



MODULATION TECHNIQUES USED IN THE SUBTITLES OF A NETFLIX DOCUMENTARY SERIES *FORMULA 1: DRIVE TO SURVIVE* SEASON 7

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ABSTRACT

Translators might find it a challenge when translating fast paced and spontaneous dialogues, in which literal translation may produce unnatural or contextually inappropriate expressions. Thus, this study investigates the use of translation techniques, particularly modulation, in the subtitles of Netflix docuseries *Formula 1: Drive to Survive* Season 7. This study aims to identify the types of modulation techniques and to discover the most dominant subtype applied by the translator. By employing a qualitative method, the data were collected from the English Indonesian subtitles provided in the docuseries, focusing on episode 1 and 2. The findings indicate that out of ten strategies, five modulation technique are applied across 38 analyzed data. Explicative modulation is the most dominant technique (47.3%), followed by negative of opposite (26.3%), active for passive (15.7%), reversal of terms (7.8%), and change of symbol (2.6%). The study contributes to translation research by examining how modulation technique is applied in non-fiction audiovisual media to convey implicit and emotionally nuanced expressions in natural-sounding subtitles.

Keywords: *Formula 1, Modulation, Netflix, Subtitles, Translation Techniques*

INTRODUCTION

The rapid growth of streaming services has changed the way audiences access and consume audiovisual content. Video-on-demand platforms have expanded the circulation of films and television programs across national and linguistic boundaries, allowing audiences to access content beyond their local media markets ((Ildir & Celik Rappas, 2022). Netflix, in particular, has become an important platform for the international distribution of audiovisual content and has contributed to the increasing demand for multilingual localization. As Netflix expands its global catalogue, subtitles and dubbing have become essential for making audiovisual productions accessible to



audiences who speak different languages (Moreau, 2025). Various research on Netflix has also shown that the platform has influenced established audiovisual translation practices through its localization strategies, translation workflows, and use of standardized subtitling guidelines (Hayes & Bolaños-García-Escribano, 2022; Moreau, 2025)(Abu-Rayyash & Haider, 2023)

Subtitling is one of the main forms of audiovisual translation (AVT) used to facilitate cross-linguistic access to films and television programs. Unlike conventional written translation, subtitling is constrained by the audiovisual nature of the source text, particularly the interaction between dialogue, images, sound, timing, and limited space on the screen (Alonso-Bacigalupe & Romero-Fresco, 2024). These constraints require translators to make linguistic choices that allow viewers to understand the dialogue while keeping pace with the audiovisual content. Research has shown that subtitle speed can affect viewers' reading and processing, demonstrating the importance of concise and appropriately timed subtitles (Szarkowska et al., 2024). Similarly, Szarkowska et al. (2021) emphasizes the importance of audiovisual context in the subtitling process because images and sounds contribute to the interpretation of spoken language. Consequently, subtitle translation cannot be treated simply as the transfer of words from one language to another (Meister, 2025).

The challenges of subtitling become particularly relevant in documentary productions. Documentaries combine factual information with audiovisual storytelling and may involve interviews, narration, spontaneous conversations, specialized terminology, and other forms of naturally occurring speech. Aleksandrova et al., (2023) note that documentary translation requires an individualized approach because documentary productions vary in their content, style, and modes of presentation. Similarly, (Paramita & Sampurna, 2026), in a study of English documentaries, found that subtitlers need to balance specialized terminology with comprehensibility for the target audience. Documentary subtitles therefore need to preserve the informational content of the original while remaining accessible and natural for viewers. Recent research on documentary translation further demonstrates that subtitles can involve complex interactions between verbal and non-verbal information, requiring translators to consider not only the spoken text but also the visual and contextual elements accompanying it (Jiang & Chen, 2023); Sun, 2023).

These considerations are particularly important in the case of *Formula 1: Drive to Survive*, a Netflix documentary series that presents the world of Formula One through races, interviews, team discussions, radio communications, and personal accounts. Unlike scripted dialogue, much of the speech in a sports documentary is spontaneous and closely connected to the events being shown. Speakers may talk rapidly, interrupt one another, use informal expressions, or express strong emotions in situations involving pressure and uncertainty. Such characteristics can make direct translation difficult because word-for-word rendering may not always convey the



intended meaning naturally in the target language. Studies of audiovisual translation have similarly demonstrated that linguistic choices in subtitles are influenced by contextual, pragmatic, cultural, and technical considerations (Oh et al., 2021; El-Farahaty & Alwazna, 2024).

Subtitling also requires translators to negotiate between maintaining the meaning of the source dialogue and producing an expression that is natural for the target audience. Studies of Indonesian subtitles have found that translators employ a range of techniques to address these challenges. Violita & Cholsy (2022), for example, found that several audiovisual translation strategies were used in the Indonesian subtitles of *Enola Holmes*, with condensation, transfer, and paraphrase among the most frequent strategies. Similarly, research on Indonesian subtitles of *Interstellar* identified several translation procedures, including literal translation, modulation, transposition, borrowing, equivalence, and adaptation (Muharom & Djuharie, 2025). Other studies have also demonstrated the use of multiple translation techniques in Indonesian subtitles, indicating that translators select different procedures according to the linguistic and communicative characteristics of the source dialogue ((Purba et al., 2023).

One translation technique that is particularly relevant to such linguistic adjustments is modulation. Modulation involves changing the perspective, point of view, or cognitive category of an expression while retaining its intended meaning. Rather than reproducing the structure of the source expression directly, the translator reformulates it from a different perspective to produce a more natural target-language expression. Recent studies of audiovisual translation have shown that modulation can be used to address differences in linguistic structure, pragmatic meaning, and cultural expression. For example, studies of Indonesian subtitles have identified modulation as one of the techniques used to convey meanings that cannot be effectively transferred through literal translation (Hulu & Sbastian, 2026). More recent research on Netflix subtitles has likewise demonstrated that modulation may play an important role in adapting expressions to the linguistic and cultural expectations of target viewers (Hasan et al., 2026).

Previous research has examined translation strategies and techniques in various films, television programs, and Netflix productions. Studies have investigated subtitle translation in *Enola Holmes* (Violita & Cholsy, 2022), *Raya and the Last Dragon* (Purba et al., 2023), and Netflix productions more broadly (Hayes, 2021); (Moreau, 2025). Research has also addressed specific aspects of documentary subtitling, including specialized vocabulary, multimodal interaction, cultural references, and translation strategies ((Jiang & Chen, 2023); (Paramita & Sampurna, 2026; Szarkowska et al., 2021)). However, relatively little attention has been given to modulation in English Indonesian subtitles of sports documentary series, particularly in dialogue characterized by spontaneity, emotional intensity, and rapid exchanges.



This context is important because the translation of such dialogue may require changes in perspective or expression to maintain both meaning and naturalness.

Therefore, this study focuses on the use of modulation in the official Indonesian subtitles of *Formula 1: Drive to Survive* Season 7, specifically Episodes 1 and 2. The study aims to identify the types of modulation used in the subtitles and determine the most frequently occurring type. By examining modulation in a non-fiction audiovisual context characterized by spontaneous and emotionally charged dialogue, the study seeks to provide further insight into how this translation technique functions in English Indonesian subtitling.

METHOD

This study employed a qualitative descriptive approach to examine the use of modulation in the Indonesian subtitles of *Formula 1: Drive to Survive* Season 7. The data consisted of English spoken dialogue and its official Indonesian subtitles obtained from *Netflix*. The analysis focused on the first and second episodes of Season 7.

The series was watched repeatedly to understand the dialogue and its context. The English dialogue and corresponding Indonesian subtitles were then transcribed and recorded in Microsoft Excel, along with their start and end times. The data were subsequently compared to identifying subtitle translations that involved a shift in perspective, meaning, or linguistic expression rather than a direct or literal rendering. Only data that showed characteristics of modulation were selected for further analysis. Literal translations were excluded from the analysis. Each selected datum was assigned a code indicating its season, episode, and sequence (e.g., S7EP1A1).

The selected data were analyzed by comparing the source-language (SL) dialogue with the target-language (TL) subtitles. The identified cases were classified according to the types of modulation proposed by Vinay and Darbelnet (1995). Each classification was supported by an explanation of the linguistic or semantic shift between the SL and TL.

After classification, the frequency of each modulation type was calculated using Microsoft Excel to determine the most frequently occurring type. The quantitative frequency data were used only to support the qualitative interpretation of the findings. Finally, the results were interpreted in relation to the characteristics of spontaneous dialogue in the documentary series, and conclusions were drawn based on the research objectives.

FINDINGS AND DISCUSSION

This study has identified five specific subtypes of modulation techniques on Episode 1 and 2. They include explicative modulation, negative of opposite, active for passive, reversal of terms, and change of symbol. The complete frequency distribution and percentages for each modulation technique are organized and summarized in Table 1



below:

Table 1. Subtypes of modulation technique and their frequencies

No	Subtypes of Modulation Technique	Frequency	Percentage
1	Explicative Modulation	18	47.3%
2	Negative of Opposite	10	26.3%
3	Active for Passive	6	15.8%
4	Reversal of Terms	3	7.9%
5	Change of Symbol	1	2.7%
	Total	38	100%

To show the occurrence in each subtype, Figure 1 represents the modulation techniques found in this docuseries. The evidence shows that the translator applied five modulation subtypes technique, with Explicative Modulation is the most dominant one. The occurrence of this technique is 18 times, and it has 47.3% of the data. The second most used technique is Negative of Opposite with 10 data (26.3%), and the third is Active for Passive with 6 data (15.8%). In contrast, Reversal of Terms is applied 3 times (7.9%). Meanwhile, the techniques used the least is Change of Symbol with 1 occurrence of the data (2.7%).

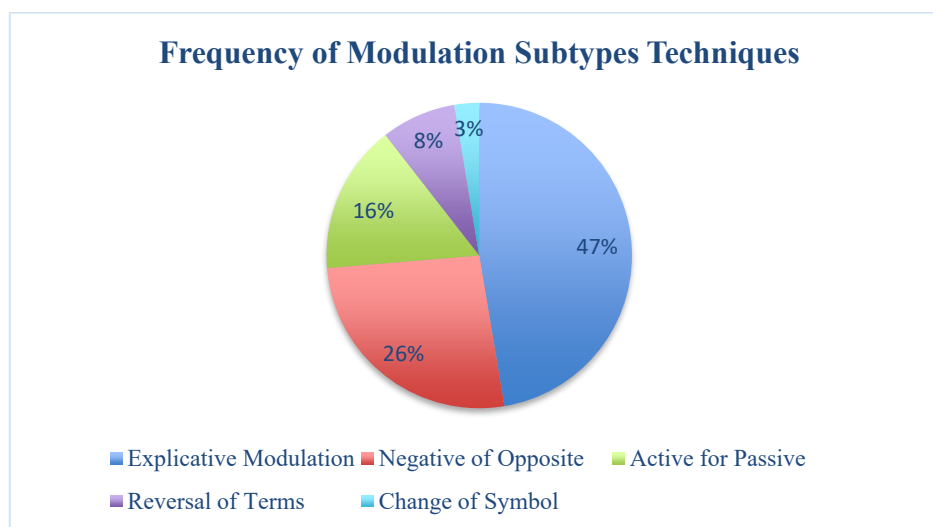


Figure 1. Frequency of Modulation Subtypes Techniques

Based on the previous table and figure, it can be seen that the translator used Explicative Modulation very often due to the style of the docuseries. The people in the docuseries express their feelings under big pressure, which creates many implicit



meanings. The subtitles may sound unnatural if the translator translates these words literally. Therefore, the translator uses modulation, explicative modulation, to make the implicit meanings clearer, so that the viewers can easily feel the situation. For example, in data S7EP1A35, the speaker says, “*This is now unraveling for Red Bull*”. The word ‘*unravelling*’ implicitly shows a very stressful and chaotic situation for the Max Verstappen’s team during a bad session. The translator translates these words explicitly by translating into ‘*Situasi Red Bull makin tak terkendali*’. The previous example demonstrates that Explicative Modulation is used to explain hidden meaning in the SL. To discuss the findings deeper, the discussion below was presented below using the theory of Vinay & Darbelnet (1995). Each subtype is explained with examples from the data.

a. Explicative Modulation

Data Number	Source Language (SL)	Target Language (TL)
S7EP1A76	“Lewis leaving from the team is a gigantic hole that’s gonna be left.”	“ <i>Lewis keluar dari tim menyisakan kekosongan besar</i> ”
S7EP1A42	“Don’t you think it’s nice to watch a match when you’re not invested in either side?”	“ <i>Enak, ya, menonton pertandingan saat kita tak membela tim mana pun</i> ?”

In data S7EP1A76, the context is about Lewis Hamilton leaving his team: the Mercedes team. The speaker uses the phrase “a gigantic hole” to describe the situation. This phrase implicitly shows a strong feeling of sadness and a big absence inside the team. The translator uses explicative modulation technique to make this hidden meaning to be clear for the target audience by translating it into “*kekosongan besar*”. Similarly, in data S7EP1A42, the speaker discusses the feeling of watching a neutral sporting match. The word “invested” in the SL carries an implicit context, referring to a condition where someone does not have a personal feeling to a specific competition. The use of explicative modulation is to unpack the implicit meaning, making it into a clear expression in the TL: “*tak membela tim mana pun*”. This change makes the translation clear, smooth, and easily comprehensible for Indonesian viewers.

b. Negative of Opposite

Data Number	Source Language (SL)	Target Language (TL)
S7EP1A3	“ Mistakes could not be more costly. ”	“ <i>Kesalahan dibayar mahal</i> ”
S7EP1A112	“The ones who have your back and your ear, who never stop believing... ”	“ <i>Yang menopang dan mendengarkan mu, yang selalu percaya...</i> ”

In data S7EP1A3, the negative sentence “mistakes could not be more costly.” emphasize the heavy consequence of making mistake in Formula 1, which the translator makes it positive by using Negative of Opposite technique, and transforming



it into “*Kesalahan dibayar mahal*” while still shows the importance of not making mistake. Similarly, in data S7EP1A112, negative phrase “never stop believing” demonstrate deep loyalty and emotional support during difficult time as the phrase carries a strong message. The translator applies Negative of Opposite technique to turn this expression into positive phrase “*yang selalu percaya*”. It proves that this technique is useful for creating a smooth conversational flow and making dramatic support for team members in the TL.

c. Active for Passive

Data Number	Source Language	Target Language
S7EP1A13	“When you gauge it against last year..”	“ <i>Jika dibandingkan tahun lalu..</i> ”
S7EP2A163	“Replacing him will be 19-year-old Oliver Bearman, who has signed for the team...”	“ <i>Penggantinya adalah Oliver Bearman, 19 tahun, yang telah dikontrak..</i> ”

In data S7EP1A13, the active phrase “when you gauge it” focuses on the person doing comparing, yet the translator changes it by using modulation, Active for Passive, to turn it to a passive form “*Jika dibandingkan*” to make the audience understand the context more easily. Similarly, the data S7EP2A163, the commentator uses the active clause “has signed for the team” to report that Oliver Bearman is joining Haas. The translator implements modulation technique, Active for Passive, to turn this expression into a passive phrase, “*telah dikontrak tim*”, which proves that this technique is beneficial to make it easier for viewers to follow.

d. Reversal of Terms

Data Number	Source Language (SL)	Target Language (TL)
S7EP1A57	“Looks like Norris made the wrong call .”	“ <i>Tampaknya keputusan Norris salah.</i> ”

In data S7EP1A57, the phrase “wrong call” is the object of the sentence in the SL, which focuses on the action of possibly making a mistake during the race. The translator uses modulation technique, reversal of terms, to change the point of view by moving the object to the front as the subject in the TL, which is “*Keputusan Norris salah*”. This technique proves that it is useful for creating a smooth conversational flow and making the subtitles easy for the viewers to comprehend easier.

e. Change of Symbol

Data Number	Source Language (SL)	Target Language (TL)
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S7EP2A159

“...But he’s an incredible
puppet master.”

“...Tapi dia *dalang* yang luar
biasa.”

In data S7EP2A159, the speaker uses the Western expression “puppet master” to describe Flavio Briatore controlling a situation behind the scenes. The translator applies the Change of Symbol technique to switch this word into the word “*dalang*”, which is a familiar symbol for Indonesian audiences. This adjustment allows the viewer to instantly understand the character’s role without losing the real meaning of the words, proving that this technique is useful for matching cultural concepts across languages.

Based on the data presented above, Explicative Modulation is the most dominant modulation techniques used in this study, with 18 occurrences making up 46.1% of the total data. This specific pattern happens since *Formula 1: Drive to Survive Season 7* is a non-fiction documentary series. Unlike scripted or fictional movies, the conversations in this docuseries are taken from real-life situations, monologues, spontaneous interviews, and fast emotional team radio exchanges between drivers and team principals under high pressure. Due to these conditions, the speakers very often express phrases that contain deeper hidden meanings. If the translator translates these emotional conversations literally, the subtitles may sound awkward and the target audience may find it difficult to understand.

By using Explicative Modulation, the translator successfully focuses on making the text clear and easy to understand. The translator unpacks the hidden meanings and changes them into explicit expression in the TL, such as changing “unravelling” into “*makin tak terkendali*” to show the real emotional context clearly. This technique helps Indonesian viewers follow the fast race situations and connect with the drivers’ real emotions. Consequently, these results strongly support that the theory of Vinay and Darbelnet (1995), proving that changing the point of view is useful for creating a clear and natural translation in audiovisual media.

Furthermore, the high frequency of Explicative Modulation in this study creates a significant contrast when compared to other previous studies discussed in the literature review. Studies by (Ekasani, 2023), (Yahya, M., Fatiha, S.A., & Nugraha, 2021), and (Multazim, A. Sintarti., & Husna, 2019) showed that Active for Passive dominated the translation of cookbooks, narrative novels, and animations to bridge grammatical differences. Meanwhile, (Mia et al., 2023) found that Abstract for Concrete and Reversal of Terms dominated a romantic fiction novel due to its imaginative and figurative style.

This fundamental difference in text genre explains why Explicative Modulation is heavily required in this study. Instead of dealing with long descriptions, the study focuses on explaining the implicit meanings directly so that the viewers can understand the subtitles. This targeted application ensures that the quick and high-pressure racing



emotions remain highly clear and natural for Indonesian viewer to follow on screen.

CONCLUSION

This study examined the use of modulation in the official Indonesian subtitles of *Formula 1: Drive to Survive Season 7*, focusing on Episodes 1 and 2. A total of 38 instances of modulation were identified and classified based on the framework proposed by Vinay and Darbelnet (1995). Five types of modulation were found, with explicative modulation occurring most frequently. This finding suggests that the translator often reformulated implicit meanings into more explicit expressions in Indonesian.

The frequent use of explicative modulation can be related to the characteristics of the dialogue in the series. The speakers frequently engage in fast-paced, spontaneous, and emotionally charged conversations, particularly during interviews and team radio communications. Such dialogue often contains implicit meanings that may not be immediately clear when translated directly. Explicative modulation allows these meanings to be made more accessible to Indonesian viewers while maintaining the intended message and producing natural-sounding subtitles.

The relatively small number of modulation instances identified in the two episodes also suggests that modulation was not the primary technique used in the selected data. Given the fast-paced nature of the series and the constraints of subtitling, the translator may have relied more frequently on direct translation techniques to convey information efficiently. However, this finding should be interpreted within the limited scope of the study, which covers only two episodes of one season.

The findings have both theoretical and practical implications. Theoretically, the study provides further evidence of how Vinay and Darbelnet's (1995) concept of modulation can be applied to audiovisual translation, particularly in the translation of spontaneous and emotionally charged dialogue. The findings also demonstrate how changes in perspective or level of explicitness can help maintain meaning and improve the naturalness of subtitles.

Practically, the findings can be used as supplementary material in translation and audiovisual translation courses. The examples of modulation identified in the series may help students understand how translators adjust expressions that cannot be effectively translated through direct or literal rendering.

Future research could extend the analysis to other seasons of *Formula 1: Drive to Survive* or to other non-fiction and sports docuseries to determine whether similar patterns of modulation occur across different audiovisual contexts. Researchers could also examine other translation techniques used in the series, such as established equivalent, transposition, adaptation, or particularization. A broader analysis would provide a more comprehensive picture of the strategies used to produce natural and comprehensible Indonesian subtitles.



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