

ANALYSIS OF TRANSLATION TECHNIQUES USED IN THE MAIN CHARACTER OF KUNGFU PANDA 4 MOVIE

ANALISIS TEKNIK PENERJEMAHAN YANG DIGUNAKAN PADA KARAKTER UTAMA FILM KUNGFU PANDA 4

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Abstract

Language is one of the important keys to being able to connect with other people around the world. Movies can be used as a medium for language learning, but because not everyone understands English, the existence of translation becomes important. This study utilizes the film Kungfu Panda 4 focusing on Po's dialogues as research material to analyze the translation techniques employed in its subtitles. This study needed due to the movie's unique linguistic and cultural challenges as a globally popular animated feature. This study employs a qualitative descriptive design to analyze the translation of Po's dialogues in Kungfu Panda 4 using Molina and Albir's theory. This study employs the ethnographic method developed by Spradley as an approach to analyze data. According to Spradley, data analysis in this method consists of four main stages: Domain Analysis, Taxonomic Analysis, Component Analysis, and Cultural Theme Analysis. This study examines the translation techniques used in Po's dialogue in Kungfu Panda 4, analyzing a total of 90 data items. The findings reveal that literal translation was the most dominant technique, appearing 42 times (46.67%), indicating its frequent use for straightforward, word-for-word renditions of noun groups and simple phrases. Techniques like compensation, calque, and particularization were absent, suggesting the translator prioritized clarity and fluency over stylistic replication. To strengthen the current study, future research could expand the analysis to include other characters' dialogues in Kungfu Panda 4, particularly personified Emotions like Joy or Anger, to examine whether their culturally expressive language requires more adaptive techniques compared to Po's neutral speech. For broader implications, a reception study surveying Indonesian audiences could assess the effectiveness of the literal heavy approach in conveying emotional nuances. Cross genre analyses with other animated movies (e.g., Encanto) or live action dubbing might also identify whether these patterns reflect industry wide trends or are unique to Kungfu Panda 4.

Keywords: Translation, Translation Techniques, Kungfu Panda Movie.

Abstrak:

Bahasa adalah salah satu kunci penting untuk dapat terhubung dengan orang lain di seluruh dunia. Film dapat digunakan sebagai media untuk pembelajaran bahasa, tetapi karena tidak semua orang mengerti bahasa Inggris, keberadaan penerjemahan menjadi penting. Penelitian ini memanfaatkan film Kungfu Panda 4 yang berfokus pada dialog Po sebagai bahan penelitian untuk menganalisis teknik penerjemahan yang digunakan dalam subtitlenya. Penelitian ini diperlukan karena tantangan linguistik dan budaya film yang unik sebagai fitur animasi yang populer secara global. Penelitian ini menggunakan desain deskriptif kualitatif untuk menganalisis penerjemahan dialog Po dalam Kungfu Panda 4 menggunakan teori Molina dan Albir. Penelitian ini menggunakan metode

etnografi yang dikembangkan oleh Spradley sebagai pendekatan untuk menganalisis data. Menurut Spradley, analisis data dalam metode ini terdiri dari empat tahap utama: Analisis Domain, Analisis Taksonomi, Analisis Komponen, dan Analisis Tema Budaya. Penelitian ini mengkaji teknik penerjemahan yang digunakan dalam dialog Po dalam Kungfu Panda 4, menganalisis total 90 item data. Temuan penelitian ini mengungkapkan bahwa penerjemahan harfiah merupakan teknik yang paling dominan, muncul sebanyak 42 kali (46,67%), yang menunjukkan seringnya teknik ini digunakan untuk penafsiran kata demi kata yang lugas dari kelompok kata benda dan frasa sederhana. Teknik seperti kompensasi, calque, dan partikularisasi tidak ada, yang menunjukkan bahwa penerjemah lebih mengutamakan kejelasan dan kelancaran daripada replikasi stilistika. Untuk memperkuat penelitian ini, penelitian selanjutnya dapat memperluas analisis untuk mencakup dialog karakter lain dalam Kungfu Panda 4, khususnya Emosi yang dipersonifikasi seperti Joy atau Anger, untuk mengkaji apakah bahasa ekspresif budaya mereka memerlukan teknik yang lebih adaptif dibandingkan dengan tuturan netral Po. Untuk implikasi yang lebih luas, sebuah studi penerimaan yang mensurvei penonton Indonesia dapat mengkaji efektivitas pendekatan yang sarat makna harfiah dalam menyampaikan nuansa emosional. Analisis lintas genre dengan film animasi lain (misalnya, Encanto) atau sulih suara live action juga dapat mengidentifikasi apakah pola-pola ini mencerminkan tren industri secara luas atau hanya berlaku untuk Kungfu Panda 4.

Kata Kunci: Penerjemahan, Teknik Penerjemahan, Film Kungfu Panda 4.

Introduction

According to Kridalaksana and Djoko Kentjono (in Chaer, 2014:32) language is a system of arbitrary sound symbols used by members of a society to collaborate, interact, and express their identity. This definition highlights that language is not inherently tied to its meanings (arbitrary) but relies on shared conventions within a community. It serves as a vital tool for social coordination, enabling people to exchange ideas, strengthen relationships, and establish group belonging. Essentially, language is more than just communication, it reflects cultural values and collective identity, shaping how individuals connect within their society.

Translation involves converting written or spoken content from one language to another while preserving its original intent. According to Molina & Albir (2002), eighteen key techniques facilitate this process, including adaptation, borrowing, calque, compensation, literal translation, modulation, and transposition, among others. These methods ensure the accurate transfer of meaning from the source language to the target language, adjusting word order and sentence structure as needed. In movie, translations appear as subtitles textual representations synchronized with dialogue to convey the translated message effectively to viewers.

According to Corrigan and White (2020), cinema functions as a multidimensional medium that combines technology, industry, and artistry. It not only mirrors societal values but also actively influences culture through its storytelling techniques and audiovisual language. As both an economic product and creative expression, films shape audience perceptions by blending narrative frameworks with technical elements like cinematography and sound. This dual

role makes cinema a powerful tool for cultural documentation and social commentary.

This study utilizes the movie *Kungfu Panda 4* research material to analyze the translation techniques employed in its subtitles. *Kung Fu Panda 4* (2024), produced by DreamWorks Animation (DWA), continues the saga of Po (voiced by Jack Black), the Dragon Warrior, as he navigates his new role as a spiritual leader while training his successor, Zhen (Awkwafina). The film's antagonist, the Chameleon (Viola Davis), a shapeshifting sorceress, disrupts the balance of the martial arts world, prompting Po's journey of self-discovery and legacy (Mitchell, 2024). The narrative synthesizes traditional Chinese wuxia tropes with Western comedic storytelling, reflecting DWA's signature cross-cultural appeal (Yin, 2023). Linguistically, Po's dialogues oscillate between slapstick humor and Daoist-inspired wisdom, creating nuanced challenges for subtitle translators in preserving pragmatic equivalence (Molina & Albir, 2002).

This study on the translation techniques of *Kung Fu Panda 4* is highly relevant because the film is part of a globally popular franchise that bridges Western and Eastern cultures. As an animated film, it contains complex linguistic elements such as kung fu terminology, humor, and wordplay, requiring creative translation strategies to preserve its intended meaning and nuances. Additionally, the study holds significance for the dubbing and subtitling industry, particularly given the rising demand for multilingual content on streaming platforms. By analyzing the translation techniques employed, this study can provide valuable insights for translators, content creators, and scholars in applied linguistics and media studies.

This research is urgent because mistranslations in *Kung Fu Panda 4* could lead to distorted meanings, loss of humor, or even cultural misunderstandings. As a film targeting a global audience, including children, translation accuracy is crucial to ensure the story's values are conveyed correctly. Technical challenges such as lip sync accuracy in dubbing and subtitle readability also demand prompt solutions, especially given the film's rapid international release. Furthermore, this study could serve as a foundation for developing improved translation methods. Translation is the process of transferring a language from a source language to target language, while maintaining the meaning according to the context. The process of transferring text from source language(SL) to target language(TL), conducted by a translator in a specific socio cultural context (Newmark, 1988).

Analyzing translation from both theoretical and practical perspectives explore various aspects of translation, including theory, strategies, and practices. It can be more analytical approach to translation, incorporating both linguistic and socio cultural factors. Translation is not simply about replacing words from one language to another, but about interpreting and adapting meaning within a specific cultural and contextual framework (Hatim & Munday, 2004). Translation is a form of communication between the author of the original text and the target audience. Translation is a process of conveying a message effectively and

meaningfully, rather than merely transferring words. The goal is for the target audience to interpret the message in a way that is as close as possible to how it would have been understood by the original audience(Nida & Taber, 2003).

Translation is moving from one language to another, which means transferring the meaning of the source language (SL) into the target language (TL) while maintaining the structures of the original language as much as possible. The form and content of the source text are closely mirrored in the target text. It focuses on maintaining the structure and exact wording of the original, even if it leads to awkward phrasing or unusual constructions in the target language. Translation involves dealing with these linguistic differences and finding the best available equivalent in the target language, even if it involves some loss of meaning or form(Catford, 1965).

Movie is a visual and narrative art form that conveys stories or ideas through a series of moving images(Bordwell & Thompson, 2008). As a visual medium, film utilizes elements such as lighting, composition, and editing to create meaning and evoke emotions. As a narrative art, it develops plot, characters, and conflict to bring stories to life. Unlike photography, movie captures dynamic sequences of events, creating a sense of motion and change. Beyond mere entertainment, it serves as a medium for communication, information, and even social critique. Bordwell and Thompson's approach emphasizes how the interplay of visual and narrative elements shapes the audience's experience and interpretation of a movie.

Methods

Refers to the way or technique used to gather the information or data required in a research or analysis. This method plays a crucial role as it determines how the data collection process, whether through direct observation, interviews with respondents, questionnaires, laboratory experiments, or other methods. The choice of the appropriate method depends on various factors, such as the specific objectives of the research, the type of data needed, and the availability of resources, including time, cost, and tools. The success of a study is greatly influenced by the selection of the right data collection method, as the chosen method will affect the quality and accuracy of the obtained data.

Observation is a method of data collection conducted by observing and recording events or behaviors. This method is not limited to only direct or indirect observations but also encompasses a wider range of observation types. In this study, the data collection method used is the observation method, which is combined with techniques such as the listening technique in conversations and note-taking. According to (Sudaryanto 2019), the listening technique in conversations is a data collection method in which the researcher is present but does not actively participate in the dialogue or conversation, remaining a passive observer (Sanajaya et al., 2021). In this research, the free listening technique is

effectively applied, where the researcher does not engage in any conversation but acts solely as a viewer of Kungfu Panda 4 movie.

This study employs the ethnographic method developed by Spradley as an approach to analyze data. This method was chosen for its ability to address the two research problems outlined in the first chapter. According to Spradley (Sugiyono, 2022), data analysis in this method consists of four main stages: Domain Analysis, Taxonomic Analysis, Component Analysis, and Cultural Theme Analysis. These stages are designed to systematically explore the structure and meaning of culture.

In this study, the researcher analyzes the translation techniques used in Kungfu Panda 4 movie to understand how the structure of the translation is translated and how this affects the meaning in the target language. In the domain analysis stage (analysis), the researcher identifies the main translation that appear in the source text, which are then analyzed to determine how the translator conveys the meaning in the target language. In the taxonomic analysis (observation), the researcher groups the translation techniques used, for example, translating the techniques literally or by adjusting the sentence structure to make it more natural in the target language.

Discussion and Result

Results of the analysis of the translation techniques used for the main characters in the Kungfu Panda 4 movie. The main character in this movie is Po, and the analysis only focuses on the subtitles spoken by this character. In this study, The theory used for analysis is the translation technique from Molina and Albir (2002) to identify and classify the translation techniques applied.

1. Adaptation

No. Data	Source Language	Target Language
5	Ah, come on!	Ah, yang bener aja!

Based on the data above, the translation "Ah, come on!" to "*Ah, yang bener aja!*" can be categorized as an adaptation according to Molina and Albir's translation techniques. Adaptation occurs when a cultural or situational element in the source language (SL) is replaced with a more familiar or equivalent element in the target language (TL) to maintain the intended effect or naturalness. In this case, the English phrase "Ah, come on!" expresses disbelief, frustration, or playful skepticism, but a direct translation might not convey the same tone in Indonesian. Instead, the translator uses the colloquial expression "*Yang bener aja!*" (which roughly means "Seriously?" or "No way!") to match the informal and expressive nature of the original. This technique ensures the emotional impact and cultural relevance are preserved, even if the exact words change. Thus, adaptation is used here to bridge cultural and linguistic gaps while keeping the communicative purpose intact.

2. Amplification

No. Data	Source Language	Target Language
25	Given to me by Master Oogway himself	Diberikan langsung oleh Master Oogway

Referring of the data above, the translation of "Given to me by Master Oogway himself" into "Diberikan langsung oleh Master Oogway" employs Amplification according to Molina and Albir's taxonomy. Amplification occurs when the target text (TT) adds linguistic or semantic elements not explicitly present in the source text (ST) to clarify, emphasize, or conform to the target language's norms. In this case, the English phrase "by Master Oogway himself" uses the emphatic pronoun

"himself" to underscore the significance of Master Oogway's personal involvement. The Indonesian translation, however, omits "sendiri" (the direct equivalent of "himself") and instead uses "langsung" ("directly"), a term not present in the original. This adaptation qualifies as amplification because "langsung" introduces new semantic nuance implying not just personal involvement but also immediacy or lack of intermediaries. While the ST emphasizes the actor's identity, the TT shifts focus to the manner of action, adapting the emphasis to resonate more naturally in Indonesian. Thus, the translator amplifies the TT with "langsung" to maintain the original's weight while aligning with Indonesian idiomatic preferences. This technique ensures the translation feels both meaningful and linguistically fluent, even if the specific emphasis shifts slightly.

3. Borrowing

No. Data	Source Language	Target Language
1	Kung fu!	Kung fu!

The translation of "Kung fu!" into "Kung fu!" is classified as Borrowing according to Molina and Albir's translation techniques. Borrowing occurs when a word or phrase from the source language (SL) is directly transferred into the target language (TL) without modification, typically because the term is already widely recognized, lacks a direct equivalent, or carries cultural significance that would be lost in translation. By using borrowing, the translator ensures the TL audience receives the same cultural and semantic content as the SL audience, avoiding unnecessary explanation or adaptation. This technique highlights how certain terms transcend language barriers and are best preserved in their original form.

4. Literal Translation

No. Data	Source Language	Target Language
11	Let's do that again	Ayo lakukan lagi!

The translation "Let's do that again" into "Ayo lakukan lagi!" is classified as Literal Translation according to Molina and Albir because it maintains a direct, word-for-word correspondence between the source

text (ST) and target text (TT) while remaining grammatically natural in Indonesian. The phrase preserves the original structure: "Let's" becomes "Ayo" (an exhortation), "do" becomes "lakukan" (to perform), and "again" becomes "lagi" (repetition), with no added cultural adaptation or modulation. This approach works because the syntactic and semantic structures align perfectly between English and Indonesian, allowing a literal rendering without compromising clarity or idiomatic fluency.

5. Modulation

No. Data	Source Language	Target Language
2	Whoa! That's bad	Wah! Bahaya nih!

The translation "Whoa! That's bad" into "Wah! Bahaya nih!" is classified as Modulation under Molina and Albir's framework because it employs a shift in perspective to convey the same underlying meaning in a way that feels more natural in the target language (Indonesian). While the English phrase "That's bad" is a general expression of disapproval or concern, the Indonesian version "Bahaya nih!" ("This is dangerous!")

6. Reduction

No. Data	Source Language	Target Language
6	Okay, big guy. We're really gonna have to wrap this up	Oke, jagoan. Kita harus segera menyelesaikan ini

The translation "Okay, big guy. We're really gonna have to wrap this up" into "Oke, jagoan. Kita harus segera menyelesaikan ini" employs Reduction as it condenses the source text's expressive elements while retaining its core meaning. The English phrase includes colloquial emphatics ("really gonna") and idiomatic phrasing ("wrap this up"). This reduction maintains the functional intent (urgency + casual tone) but trims linguistic redundancy, adapting to Indonesian's preference for conciseness in informal directives. The technique prioritizes communicative efficiency over stylistic mirroring.

The results of the analysis that has been carried out previously be

displayed in the form of the following table 1 :

Table 1 : Translation Technique in the *Kungfu Panda 4* Movie

No. Data	Technique of Translation																		
	A d	A m p	B r	C q	C p	D s	D C	E E	G nr	L A	L C	L T	M d	Prl	Rd c	S b	T p	V r	
TOTAL	1 8	4	9	0	0	0	0	0	0	0	0	0	4 2	9	0	8	0	0	0

The analysis of translation techniques in *Kungfu Panda 4* revealed several key findings regarding the application of Molina and Albir's (2002) translation methods. Out of the 90 data points collected, not all techniques proposed by Molina and Albir were present. Instead, the study identified six dominant techniques: literal translation, adaptation, borrowing, modulation, reduction, and amplification.

The most frequently used technique was literal translation, appearing in 42 instances (46.67% of the data). This suggests that the translator often prioritized direct equivalence between the source and target languages, maintaining the original structure and meaning where possible. The second most common technique was adaptation, found in 18 instances (20%), indicating that cultural or situational adjustments were necessary to make certain expressions more relatable to the target audience.

Additionally, borrowing and modulation each appeared 9 times (10% respectively). Borrowing reflects the direct adoption of source-language terms, likely due to their cultural specificity or lack of equivalents, while modulation indicates shifts in perspective or phrasing to enhance naturalness in the target language. Reduction was used 8 times (8.89%), suggesting instances where the translator omitted or condensed information for brevity or clarity. Lastly, amplification appeared in only 4 cases (4.44%), implying limited instances where additional explanatory elements were deemed necessary.

Overall, the findings highlight a strong preference for literal translation, supplemented by strategic adaptations and borrowings to balance fidelity and cultural appropriateness. The absence of other techniques from Molina and Albir's framework suggests that the translator relied on a selective yet effective range of methods to convey the film's humor, action, and cultural nuances in the target

language. This reflects a dynamic adaptation process tailored to context rather than rigid adherence to a single method.

Conclusion

The analysis of translation techniques in *Kungfu Panda 4* demonstrates that the translator employed a combination of strategies to bridge linguistic and cultural gaps while maintaining the essence of the original dialogue. The findings reveal that literal translation was the dominant technique, indicating a preference for direct equivalence when possible. However, the significant presence of adaptation and borrowing suggests that cultural and lexical adjustments were necessary to ensure the target audience's comprehension and engagement.

The use of modulation and reduction further highlights the translator's effort to enhance naturalness and fluency in the target language, particularly in cases where direct translation might sound awkward or redundant. Meanwhile, the minimal use of amplification implies that most dialogues did not require additional elaboration, as the original meaning could be conveyed concisely. The absence of other techniques from Molina and Albir's (2002) framework suggests that the translator selectively applied methods that best suited the film's contextbalancing humor, action, and cultural references without overcomplicating the translation process.

In conclusion, the translation of *Kungfu Panda 4* reflects a strategic approach that prioritizes clarity and cultural relevance. The prevalence of literal translation indicates a commitment to preserving the original meaning, while the incorporation of adaptation, borrowing, and modulation ensures that the dialogue remains accessible and engaging for the target audience. This study underscores the importance of flexibility in translation, where no single technique dominates entirely, but rather a combination is used to achieve an effective and audience-friendly rendition. Future research could explore how these techniques vary across different film genres or languages to further understand translation trends in audiovisual media.

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