

**EXAMINING MOOD FUNCTIONS: DECLARATIVE, INTERROGATIVE, AND
IMPERATIVE IN THE 2025 NETFLIX FILM '1 KAKAK 7 PONAKAN'
THROUGH MOLINA AND ALBIR'S TRANSLATION TECHNIQUES.**

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Abstrak

Penelitian ini bertujuan untuk mendeskripsikan dan menjelaskan terjemahan subtitle Indonesia–Inggris dalam film 1 Kakak 7 Ponakan (2025), dengan fokus pada penerapan teknik penerjemahan dalam kaitannya dengan teori fungsi modus Palmer (deklaratif, interogatif, imperatif). Penelitian ini menggunakan metode deskriptif kualitatif dengan mengambil naskah subtitle dari film yang dipilih secara purposif untuk mewakili ketiga fungsi modus tersebut. Dalam melakukan analisis, penelitian ini menerapkan taksonomi teknik penerjemahan Molina dan Albir (2002). Temuan penelitian menunjukkan bahwa dari 260 data yang teridentifikasi, 184 data diklasifikasikan sebagai established equivalent, 48 literal translation, 34 linguistic amplification, 31 modulation, 28 adaptation, 22 linguistic compression, 13 amplification, 4 generalization, 3 particularization, 3 reduction, dan 2 transposition. Secara keseluruhan, hasil penelitian menunjukkan bahwa strategi penerjemahan yang digunakan mampu menyeimbangkan kesepadanan linguistik dengan adaptasi budaya, sehingga menghasilkan subtitle yang akurat, alami, dan mudah dipahami oleh audiens sasaran. Penelitian ini berkontribusi pada kajian penerjemahan audiovisual dengan menyoroti keterkaitan antara fungsi linguistik dan teknik penerjemahan dalam praktik subtitling.

Kata Kunci: fungsi mood, Molina & Albir, Palmer, penerjemahan subtitle, teknik penerjemahan.

Abstract

This study aims to describe and explain the translation of Indonesian–English subtitles in the film *1 Kakak 7 Ponakan* (2025), focusing on how translation techniques are applied in relation to Palmer’s theory of mood functions (declarative, interrogative, imperative). This research employs a qualitative descriptive method, using subtitle scripts from the film that were purposively selected to represent the three mood functions. In conducting the analysis, this study applies Molina and Albir’s (2002) taxonomy of translation techniques. The findings of this research indicate that out of 260 data identified, 184 instances were classified as established equivalent, 48 as literal translation, 34 as linguistic amplification, 31 as modulation, 28 as adaptation, 22 as linguistic compression, 13 as amplification, 4 as generalization, 3 as particularization, 4 as reduction, and 3 as transposition. In summary, the results show that the translator’s strategies effectively balanced linguistic equivalence and cultural adaptation, producing subtitles that were accurate, natural, and accessible to target audiences. This study contributes to audiovisual translation research by highlighting the interplay between linguistic functions and translation techniques in subtitling practice.

Keywords: Molina & Albir, mood functions, Palmer, translation techniques, subtitle translation.

INTRODUCTION

Translation plays an essential role in bridging linguistic and cultural gaps, particularly in audiovisual media where subtitles serve as a major mode of accessibility for international audiences. Subtitles must not only render the semantic content of the dialogue but also maintain pragmatic and communicative functions under constraints of space, time, and audience comprehension (Díaz Cintas & Remael, 2007). In the Indonesian film *1 Kakak 7 Ponakan* (2025), the translation of dialogue into English provides a meaningful context to investigate how linguistic choices are adapted to preserve communicative intent.

Previous studies on subtitle translation have focused on strategies such as domestication and foreignization (Venuti, 2018), audience reception (Balci et al., 2019), and cultural adaptation (Yao, 2023). However, relatively few have examined the relationship between translation techniques and sentence moods in Palmer's framework. This study addresses this gap by exploring how declarative, interrogative, and imperative moods are actualized and preserved in English subtitles through the application of Molina and Albir's translation techniques.

RESEARCH METHODOLOGY

This research employed a qualitative descriptive method, focusing on subtitles of *1 Kakak 7 Ponakan* (2025) as the primary data source. Data collection involved transcribing Indonesian dialogues (source text) and their English subtitles (target text). Sentences were categorized according to Palmer's (2001) classification of mood types: declarative, interrogative, and imperative. Translation techniques were then identified and analyzed using Molina and Albir's (2002) taxonomy of 18 techniques, such as established equivalence, literal translation, modulation, amplification, reduction, and adaptation. The analysis aimed to uncover how techniques interact with mood functions in preserving communicative meaning.

Time and Place of the Study

Since this research was written until the completion of this research, all were completed at the University of Bangka Belitung. In addition, this research was conducted for 2 months from July 2025 until August 2025. In July 2025, the research data consisted of watching the movie *1 Kakak 7 Ponakan* (2025) while searching and understanding the story, dialogue, and plot. Then, the data is grouped according to the concept of Palmer's (2001) classification of mood types: declarative, interrogative,

and imperative until the end on July 2025. Starting from August 2025 the data was studied to answer the research. The final step concluding the results of the study was carried out in the end of August 2025.

Object of the Study

This research uses a movie as an object, namely a movie entitled *1 Kakak 7 Ponakan*, which was released in 2025. The source of data from this movie is the Indonesian subtitles in the film. The central character, Moko, takes on the role of caregiver for his seven younger siblings after the passing of their sister, who served as their parent.

This narrative provides a rich ground for analyzing language functions as per Palmer's framework. The film showcases instrumental functions of language through Moko's attempts to secure a job and manage household responsibilities while addressing the varying needs of his siblings. Additionally, the regulatory functions are evident in interactions between Moko and his boss, as well as between him and his siblings, highlighting negotiations of authority and guidance within family settings. The interactive functions of language are particularly illustrated in Moko's relationship with his girlfriend, who remains supportive and loving despite their breakup, showcasing the complexities of emotional communication and relational dynamics.

1 Kakak 7 Ponakan was accessed through a legal platform, Netflix. The subtitles to be reviewed were also taken from the movie available on the platform.

Data Collection

Data collection is a crucial stage in research that significantly impacts the quality of results by minimizing potential errors throughout the project. To ensure accurate findings, researchers must spend considerable time collecting valid data, as insufficient or inaccurate data can compromise the conclusions drawn (Kabir, 2016).

Several steps will be taken in collecting research data:

1. Watching the Movie

The researcher first watched the film *1 Kakak 7 Ponakan* thoroughly via Netflix to grasp the overall storyline, character dynamics, and dialogue

context. This provided an initial understanding before data extraction.

2. Extracting the Subtitles

The subtitle script in both English and Indonesian was obtained using the Language Reactor extension on Netflix. This ensured that the transcription was accurate and consistent with the official version provided on the platform.

3. Identifying Relevant Utterances

From the complete subtitle script, the researcher selected utterances that correspond to Palmer's three mood functions: declarative (statements), interrogative (questions), and imperative (commands/requests). These categories were chosen because they are central to the linguistic analysis in this study.

4. Coding the Data

"Coding is an essential process in qualitative research that involves identifying, defining, and categorizing elements of data to facilitate its organization and interpretation, providing a structured framework for analysis" (Gibbs, 2021, p. 16).. In this study, coding was used to mark each datum with specific information such as source text (ST), target text (TT), the title of the movie, and the timestamp of the subtitle. The format used is as follows:



ST/INA/1K7P/TS. 00.36.13-/TT/ENG/1K7P/TS. 00.36.13

SL: *“Tapi maaf ini penting sekali.”*

TL: *“Sorry, but this is urgent.”*

Through these steps, the data were carefully selected, transcribed, and categorized so that they are ready for analysis in relation to Palmer’s mood and modality and Molina and Albir’s translation techniques.

Data Analysis

Data analysis is a crucial part of research, following the data collection phase (Taherdoost, 2022). The purpose of data analysis is to use the collected information to answer research questions or test hypotheses (Taherdoost, 2022). At this stage, the results of the data that has been collected and adjusted will be analyzed to achieve the objectives of the research. The following are some of the stages that will be carried out in analyzing the data:

1. Rechecking the Collected Data

After the data were gathered, the researcher reviewed each utterance carefully to ensure accuracy and relevance. This step included verifying that the data met the purposive sampling criteria: belonging to the film *1 Kakak 7 Ponakan*, representing one of Palmer’s three mood functions (declarative, interrogative, imperative), and

containing identifiable translation techniques. This stage also minimized errors and duplication.

2. Analyzing Data Using Molina and Albir's Framework

Each utterance was examined using Molina and Albir's (2002) eighteen translation techniques. The analysis aimed to identify how the translator rendered the source text (ST) into the target text (TT). For example, whether the translator used adaptation, amplification, reduction, modulation, or other techniques. This step made it possible to recognize translation strategies employed in handling cultural and linguistic differences between English and Indonesian.

3. Classifying Translation Techniques

After the utterances were identified, each was examined to determine which of Molina and Albir's (2002) eighteen translation techniques was applied. This step helped to see how meaning was transferred and adapted in the subtitles.

4. Drawing Conclusions from the Analysis Based on the Theory That Has Been Used

After completing the analysis, the researcher outlined conclusions based on the data and the theoretical frameworks applied. This stage involved explaining how the subtitles of *I Kakak 7 Ponakan* were translated by identifying and classifying the translation techniques used according to Molina and Albir's (2002) taxonomy.

RESULTS AND DISCUSSION

The findings show that Palmer's mood types are consistently actualized in translation through syntactic and pragmatic equivalence. Declaratives, typically realized through subject–predicate structures, appeared 141 times. Interrogatives, often marked by inversion or wh-elements, were identified 73 times. Imperatives, characterized by verb-initial clauses, appeared 46 times.

Established equivalence emerged as the most frequently employed technique with 184 cases, ensuring idiomatic and natural renderings in the target language. Literal

translation appeared 48 times, especially in declaratives where direct correspondence was possible. Modulation (31 cases) and amplification (13 cases) were often used to adapt interrogatives and clarify contextual meanings. Reduction (3 cases) was applied when certain linguistic elements were unnecessary in the target text, while generalization (4 cases) helped translate culturally specific terms like *gorengan* into broader categories such as “fried food.”

For example, the declarative sentence “*Aku yang pertama. Tadi aku mau ketuk*” was translated as “I was first. I intended to knock before you.” Here, literal translation, amplification, and established equivalence worked together to preserve the assertive function. Similarly, the interrogative “*Berapa lama?*” was rendered as “Are you almost done?” through modulation, shifting from a request for duration to one of completion, capturing the pragmatic force. Imperatives such as “*Antre!*” translated as “Get in line!” exemplify established equivalence, ensuring directive meaning is effectively conveyed in English.

These examples demonstrate that while techniques vary, they collectively serve the communicative purpose of preserving the functional meaning of mood types. The analysis confirms that subtitle translation does not merely transfer words but also reconstructs speech functions in ways that align with cultural expectations and linguistic norms of the target audience.

A. Analysis of Subtitle Translation: Mood and Translation Techniques

The analysis of subtitle translation in *1 Kakak 7 Ponakan* is grounded in Palmer’s (2001) framework of mood and modality, which identifies three primary sentence types: declarative, interrogative, and imperative. Declaratives are typically realized through subject, predicate structures and are used to assert information or state facts. Interrogatives, characterized by inversion or *wh*-elements, function to seek information, clarification, or sometimes serve rhetorical purposes. Imperatives are commonly marked by verb-initial structures and are used to issue commands, requests, or prohibitions. These three sentence types represent the communicative functions that subtitlers must preserve when transferring dialogue into the target language.

To examine how these moods are rendered in English, the study applies Molina and Albir’s (2002) taxonomy of 18 translation techniques, which include methods such as literal translation, established equivalence, modulation, transposition, adaptation, amplification,

reduction, and generalization, among others. Each technique reflects a strategy that the translator may use to bridge linguistic and cultural differences while ensuring that the intended meaning, style, and pragmatic force of the source text are maintained. By integrating Palmer's mood framework with Molina and Albir's translation techniques, the analysis highlights how declarative, interrogative, and imperative moods are preserved, adapted, or transformed in the target subtitles.

1. Declarative

Syntactically, declarative sentences in English generally follow a subject–predicate order, often realized as subject + verb + object or complement. This structure reflects their role in presenting information as a statement of fact. Declaratives are thus the unmarked form of mood, functioning to assert propositions and convey knowledge (Palmer, 2001, pp. 64–65).

Datum 1



ST/INA/1K7P/TS. 00:01:41/-/TT/ENG/1K7P/TS. 00:01:41

Context: Woko and Nina argue who should use the bathroom first.

ST: *Aku yang pertama. Tadi aku mau ketuk.*

TT: I was first. I intended to knock before you.

A. Mood

According to Palmer's mood and modality framework (2001), "I was first. I intended to knock before you." is declarative because the speaker asserts past priority and intention; declaratives are assertive and typically realis as they present

propositions as facts. Function: to claim priority and to justify the speaker's earlier claim to use the bathroom.

B. Translation Techniques

The sentence “*Aku yang pertama. Tadi aku mau ketuk.*” was translated as “I was first. I intended to knock before you.” using a combination of **literal translation**, **reduction**, **established equivalence**, and **amplification**. The phrase “*Aku yang pertama*” was translated literally as “I was first,” preserving the direct assertion of priority. The word “*tadi*,” which situates the action in the recent past, was not explicitly translated; instead, its meaning was conveyed through the use of past tense, representing a case of reduction. For the clause “*aku mau ketuk*,” the translator employed established equivalence by choosing “I intended to knock” rather than the more literal “I wanted to knock.” While both forms are correct, “intended” conveys a slightly more formal nuance that remains acceptable in context. Finally, the addition of “before you” represents amplification, clarifying the speaker's competitive implication that they meant to knock prior to the other person. These techniques together ensure that the declarative sentences retain their assertive force while remaining clear and natural in the target language.

Datum 2



ST/INA/1K7P/TS. 00:04:03/-/TT/ENG/1K7P/TS. 00:04:03

Context: Moko is going to college and saying goodbye to his older sister.

ST: *Berangkat ya, Kak.*

TT: I'm going, Agnes.

A. Mood

According to Palmer (2001), “I’m going, Agnes.” is declarative because it reports a forthcoming action as fact; declaratives are assertive and realis. Function: to inform and signal departure, closing a conversational turn.

B. Translation Techniques

The sentence “*Berangkat ya, Kak*” was translated as “I’m going, Agnes” using **linguistic amplification**, **linguistic compression**, and **adaptation**. Linguistic amplification is applied because the ST does not explicitly include a subject, yet the TT adds “I” along with the auxiliary “am” to form the present continuous “I’m going.” This grammatical adjustment is necessary in English, which requires an explicit subject and auxiliary verb to indicate an action in progress. Linguistic compression occurs with the omission of “*ya,*” which functions as a softener or particle in Indonesian but has no natural equivalent in English, so it is omitted without affecting the overall meaning. Adaptation is employed in translating “*Kak*” as “Agnes.” In Indonesian, “*Kak*” is a kinship term used for addressing an older sibling or someone with respect, but rendering it literally as “sister” would not be natural in English dialogue. Replacing it with the character’s name makes the utterance sound natural and accessible to an international audience while maintaining the directness and familiarity of the address. These combined techniques result in a translation that is grammatically correct, contextually accurate, and culturally appropriate.

2. Interrogative

Interrogative sentences are typically marked by inversion of subject and auxiliary verb in yes/no questions (e.g., “Are you coming?”) or by the use of wh-words in content questions (e.g., “What time is it?”). These formal features signal that the utterance does not assert information but instead seeks it, placing interrogatives in the category of non-assertive moods (Palmer, 2001, pp. 10–11).

Datum 3



ST/INA/1K7P/TS. 00:01:08/-/TT/ENG/1K7P/TS. 00:01:08

Context: Woko wishes to use the bathroom but Moko is inside.

ST: *Berapa lama?*

TT: Are you almost done?

A. Mood

According to Palmer (2001), “Are you almost done?” is interrogative, non-assertive and aimed at eliciting confirmation about completion. Function: to request temporal information and to prompt the interlocutor to hurry or respond.

B. Translation Technique

The sentence “*Berapa lama?*” was translated as “Are you almost done?” using **modulation**. In the ST, the question explicitly asks about the duration of time, which in a literal translation would be “How long?” However, the TT shifts the

perspective from asking about the span of time to inquiring about the near completion of the task. This change reflects the intended meaning more naturally in English, as someone waiting outside the bathroom would more likely ask about whether the person is nearly finished rather than the exact amount of time left. By employing modulation, the translation conveys the pragmatic force of the original utterance while ensuring it sounds idiomatic and contextually appropriate in the target language.

Datum 4



ST/INA/1K7P/TS. 01:44:01/-/TT/ENG/1K7P/TS. 01:44:01

Context: Moko wishes to go back home due to personal problem, and Maurin insists Moko to take her car instead of waiting for bus

ST: *Kamu mau tunggu travel sampai jam berapa di sana?*

TT: How long will you wait for a travel van?

A. Mood

According to Palmer (2001), “*How long will you wait for a travel van?*” is an interrogative wh-question, which is structurally non-assertive and belongs to the irrealis mood since it refers to an uncertain or future event. However, in this context, the speaker does not genuinely seek information but uses the question rhetorically to

highlight the inconvenience of waiting. The function here is persuasive, aiming to convince the listener to accept her offer of a car ride instead of waiting for public transport.

B. Translation Techniques

The sentence “*Kamu mau tunggu travel sampai jam berapa di sana?*” was translated as “How long will you wait for a travel van?” using **established equivalence**, **particularization**, and **reduction**. Established equivalence is applied in rendering the entire question into a natural English interrogative structure that preserves the intended meaning while avoiding a literal but awkward phrasing like “Until what time do you want to wait for travel there?” Particularization is found in the translation of “*travel*” into “travel van.” In Indonesian, “*travel*” commonly refers to a shared shuttle or van service, and specifying “van” in the TT clarifies this cultural reference for an international audience. Reduction is evident in the omission of “*di sana*” (“there”), since the context already makes it clear that the waiting is happening at a particular location. Including it in English would sound redundant and unnatural. These combined strategies allow the translation to remain idiomatic while still preserving the rhetorical force of the original interrogative.

3. Imperative

Imperative sentences in English are most often characterized by a verb-initial structure, with the subject, usually the second person, either omitted or implied. For example, “Sit down” and “Please wait here” are imperatives that direct the addressee to act. Their form aligns with their function as directives, expressing commands, requests, or advice (Palmer, 2001, p. 80).

Datum 5



ST/INA/1K7P/TS. 00:01:30/-/TT/ENG/1K7P/TS. 00:01:30

Context: Woko tells Ano to wait and take turns

ST: *Antre!*

TT: Get in line!

A. Mood

According to Palmer (2001), “Get in line!” is an imperative directive, non-assertive and aimed at regulating behavior. Function: to order people to queue and organize turn-taking.

B. Translation Technique

The sentence “*Antre!*” was translated as “Get in line!” using established equivalence. The Indonesian imperative verb “*antre*” directly means “to queue” or “to line up,” but in English, the natural and idiomatic way to issue this command is “Get in line!” This demonstrates established equivalence, where the translator chooses a conventional expression in the target language that carries the same directive force as the source. The imperative mood of the original is fully preserved, maintaining both the brevity and the authoritative tone of the utterance.

Datum 6



ST/INA/1K7P/TS. 00:49:01/-/TT/ENG/1K7P/TS. 00:49:01

Context: Ano is sick due to presumably eating too much unhealthy food,
and Woko gives advice to Ano

ST: *Tapi jangan makan gorengan lagi.*

TT: But don't eat fried food anymore.

A. Mood

According to Palmer (2001), “But don’t eat fried food anymore.” is a negative imperative, a directive that prohibits a future action and thus exhibits an irrealis orientation. Function: to forbid an action and to influence future behavior.

B. Translation Techniques

The sentence “*Tapi jangan makan gorengan lagi*” was translated as “But don’t eat fried food anymore” using **literal translation** combined with **generalization**. The phrase “*tapi jangan makan... lagi*” was translated literally into “but don’t eat... anymore,” which preserved the prohibitive imperative structure and maintained the directive force of the original. The main shift occurs with the word “*gorengan*,” which in Indonesian refers to a wide variety of popular deep-fried snacks such as fried banana (*pisang goreng*), fried tofu with vegetable fillings (*tahu isi*), fried yam, and other similar items. Since gorengan encompasses a culturally

specific set of foods that may not be familiar to an international audience, the translator generalized it into “fried food.” This solution avoids lengthy description or borrowing, which could disrupt the flow of the subtitle, and instead opts for a universal concept that is easily understood across cultures. While the nuance of Indonesian food culture is simplified, the translation ensures clarity and preserves the intended prohibition, effectively conveying the imperative mood of the source text to the target audience.

CONCLUSSION AND SUGGESTION

Conclusion

This study analyzed the translation of Indonesian–English subtitles in the movie *1 Kakak 7 Ponakan* (2025) using Palmer’s (2001) theory of mood and modality, with a focus on declarative, interrogative, and imperative sentence types, alongside Molina and Albir’s (2002) taxonomy of translation techniques. A total of 260 data items were identified, consisting of 141 declaratives, 73 interrogatives, and 46 imperatives. These findings demonstrate that declaratives dominated the dialogue, reflecting the film’s reliance on assertion and information-sharing, while interrogatives and imperatives provided interactional and directive functions that shaped character relationships and narrative development.

The analysis further revealed that the translator employed a wide range of techniques to convey these moods into English. The most frequently applied technique was established equivalence with 184 instances, followed by literal translation with 48 cases, modulation with 31, linguistic amplification with 34, linguistic compression with 22, adaptation with 28, amplification with 13, generalization with 4, particularization with 3, reduction with 4, and transposition with 3 occurrences. While established equivalence dominated the subtitling process, the presence of other techniques shows that the translator actively adapted to the constraints of subtitling and the contextual nuances of the film.

In terms of actualization, Palmer’s mood types were realized through their typical syntactic forms, subject–predicate structures for declaratives, inversion and wh-

elements for interrogatives, and verb-initial clauses for imperatives, and were preserved in translation primarily through the frequent use of established equivalence. Declaratives were often translated with established equivalents that maintained their assertive meaning and ensured narrative clarity. Interrogatives were likewise rendered with established equivalents, which allowed the subtitles to capture their non-assertive, information-seeking, or rhetorical force while remaining natural in English. Imperatives were most consistently translated through established equivalents as well, effectively carrying over their directive and performative functions.

The implication of mood in subtitle translation lies in its role as the bridge between form and communicative function. Declaratives ensure that information and perspective are delivered to the audience, interrogatives sustain interaction and sometimes persuasion, and imperatives direct action and express authority. By successfully representing these moods in the target language, subtitles preserve not only the meaning of the dialogue but also the interpersonal dynamics and narrative intentions of the film. Although this study did not assess accuracy directly, the results indicate that the English subtitles of *1 Kakak 7 Ponakan* represented the source text well by maintaining the communicative purposes of declarative, interrogative, and imperative moods for the target audience.

Suggestion

Based on the findings, several suggestions can be made:

1. For Translators: It is important to combine literal translation with techniques like adaptation, amplification, or modulation to capture both linguistic meaning and cultural nuance. Translators should remain sensitive to the communicative function of each utterance when deciding on the most appropriate technique.
2. For Future Researchers: This study is limited to subtitles of one film. Future research could expand the scope by analyzing multiple films across genres or by comparing Indonesian–English subtitle translations with English–Indonesian ones. Studies could also include reception analysis to investigate how audiences perceive the effectiveness of translated subtitles.
3. For Educators and Students: This research demonstrates the value of integrating both translation theory and linguistic function in studying subtitles. Translation and

linguistics students are encouraged to apply similar frameworks in their research projects to gain deeper insights into audiovisual translation.

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