AN ANALYSIS ON THE INDONESIAN
SUBTITLE OF MODALS USED IN THE MOVIE *MEMOIRS OF A GEISHA*

A THESIS

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VALIDATION

The writer states truthfully that this thesis is compiled by her without taking any results from other research in any university, both in S-1 degree and in diploma. In addition, the writer ascertains that she does not take the material from other publication or someone's work except for the references mentioned.

Semarang,   December 2010

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Motto

Seorang terpelaajar harus juga berlaku adil sudah sejak dalam pikiran, apalagi dalam perbuatan.

-Pramoedya Ananta Toer-

Kita menilai diri dari apa yang kita rasa mampu kita lakukan, tetapi orang lain menilai kita dari apa yang telah kita lakukan.

-Leo Tolstoy in Kalender Kearifan-

When the only thing existing int the mind is doubtfulness, then just start everything by saying bismillah.

-The writer-

Keyakinan membuat semuanya mungkin,
Cinta membuat semuanya mudah,dan
Harapan membuat semuanya berjalan.

-Anonim-

DEDICATION

I dedicate this thesis to:
My great family,
My teachers, and
My friends.

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The writer

ABSTRAK

Modalitas dalam suatu bahasa pada umumnya mengungkapkan sikap penutur terhadap suatu proposisi yang terkandung dalam sebuah kalimat. Unsur bahasa ini dapat berfungsi mengungkapkan keinginan, kemungkinan, kemampuan, kesediaan, rencana, kebiasaan, pendapat, harapan, prediksi, ataupun juga keharusan yang penginterpretasiannya tergantung pada konteks kalimat tersebut. Penelitian ini adalah penelitian deskriptif kualitatif tentang penerjemahan unsure modalitas yang terdapat dalam film *Memoirs of a Geisha*. Tujuan yang hendak dicapai dari penulisan ini adalah untuk mengidentifikasi variasi terjemahan unsure modalitas tersebut mengekspresikan maksud penutur. Data dalam penelitian ini diambil dari percakapan yang mengandung modalitas dalam film *Memoirs of a Geisha* dipadukan dengan transkripsi yang dibuat oleh penulis setelah mengamati film tersebut. *Sample* pada analisis data diambil dengan menggunakan metode *purposive sampling* untuk mendapatkan sample yang bisa merepresentasikan populasi. Berdasarkan analisis data, penulis menemukan 14 tipe modalitas yang terdiri atas 9 tipe *simple modal* dan 4 tipe *periphrastic modal*. Tidak setiap unsur modal yang terjadi diartikan secara leksikal oleh penerjemah dan ada pula yang tidak diterjemahkan sama sekali. Meskipun demikian, penonton tetap dapat memahami maksud para tokoh dengan mengikuti alur dialog dan visualisasi adegan pada film tersebut, sehingga fungsi modalitas tetap tersampaikan.

CHAPTER I

INTRODUCTION

A. Background of the Study

Translation, as an activity, has been a task which has been performed for centuries. This is an activity whose main concern is to facilities the communication process. The professional of translation reaches this goal by translating the information received in foreign language into the language of the person who required his/her services, and vice versa. Transltion, as a tool of communication, is very complicated sice the translated text should transmit the same intentions as the original.

The activity of translation does not only occur in the printed media such as books, magazines, newspaper, but also in the electronic media such as television, radio, and mobile phone. Nowadays, translation in the electronic media is getting more and more popular. One of them is in the movies or film. This is called as audiovisual translation (AV Translation).

Many movies are released in English, and order to understand or enjoy them, some non-native English speaker usually need the translation of the movies into their mother tongue. There are two major types of film translation:dubbing and subtitling. Each of them is related to the original text. Dubbing is known as a method that replaced foreign-languuage dialogue by domestic-language dialogue which makes it familiar to the target audiences. It is method in which the foreign language dialogue is adjusted to the physical movements of the actors in the film. It has aim to make the audiences feel as if they were really listening to the actors while they are speaking by using the target language.

On the other hand, subtitling is a process of supplying a translation of the spoken dialogues in the source language into the target language in the form of synchronized captions, usually at the bottom of the screen. It is a kind of simultaneous translation because the two texts (English phonic and Indonesian written text) appear together in front of the viewers.

In rendering a text, the forms of the source language have to be replaced by the forms of the target language and the meaning must be equivalent. This is the same when the translating any verbs of sentence. One of the examples is translating English modal.

Modality plays a significant role in the way people express their attitude toward proposition expressed or situation described (Cruse, 2004: 298). Nevertheless, not all modals of the source language (English) are translated into the same kind of verbs in the target language (Indonesian). The meanings of modal can vary widely from language to language and has to be handled carefully in translation. In the following example, there are some variations of modal translation in the movie subtitle:

 1. Source Language: "You will get to drink sake, and sleep until noon."

    Target Language: *"Kau bisa minum sake dan tidur hingga siiang hari."*

 2. Source Language: "I can't have yaou touching my things!"

    Target Language: *"Aku tak mau kau menyentuh barang-barangku."*

    In the subtitling, the subtitler tries to simplify the words or to make the source language shortened without changing in the meaning. It is because of the subtitling role that limits the duration and the number of the words in order to achieve an acceptable reading speed. Therefore, the subtitler may face some problems such as making the subtitling readable and understandable for the target audiences.

    Based on the explanation above, the writer is interested in analizing the translation of English modals in the movie subtitle. *Memoirs of a Geisha* is a movie that writer chooses

as the source of the data as this movie has good subtitling quality and has been widely distributed in Indonesia.

B. Purpose of the Study

With regard to the problem mentioned above, this study has three main purposes, namely:

1. To identify the variosus Indonesian subtitle of the modals used in the movie *Memoirs of a Geisha*;

2. To describe the functions of the modals used in the movie *Memoirs of a Geisha* compared with their Indonesian subtitle;

C. Scope of the Study

This research focuses on analyzing the translation of English modals used in the movie entitled: *Memoirs of a Geisha* into their Indonesian subtitle. The writer will analyze how these English modals are translated into Indonesian through movie subtitling. There are 245 modal expressions found in the movie, which further classified based on modal types as explained by Yule (2004: 85-121).

D. Underlying Theory

Newmark (1981:7) defines translation as "a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in the other language" while Larson (1984:3) describes translation as "transferring the meaning of the source language (SL) into the receptor language".

In general, translation can be devided into two types as stated by Nida (1969:20), i.e. translation of formal equivalence, and translation of dynamic equivalence. Larson (1984:15) proposes different idea as he divides translation into form-based translation and meaning-based translation.

In the many English grammar books, each of the researchers has completely their own opinions and viewpoints regarding concept and definition of modality. Cruse (2004:298) explain "modal expressions are those which signal a perticular attitude on the part of the speaker to the proposition expressed or situation described".

Types of modal can be drawn based on teh form and the meaning distinction (Yule, 2004:86-89). Modals are devided into simple and periphrastic modals according to the form. Based on the meaning, there are deontic and epistemic modality. In addition, the meaning of the modals (Hogue, 2003:111-119) includes expressing ability, necessity, request, permission, sugesstion, possibility, expectation, and obligation.

E. Research Method

This study is designed as descriptive qualitative research since the writer intends to present the data of the research systematically and accurately. Here, the writer classifies the variety and the functions of modals which are used in the movie *Memoirs of a Geisha* and its subtitle.

The data of the research is taken from a Japanese movie entitled *Memoirs of a Geisha*. This study focused on the translation of English modals which are traslated in the movie subtitle.

This movie is taken as the data source since it has good subtitle quality and has been largely distributed in Indonesia.

The writer uses *simak* or observation method in collecting the data followed by sorting the data by underlying phrases and clauses that contain modal. It is further analyzed in order to determine the meaning and function of the modals.

Having collected the data, the writer proceeds to another stage. In accordance with the method of analysis, the data are classified on the basis of modal category. After that, the writerr identifies the functions of the modals used in the movie *Memoirs of a Geisha* compared toits Indonesian subtitle by using omission and substitution technique known as *teknik lesap* and *teknik ganti* as suggested by Sudaryanto (1993: 41-48). Finally, the writer draws conclusions according to the result of ddata analysis.

F. Research Paper Organization

In order to have guidance in doing the research, the writer divides the research organization into these following chapters:

CHAPTER I   INTRODUCTION

This chapter concern with the background of the study, purpose of the study, scope of the study, underlying theories, research methods, and research paper organization.

CHAPTER II   REVIEW OF THE LITERATURE

It covers the definition of translation, the process and principles of translation, types of translation, film translation, definition of modal, types of modal, modal functions, and modality in Indonesian language.

CHAPTER III   RESEARCH METHOD

It presents the type off research, population and sample, method of data collection, and technique of data analysis.

CHAPTER IV   DATA ANALYSIS

This chapter consists of research finding and discussion. It describes the variety and the function of modal in the movie *Memoirs of a Geisha* and its subtitle.

CHAPTER V   CONCLUSION

It is the last chapter containing conclusion and some suggestion. It draws conclusion of the research and then it propeses some suggestions.

CHAPTER II

REVIEW OF THE LITERATURE

A. Definition of Translation

The nature of translation studies has multiplied theories of translation. Many theorists describe what translation is in different ways. They have their own explanation about translation.

Newmark (1981:7) defines translation as "a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language", while Larson (1984:3) describes translation as "transferring the meaning of the source language (SL) into the receptor language". Nida gives emphasis on the transfer of meaning by adding that the priority in translating a message is the response of the receptor (Nida, 1964:1), in which the receptor of the target language (TL) should respond to the translation in the same manner as the receptor of the SL ones (Nida, 1964:24).

A similiar idea proposed by Nida & Taber implies the accuraacy and naturalness of the use of the TL in the translation. The idea proposed by Newmark is that idea of the replacementof message in one language by the same message in another language cannot be operated up to the sentence level only. Since the goal of translatioon is transferring meaning, the use of acceptable and readable expressions in the TL would be the most important concideration.

B. Principle and Procedures of Translation

1. Equivalent Effect as the Principle of Translation

To begin with, it is necessary to attempt to define equivalent effect in translation studies. Equivalent effect is defined as a *similiar* effect on the target text receivers as the source text is considered to have on source text receivers (Newmark, 1988: 48). *Similiar* is emphasized because, as Nida (1964: 159) asserts, "...there is no such things as identical equivalents between different languages...".

When the readers read a translated text and they consider that it is not like a translated one, this means that they read the best translation. The translator of that text must emphasize on the reproduction of the message by dynamic equivalence rather than the conservation of the form. The term of equivalence is introduced by Nida and Taber. They state that there are fundamentally two different types of equivalence, one is called formal and the other is dynamic (1969: 22).

Formal equivalence pays attention to the lexical, grammatical or structural form of a source text. It focuses on the message itself in both form and content. In such translation, one is concerned with correspondence as sentence to sentence, concept to concept. The message in the target language should match as closely as possible with the different elements in the source language. This means that the message in the target culture is constantly compared with the message in the source culture to determine standards of accuracy and correctness (Nida and Taber, 1969: 28).

Meanwhile, dynamic equivalence places strong emphasize on the impact of the translated work on the receiver. Nida and Taber (1969: 24) define dynamic equivalence

as "the degree to which the target of the message in the target language responds to it substantially the same manner as the receptors in the source language". They stated that the response can never be identical for the cultural and historical settings are too different but there should be a high degree of equivalence of response.

2. Translation Procedures

Newmark (1988: 81) mentions the different betwen translation methods and translation procedures. He writes that, "...while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language". Therefore, Newmark (1988: 83-91) states that the translation procedures are the process of:

a. Transference: it is the process of trensfering an SL word to a TL text. It includes transliteration.

b. Naturalization: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL.

c. Cultural equivalent: it means replacing a culturalword in the SL with a TL one. However, "they are not accurate".

d. Functional equivalent: it requires the use of a culture-neutral word.

Meanwhile, the translating procedures, as depicted by Nida (1964: 241-245) consist of the technical procedure and organizational procedure.

a. Technical procedures:

1) Analysis of the source and target language;

2) A thorough study of the source language text before making attempts to translate it;

3) Making judgment of the semantic and syntatic approximations.

b. Organizational procedures:

1) Constant re-evaluation of attempt made;

2) Contasting it with the existing available translation of the same text done by other translator, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions.

C. Types of Translation

In general, translation can be devided into two types as stated by Nida (1964: 20), i.e. translation of formal equivalence, and translation of dynamic equivalence. Larson (1984:15) proposes different idea as he devides translation into:

1. Form-based Translation

Form-based translations attempt to follow the form of the source language and are known as literal translations. If the two languages are related, the literal translation can often be understood, since the general grammatical form may be similiar. However, the literal choice of lexical items makes the translation sounds foreign.

2. Meaning-based translations

Meaning-based translations make every effort to communicate the meaning of the source language text in the natural forms of the receptor language. Such translations are called idiomatic translations. Idiomatic translation uses the natural form of the receptor language, both in the grammatical constructions and in the choice of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like it was written originally in the receptor language. The translator's goal should be to reproduce in the receptor language a text which communicates the same message as the source language by using the natural grammatical and lexical choices of the receptor language, his goal is an idiomatic translation.

Based on Catford (1965:21-22), there are 3 broad types or categories of translation in terms of the extent, levels, and ranks.

1. Extent – *full* vs. *Partial* translation. In a *full* translation, the entire text is submitted to translation process, that is very part of the ST is replacedby the TT material. In a *partial* translation, some part or parts of the ST are left untranslated: they are simply transferred to and incorporated in the TT. In literary translation it is not uncommon for some ST lexical items to be translated this way, either because they are regarded as 'untranslatable' or for the deliberate purpose of introducing 'local colour' in to the TT.

2. Level-*Total vs. Restricted* translation. This distinction relates to the *levels* of language involved in translation. By *total* translation we mean what is most usually meant by 'translation'; that is, translation in which all levels of the ST are replaced by the TT material. Strictly speaking, 'total' translation is a misleading term, since though total replacement is involved it is not replacement by equivalents at all levels. Total Translation may best defined as replacement of ST grammar and lexis by equivalent TT material at only one level. That is translation performed only at the phonological or at the graphological level, or at one of the ttwo levels of grammar and lexis.

3. Ranks – *Ranks of Translation*. It relates to the *rank* in a grammatical (or phonological) hierarchy at which translation equivalence is established.

D. Film Translation

Film can be tremendously influential and extremely powerful vehicle for transferring values, ideas, and information. Different culture are presented not only verbally but also visually and orally, as film is a polusemiotic medium that transfer meaning through several channels, such as picture, dialogue, and music (Szarkowska in http://www.accurapid.com/joournal/32film.htm).

The choice of film translation mode largely contributes to the reception of source language (SL) film in target culture. As Gottlieb in Baker (2001: 244) mentions that there are two methods of film translation which have been dominantly used: dubbing and subtitling. Dubbing is concidered as a form of domestication. Domestication here is understood as "translating in transparent, fluent, 'invisible' style in order to minimize the foreignness to the target text" (Munday, 2001: 146). In principle, dubbing is considered by some to be less authentic than subtitlinsidered by some to be less authentic than subtitling becauuse the original performance is altered by the addition of different voices. In dubbing, there are frequent in congruities between thee real actors say and how they move their lips.

On the other hand, subtitling is a translation of the spoken source language dialogue into the target language in the form of synchronized captions, usually at the bottom of the screen. It serves two purposes: to translate the dialogue of foreign language film for secondary audience (interlingua) and to transform the soundtrack of televisionprograms into written captions for deaf (O'Connell in Kuhiwczak and Litau,2007: 125). It is the form thatt alters the source text to the least possible extent and enables the target audience to experience the foreign and be aware of its 'foreignness' at all times as Gottlieb in Barker (2001: 245) explains "subtitles usually consist of one or two lines of an average maximum length of35 characters".

E. Definition of Modal

In many English grammar books, each author has completely illustrated their own opinions and viewpoints regarding concept and definition of modality. Cruse (2004:298), for example, explains "modalexpressionsnare those which signal a particular attitude on the part of the speaker to the propotsition expressed or situation described". In "Explaining English Grammar", George Yule (2004:88) states "English modals typically convey some indication of the speaker's perspective or attitude with respect to the situation or state of affairs being described".

Similarly, Palmer (1986:21) explains that mood and modality express the speaker's attitude or opinion regarding the contents of the sentence or what the sentence proposition entails. The definitions of modalyti thus provide insight into how words that fall somewhere in the middle on the content-function word continuum are defined.

F. Types of Modal

Types of modal can be drawn based on the form and the meaning distinction (Yule, 2004: 86-89). The classification of modal based on the complexity of the modal structure (form) is described as follows.

1. Simple modals

   This type of modal consist of nine central modals (Biber, Conrad and Leech, 2002: 174): *can, could, may, might, must, should, will, would,* and *shall.* Simple modals have single form with characteristics:

a. They act as an auxiliary verb phrases (e.g. *You may leave*)

b. They do not take inflections to show agreement (e.g. *You may leave; She/He may leave*). That is, the form does not vary (e.g. not **She mays leave*).

c. Some simple modals are marked for tense (e.g. *I couldn't speak English a year ago*)

d. They precede the negative particle in *not* negation (e.g. *You may not leave*)

e. They precede the subject in yes-no questions (e.g. *May I leave?*)

f. They take a bare infinitive verb as the main verb in a verb phrase (e.g. *You may leave, not *You may to leave* or **You may leaves* or **You may left*)

2. Periphrastic modals

Pheriphrastic modals (also called 'semi-modals' or 'quasi-modals') are defined by Leech et.al. (2002:174) as "multi-word constructions that function like modal verbs". Some semi-modals cn be marked for tense and person, for examples:

a. Past tense   : She had to change her dress.

b. Third-person agreement : Maybe she has to change her dress.

However, some of semi-modals are fixed expression. They cannot be inflected for tense or person. Sometimes, these semi-modals can co-occur with a central modal or another semi-modal. The members of periphrastic modals is include: *have to, (have) got to, ought to, be supposed to, be going to, need to, used to,* etc.(Biber, Conrad and Leech, 2002: 175).

English modality typically conveys some indication of the speaker's perspective or attitude toward the situation or state of affairs being described. That perspective can be based on what is known or whatt is socially determined in the situation. So what is personally known is called epistemic modality, and what is socially determined is described as deontic (called 'root') modality.

Palmer (1986: 54-55) describes epistemic as atype of modality which refer to logical modality and "the status of the proposition in terms of the speaker's commitment to it". Epistemic uses often sound like deduction or conclusion made by the speaker. They can expree the relationship in a simple assertion. However,they can also add some indication of their perspective on the likelihood of that relationship being the case (Yule, 2004: 88). Here are some examples:

a. Look at that house! Those people must have a lot of money.

b. I am sure these problems can be solved.

that assessment is based on the speaker's deduction, from what is known. Modal forms used with this function are interpreted in terms of epistemic necessity, with knowledge-oriented necessity being interpreted as a conclusion given the speaker's assessment of what is known (a) or epistemic possibility, as there is a desire to convey the potential will be realized (b). It is important to be remembered that is the speaker's (writer's) perspective that is being presented (Yule, 2004:89).

Meanwhile, Yule (2004: 89) explains deontic function "is not based on the speaker's knowledge of fact, but on the speaker's awareness of what is socially determined". Deontic modals are typically used socially and have to do with obligation and permission. Creating an obligation or giving permission is act that are based on social power of some kind. For examples, in the situation, Tom goes to the library in the afternoon. Speakers can express the relationship as a simple observation. However, if the speaker has some socially-based power to control that relationship, then the speaker's perspective can be marked with the deontic function to indicate the use of that power to determine the relationship. Here are some examples:

a. Son : Can I go swimming now?

  Father : No, you have lots of things to do.

b. We must get together for lunch sometimes.

The potential for an event to occur is controlled by the person having social authority (a). Request for permission is addressed to, and grated by, the one with social power at that moment. The speaker's social power is often based on some establishedd social relationship, e.g. parent – child or boss – worker) (Yule, 2004: 89). In (b), the use of *must* seems to carry the meaning that social obligation is recognized as necessary, but the actual occurrence of the event that will fulfill the obligation is not to be fixed.

G. The Meaning of Modals

The meaning of modal is deeply rooted in information that is only implicitly given in a discourse, but plays a crucial role in the full understanding of the underlying speaker's intention. Hogue (2003: 111-119), Yule (2004: 92-110), and Frank (1972: 94-107) explained the meaning of simple modals as follows:

1. Can/can not

a. To express ability   : Paula can understand Spanish, but she can't

                          speak it.

b. Possibility   : It can rain everyday during the rainy

                          season.

c. Request   : Can I borrow your dictionary?

d. Permission   : You can stay out tonight until ten o'clock.

e. Suggestion   : You can finish it together with your friend.

f. Impossibility   : You can't be hungry. You just ate a huge

                          dinner.

2. Could/could not

a. Ability   : I couldn't beat him at chess.

b. Possibility   : It could rain tonight.

c. Polite request   : Could I borrow your dictionary?

d. Polite suggestion   : We could meet in the coffe shop after class.

e. Impossibility   : You couldn't be hungry. You just ate a

                          huge dinner.

3. May/may not

a. Request (formal)   : May I ask You a favor?

b. Wish   : May all your dreams come true.

c. Concession   : He may be old, but he is still fit.

     d. Permission (formal)   : You may not leave the house until you

                                     finish your homework.

     e. Possibility   : The teacher is absent today. He may be

                                       sick. It may rain tonight.

4. Might/might not

a. Possibility   : He might hhave the flu, or he might just

                                      have a bad cold.

b. Concession   : Try as he might, he could not find her.

c. Uncertainly   : He's really busy now, but he might join us

                                     later.

d. Unreal interpretation : Yes, and pigs might fly!

5. Must/must not

a. Necessity   : You must be sixteen years old to get a

                                     driver's license.

b. Obligation   : Please, doctor. You must come

                                     immediately!

c. Certainty   : John getss a lot of traffic tickets. He must

                                     be a bad driver.

d. Prohibition   : You must not drive without a license.

e. Conclusion   : The computer is on, so someone must be

                                     using it.

6. Will/won't

a. Request   : Will you marry me?

b. Willingness   : We need some people who will work hard.

c. Offer   : We'll help you move into your apartment.

d. Intention   : I will borrow some money and buy a car.

e. Prediction   : The weather will be terrible on Sunday.

 f. Refusal to do something : My car won't start. I need a ride.

g. Promise   : I'll call you every day.

7. Would/would not

a. Polite request   : Would you cook dinner tonight?

b. Willingness to do something : I'd do anything for you.

c. Past habitual activity   : My brother and I would play hide-and-seek

                                on warm summer evenings at my

                                grandparents house.

d. Permission   : Would you mind if we leave class early?

e. Preferrence   : I'd rather stay at home.

 f. Intention   : They said they would be here by one

                                 o'clock.

g. Prediction   : We wondered what whould happen to us.

8. Shall

a. Intention   : We shall refer to this as the control

                                 condition.

b. Willingness   : Shall we dance?

c. Prediction   : I shall have finished this report by

                                lunchtime.

9. Should/shoul not.

a. Advice/opinion   : Children shouln't eat too much candy.

b. Duty/moral obligation : Parents should protect their children.

c. Expectation   : Our guest should arrive at any minute.

d. Probability   : He's the best runner, so he should win the race.

Besides those meanings of simple modals, below are meanings of periphrastic modals according to Yule (2004: 97-108), Hongue (2003: 113-116), Frank (1972: 105-107):

1. Ought to/ougt not to

a. Advice/opinion   : You Ought to get more sleep.

b. Duty/moral obligation : Parents ought to protect their children.

c. Expectation   : Our guests ought to arrive at any time.

2. Have to/don't have to

a. Conclusion   : He is really big, he has to be over seven

                                feet tall.

b. Obligation   : When you are in school, you have to wear

                                school uniform.

c. Necessity   : You have to be sixteen years old to get a

                                driver license.

3. Used to/didn't use to

a. Past custom   : When I was young, I used to play tennis

                                very often.

4. Need to/don't need to

a. Require   : He needs to go there.

5. Be supposed to/be not supposed to

a. It is believed that   : Milk is supposed to be good for our health.

b. Be required to, be expected to : Yoy were supposed to do your

                                homework in ink.

c. Planned or scheduled : The train is supposed to leave late tonight.

6. Bea allowed to/be not allowed to

a. Permission   : They are allowed to have a break after

                                lunch.

7. Be going to/be not going to

a. A preconceived   : I bought some wood because I am going to build a bookcase for my apartement.

H. Modality in Indonesian Language

Dardjowidjojo et.al (2003: 158-159) describe modality as a group of words functioned as verb modifier which located before the main verb. This group of words includes *akan, harus, dapat, bisa, ingin,* and *mau*. These words are commonly known as *verba bantu* (auxiliary verb).

According to Alwi (1992: 19-20), there are four categories of modality that can be applied into Indonesian language as described below:

   1. Modalitas intensional (intensional modality): expressing expectation, request, invitation, and desire, represented by words such as *ingin,mau, hendak,* and *akan*.

2. *Modalitas epistemic* (epistemic modality): showing possibility, prediction, obligation, and certainty, expressed through *dapat, bisa, boleh, mungkin, barangkali, mampu, seharusnya, pasti, perlu, wajib, mesti, patut, semestinya, sebaiknya, tentu,* and *niscaya.*

3. Modalitas deontik (deontic modality): indicating permission and command, presented by lexical items as: *boleh, dapat, bisa, harus, mesti, tidak boleh, dilarang*, and *jangan.*

4. Modalitas dinamik (dynamic modality): dealing with capability: *dapat, bisa, mampu, sanggup.*

CHAPTER III

RESEARCH METHOD

A. Type of Research

In this research, the writer uses descriptive method that is a method that applies the techniques of gathering, collecting, classifying and analyzing the data (Surachmad, 1985: 39). Meanwhile Hadi (2002: 3) explains that a descriptive study is a study in which the researcher needs only to collect and analyze the data. A descriptive method is used to describe the phenomena that usually occur under a certain circumtance without making a general conclusion.

In addition, this is also called qualitative since this research is meant to achieve a brief description which cannot be achieved by statistic procedure (Strauss and Corbin, 1997: 11). The qualitative method in this research is meant to get a brief description about the translation of English modals into Indonesian in the movie subtitle.

B. Method of Data Collection

Arikunto (1998: 18) mentions that there are six types of data collecting method, i.e. test, questionnaire, observation, interview, upgrade scale, and documentation method. Documentation method collects the written data or variables in the form of note, transcript, book, letter, newspaper, magazine, epigraph, ledger, ancient inscription, etc.

In this research, the writer uses one instrument of data collection, namely documentation method. The data are collected from http://www.script-orama.com/movie_scripts/m/memoirs-of-a-geisha-script.html, website which provides all information about movie script. Meanwhile, the Indonesian subtitle is collected by writing the transcription of the Indonesian subtitle directly from the movie.

C. Population and Sample

Based on Arikunto (1998: 114), data source is subject where data can be obtained. The data source of this study is taken from one famous movie script entitled *Memoirs of a Geisha* and its Indonesian subtitle. The data is collected by closely observing the modals in both SL and TL. Meanwhile, population can be meant as the whole objects of the research. It is defined as the total number of research data (Soehartono, 1999: 57). There are 237 modal expressions found in the movie script taken as the population of the research together with the data taken from its subtitle.

Hadi (2002: 70) defined as a small part of the population which represents the entire population. Dealing with this matter, the writer uses the purposive sampling to decide the number of the sample in this research. Purposive sample defined as *"pemilihan sekelompok objek didasarkan atas ciri-ciri atau sifat-sifat tertentu yang dipandang mempunyai sangkut paut yang erat dengan ciri-ciri atau sifat-sifat populasi yang sudah diketahui sebelumnya"* (choosing a group of objects based on the certain characteristics that the writer thinks it linked to the characteristics of the population that has been known before). It is done due to the fact that there are the same modals used several times. The writer takes one sample from each group of the same modals to be analyzed.

D. Technique of Data Analysis

Having collected the data, the writer starts to analyze the data by using technique of omission and substitution. Technique of omission means that one of the elements in the data is omitted whereas technique of substitution means that one of the elements in the data is substituted (Sudaryanto, 1993: 48). Both techniques are applied to identify the function of the modal expressions and the compliance of grammatical meaning employed in the Indonesian subtitle of the movie entitled *Memoirs of a Geisha*. The following are the steps of analyzing the data:

1. Comparing the original utterance to the Indonesian subtitle to find out the meaning of the

translation.

2. Describing the kinds of variety of modal meaning in the movie *Memoirs of a Geisha* and comparing it to the meaning taken from *Contemporary English-Indonesian Dictionary* and *Kamus Inggris-Indonesia*.

3. Identifying the function of the variety of meanings of the translation modality expression in the movie *Memoirs of a Geisha* through its Indonesian subtitle by using omission and substitution technique.

E. Research Prosedure

In conducting the research, the writer employs the procedures as follows:

1. Determining the movie as the object of the research.

2. Collecting data taken from the movie entitled *Memoirs of a Geisha* and its Indonesian subtitle.

3. Rechecking the accuracy of both data transcription: the movie script and its Indonesian subtitle.

4. Coding the data based on the points: the number of the data, the type of the modal and the type of the language. For example 01/A/SL can be explained as follows:

01. : Data number

A   : code for modal *can* (B for *could*; C for *may*; D for *might*; E for *must*; F for *will*; G for *would*; H for *shall*; I for *should*; and J for periphrastic modals)

SL   : Source Language (means that it is taken from the movie script; TL / Target Language means that it is taken from movie subtitle)

5. Classifying the data based on the type of the modal.

6. Analyzing the data.

7. Drawing conclusion.