SUBTITLING STRATEGIES IN *REAL STEEL* MOVIE

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Abstract:The research is entitled Subtitling Strategies in Real Steel Movie. This study aims at finding out the strategies employed to translate the English subtitles into Indonesian subtitles, and identifying the strategy employed the most in the translated subtitles. The unit of analysis of this research is every utterance translated using the subtitling strategies in the Real Steel movie. The source language is English, and the target language is Indonesian as the data. This research used a descriptive qualitative method because the purpose of this study is to describe the phenomena of translation, especially the subtitling strategies employed in the Real Steel movie. The results of this research show that not all the subtitling strategies were employed. There are some subtitling strategies left unemployed, they were dislocation strategy, condensation strategy, decimation strategy, and resignation strategy. The other six strategies were employed by the translator in translating English subtitles in the Real Steel movie. The results show that there are 12 (19.35%) utterances of Expansion strategy, 11 (17.74%) utterances of Paraphrase strategy, 10 (16.12%) utterances of Transfer strategy, 10 (16.12%) utterances of Imitation strategy, 1 (1.61%) utterance of Transcription strategy, and 18 (29.03%) utterances of Deletion strategy. Deletion is the strategy which was employed the most by the translator in the movie. The deletion strategy was identified through the facts that there are words in the source language not maintained in the target language. There are also words in the source language not rendered in the target language. Meanwhile, Expansion is the strategy employed the most after the Deletion strategy. The Expansion strategy was employed because the strategy was naturally proven to help the target audience understand the subtitles more easily.

Key words: Translation, Subtitles, Subtitling Strategies

Western society has widely expanded their invasion of knowledge, information, and entertainment throughout multimedia. They can be found on TV programs, videos, songs, and movies equipped with their original languages and cultures. Movie is one particular type of entertainment which has become a communication tool used to transfer an abundant source of ideas and information that gives audience a profoundly extended influence. In this modern era, a film industry has recently become a popular media to gather audience in larger number. The film industry not only produces movies with

good quality, but also faces problems in getting across the stories in different languages to audience. The problem takes place since only a small percentage of the world's population understands English as the original language spoken in most movies made by Hollywood. However, this language barrier has long been overcome by translators. A translator is a person who translates written messages from one language to another. To conduct a translation work is not an easy thing to do. When translating a subtitle text, the translator has some guidelines to follow. He not only maintains the messages but also establishes an equivalent translation according to subtitling guidelines prior to delivery. All subtitled programs are made of three components; the spoken word, the image and the subtitles. The interactions of the three components, along with the viewer's ability to read both the images and the written text at a particular speed, and the actual size of the screen, determine the basic characteristics of the audiovisual medium. Subtitles must appear in synchrony with the image and dialogue, provide a semantically adequate account of the SL dialogue and remain displayed on screen long enough for the viewers to be able to read them.

Audiovisual Translation (AVT) is entitled to subtitle and dubbing. Each of them provides the original text with a different extent. Dubbing is replacing the original voice soundtrack with another voice in another language. It is the methods of the foreign dialogue that are adjusted to the actor's lips movement in the film and its aim is to be seen to make the audience think as if they are listening to the actor's original speech in the target language. On the other hand, subtitling is defined as supplementing the original voice soundtrack by adding written text on screen (O'Connell, 2000: 169).

One of the ways to translate the foreign film and television program is subtitling. Subtitling is a textual version of a dialogue which is not displayed in films only, but also in television programs. Subtitling is very important in the film, because subtitling has given many contributions. They are usually displayed at the bottom of the screen. Through subtitling, the audience of the foreign film can enjoy the film by reading the translated text at the bottom of the screen with no ambiguous thoughts. One might say that subtitling is more authentic, since it does not hide the original sound. As the major method of translating films, subtitling involves the least interference with the original. In other words, therefore, it contributes to experience the flavor of the foreign language. Subtitling is a way to translate the foreign film without tampering the original soundtrack and dialogues, as in the case of dubbing.

Translating subtitle texts, utterances or conversations in a film appeared on screen is not an easy task for the translators. Hatim and Mason (in Venuti, 2000) in *Politeness in Screen Translating* state that there are four kinds of difficulties working on subtitling. The first one is the shift in mode from speech to writing. The second is the factor which governs the medium or channel in which meaning is to be conveyed. The third one is the reduction of the source text as a consequence and last but not least is the requirement of

matching the visual image. Besides that, there are some constraints of subtitle that must be obeyed. Gottlieb (1992:164) discusses in different terminology, what he calls the formal (quantitative) and textual (qualitative) constraint of subtitling. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factor (a maximum of two lines are allowed, with approximately 35 characters per line) and the time factor. The time factor in particular, plays a pivotal role in the decisions translators have to make, although traditionally five to six secondss have been considered to be sufficient for reading a two-line sentence.

Traditionally, there existed two types of subtitles; there are interlingual subtitles, which imply a transfer from Source Language (SL) to Target Language (TL), and intralingual subtitles, for which there is no change of language (Cintas, 2007). In interlingual subtitles, a translator can apply some strategies in translating the SL subtitles into the TL ones. According to Gottlieb (1992: 166), the subtitling strategies are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. The translator transfers the messages of the subtitle texts by employing the strategies that make the texts in the target audience's language acceptable by nature.

There are many films which include subtitles from other countries that can be watched by the people in Indonesia. One of them is the film entitled *Real Steel*. The movie was directed by Shawn Levy and produced by Shawn Levy, Susan Montford and Don Murphy. Starring by Hugh Jackman, Dakota Goyo, Evangeline Lilly, this film was produced in the United States and was distributed by DreamWorks SKG, theatrically released on July 10, 2005 and DVD released on January 1, 2012. This film was chosen because the movie is one of the fabulous movies. It becomes fabulous because millions of people around the world have watched the movie either in theaters or videos .

Another reason for this film chosen by the researcher is that the film won the BMI Film Music Awards 2012 in film music's category, and won the Best Performance in a Feature Film - Leading Young Actor in Young Artist Award 2012. Besides that, *Real Steel* nominated in the Academy Awards 2012 for Best Achievement in Visual Effects. Then, this film was also nominated in Saturn Awards 2012 as Best Performance by a Younger Actor, and last nominated in Golden Trailer Awards 2012 for Most Original TV Spot's category.

The movie's story is not meant for the past time but for the future time. *Real Steel* imagines in 2020 where boxing matches are no longer fought by humans, but they have been replaced by robots'. The former boxer Charlie Kenton drives his truck to promote fights with his robot Ambush. Soon after he lost a fight, he was summoned to a hearing and forced to take care of his unknown eleven year-old son Max Kenton since his mother has passed away. Charlie loses another fight with the Noisy Boy robot that his girlfriend Bailey Tallet has just bought and he goes with Max to a junkyard to collect parts of robots to build a new one. However, Max finds an old sparring robot

named Atom and Charlie teaches him how to box. Atom becomes a winner and Max and Charlie become closer to each other. However, Charlie has an agreement to deliver Max to his aunt and her wealthy husband.

Audiovisual Translation (AVT)

Translation is an important part in studying a foreign language. It has become the central part in providing a smooth communication. Translation Studies (TS), as a field of research has developed over the last two decades, during which screen translation has slowly emerged as a new area. The approach from the new field of Translation Studies is called Audiovisual Translation (AVT). Audiovisual Translation consists of two forms, they are *Subtitling* and *Dubbing*. "Subtitling is visual, involving the superimposition of a written text onto the screen. Dubbing, on the other hand, is oral; it is one of a number of translation methods which makes use of the acoustic channel in screen translation" (Baker & Hochel, 1998, p.74).

In this globalization era, the exchange of information as well as culture is inevitable, and translation across languages and cultures is a necessary thing. Audiovisual Translation (AVT) in the forms of translating, subtitling, and dubbing found in TV programs, is a relatively recent category in the area of translation. Besides AVT, other writers refer to this translation category as *audiovisual language transfer*, which is a term used to recognize the process through an audiovisual program containing materials in a source language is rendered clearly as well as accurately to be satisfactorily understood by the target audience, who are strangers to the source language (Ghaemi and Benyamin, 2010).

When translation mostly deals with one single channel that is written text, but in Audiovisual Translation (AVT), a translator has to deal with four channels involved in the production of meaning in audiovisual media proposed by Gottlieb (1998: 245), which are as follows:
1. Verbal auditory channel (VAC), including dialogue, background voices, and sometimes lyrics.
2. Non-verbal auditory channel (NAC), including music, natural sound, and sound effects.
3. Verbal visual channel (VVC), including superimposed titles and written signs on the screen.
4. Non-verbal visual channel (NVC), picture composition and flow.

Meaning produced by the translation in the target language relies heavily on these channels, as they serve as the context for the translation.

Subtitles

One of the ways to translate the foreign film and television program is subtitling. Subtitling is an audiovisual translation or textual versions of the dialogue which is not in films only, but also in television programs and it is usually displayed in the bottom of screen. It can be form of written translation of a dialog in a foreign language, or a written rendering of the dialog in the same language, with or without added information to help viewers who are deaf and hard-of-hearing to follow the dialog, or people who cannot understand the spoken dialogue or who have accent recognition problems. (Wikipedia.com retrieved in September, 2013)

Subtitles are textual versions of the dialogue in films and television programs. It can be defined as the transcription of film or TV dialogue presented simultaneously on the screen (Baker, 2001: 247). According to Gottlieb, subtitles are displayed in the bottom of screen and in the middle position, one line consists of 42 characters (35 characters in Europe) and the second line is shorter than the first one, including space and punctuation. The minimum duration is 3 seconds and the maximum one is of 5 seconds for one line. For two lines, the duration is 7 seconds and the maximum is 8 seconds. Traditionally, there are two types of subtitles, there are interlingual subtitles, which imply the transfer from a SL to a TL, and intralingual subtitles, for which there is no change of language (Díaz, 2007). In interlingual subtitles, a translator can apply some strategies in translating the source language subtitle into one of the target language.

Translating subtitles is different from the translation of written text in the non-audiovisual media. When translating a film or a TV program, the translator firstly watches the visual images and listens to the audio (sometimes having access to a written transcript of the dialogue as well) sentence by sentence, and then rewrites the subtitles in the target language equal to the meaning of the source language. Subtitles can be used to transfer meanings in movie dialogs from a foreign language to the native language of the audience. It is the quickest and the cheapest method of translating foreign movies.

Translating subtitle texts of a film to be appeared on screen is not an easy task for the translators. Hatim and Mason (in Venuti 2000) state that there are four kinds of difficulties working on subtitling matters. The first one is the shift in mode from speech to writing. The second is the factor which governs the medium or channel in which meaning is to be conveyed. The third one is the reduction of the source text as a consequence and last but not least is the requirement of matching the visual image.

To understand the subtitles, the translator conducts a translation process. The translation process divided into three steps, they are analysis, transfer, and restructure (Nida and Taber in Ismailia, 2011: 32). Firstly, the translators receive the script of the movie. Secondly, they analyze and transfer it into the target language, and then they rearrange or restructure it to be finally displayed onto subtitles.

Subtitles exist in two forms; **open** subtitles are 'open to all' and cannot be turned off by the viewer; **closed** subtitles are designed for a certain group of viewers, and can usually be turned on/off or selected by the viewer - examples being teletext pages, DVB Bitmap subtitles, DVD/Blu-ray subtitles. Subtitles can appear in one of 3 types (Wikipedia.com retrieved on March 29, 2012) they are:

1. **Hard** (also known as **hardsubs** or **open** subtitles), this type of subtitle is seen in karaoke song lyrics that usually uses various colors, fonts, sizes, animation (like a bouncing ball) etc. to follow the lyrics. However, these subtitles cannot be turned off.

2. **Prerendered** (also known as **closed**), this type of subtitle is attached to DVD. It is possible to turn them off or have multiple language subtitles and switch among them, but the player has to support such subtitles to have them displayed.

3. **Soft** (also known as **softsubs** or **closed** subtitles) is like a caption, this type of subtitle can be turned on or turned off. Softsubs are included with the video file, but sometimes the fansubbers (a fan of a particular film that translates the subtitles into the ones of different languages) release only the subtitle file and the video can be downloaded separately.

Subtitling Strategies

Making a good and relevant subtitle is a difficult matter and the translator must understand well the guidelines about subtitling. Another rules to translate the subtitle uses the subtitling strategies. As translation procedures, subtitling strategies are also the technical devices in translation world. However, subtitling is used to transfer the meaning of dialogues in one language into a text in another language. (Fawcett in Bogucki: 2004).

In a 1992 study, Henrik Gottlieb, an experienced translator in the area of audiovisual translation, formulated a number of fundamental classifications of subtitling strategies. There are ten strategies included under these classifications (Gottlieb, 1992: 166). Although Gottlieb himself does not give a complete and detailed explanation on each of these strategies, other writers citing him have put efforts to comprehensively explain all of his strategies. The following are Gottlieb's subtitling strategies as exemplified by Widiasturi et al (2010), Astuti and Rina (2009), Munawaroh (2008), Ghaemi and Benyamin (2010), Hastuti et al (2011) and the other writers.

In this research, the researcher uses subtitling strategies from Gottlieb (1992: 166). There are ten (10) subtitling strategies; they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Gottlieb's translation strategies for subtitling films are as follows:

1. Expansion

Expansion is used when the dialogs in the SL need an explanation to gain the audience comprehension because they cannot retrieve the cultural nuance of the SL.
Example:

Source Language	Target Language
You will have two marriages. One long, one short.	Kau bisa mengalami 2 kali pernikahan. **Yang** satu awet, satu**nya lagi hanya** sebentar.

  (Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

2. Paraphrase
Paraphrase is used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL. In other words, the translation in the TL is syntactically different from t h e o n e o f the SL but the meaning is still maintained to be comprehended by the audience.
Example:

Source Language	Target Language
And when I **look into your eyes**, I hear dolphins clapping.	Dan saat aku **menatapmu**, Kudengar lumba2 mengepak.

  (Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

3. Transfer
Transfer refers to the strategy of translating the SL completely and correctly into the TL.
Example:

Source Language	Target Language
…have many friends, many experiences.	**…punya banyak teman, banyak pengalaman.**

  (Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

4. Imitation

Imitation is used to translate the proper noun like names, places, countries, and product brands.

Example:

Source Language	Target Language
Amelia, will you let me dance with you?	**Amelia**, boleh aku berdansa denganmu?

(Munawaroh, 2008)

5. Transcription

Transcription is used when there is an existence of unusual terms, the third language and nonsense language in the SL.
Example:

Source Language	Target Language
No, **divorziata**.	Tidak, **bercerai**.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

6. Dislocation

Dislocation is adopted when the SL employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content.
Example:

Source Language	Target Language
Spider-Pig,Spider-Pig, does whatever a Spider-Pig does, can he swing, from a web? No he can't, he's a pig, Look out! He is Spider-Pig.	**Babi, Labalaba. Melakukan apapun yang dilakukan Babi Labalaba. Dapatkah ia berayun dari jaringnya? Tidak bisa, dia seekor babi. Lihatlah. Dia seekor Babi Labalaba.**

(Astuti, Rina., 2009)

7.   Condensation

Condensation is applied to solve the problem of limitation of subtitle lines. This
can also create efficiency by eliminating the redundancies.
Example:

Source Language	Target Language
So glad to finally meet you. **Nice to finally meet you**.	Senang akhirnya bisa bertemu dengan anda. **Sama-sama**

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

8.   Decimation

Decimation is omitting important element that are confusing the audience
and some taboo words.
Example:

Source Language	Target Language
What, drawn, and talk of peace? I hate the word	Damai? Aku benci kata itu

(Hastuti et al., 2011)

9.   Deletion

Deletion refers to deal with the total elimination of the parts of a text, such
as repetition, filler words and question tags.
 Example:

Source Language	Target Language
My son, please, please, **p l e a s e** buy a ticket.	Anakku, tolong, tolong belilah tiket.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

10. Resignation

Resignation is applied when the translator does not find the solution in
translating the SL subtitle and the meaning is inevitably lost.
Example:

Source Language	Target Language
It begins when the object of your affection…	NO TRANSLATION

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

RESEARCH METHOD

Research Design
This research used a descriptive qualitative method because the purpose of this study is to describe the phenomena of translation, especially the subtitling strategies which are used in *Real Steel* movie. The data sampling was obtained by choosing random data. It is about 1416 utterances that were randomly chosen twice, from 191 utterances to 62 utterances. The later number of total data was used as data of the research.

Data
The data of this research were taken from the subtitles of *Real Steel* movie. The data of this study were English and Indonesian subtitles from the dialogues of the original movie. The translated or subtitled version of the movie into Indonesian was taken from the original copy of the movie in DVD format.

The movie was directed by Shawn Levy and produced by Shawn Levy, Susan Montford and Don Murphy. Starring by Hugh Jackman, Dakota Goyo, Evangeline Lilly, it was distributed by DreamWorks SKG, theatrically released on July 10, 2005 and DVD released on January 1, 2012.

Subject
The subjects of the study are Charlie Kenton, Max Kenton, and Ambush. Charlie Kenton, Max Kenton, and Ambush are the main characters in this movie because they appear the most in every scene in the *Real Steel* movie. However, there are also other characters who become the subjects of the study.

Unit of Analysis
The unit of analysis of this research is every utterance containing a particular subtitling strategy classified into subtitling strategies by Gottlieb (1992: 166) found in *Real Steel* movie subtitles. The Source Language is English, and the Target Language is Indonesian as the data to be analyzed.

Data Collection
The data was collected by using documentation method in the form of *Real Steel* movie. In the first step the researcher watched the DVD of *Real Steel* several times to comprehend the whole stories to get the context of every scene. After that, the researcher downloaded the script of the source language of the movie

from the internet to comprehend and match it with one of the target language. The last step is classifying the utterances in the source and target languages of the movie displaying the subtitling strategies as data of the study.

Data Analysis
In analyzing the data, the researcher was firstly classifying the types of subtitling strategies based on a framework proposed by Gottlieb (1992: 166). Secondsly, the researcher analyzed the data containing the types of subtitling strategies and interpreted the data. The last step was drawing conclusions based on the results of the study.

FINDINGS AND DISCUSSION

Findings
In the data description, the researcher tabulated the data as follows:

Table 1. Subtitling Strategies employed in the Subtitle Text of **Real Steel** Movie

No.	Subtitling Strategies	Data	Percentage
1	Expansion	12	19.35%
2	Paraphrase	11	17.74%
3	Transfer	10	16.12%
4	Imitation	10	16.12%
5	Transcription	1	1.61%
6	Dislocation	0	0%
7	Condensation	0	0%
8	Decimation	0	0%
9	Deletion	18	29.3%
11	Resignation	0	0%
Total		**6**2	**100%**

From table 4.1, it can be seen that the subtitling strategies employed in **Real Steel** movie are expansion strategy 19.35%, paraphrase strategy 17.74%, transfer strategy 16.12%, imitation strategy 16.12%,

transcription strategy 1.61%, and deletion strategy 29.03%. The deletion strategy achieved the highest percentage. It can be seen from the data showing many cases of deletion in the form of words or phrases or clause performed throughout the utterances of the SL in the TL. In the long run, the deletion strategy was employed in the movie to mainly create the translated texts acceptable to the target audience. Above all, the Indonesian subtitles displayed on the movie screen must fit the limited space areas provided.

DISCUSSION

Expansion Strategy
Excerpt 10
SL: Welcome to the bigs, junior! *(Utterance 1239)*
TL: *Selamat datang ke* **pertandingan** *besar, junior! (Utterance 1244)*

The strategy employed in the utterance above is an expansion strategy. This strategy is used to translate the SL *Welcome to the bigs, junior!* into the TL *Selamat datang ke pertandingan besar, junior!* The translator added the word *pertandingan* in the TL as to making sense of the overall meaning of the utterance in the target language. In a more detailed description, the word *pertandingan* is added to explain the meaning of the phrase ***the bigs*** in the SL where the actor was talking about the robots competition called **Liga**, which was meant for the robots all over the world taking part in that particular competition.

Paraphrase Strategy
Excerpt 14
SL: **Give me a minute.** *(Utterance 13)*
TL: ***Tunggu sebentar.*** *(Utterance 16)*

The paraphrase strategy was employed to translate the clause *give me a minute* into *tunggu sebentar*. If the source language is translated literally, it will say *beri saya satu menit*. On the other hand, the phrase *tunggu sebentar* means to represent the meaning of the clause *give me a minute* in the source language.
In this scene, the main character who made the utterance was Charlie Kenton. The utterance was made when Charlie Kenton answered the question of the children who asked him to watch his robot and he answered it by saying *give me a minute*. If the translator translated it into *beri aku satu menit*, it means that the actor would give the children some time to wait for a real one minute. In fact, the translator translated it into *tunggu sebentar* because the actor needed some time to wake up and prepare his robot. This could be the reason why the translator rendered the phrase into *tunggu sebentar* that sounds more familiar to the target audience.

Transfer Strategy
Excerpt 31
SL: **One! Two! Three!** *(Utterance 1029)*
TL: *Satu! Dua! Tiga! (Utterance 1034)*

The above utterance from the source language *One! Two! Three!* was translated into *Satu! Dua! Tiga!* in the target language employing the transfer strategy. There is no addition or deletion in the utterance. By referring to the context of the scene, the utterance *One! Two! Three!* is a series of cardinal number using the punctuation in the source language. Thus, the utterance was made by the actor counting the robot Atom's rival when knocked down in the robot fight competition.
In the subtitle, the exclamation punctuation was put forth in the utterance in both languages to represent the effort of the actor trying to get the robot up. Besides that, the translator did not remove the punctuation to make the meaning in the context of this scene relevant to the original subtitle.

Imitation Strategy
Excerpt 35
SL: Hey, mister. Is that **Ambush**? *(Utterance 10)*
TL: *Hei, tuan, apa itu **Ambush**? (Utterance 13)*

Imitation strategy is basically employed to rewrite the name of a person or a place from the source language into the target language. In this case, Ambush was the robot's name in the source language that was rewritten with the same spelling in the target language by the translator.

Transcription Strategy
Excerpt 44
SL: **Jiu-jitsu, Muay Thai**, and a thousand styles in between. *(Utterance 470)*
TL: *Jiu-jitsu, Muay Thai, dan ratusan lainnya. (Utterance 473)*

The utterance *Jiu-jitsu, Muay Thai, and a thousand styles in between* in the source language was translated into *Jiu-jitsu, Muay Thai, dan ratusan lainnya* in the target language by using the transcription strategy. The phrases in the source language are *Jiu-jitsu* and *Muay Thai* and the translator preserved the phrases in the target language since the two phrases are not English nor Indonesian phrases. They are both foreign languages or called the third language. By using the third language, the transferred meaning of the phrases *Jiu-jitsu* and *Muay Thai* in the target language belongs to the use of transcription strategy where the phrases *Jiu-jitsu* and *Muay Thai* were maintained in the target language. The phrase *Jiu-jitsu* was adopted from Japanese language while the phrase *Muay Thai* was adopted from Thai language. For this reason, the

translator kept the two phrases written with the same exact spellings in the target language.

Dislocation Strategy

There is no information whatsoever about the employment of Dislocation strategy in the movie subtitles. The translator did not find any utterance performing the dislocation strategy.

Condensation Strategy

There is no information whatsoever about the employment of Condensation strategy in the movie subtitles. The translator did not find any utterance performing the condensation strategy.

Decimation Strategy

There is no information whatsoever about the employment of Decimation strategy in the movie subtitles. The translator did not find any utterance performing the decimation strategy.

Deletion Strategy

Excerpt 49
SL: So what? Let's go. **Come on.** *(Utterance 509)*
TL: Lalu Kenapa? Ayo pergi *(Utterance 512)*

Deletion strategy was employed to leave the phrase *Come on* in the utterance *So what? Let's go. **Come on*** absent in the target language. The translator deleted the phrase *Come on* in the target language because the phrase *Come on* means more or less the same as the previous clause *Let's* go in the TL context. If the phrase *Come on* was preserved in the TL, it would even add more unnecessary space and meaning for the subtitle area. The meaning would not be significant and effective since the phrase *Come on* equals to the clause *Let's go* in the TL to some extent.
In this scene, the main character Charles Kenton was asking his son Max Kenton to follow him to go to some different places. He told his son to follow him by saying *Let's go* but his son stood still and then he repeated his words in a different way of giving an order with the same point *Come on.* This phrase was made to reassure Max Kenton to get going and immediately follow Charles Kenton his father to get on the truck where his father was waiting. However, this would sound awkward if the phrase *Come on* was rendered in parallel to the clause *Let's go* in the Bahasa Indonesia or in the TL. Then, the phrase *Come*

on was better deleted to make the utterance sound natural and more acceptable for the target audience.

Excerpt 51
SL: Wash yourself off, too, **while you're at it**. You stink. *(Utterance 557)*
TL: *Basuh tubuhmu juga, kau juga bau. (Utterance 561)*

As displayed in the above excerpt, the translator deleted the clause *while you're at it* in the TL. The clause w as deleted since the space left for the complete translation was not enough. One single line of subtitle must comprise 42 characters and if the clause *while you're at it* were rendered and preserved, it violated the subtitling procedure. It would comprise more than 42 characters in one line. However, even if the clause *while you're at it* was deleted, it would not distract the audience attention to the meaning of the subtitle as a whole. On the scene where the utterance was spoken, the actor as the main character Charlie Kenton asked his son to wash his body after they both got dirt together after searching for the robot. The message of the utterance was merely talking about an idea to get washed off from the dirt..

Excerpt 52
SL: **Couple hundred.** Few hundred. Whatever you got. *(Utterance 679)*
TL: *Beberapa ratus dolar, apapun yang kau miliki. (Utterance 683)*

The deletion of the phrase *Couple hundred* in the utterance above did not gain any confusion of the audience to understand the meaning of the utterance as a whole. The words *couple* and *few* were considered to have a similar idea in the TL and *then* summed up to one word *beberapa* to represent them. To get a good and readable subtitle in the target language, the translator did not display the phrase *couple hundred* that was in relevant to the context of this scene without changing the meaning from both of language.

Excerpt 54
SL: This ain't a video game. This is for real. **Right here.** *(Utterance 739)*
TL: *Ini bukan video game. Ini kenyataan. (Utterance 743)*

The translator deleted the phrase *Right here* in the TL utterance above. The phrase was not rendered in the TL because it was not necessarily preserved. The SL utterance *This ain't a video game. This is for real. Right here* was translated into *Ini bukan video game. Ini kenyataan* in the TL. The deletion of the phrase *Right here* was meant to comply with the subtitling procedure in terms of the limited space available for a single line subtitle. It would go over 42 characters if the phrase were transferred in the TL. Besides that, the audience was not really distracted by the phrase Right here removal in the TL.

Excerpt 55
SL: Yeah, thanks **anyway.**
Deal. Double or nothing. *(Utterance 780)*
TL: *Ya, terima kasih.Setuju. Digandakan atau tidak sama sekali. (Utterance 784)*

The deletion strategy was employed to delete the word *anyway* in the source language *yeah, thanks anyway*. The word *anyway* was not preserved in the TL because the word *anyway* has no equivalence in the TL context. The absence of the word *anyway* in the TL did not ruin the whole idea of the utterance.

Excerpt 57
SL: Sure. Yeah. Let's head up to the champ's suite. **Sure.** *(Utterance 933)*
TL: *Tentu, ya, ayo kita ke ruangan sang juara. (Utterance 938)*

The latest word *sure* in the SL was not rendered in the TL. It happened because the second word *sure* in the SL had the same idea as the word *sure* at the beginning of the utterance. Transferring the word *Sure* again was only a waste of space area. The meaning of the word *Sure* was *Tentu* and if it was rendered for the second time at the end of the utterance in the TL, it would just be useless. Even it would be against the subtitling procedure in terms of space limitation. It would go over 42 characters on one single line.

Excerpt 58
SL: We've been fighting. This is the League. **Stand on that.** *(Utterance 985)*
TL: *Kita pernah bertanding. Tapi inilah* Liga. *(Utterance 990)*

It can be seen from the above excerpt that the translator deleted the clause *stand on that* in the TL. The clause was not transferred in the TL for a reason. It was made absent in the TL by considering the available space area for one single line. One line must comprise 42 characters and it was enough for such a long utterance *We've been fighting. This is the League. Stand on that* to be all rendered. Besides that, the deletion of the clause *stand on that* was not too significant to be kept rendered in the TL.

Excerpt 59
SL: We got him. **Stay down!** *(Utterance 1031)*
TL: *Kita berhasil mengalahkannya! (Utterance 1036)*

Deletion strategy was used to translate the utterance of the SL to get the utterance in the TL simplified. The two clauses *We got him. Stay down!* in the SL were compressed into one clause *Kita berhasil mengalahkannya!* in the TL to generate the same point of meaning to the audience. Another reason to compress the SL

was because the translation of the clause *stay down* would add up more characters on the subtitle space provided. The deletion itself did not distract the meaning of the TL to the audience.

Excerpt 60
SL: Don't worry **about that**. *(Utterance 1073)*
TL: *Jangan khawatir. (Utterance 1078)*

The phrase *about that* in the source language was not rendered in the TL. It was left absent in the TL. The translator did not transfer the phrase *about that* in the TL since the transference of the phrase would only add more characters in the provided spaces. The phrase deletion in this scene was not too significant in meaning transfer. The translated utterance in the TL even sounded familiar and natural to the target audience when the phrase *about that* was not maintained.

Resignation Strategy

There is no information whatsoever about the employment of Resignation strategy in the movie subtitles. The translator did not find any utterance performing the resignation strategy.

CONCLUSION

The data analysis shows that there were a number of subtitling strategies employed in 62 utterances found in **Real Steel** movie. The results show that there were 12 (19.35%) utterances employing the Expansion strategy, 11 (17.74%) utterances employing the Paraphrase strategy, 10 (16.12%) utterances employing the Transfer strategy, 10 (16.12%) utterances employing the Imitation strategy, 1 (1.61%) utterance employing the Transcription strategy, and 18 (29.03%) utterance employing the Deletion strategy. There were six strategies out of ten strategies applied by the translator in translating the subtitles in **Real Steel** movie. The six strategies were expansion, paraphrase, transfer, imitation, transcription, and deletion. The strategies which were not found in the movie were dislocation, condensation, decimation, and resignation.
Deletion was the strategy employed the most by the translator in translating the subtitles of **Real Steel** movie. Deletion was also proven to be effectively fitting the subtitling guidelines. In most cases of the study, the deletion strategy was performed by identifying the loss of words or phrase or even clause of the SL in the TL. There were some words, phrases and clauses that were not rendered in the TL. It was likely meant to go with the subtitling guidelines and on the other hand, to simply comply with the grammatical natures of the target audience. Also the strategy helps the Indonesian audience understand the meaning more easily. Then, expansion comes seconds in number of frequency after deletion. It was basically employed to make the subtitles readable and natural to the target audience.

From the data analysis, some subtitling strategies were not found in the movie subtitles. Dislocation strategy was not employed. The strategy is theoretically meant for rendering songs, yet there is no song translated using this strategy. Condensation strategy was not also employed because there was no such a case of saving the lines of the limitation of subtitle area for the purpose of efficiency by eliminating redundancy. Decimation strategy was not employed because in the movie there was no such a case of omitting important elements that confused the target audience such as the use of taboo words. Resignation strategy was not employed because there was no such a case of total loss of the utterances of the SL in the TL.

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