A SUBTITLING ANALYSIS ON *ELYSIUM* MOVIE

BY *SANG PANGERAN*

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A SUBTITLING ANALYSIS ON *ELYSIUM* MOVIE

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Abstrak

Penelitian ini fokus pada analisis penerjemahan pada film *Elysium* oleh Sang Pangeran menggunakan teori Gottlieb tentang strategy penerjemahan pada film. Tujuan dari penelitian ini adalah (1) untuk mengklasifikasikan strategi penerjemahan yang ditemukan di film *Elysium* dan terjemahannya dan (2) untuk mengedintifikasi keterbacaan dari strategi penerjemahan yang ditemukan di film *Elysium* dan terjemahnnya. Jenis penelitian ini adalah kualitatif deskriptif. Objek dari penelitian ini adalah film *Elysium* dan terjemahannya. Datanya adalah semua percakapan atau kalimat yang ditemukan di film *Elysium* ditulis oleh Neill Blomkamp dan terjemahannya. Penulis menggunakan teknik dokumentasi dan wawancara untuk mengumpulkan data. Penulis menggunakan triangulasi untuk membuktikan keabsahan dari penelitian dimana sumber data berasal dari film dan informan. Hasil dari penelitian ini menunjukkan bahwa penulis menemukan 1215 data dari film *Elysium* yang berisi strategi penerjemahan. Strategi paraphrase sebanyak 13,25%, strategi transfer sebanyak 36,5%, strategi imitation sebanyak 9, 46%, strategi transcription sebanyak 1,31%, strategi condensation sebanyak 1,8%, strategi decimation sebanyak 0,32%, strategi deletion sebanyak 35,8%, strategi resignation sebanyak 1,56%. Keterbacaan dari strategi penerjemahan dibagi kedalam tingkat keterbacaan tinggi, tingkat keterbacaan sedang, dan tingkat keterbacaan rendah. Penerjemahan dari film *Elysium* dapat dibaca. Dari 1215 data ada 1196 data mendapatkan nilai 3 dari tingkat keterbacaan tinggi atau 98,4% dan 19 data termasuk kedalam strategi pengunduran. Penemuan menunjukkan bahwa tingkat keterbacaan dari data ini tinggi. Dari strategi penerjemahan yang digunakan di film *Elysium* ada banyak data yang dikategorikan kedalam tingkat keterbacaan tinggi. Tingkat keterbacaan yang tinggi lebih mendominasi di penerjemahan ini.

Kata Kunci: Subtitle, strategi, keterbacaan

Abstract

This research focuses on the subtitling analysis on Elysium movie by *sang pangeran* using Gottlieb theory about subtitling strategy. The objectives of this research are (1) to classify the subtitling strategies found in *Elysium* movie and its subtitle and (2) to identify the readability of the subtitling strategies found in *Elysium* movie and its subtitle. This type of this research is descriptive qualitative. The object of this research is the *Elysium* movie and its subtitle. The data are all utterance or sentences found in the *Elysium* movie written by Neill Blomkamp and its subtitle. The writer uses documentation and interviewing technique to collect the data. The writer uses triangulation to prove the validity of the research where the data sources are from movie and informant. The result of this research shows that the writer found 1215 data of *Elysium* movie containing of subtitling strategy. There are paraphrase strategy 13,25%, transfer strategy 36,5%, imitation strategy 9,46%, transcription strategy 1,31%, condensation strategy 1,8%, decimation strategy 0,32%, deletion strategy 35,8%, resignation strategy 1,56%. The readability of subtitling strategy is divided into high readability, medium readability and low readability. The subtitling of *Elysium* movie is readable. From 1215 data there are 1196 data has score 3 of readability or 98,4% and 19 data included to resignation strategy. The finding shows that the readability level of this data is high. From the subtitling strategies which used in the *Elysium* movie they are more data which categorized as high readability level. The high readability is more dominant in this subtitling.

Keywords: Subtitling, strategy, readability

1. INTRODUCTION

In everyday life, there are some processes of translation, such as translation which is happened in the movie, recipes, books, and novels? Translation itself is the process of transferring information from the source language into the target language in written form. A new theoretic of translation according to Newmark (2007:113) there are three correlatives theory of translation which are; (1) The more serious and important the language of the text, the more closely it should be translated; (2) the less serious and important the language of a text, the less closely it needs be translated; (3) the better written a text, the closer should be the translation.

There are also some translation methods disclosed by Newmark from SL emphasis to TL emphasis. The methods are Word-for-Word Translation, Free Translation, Literary translation, etc. Word-for-word translation means that the translation should be similar and one word has one meaning. Free translation means that the translation form of SL and TL is not similar such as in form of idiom, slank, metaphor, etc. Literary translation is the translation of literary works such as novels, short stories, plays, and poem.

In translation, there are also some differences between source language and target language, such as in term of message in sentence, class of word, grammatical sentence, equivalence, etc. The differentiation between source language and target language can be studied as a translation shift. According to Cadford (1965:73) "translation shift is departure from formal correspondence in the process of going from SL to the TL".

In this phenomenon translation is very useful for the people. But translation is not a simple transfer from one language to another, but a complex process, a set of activities including at least such basics as review, layout, respect for writing and punctuation conventions, converting currencies and ways of giving time, date sand addresses, minding legal, fiscal and security regulations, etc. Watch the movie make the writer interest to know about the subtitling strategies. When the writer watches the movie she doesn't really understand about the meaning of the story. But, nowadays the subtitling help the audiences to know about the language of original to the target language appropriate with the language that used by the audiences.

Subtitling also the type of language transfer in translation, but the subtitling do not replace the original Source Text (ST), subtitling also present the synchronize in the subtitled version. Luyken et al. (1991: 31) defined subtitle is condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity.

Subtitling is the most common form of audiovisual translation. Gambier (1994) defines subtitling as transferring, language from longer units to shorter ones, from spoken language to written text, from one language to another, and interpretation of verbal speech combined with numerous other cultural and socio-symbolic signs or with other types of semiotic systems. The audiovisual translation (AVT) has three most common translation modes. There are dubbing, subtitling and voiceover have made for the cultural disposition and financial consideration. Subtitling is textual version to translate the dialogue on which is not only in the movie but also for the television program. As we know that subtitling has given many contributions for us. In addition, subtitling is a way to translate the foreign movie without change the original dialogues and soundtrack, as is the case in dubbing.

Subtitling is the one of the branches of translation studies. Luyken et al. (1991:31) defined subtitle is condensed written translations of original dialogue which appear as lines of text usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity.

It is not easy to translate the subtitle text of utterance or dialogue in a movie appeared on screen. According to Gottlieb (1992), he has devised ten strategies which are uses by subtitlers, including: 1) Expansion, is used when the original requires an explanation because of some cultural nuance not retrievable in the target language. 2) Paraphrase, is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language. 3) Transfer, refers to the strategy of translating the source text completely and accurately. 4) Imitation, maintains the same forms, typically with names of people and places. 5) Transcription, is used in those cases where a term is unusual even in the source text, for example the use of a third language or nonsense language. 6) Dislocation, is adopted when the original employs some sort of special effect, e.g. a silly song in a cartoon film, where the translation of the effect is more important than the content. 7) Condensation, would seem to be the typical strategy used, that is the shortening of the text in the least obtrusive way possible, but as we shall see later, and this is not necessarily the case. 8), Decimation, is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted. 9) Deletion, refers to the total elimination of parts of a text. 10) Resignation, describes the strategy adopted when no translation solution can be found and meaning is inevitably lost. For Example:

Source Language: **Frey**, facture in bed 2.
Target Language: **Frey**, *patah tulang di dipan 2.*

From the data above, the imitation strategy is used to translate the source language Frey, facture in bed 2 into target language *Frey, patah tulang di dipan 2*. Imitation is rewritten the name of person or place from the source language into the target language. Frey is the actor's name in the source language that rewrite in the target language by the subtitler. The subtitler does not change the name from the source language. The utterance occurs when Frey called by her friend to go to the bed 2 to treat the facture.

In previous study the writer found the differentiation of the research finding. The previous study conducted by Simanjuntak 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 result shows that there are 12 (19,35%) utterances of expansion strategy, 11 (17,74%) uterances of paraphrase strategy, 10 (16,12%) utterances of transfer strategy, 10 (16,12%) utterances of imitation strategy, 1 (1,61%) utterance of transcription strategy, and 18 (29,03%) utterances of deletion strategy. The correlation between this research with previous study is that both of this study has similarity in the strategies which used to analysis the data. The writers both used Gottlieb theory of ten subtitling strategies. But the writer found the differentiation of the finding in the previous study of the expansion strategy. In the previous study the writer analyze that the expansion strategy used when the subtitle need an addition. But in this research the writer classify the expansion strategy when it used to translate the source language if the target language needs an explanation to describe something that caused of cultural nuance. The previous study has 12 data of expansion, but this research has 0 data of expansion strategy. It can be concluded that And then the last differentiation of both researches is the quality of the subtitling. The previous study does not use translation quality to prove the subtitling, but in this research the writer used readability of translation quality to prove the subtitling of the movie.

From above phenomena, the writer is interested in analyzing of subtitling strategies in the *Elysium* movie. Therefore, she conducts a research entitled *A Subtitling Analysis in Elysium Movie by Sang Pangeran. Elysium* is a 2013 American science fiction action thriller film produced, written and directed by Neill Blomkamp. It stars Matt Damon, Jodie Foster, Alice Braga and Sharlto Copley. The film takes place on both a ravaged Earth, and a luxurious space habitat (Stanford torus design) called Elysium. It explores political and sociological themes such as immigration, overpopulation, health care, exploitation, the justice system, and social class issues. The film was released on August 9, 2013 by Tri Star Pictures. In the year 2159 two classes of people exist: the very wealthy who live on a pristine man-made space station called Elysium, and the rest, who live on an overpopulated, ruined Earth. Secretary Rhodes (Jodie Foster), a hard line government official, will stop at nothing to enforce anti-immigration laws and preserve the luxurious lifestyle of the citizens of Elysium. That doesn't stop the people of Earth from trying to get in, by any means they can. When unlucky Max (Matt Damon) is backed into a corner, he agrees to take on a daunting mission that if successful will not only save his life, but could bring equality to these polarized worlds.

2. RESEARCH METHOD

This research is the descriptive qualitative research. The objects of the research are the movie entitled *Elysium* and its subtitle by *Sang Pangeran*. The data of the research is all utterances/sentences found in the *Elysium* movie and its subtitle. The data source is a movie entitled *Elysium* written by Neill Blomkamp, subtitled by *Sang Pangeran*. The writer uses the documentation and interviewing as the method of collecting the data. The steps of collecting data are: watching the movie and its subtitle, reading the subtitling of the movie, finding the subtitling strategies of the movie, underlying the subtitling analysis of the movie, writing the data that is found in the movie, coding the data, interviewing the writer. Then, to prove the validity of the data the writer uses triangulation where the data source is from the movie and the informant. The steps of analysis the data are: comparing the English script and Indonesian script of *Elysium* movie, classifying the subtitling strategies based on Gottlieb theory in *Elysium* movie, analyzing the readability in the *Elysium* movie, Drawing conclusion and suggestion about subtitling strategies and the readability in *Elysium* movie.

3. RESEARCH FINDING AND DISCUSSION

This part presents the findings and the discussion of the analysis in *Elysium* movie by *sang pangeran* and the readability of translation on it.

3.1 Research Finding

From the analysis data, the researcher gets 1215 data of *Elysium* movie which uses subtitling strategies. From the research finding there are paraphrase strategy 13,25%, transfer strategy 36,5%, imitation strategy 9,46%, transcription strategy 1,31%, condensation strategy 1,8%, decimation strategy 0,32%, deletion strategy 35,8%, resignation strategy 1,56%. The transfer strategy shows the highest percentage because in this strategy, the subtitler translates the source language into the target language completely. From the data above the researcher tabulated the finding data as below:

Table 1. The Percentage of Research Finding in Elysium Movie

No.	Subtitling Strategies	Data	Percentage
1	Expansion	-	-
2	Paraphrase	161	13,25%

3	Transfer	443	36,5%
4	Imitation	115	9,46%
5	Transcription	16	1,31%
6	Dislocation	-	-
7	Condensation	22	1,8%
8	Decimation	4	0,32%
9	Deletion	435	35,8%
10	Resignation	19	1,56%
	Total	1215	100%

3.1.1 Subtitling Strategy Used in *Elysium* Movie

Based on analysis of 1215 data subtitling strategies, and its subtitle in Indonesian there are at least ten strategies used by the translator to translating the subtitling strategies based on Gottlieb theory, those are: Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion, Resignation.

a. Expansion Strategy

Expansion strategy is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language. In this strategy the subtitler cannot find the utterance which uses dislocation strategy.

b. Paraphrase Strategy

Paraphrase strategy resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language. The percentage of the data which is categorized as paraphrase strategy is 13,25%, there are 161 data from 1215 data. The examples of data belong to paraphrase strategy as follows:

0172/ESL/ETL/PAR
Source Language: **Fire up the shuttles!**
Target Language: **Luncurkan pesawatnya.**

The paraphrase strategy is used to translate the clause *fire up the shuttles!* into *luncurkan pesawatnya*. If the source language is translated literally, it says *api naik pesawat*. On the other hand, the phrase *luncurkan pesawatnya* means to represent the meaning of fire up the shuttles then in the source language. In this scene, the main character who talks is Spider. The utterance occurs when Spider asked to his friend to launch the shuttle to the Elysium. If the translator translates it into *api ke pesawat*, it means that the actor would make a fire in the shuttles. In fact, the subtitler translated it into *luncurkan pesawatnya* because the actor wants to give the command to his friend. It would be the reason why the subtitler used *luncurkan pesawatnya* in the target language. But, although the subtitler does not translate the real meaning of the utterance, and change it into another word it does not change the real message of the utterance.

0518/ESL/ETL/PAR
Source language: **Gave you a way out.**
Target language: **Memberimu solusi.**

The source language *give you a way out* translated into target language *memberimu solusi* the subtitler used paraphrase strategy. Actually the source language could be translated as *memberimu jalan keluar* but, the subtliter chose the different word to translate the source language without change the meaning of the utterance. If we see the clause *jalan keluar*, it is same with *solusi*. Because the utterance occur when Spider said to the Max that he will give the solution about his problem. It can be conclude that the subtitler does not change the meaning of the utterance above.

0875/ESL/ETL/PAR
Source Language: **Back up then.**
Target Language: **Tunggu dulu.**

From the utterance above the subtitler used paraphrase strategy. The subtitler translated the clause *back up then* into *tunggu dulu*. If the source language is translated literally, it says *kembali kemudian*. On the other hand, the phrase *tunggu dulu* means to represent the meaning of *back up then* in the source language. In this scene, the main character who told is Max. The utterance occurs when Spider tell to the Max that he can change the history use something in his head. Max answers it by saying back up then. If the subtitler translates it into *kembali kemudian*, it means that the actor would back up. In fact, the subtitler translated it into *tunggu dulu* because the actor wants to repeat what are the Spider sayings about his head. It would be the reason why the subtitler used *tunggu dulu* in the target language. The real meaning does not changed by the subtitler.

c. Transfer Strategy

Transfer strategy refers to the strategy of translating the source text completely and accurately. The percentage of the data which is categorized as transfer strategy is 36,5%, there are 443 data from 1215 data. The examples of data belong to transfer strategy as follows:

0712/ESL/ETL/TRF
Source Language: **I need your help.**
Target Language: ***Aku perlu bantuanmu.***

In this scene the source language *I need your help* translate into the target language *aku perlu bantuanmu*. The subtitler 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 utterances *I need* is translated into *aku perlu* in the target language have the same form as a positive form. Besides that, the clause *your help* also translated into target language *bantuanmu*. It can be seen on the scene that Max said to the Frey that he need her help to treat him.

0840/ESL/ETL/TRF
Source Language: **Until when?**
Target Language: ***Sampai kapan?***

The subtitler used transfer strategy to translate the utterance from the source language and target language. It can be seen the words *until when?* in the source language is translated into the target language *sampai kapan?*. The subtitler 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 subtitler just translated the source language literally and also there is similar meaning from both of them.

1146/ESL/ETL/TRF
Source language: **Stand up, stand up! Come on!**
Target language: ***Berdiri! Berdiri! Ayo!***

In the subtitler source language *Stand up, Stand up! Come on!* The subtitler used transfer strategy to translate the utterance into target language *Berdiri! Berdiri! Ayo!*. In the transfer strategy the subtitler does not adding and limiting other word. Transfer strategy use when the source language translates into target language completely. So the subtitler really write the same meaning from source language into target language.

d. Imitation Strategy

Imitation strategy maintains the same forms, typically with names of people and places. The percentage of the data which is categorized as imitation strategy is 9,46%, there are 115 data from 1215 data. The examples of data belong to imitation strategy as follows:

0087/ESL/ETL/IMT
Source language: I work at **Armadyne**. On the line you know? Working…
Target language: Aku bekerja di **Armadyne**. Dibagian pengiriman, aku…

The subtitler used imitation strategy to translate the source language *I work at Armadyne. On the line you know? Working* into target language *Aku bekerja di Armadyne. Dibagian pengiriman, aku*. It represents the name of the factory where max working. So the subtitler does not change that name, because *Armadyne* is the name of the place. From the source language translated into target language without change the message of the utterance.

0471/ESL/ETL/IMT
Source Language: So... You built the **Torus.**
Target Language: *Jadi… Kau adalah perancang* **Torus.**

In this scene the subtitler used imitation strategy to rewrite the name of person or place from the source language into the target language. The source language *So... You built the Torus* translates into *Jadi… Kau adalah*

perancang Torus. Torus is the robot's name in the source language that rewrite in the target language by the translator. Torus is similar meaning which translated by the subtitler in target language.

0881/ESL/ETL/IMT
Source Language: This is wrong, **Max**, don't do this.
Target Language: *Ini salah,* ***Max.*** *Jangan lakukan ini.*

The strategy used in this scene is imitation strategy. The subtitler translated the source language *this is wrong, Max, don't do this* into the target language *ini salah, Max jangan lakukan ini.* The subtitler rewrites the words *Max* into the target language. Those words are the person's name in this scene. The message of the source language into target language does not change.

e. Transcription Strategy

Transcription strategy used in those cases where a term is unusual evens in the source text, for example the use of a third language or nonsense language. The percentage of the data which is categorized as transcription strategy is 1,31%, there are 16 data from 1215 data. The examples of data belong to transcription strategy as follows:

0236/ESL/ETL/TRC
Source Language: **Qué te pasó?**
Target Language: *A**da apa?***

The subtitler translated *Qué te pasó?* In the source language that translated into *Ada apa?* in the target language by using transcription strategy. The phrase in the source language that used in this strategy is *Qué te pasó?.* The subtilter used this strategy because this phrase is the third language. The third language that used in this utterance is from African language. The scene occurs when Julio asked to the Max about his hand. From the utterance above the subtitler does not change the meaning from the source language into the target language.

0290/ESL/ETL/TRC
Source language: Hey, come on, **vamos!**
Target language: *Hey! Ayo,* ***kembali bekerja!***

In the source language *hey, come on, vamos!* Translated into target language *hey! Ayo, kembali bekerja!.* The subtitler used transcription strategy to translate the source language, because the source language uses the third language. The subtitle of the source language have similar message into target language.

0935/ESL/ETL/TRC
Source Language: **Goeie môre, my vrou.**
Target Language: ***Selamat pagi istriku.***

The utterance *Goeie môre, my vrou* in the source language is translated into *Selamat pagi istriku* in the target language by using transcription strategy. The utterance in the source language that used this strategy is *Goeie môre, my vrou.* The third language that used in this utterance is from African language. The scene occurs when Kruger singing for Frey in the shuttle while flight to the Elysium. The meaning does not changed by the subtitler from the source language into the target language.

f. Dislocation Strategy

Dislocation strategy adopted when the original employs some sort of special effect, e.g. a silly song in a cartoon film, where the translation of the effect is more important than the content. In this strategy the subtitler cannot find the utterance which uses dislocation strategy.

g. Condensation Strategy

Condensation strategy would seem to be the typical strategy used, that is the shortening of the text in the least obtrusive way possible, but as we shall see later, and this is not necessarily the case. The percentage of the data which is categorized as condensation strategy is 1,8%, there are 22 data from 1215 data. The examples of data belong to condensation strategy as follows:

0501/ESL/ETL/CON
Source Language: **It's gonna hurt good.**
Target Language: ***Sangat sakit.***

The subtitler used condensation strategy to translate the utterance from the source and target language. It can be seen the clause *it's gonna hurt good* in the source language is translated into the target language *sangat sakit*. The subtitler uses condensation strategy to translate it because the translator limitation some words and make it simple to understand the reader. But, it doesn't change the real meaning of the utterance.

0801/ESL/ETL/CON
Source language: **I really need you to tell me.**
Target language: ***Tolong beritahu aku.***

Condensation strategy used to shorting the source language *I really need you to tell me* into target language *tolong beritahu aku*. The utterance occurs when Kruger asked to the Frey where Max location is. Although the subtilter translated clause *I really need you* into tolong in target language, the subtitler wrote the similar message to make it simple and understand by the audiences from the source language into the target language.

0986/ESL/ETL/CON
Source Language: **Keep everything in a restricted cloud.**
Target Language: ***Batasi semua kegiatan.***
The utterance of this scene used condensation strategy to translate the source language into target language. It can be seen the clause *Keep everything in a restricted cloud* in the source language is translated into the target language *batasi semua kegiatan*. The subtitler used condensation strategy to translate it because the subtitler limitation some words and make it simple to understand by the audiences. This subtitling process doesn't change the message of the utterance. This utterance occurs when Mrs. Delacourt gave a command to the Kruger's agent.

h. Decimation Strategy

Decimation is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted. The percentage of the data which is categorized as decimation strategy is 0,32%, there are 4 data from 1215 data. The examples of data belong to decimation strategy as follows:

0574/ESL/ETL
Source Language: **They should be at your position any second.**
Target Language: ***Mereka akan segera tiba.***
The source language *they should be at your position any second* is translated into the target language *mereka akan segera tiba*. The subtitler uses decimation strategy to translate it because the subtitler limitation some words and make it simple to understand the reader. Besides that, the decimation strategy used when reasons of discourse speed, even potentially important elements are omitted. The utterance occurs when Ms Delacourt says to the Kruger that two of his agent will be come soon to his position. The subtitle in source language and target language is not the same, but the meaning is the same.

0845/ESL/ETL/DEC
Source Language: **See if they have a hope in hell, which I personally think we do not, of ever getting back online.**
Target Language: ***Mencoba apa kita bisa kembali tersambung.***

The subtitler used decimation strategy to translate the utterance from the source and target language. It can be seen the words *See if they have a hope in hell, which I personally think we do not, of ever getting back online* in the source language is translated into the target language *Mencoba apa kita bisa kembali tersambung*. The subtitler used decimation strategy to translate it because the subtitler limitation some words and make it simple to understand the reader. Besides that, the decimation strategy used when reasons of discourse speed, even potentially important elements are omitted. The utterance occurs when Spider says to the Max about the flight system is jammed and he tries to connect the signal to the Elysium. Although the subtitler shorting some word from the source language into the target language it does not mean that the message has change.

1039/ESL/ETL/DEC
Source language: **Put your hand on it, keep pressure on it.**
Target language: ***Pegang. Tekan.***

From the utterance above the subtitler omit some word and translate the source language *Put your hand on it, keep pressure on it* into target language *Pegang. Tekan.* Actually the real meaning is the same between the source language and target language, but the subtitler omitted some words and makes it simple to understand by the audiences. Besides, the utterance occurs with the reason of the speed.

i. Deletion Strategy

Deletion strategy refers to the total elimination of parts of a text. The percentage of the data which is categorized as deletion strategy is 35,8%, there are 435 data from 1215 data. The examples of data belong to deletion strategy as follows:

0734/ESL/ETL/DEL
Source Language: **Now** I'm in trouble.
Target Language: *Aku dalam masalah.*

It is described in the scene that the point of this utterance is saying that Max tells to the Frey that he has a trouble. Thus, this strategy's purpose is to make a simple utterance without changing the message of the utterance.

0826/ESL/ETL/DEL
Source Language: No, **no**, don't shoot him!
Target Language: *Tidak, jangan tembak dia!*
This utterance above uses deletion strategy to delete the word *no* in the source language. In the target language, the word *no* is not translated because the subtitler does not repeat the word *no* twice to minimize the meaning of the utterance from the source language. But the subtitler doesn't change the meaning of the utterance. It happens because from the scene when Max goes to the Spider's barracks and he will be shooting by Spider's friends.

1072/ESL/ETL/DEL
Source language: Yeah, **I'm sure.**
Target language: *Ya.*

The source language *Yeah, I'm sure* translating into target language *Ya*. The subtitler used deletion strategy for that utterance. Because the utterance occur when Max asked to the Spider about something in his head. So, without translate the sentence *I'm sure* to the target language the audiences will be understand about the meaning because it does not different.

j. Resignation Strategy

Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost. The percentage of the data which is categorized as resignation strategy is 1,56%, there are 19 data from 1215 data. The examples of data belong to resignation strategy as follows:

0601/ESL/ETL/RES
Source Language: **No, it's in the chest!**
Target Language: No translation

From the utterance in this scene, can be seen that the subtitler use resignation strategy. The subtitler doesn't translate the clause *no, it's in the chest!*. Those words does not display into the target language, because the subtitler does not write the meaning of the source language. The scene occurs when Max and friends heist the data from John Carlyle but one of his friends shoot the Carlyle. But his friend tells that the bullet does not hit the head, just his chest. This process of subtitling changes the message, because the subtitler deleting the message.

0602/ESL/ETL/RES
Source Language: **Well, fucking good, man.**
Target Language: No translation

The resignation strategy is used when there are no translation solution can be finding. The subtitler does not display and translate the word *well, fucking good man* into target language. This utterance occurs after Max asked to his friend about Carlyle. The subtitler does not translate the question and also the answer. In this case does not change something important from the utterance before. Because in the utterance before, his friend has tells him about the condition of the Carlyle. So it just the repeating of the statement about the Carlyle's condition. It changes the message that should be showing in the subtitle of target language.

1062/ESL/ETL/RES
Source language: **Illegals detected in multiple locations.**
Target language: No translation

The source language *Illegals detected in multiple locations* does not translated into target language. The subtitler used resignation strategy because the translation does not identified by the audience in the target language. It

can be concluded that the subtitler has delete the meaning or change the meaning from the source language into the target language. The utterance occurs when the situation in Elysium is very trouble.

3.1.2 Readability of Subtitling in Elysium Movie

Dealing with Nababan (2012:50-51) that the classifications of the readability score are scored 3 for the word score has a meaning that the words, technical terms, phrases, clauses, sentences or translation text can be easily understand by the readers, score 2 for generally, translation can be understood by the readers but there are parts that should be read more than once by the readers to understand the translation, score 1 for translation is difficult to understand by the readers.

Based on the subtitling strategies above, there is readability of the subtitling in *Elysium* movie. From 1215 data there are 19 data used resignation strategy and 1196 data has score 3 of readability or 98,4%.

The finding shows that the readability level of this data is high. From the subtitling strategies which uses in the movie they are more data which categorized as high readability level. The high readability is more dominant for this subtitling. From the case above, it can be concluded that the target language in subtitle are readable because it is dominated with the high readability level.

Table 2. Percentage of Readability Level

Scale	Total	
	Amount of data of 3 raters	percentages
High readability (3)	1196	98,4%
Medium readability (2)	-	-
Low readability (1)	-	-
Total	1196	100%

The writer describes the explanation of some data representative of high readability are presented below:

a. High Readability Level

The first level of the readability of translation is high. High readability will be classified when the words, technical terms, phrases, clauses, sentences or translation text can understand are by easily the readers. The table shows that from 1196 data or 98,4% are classified into high readability level of translation. The example of the high readability level can be seen as follows:

0068/ESL/ETL/TRF
Source language   : **Thank you, Citizen.**
Target language   : ***Terimakasih, warga.***

From the utterance above, the translation belong to high readability level. The clause *thank you, Citizen* in source language translated *termikasih, warga* in target language. From this translation the readers will be easily to understand about the transferring meaning from the source language into the target language because the message does not change. This subtitle is classified as high readability. The raters gave score 3 in this clause because this clause is easy to understand by the reader.

0152/ESL/ETL/TRF
Source language   : **I think he likes you.**
Target language   : ***Kurasa dia menyukaimu.***

Based on the data above the reader gave score 3 and classified as high readability level. The source language *I think he likes you* translated into target language *kurasa dia menyukaimu*. This sentence is clearly enough to understand because the subtitler does not change anything of this sentence. From this subtitle, the reader will be easily to understand. The subtitler also does not change the message of the translation.

0181/ESL/ETL/TRF
Source language   : **Yes, with Dominica.**
Target language   : ***Ya, bersama Dominica.***
Derived from the clause above, the subtitle is also classified as high readability level because the reader gave score 3 for this subtitle. The clause *yes, with Dominica* translated into *ya, bersama Dominica* in target language.

This subtitle translated accurately, it makes the reader easy to understand the subtitle because the meaning is same the source language and the target language.

0202/ESL/ETL/DEL
Source language : **Ma'am, according to Executive Order 355 we are unauthorized to use our assets on Earth.**
Target language : *Bu, berdasarkan Kebijakan Eksekutif 335 kami tak diizinkan menggunakan aset kita di Bumi.*

The sentence *Ma'am, according to Executive Order 355 we are unauthorized to use our assets on Earth* translated into *Bu, berdasarkan Kebijakan Eksekutif 335 kami tak diizinkan menggunakan aset kita di Bumi*. Although there are some words have deleted by the subtitler, the meaning of the target language does not change. And the reader gave score 3 for this sentence because the translation can be understood easily by the reader.

0692/ESL/ETL/DEL
Source language: **Until we apprehend him, no one leaves the surface of that city.**
Target language: *Sampai kita menangkapnya, tak ada yang boleh meninggalkan permukaan kota itu.*

From the utterance above, the subtitler translates the clause *until we apprehend him, no one leaves the surface of that city* into the target language *Sampai kita menangkapnya, tak ada yang boleh meninggalkan permukaan kota itu*. The reader gave score 3 for this subtitle, because the meaning of the source language and the target language is clear enogh to understand by the reader. And then the subtitling process of this utterance does not make the meaning change.

4. CONCLUSION

After discussing and analyzing the data, the researcher shows the conclusion of this research. Based on the research finding the writer concludes that there are 1215 data which are found in *Elysium* movie. The strategies which use to analysis the *Elysium* movie are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation deletion, resignation. From the analysis the writer find paraphrase strategy 13, 25%, transfer strategy 36, 5%, imitation strategy 9, 46%, transcription strategy 1, 31%, condensation strategy 1, 8%, decimation strategy 0,32%, deletion strategy 35, 8%, resignation strategy 1, 56%. Based on the readability of subtitling strategies above, there is readability of the subtitling in *Elysium* movie. From 1215 data there are 1196 data has score 3 of readability or 98,4% and 19 data included to resignation strategy. The finding shows that the readability level of this data is high. From the subtitling strategies which uses in the movie they are more data which categorized as high readability level. The high readability is more dominant for this subtitling. From the case above, it can be concluded that the target language in subtitle are readable because it is dominated with the high readability level.

DEDICATION

This research paper is dedicated to her beloved mother and father, her sister, her future husband, and her friends. Hopefully this research paper can be useful to another researcher.

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