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TRANSLATION TECHNIQUES AND THEIR IMPACTS TO THE MODALITY ORIENTATION'S SHIFT IN *THE JUNGLE BOOK* MOVIE SUBTITLE

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ABSTRACT

This research aimed to analyze the translation techniques used by the subtitler to translate modality orientation and the impact of the translation techniques on the modality orientation shifts in "The Jungle Book" movie subtitle. This research was a descriptive qualitative research. The data in this research were words, phrases, and clauses as the marker of modality orientation in the movie, and translation techniques used by the subtitler. Modality orientation was obtained through content analysis based on Systemic Functional Linguistics (SFL) theory as proposed by Halliday and Matthiessen (2014). Then, translation techniques were obtained through Focus Group Discussion (FGD) as proposed by Molina and Albir (2002). The findings show that the subtitler uses seven techniques to translate modality orientation. They have established equivalence, modulation, discursive creation with established equivalence, deletion, transposition, discursive creation, and reduction with established equivalence. The subtitler uses established equivalence to translate orientation that produces same category, value, form, and orientation. Deletion technique, modulation, and creation discursive with established equivalence cause the loss of modality in the target language. Applying modulation, transposition, discursive creation, and reduction with established equivalence techniques make a shift on the modality orientation and also produce different meaning in the target language. The change of value in modality in the target language is caused by the use of modulation and reduction with established equivalence technique by the subtitler.

Keywords: *translation techniques, modality orientation, translation shift*

INTRODUCTION

In translation, different grammar systems between the source and target language become one of the difficulties for a translator. One of the grammar systems is modality. Baker (2001) has stated that modality can vary widely from language to language and has to be handled sensitively and carefully in translation. Meanwhile, Evseeva and Kozlova (2016) have said that modality is a complicated and contradictory interpretation in linguistic. The translation itself consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style (Eugene & Taber, 1982). But, when translating modality, it is not the only equivalence in meaning but also in the form of the modality.

Moreover, Macali (2000) has said that getting equivalent in form between the source language and the target language is very difficult to achieve because every language has its system to express meaning. Thus, the priority should be in meaning rather than the form. However, a shift in the form may lead to misinterpretation in modality translation. In translating modality, both meaning and form must be taken into consideration because if the form of modality changes, the orientation of modality will also change; it will impact the change of authority (Halliday & Matthiessen, 2014).

The study of modality has long been a focus of interest in translation. Many researchers identify the equivalence and translation shift in terms of meaning (Kranich, 2009; Nurfitri, Risagarniwa, & Kadir, 2014) and form; i.e., semi-modal (Hasanah, 2012; Knežević & Brdar, 2011), modal auxiliary verb (Zhang, 2015), modal adverb (Ramón, 2009) and modal verb (Jalis & Rahim, 2014). Then, Setiarini (2011), Wang and Chen (2014) and Soelistiyowati (2016) specify their research only on modal would, shall, can, and

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could. Besides, another researcher examines the translation of meaning and value of modality using Systemic Functional Linguistic (Lian & Jiang, 2014). Putri (2014) has analyzed the modality shift in movie subtitle. However, that research does not analyze how translator transfers modality in the target language as Arvianti (2016) and Moindjie (2015) do in their research. Most of the research use novel, newspaper, and legal texts as their data source. From the result of the previous research review, the researcher has not found any research on the translation of modality orientation which is a representation of authority (Halliday & Matthiessen, 2014). Besides, previous research does not analyze the impact of the translation techniques to the translation shift of modality orientation.

Modality is a speaker judgment (Halliday & Matthiessen, 2014) or speaker attitude (Baker, 2001) of what is being said. Modality lies between the areas of meaning 'yes' and 'no' and also between positive and negative polarity. Halliday and Matthiessen (2014) have stated that modality orientation is related to the authority in context. Halliday differentiates between subjective and objective orientation based on its function in the language (subjective – interpersonal and objective – ideational) and its relation to the utterance (Verstraete, 2001). The orientation of modality can be expressed through the use of the finite modal operator, modalization verb, modulated verb, and mood adjunct (Halliday & Matthiessen, 2014). Orientation can be said as implicit if the modality uses finite modal operator, mood adjunct, and modulated verb (usually, possibly, must, be going to), or explicit if the modality uses modalization verb and relational clause with modal complement (I think that ……, its likely that …..), and subjective orientation if the modality uses (I think that …, I know that …..) or objective if the modality uses (it is likely that …..., it is usual that …).

Orientation shows the source of modality and shows how the speaker is responsible for the judgment that he/she expresses through linguistic forms (Thompson, 1996). The orientation is subjective when the speaker shows that he/she is the source of modality. Then, the orientation is objective when the speaker gives suggestion or judgment about the possibility of something in an objective way (Yang, Zheng, & Ge, 2015).

In this research, the researchers use movie subtitle as a source of data. The researchers choose subtitling because in subtitling, the subtitler must obey subtitling rules such as the subtitle length that is no more than two lines (35-40 characters of the line) and not more than four seconds of duration (Fois, 2012). Therefore, the subtitler sometimes presents a dialogue of the target language in a simpler form, and this may cause a shift in term of form and meaning. It is because not all messages and information from the source language are transferred into the target language subtitle due to the limited time and space.

The aims of the research are to find out the translation techniques applied by subtitler to adjust to the limited time and space rules, and to find out the translation shift on modality orientation in movie subtitle. This research will give insight to the subtitler about how to handle the orientation modality in subtitling. Moreover, in this research, the researchers use *The Jungle Book* movie that is released in 2016. This movie is directed by Favreau that is popular not only for kids but also for adults. It is proved that this movie has 7,5 rating from 10 rating (m.imdb.com). Besides, this movie is released twice, that is in 1967 with cartoon version and 2016 with animation version.

METHODS

The objectives of the research are to find out the translation techniques used by the subtitler and the translation shift on modality orientation in *The Jungle Book* movie subtitle. This research is a descriptive qualitative research. The data of this research are primary and secondary data. The primary data are divided into two data; (a) linguistic data (words, phrases, clauses which mark of modality orientation); (b) translation data (translation techniques used by the subtitler to translate modality orientation in the movie subtitle). Then, the secondary data are additional data including information, results, or previous research findings about modalities, especially orientation of modality. The object of the research is Indonesian subtitle of *The Jungle Book* movie released in 2016 with 106 minutes duration. The data are obtained through content analysis and Focus Group Discussion (FGD). The linguistic data are examined based on Systemic Functional Linguistics as proposed by Halliday and Matthiessen (2014) and the translation techniques are analyzed based on Molina and Albir (2002).

In this research, the researchers analyze the modality in terms of type (probability, usuality, obligation, inclination, and ability), form (finite modal operator, mood adjunct, modalization verb, and modulated verb), value (high, median, low) and orientation (subjective, objective, implicit, and explicit) in the English utterances of the movie. The results are then compared with modality in the target language subtitle. After that, the researchers conduct a focus group discussion with two informants (raters) to identify the translation techniques used by the subtitler. The discussion is then followed by another discussion examining the impact of translation techniques to the modality's translation shift.

RESULTS AND DISCUSSIONS

There are 200 and 38 modality orientations found in the movie. Those modality orientations are subjective implicit, subjective explicit, objective implicit, and objective explicit orientation. After analyzing the modality orientation in English utterances, those modality orientations are then compared with the modality orientations in Indonesian subtitle to find out the translation techniques. From 18 translation techniques proposed by Molina and Albir (2002), there are only seven translation techniques used by the subtitler to translate modality orientation. Those translation techniques are established equivalence, modulation, deletion, transposition, and discursive creation. Besides, there are also some data that use two techniques such as reduction with established equivalence and discursive creation with established equivalence. Then, the researcher analyzes the translation shift as the impact of translation techniques used by the subtitler.

For the modality orientation which has same type, form, and value in target subtitle can use the established equivalence (Table 1) and discursive creation with established equivalence (Table 2) technique. The examples of translation techniques used by the subtitler which do not produce the shift in Indonesian subtitle can be seen in Table 1.

In Table 1, the subtitler uses established equivalence to translate 'would've'. In English utterance, 'would've' expresses probability with high value. The orientation of modality is subjective implicit orientation which is realized by the use of the finite modal operator. Modality

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has subjective orientation if the speaker is a source of the modality. In this case, Mowgli is the source of modality. His judgment of the probability of his success is coming from himself. He is sure about this success, so he uses modality with high value.

Table 1 Example of Established Equivalence

002/00:01:36,436/TJB	
Mowgli is hunting with Wolves and Bagheraa.	
English Utterance	**Indonesian Subtitle**
Mowgli: Yeah, but if the branch didn't break, I **would've** made it.	**Mowgli:** Ya, jika dahan itu tidak patah, aku **pasti** berhasil.

The orientation 'would've' is translated into '*pasti*' which has same modality type, form, value, and orientation. The subtitler uses established equivalence to translate the modality orientation. This technique means that the subtitler uses the correct translation that is equivalent in Indonesian dictionary and grammar system (Molina & Albir, 2002). The orientation also has been adapted to the context of the situation, so it does not cause shifts in the target language. This finding is in accordance with Arvianti (2016) previous research that this technique produces equivalency, both meaning and forms, in the target language if the translation has already adapted to the context of the text. So, this technique produces a natural translation in the target language.

Table 2 shows the example of discursive creation with established equivalence.

Table 2 Example of Discursive Creation with Established Equivalence

076/ 00:30:27,500/TJB	
Mowgli was caught by the snake, and Mowgli told Tza that Bagheraa should be here soon.	
English Utterance	**Indonesian Subtitle**
Tza: We **should never** be alone.	**Tza:** Kita **seharusnya tidak boleh** sendiri.

In the English utterance in Table 2, 'should never' expresses obligation with medium value. That modality has subjective implicit orientation realized by the use of the finite modal operator. Then, the subtitler translates 'should never' into '*seharusnya tidak boleh*' in Indonesian subtitle. The subtitler uses discursive creation with establishing equivalence to translate 'should never'. Established equivalence is used to translate 'should' into '*seharusnya*', and discursive creation is used to translate 'never' into '*tidak boleh*'. Established equivalence and discursive creation techniques used by the subtitler do not produce the shift in the target language. The type of modality (obligation), the form and the orientation (subjective implicit) are equivalent in Indonesian subtitle.

For the modality orientation which has different type in target subtitle, it has modulation (Table 3), reduction with established equivalence (Table 4 and 5), and discursive creation (Table 6) technique. There are some examples of translation techniques used by the subtitler which produce different type in the target language. Table 3 shows the example of modulation.

Table 3 Example of Modulation

097/ 00:38:49,000/TJB	
Baloo asks Mowgli to help her to take honey in the cliff.	
English Utterance	**Indonesian Subtitle**
Baloo: You **can** do it!	**Baloo:** Kau **pasti** bisa!

In English utterance in Table 3, Baloo convinces Mowgli that he can climb the cliff. 'Can' has a meaning of obligation with low value. 'Can' in Table 3 has a meaning that "the speaker commands the addressee that he can climb the cliff. Because the modality has low value, the addressee does not have obligation to do what the speaker says". But, the command is told implicitly rather than explicitly. 'Can' is the finite modal operator. It indicates that the modality orientation is subjective implicit orientation.

In Indonesian subtitle, 'can' is translated into '*pasti*'. Based on the context, '*pasti*' expresses Baloo's certainty about the probability that Mowgli can climb the cliff. The meaning and the type of modality change in target subtitle. The subtitler uses modulation to translate that orientation of modality.

Table 4 shows the reduction with established equivalence.

Table 4 Example of Reduction with Established Equivalence

005/00:01:47,336/TJB	
Mowgli fails when he is practicing hunting with the wolves and Bagheraa.	
English Utterance	**Indonesian Subtitle**
Wolves: He's **never gonna** make the council.	**Wolves:** Dia **takkan** masuk dewan.

In Table 4, 'never gonna' has a meaning of probability. The speaker has high commitment about the possibility that "Mowgli is impossible to join the council". 'Never gonna' has objectively implicit orientation. It is translated using reduction with established equivalence technique. 'Never' refers to 'not' and 'ever'. 'Never' means '*tidak pernah*' in Indonesia, but the subtitler only translates 'not' into 'tak' and reduces 'ever' which means '*pernah*'. '*Tak*' in Indonesia indicates negative polarity like 'not'. Then, established equivalence is used to translate 'gonna' into '*akan*'. So, the meaning changes into willingness in the target language. Because the meaning of the modality is not translated in the target language, the accuracy decreases.

Table 5 Example of Reduction with Established Equivalence

218/ 01:15:48,900/TJB	
Mowgli runs off from Loise temple. Bagheraa and Baloo protect Mowgli from Loise.	
English Utterance	**Indonesian Subtitle**
Bagheraa: If anything happens to that kid, **I'll never** forgive myself.	**Bagheraa:** Jika sesuatu terjadi pada anak itu, aku **tidak akan** memaafkan diriku.

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In Table 5, 'will never' expresses a meaning of probability. The form of that modality is the finite modal operator. Based on the context of the situation, 'will' does not stand alone but 'will' and 'never' are a unit which expresses the speaker's judgment about the probability. In that case, Bagheraa 'will never' forgive herself if something bad happens to Mowgli. It can be defined as a Bagheraa's promise. Bagheraa tells subjectively because that judgment comes from himself. That modality is told implicitly in that proposition which is realized by the use of the finite modal operator. 'Never' modifies the word 'will'. 'Will never' in Indonesia means '*tidak akan pernah*'. The subtitler translates 'will never' into '*tidak akan*'.

The subtitler uses established equivalence to translate 'will' into '*akan*'. 'Never' refers to 'not' and 'ever'. But, the subtitler reduces the word 'ever' and only translates 'not' into '*tak*'. However, the form of modality changes into finite modal operator in target subtitle. The change of modality form will impact to the orientation of modality. In Indonesian subtitle, the orientation changes into implicitly subjective orientation.

Table 6 shows the example of discursive creation.

Table 6 Example of Discursive Creation

077/ 00:30:27,500/TJB	
Mowgli is caught by the snake. Mowgli tells Tza that Bagheraa will pick him up.	
English Utterance	**Indonesian Subtitle**
Mowgli: He **should** be here soon.	**Mowgli:** dia **akan** segera kesini.

'Should' in Table 6 does not express the meaning of obligation but it expresses the meaning of possibility. It has medium value. 'Should' has the implicitly subjective orientation which is indicated by the use of the finite modal operator. Based on the context, 'should' means that something is likely or will probably happen. Mowgli only gives information to Tza that Bagheraa should come to pick her up. But, the subtitler translates 'should' into '*akan*' which expresses a meaning of willingness.

Although that translation has the same orientation between the source language and target language, that translation produces different meaning in the target language. In source language, the modality has a meaning of probability, but in the target language, the modality has a meaning of inclination. The subtitler uses discursive creation to translate 'should'. This technique establishes a temporary equivalence that is out of context (Molina & Albir, 2002) and it is not appropriate with the meaning of that modality.

For the modality orientation which has different modality orientation in target subtitle, there are some examples of translation techniques used by the subtitler, such as transposition (Table 7) and modulation (Table 8). These techniques cause the modality orientation in English utterances are different with modality orientation in target subtitle. Table 7 shows the example of transposition.

'Maybe' in the example of Table 7 expresses Bagheera's certainty about preposition that he speaks. Bagheraa shows his judgment toward the possibility about Mowgli's knowledge of Baloo's trick. Because the judgment comes from Bagheraa (speaker), the orientation of modality is subjective. Then, the implicit or explicit orientation itself refers to the form of modality. So, this modality has implicit orientation because it is realized by the use of mood adjunct.

Table 7 Example of Transposition

156/ 00:52:33,300/TJB	
Bagheraa wants to help Mowgli.	
English Utterance	**Indonesian Subtitle**
Bagheraa: Maybe I can be of help.	**Bagheraa: Mungkin** aku bisa menolong.

Then, the subtitler uses transposition technique to translate 'maybe' into '*mungkin*' in the target language. In English utterance, 'maybe' is mood adjunct, whereas '*mungkin*' in the target language is finite modal. The shift in the form of modality is caused by the difference of the grammatical system between the source and target language. Transposition technique means that the subtitler changes the grammatical category in the target language (Molina & Albir, 2002).

Therefore, in modality translation, transposition technique is obligatory technique (Moindjie, 2015). On the other hand, the limitations of time and space on subtitling can also be the reason why the transposition technique is an obligation technique. Furthermore, that shift in modality translation occurs when the grammatical structure in the source language is not available in the target language (Arvianti, 2016). Although the form of modality is different between the source language and target language, it does not impact the accuracy of the translation quality because the meaning of modality is the same.

Another technique is modulation. Table 8 shows the example of modulation.

Table 8 Example of Modulation

159/00:55:29,200/TJB	
Bagheraa and Baloo see Mowgli who helps elephants in the jungle.	
English Utterance	**Indonesian Subtitle**
Baloo: You know I'd **never** teach him to mess around with elephants.	**Baloo:** Kau tahu, aku **takkan** mengajarinya macam-macam dengan gajah.

The utterance in Table 8, Baloo expresses his frequency about an event that he never does. 'Never' in Table 8 expresses a meaning of usuality. 'Never' has implicitly objective orientation which is indicated by the use of mood adjunct. According to Halliday and Matthiessen (2014), the modality has implicit objective orientation if the form of modality is mood adjunct or modulated verb. The subtitler uses modulation to translate 'never'. In Indonesia, the meaning of 'never' is '*tidak pernah*', but 'never' is translated into '*tidak akan*' in Indonesian subtitle. The form of modality changes into the finite modal operator. Modulation technique causes the orientation of modality changes from implicitly objective into implicitly subjective orientation.

For the modality orientation which has different value in target subtitle, there are some examples of the techniques, such as modulation (Table 9) and reduction

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with established equivalence (Table 10). Table 9 shows the example of modulation.

Table 9 Example of Modulation

141/00:46:14,100/TJB	
At a night, Shera Khan meets the wolf's children without their mother permission.	
English Utterance	**Indonesian Subtitle**
Shera Khan: But, the one you **have to** watch out for is the cuckoo bird.	**Shera Khan:** tapi yang **perlu** kau waspadai ialah burung kukuk.

The example in Table 9, the speaker (Shera Khan) has high power in the jungle, so it has the authority to ask or command other animals. It can be seen from the use of modal finite 'have to' which has high value. That modality expresses a meaning of obligation. 'Have to' has a meaning that the addressee is obligated to do what the speaker asks. The orientation of modality is subjective implicit orientation. But, the subtitler translates the modal 'have to' into '*perlu*' in Indonesia that has medium value. Thus, the value of modality in the target language is reduced. In that case, the subtitler uses modulation to translate that modality.

Table 10 shows the reduction with established equivalence.

Table 10 Example of Reduction with Established Equivalence

173/ 00:58:51,400/TJB	
Baloo pretends that Mowgli is not his friend. It aims to make Mowgli angry and be ready to go to the man village.	
English Utterance	**Indonesian Subtitle**
Baloo: I **certainly never** thought of you as my friend.	**Baloo:** aku **tak pernah** menganggapmu teman.

'Certainly never' expresses the speaker's judgment about usuality. The orientation of modality is implicitly objective which is indicated by the use of mood adjunct. That modality has high value. 'Never' has low value, but the use of 'certainly' in Table 10 makes the value of modality increases from low to high. The subtitler uses reduction and established equivalence to translate 'certainly never'. Established equivalence is used to translate 'never' into '*tidak pernah*'. This meaning is equivalent to target subtitle because it has been adapted to Indonesia dictionary and grammar system. Then, the subtitler uses reduction to translate 'certainly' in target subtitle. As a result, the value of modality decreases.

For the modality orientation which is loss in target subtitle use some techniques, such as deletion (Table 11), reduction with established equivalence (Table 12), modulation (Table 13), discursive creation (Table 14). Table 11 shows the example of deletion.

In Table 11, Bagheraa expresses his judgment about probability which is realized by a high degree of the finite modal operator 'must'. 'Must' in Table 11 does not tell about obligation but it tells about the probability of something. The use of finite modal operator indicates that the modality has subjective implicit orientation. 'Must' is not translated into Indonesian. The subtitler uses deletion techniques to translate that modality. It causes speaker's judgment and authority toward Mowgli that is realized by the high finite modal operator to be lost. Deletion technique which is used by the subtitler to translate modality orientation will impact to the translation quality in terms of accuracy and acceptability.

Table 11 Example of Deletion

001/00:01:33,301/TJB	
Mowgli is practicing hunting with Wolves and Bagheraa. But, Mowgli fails.	
English Utterance	**Indonesian Subtitle**
Bagheraa: You **must** be the very worst wolf I've seen.	**Bagheraa:** Kau Srigala terburuk yang **pernah** kulihat.

The next technique for the modality orientation which is loss in target subtitle is the reduction with established equivalence that can be seen in Table 12.

Table 12 Example of Reduction with Established Equivalence

073/ 00:22:41,000/TJB	
Mowgli was caught by monkey (Loise). Loise asked Mowgli where he came from.	
English Utterance	**Indonesian Subtitle**
Loise: I **never been** there myself.	**Loise:** aku **belum** lihat.

In the English utterance in Table 12, 'never been' has a meaning of usuality. The form of that modality is mood adjunct, so it indicates that the orientation of modality is implicitly objective orientation. The subtitler uses reduction with established equivalence to translate 'never been'. Established equivalence is used to translate 'been' into '*belum*', and the subtitler reduces 'never' which has a meaning of '*tidak pernah*' in Indonesian. However, the modality is a loss in target subtitle. Besides, Loise's judgment about what is being said is lost in the target language.

The next technique for the modality orientation which is loss in target subtitle is modulation. It can be seen in Table 13.

Table 13 Example of Modulation

235/ 01:31:50,500/TJB	
Bagheraa asks Baloo to tell Mowgli that he has to leave this jungle.	
English Utterance	**Indonesian Subtitle**
Baloo: No. We were **never** friends.	**Baloo:** No, kita **bukan** teman.

Based on the context of the situation in Table 13, Baloo pretends that he and Mowgli are never friends. It is because Baloo wants Mowgli to leave the jungle and go to the man village. 'Never' in that utterance in Table 13 has the meaning of usuality. That modality has implicitly

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objective orientation and has low value. The subtitler uses a modulation technique to translate 'never' into '*bukan*'. It causes the modality loss in the target language. According to Molina and Albir (2002), modulation means that the subtitler changes his/her point of view, focus or cognitive category in relation to the source text.

The next technique is discursive creation. It can be seen in Table 14.

Table 14 Example of Discursive Creation

003/ 00:01:39,644/TJB	
Mowgli is hunting with Bagheraa but he fails.	
English Utterance	**Indonesian Subtitle**
Bagheraa: Crossing up-wind, breaking from your numbers. If you **can't** learn to run with the pack…	**Bagheraa:** Melawan arah angin, terpisah dari kawanan. Jika **tidak** berlari dalam kawanan

In the example in Table 14, the subtitler uses discursive creation to translate 'can't'. 'Can't' in English utterance expresses the meaning of ability. 'Can't' in Table 14 has implicitly subjective orientation because it is indicated by the use of the finite modal operator. 'Can't' is translated into '*tidak*' in Indonesian subtitle. It causes the modality in the target language to lose. As a result, the authority (orientation) of the context is lost.

Table 15 shows the distribution of translation techniques and translation shift of modality orientation in *The Jungle Book* movie subtitle.

Table 15 The distribution of translation techniques and translation shift of modality orientation in *The Jungle Book* movie subtitle

TT	Translation Shift					∑
	Eq	type	form	value	loss	
EE	137					137
Tr			22			22
Mod	1	3	1	20	3	28
Del					30	30
DC		2			1	3
DC+EE	1			2		3
Red+EE		5		8	2	15
∑	139	10	23	30	36	238

EE: Establish Equivalence; Tr: Transposition; Mod: Modulation; Del: Deletion; DC: Discursive Creation; DC+EE: Discursive Creation+ Establish Equivalence; Red+EE: Reduction+ Establish Equivalence; Eq: Equivalence; Type: Different type; Form: Different form; value: difference value; loss: loss in target language).

The table 15 shows that the translation which is equivalent between the source and target language is dominant in this research. The subtitler uses established equivalence to translate modality marker. In this research, this technique does not produce a shift in target language because the translation has already adapted with the context of the situation when the utterances happen, grammatical structure, and Indonesian dictionary (Arvianti, 2015). Then, the shift in term of form is caused by the use of transposition and modulation techniques. The subtitler has to change the grammatical category because the grammatical structure between the source and target language is different.

In this research, the subtitler has to change the word class in the target language. It is because Indonesian does not have the finite modal operator. This is one of the subtitler's translation strategies in order to express the same meaning in both languages (Soelistiyowati, 2016). Furthermore, the loss of orientation modality marker is dominantly caused by the deletion of modality marker in the target language. This finding adds the previous research's finding by Arvianti (2015) that only discursive creation and reduction techniques will impact the loss of modality marker in the target language.

There are no bad or good translation techniques in translation. It is based on the appropriateness of the translation technique chosen by the subtitler when he/she translates the modality. There are many factors why the subtitler uses those techniques; the first is a different grammar system. Indonesian does not have a finite modal operator, so the subtitler cannot avoid the shift in term of form in the target language. Not all modality markers in the source language are translated with the same form in the target language (Setiarini, 2011). The second is the subtitler competence. It refers to the strategies chosen by the subtitler in the translation process. The subtitler can choose translation techniques based on the problem that he/she faces. The decision that the subtitler takes which is related to the translation techniques will impact to the accuracy, acceptability, and readability of the translation result.

CONCLUSIONS

The examination on translation techniques and translation shift toward modality orientation reveals that the translation techniques used by the subtitler to translate 300 and 38 orientation modalities are established equivalence, modulation, transposition, discursive creation, deletion reduction with established equivalence, and discursive creation with established equivalence. The impacts of translation techniques used by the subtitler to the translation shift are the orientation modality is equivalent to target subtitle, orientation modality has a different type in target subtitle, modality orientation is different in target subtitle, modality orientation has a different value in target subtitle, and modality (orientation modality) is lost in target subtitle.

Established equivalence does not produce a shift in the target language. The subtitler already adapts the orientation with the context of the situation and also adapts to the grammatical system in the target language. Besides that, modulation and discursive creation with established equivalence also do not produce a shift in the target language. Moreover, the modality orientation that has a different meaning (type) in target subtitle is caused by the subtitle used modulation, discursive creation, and reduction with established equivalence.

Modulation and transposition produce different modality orientation in target subtitle. Modality orientation that has a different value in target subtitle is caused by the subtitler who uses modulation, reduction with established equivalence, and discursive creation with established equivalence. Then, the loss of modality and orientation modality caused by the use of deletion, modulation, discursive creation, and reduction with established equivalence.

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From the research, all aspects of meaning, form, and value must be taken into consideration when translating modality. It is because any changes in modality form will impact the speaker authority (orientation) and any changes of modality value will impact the speaker commitment and degree of certainty. Thus, when translating modality, the translator must take account of these aspects of the modality to produce a good quality of the translation.

The researchers limit the research only on the modality orientation markers (words, phrases, or clauses) and their translation in The Jungle Book movie subtitle based on Halliday and Matthiessen (2014) and Molina and Albir (2002).

Due to the limitations of the researchers' ability and time, there are research gaps that can be continued by the further researchers. Because of this research only focuses on translation techniques and how these techniques impact to the modality orientation shift in The Jungle Book movie subtitle, further researchers can continue examine how translation techniques can impact to translation quality of modality systems. So, the researchers can know the accuracy of the modality translation in the target subtitle and also the subtitler can find out which translation techniques that produce good translation quality in target subtitle. Furthermore, because of the modality is a speaker judgment of the possibility or necessity, the further researchers can analyze the translation modality in every character in the film or novel. So, the researchers can see the tendency of the characters when using modality. Moreover, further researcher can add other approaches such as discourse analysis or pragmatic to support the further research.

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