Abstract for Concrete as it involves changing from a concrete time reference to a more abstract description of a specific activity. This helps to provide a clearer and more specific context in the target language.

3. Reversal of Terms

Excerpt 3

Time Stamp	SL	TL	Type
47:11-47:15	<i>You have a hard decision to make.</i>	<i>Keputusan yang harus kamu buat itu sulit.</i>	Reversal of Terms

In this movie scene, Chickie talks to Collins about how difficult a decision Collins has to make, is whether or not to go to Vietnam. The utterance *You know, Collins, You have a hard decision to make.* translated to *Keputusan yang harus kamu buat itu sulit.* As it involves changing the order of sentence elements from the source language to the target language. The sentence structure is adjusted to maintain clarity and natural flow in the target language, while still maintaining the original meaning in the context of a conversation between Chickie and Collins about Collins' decision to go to Vietnam.

The expression *You have a hard decision to make.* in the source language translated into *Keputusan yang harus kamu buat itu sulit.* in the target language falls under the modulation technique, specifically the reversal of terms. It is shown from the character, Chickie, talks to Collins about Collins' decision to go to Vietnam. In the source language *You have a hard decision to make.* in the target language, *Keputusan yang harus kamu buat itu sulit.* where in the Context of this film Chickie asserts that the decision Collins has to make is not an easy one. In English, the sentence starts with the subject *you* and ends with *a hard decision to make*. In the Indonesian translation, the element *keputusan* which is the object in English is elevated to the subject, while the original subject *kamu* is placed in the middle of the sentence. The sentence structure is changed to make it more natural and clearer in Indonesian. The sentence highlights the word *keputusan* as the main element being talked about, followed by a description of who makes the decision *yang harus kamu buat*.

4. Rethinking Interval and Limits

The Rethinking of Intervals and Limits technique involves more than just translating words between languages. It requires a more thorough reevaluation of a source text's temporal or spatial qualities in order to effectively convey a different sense of time or space in the target language. This form of modulation is especially useful when dealing with texts that are inextricably linked to cultural or linguistic differences, since it enables the translator to bridge these gaps by creatively modifying the intervals and boundaries established in the original text.

In the world of translation, Rethinking Intervals and Limits is a multifaceted process. The translator carefully evaluates the source text to find temporal or spatial allusions that may cause problems when translated directly into the target language. This enquiry includes cultural nuances and differences in how time and space are perceived and expressed. This adaptation enables the audience to understand the intended timeframe within the context of their cultural perspective, ensuring that the temporal interval is accurately understood and communicated. Similarly, numerical or spatial references may be subject to the Rethinking of Intervals and Limits modulation type. If a source document specifies a distance in kilometres, the translator may opt to convert it to miles for a target audience that largely utilises the imperial system of measurement. This change respects the interval or limit indicated in the original text while making it more accessible to the target audience and aligning with their standard frame of reference.

In essence, Rethinking Intervals and Limits emphasizes the dynamic nature of translation and the significance of reconciling cultural and language differences. It emphasizes the plasticity and versatility of language, as well as the translator's function as a cultural mediator. This form of modulation allows the translator to manage the complexities of temporal and spatial perception, ensuring that the intended audience not only understands the content but also interprets it in light of their own cultural norms and preferences. The Rethinking of Intervals and Limits modulation type demonstrates the translator's capacity to look beyond literal word conversion and explore the complexities of cultural and linguistic adaption. It exemplifies the artistry of translation, in which linguistic barriers are molded to create a meaningful and culturally relevant communication bridgebetween source and target texts.

Excerpt 4

Time Stamp	SL	TL	Type
33:09- 33:13	This screwy friend just came 10,000 nautical miles .	Teman aneh ini baru menempuh 18.000 km .	Rethinking of Intervals and Limits

The expression *This screwy friend just came **10,000 nautical miles*** in the source language translated into *Teman aneh ini baru menempuh **18.000 km***. categorized as a rethinking of intervals and limits in modulation. In the source language, **10,000 nautical miles** is a measure of distance that specifically uses the unit of nautical miles. While in the target language **18,000 km** changes the unit of distance from nautical miles to kilometers, which is more commonly used and more easily understood by Indonesian readers.

The Units of Measure Distance is changed from nautical miles to kilometers. This is a change that adjusts the measurement intervals or limits to better suit the metric system commonly used in Indonesia, adapting the Culture used of kilometers in this translation makes it more relevant and understandable to readers in Indonesia, where the metric system is standard.

This translation changes the unit of distance from **nautical miles** to **kilometers** to conform to the more common forms of measurement in Indonesia. This is an example of modulation that adjusts distance measurements (intervals) to ensure relevance and a better understanding of the target language. Thus, this translation falls under the rethinking of intervals and limits in the category of modulation technique.

CONCLUSION

This study focused on the modulation techniques used in translating the main character John "Chickie" Donohue's lines in the movie *The Greatest Beer Run Ever*. The writers analyzed 18 key utterances and found that one modulation technique, Changes in Symbolism, was used most frequently, accounting for 66.7% of the instances. This highlights the importance of modulation in translation, not just as a tool for literal conversion but as an art form that adapts language to resonate with a different cultural audience while preserving the original message.

The research also underscores how modulation adds depth to translation by effectively conveying emotional and cultural nuances. This approach is particularly crucial in translating artistic works like films, where maintaining the integrity and meaning of the original content is essential. In the case of *The Greatest Beer Run Ever*, the use of Changes in Symbolism proved vital in making the film's message accessible and relevant to the target audience. In conclusion, the study emphasizes the critical role of modulation strategies in successful translation, especially in films. A deep understanding of these techniques is necessary to bridge cultural gaps and ensure that the translated work provides a meaningful and impactful experience for the audience.

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