

SUBTITLING STRATEGIES IN “*REAL STEEL*” MOVIE

A THESIS

**Submitted in partial fulfillment of the requirements
for the Degree of *Sarjana Sastra (S.S.)* in English Language**



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STATEMENT OF ORIGINALITY

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis, opinions or findings of others included in this thesis are quoted or cited with respect to ethical standard.

Semarang, September 23, 2013

Naomi Ventria Naully Simanjuntak

MOTTO

1. Intelligence plus character, that is the goal of true education –
Marthin Luther King, Jr
2. Always forgive your enemies, nothing annoys them so much –
Oscar Wilde
3. A day without laughter is a day wasted – Charlie Chaplin
4. It always seems impossible until its done – Nelson Mandela
5. Let your forbearance be known unto all men. The Lord is at hand.
Be careful for nothing, but in everything by prayer and
supplication with thanksgiving let your requests be made known
unto God – Philippians 4 : 5-6
6. Embrace your weirdness – Cara Delevingne

DEDICATION

This thesis is dedicated with love and gratitude to:

1. My Almighty Jesus Christ,
2. My beloved parents who always take care of me until now,
3. My beloved brothers who always take care and support of me until now,
4. All of my big family who always encourage me to finish my study,
5. All of my friends who always support me.

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Hopefully, this thesis will be useful for the readers, especially for the students of English Department of the Faculty of Humanities Dian Nuswantoro University. It can be a reference book to get the information about subtitling strategies.

Furthermore, I do realize that due to my limited ability, this thesis is far from being perfect. Therefore I welcome any suggestions, comments, and criticisms.

Semarang, September 23, 2013

Naomi Ventria Naully Simanjuntak

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ABSTRACT

The research is entitled *Subtitling Strategies in Real Steel Movie*. This study is aimed to find out the subtitle strategies found in every scene of the movie that has been translated in *Real Steel* movie through English subtitles into Indonesian subtitles, then classify them into ten subtitling strategies.

The unit of analysis of this research is every utterance which has one subtitling strategy and is classified into ten subtitling strategies found in *Real Steel* movie subtitles. The Source Language is English, and the Target Language is Indonesian as the data to be analyzed. 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 results of this research show that not all of parts subtitling strategies are used. There are some subtitling strategies unused: dislocation strategy, condensation strategy, decimation strategy, and resignation strategy. There are only six strategies out of ten strategies applied by the translator in translating subtitle 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%) utterance of deletion strategy.

Deletion is the strategy more frequently used by the subtitler in the movie. There are many differences utterances between the source language and the target language, also there are useless words in the source language which are not to be translated into the target language. The second highest subtitling strategies used by the translator is expansion. It is often used because the strategy is supposed to make the subtitles readable and natural in the target audience.

Keywords: *Translation, Subtitle, Subtitling Strategies*

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Western society has already expanded their invasion of knowledge, information, and entertainment in multimedia those are coming in form of TV programs, videos, songs, and movies that have an original language and culture. Movie which is as one of the entertainment and also become the communication tools because movies are transferring ideas and might be one of the information sources which has extended influence. In this modern era, film industry has recently become an extremely popular media to gather the audience. The film industry not only produces movies which has a good quality, but also faced a translation problem since only small percentage of the world's population understood English. When faced a translation problem, translator is important thing to solve translation problem. Translator is a person who translates written messages from one language to another. To conduct a translation is not an easy thing to do. When translating in every text, the translator has some rules. They not only just transfer the idea from the source language to the target language but they also should establish an equivalent translation from English to Indonesian since they have different system and structure, consequently, a growing need to find appropriate screen translation approaches (Audiovisual Translation).

Audiovisual Translation (AVT) is majoring into subtitle and dubbing. Each of them interferes with the original text to a different extent. Dubbing is replacing the original voice soundtrack with another voice in another language. It is the methods which the foreign dialogue is adjusted to the mouth and movements of the actor in the film and its aim is seen as making the audience feel as if they are listening to actors actually speaking 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 textual versions of the dialogue which is not 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 on the bottom of screen without ambiguous thinking. One might say that subtitling is more authentic, since it does not hide the original sound. As the major methods of translating films, subtitling involves the least interference with the original. In the 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 is the case in dubbing.

Translating subtitle texts, utterances or conversation 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 of (2) above 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 seconds 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 transfer from a SL to a TL, and intralingual subtitles, for which there is no change of language (Díaz Cintas, 2003). In interlingual subtitles, a translator can apply some strategies in translating the source language (SL) subtitle into the target language (TL). According to Gottlieb (1992: 166) the subtitle strategies that can be applied are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation,

decimation, deletion, and resignation. The translator uses one of the strategies based on the needs.

There are many films which include subtitles from other countries 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 produced in the United States and was distributed by DreamWorks SKG, theatrical released on July 10, 2005 and DVD released on January 1, 2012. This film is chosen because the movie is one of popular movies. It is populer movie because it is watched by billion people around the world. Moreover, this film was choosen by researcher because this film won the BMI Film Music Awards 2012 as a film music's category, and also 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 also nominated in Satun 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 from the future but from the past. "Real Steel" imagines in 2020 where boxing is 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. When he has just lost a fight, he is 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.

1.2 Statement of the Problem

The problems of the study can be stated as follows:

1. What kind of subtitling strategies are found in *Real Steel* movie?
2. Which strategies are mostly employed in *Real Steel* movie?

1.3 Scope of the Study

Based on the background of the research that has been explained above, the scope of the study narrowed only to discover what types subtitling strategies are found in the subtitles of *Real Steel* movie.

In order to keep the study from being very broad, the researcher of this study sets some scopes as follows. First, this study focuses on subtitling strategies are used in *Real Steel* movie and the whole script of *Real Steel* movie. Second, the study is limited to the description of translation, translation process, translator, audiovisual translation, subtitle, and subtitling strategies.

This study limits the subtitling analysis based on the theory proposed by Gottlieb (1992: 166) because this theory is very suitable for analyzing subtitle text, since the subtitle is a line of text appeared on screen.

1.4 Objective of the Study

The objectives of the study are focused on finding the subtitling strategies in every scene of the movie that have been translated in *Real Steel* movie through English subtitle into Indonesia subtitle. Then, to classify subtitling strategies which are the most used in *Real Steel* movie in order to understand the category of the most subtitling strategies which are employed in *Real Steel* movie.

1.5 Significance of the Study

The result of the study can be :

1. A contribution for the researcher, to get more knowledge about the subtitling strategies.
2. A reference of English Department of Dian Nuswantoro University, to give contribution to understanding the subtitling strategies that can help to reveal the underlying logic of translation process. In addition, it is supposed to be useful and give good contribution in understanding and giving new information about subtitling. Second, the researcher hopes that the result of this study can motivate the students and give a good interest to everyone who wants to conduct research in this topic.

3. A reference for anybody, to understand the subtitling strategies can help to reveal the underlying logic of translation process. In addition, it is supposed to be useful and give good contribution in understanding and giving new information about subtitling. Besides, this study can show how the subtitling strategies are used in *Real Steel* movie.

1.6 Thesis Organization

This thesis is organized as follows:

Chapter I is introduction, that describes background of the study, statement of the problem, scope of the study, objectives of the study, significance of the study and thesis organization.

Chapter II is review of related literature. It describes translation, translation process, audiovisual translation, subtitle, and subtitling strategies.

Chapter III is research method which contains research design, unit of analysis, source of data, technique of data collection, and technique of data analysis.

Chapter IV is data analysis. This chapter covers the analysis of subtitling strategies.

Chapter V is conclusion and suggestion. It is the conclusion of the study.

CHAPTER II

REVIEW OF RELATED LITERATURE

Theory is an important thing in analysis. This thesis used theory for basic information and it is used to analyze the data. The review of related literature here are translation, translation process, translator, audiovisual translation, subtitle, and subtitling strategies.

2.1 Translation

Translation is transferring an idea from the source language (SL) to the target language (TL). Every country have their own language, therefore a translation was needed to communication each other people in the world. In another ways, translation has been used to transfer written or spoken the source language (SL) into the target language (TL).

In translation, the form of the source language is replaced by the form of receptor (target) language. "Translation is 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" (Newmark, 1988b: 7). According to Newmark's statement the message of language is very important. Study translation can avoid a misunderstanding for the source language to the target language. Produces a good translation, the translator is able to understand ideas and thought, including the message expressed in the source language and representing the target language. Translation is important

function in language, without translation we will not know the meaning from another language.

Larson (1991: 17) states that the ideal translation will be accurate as to meaning and natural as to the receptor language forms used. An intended audience who is unfamiliar with the source text will readily understand it. The success of a translation is measured by how closely it measures up to these ideals. The ideal translation should be:

1. Accurate: reproducing as exactly as possible the meaning of the source text.
2. Natural: using natural forms of the receptor language in a way that is appropriate to the kind of text being translated.
3. Communicative: expressing all aspects of the meaning in a way that is readily understandable to the intended audience.

2.2 Translation Process

In translation study, there is a translation process to make a good translation. As Harianto's statement, there are two concepts in translation process; old concept and modern concept. Old concept translation means just transfers the message from the source language into the target language. While in modern concept which is proposed by Nida and Taber in Harianto (2004) states that translating process indicates and is been to undergo three phases; (1) analyzing or understanding the meaning, the concept, and the message of the source language, (2) transferring the result of analysis into the similar message into the target language, and (3) restructuring the transferred

message into good target language by equivalent words. Besides that, according to Newmark (1988: 19), there are four processes of translation, there are:

1. The SL text level, the level of language, where one begins and which one continually (but not continuously) goes back to. This is the level of literary translation of the source language into the target language, the level of translation has to be eliminated, but also acts as a connective of paraphrase and the paper-down of synonyms. Translation is pre-eminently the occupation in which the translator has to be thinking several things at the same times.
2. The referential level, the level of objects and events, real or imaginary, which progressively has to be visualized and built up, and which is an essential part, first of the comprehension, then of the reproduction process. One should not read a sentence without seeing it on the referential level, whether text is technical or literary or institutional, one has to make up mind summarily and continuously.
3. The cohesive level, which is more general and grammatical, which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text. This level encompasses both comprehension and reproduction: it presents an overall picture, to which the language level has to be adjust. This level also links the first and the second level. It follows both the structure and the moods of the text.

4. The level of naturalness, of common language which is appropriate to the writer or the speaker in a certain situation. Natural depends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another, but everyone has a natural, 'neutral' language where spoken and informal written language more or less coincide.

In the other hand, depending on the unit language to be translated, the translator has recognized three approaches to translation, such as translation at the level of word (word for word translation), translation at the level of sentence, and conceptual translation. Naturally and supposedly what changes are the form and the code and what should remain unchanged is the meaning and the message (Larson in Riazi: 2005). In the process translation, the translator should be not change the meaning and the message from the source language to the target language, in purpose to make the audience or the readers understand.

2.3 Translator

A translator is someone who has competence of both source and target languages. To conduct a translation is not an easy thing to do. When translating in every text, the translator has some rules. They not only just transfer the idea from the source language to the target language but they also should establish an equivalent translation from English to Indonesian since they have different system and structure.

Depending on the unit language to be translated, the translator has recognized three approaches to translation, such as translation at the level of word (word for word translation), translation at the level of sentence, and conceptual translation. All of the approaches are to make a naturally meaning without change the meaning and make it clearly.

In the process of translation need a person who understand well to translate the source language to the target language. A translator has competence both the source and the target language. Dealing with subtitles, the translator ususally uses the subtitling strategies to analyze the source language. On the other hand, a translator should be familiar with culture, custom, and social setting of the source language and target language.

According to Bassnett (1991: 8), there are statements correlated to the ability that translators should have:

1. Accept the untranslatability of the SL phrase in the TL on the linguistic level
2. Accept the lack of a similar cultural convention in the TL
3. Consider the range of TL phrases available, having regard to the presentation of class, status, age, sex of the speaker, his relationship to the listeners and the context of their meeting in the SL.
4. Consider the significance of the phrase in its particular context-
i.e. as a moment of high tension in the dramatic text.
5. Replace in the TL the invariant core of the SL phrase in its two referential systems of culture out of which the text has sprung.

Generally, translators should meet three requirements, first, familiarity with the source language, next, familiarity with the target language, and the last is familiarity with the subject matter to perform their job successfully. Based on this premise, the translator discovers the meaning behind the forms in the source language (SL) and does his best to produce the same meaning in the target language (TL) using the TL forms and structures.

2.4 Audiovisual Translation (AVT)

Translation is important thing to study language. It has always been a central part of 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 (O'Connell; cited in Kuhlwiczak & Littau 2007: 120). The approach from the new field of Translation Studies is Audiovisual Translation (AVT). Audiovisual Translation is about 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 globalisation, exchange of information as well as culture are inevitable, and translation between languages and cultures is necessary thing. Audiovisual Translation (AVT) which translating, subtitling, and dubbing 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 which 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).

While translation mostly deals with one approach only, which is written, but in Audiovisual Translation (AVT), a translator has to deal with four channels involved in the production of meaning in an audiovisual media, which are as follow (Gottlieb, 1998: 245):

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.

2.5 Subtitle

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 on 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 on September, 2013)

Subtitle 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 is consider of 40 characters (35 characters in Europe) and the second line is shorter than the first one, including of space and punctuation. The minimum duration is 3 second and the maximum is 5 second for one line. For two line the duration is 7 second and the maximum is 8 second. Traditionally, there existed two types of subtitles, there are interlingual subtitles, which imply transfer from a SL to a TL, and intralingual subtitles, for which there is no change of language (Díaz Cintas, 2003). In interlingual subtitles, a translator can apply some strategies in translating the source language (SL) subtitle into the target language (TL).

Translation subtitling is different with the translation, especially translation of written text. When translate a film or a TV program the translation, translator firstly, watches the picture and listens to the audio (sometimes having access to a written transcript of the dialogue as well) sentence by sentence, and then writes subtitles in the target language as same as the meaning of the source language. Subtitles can be used to translate

dialog from a foreign language to the native language of the audience. It is the quickest and the cheapest method of translating content.

Translating subtitle texts, utterances or conversation 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 of (2) above and last but not least is the requirement of matching the visual image.

To understanding the subtitle, the translator uses translation process. The translation process divided into three steps, they are analysis, transfer, and restructure (Nida and Taber, in Ismailia, 2011: 32). Firstly, the translator maker received the script of the movie. Then, they will analyze and replace it into the target language, and the last is rearrange it to be suitable to be displayed into subtitle.

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)we can see this subtitle in karaoke song lyrics that usually used 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**) we can find this subtitle on 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 display them.
3. **Soft** (also known as **softsubs** or **closed** subtitles)is like a captions, we can turn them on or turn them off. Softsubs are included with the video file, but sometimes the fansubbers (a fans of certain film that translated the subtitle into other language)release only the subtitle file and we have to download the video separately.

2.6 Subtitling Strategies

Makes a good and relevant subtitle it is not easy, the translator must understand well the rules 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 Taylor (2000), Ghaemi and Benyamin (2010), Saputra (2003: 23), Harianto (2005: 14) and several other writers.

In this thesis, 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 dialog in the SL need an explanation to gain the audience comprehension because the cannot retrieve the culture nuance of the SL.

Example:

Source Language	Target Language
You will have two marriages. One long, one short.	Kau bisa mengalami 2 kali pernikahan. Yg satu awet, satunya 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 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 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, country, product brand.

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 exist unusual term, 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
<p>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.</p>	<p>Babi Labalaba, Babi Labalaba. Melakukan apapun yang dilakukan Babi Labalaba. Dapatkah ia berayun dari jaringnya? Tidak bisa, dia seekor babi. Lihatlah. Dia seekor Babi Labalaba.</p>

(Astuti, 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
<p>So glad to finally meet you. Nice to finally meet you.</p>	<p>Senang akhirnya bisa bertemu dengan anda. Sama-sama</p>

(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, Endang Dwi, Nunun Tri Widarwati, Giyatmi, and Ratih Wijayava, 2011)

9. Deletion

Deletion refers to deals 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, please 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 that 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)

CHAPTER III

RESEARCH METHOD

In this chapter, it discusses about research design, unit of analysis, source data, technique of data collection, and technique of data analysis.

3.1 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 is gotten by choosing random data. It is about 1416 utterances are random chosen twice, from 191 utterances into 62 utterances. The last total numbers of data is used as the data of the research.

3.2 Unit of Analysis

The unit of analysis of this research is every utterance which is have one subtitling strategy and classified into subtitling strategies by Gottlieb (199: 166) found in *Real Steel* movie subtitles. The Source Language is English, and the Target Language is Indonesian as the data to be analyzed.

3.3 Source of Data

The data of this research are taken from *Real Steel* movie. The data of this study are English Indonesian subtitles from the dialogue of original movie. The translated or subtitled version of the movie into Indonesian can be found in the original DVD.

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, theatrical released on July 10, 2005 and DVD released on January 1, 2012.

3.4 Techniques of Data Collection

This research uses documenting method as the method to collecting the data. The techniques are:

1. Watching the DVD of “Real Steel” several times to comprehend the whole stories to get the context of every scene.
2. Downloading the script of the source language of the movie to comprehend with the target language from the movie.
3. Noting the target and the source languages of the movie that contains subtitling strategies as the data beside the source language script.

3.5 Techniques of Data Analysis

After the data were collected, they were analyzed using the qualitative technique. The data analysis was conducted:

1. Classifying and categorizing the types of subtitling strategies based on eleven classifications proposed by Gottlieb (1992: 166).
2. Analyzing the types of subtitle strategies.
3. Drawing conclusions according to the result.

CHAPTER IV
DATA ANALYSIS

This chapter presents about the data analysis and the results. The data analysis were taken from *Real Steel* movie. The results are the answer to the problem in this study.

4.1 Findings

Table 4.1 Subtitling Strategies Used in 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	29,03%
11	Resignation	0	0%
Total		62	100%

From the table 4.1, it can be seen that subtitling strategies used 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 shows the highest percentage because in this strategy, the utterance in the source language is delete by the translator to make corelate with the target language.

4.2 The Discussion of the Findings

According to the findings, in this sub chapter, the researcher identifies and describes the subtitling strategies types and the analyzed data are presented based on the data which can be seen in the appendix from the *Real Steel* movie.

4.2.1 Expansion Strategy

Excerpt 1

SL: How about that? (*Utterance 59*)

TL: *Bagaimana menurut kalian?* (*Utterance 61*)

The translator used expansion strategy to translate the source language *How about that?* into the target language *Bagaimana menurut kalian?* The translator added the word *kalian* in the target language because from the scene where the utterance appears, the actor is asking his interlocutor about what they will watch. They watched robot's performance, so the translator translated the utterance by adding the word *kalian* to describe the persons involved in the conversation that talked with the actor without distorting the meaning of the utterance.

Excerpt 2

SL: Use your left! (*Utterance 408*)TL: *Gunakan tinju kirimu!* (*Utterance 411*)

In the utterance *use your left!* the translator used expansion strategy to translate it into *gunakan tinju kirimu!* because in the target language the word *tinju* is added to describe the situation that happened in that scene. The actor named Charlie Kenton as the main character in this movie talked to his robot, Midas when he was fighting against his rival in the robot's tournament and his right hand was broken by his rival, so Charlie asked him to use his left hand to fight his rival back.

Excerpt 3

SL: Just faded!

Why? (*Utterance 467*)TL: *Tinju manusia memudar**Mengapa?* (*Utterance 470*)

In the utterance from this scene, the source language *Just faded! Why?* is translated into the target language *Tinju manusia memudar. Mengapa?* The phrase *tinju manusia* is added by the translator to represent the whole meaning from the source language *Just faded! Why?* From the context of this scene, the main actor talked to his interlocutor about the condition of robot champion all over the world. So, by adding the phrase *tinju manusia* in the target language, it would make the audience as the target understand clearly the subtitle between the context of this scene.

Excerpt 4

SL: You couldn't give the people what they really wanted. (*Utterance 476*)TL: *Maka kau tak bisa memberikan yang diinginkan banyak orang.* (*Utterance 479*)

Expansion strategy is used in the utterance *you couldn't give the people what they really wanted* which is translated into *maka kau tak bisa memberikan yang diinginkan banyak orang*. The expansion strategy is used by the translator to give an addition to the target language to make the meaning clear in the target language.

The word *maka* in the target language is added by the translator as a conjunction in the target language. It has a purpose to correlate with the previous scene in the target language uttered by Charlie Kenton as the main character in the scene when he was talking to his child, Max Kenton.

Excerpt 5

SL: You and me. Just look at me. (*Utterance 497*)

TL: *Kau dan aku. Lihatlah aku. **Bersama – sama.*** (*Utterance 500*)

The translator used expansion strategy to translate the utterance from the source language *You and me. Just look at me* into the target language *Kau dan aku. Lihatlah aku. Bersama – sama*. The word *bersama – sama* is added by the translator to make the utterance from the source language correlate with the context of this scene where the utterance appears. It is described in the scene that the main actor Charlie Kenton asked his son Max Kenton to reach his hand as his son was about to fall off over. The phrase *bersama – sama* is added by the translator to represent the feeling of confidence for Charlie and Max Kenton and also to make the subtitle suitable with the context of the scene.

Excerpt 6

SL: I got it.

That's a system failure! (*Utterance 788*)

TL: *Kuatasi. Kuatasi.*

Itu kegagalan sistem! (*Utterance 792*)

The translator in this scene used expansion strategy to translate the source language *I got it. That's a system failure!* into the target language *Kuatasi. Kuatasi. Itu kegagalan sistem!* The translator used the word *kuatasi* twice to represent the statement of the main character's rival after his robot lost in the competition. By adding the word *kuatasi* twice in the target language, it helps the audience understand the subtitle better. Besides that, it does not extend the character to reach more than 40 characters.

Excerpt 7

SL: Happy? Oh, my God. Yeah. (*Utterance 809*)

TL: *Dia senang? Oh, Tuhanku, ya.* (*Utterance 813*)

The utterance above is translated into the target language by using expansion strategy. The translator added the word *dia* in the target language. The word *dia* is added as a subject to describe who is feeling happy in the source language. The subject is Max Kenton, whose father Charlie Kenton was having conversation on the telephone with his friend Bailey and Bailey asked how Max feels about the competition that Max and his father had been through.

The adding by the translator does not change the meaning of the utterance that appears on this scene, and also the translator follows the subtitle's rules to consider the maximum number that appears is 40 characters. Thus the translator only added the word *dia* to make the utterance

less than 40 characters in the target language. If the translator used the word *Charlie Kenton* as a subject, it would make the number of characters longer

Excerpt 8

SL: Plus, you're a kid. People love that kid thing. (*Utterance 860*)

TL: *Ditambah kau masih kecil. **Orang - orang** senang anak kecil.* (*Utterance 864*)

Expansion strategy is used to translate the utterance from the source language *Plus, you're a kid. People love that kid thing* into the target language *Ditambah kau masih kecil. Orang - orang senang anak kecil.* The word in the source language that the translator used in this strategy is *people*. The word *people* in the source language is a formal form that is actually used in the written language. Instead, the translator used the words *orang - orang* to translate the word *people* in the source language into the target language *orang - orang* because the words *orang-orang* is an informal form which is more suitable used in the informal conversation language as the utterance used in this scene.

Excerpt 9

SL: You deserve better (*Utterance 1140*)

TL: *Kau pantas dapat **yang** lebih baik* (*Utterance 1145*)

The utterance above is agreeable with one of subtitling strategies, expansion strategy. The translator added the word *yang* in the target language to translate the utterance from the source language *You deserve better* into the target language *Kau pantas dapat yang lebih baik*. By context from this scene, the phrase *yang lebih baik* has purpose to explain the main character, Charlie Kenton who talked to his son, Max Kenton to get a better life with good facilities than the one if he stays with his father.

Therefore, the word *yang* in this scene is used by the translator to support from the previous scene to get a good subtitle. If the translator translated this utterance appropriate with the previous scene, it make the subtitle would be longer and may have more than 40 characters appear on this scene and the translator would distract the audience's phases with more characters on the scene.

Excerpt 10

SL: Welcome to the bigs, junior! (*Utterance 1239*)

TL: *Selamat datang ke **pertandingan** besar, junior!* (*Utterance 1244*)

The strategy used in the utterance above is expansion strategy. This strategy is used to translate the source language *welcome to the bigs, junior!* into the target language *selamat datang ke pertandingan besar, junior!* The translator added the word *pertandingan* into the target language as the meaning from expansion strategy.

The word *pertandingan* is used to explain the meaning of the phrase *big* in the source language because the actor talked about the robot competition that was called Liga, which is a big competition for the robots from all over the world.

Excerpt 11

SL: Get out of there!

Move! (*Utterance 1296*)

TL: *Keluarlah dari sana!*

*Bergeraklah **Atom!*** (*Utterance 1301*)

The translator used expansion strategy to translate the word *move* into the target language *bergeraklah Atom!* The translator added the word *Atom* in

the target language *bergeraklah Atom!* to describe the object that has to move in the source language.

It is described in the scene that the word *Atom* is the robot's name that Charlie Kenton and Max Kenton as his leader want the robot to move in this competition. From this information, the audience can understand the reason of the translator used this strategy to translate the utterance.

Excerpt 12

SL: Help him! Fight back! (*Utterance 1408*)

TL: **Charlie**, bantu dia! Lawan balik! (*Utterance 1413*)

Expansion strategy is used to translate the utterance from the source language *help him! fight back!* into the target language *Charlie, bantu dia! lawan balik!* It occurs in the word *Charlie* in the target language.

The translator added the word *Charlie* because in this scene, the actor refers to Max Kenton. Besides that, the word *Charlie* in the target language have to describe the person who is having the conversation with Max Kenton. The word *Charlie* is a person's name in this scene having conversation with Max Kenton. He is asked by his father to help their robot, Atom to fight against his rival in this competition.

Thus, the translator added the word *Charlie* does not change the meaning in this scene, moreover the translator follows one of the subtitle's rules that any utterance does not contain more than 40 characters and nor takes more than 5 seconds on the screen.

4.2.2 Paraphrase Strategy

Excerpt 13

SL: Bill. We're good, buddy. **I got your money. It's right here in my hand.**
(Utterance 6)

TL: *Bill. Hei, Tak masalah. Aku akan membayarmu. Uangnya ada padaku.*
(Utterance 9)

The paraphrase strategy is used to translate the utterance *I got your money. It's right here in my hand* which is translated into *aku akan membayarmu. Uangnya ada padaku* in the target language.

Based on the context of the scene, the utterance *I got your money. It's right here in my hand* means the main character Charlie Kenton in the scene where the utterance appears has his own money to pay for his debt to the collector and the money was with him. The translator has chosen the utterance *Aku akan membayarmu. Uangnya ada padaku* to represent the meaning of *I got your money. It's right here in my hand* in this subtitle and to make the audience more understand the utterance in the target language.

Excerpt 14

SL: **Give me a minute.** (Utterance 13)

TL: **Tunggu sebentar.** (Utterance 16)

The paraphrase strategy is used to translate the clause *give me a minute* into *tunggu sebentar*. If the source language is translated literally, it says *beri saya satu menit*. On the other hand, the phrase *tunggu sebentar* means to represent the meaning of *give me a minute* in the source language.

In this scene, the main character who talked is Charlie Kenton. The utterance occurs when Charlie Kenton answers 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 time to wait for a real one minute. In fact, the translator translated it into *tunggu sebentar* because the actor needed some times to wake up and prepare his robot. It would be the reason why the translator used *tunggu sebentar* in the target language.

Excerpt 15

SL: **With the taste of my right cross all over your face.** (*Utterance 33*)

TL: *Setelah merasakan tinju kananku di wajahmu.* (*Utterance 36*)

The utterance above is translated by using paraphrase strategy to translate the utterance from the source and target languages. The source language *with the taste of my right cross all over your face* has literal meaning as *dengan merasakan kananku di seluruh wajahmu*. Instead, this meaning is not congruent with the context of situation on the scene.

When this utterance appears, the actor is not in a good mood about the object he is talking. Paraphrase strategy is used by the translator to make the meaning in the target language become *Setelah merasakan tinju kananku di wajahmu*. It is suitable with the context from the scene.

Excerpt 16

SL: One more step and **I'll drop you like your girlfriend.** (*Utterance 107*)

TL: *Selangkah lagi dan kuhajar kau.* (*Utterance 110*)

The translator used paraphrase strategy to translate the utterance *one more step and I'll drop you like your girlfriend* into the utterance *selangkah lagi dan kuhajar kau*. In this strategy, the translator used his own language to translate *I'll drop you like your girlfriend* into the target language *kuhajar kau* to make the audience as the target more understand the utterance.

In the source language *I'll drop you like your girlfriend*, the content of the utterance describes the bad action that will happen to the main character if he did not pay his debt. All those words are translated into *kuhajar kau* in the target language which mean *beating a person*. It is suitable with the context of the scene where the main character, Charlie Kenton escaped from the collector and kicked them. Therefore, if the translator translated the source language *I'll drop you like your girlfriend* into *aku akan menjatuhkanmu seperti kekasihmu* as literally, it would make the number of characters longer, also make the over maximum duration of the subtitle.

Excerpt 17

SL: **This son-of-a-bitch is crazy!** (Utterance 386)

TL: ***Dia sangat hebat sekali!*** (Utterance 389)

The translator used paraphrase strategy to translate the utterance *This son-of-a-bitch is crazy!* from the source language into the target language *Dia sangat hebat sekali!* This strategy is used by the translator to make the target language has sound more natural and acceptable in the target audience. Literally, the utterance *This son-of-a-bitch is crazy!* is translated into *anak dari seorang perempuan jalang sangatlah gila* and the literal translation is not acceptable in the target language. It is because the context of situation does not support the meaning which is rendered literally. It is described in the scene that Charlie Kenton with his son were watching the competition and the word *dia* is referred to the robot which amazingly won the competition.

Excerpt 18

SL: **Full-on ground-and-pound.** (Utterance 471)

TL: ***Pertarungan yang lebih keras.*** (Utterance 474)

From the utterance in this scene, the source language *full-on ground-and-pound* is translated into *pertarungan yang lebih keras* in the target language by using paraphrase strategy. By using paraphrase strategy, the translator used his own words to render the phrase *full-on ground-and-pound* into *pertarungan yang lebih keras*. The translator added the word by using his own words to translate the utterance in the source language. Firstly, to fit the context in the scene where the actor Charlie Kenton explains to his son how to be the winner in the robot competition around the world. Secondly, to make the audience understand the utterance better in the target language. Thirdly, the translator might distract the audience when enjoying the scene with more than 40 characters appears on it.

Excerpt 19

SL: **No freaking out. Don't get all freaky-deaky on me.** (Utterance 921)

TL: **Jangan tegang. Jangan tegang untuk ini.** (Utterance 926)

The source language *No freaking out. Don't get all freaky-deaky on me* is translated into the target language *Jangan tegang. Jangan tegang untuk ini*. The paraphrase strategy is used by translator to fix the source and target languages that the audience does not understand about the context of this scene. It is described in the scene that the actor Charlie Kenton asked to his son not to freak out because they will fight their robot in the robot competition. As a result, the translator used the paraphrase strategy to make the utterance correlates with the context of this scene where the utterance appears and make the audience more understand about it.

Excerpt 20

SL: What was that? **One more time.** (*Utterance 931*)

TL: *Ada apa? **Katakan lagi?*** (*Utterance 936*)

The translator used paraphrase strategy to translate the utterance from the source and target languages. If the source language is translated literally, it says *satu kali lagi*. On the other hand, the phrase *katakan lagi?* is meant to represent the meaning of one more time in the source language.

By the context of the scene, the meaning of *katakan lagi?* is to represent the utterance appears when the man asked to the main character Charlie Kenton to go to his rival's room, but Charlie Kenton did not hear what he said so he asked him again to make clearly. If the translator translated it literally into *satu kali lagi*, it is not acceptable nor natural within the context in the scene.

Excerpt 21

SL: **We'll probably get our asses kicked, but at least we'll go down swinging.** (*Utterance 1204*)

TL: ***Kita mungkin akan kalah, tapi akan kita lawan dengan berani.*** (*Utterance 1209*)

The paraphrase strategy is used to translate the source language *We'll probably get our asses kicked, but at least we'll go down swinging* into the target language *Kita mungkin akan kalah, tapi akan kita lawan dengan berani*. Literally, the source language means *kita mungkin akan mendapatkan pukulan di bokong kita, tetapi setidaknya kita akan melawannya* and the literal translation is not acceptable in the target language. It is because the context of situation does not support the meaning which is rendered literally. Thus, the translator chose other words to translate the source language.

The translator is paraphrasing the source language into the target language *kita mungkin akan kalah, tapi akan kita lawan dengan berani*. It is done to represent the meaning *We'll probably get our asses kicked, but at least we'll go down swinging* from the scene where the actor Charlie Kenton asked his son to come back to fight together and believe that they will be a winner in the robot competition, and also to make the audience more understand the meaning of the utterance in the target language.

Excerpt 22

SL: And now, **ladies and gentlemen**, are you ready. (Utterance 1275)

TL: *Sekarang, hadirin sekalian, apa kalian siap.*(Utterance 1280)

The source language *and now, ladies and gentlemen, are you ready* is translated into the target language *sekarang, hadirin sekalian, apa kalian siap* by the translator by using the paraphrase strategy. The phrase that used this strategy is *ladies and gentlemen*. Literally, *ladies and gentlemen* mean *wanita dan pria*. On the other hand, the translator used the phrase *hadirin sekalian* to represent the context in this scene when the actor asked all the audience consisting of men and women who are young, mature, old people. The phrase *wanita dan pria* is formal and is used in written language. Since it is a conversation, the translator used the phrase *hadirin sekalian* to make the utterance sound natural and to make the utterance more suitable with the context in the scene.

Excerpt 23

SL: **Get your feet under you!** (Utterance 1303)

TL: *Cepatlah berdiri!* (Utterance 1308)

The paraphrase strategy is used to translate the utterance from the source and target languages. It occurs in the source language *get your feet under you!* which is translated into the target language *cepatlah berdiri!* Literally, the meaning of the source language is *letakkan kakimu di bawahmu!* but it does not sound natural. It can be seen from the competition that the actor Charlie Kenton asked his robot to stay up with his middle power. It makes the translator translate the source language *get your feet under you!* into *cepatlah berdiri!* in the target language because it more sounds more natural of the situation in the scene.

4.2.3 Transfer Strategy

Excerpt 24

SL: You're into me for 30 grand.

Jack..Jack..Jack, I'm going to pay you. (Utterance 3)

TL: Kau berhutang 30 ribu.

Jack, Jack,Jack, aku akan membayarmu. (Utterance 6)

The utterance is translated by using transfer strategy. This strategy is used to transfer the meaning of the source language into the target language without adding or deleting the utterance, and this strategy does not change the meaning in both source language and target language.

It can be seen from the utterance *Alright, Jack..Jack..Jack, I'm going to pay you* in the source language which is translated into the target language *Jack, Jack,Jack, aku akan membayarmu*. There is no change of the meaning from both of the languages because the utterance is uttered by the main character Charlie Kenton who must pay his debt to the collector. So, the meaning of the subtitle and the context of this scene is suitable.

Excerpt 25

SL: **I can't hear what you say** (*Utterance 9*)

TL: ***Aku tak bisa mendengar yang kau katakan*** (*Utterance 12*)

Transfer strategy is used to translate the source language *I can't hear what you say* into the target language *Aku tak bisa mendengar yang kau katakan*. The translator used transfer strategy without adding or deleting some words. Structurally, the utterance of the source language does not change, it can be seen that the meaning does not change from the source language into the target language. The utterance *I can't hear* is translated into *aku tak bisa mendengar* in the target language have the same form as a negative form.

Besides that, the utterance *what you say* in the source language and the utterance *yang kau katakan* in the target language have the same positive form. It can be seen on the scene that the debt collector was on the phone talking to Charlie Kenton to ask him to pay for his debt immediately.

Excerpt 26

SL: **You want five dollars? Seriously?** (*Utterance 20*)

TL: ***Kau ingin lima dolar? Serius?*** (*Utterance 23*)

The source language *you want five dollars? seriously?* is translated into the target language *kau ingin lima dolar? serius?* used transfer strategy. There is no added or deletion in that utterance, moreover, the words in the source language that used this strategy is *five dollars* which is translated into the words *lima dolar* in the target language.

The translator used transfer strategy in the utterance because *five dollars* is the name of coin in United States of America which is translated as *lima dolar* in the source language. Literally, the name of money does not

change because from the scene where the utterance appears is located in the United States of America. Then, the form that appear in the source language is contain the interrogative sentence, so that in the target language too.

Excerpt 27

SL: **Don't touch that bull.** (*Utterance 51*)

TL: ***Jangan sentuh banteng itu.*** (*Utterance 54*)

The translator used transfer strategy to translate the utterance from the source and target languages. It can be seen the words *don't touch that bull* in the source language is translated into the target language *jangan sentuh banteng itu*. The translator used transfer strategy to translate it because the translator does not find an addition or deletion some word from the source language into the target language. The translator just translate the source language literally and also there is similar meaning from both of them.

Excerpt 28

SL: **Everybody say "hey!"**

Hey! (*Utterance 103*)

TL: ***Semuanya katakan "hei!"***

Hei! (*Utterance 106*)

Transfer strategy is used in the source language and the target language from the utterance in this scene. The translator translated the utterance *Everybody say "hey!" Hey!* in the source language into the target language *Semuanya katakan "hei!" Hei!* Without adding or deleting some words in the source and target languages. Thus, the meaning of the utterance has the same meaning as meaning the subtitle and the context of story in this scene. Besides that, the form of the utterance from the source language and the target language does not change, there are imperative form. It can be seen

from the scene where the actor named Bill Panner asked the audience in the robot competition to shout out loud in that competition.

Excerpt 29

SL: **Don't you run from me! You can't run from me!** (*Utterance 390*)

TL: **Jangan lari dariku ! Kau tak bisa lari dariku!** (*Utterance 393*)

The utterance in this scene is translated by using transfer strategy. The source language *Don't you run from me! You can't run from me!* is translated into *Jangan lari dariku ! Kau tak bisa lari dariku!* in the target language. The translator added it by using transfer strategy is because the source language and the target language is translated literally without adding or deleting some words, also the form of the utterance from the source and target languages are imperative form. The translator used this strategy from the scene where the actor asked his robot's rival in the competition for fight him with his robot.

Excerpt 30

SL: **All right. He can fight my robot Metro.** (*Utterance 718*)

TL: **Baiklah. Dia bisa melawan robotku, Metro.** (*Utterance 722*)

Transfer strategy is used to translate the utterance *He can fight my robot Metro* in the source language into *Dia bisa melawan robotku, Metro* in the target language. The translator used transfer strategy without adding or deleting some words. As the context of this scene, when the character, named Kingpin talked with the main character Charlie Kenton and Max Kenton to discuss about the price of the competition will be. Moreover the form that occurs in this utterance is still affirmative form.

Excerpt 31

SL: **One! Two! Three!** (*Utterance 1029*)

TL: **Satu! Dua! Tiga!** (*Utterance 1034*)

This utterance from the source language *One! Two! Three!* which is translated into *Satu! Dua! Tiga!* in the target language by using transfer strategy. There is no addition or deletion in this utterance that was found by the translator. By the context of the scene, the utterance *One! Two! Three!* is kind of cardinal number and used the punctuation in the source language. Thus, the utterance is talked by the actor when he count the robot Atom's rival life who is fall when they are fighting in the big competition.

In the subtitle, the utterance used the punctuation exclamation to represent the effort of the actor to wake up the robot. Besides that, the translator does not change the punctuation because to make the meaning of the context of this scene is relevant with the subtitle.

Excerpt 32

SL: **What are we doing here?**

Max, just... (*Utterance 1103*)

TL: ***Apa yang kita lakukan disini?***

Max, hanya.... (*Utterance 1108*)

From the utterance in this scene, it can be seen that the source and target languages used transfer strategy. The utterance *what are we doing here? Max, just* in the source language is translated into *Apa yang kita lakukan disini? Max, hanya* in the target language without adding or deleting some words. The translator translated it literally. In the utterance above, the translator does not change the form of the source language *what are we doing here? Max, just* which is translated into the target language *Apa yang kita lakukan disini? Max, hanya*, both of them still become interrogative and affirmative form.

From the context of this scene, the translator does not change the form interrogative in the utterance which is talked by the main character named Max Kenton to ask his father the reason why his father asked him to follow his father, and the question of the main character is an interrogative form. In the target language the form and the meaning of the subtitle with the context does not change.

Excerpt 33

SL: **I don't want your money, Marvin.** (*Utterance 1126*)

TL: **Aku tak ingin uangmu, Marvin.** (*Utterance 1131*)

The utterance in this scene used transfer strategy to translated *I don't want your money, Marvin* in the source language into *Aku tak ingin uangmu, Marvin* in the target language. The translator used this strategy because the translator translated it literally without adding or deleting some words from the source language into target language, then, the form from the both of the languages have the negative form too. It can be seen in the scene where the utterance occurs. The utterance is talked by the main character Charlie Kenton, he refuse the money that is offered by the interlocutor, so that in the target language the translator does not change the form because in the target language, the main character also refuses the offering. Refusing is an negative form.

4.2.4 Imitation Strategy

Excerpt 34

SL: This ain't **Jack!** It's **Bill Panner.** (*Utterance 4*)

TL: **Aku bukan Jack! Aku Bill Panner.** (*Utterance 7*)

Imitation strategy is used to translate the source language *This ain't Jack! It's Bill Panner* into the target language *Aku bukan Jack ! Aku Bill Panner*. The translator rewrote the words *Jack* and *Bill Panner* into the target language. Those words are the person's name in this scene.

Excerpt 35

SL: Hey, mister. Is that **Ambush**? (Utterance 10)

TL: *Hei, tuan, apa itu **Ambush**?* (Utterance 13)

Imitation is rewritten the name of person or place from the source language into the target language. *Ambush* is the robot's name in the source language that rewrite in the target language by the translator.

Excerpt 36

SL: **Charlie "the Can Do Kid" Kenton**. Time has not been good to you, my friend. (Utterance 30)

TL: ***Charlie "the Can Do Kid" Kenton**. Waktu tidak selalu baik padamu, kawanku.* (Utterance 33)

The utterance *Charlie "the Can Do Kid" Kenton* in the source language is translated into *Charlie "the Can Do Kid" Kenton. Waktu tidak selalu baik padamu* in the target language by using imitation strategy. It represents the name of person and the nick name of the main character in this scene *Charlie Kenton*. Thus the translator just rewrote the word *Charlie "the Can Do Kid" Kenton* into the target language without changing anything.

Excerpt 37

SL: We can't all afford to go the way over there to **Dallas**. (Utterance 55)

TL: *Kita semua tak mampu untuk pergi ke **Dallas**.* (Utterance 58)

The imitation strategy is used to translate person name or name of place in the source language. Therefore, the translator did not translate it with the other word to translate the word *Dallas* in the utterance from the source and

target languages. The word *Dallas* is the name of the city in the United State of America is used as a city in this scene where the utterance appears.

Excerpt 38

SL: **Black Thunder!** (*Utterance 72*)

TL: **Black Thunder!** (*Utterance 75*)

The source language *Black Thunder!* is translated by using imitation strategy by the translator into the target language *Black Thunder!* This utterance is the name of the bull that used in this scene who fight with the robot and it is acceptable with this strategy.

Excerpt 39

SL: Just listen to us. Do you recall **Caroline Fallon?** (*Utterance 110*)

TL: *Dengarkan kita. Kau ingat Caroline Fallon?* (*Utterance 113*)

Imitation strategy is used to translate the source language *Just listen to us. Do you recall Caroline Fallon?* into the target language *Dengarkan kita. Kau ingat Caroline Fallon?* The translator rewrite the word *Caroline Fallon*. The words *Caroline Fallon* is the person's name as the rival the main character in this scene.

Excerpt 40

SL: I hate **hamburgers.**

What kid hates **burgers?** (*Utterance 423*)

TL: *Aku benci hamburger.*

Anak apa yang benci burger? (*Utterance 426*)

The utterance above is translated by using imitation strategy to translate the words *hamburgers* and *burgers* in the source language *I hate hamburgers. What kid hates burgers?* into the target language *Aku benci hamburger. Anak apa yang benci burger?* The translator used imitation strategy to translate the words *hamburgers* and *burgers* into the target language. The translator does

not translate it with another word because those words are the name kind of *junk food*, and they are usually used in the target language, then acceptable with the culture of the target language.

Excerpt 41

SL: You should have seen him. **Zeus** was, like, amazing! (*Utterance 686*)

TL: *Kau harus melihatnya, Zeus sangat luar biasa!* (*Utterance 690*)

Imitation is the rewritten the name of person and place in the source and target languages. The translator used this strategy to translate the word *Zeus* in the both of languages. The word *Zeus* is the robot's name in the source language that rewrote in the target language by the translator.

Excerpt 42

SL: **Japan!** (*Utterance 833*)

TL: **Japan!** (*Utterance 837*)

Name of place is translated into imitation strategy. The translator did not translate with the other word to translate the word *Japan* in the source language *Japan!* into the target language *Jepang!* because the word *Japan* is the name of country in Asia where is the robot in this scene came from.

Excerpt 43

SL: **Atom**. That's right, A-T-O-M. This bot is one to watch. (*Utterance 910*)

TL: **Atom**. Benar, A-T-O-M. Robot ini harus ditonton. (*Utterance 915*)

Imitation is the rewritten the name of person. The word *Atom* in the source language is the robot's name, so the translator just rewrote the word *Atom* in the target language.

4.2.5 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 is translated into *Jiu-jitsu, Muay Thai, dan ratusan lainnya* in the target language by using transcription strategy. The phrase in the source language that used this strategy is *jiu-jitsu*. The translator used this strategy because this phrase is the third language. By using the third language, the phrase included into transcription strategy which is not translated into the target language. The third language that used in this utterance is from Japanese language and the translator does not find the meaning of *jiu-jitsu* in the target language.

4.2.6 Dislocation Strategy

In this strategy the translator cannot find the utterance which uses dislocation strategy.

4.2.7 Condensation Strategy

In this strategy the translator cannot find the utterance which uses dislocation strategy.

4.2.8 Decimation Strategy

In this strategy the translator cannot find the utterance which uses decimation strategy.

4.2.9 Deletion Strategy

Excerpt 45

SL: Hang on, **hang on**. (*utterance 1*)

TL: *Tunggu sebentar, ayolah*. (*utterance 4*)

The translator used the deletion strategy to translate the phrase *hang on* in the source language *hang on, hang on*. In the target language, the

second phrase *hang on* is not found. Instead, the word *ayolah* is used to represent the meaning phrase in the source language. The strategy deletes one of phrase *hang on* because it is not translated twice into the target language and it makes the target language simpler.

Excerpt 46

SL: Ricky, we got a **big** problem here. Slow down there, hoss. (*Utterance 31*)

TL: *Ricky, kita punya masalah disini. Tenanglah. (Utterance 34)*

This utterance above used deletion strategy to delete the word *big* in the source language. In the target language, the word *big* is not translated because the translator minimized the meaning of the utterance from the source language by displaying the word *masalah* and did not translate the word *big*. It happens because from the scene where the utterance occurs, the background place where the actor talked is in the robot competition with the very crowded situation.

Excerpt 47

SL: You know **that** I can do that because I already **done** done it! (*Utterance 47*)

TL: *Kau tahu aku bisa melakukannya karena aku sering melakukannya! (Utterance 50)*

The translator used deletion strategy to translate this utterance. The source language *you know that I can do that because I already done done it!* is translated into the target language *kau tahu aku bisa melakukannya karena aku sering melakukannya!* The deletion strategy used to delete the word *that* in the target language which means relative pronouns used to replace the subject or object, furthermore it does not translated into the target language because in the target language there is no relative pronoun. Second, the other

word that used this strategy is the word *done*. This word in the target language displayed twice, however in the source language only displayed once by the translator because it would not changes the meaning and it has been to represent the meaning of *done* (*melakukannya*). Besides that, without displayed the word *done* twice it makes the subtitle have less than 40 characters.

Excerpt 48

SL: **Very** slowly. Good. Don't look down. Look at me. Look at me.
(Utterance 491)

TL: *Perlahan. Bagus, jangan lihat bawah. Lihatlah aku, lihatlah aku.*
(Utterance 494)

The translator translate the utterance by using deletion strategy. This strategy is used to delete the word *very* in the source language *Very slowly. Good. Don't look down. Look at me. Look at me* into the target language *Perlahan. Bagus, jangan lihat bawah. Lihatlah aku, lihatlah aku*. The word *very* is not displayed and translated by the translator because it is not necessary to translate and displayed and also without translated the word *very* the interlocutor in the scene where the utterance appears undertsand what the main actor said. Besides, deleting the word *very* does not corrupt the meaning and it is readable by the target audience.

Excerpt 49

SL: So what? Let's go. **Come on.** (Utterance 509)

TL: *Lalu kenapa? Ayo pergi.* (Utterance 512)

Deletion strategy is used to translate the phrase *come on* in the utterance *So what? Let's go. Come on* in the source language is translated into the utterance *Lalu kenapa? Ayo pergi* in the target language. The translator used

this strategy because deletion is a strategy to delete the unnecessary words in the utterance become a simple utterance.

From the source language, literally, the phrase *come on* has a similar meaning with the clause *let's go*, so the translator is deleting one of them to make a simple utterance and the phrase *come on* is deleted by the translator to get a good and shorter utterance without changing the meaning of the subtitle from the context of this scene that show the main character, Charles Kenton asked his son to follow him to take out from one place to another place. The clause *Let's go* and the phrase *Come on* in the source language has a similar meaning that is to ask the interlocutor to follow the main character, so the translator does not rewrite the meaning twice in the target language.

Excerpt 50

SL: You idiots should see if he powers up **before you fight over him.**
(Utterance 548)

TL: *Kalian harus melihatnya jika tenaganya masih ada.* (Utterance 552)

To make the utterance in this scene simpler, the translator used deletion strategy. In the utterance *you idiots should see if he powers up before you fight over him* in the source language. The translator deleted the clause *before you fight over him* from the source language into the target language *kalian harus melihatnya jika tenaganya masih ada*. The translator translated the source language without adding the meaning of the clause from the source language into the target language.

It is described in the scene that the point of this utterance is saying that the actor tells to the another actor to trying and take exercise with their robot to against their rival. Thus, this strategy's purpose is to make a simple

utterance without changing the meaning of the utterance because if the translator translated the clause *before you fight over* in the target language, the translator will distract the audience's phase with more characters on the scene, also will make the number of characters longer.

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*)

The translator used deletion strategy to smake the utterance from the source language *Wash yourself off, too, while you're at it. You stink* into the target language *Basuh tubuhmu juga, kau juga bau* more simpler. The clause is deleted by this strategy is *while you're at it* which is translated into the target language *ketika kamu disana*. In the scene where the utterance occurs, the actor as the main character Charlie Kenton asked his son to wash his body after get dirty together when looking for the robot. The translator used this strategy with deletes the clause *while you're at it*. The translator does not display the clause because without the clause, this uterance can stand alone and get the meaning that is correlate with the context of this scene that have meaning to asked the interlocutor of the main character to wash his body.

Excerpt 52

SL: **Couple hundred**. Few hundred. Whatever you got. (*Utterance 679*)

TL: *Beberapa ratus dolar, apapun yang kau miliki.* (*Utterance 683*)

To make the utterance in this scene simpler, the translator used deletion strategy by deleting some words without changing the meaning. The translator deletes the phrase *couple hundred* in the source language *Couple hundred. Few hundred. Whatever you got* because they are has a similar

meaning to this utterance in the target language. To get a good and simple subtitle in the target language, the translator did not display the phrase *couple hundred* that correlate with the context of this scene without change the meaning from both of language.

Excerpt 53

SL: But if he dies in there, **which he will**, junior... (*Utterance 729*)

TL: *Tapi jika dia hancur disana, junior...* (*Utterance 733*)

From the utterance in this scene, it can be seen that the translator used deletion strategy to delete the clause *which he will* in the source language *But if he dies in there, which he will, junior* into the target language *Tapi jika dia hancur disana, junior*. *Which he will* is kind of clause of the main utterance in the source language, without display the clause *which he will* the translator gets the point of the meaning from the source language and the context of this scene. If the translator translated the clause *which he will* into the target language, it will give too much insufficient information and make the subtitle longer.

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 used deletion strategy in this utterance. The source language *This ain't a video game. This is for real. Right here* is translated into the target language *Ini bukan video game. Ini kenyataan*. The translator used this strategy to delete the word *right here* in the utterance *This ain't a video game. This is for real. Right here* from the source language. The purpose of using this strategy is to make a simple utterance in the target language, so the

audience can understand better about the context of this scene. From all of them, the translator will not distract the audience's phase.

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 is used to delete the word *anyway* in the source language *yeah, thanks anyway* into *ya, terima kasih* which is translated into the target language *Ya, terima kasih*. The translation of the word *anyway* is not displayed in the target language because it is unnecessary word, because without adding it, the audience will understand the utterance which appears in this scene.

Excerpt 56

SL: Yes. I'm sure. **I'm 11**. (*Utterance 863*)

TL: *Ya, aku yakin. (Utterance 867)*

The utterance above used deletion strategy. In the source language *Yes. I'm sure. I'm 11* the translator delete the words *I'm 11* into target language *Ya, aku yakin*. The translator did not display it because the utterance will not longer and may have less than 40 characters appears on this scene.

In this scene where the utterance is occurs, the main character Max Kenton tells about his capability without tell his own age, so that the translator is certain the audience understand with the meaning in the target language.

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)*

From the source language *Sure. Yeah. Let's head up to the champ's suite. Sure* into the target language *Tentu, ya, ayo kita ke ruangan sang juara*, the translator translated it by using deletion strategy. The translator does not write and translate the word *sure* in the target language. The word *sure* have certainty meaning. There are two words *sure* in the source language and if the translator translate those the words *sure* in the target language it just give too much utterance, so that the translator delete one of the word *sure* from the source language into the target language. Therefore, the meaning and the purpose from the source language into target language still same.

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)

From the utterance in this scene, can be seen that the translator deleted the phrase *stand on that* in the source language *We've been fighting. This is the League. Stand on that* into the target language *Kita pernah bertanding. Tapi inilah Liga*. It is means the translator used deletion strategy to translate the utterance.

The phrase *stand on that* is talked by the main character when he is talking with his son, just reminder what his son has to do. Those words does not need to display into the target language, because the translator get the main point of the meaning from the source language and the context of this scene, also it does not change the meaning of the utterance and make the subtitle simpler.

Excerpt 59

SL: We got him. **Stay down!** (*Utterance 1031*)

TL: *Kita berhasil mengalahkannya!* (*Utterance 1036*)

Deletion strategy is used to translate the utterance in this scene to make a simple utterance. The source language *We got him. Stay down!* is translated into the target language *Kita mengalahkannya!*

To make the utterance simple and shorten the translator delete the meaning of the words *Stay down!* from the source language. Without translating those words, the audience will understand of the subtitle according as the context of this scene.

Excerpt 60

SL: Don't worry **about that.** (*Utterance 1073*)

TL: *Jangan khawatir.* (*Utterance 1078*)

The deletion strategy is used to delete the words *about that* in the source language *don't worry about that* into the target language *jangan khawatir*. The translation of the words *about that* is not displayed in the target language. From the context of this scene, the actor says to the interlocutor to do not worry about the problem they have, so the meaning from the subtitle is to clear about the problem they have. The translator does not display and translate the word *about that* in the target language because it is not necessary to display, and also without translate the word *about that*, the audience understand with the meaning from this scene.

Excerpt 61

SL: Will you say something, **please?** (*Utterance 1142*)

TL: *Maukah kau mengatakan sesuatu?* (*Utterance 1147*)

The translator used deletion strategy to delete the word *please* in the source language *will you say something, please?* is translated into the target language *maukah kau mengatakan sesuatu?* In the target language, the word *please* is to asking something more politeness, and the it does not translate into target language.

Excerpt 62

SL: I know you can't hear me, but you can see me, **so** watch me! (*Utterance 1395*)

TL: *Aku tahu kau tak bisa mendengarku, tapi kau bisa melihatku, lihat aku!* (*Utterance 1400*)

Deletion strategy is used to translate the utterance from the source language *I know you can't hear me, but you can see me, so watch me!* into the target language *aku tahu kau tak bisa mendengarku, tapi kau bisa melihatku, lihat aku!* This strategy is used in the conjunction *so* in the source language, and it is not translated in the target language to short the phrase *lihat aku* in the target language without changing the meaning of all the utterance in this scene. According this scene, this utterance occurs when the main character talks with his robot in the bad situation in the robot icompetition.

4.2.10 Resignation Strategy

In this strategy the translator cannot find the utterance uses resignation strategy.

CHAPTER V

CONCLUSION AND SUGGESTION

After presenting the findings and the discussion in the previous chapter, the researcher gives conclusion and provides some suggestions to the readers, especially the people who concern with translation, subtitling and the next researchers when they are going to conduct further studies in this area.

5.1 Conclusion

From the data analysis in the previous chapter, it can be seen that the number of the subtitling strategies which are found in *Real Steel* movie is 62 utterances (100%). 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%) utterance of deletion strategy. There are only six strategies out of ten strategies applied by the translator in translating subtitle in *Real Steel* movie. The six strategies are expansion, paraphrase, transfer, imitation, transcription, and deletion. The strategies which are not used by the translator are dislocation, condensation, decimation, and resignation.

Deletion is the strategy more frequently used by the translator in the movie. There are many differences utterances between the source language and the target language, also there are useless words in the source language which are not to be translated into the target language to make the utterance

in the target language sound natural. The second highest subtitling strategy used by the translator is expansion. It is often used because the strategy is supposed to make the subtitles readable and natural in the target audience.

As mentioned above, there are some subtitling strategies which are not found in analysing the movie. Dislocation strategy is not used by the translator because this strategy is used to translate a song that is in the movie, but in this movie, there is no song to use this strategy. Second strategy that unused is condensation strategy. Next strategy is decimation strategy. This strategy is not used because in this movie there is no extreme quarrelling which makes the utterance are pilling up on another. The last strategy is resignation that is not used by the translator because there is no utterance in the source language cannot translated into the target language.

5.2 Suggestion

After the answer of the problem, there are several suggestions based on the result of this study which can be given by the researcher for:

1. Translation teachers who socialize about the translation studies especially for subtitling because the information about subtitling is limited. Moreover, to make the translator teachers understand well and also they can share about subtitling strategies to their students.
2. Translation researcher in analyzing the subtitling strategies. There are various things which have values to be investigated for studying language.
3. English Department Students who are interested in translation that they have to know better the meaning and the culture of the source language as well as the target language when they have to analyze the subtitle.

4. The next researchers who have the same interest to translation studies. The researcher hopes that the results of this study can make the next researchers who take the same field of research as the reference that might be relevant to their researches and conduct their further studies because it can be used to analyze a movie.

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APPENDIX

No	SL	TL	STRATEGY
1	1 0,0:03:11.95 >> 0:03:15.86 Hang on, hang on.	4 0,0:03:11.70 >> 0:03:15.61 Tunggu sebentar, ayolah.	Deletion
2	2 0,0:03:17.26 >> 0:03:20.19 Where are you, Charlie? More importantly, where is my money?	5 0,0:03:17.01 >> 0:03:19.94 Dimana kau, Charlie ? Yang terpenting, dimana uangku ?	Transfer
3	3 0,0:03:20.29 >> 0:03:23.63 You're into me for 30 grand. Alright,Jack..Jack..Jack, I'm going to pay you.	6 0,0:03:20.04,0:03:23.38 Kau berhutang 30 ribu. Jack, Jack,Jack, aku akan membayarmu.	Transfer
4	4 0,0:03:23.73 >> 0:03:26.10 This ain't Jack! It's Bill Panner.	7 0,0:03:23.48 >> 0:03:25.85 Aku bukan Jack ! Aku Bill Panner.	Imitation
5	5 0,0:03:26.20 >> 0:03:29.73 You owe Jack money, too? You pay me first!	8 0,0:03:25.95 >> 0:03:29.48 Kau berhutang pada Jack juga ? Kau harus bayar aku dulu !	Transfer
6	6 0,0:03:29.84 >> 0:03:34.60 Bill. We're good, buddy. I got your money. It's right here in my hand.	9 0,0:03:29.59 >> 0:03:34.35 Bill. Hei, Tak masalah, aku akan membayarmu. Uangnya ada padaku.	Paraphrase
7	7 0,0:03:34.71 >> 0:03:36.61 Why don't we meet up on the?	10 0,0:03:34.46 >> 0:03:36.36 Mengapa kita tidak bertemu di....	Paraphrase
8	8 0,0:03:41.18 >> 0:03:44.15 Your phone's going all screwy. Hello? I'm losing you.	11 0,0:03:40.93 >> 0:03:43.90 Teleponmu terdengar aneh, halo? Aku kehilanganmu.	Paraphrase
9	9 0,0:03:44.25 >> 0:03:46.74 I can't hear what you say	12 0,0:03:44.00 >> 0:03:46.49 Aku tak bisa mendengar yang kau katakan	Transfer
10	10 0,0:03:49.19 >> 0:03:51.99	13 0,0:03:48.94 >> 0:03:51.74	Imitation

	Hey, mister. Is that Ambush?	Hei, tuan, apa itu Ambush ?	
11	13 0,0:03:59.73 >> 0:04:02.00 Give me a minute.	16 0,0:03:59.48 >> 0:04:01.75 Tunggu sebentar.	Paraphrase
12	15 0,0:04:11.11 >> 0:04:13.77 Ambush. Wakey, wakey.	18 0,0:04:10.86 >> 0:04:13.52 Ambush. Bangunlah, bangunlah.	Transfer
13	19 0,0:04:40.24 >> 0:04:41.90 Sure. For five dollars.	22 0,0:04:39.99 >> 0:04:41.65 Tentu, untuk lima dolar	Transfer
14	20 0,0:04:42.01 >> 0:04:44.10 You want five dollars? Seriously?	23 0,0:04:41.76 >> 0:04:43.85 Kau ingin lima dolar? Serius?	Transfer
15	24 0,0:04:53.72 >> 0:04:56.35 How about \$2.50? You suck!	27 0,0:04:53.47 >> 0:04:56.10 Bagaimana kalau \$ 2,50 ? Kau menyebalkan !	Paraphrase
16	26 0,0:05:02.96 >> 0:05:07.83 Welcome, ladies and gentlemen, to the 2020 San Leandro County Fair.	29 0,0:05:02.71 >> 0:05:07.58 Selamat datang hadirin sekalian di Pesta Kota San Leandro 2020.	Imitation
17	30 0,0:05:19.08 >> 0:05:24.04 Charlie "the Can Do Kid" Kenton. Time has not been good to you, my friend.	33 0,0:05:18.83 >> 0:05:23.79 Charlie "the Can Do Kid" Kenton. Waktu tidak selalu baik padamu, kawanku	Imitation
18	31 0,0:05:24.15 >> 0:05:28.78 Ricky, we got a big problem here. Slow down there, hoss.	34 0,0:05:23.90 >> 0:05:28.53 Ricky, kita punya masalah disini. Tenanglah.	Deletion
19	32 0,0:05:28.89 >> 0:05:33.38 Last time I saw you, you were staring the ceiling at the Sam Houston Center	35 0,0:05:28.64 >> 0:05:33.13 Terakhir aku melihatmu, kau sedang menatap langit - langit di Sam Houston Center	Transfer
20	33 0,0:05:33.69 >> 0:05:35.99 With the taste of my right cross all over your face	36 0,0:05:33.44 >> 0:05:35.74 Setelah merasakan tinju kananku di wajahmu	Paraphrase
21	36 0,0:05:44.01 >> 0:05:45.73 Am I right? Yes, sir. We did.	39 0,0:05:43.76 >> 0:05:45.48 Apa aku benar ? Ya, pak. Benar.	Expansion

22	47 0,0:06:21.94 >> 0:06:24.10 You know that I can do that because I already done done it!	50 0,0:06:21.69 >> 0:06:23.85 Kau tahu aku bisa melakukannya karena aku sering melakukannya!	Deletion
23	50 0,0:06:33.35 >> 0:06:36.81 Cheer for this guy. Give him some luck. He needs some luck, y'all.	53 0,0:06:33.10 >> 0:06:36.56 Semangatilah dia, berikan dia keberuntungan, dia memerlukan keberuntungan.	Deletion
24	51 0,0:06:37.32,0:06:39.92 Don't touch that bull.	54 0,0:06:37.07 >> 0:06:39.67 Jangan sentuh banteng itu.	Transfer
25	53 0,0:06:43.23 >> 0:06:45.79 Do we have any fans of robot boxing here today?	56 0,0:06:42.98 >> 0:06:45.54 Apa ada penggemar Tinju Robot disini?	Deletion
26	54 0,0:06:48.40 >> 0:06:50.46 Now, listen, friends, I understand	57 0,0:06:48.15 >> 0:06:50.21 Sekarang dengarkan, aku paham,	Deletion
27	55 0,0:06:50.77 >> 0:06:54.37 we can't all afford to go the way over there to Dallas	58 0,0:06:50.52 >> 0:06:54.12 Kita semua tak mampu untuk pergi ke Dallas	Imitation
28	59 0,0:07:06.39 >> 0:07:07.82 How about that?	62 0,0:07:06.14 >> 0:07:07.57 Bagaimana menurut kalian ?	Expansion
29	61 0,0:07:15.13 >> 0:07:17.79 Ambush!	64 0,0:07:14.88 >> 0:07:17.54 Ambush !	Imitation
30	66 0,0:07:39.05 >> 0:07:40.11 Show them some power.	69 0,0:07:38.80 >> 0:07:39.86 Tunjukkan kekuatanmu.	Deletion
31	72 0,0:07:55.10,0:07:57.87 Black Thunder!	75 0,0:07:54.85 >> 0:07:57.62 Black Thunder !	Imitation
32	75 0,0:08:08.35 >> 0:08:11.18 Yeah, brother. Bring it on.	78 0,0:08:08.10 >> 0:08:10.93 Ya, kawan. Kemarilah.	Paraphrase
33	78 0,0:08:33.31 >> 0:08:35.40 I got more for you, big fella We're just getting started.	81 0,0:08:33.06 >> 0:08:35.15 Aku masih punya lagi, kita hanya pemanasan saja	Paraphrase
34	79 0,0:08:38.88 >> 0:08:40.37	82 0,0:08:38.63 >> 0:08:40.12	Transfer

	OK. Jump, now!	Baiklah, lompat, sekarang!	
35	103 0,0:10:29.12 >> 0:10:31.18 Everybody say "hey!" Hey!	106 0,0:10:28.87 >> 0:10:30.93 Semuanya katakan "hei!" Hei!	Transfer
36	104 0,0:10:31.29 >> 0:10:35.09 Everybody say "ho!" Ho!	107 0,0:10:31.04 >> 0:10:34.84 Semuanya katakan "ho!" Ho!	Transfer
37	107 0,0:10:57.58 >> 0:10:59.61 One more step and I'll drop you like your girlfriend.	110 0,0:10:57.33 >> 0:10:59.36 Selangkah lagi dan kuhajar kau	Paraphrase
38	110 0,0:11:04.22 >> 0:11:07.09 Just listen to us. Do you recall Caroline Fallon?	113 0,0:11:03.97 >> 0:11:06.84 Dengarkan kita. Kau ingat Caroline Fallon?	Imitation
39	114 0,0:11:16.50 >> 0:11:18.37 He's my son. He's got to be nine.	117 0,0:11:16.25 >> 0:11:18.12 Dia putraku. Umurnya sembilan tahun.	Deletion
40	171 0,0:14:47.31 >> 0:14:49.54 We'll be back in New York by the end of August.	174 0,0:14:47.06 >> 0:14:49.29 Aku akan kembali ke New York pada akhir Agustus.	Imitation
41	218 0,0:17:13.66 >> 0:17:14.96 and kick your ass.	221 0,0:17:13.41,0:17:14.71 Dan menghajarmu.	Paraphrase
42	353 0,0:26:10.93 >> 0:26:13.99 Fifty? Really, 50? Now you're talking.	356 0,0:26:10.68 >> 0:26:13.74 Lima puluh? Sungguh, 50? Kau sendiri yang bilang.	Transfer
43	354 0,0:26:14.10 >> 0:26:16.00 Listen, listen. No, look.	357 0,0:26:13.85 >> 0:26:15.75 Tidak, dengar, dengar	Deletion
44	386 0,0:29:49.42 >> 0:29:50.91 This son-of-a-bitch is crazy!	389 0,0:29:49.17 >> 0:29:50.66 Dia sangat hebat sekali!	Paraphrase
45	390 0,0:30:04.73 >> 0:30:07.72 Don't you run from me! You can't run from me!	393 0,0:30:04.48 >> 0:30:07.47 Jangan lari dariku ! Kau tak bisa lari dariku !	Transfer
46	396 0,0:30:21.48 >> 0:30:24.54	399 0,0:30:21.23 >> 0:30:24.29	Deletion

	Get back in that corner, bitch, and take this whooping like a man!	Teruslah di sudut dan terima serangan ini seperti pria!	
47	408 0,0:31:18.77 >> 0:31:19.86 Use your left!	411 0,0:31:18.52 >> 0:31:19.61 Gunakan tinju kirimu!	Expansion
48	423 0,0:32:43.39 >> 0:32:45.62 I hate hamburgers. What kid hates burgers?	426 0,0:32:43.14 >> 0:32:45.37 Aku benci hamburger. Anak apa yang benci burger?	Imitation
49	427 0,0:32:53.47 >> 0:32:56.77 Do you even think about the stuff you do before you do it?	430 0,0:32:53.22 >> 0:32:56.52 Pernahkan kau berpikir sebelum kau melakukannya?	Transfer
50	463 0,0:36:03.72 >> 0:36:06.82 That's a Generation One, the very first fighting bot.	466 0,0:36:03.47 >> 0:36:06.57 Dia Generasi Satu, Robot petarung yang pertama.	Deletion
51	465 0,0:36:10.23 >> 0:36:13.03 Crazy how quick everything changed. Put that in the cart.	468 0,0:36:09.98 >> 0:36:12.78 Lihat betapa semuanya berubah. Masukkan itu ke keranjang.	Paraphrase
52	467 0,0:36:16.57 >> 0:36:18.54 It just faded. Why?	470 0 0:36:16.32 >> 0:36:18.29 Tinju manusia memudar. Mengapa ?	Expansion
53	470 0,0:36:27.18 >> 0:36:30.55 jiu-jitsu, Muay Thai, and a thousand styles in between.	473 0,0:36:26.93 >> 0:36:30.30 Jiu-jitsu, Muay Thai, dan ratusan lainnya.	Transcription
54	471 0,0:36:30.65 >> 0:36:31.98 Full-on ground-and-pound.	474 0,0:36:30.40 >> 0:36:31.73 Pertarungan yang lebih keras	Paraphrase
55	476 0,0:36:39.59 >> 0:36:41.82 so you couldn't give the people what they really wanted.	479 0,0:36:39.34 >> 0:36:41.57 Tapi kau tak bisa memberikan yang diinginkan banyak orang.	Expansion
56	489 0,0:37:58.24 >> 0:38:01.83 Try not to move! I'm on some sort of robot arm.	492 0,0:37:57.99,0:38:01.58 Jangan bergerak! Aku tergantung di lengan robot!	Deletion, Paraphrase
57	490 0,0:38:01.94 >> 0:38:05.97	493 0,0:38:01.69 >> 0:38:05.72	Deletion

	Wait! Just easy, easy. Give me your hand. Nice and easy.	Tunggu! Perlahan, perlahan. Ulurkan tanganmu, perlahan saja.	
58	491 0,0:38:06.08 >> 0:38:10.41 Very slowly. Good. Don't look down. Look at me. Look at me.	494 0,0:38:05.83,>> 0:38:10.16 Perlahan. Bagus, jangan lihat bawah. Lihatlah aku, lihatlah aku.	Deletion
59	497 0,0:38:27.93 >> 0:38:31.13 You and me. Just look at me. That's it.	500 0,0:38:27.68 >> 0:38:30.88 Kau dan Aku. Lihatlah Aku. Bersama - sama.	Expansion
60	509 0,0:39:26.76,0:39:28.02 So what? Let's go. Come on.	512 0,0:39:26.51,0:39:27.77 Lalu kenapa? Ayo pergi.	Deletion
61	529 0,0:42:06.05 >> 0:42:10.11 My father invested everything he had in your fight career. We loved...	533 0,0:42:05.80 >> 0:42:09.86 Ayahku menginvestasikan segalanya untuk karir tinjumu. Kita menyukai.....	Transfer
62	530 0,0:42:11.62 >> 0:42:16.46 He loved you like family and this is his home.	534 0,0:42:11.37 >> 0:42:16.21 Dia menyukaimu bagaikan keluarga. Dan ini adalah rumahnya.	Transfer
63	531 0,0:42:17.16 >> 0:42:19.93 I'm just trying not to let it die. That's my plan.	535 0,0:42:16.91 >> 0:42:19.68 Aku berusaha tidak membiarkan tempat ini mati. Itu rencanaku.	Transfer
64	540 0,0:43:06.51 >> 0:43:11.24 I've never seen anything like it before. He's Generation Two, but barely.	544 0,0:43:06.26,0:43:10.99 Aku tak pernah melihat ini sebelumnya. Dia Generasi Dua.	Deletion
65	548 0,0:43:33.24 >> 0:43:36.54 You idiots should see if he powers up before you fight over him.	552 0,0:43:32.99 >> 0:43:36.29 Kalian harus melihatnya jika tenaganya masih ada	Deletion
66	557 0,0:44:34.03 >> 0:44:36.73 Wash yourself off, too, while you're at it. You stink.	561 0,0:44:33.78 >> 0:44:36.48 Basuh tubuhmu juga, kau juga bau	Deletion
67	613 0,0:50:36.93 >> 0:50:40.69 No, Nico Tandy put me on my ass in the 12th round. Twice.	617 0,0:50:36.68 >> 0:50:40.44 Tidak, Nico Tandy menghajarku pada ronde ke-12. Dua kali.	Transfer

68	621 0,0:50:57.72 >> 0:50:59.12 Yeah. Win or lose, fight's not over	625 0,0:50:57.47 >> 0:50:58.87 Ya. Menang atau kalah, pertarungan tidak berakhir.	Deletion
69	648 0,0:53:24.93 >> 0:53:26.73 I want you to stay in this area.	652 0,0:53:24.68 >> 0:53:26.48 Aku ingin kau tetap di daerah ini. Baik	Expansion
70	675 0,0:55:35.23 >> 0:55:37.25 Even I wouldn't be caught dead at the Zoo.	679 0,0:55:34.98 >> 0:55:37.00 Aku bahkan tak akan mati di Kebun Binatang	Deletion
71	679 0,0:55:44.90 >> 0:55:47.06 Couple hundred. Few hundred. Whatever you got.	683 0,0:55:44.65 >> 0:55:46.81 Beberapa ratus dolar, apapun yang kau miliki.	Deletion
72	686 0,0:56:25.98 >> 0:56:28.21 You should have seen him. Zeus was, like, amazing!	690 0,0:56:25.73 >> 0:56:27.96 Kau harus melihatnya, Zeus sangat luar biasa !	Imitation
73	712 0,0:58:33.10,0:58:35.04 You know you're bringing him home in pieces, right?	716 0,0:58:32.85 >> 0:58:34.79 Kau tahu, kau hanya akan menghancurkan robot itu	Paraphrase
74	718 0,0:58:58.06 >> 0:59:00.46 All right. He can fight my robot Metro.	722 0,0:58:57.81 >> 0:59:00.21 Baiklah, dia bisa melawan robotku, Metro.	Transfer
75	729 0,0:59:33.33 >> 0:59:36.63 But if he dies in there, which he will, junior...	733 0,0:59:33.08 >> 0:59:36.38 Tapi jika dia hancur disana, junior.....	Deletion
76	731 0,0:59:42.57 >> 0:59:44.01 Take the hundred.	735 0,0:59:42.32 >> 0:59:43.76 Ambil seratus dolar saja	Expansion
77	739 0,1:00:26.52 >> 1:00:29.71 This ain't a video game. This is for real. Right here.	743 0,1:00:26.27 >> 1:00:29.46 Ini bukan video game. Ini kenyataan.	Deletion
78	766 0,1:02:28.54 >> 1:02:31.27 That's a thousand bucks. Twenty seconds. Let me take over!	770 0,1:02:28.29 >> 1:02:31.02 Kita bisa dapat seribu dolar. Dua puluh detik. Biar kuambil alih!	Transfer

79	767 0,1:02:32.08 >> 1:02:33.13 Move, then. Move!	771 0,1:02:31.83 >> 1:02:32.88 Bergeraklah kalau begitu!	Deletion
80	777 0,1:03:10.82 >> 1:03:13.18 I'm going to fix it! Come on, now.	781 0,1:03:10.57 >> 1:03:12.93 Akan kuluruskan hal ini! Ayolah, kemarilah....	Expansion
81	780 0,1:03:16.72 >> 1:03:18.42 Yeah, thanks anyway. Deal. Double or nothing.	784 0,1:03:16.47 >> 1:03:18.17 Ya, terima kasih. Setuju. Digandakan atau tidak sama sekali	Deletion
82	784 0,1:03:25.70 >> 1:03:28.39 Look. I really need the money.	788 0,1:03:25.45 >> 1:03:28.14 Dengar, aku perlu uangnya	Deletion
83	788 0,1:03:55.43 >> 1:03:57.92 I got it. That's a system failure!	792 0,1:03:55.18 >> 1:03:57.67 Kuatasi. Kuatasi. Itu kegagalan sistem!	Expansion
84	806 0,1:05:07.83 >> 1:05:11.03 Bailey, it's me. He won.	810 0,1:05:07.58 >> 1:05:10.78 Bailey, ini aku, hei. Dia menang	Imitation
85	807 0,1:05:12.27 >> 1:05:14.43 Can you believe that? The kid's robot actually won.	811 0,1:05:12.02 >> 1:05:14.18 Bisakah kau mempercayainya? Robot anak itu menang.	Deletion
86	809 0,1:05:20.68 >> 1:05:22.27 Happy? Oh, my God. Yeah.	813 0,1:05:20.43 >> 1:05:22.02 Kau senang? Oh, Tuhanku, ya	Expansion
87	833 0,1:08:28.20 >> 1:08:29.22 Japan!	837 0,1:08:27.95 >> 1:08:28.97 Jepang !	Imitation
88	838 0,1:08:38.74 >> 1:08:41.77 Easy there, chief. Did you drink all these sodas?	842 0,1:08:38.49 > 1:08:41.52 Tenanglah. Apa kau minum semua soda itu ?	Deletion
89	848 0,1:09:11.91 >> 1:09:13.93 That was really cool, though, that dance.	852 0,1:09:11.66 >> 1:09:13.68 Itu sangat keren sekali, tarianmu itu	Deletion
90	850 0,1:09:17.82 >> 1:09:19.94 Don't make fun of me. I'm serious.	854 0,1:09:17.57 >> 1:09:19.69 Jangan mengolokku. Aku serius	Paraphrase
91	854 0,1:09:29.83 >> 1:09:31.99 People want to see something	858 0,1:09:29.58 >> 1:09:31.74 Semua orang ingin melihat hal yang tak	Transfer

	they've never seen.	pernah mereka lihat	
92	860 0,1:09:47.54 >> 1:09:50.81 Plus, you're a kid. People love that kid thing.	864 0,1:09:47.29 >> 1:09:50.56 Ditambah kau masih kecil. Orang - orang senang anak kecil.	Expansion
93	863 0,1:09:56.55 >> 1:09:58.82 Yes. I'm sure. I'm 11.	867 0,1:09:56.30 >> 1:09:58.57 Ya, aku yakin.	Deletion
94	864 0,1:09:59.96,>> 1:10:03.12 Anyway, the point is people want to see that.	868 0,1:09:59.71 >> 1:10:02.87 Intinya, banyak orang ingin melihatnya.	Deletion
95	870 0,1:10:23.68 >> 1:10:25.27 No. Boxing.	874 0,1:10:23.43 >> 1:10:25.02 Tidak, tapi bertinju.	Expansion
96	872 0,1:10:26.98 >> 1:10:29.15 You teach him to box. And you dance.	876 1:10:26.73 >> 1:10:28.90 Ajari dia bertinju. Dan kau menari	Transfer
97	901 0,1:14:06.20 >> 1:14:08.17 Did you say "dances"? You heard me.	906 0,1:14:05.95 >> 1:14:07.92 Kau bilang "menari"? Kau benar.	Paraphrase
98	905 0,1:14:15.11 >> 1:14:17.58 and I'm holding here a list of the bots he's beaten.	910 0,1:14:14.86 >> 1:14:17.33 Aku mempunyai daftar robot yang dia kalahkan.	Paraphrase
99	908 0,1:14:24.42 >> 1:14:28.55 This bot is fast! He escapes shots from these bigger bots, it's insane!	913 0,1:14:24.17 >> 1:14:28.30 Robot ini cepat! Dia bisa menghindari pukulan robot besar, dia hebat!	Transfer
100	909 0,1:14:28.86 >> 1:14:31.85 No doubt. I'm telling you, listeners, remember this name:	914 0,1:14:28.61 >> 1:14:31.60 Tak diragukan lagi. Kukatakan ke kalian, para pendengar. Ingatlah nama ini:	Transfer
101	910 0,1:14:31.96 >> 1:14:36.83 Atom. That's right, A-T-O-M. This bot is one to watch.	915 0,1:14:31.71 >> 1:14:36.58 Atom. Benar, A-T-O-M. Robot ini harus ditonton.	Imitation
102	915 0,1:14:50.15 >> 1:14:52.21 Virgin America Spectrum Detroit, Friday night.	920 0,1:14:49.90 >> 1:14:51.96 Virgin America Spectrum Detroit, Rabu malam	Imitation
103	918 0,1:15:01.59 >> 1:15:03.06	923 0,1:15:01.34 >> 1:15:02.81	Paraphrase

	Heck, yeah.	Siap sekali.	
104	920 0,1:15:15.54 >> 1:15:18.57 I just want you to be relaxed. I want you to be relaxed.	925 0,1:15:15.29 >> 1:15:18.32 Aku ingin kau tenang. Aku ingin kau tenang	Deletion
105	921 0,1:15:18.88 >> 1:15:21.57 No freaking out. Don't get all freaky-deaky on me.	926 0,1:15:18.63 >> 1:15:21.32 Jangan tegang. Jangan tegang untuk ini	Paraphrase
106	923 0,1:15:24.18 >> 1:15:28.05 Whatever you do, have fun, have fun. You got to have fun, you understand me?	928 0,1:15:23.93 >> 1:15:27.80 Apapun yang kau lakukan, bersenang - senanglah. Kau harus bersenang - senang, kau paham ?	Deletion
107	927 0,1:15:39.33 >> 1:15:42.59 I've spent my whole life waiting to get here. We're going to...	932 0,1:15:39.08 >> 1:15:42.34 Kuhabiskan sepanjang hidupku untuk kesini. Kita akan....	Deletion
108	928 0,1:15:43.53 >> 1:15:47.26 I tell you what. Trust me when I say no freaking out. You got it?	933 0,1:15:43.28 >> 1:15:47.01 Kukatakan padamu, percayalah padaku saat kubilang jangan tegang. Paham?	Paraphrase
109	931 0,1:15:56.18 >> 1:15:57.91 What was that? One more time.	936 0,1:15:55.93 >> 1:15:57.66 Ada apa? Katakan lagi	Paraphrase
110	933 0,1:16:01.15 >> 1:16:04.05 Sure. Yeah. Let's head up to the champ's suite. Sure.	938 0,1:16:00.90 >> 1:16:03.80 Tentu, ya, ayo kita ke ruangan sang juara	Deletion
111	943 0,1:17:02.05 >> 1:17:06.35 He'd be useful sparring bot for Zeus. And for that I'm willing to pay.	948 0,1:17:01.80 >> 1:17:06.10 Dia bisa digunakan sebagai robot latihan Zeus. Dan untuk itu kalian akan kubayar....	Transfer
112	94 0,1:17:12.26 >> 1:17:14.99 Of course he is. We can definitely... He's not for sale.	951 0,1:17:12.01 >> 1:17:14.74 Tentu saja, kita bisa menjualnya.. Dia tidak dijual	Deletion
113	931 0,1:15:56.18 >> 1:15:57.91 What was that? One more	936 0,1:15:55.93 >> 1:15:57.66 Ada apa ? Katakan lagi	Paraphrase

	time.		
114	981 0,1:20:52.64 >> 1:20:54.44 They're controlling everything their bot does.	986 0,1:20:52.39 >> 1:20:54.19 Mereka mengendalikan segala yang dilakukan robot itu	Transfer
115	982 0,1:20:54.54 >> 1:20:55.70 They're monitoring his systems,	987 0,1:20:54.29 >> 1:20:55.45 Mereka mengawasi sistimnya,	Deletion
116	983 0,1:20:55.81 >> 1:20:58.41 seeing what he sees, stadium feeds of the fights.	988 0,1:20:55.56 >> 1:20:58.16 Melihat yang dilihat, melihat perkembangan pertandingannya	Paraphrase
117	985 0,1:21:00.68 >> 1:21:02.58 we've been fighting. This is the League. Stand on that.	990 0,1:21:00.43 >> 1:21:02.33 Kita pernah bertanding. Tapi inilah Liga.	Deletion
118	987 0,1:21:05.42 >> 1:21:08.91 We fight smart, we be patient. And pray.	992 0,1:21:05.17 >> 1:21:08.66 Kita bertarung cerdas, sabar dan berdoa	Deletion
119	995 0,1:21:39.92 >> 1:21:41.39 Damn it.	1000 0,1:21:39.67 >> 1:21:41.14 sial.	Paraphrase
120	997 0,1:21:52.50 >> 1:21:55.44 What's going on in there? He's taking too many hits.	1002 0,1:21:52.25 >> 1:21:55.19 Apa yang terjadi ? Dia terlalu banyak menerima pukulan	Deletion
121	1014 0,1:22:52.80 >> 1:22:55.66 These program modes aren't working. Left! Right hook, slip!	1019 0,1:22:52.55 >> 1:22:55.41 Mode pemrograman ini tak berfungsi! Kiri! Tinju kanan! Menghindar!	Deletion
122	1026 0,1:22:59.54 >> 1:23:02.10 Get him, Atom! Here comes the Charlie Special.	1021 0,1:22:59.29 >> 1:23:01.85 Kalahkan dia, Atom! Ini dia gerakan istimewa Charlie.	Paraphrase
123	1020 0,1:23:11.78 >> 1:23:14.51 Don't let him go. Right to the body! Straight right to the head!	1025 0,1:23:11.53 >> 1:23:14.26 Jangan lepaskan dia. Kanan tubuhnya! Pukul kanan kepalanya!	Transfer
124	1028 0,1:23:47.62 >> 1:23:48.71 He's down!	1033 0,1:23:47.37 >> 1:23:48.46 Dia jatuh!	Deletion

125	1029 0,1:23:49.69 >> 1:23:52.99 One! Two! Three!	1034 0,1:23:49.44 >> 1:23:52.74 Satu! Dua! Tiga!	Transfer
126	1031 0,1:23:56.09 >> 1:23:58.08 We got him. Stay down!	1036 0,1:23:55.84 >> 1:23:57.83 Kita mengalahkannya!	Deletion
127	1032 0,1:24:00.60 >> 1:24:02.00 He's out! He's out!	1037 0,1:24:00.35 >> 1:24:01.75 Dia tak mampu lagi!	Deletion
128	1034 0,1:24:12.04 >> 1:24:13.87 Corner!	1039 0,1:24:11.79 >> 1:24:13.62 Ke sudut!	Expansion
129	1035 0,1:24:13.98 >> 1:24:16.97 Corner! Corner.	1040 0,1:24:13.73 >> 1:24:16.72 Ke sudut! Ke sudut!	Expansion
130	1046 0,1:24:57.92 >> 1:24:59.75 That's it! I'm not done.	1051 0,1:24:57.67 >> 1:24:59.50 Sudah cukup! Aku belum selesai	Deletion
131	1049 0,1:25:07.00 >> 1:25:08.59 Wouldn't you like to see a little guy	1054 0,1:25:06.75 >> 1:25:08.34 Tak maukah kalian melihat anak kecil ini....	Transfer
132	1060 0,1:26:05.56 >> 1:26:07.25 Good fight, fellas. Thanks, man.	1065 0,1:26:05.31 >> 1:26:07.00 Pertarungan bagus kawan. Terima kasih	Deletion
133	1061 0,1:26:07.56 >> 1:26:09.22 Look at this. Let's celebrate. Yeah.	1066 0,1:26:07.31 >> 1:26:08.97 Lihatlah ini, ayo kita rayakan. Ya	Expansion
134	1067 0,1:26:25.07 >> 1:26:28.67 We're a good team. No, no. Max is right.	1072 0,1:26:24.82 >> 1:26:28.42 Kita tim yang baik. Tidak, tidak. Max yang benar	Deletion
135	1070 0,1:26:35.22 >> 1:26:37.58 Let's do it. Charlie boy.	1075 0,1:26:34.97 >> 1:26:37.33 Ayo kita lakukan. Charlie	Deletion
136	1072 0,1:26:41.96 >> 1:26:44.83 I actually really was going to call you.	1077 0,1:26:41.71 >> 1:26:44.58 Aku sungguh akan meneleponmu	Deletion
137	1073 0,1:26:44.96 >> 1:26:46.76 Don't worry about that.	1078 0,1:26:44.71 >> 1:26:46.51 Jangan khawatir	Deletion

138	1075 0,1:26:49.00 >> 1:26:51.26 Congratulations to both of you. That was good.	1080 0,1:26:48.75 >>1:26:51.01 Selamat ke kalian berdua. Itu hebat sekali.	Expansion
139	1077 0,1:26:55.24,1:26 >> 56.73 Come on, man. What?	1082 0,1:26:54.99 >> 1:26:56.48 Ayolah. Apa?	Deletion
140	1083 0,1:27:13.29 >> 1:27:16.32 but I think we know it's about much more than money, don't we?	1088 0,1:27:13.04 >> 1:27:16.07 Kurasa kita tahu ini lebih daripada uang 'kan ?	Deletion
141	1085 0,1:27:21.90 >> 1:27:23.66 I got the money in cash here. Yeah, right.	1090 0,1:27:21.65 >> 1:27:23.41 Aku punya uangnya disini. Ya, benar	Deletion
142	1086 0,1:27:23.77 >> 1:27:26.89 Let's go! Max, go! Go, go! Run!	1091 0,1:27:23.52 >> 1:27:26.64 Pergi! Max, pergilah! Pergilah, cepat!	Deletion
143	1091 0,1:27:44.15 >> 1:27:45.25 Hey, Ricky.	1096 0,1:27:43.90 >> 1:27:45.00 Hei, Ricky.	Imitation
144	1092 0,1:27:45.35 >> 1:27:47.02 That's his money! Leave him out of this!	1097 0,1:27:45.10 >> 1:27:46.77 Itu uangnya! Jangan libatkan dia !	Paraphrase
145	1098 0,1:28:17.82 >> 1:28:22.66 Well. Looks like a little less than an inch of your life.	1103 0,1:28:17.57 >> 1:28:22.41 Kehidupannya terlihat sepertimu	Paraphrase
146	1100 0,1:28:31.07 >> 1:28:34.00 Just like old times, Charlie boy!	1105 0,1:28:30.82 >> 1:28:33.75 Seperti masa lalu, Charlie!	Deletion
147	1101 0,1:28:34.10 >> 1:28:35.37 Let's go, boys.	1106 0,1:28:33.85 >> 1:28:35.12 Ayo kita pergi	Deletion
148	1103 0,1:29:46.08 >> 1:29:47.91 What are we doing here? Max, just...	1108 0,1:29:45.83 >> 1:29:47.66 Apa yang kita lakukan disini? Max, hanya....	Transfer
149	1105 0,1:29:51.21 >> 1:29:55.38	1110 0,1:29:50.96 >> 1:29:55.13	Transfer

	It's not the Zeus people. I've been thinking about all this, and...	Ini bukan tentang Zeus, aku sudah memikirkannya dan....	
150	1106 0,1:29:57.42 >> 1:29:58.51 Max!	1111 0,1:29:57.17 >> 1:29:58.26 Aku.... Max !	Expansion
151	1108 0,1:30:10.17 >> 1:30:12.76 What is she doing here? It's better if you go with her now.	1113 0,1:30:09.92 >> 1:30:12.51 Apa yang dia lakukan disini? Lebih baik jika kau pergi bersamanya	Deletion
152	1120 0,1:30:51.77 >> 1:30:54.87 Trust me, kid. It's better this way, all right?	1125 0,1:30:51.52 >> 1:30:54.62 Percayalah aku, nak. Lebih baik seperti ini.	Deletion
153	1126 0,1:31:23.31 >> 1:31:25.00 I don't want your money, Marvin.	1131 0,1:31:23.06 >> 1:31:24.75 Aku tak ingin uangmu, Marvin.	Transfer
154	1128 0,1:31:28.31 >> 1:31:33.01 and we have a hot tub and a lot of super fun toys to play with.	1133 0,1:31:28.06 >> 1:31:32.76 Dan kita punya kolam panas serta banyak mainan menyenangkan	Deletion
155	1129 0,1:31:33.12 >> 1:31:35.88 Do you want to play with them? It's going to be fun.	1134 0,1:31:32.87 >> 1:31:35.63 Kau mau bermain?Ini akan menyenangkan	Deletion
156	1131 0,1:31:38.19 >> 1:31:40.95 He won't even talk to me, so thanks for that, Charlie.	1136 0,1:31:37.94 >> 1:31:40.70 Dia tak mau berbicara denganku, Terima kasih untuk itu, Charlie.	Deletion
157	1140 0,1:32:13.56 >> 1:32:15.05 You deserve better	1145 0,1:32:13.31 >> 1:32:14.80 Kau pantas dapat yang lebih baik	Expansion
158	1142 0,1:32:22.13 >> 1:32:23.93 Will you say something, please?	1147 0,1:32:21.88 >> 1:32:23.68 Maukah kau mengatakan sesuatu ?	Deletion
159	1145 0,1:32:29.54 >> 1:32:31.40 That's all I ever wanted.	1150 0,1:32:29.29 >> 1:32:31.15 hanya itu yang kuinginkan	Transfer
160	1152 0,1:34:54.45 >> 1:34:58.51 Your dad was special.	1157 0,1:34:54.20 >> 1:34:58.26 Ayahmu istimewa.	Deletion

	He was in your corner from day one.	Dia selalu menjagamu sejak awal	
161	1155 0,1:35:05.46 >> 1:35:07.40 When Max was born I just...	1160 0,1:35:05.21 >> 1:35:07.15 Saat Max lahir, aku....	Deletion
162	1166 0,1:36:17.27 >> 1:36:18.63 You sound like your dad.	1171 0,1:36:17.02 >> 1:36:18.38 Kau seperti ayahmu	Deletion
163	1172 0,1:36:59.78 >> 1:37:02.34 That's true. You've got full custody. He's yours.	1177 0,1:36:59.53 >> 1:37:02.09 Itu benar. Kau punya hak asuh. Dia milikmu.	Deletion
164	1181 0,1:37:26.74 >> 1:37:30.60 I mean, I know. God. I'm sorry.	1186 0,1:37:26.49 >> 1:37:30.35 Aku tahu, Ya Tuhan, maafkan aku.	Deletion
165	1184 0,1:37:40.28 >> 1:37:43.84 But no. No, I came to tell you that I heard you.	1189 0,1:37:40.03 >> 1:37:43.59 Tapi tidak, aku datang untuk bilang bahwa aku mendengarmu	Deletion
166	1188 0,1:37:56.87 >> 1:37:58.39 Your mom was...	1193 0,1:37:56.62 >> 1:37:58.14 Ibumu....	Deletion
167	1200 0,1:38:50.75 >> 1:38:52.78 You got the Zeus fight.	1205 0,1:38:50.50 >> 1:38:52.53 Tapi kau yang punya pertarungan dengan Zeus	Paraphrase
168	1204 0,1:39:11.34 >> 1:39:14.97 We'll probably get our asses kicked, but at least we'll go down swinging.	1209 0,1:39:11.09 >> 1:39:14.72 Kita mungkin akan kalah, tapi akan kita lawan dengan berani	Paraphrase
169	1207 0,1:39:24.72 >> 1:39:27.02 Tim, it's the fight we never thought we'd see.	1212 0,1:39:24.47 >> 1:39:26.77 Tim, ini pertandingan yang tak pernah kita lihat	Imitation
170	1209 0,1:39:29.63 >> 1:39:32. against the underdog, rising star Atom.	1214 0,1:39:29.38 >> 1:39:32.64 Melawan bintang yang bersinar, Atom.	Transfer
171	1212 0,1:39:37.77 >> 1:39:41.90 and have decided to give the people a true David versus Goliath spectacle.	1217 0,1:39:37.52 >> 1:39:41.65 Dan memutuskan memberikan tontonan Daud melawan Goliath.	Deletion

172	1216 0,1:39:50.61 >> 1:39:54.55 Well, Herb, if you ask Tak Mashido, Team Zeus has lost their minds.	1221 0,1:39:50.36,1:39:54.30 Herb, jika kau bertanya ke Tak Mashido, Tim Zeus memang sudah hilang akal.	Deletion
173	1231 0,1:40:50.07 >> 1:40:51.16 We'll see.	1236 0,1:40:49.82 >> 1:40:50.91 Kita lihat saja	Expansion
174	1237 0,1:41:20.57 >> 1:41:22.76 Atom and his pint-size trainer step into the ring	1242 0,1:41:20.32 >> 1:41:22.51 Atom dan pelatihnya berjalan memasuki ring.	Deletion
175	1239 0,1:41:25.84 >> 1:41:28.00 Welcome to the bigs, junior!	1244 0,1:41:25.59 >> 1:41:27.75 Selamat datang ke pertandingan besar, junior!	Expansion
176	1251 0,1:42:01.01 >> 1:42:03.71 and you can bring me my money right to my seat.	1256 0,1:42:00.76 >> 1:42:03.46 Dan kau bisa membawa uangku langsung padaku	Paraphrase
177	1263 0,1:43:24.23 >> 1:43:25.25 Oh, shit!	1268 0,1:43:23.98 >> 1:43:25.00 Oh, sial!	Paraphrase
178	1264 0,1:43:31.83 >> 1:43:33.13 That was awesome.	1269 0,1:43:31.58 >> 1:43:32.88 Itu keren!	Deletion
179	1275 0,1:44:24.79 >> 1:44:28.98 And now, ladies and gentlemen, are you ready	1280 0,1:44:24.54 >> 1:44:28.73 Sekarang, hadirin sekalian, apa kalian siap	Paraphrase
180	1286 0,1:45:04.19 >> 1:45:06.79 But look at this. The little bot's back on his feet	1291 0,1:45:03.94 >> 1:45:06.54 Lihatlah ini, si robot kecil berdiri lagi	Paraphrase
181	1289 0,1:45:12.77 >> 1:45:16.73 He's too strong! That's my boy right there!	1294 0,1:45:12.52 >> 1:45:16.48 Dia terlalu kuat! Itu baru robotku!	Deletion
182	1296 0,1:45:35.42 >> 1:45:37.79 Get out of there! Move!	1301 0,1:45:35.17 >> 1:45:37.54 Keluarlah dari sana! Bergeraklah Atom!	Expansion
183	1303 0,1:45:59.25 >> 1:46:00.31 Get your feet under you!	1308 0,1:45:59.00 >> 1:46:00.06 Cepatlah berdiri !	Paraphrase

184	1315 0,1:46:34.28 >> 1:46:35.44 He can't survive this!	1320 0,1:46:34.03 >> 1:46:35.19 Dia tak akan selamat!	Paraphrase
185	1362 0,1:49:58.59 >> 1:50:01.25 And yet again, Atom rises up.	1367 0,1:49:58.34 >> 1:50:01.00 Dan lagi, Atom kembali bangkit	Transfer
186	1368 0,1:50:37.53 >> 1:50:40.46 I think the voice recog is shot! He's not responding!	1373 0,1:50:37.28 >> 1:50:40.21 Kurasa pengendali suaranya rusak! Dia tak merespon ! Apa ?	Expansion
187	1379 0,1:51:20.10 >> 1:51:22.07 Look at them. They are freaking out!	1384 0,1:51:19.85 >> 1:51:21.82 Lihatlah mereka, mereka ketakutan!	Transfer
188	1393 0,1:52:05.68 >> 1:52:07.11 I know you're in there!	1398 0,1:52:05.43 >> 1:52:06.86 Yang kutahu kau memang disana!	Transfer
189	1395 0,1:52:13.09 >> 1:52:17.65 I know you can't hear me, but you can see me, so watch me!	1400 0,1:52:12.84,1:52:17.40 Aku tahu kau tak bisa mendengarku, tapi kau bisa melihatku, lihat aku!	Deletion
190	1408 0,1:53:03.40 >> 1:53:05.30 Help him! Fight back!	1413 0,1:53:03.15 >> 1:53:05.05 Charlie, bantu dia! Lawan balik!	Expansion
191	1412 0,1:53:17.89 >> 1:53:20.91 I got to tell you, folks, the champ looks tired.	1417 0,1:53:17.64 >> 1:53:20.66, Harus kukatakan ke kalian, sang juara mulai kelelahan	Deletion