SUBTITLING STRATEGIES IN *"REAL STEEL"* MOVIE

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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 beetwen 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.

Key words: Translation, Subtitle, Subtitling Strategies

Penelitian ini berjudul Strategi Subtitle di film Real Steel. Penelitian ini bertujuan untuk menemukan strategi subtitle yang ada di setiap adegan di film Real Steel yang telah diterjemahkan ke dalam bahasa Indonesia dan kemudian mengklasifikasikan subtitle tersebut ke dalam sepuluh strategi subtitle.

Unit analisis dari penelitian ini adalah setiap ujaran yang memiliki satu subtitle strategi dan setiap ujaran tersebut di klasifikasikan ke dalam sepuluh strategi yang ditemukan di film Real Steel. Sebagai data yang di analisa, bahasa sumber adalah bahasa Inggris dan bahasa targetnya adalah bahasa Indonesia.

Penelitian ini menggunakan metode kualitatif yang bertujuan untuk menjelaskan fenomena yang terjadi di dalam terjemahan khususnya strategi subtitle yang digunakan di dalam film Real Steel.

Hasil dari penelitian menunjukkan bahwa tidak semua strategi digunakan. Ada beberapa strategi yang tidak digunakan, seperti pemindahan, pemampatan, desimasi, dan angkat tangan. Hanya enam strategi yang digunakan oleh penulis dalam menerjemahkan subtitle film Real Steel yaitu 12 (19,35%) ujaran dari strategi Penambahan, 11 (17,74%) ujaran dari strategi Parafrase, 10 (16,12%) ujaran dari strategi Transfer, 10 (16,12%) ujaran dari strategi Imitasi, 1 (1,61%) ujaran dari strategi Transkripsi, dan 18 (29,03%) ujaran dari strategi Penghapusan.

Strategi penghapusan adalah strategi yang sering digunakan oleh penerjemah dalam menerjemahkan film Real Steel karena banyak sekali perbedaan antara ujaran yang terdapat pada bahasa sumber dan bahasa target dan juga terdapat kata yang sebenarnya tidak perlu di terjemahkan ke dalam bahasa target. Strategi yang sering digunakan selanjutya adalah strategi penambahan. Strategi ini dunakan bertujuan untuk membuat subtitle mudah di pahami dan terdengar tidak kaku pada bahasa target.

Kata kunci: *Penerjemahan, Subtitle, Strategi Subtitle*

INTRODUCTION

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 transfering 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.

RESEARCH METHOD

Research Design

This research used a descriptive qualitative method because the purpose of this study is to describe the phenomena of translation, especially the subtitling strategies which are used in *Real Steel* movie. The data sampling 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.

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 subtitlied version of the movie into Indonesian can be found in the original DVD.

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Subject

The subject of the conversation under study are Charlie Kenton, Max Kenton, and Ambush. Charlie Kenton, Max Kenton, and Ambush are the main character in this movie because they are mostly appears in every scene of the subtitle in the *Real Steel* movie. Beside that, another subject that used are another characters.

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.

Data Collection

The data was collected by using documentation in the form of "Real Steel" movie. In the first step the researcher watched the DVD of "Real Steel" several times to comprehend the whole stories to get the context of every scene. After that downloaded the script of the source language of the movie to comprehend with the target language from the movie. The last step is noting the target and the source languages of the movie that contains subtitling strategies as the data beside the source language script.

Data Processing and Analysis

In analyzing the data, the researcher in the first step is classifying and categorizing the types of subtitling strategies based on eleven classifications proposed by Gottlieb (1992: 166). After that analyzing the types of subtitle strategies. The last step is drawing conclusions according to the result.

FINDING AND DISCUSSION

Finding.

In the data description, the writer tabulated the finding data as below:

Table 1. Subtitling Strategies Used in Subtitle Text of Real Steel Movie

No.	Subtitling Strategies	Data	Precentage
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.

Discussion

Expansion Strategy

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.

Paraphrase Strategy

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.

Transfer Strategy

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 tranlated 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.

Imitation Strategy

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.

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.

Dislocation Strategy

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

Condensation Strategy

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

Decimation Strategy

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

Deletion Strategy

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.

Resignation Strategy

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

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 beetwen 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 stratgey 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.

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