

ANALYSIS OF TRANSLATION TECHNIQUES USED IN THE MAIN CHARACTER OF INSIDE OUT 2 MOVIE

ANALISIS TEKNIK PENERJEMAHAN YANG DIGUNAKAN PADA KARAKTER UTAMA FILM INSIDE OUT 2

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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 movie *Inside Out 2* focusing on Riley'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 Riley's dialogues in *Inside Out 2* 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 Riley's dialogue in *Inside Out 2*, analyzing a total of 121 data items. The findings reveal that literal translation was the most dominant technique, appearing 56 times (46.28%), 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 *Inside Out 2*, particularly personified Emotions like Joy or Anger, to examine whether their culturally expressive language requires more adaptive techniques compared to Riley'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 *Inside Out 2*.

Keywords: Translation, Translation Techniques, Inside Out 2.

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 *Inside Out 2* yang berfokus pada dialog Riley sebagai bahan penelitian untuk menganalisis teknik penerjemahan yang digunakan dalam subtitelnya. 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

Riley di Inside Out 2 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 Riley di Inside Out 2, menganalisis total 121 item data. 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 Inside Out 2 yang berfokus pada dialog Riley sebagai bahan penelitian untuk menganalisis teknik penerjemahan yang digunakan dalam subtitelnya. 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 Riley di Inside Out 2 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 Riley di Inside Out 2, menganalisis total 121 item data.

Kata Kunci: Penerjemahan, Teknik Penerjemahan, Film Inside Out 2.

Introduction

Language is one of the important keys to being able to connect with other people around the world. Language is a fundamental aspect of human life that functions as a medium of communication. Language is not just a system of sounds and symbols, but a dynamic and tool that reflects the complexity of human thought and interaction. Understanding language means exploring its structure, function, and role in shaping society.

According to Molina & Albir (2002) translation means the process of translating a text or speech from one language to another, while maintaining the original meaning. There are eighteen translation techniques Adaptation; Amplification; Borrowing; Calque; Compensation; Description; Discursive creation; Established equivalent; Generalization; Linguistic amplification; Linguistic compression; Literal translation; Modulation; Particularization; Reduction; Substitution (linguistic, paralinguistic); Transposition; Variation. The translation technique can be used as a transfer of message or meaning from the source language to the target language applied to the order of words and sentences. In movies, translations are displayed in the form of letters and numbers which will be displayed according to the translation results which will be conveyed, which are called subtitles.

According to Bordwell & Thompson (2008), movie is a complex audiovisual medium that communicates stories, ideas, and emotions through a

dynamic interplay of moving images, sound, and narrative structure. As a cultural and artistic product, movie integrates multiple elements such as cinematography, editing, sound design, and performance to create a cohesive sensory experience. Movies can be used as a medium for language learning, but because not everyone understands English, the existence of translation becomes important. In recognizing language in movies, translation plays a role in bridging the gap between the original language and the target language by maintaining the meaning and significance that corresponds to the original language.

This study utilizes the movie *Inside Out 2* focusing on Riley's dialogues as research material to analyze the translation techniques employed in its subtitles. Exploring the story of Riley Andersen, who is now 13 years old, *Inside Out 2* explores her journey through puberty, handling the complexities of more nuanced emotions. In addition to the five essential emotions; Joy (Amy Poehler), Sadness (Phyllis Smith), Anger (Lewis Black), Fear (Tony Hale), and Disgust (Liza Lapira), this motion picture presents modern feelings such as Anxiety (Maya Hawke), Envy (Ayo Edebiri), Embarrassment (Paul Walter Hauser), and Ennui (Adèle Exarchopoulos). These unused feelings reflect the challenges Riley faces as she navigates the transitional period of adolescence.

This study needed due to the movie's unique linguistic and cultural challenges as a globally popular animated feature. Unlike its predecessor, *Inside Out 2* introduces complex psychological concepts that require nuanced translation strategies to ensure accessibility for Indonesian audiences while preserving the original's emotional depth and humor. With Indonesia's growing reliance on streaming platforms like Disney+, high-quality translations are essential to bridge cultural gaps, especially for a movie that doubles as an educational tool for mental health awareness. Prior study has largely focused on the first movie, leaving a gap in analyzing sequel-specific translation techniques. This study fills that void by examining translation techniques, offering practical insights for translators.

According to Newmark, (1988) 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. According to Hatim & Munday, (2004), 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.

Methods

Refers to the way or technique used to gather the information or data required in a research or analysis. 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 Inside Out 2 movie.

In detail, in this study, the researcher applied indirect observation by watching movie as a way to collect data. Then, the researcher used note-taking techniques to rewrite clauses containing nominal groups, which were then analyzed for further research purposes. These indirect observation and note-taking techniques complement each other in data collection, with the main focus on understanding and analyzing the linguistic structures contained in the literary work.

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 Inside Out 2 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

The main focus in data collection was on the translation techniques. All data found were classified based on the translation techniques by Molina & Albir, (2002).

1. Adaptation

No. Data	Source Language	Target Language
10.	I drop things all the time	Aku sering menjatuhkan barang

Based on the data above, it can be concluded that the translation involves adaptation because it adjusts the original English phrase "I drop things all the time" to a more natural and culturally appropriate expression in Indonesian ("Aku sering menjatuhkan barang"), rather than providing a literal, word for word translation. Adaptation is a translation technique used when the source language's phrasing or cultural context doesn't have a direct equivalent in the target language, requiring a shift to convey the same meaning effectively. In this case, "all the time" (which emphasizes frequency in a somewhat exaggerated or informal way in English) is adapted to "sering" (often), a more common and natural adverb in Indonesian for expressing habitual actions. Additionally, "things" is translated as "barang" (items/objects), which fits the context better than a more literal but vaguer term like "benda". This approach ensures the translation sounds idiomatic and relatable to Indonesian speakers while preserving the core message that the speaker frequently drops items. Adaptation is often used in everyday speech, marketing, or media to maintain clarity and cultural relevance.

2. Borrowing

No. Data	Source Language	Target Language
2	Foghorns, on three!	Foghorns, hitungan ketiga!

Based on the data above, it can be concluded that "Foghorns, on three" is translated into Indonesian as "Foghorns, hitungan ketiga" using the borrowing technique. Borrowing involves taking a word or expression directly from the

source language and incorporating it into the target language, often with little or no modification. In this case, the word "Foghorns" is borrowed directly from English into Indonesian without any changes, while "on three" is translated as "hitungan keiga". The term "Foghorns" retains its original form, and the meaning remains intact, allowing the phrase to maintain its technical or specific connotation in both languages. This technique is often used when there is no exact equivalent in the target language or when the borrowed word is widely recognized.

3. Generalization

No. Data	Source Language	Target Language
32.	Or anywhere ever again!	atau mana pun!

Referring of the data above, it can be concluded that the translation "atau mana pun!" for "Or anywhere ever again!" is an example of generalization because it replaces the emphatic and time-specific phrase "ever again" with a broader, more universal term ("mana pun" meaning "anywhere at all"). Generalization simplifies the original expression by omitting the temporal emphasis ("ever again") and reducing it to a spatial concept ("anywhere"), which is more commonly used in Indonesian for such contexts. While the English version stresses a permanent exclusion ("never again in any place"), the Indonesian version generalizes it to a more flexible and commonly understood refusal ("anywhere at all"). This technique is often applied when the target language lacks an exact equivalent for dramatic or idiomatic expressions, or when a simpler term conveys the intended meaning more naturally. Here, the translator prioritizes clarity and fluency over literal precision, ensuring the phrase remains impactful while adapting to Indonesian conversational norms.

4. Literal Translation

No. Data	Source Language	Target Language
3.	One, two, three!	Satu, dua, tiga!

Based on data above, the translation "Satu, dua, tiga!" for "One, two, three!" is a clear example of literal translation because it directly converts each word from the source language (English) into the target language (Indonesian)

without any modification or adaptation. The numerical terms "one", "two", and "three" are translated word-for-word as "satu", "dua", and "tiga", respectively, maintaining identical meaning, order, and function. This approach works perfectly here because numbers are universal concepts with direct equivalents across languages, and the phrase lacks cultural or contextual nuances that would require adaptation. Literal translation is typically used in such cases where the source and target languages share straightforward, one-to-one correspondences, ensuring accuracy and preserving the original's simplicity and intent. The exclamation mark is also retained, emphasizing the identical emotional tone in both versions. This method is effective when translating basic, unambiguous expressions like numbers, commands, or universally understood phrases.

5. Modulation

No. Data	Source Language	Target Language
1.	Bring it in!	Berkumpul!

Referring of the data above, the translation "Berkumpul!" for "Bring it in!" is an example of modulation because it conveys the same underlying idea but through a different linguistic and cultural perspective. The English phrase "Bring it in!" (often used to invite a group hug or huddle) employs an action-oriented verb ("bring") that implies physical movement toward a central point. In contrast, the Indonesian "Berkumpul!" (meaning "gather together") shifts the focus to the collective action of assembling, emphasizing the result rather than the motion. This technique modulation adjusts the phrasing to align with how Indonesian speakers naturally express group invitations, prioritizing the outcome (unity) over the literal command (bringing in). The translation retains the original's intent (encouraging closeness) while adapting to the target language's habitual way of framing such prompts. Modulation is often used for idioms, commands, or culturally rooted expressions where direct translations might sound unnatural or lose impact. Here, it ensures the phrase feels intuitive and motivating to an Indonesian audience.

6. Reduction

No. Data	Source Language	Target Language

15.	And she scores!	Dan masuk!
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Based on data above, the translation "Dan masuk!" for "And she scores!" is an example of reduction because it simplifies the original phrase by omitting less essential elements while retaining the core meaning. The English version explicitly includes the subject ("she") and the action ("scores"), but the Indonesian version condenses this into just "masuk!" ("in!" or "scores!"), preceded by the conjunction "Dan" ("And"). This reduction works because, in the context of sports commentary (where this phrase is typically used), the audience can infer the subject and the full action from the situation. Indonesian often allows for such omissions when the context provides clarity, making the translation more concise without losing the original's excitement or intent. The exclamation mark preserves the energetic tone, and the focus remains on the key event the goal being scored. Reduction is frequently employed in fast-paced, dynamic contexts like sports to maintain brevity and immediacy, ensuring the translation feels natural and impactful in the target language.

7. Substitution

No. Data	Source Language	Target Language
27.	You're always on me!	Ibu selalu mengkritik!

Referring of the data above, the translation "Ibu selalu mengkritik!" for "You're always on me!" is an example of reduction because it simplifies the original English idiom ("on me", implying nagging or criticism) into a more direct and explicit phrase in Indonesian. While the English version uses a vague prepositional phrase that requires cultural familiarity to interpret, the Indonesian version reduces this to the clear verb "mengkritik" ("to criticize"), eliminating the need for figurative decoding. The subject "Ibu" ("Mother") is also specified (unlike the generic "You" in English), which narrows the focus but adds contextual clarity. This reduction streamlines the expression by removing the idiomatic ambiguity of the source text, making the complaint more immediately understandable in the target language. The trade-off, however, is the loss of the original's colloquial tone a common compromise in reduction when prioritizing clarity over stylistic nuance. By condensing the implied

meaning into a literal statement, the translation adapts the phrase to Indonesian communication norms, where directness often trumps figurative subtlety in everyday speech. Reduction here ensures the core message (persistent criticism) is conveyed efficiently, even if the phrasing becomes less colorful.

8. Transposition

No. Data	Source Language	Target Language
13.	Thread the needle!	Seperti Latihan kita!

Based on data above, the translation "Seperti latihan kita!" for "Thread the needle!" is an example of transposition because it fundamentally shifts the original phrase's metaphorical expression ("thread the needle", implying precision or skill) into a completely different but contextually equivalent idea in Indonesian ("like our practice!"). Instead of retaining the sewing-related imagery, the translator substitutes it with a reference to prior training ("latihan kita"), which presumably conveys the same message executing something with practiced accuracy but through a different conceptual lens. This technique (transposition) is used when literal translations of idioms or metaphors would confuse the target audience or lack cultural resonance. Here, the translator prioritizes functional equivalence over literal fidelity, assuming that the Indonesian audience would better understand the encouragement through the lens of familiar practice rather than an unfamiliar metaphor. The exclamation mark preserves the original's motivational tone. Transposition is common in sports or instructional contexts where culturally rooted phrases need adaptation to maintain impact, as seen in this case where the core idea of "perfect execution" is retained but expressed through a locally relevant analogy.

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 *Inside Out 2* 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	Pr l	Rd c	S b	T p	V r
TOTAL	1 0	0	7	0	0	0	0	0	3	0	0	5 6	18	0	22	3	2	0

This study examines the translation techniques used in Riley's dialogue in *Inside Out 2*, analyzing a total of 121 data items. The findings reveal that literal translation was the most dominant technique, appearing 56 times (46.28%), indicating its frequent use for straightforward, word-for-word renditions of noun groups and simple phrases. However, other techniques were also prominently employed, with reduction appearing 23 times (19.01%), often to streamline dialogue for conciseness, and modulation used 18 times (14.88%) to adjust expressions for cultural or linguistic naturalness. Adaptation was applied 10 times (8.26%), primarily for culturally specific references requiring localization, while borrowing appeared 7 times (5.79%), mostly for retaining English terms like proper nouns or technical phrases. Less frequent techniques included generalization and substitution (each 3 times, 2.48%), used to simplify or replace ambiguous terms, and transposition (only 2 times, 1.65%), reserved for restructuring sentences to fit Indonesian grammar. Notably, techniques like compensation, calque, and particularization were absent, suggesting the translator prioritized clarity and fluency over stylistic replication. Overall, the results demonstrate a balanced approach: while literal translation remained the foundation, the translator flexibly incorporated other strategies to ensure naturalness and cultural relevance in the target language. This reflects a dynamic adaptation process tailored to context rather than rigid adherence to a single method.

Conclusion

This study examines the translation techniques used in Riley's dialogue in *Inside Out 2*, analyzing a total of 121 data items. The findings reveal that literal translation was the most dominant technique, appearing 56 times (46.28%), indicating its frequent use for straightforward, word-for-word renditions of noun groups and simple phrases. However, other techniques were also prominently

employed, with reduction appearing 23 times (19.01%), often to streamline dialogue for conciseness, and modulation used 18 times (14.88%) to adjust expressions for cultural or linguistic naturalness. Adaptation was applied 10 times (8.26%), primarily for culturally specific references requiring localization, while borrowing appeared 7 times (5.79%), mostly for retaining English terms like proper nouns or technical phrases. Less frequent techniques included generalization and substitution (each 3 times, 2.48%), used to simplify or replace ambiguous terms, and transposition (only 2 times, 1.65%), reserved for restructuring sentence. The study reveals that there are numerous methods and techniques that can be applied by translators, with the choice of technique depending on the situation and the translation's objectives. The results demonstrate a balanced and adaptive approach while literal translation served as the foundation, the translator flexibly incorporated other strategies to ensure naturalness and cultural appropriateness in the target language. This reflects a dynamic decision making process, where technique selection depended on context rather than rigid adherence to a single method. Effective translation in *Inside Out 2* movie not only conveys the original meaning but also adapts linguistic and cultural elements to resonate with Indonesian audiences. Ultimately, this study underscores the importance of strategic flexibility in translation, where a combination of techniques ensures accuracy, readability, and cultural fidelity in the target text.

The translation process plays a crucial role in connecting readers and writers to ensure the message is accurately understood. In this case, diverse translation methods greatly help deliver the message precisely and clearly to readers of the target language. Additionally, the translator must maintain the linguistic style and cultural essence of the source text to retain its inherent values. A successful translation goes beyond word-for-word conversion it bridges cultures and contexts, enabling readers to grasp the intended meaning in a way that resonates with their own language.

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