Modulation as a Strategy in Subtitling: With Special Reference to the Movie, 'Sam's Story' by Priyankara Vittanachchi and its English Subtitling

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Abstract: - Subtitling is one of the most popular areas of audiovisual translation which is expanding rapidly. To succeed in subtitling, it is better to work with professional translators who have specialized knowledge and experience in subtitling. As translators use numerous translation strategies in the process of translation, adopting strategies in subtitling is also important. Many theorists have introduced diverse strategies to facilitate subtitling. This study attempts to identify and describe "modulation" as a strategy in subtitling with special reference to the Sinhalese movie 'සැමීගේ කතාව ' - sæmīgē katāva (Sam's Story) by Priyankara Vittanachchi. In conducting this study, qualitative research methodology is used. Both primary and secondary data have been used for the study. The primary data were collected from the dialogues and subtitles of the movie 'සැමීගේ කතාව ' - sæmīgē katāva (Sam's Story). Content analysis was the method of data collection. The data were analyzed using the steps of data identification and data analysis. 22 examples were analyzed for this study. The selected examples were discussed based on Vinay and Darbelnet's theory and Albir and Molina's theory. The results show that modulation strategy is mainly applied in culture-related situations. Each selected sentence that contained modulation strategy was able to generate the exact meaning of the source text. Moreover, this study is expected to provide recommendations and suggestions for translators in the field of Audio-Visual Translation. Inserting the modulation strategy to overcome cultural challenges in translating subtitles as per the text is a good solution and having sound knowledge of the types of modulation is a key factor in applying modulation.

Keywords: Modulation, Movie, Subtitling, Translation, Translation strategy

Abbreviations

AVT - Audio-Visual Translation
SL - Source Language
TL - Target Language
ST - Source Text
TT - Target Text

I. INTRODUCTION

Translation is needed for the communication between languages and cultures. It is more than just rendering a document from one language to another. The aim of the translation should not only be to satisfy the literary interest of the target language audience but to translate in a way that is completely reasonable to the original author. Audiovisual translation (AVT) is a sub-topic of translation that refers to the translation of verbal components of a video. Among several modes of AVT, subtitling is the earliest mode. It was introduced just after the beginning of the film industry. Generally, subtitling is a mode of displaying text at the bottom of the screen at the same time as characters' utterances.

The main objective of this study is to identify and describe modulation as a strategy in subtitling based on the movie 'සැමීගේ කතාව ' - sæmīgē katāva (Sam's Story) directed by Priyankara Vittanachchi and subtitled by Yamuna Udugamage.

This study will be useful to provide information for translators who engage in the subtitling process, students who study subtitling, and future researchers. It will enrich knowledge on modulation as a strategy in subtitling which helps to avoid misunderstandings between the SL and the TL.

II. LITERATURE REVIEW

Translation occupies a very significant role in the present world as it is used not only in non-literary texts but also in literary texts. Translation is the process of converting a written message or statement from one language to another language without changing its meaning. According to Newmark, translation is rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988). It denotes translating the meaning of the source text into the target text without changing the intention of the author. Further, Nida and Taber have stated that translation is reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (Nida & Taber, 1982).

According to Aveline, translation has two forms namely printed media and electronic media (Aveline, 2015). Translation in electronic media is considered as Audio-Visual Translation (AVT). It can be identified as one of the most significant roles of Translation. Audio-Visual translation is transferring a written text from one language to another of the verbal components contained in audiovisual works and products (Chiaro, 2008). It defines that audiovisual translation occurs in movies or audio devices to transmit the meaning from the source language into the target language. The

discipline of AVT can be divided into five types (Serban, 2004).

1. Inter-lingual translation

   a. Subtitling
   b. Dubbing
   c. Voice-over

2. Intra-lingual (monolingual) subtitling for the hard-of-hearing and the deaf.

   3. Audio description for the blind
   4. Live subtitling
   5. Subtitling for the opera and the theatre

Subtitling and dubbing represent the two methods of transferring language in the translation process of mass audio-visual communication such as film and television (Coelh, 2022).

Among those two areas, subtitling is important for the audience to understand the language used in a movie or a television programme. Gambier has defined subtitling as one of two possible methods for providing the translation of a movie dialogue, where the original dialogue soundtrack is left in place and the translation is printed along the bottom of the film (Gambier, 1993). Moreover, subtitling can be defined as the transcription of film or TV dialogue presented simultaneously on the screen (Baker, 2001). The art of generating a sense of taste using a particular language can be named as literature. As a mode of literature movies or films is moving images that present stories on different themes. According to the transformation of technology, people expect to enjoy literary pieces especially movies not only in their own language but also in other languages. Therefore, subtitling is beneficial for people who enjoy foreign movies to eliminate the language barrier and understand the correct message given by the movie.

Theorists have classified subtitling into many types. Gottlieb has characterized subtitling from two perspectives as linguistically and technically (Gottlieb, 1997). Linguistically, subtitling can be divided into two types as intralingual subtitling and interlingual subtitling and technically, as open subtitles and closed subtitles.

1. Linguistically:

   a. Intralingual subtitling occurs within the same language where there is a transcription.
   b. Interlingual subtitling occurs between two languages where there is a translation.

2. Technically,

   a. Open subtitles are always in view which display with the movie or television programme.
   b. Closed subtitles give options to the viewer to add or remove subtitles.

Cintas and Ramael have stated another two types of classification on subtitling according to time and technical parameters (Díaz-Cintas & Remael, 2007).

1. According to time:

   a. Prepared subtitle (offline subtitling) which is a complete work done before running the programme or broadcast.
   b. Live subtitling is done by interpreters who have special skill in typing or by software of speech recognition during machine translation process.

2. According to technical parameters:

   a. Open subtitle which is a stacked subtitle to the image and cannot be removed.
   b. Close subtitle which can be added or removed from the screen.

The process of subtitling contains 04 steps. They are spotting, translation, correction, and simulation (O'Donovan, 2018).

   1. Spotting: It defines the in and out times of individual subtitles.
   2. Translation: The step of translating from the SL while accommodating the characters permitted in accordance with the criteria.
   3. Correction: It should consider the structure, comprehension, and flow of dialogues by using a natural text.
   4. Simulation: The movie or the television programme should be reviewed on a screen with subtitles just as they will display on the final project.

Translating a movie or a television programme is not an easy task. Subtitling engages with various complications and challenges which are unique to the field of AVT. Cultural, educational, linguistic, and technical issues can occur while subtitling. Haryanto has stated that in translating a movie, the translator usually gets difficulty in 'language and culture' (Hastuti, 2015). Dialects, idioms, humor, etc. belong to language difficulties while lack of knowledge and experience of the particular culture is referred as cultural challenges. According to Hatim and Mason (2000), there are four types of difficulties in subtitling.

   1. The shift in mode from speech to writing,
   2. Factors derived from the medium or channel used,
   3. The reduction of the source text as a consequence of the above, and
   4. The requirement of matching the visual image.

Subtitling strategies are the ways to deal with the challenges of subtitling. Gottlieb (1992) has introduced ten types of subtitling strategies; expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

1. Expansion: It is used to provide additional clarification in the TL due to the difference between the cultures of SL and TL.
2. Paraphrase: It is used to modify the structure of the subtitle and make it easier to understand.
3. Transfer: It is used to preserve the structure of the original text.
4. Imitation: It is used to translate the proper nouns.
5. Transcription: It is used to translate unusual terms in the SL.
6. Dislocation: It is used to adopt some special effects from the source text.
7. Condensation: It is used to limit the text.
8. Decimation: I t is used to eliminate important elements that are confusing the audience.
9. Deletion: It is referred to the total elimination of the parts of a text.
10. Resignation: It is used to when any translation solution cannot be found and meaning is unavoidably lost.

It is important to present and focus on the previous studies dealing with subtitling strategies. Dhari and Suarnajaya (2016) have focused on the analysis of subtitling strategy in the La La Land movie with the use of Gottlieb's theory about subtitling strategy. Deletion was the most used subtitling strategy. Farista (2020) has studied on the use of subtitling strategies and the achieved accuracy of the Indonesian subtitles of "Tomb Raider" and transfer strategy is most used strategy and imitation has the highest accuration score. Further, Aveline (2015) has discussed on subtitling strategies and translation readability of the Indonesia subtitle of Maleficent movie. Transfer is the most used strategy in this study and the researcher has concluded that the translation of Maleficent movie as very readable translation.

Even though, there are many strategies for subtitling proposed by theorists, modulation can also be used as a strategy in subtitling. Since there are less researches on modulation as a subtitling strategy, it is important to discuss about that. Modulation is discussed by many theorists. According to Vinay and Darbelnet, modulation is a variation of the form of the message, obtained by a change in the point of view (Vinay & Darbelnet, 1995). It is used to change the semantics and point of view of the SL. Albir and Molina have stated that modulation is used to change the point of view, focus or cognitive category in relation to the SL; it can be either lexical or structural (Albir & Molina, 2002). Modulation can be used as solution to overcome the challenges of transferring messages that there are cultural differences between SL and TL.

Therefore, this study is conducted to investigate on modulation as a strategy in subtitling Sinhalese dialogues into English in the movie 'සෑමිගේ කතා ව ' - sæmīgē katāva. 'සෑමිගේ කතා ව ' - sæmīgē katāva is a Priyankara Vittanachchi film based on the Gratiaen Prize winning book 'Sam's Story' by Captain Elmo Jayawardena. 'Sam's Story' is the first novel written by Captain Elmo Jayawardena. Priyankara Vittanachchi has directed the movie which focuses on employing a physically disabled boy in domestic service and related incidents. Actor Jagath Chamila was the leading character of the movie as Sam and he won the World's Best Actor award at New York City International Film Festival 2013.

III. METHODOLOGY

This research is a descriptive qualitative research. "A qualitative study is defined as an inquiry process of understanding a social or human problem, based building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in anatural setting" (Creswell, 1994). The screenplay done by Priyankara Vittanachchi and Pushpa Kumara Ellawala and subtitles done by Yamuna Ududgamage are used as the subjects of the research. In this research, both primary and secondary data are used. Primary data were collected from the movie 'සෑමිගේ කතා ව ' - sæmīgē katāva and secondary data were collected from the books, journal articles, and relevant online resources. Content analysis is used as the method of collecting data. As stated by Walizer and Wiener, content analysis as any systematic procedure devised to examine the content of recorded information (Walizer & Wienir, 1978). In the first step, the researchers watched the movie several times to comprehend the full story. Then, the researchers wrote the dialogues and subtitles which contain modulation. After that, dialogues and subtitles are listed in a word document. Data were analyzed using the steps of data identification and data analysis. In order to analyze data, Jean-Paul Vinay and Jean Darbelnet's and Albir an Molina's translation methods were studied and used. After analyzing data, the conclusion was drawn.

IV. RESULTS AND DISCUSSION

The analysis has represented how the modulation strategy is applied in the selected subtitles observed in the movie 'සෑමිගේ කතා ව ' - sæmīgē katāva as mentioned below.

ST: "මං යනවා ." - maṁ yanavā
TT: "See you later." (04.12 min)

This English subtitle shows how the modulation has occurred. "මං යනවා " - maṁ yanavā is translated as "See you later" in the TT. The sentence "මං යනවා " - maṁ yanavā can be translated as *I am going* or *I am leaving*, but in the movie, it is translated as "See you later", so the modulation strategy is expressed. In modulation, the translator is able to use a sentence or phrase which is different from the SL to convey the same idea. The reason of the translator using the sentence "See you later" is because it is the general way of saying *I am going* in English. The translator has tried to maintain the linguistic structure of the English language that makes the viewer can simply understand the situation.

ST: "මට කොස් කන්න බෑ යි කියන්නේ ." - mūṭa kos kanna bǣ yi kiyannē

TT: "He is refusing to eat what I give him." (04.55 min)

In this translation, the translator translates the word 'කොස් ' - kos as 'what I give' to clarify what kind of thing that the word 'කොස් ' means. The English word for 'කොස් ' - kos is jack fruit. Though there is an English word for 'කොස් ' - kos, the translator has used modulation strategy to change the point of view without altering the meaning. By using the phrase 'what I give' as the subtitle, the viewers can get an idea that the word 'කොස් ' - kos is referred to some kind of food used to have in Sri Lankan culture which is cheap and easily find. Jack fruit is a common food in Sri Lanka and it can be considered as one of the easiest foods that can be available mainly in rural villages of Sri Lanka who are unable to purchase other foods by spending money. If the translator uses the word 'jack fruit' instead of the phrase 'what I give', it will be difficult to clarify the actual meaning of the sentence. By using the phrase 'to eat what I give' clearly indicates the poor condition of the family. The translator renders the SL word without using the equivalence strategy. Therefore, the phrase 'to eat what I give' included the modulation strategy.

ST: "උඹ මගේ පාර අලුත් පන්තියකට ගියා ද?" - uṁba mē pāra alut paṁtiyakaṭa giyā da?

TT: "Are you in the same class this year?" (05.16 min)

Here, the phrase 'අලුත් පන්තියකට ' - alut paṁtiyakaṭa in ST is translated in the TT as 'the same class.' The literal translation of the phrase 'අලුත් පන්තියකට ' - alut paṁtiyakaṭa is *a new class*, but the translator used the phrase 'the same class' instead of *a new class*. The sentence "උඹ මගේ පාර අලුත් පන්තියකට ගියා ද?" - uṁba mē pāra alut paṁtiyakaṭa giyā da? means *Did you go to a new class this time?* which conveys that the boy in the movie is not clever in studies. The translator translates it as 'Are you in the same class this year?' to get the attention of the target audience to state that this boy is poor in his studies and that is why he cannot pass to the next level. The phrase 'මගේ පාර ' - mē pāra is also translated into English as 'this year' without using the phrase 'this time.' As we all know, school children attend to a new class in every year. Therefore, the translator has not used the phrase 'this time' specifically, he has used the phrase 'this year' to convey the same meaning with the change in the point of view.

ST: "මං හිතන්නෙ ඉස්කෝලෙ මහත්තයා කැමති නැතුව ඇති උඹ වෙන පන්තියකට යනවට ." - maṁ hitanne iskōle mahattayā kæmati nætuva æti uṁba vena pantiyakaṭa yanavaṭa.

TT: "Your teacher likes you." (05.28 min)

In the ST, the narrator explains why he does not like to pass the student to another class, but in the TT, the translator does not give any explanations. The phrase 'ඉස්කෝලේ

මහත්තයා කැමති නැතුව ඇති උඹ වෙන පන්තියකට යනවට ' - iskōle mahattayā kæmati nætuva æti uṁba vena pantiyakaṭa yanavaṭa can be translated as 'The teacher may not want you to pass to another class.' The narrator says that the teacher likes the boy very much and that is why he does not want to pass the boy to the next class. That sentence is simply translated into English as 'Your teacher likes you.' The form of SL text has changed when it was translated into TL text. The SL text is in negative form and the TL text is in affirmative form, but the meaning of both sentences is not changed. Though the translation is in a different form, the text is acceptable.

ST: "මට තව ඉගෙන ගෙන ලොරියක් ගන්න ඕන ." - maṭa tava igena gena loriyak ganna ōne.

TT: "I want to drive a truck one day." (06.19 min)

In this case, modulation is identified. Here, "මට තව ඉගෙන ගෙන ලොරියක් ගන්න ඕන " - maṭa tava igena gena loriyak ganna ōne means "I want to study more to buy a lorry", but the translator has translated it as "I want to drive a truck one day". The narrator says he wants to buy a lorry not to drive a truck. The translator has not mentioned that the narrator needs to continue his studies also. Instead of that, he has used the phrase 'one day'. The vehicles 'lorry' and 'truck' are also different vehicles, but both are used for transporting goods or troops. If the narrator used the phrase 'මට තව ඉගෙන ගෙන ලොරියක් **එළවන්න ඕන** ' - maṭa tava igena gena loriyak **eḷavanna ōne** instead of '**ගන්න ඕන** ' - **ganna ōne**, the TT would belong to the literal translation strategy. Due to these reasons, it can conclude that the change in the point of view is applied.

ST: "මං හිතගෙන හිටියෙ ඉස්කෝලේ ගිහිල්ල ලොරියක් ගන්න." - maṁ hitāgena hiṭiye iskōle gihillā loriyak ganna.

TT: "I want to study to buy a truck." (07.18 min)

The phrase 'මං හිතගෙන හිටියෙ ' - maṁ hitāgena hiṭiye is translated into Sinhalese as 'I want', but the exact meaning should be 'I was thinking'. Though the translator has used the phrase 'I want', the meaning of the sentence is not changed. Further, he has translated the phrase 'ඉස්කෝලේ ගිහිල්ල ' - iskōle gihillā as 'study'. The literal translation of that phrase is 'going to school', but the translator used the word 'study'. It can be said either 'go to school' or 'study', because there is a no any change in the meaning. According to the literal translation procedure, this sentence can be translated as 'I was thinking of going to school and getting a lorry', but the translator has rendered it simply by saying 'I want to study to buy a truck.' So, the sentence includes the modulation because of the change in the point of view.

ST: "එතකොට මගේ ඔක්කොම මට විහිළු කරන එක නවත්තයි ." - etakoṭa mē okkoma maṭa vihiḷu karana eka navattayi.

TT: "So people will stop laughing at me." (07.29 min)

This example shows the change in the point of view of TT as a result of modulation. The SL text has the phrase 'විහිළු කරන එක' - vihiḷu karana eka and TL text has the phrase 'laughing'. The idea of the phrase 'විහිළු කරන එක' - vihiḷu karana eka being used to translate 'laughing' is justifiable. The English word for 'විහිළු කරනවා' - vihiḷu karanavā is 'joking.' Generally, in speaking, we use the word 'laughing' to mention that making fun or joking. Therefore, the use of 'laughing' in TT is reasonable.

ST: "උඹ ටිකක් ගොඩ දාපන්කො , මම එන්නං ." - um̆ba ṭikak goḍa dāpanko, mama ennaṁ.

TT: "You continue, I will come in a while." (08.18 min)

In this example, modulation has been used when translating the text from Sinhalese to English. In doing so, the translator rendered the phrase 'උඹ ටිකක් ගොඩ දාපන්කො' - um̆ba ṭikak goḍa dāpanko as 'you continue .' This is a scene of sand mining. Here, a man tells to a child to mine sand. This situation is translated into English as 'you continue.' The translator has not mentioned the activity 'sand mining' or any related word to that. He has just used the word 'continue' because from the scene, the viewer can understand the situation. Continue means 'නොකඩවා / නොනැවතී කරගෙන යනවා' (nokaḍavā/ nonævatī karagena yanavā). So, in this scene, the man and the boy are mining sand and then the man tells to the boy to continue sand mining until he comes. Due to the use of word 'continue' for 'ගොඩ දාපන්කො' - goḍa dāpanko employs the modulation strategy.

ST: "අබේ , ඇයි ?" - Abē, æyi?

TT: "Why are you here?" (10.25 min)

Here, the word 'අබේ' - Abē is a name of one of Sam's friends. When Sam notes 'අබේ' - Abē is in his house, Sam asks why. In the ST, the narrator just asks 'ඇයි ?' instead of 'ඇයි උඹ මෙහෙ ?' - æyi um̆ba mehe ? but the translator has translated the ST as 'Why are you here?' instead of using just the word 'Why?' The target audience cannot understand the situation by asking "අබේ , ඇයි ?" - Abē, æyi? but as this is a movie, the translator has translated it with a change so the audience can understand the absolute meaning of the situation. The use of modulation in the TT gives a natural setting to the movie. Therefore, the translator has used it in many places where a change in the point of view is applicable.

ST: "අම්ම කිරි කැපනකොට කලන්තෙ දාලා වැටිලා ." - ammā kiri kapanakoṭa kalante dālā væṭilā.

TT: "Mother fainted whilst working." (10.36 min)

The translator has translated the phrase 'කිරි කැපනකොට' - kiri kapanakoṭa as 'whilst working'. The English word for 'කිරි කැපීම' - kiri kæpīma is tapping rubber. Instead of using the particular term, the translator has used the word 'working'. As this is a movie, it is clear enough to use the word 'working' otherwise the target audience cannot get the exact meaning of the word 'working or tapping'. The Sinhalese meaning for 'working' is වැඩ කිරීම - væḍa kirīma. Though tapping rubber is also a work, it is clear enough to use that term instead of the word 'working' to give the exact meaning of what kind of work tapping rubber is. Since the translator has changed the perspective of the ST when it comes to TT, the modulation is occurred.

ST: "වරෙන්කෝ ස්ටෝරුව පැත්තෙ . ඊට පස්සෙ බැරියැ කොළුවගෙ රස්සාව ගැන බලන්න ." - varenko stōruva pætte. īṭa passe bæriyæ koluvage rassāva gæna balanna.

TT: "First you meet me. I'll give him a job." (11.53 min)

This is the scene of Sam's mother asking a job from the superintendent of the rubber plant. Here, the superintendent asks for sexual bribes from the mother to offer a job for the boy. The sentence 'වරෙන්කෝ ස්ටෝරුව පැත්තෙ' - varenko stōruva pætte is translated into English as 'First you meet me'. The intended meaning of this sentence is asking for sexual bribes. In Sinhalese, the audience can get the idea of the sentence 'වරෙන්කෝ ස්ටෝරුව පැත්තෙ' - varenko stōruva pætte even without the visuals. The English audience can also grab the meaning of the TT with the help of visuals. The translator has altered the viewpoint of asking for sexual bribes by using the modulation. As this is a movie, the use of modulation in this situation is successful because the visuals also help to understand the situation. Further, the phrase 'කොළුවගෙ රස්සාව ගැන බලන්න' - koluvage rassāva gæna balanna is translated as 'I'll give him a job'. The meaning of the Sinhalese phrase is considering about giving a job to the boy, but the translator has translated it as giving a job. Modulation has been effectively used as a strategy there.

ST: "මේ කොළ්ලව ගෙනාවේ උඹේ වැඩවලට උදව් කරන්න ." - mē kollava genāvē um̆bē væḍavalaṭa udav karanna.

TT: "This boy to help you in the kitchen." (17.12 min)

Here, the translator has used the phrase 'help you in the kitchen' for 'උඹේ වැඩවලට උදව් කරන්න' - um̆bē væḍavalaṭa udav karanna. This is a scene in a kitchen where a servant lady is working. Sam is taken to this house as a servant boy to help this servant lady in house holding activities. In Sinhalese sentence, the narrator does not mention what kind of work that the boy has to help for, but from the visuals viewers can understand it is about the house holding activities. However, the translator has mentioned in the subtitle what

kind of work that the boy has to do. It is clearly mentioned that Sam has to help in the kitchen. Since the translator has changed the angle, it can be concluded that modulation has been applied.

ST: "බූරුවා , හුරතල් වෙන්න හදන්නෙ ," - būruvā, huratal venna hadanne,

TT: "Idiot, what are you doing?" (19.20 min)

Firstly, the translator has used the word 'idiot' as the English translation of the word 'බූරුවා ' - būruvā. The English word for 'බූරුවා ' - būruvā is donkey and the Sinhalese word for 'idiot' is මෝඩයා - mōḍayā. Since the words 'බූරුවා ' - būruvā or 'idiot' is used to call for someone who is stupid or a person of low intelligence, the meaning of the subtitle is not changed. Therefore, the use of modulation in that case is allowable. Secondly, the phrase 'හුරතල් වෙන්න හදන්නෙ ' - huratal venna hadanne is translated as 'what are you doing?' In this scene, Sam is drowsing while washing vegetables and the servant lady blames for dozing intermittently by saying do not try to get fondled. This phrase is translated into English as 'what are you doing' which means 'මොනවද උඹ කරන්නේ ' - monavada umba karannē in Sinhalese but the narrator says, 'හුරතල් වෙන්න හදන්නෙ ' - huratal venna hadanne. If the translator had translated the phrase 'හුරතල් වෙන්න හදන්නෙ ' - huratal venna hadanne as it is, the target audience would not have realized the exact idea. They may think that the boy tries to caress lovingly with the lady. Therefore, the use of phrase 'what are you doing' by the translator is acceptable in accordance with the modulation strategy.

ST: "උඹට එහෙනම් සල්ලි ඇතිනේ ." - umbaṭa ehenam salli ætinē.

TT: "You must be rich." (23.38 min)

This is a scene of a conversation between the servant lady and Sam. The servant lady asks about Sam's family details and Sam says that his father owns a shop. In that situation, the servant lady says "උඹට එහෙනම් සල්ලි ඇතිනේ " - umbaṭa ehenam salli ætinē . The literal translation of this sentence is "Then you have money" but it is translated as "You must be rich". Since both sentences have the same meaning, the substitution of the sentence "You must be rich" can be accepted according to the modulation strategy as it is different in the ST and TT but conveying the same meaning in a natural expression.

ST: "මට මොනවද ගෙනෙව්වේ ?" - maṭa monavada genāvē?

TT: "Didn't you buy me anything?" (23.53 min)

Here, the servant lady asks from Sam what he brought for her after shopping. According to the ST, it should be translated as "what did you bring me?" but the translator has rendered it in a different way even if it is the same phenomenon. The

Sinhalese meaning of the TT is "මට මොනවත් ගෙනාවේ නැද්ද ?" - maṭa monavat genāvē nædda? Unlike translating it literally, the use of modulation to translate the ST into TT preserves the natural patterns of the TL which gives the original colours to the translation as well.

ST: "සෙල්වා , මෙයාට ඔයාගෙ කාමරේ නවතින්න පුළුවන්නෙ ." - Selvā, meyāṭa oyāge kāmarē navatinna puḷuvanne.

TT: "Selva, he will share your room." (40.03 min)

This is also an example of modulation. In this scene, Sam goes to another house for work and the mistress of that house asks the other Tamil servant boy to stay in his room with Sam. According to the ST, the translation should be "Selva, he can stay in your room", but the translator has altered the point of view by shaping the words as "Selva, he will share your room". As Sinhalese and English are culturally and linguistically different, the translator has the freedom to reform the ST according to TL. The viewers can understand that Sam is going to stay at that Tamil boy's room even if it is translated as sharing the room.

ST: "ආයෙත් තව චන්දයක් තියල බලමු .ටීවි එකේ දෙමළ ද සිංහල ද බලන්ඩ ඕනෑ කියල ." - āyet tava chandayak tiyala balamu. ṭīvi ekē demaḷa da simhala da balanḍa one kiyalā.

TT: "We'll vote again later to see which channel to watch." (46.09 min)

The Tamil servant boy suggests a raffle to see which channel to watch; either the Sinhala channel or the Tamil channel. Here, the narrator says it as 'දෙමළ ද සිංහල ද' - demaḷa da simhala da but the translator has translated it as 'which channel'. He has not mentioned the channels separately. The phrase 'දෙමළ ද සිංහල ද' - demaḷa da simhala da is changed into a more common phrase as both convey the same meaning. Meaning consisted in two phrases is also changed from a specific meaning to a more general meaning. It is straightforward to understand the TT by using just the word 'channel'.

ST: "එගොල්ලෝ ඉතා මට ගමේ යන්න කියයි ද දන්නෑ ." - ēgollo maṭa gamē yanna kiyayida dannæ.

TT: "I hope they won't tell me to go home." (48.06 min)

In this example, the word 'ගම ' - gama is translated into English as 'home'. Literally, it should be 'village' but the use of modulation has changed the point of view. If the translator translated it as 'village', it might be difficult to understand the real meaning of the word 'village'. In the Sinhalese sentence, the word 'ගම ' - gama is referred to home. In Sinhalese, we say *going to the village,* for *going home,* but in English we do not say *going to the village*. Instead of that we use going home. Therefore, the translator has translated that sentence

according to the TL without generating a sense of stiffness in the viewer.

ST: "ඉස්පිරිතාලවල ගියත් ඉතින් පෝලිම්වල ලඟින්න එපැය මහත්තයෝ ." - ispiritālavala giyat itin pōlimvala laṅginna epæyæ mahattayō .

TT: "Even there the waiting time is so long." (54.35 min)

In the sentence above, the translator has translated the phrase 'පෝලිම්වල ලඟින්න එපැය ' - pōlimvala laṅginna epæyæ as 'the waiting time is so long'. The meaning of the phrase 'පෝලිම්වල ලඟින්න එපැය ' - pōlimvala laṅginna epæyæ is waiting in queues for a long time to get medicine. People have to go to the hospital early in the morning and spend the whole day getting some medicine from government hospitals. This idea is translated to the TT as 'the waiting time is so long'. If the translator translated the ST, there would be a long sentence to express that meaning. Unlike following literal translation, the translator has translated it depending on the essence of the ST. The translation should make the sense other than just rendering the words of the ST. The most important factor is to convey the meaning of the ST in the TT with respect to the nature of the TT. The modulation strategy is adopted since the concept of both ST and TT is the same.

ST: "යමු ද පොඩි රුවමක් ?" - yamu da poḍi ravumak?

TT: "Shall we go for a boat ride?" (01.02.12 h)

The phrase 'පොඩි රුවමක් ' - poḍi ravumak means a drive in this context. In Sinhalese, 'පොඩි රුවමක් ' - poḍi ravumak is frequently used instead of saying 'ගමනක් ' - gamanak. It is a common word in speaking Sinhalese, but in English, we say going for a ride or going for a drive. Here, the narrator asks from Sam to join for a boat ride. The phrase 'බෝට්ටුවේ රුවමක් ' - bōṭṭuvē ravumak has not been mentioned in the ST, but the translator has translated it as 'a boat ride' to avoid confusion that can be happen among the viewers. The use of modulation in this example can also be justifiable.

V. CONCLUSION

After having an analysis on English subtitles of the movie සෑමීගේ කතාව - sæmīgē katāva (Sam's Story) and Sinhala dialogues, the conclusion is drawn as follows:

The strategy modulation was identified in many occasions of the movie. 22 examples that contain modulation as a strategy have been identified and discussed in this study. Modulation is mainly used in subtitling to translate culture-related situations. It can be regarded as the most used strategy to translate literary pieces especially between English and Sinhalese languages. The translator was able to translate the dialogues into English subtitles with the use of modulation strategy to change the point of view or perspective without modifying the

meaning. Each TL sentence which contains modulation was able to generate the exact meaning of each SL sentence. Therefore, the translator has managed to convey the meaning of the ST in TT precisely.

Based on this research, some suggestions are presented to translators who are interested in subtitling. Since producing subtitles in another language is not an easy task, the following suggestions to be given.

- The translator has to understand the cultural challenges of translating subtitles and apply suitable strategies for them.
- It is a good solution to apply modulation strategy to translate particular text which are related to culture.
- The translator should have a sound knowledge about types of modulation to use them within the translation.

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