

## ANALYSIS OF TRANSLATION TECHNIQUES USED IN THE UP MOVIE

### *ANALISIS TEKNIK PENERJEMAHAN YANG DIGUNAKAN DALAM FILM UP*

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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 *Up Movie* focusing on Carl Fredricksen dialogues as research material to analyze of strategies Are Used In *Up Movie* 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 Carl Fredricksen dialogues in *Up Movie* Nida And Taber 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 Carl Fredericksen dialogue in *Up Movie*, 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 *Up Movie*, particularly personified Emotions like russell And Charles Muntz, to examine whether their culturally expressive language requires more adaptive techniques compared to Russell 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 *Up Movie*.

**Keywords:** Translation, Translation Techniques, Up 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 *Up Movie* yang berfokus pada dialog Carl Fredricksen sebagai bahan penelitian untuk menganalisis strategi yang Digunakan Dalam *Up Movie* 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 Carl Fredricksen dalam *Up Movie* teori Nida Dan Taber. 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 Carl Fredericksen dalam Up Movie, menganalisis total 121 item data. Temuan ini mengungkapkan bahwa penerjemahan harfiah adalah teknik yang paling dominan, muncul sebanyak 56 kali (46,28%), yang menunjukkan seringnya penggunaan teknik ini 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 memprioritaskan kejelasan dan kelancaran daripada replikasi gaya. Untuk memperkuat studi saat ini, penelitian di masa depan dapat memperluas analisis untuk mencakup dialog karakter lain dalam Up Movie, khususnya Emosi yang dipersonifikasikan seperti Russell dan Charles Muntz, untuk memeriksa apakah bahasa ekspresif budaya mereka memerlukan teknik yang lebih adaptif dibandingkan dengan ucapan netral Russell. Untuk implikasi yang lebih luas, sebuah studi penerimaan yang mensurvei penonton Indonesia dapat menilai efektivitas pendekatan yang sarat 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 unik untuk Up Movie.

**Kata Kunci:** Penerjemahan, Teknik Penerjemahan, Film Up.

## Introduction

Language is an essential tool in human life for communication, conveying ideas, emotions, and cultural values. In today's global context, where international interaction is increasingly common, translation plays a crucial role in bridging the gap between different languages and cultures. One of the media that requires intensive translation is film, especially foreign films that aim to reach audiences from different language backgrounds. Translation in films is commonly done through subtitling, which involves presenting translated text on the screen so that the audience can understand the dialogue spoken in a foreign language.

According to Catford, (1965), 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.

Subtitles play a vital role in conveying meaning from the source language to the target language. However, this process is not easy, as translators must consider time and space limitations on the screen while also ensuring that the meaning, humor, idioms, emotions, and cultural nuances of the original dialogue are preserved. Therefore, effective translation techniques are required to ensure that the film's message is accurately and naturally delivered to the target audience, in this case, Indonesian viewers.

In the view of Monaco, (2000), movie as a complex medium of communication and artistic expression, combining visuals, sound, narrative, and technology to create a dynamic experience. He argues that movie is not just entertainment but a unique language with its own grammar and syntax, comparable to literature or music. Monaco emphasizes its multidimensional nature merging moving images, audio, and time while also highlighting its dual role as both mass communication and art. Unlike Bordwell & Thompson's focus on visual storytelling, Monaco explores film as an evolving cultural and technological artifact, shaped by advancements like CGI and digital media. Ultimately, he presents cinema as a living language, reflecting societal shifts and functioning as entertainment, art, and social commentary.

In this study, the object of analysis is the animated film titled *Up*, released in 2009 by Pixar Animation Studios and Walt Disney Pictures. The film has received numerous international awards and is beloved by audiences of all ages and backgrounds. The choice of this film is based on several reasons: The number of viewers of *Up* is very high, both globally and in Indonesia. The film has been watched by millions across various platforms, including television, cinemas, and digital streaming services like Disney+, YouTube, and Netflix. This indicates that the subtitles of this film have a wide influence on the Indonesian public's understanding of the content. The dialogue in *Up* is linguistically and culturally rich, containing idiomatic expressions, humor, sarcasm, wordplay, and emotional expressions. These elements are challenging to translate directly into Indonesian without losing the original meaning. Personally, the researcher has a strong interest in translation, especially in the field of audiovisual translation such as subtitling. As a student of English Literature, the researcher is eager to deepen their understanding of how translation techniques are applied in real practice, and how these techniques affect the delivery of meaning and culture to the local audience. Subtitling is an increasingly important field of translation, especially in the digital age. As more people access foreign films through online platforms, the quality of subtitles becomes essential for proper comprehension and enjoyment.

For these reasons, this study aims to analyze the translation techniques used in the Indonesian subtitles of *Up*, and to evaluate how these techniques affect the accuracy, clarity, and naturalness of the translated messages. This research adopts translation theories from Nida and Taber, as well as subtitling strategies by Gottlieb as the analytical framework. Through this study, it is expected to make a scientific contribution to the field of translation studies, particularly in the area of audiovisual translation. Furthermore, the results of this research may serve as a useful reference for students, lecturers, and translation practitioners in understanding and applying appropriate techniques for translating films and other audiovisual works.

From a practical standpoint, this study aims to enhance viewers' comprehension of translation techniques, making the film more accessible to a

broader audience. It also encourages further research on translation methods in animated movies. The results may provide valuable insights for translators, linguists, and film localization experts, particularly those analyzing noun groups and adaptation strategies in subtitling or dubbing. For the general public, this research can serve as an educational tool, demonstrating that not all translations are perfectly accurate, some may require adjustments for cultural relevance, emotional impact, or linguistic nuance. By examining Up Movie, this study bridges the gap between translation theory and practical application, offering new knowledge on how animated films are adapted across languages.

## Method

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 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.

In this study, the researcher analyzes the translation techniques used in Up 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

### 1. Adaptation

No. Data	Source Language	Target Language
10.	It's like America, but South	Seperti Indonesia,tapi selatan

This line is spoken by the character Carl Fredricksen when explaining the location of Paradise Falls a fictional place inspired by real South American geography. In the original English version, the reference to “America” is natural for the film’s primary audience, which is predominantly American. It serves as a geographic and cultural anchor that helps audiences imagine a place that is familiar yet exotic. However, the translator chose to adapt “America” to “Indonesia” in the Indonesian subtitle. This is a clear application of the adaptation technique, in which a culturally specific reference is replaced with one that is more familiar and meaningful to the target audience. Through this adaptation, the translator ensures that the original meaning, tone, and cultural function of the phrase are preserved and naturally rendered in the target language. The message becomes culturally accessible while still reflecting the essence of the original dialogue.

### 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 ketiga". 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 recognize.

### 3. Generalization

No. Data	Source Language	Target Language
32.	He's a mailman!"	Dia tukang Pos

In this translation, the word “mailman” is rendered as “tukang pos” in Indonesian. While this may seem like a direct translation, it actually involves a generalization of the term. In English, mailman refers specifically to a male postal worker who delivers mail to homes and businesses. The term carries gender-specific and cultural associations common in the U.S., where such roles are traditionally referred to with the suffix -man. In contrast, the Indonesian term “tukang pos” is a more general and gender-neutral expression that refers to any postal worker, regardless of gender or job specifics. This example demonstrates how Generalization, is applied to substitute a specific cultural term (mailman) with a more general and culturally neutral term (tukang pos). The technique helps bridge cultural and linguistic gaps, ensuring the translation remains clear, natural, and relatable to the Indonesian audience.

### 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.	You'll probably get lost.	Kamu Pasti Tersesat

This example clearly illustrates the use of modulation as defined by Molina and Albir (2002), where a shift in perspective or semantics occurs between the source language (SL) and the target language (TL) without altering the overall meaning. In the English sentence “You’ll probably get lost,” the adverb “probably” implies a likelihood or possibility, indicating a non-definitive prediction. However, in the Indonesian version, the word “probably” is translated as “pasti”, which conveys certainty a stronger and more definitive tone than the original. This shift demonstrates a change in modality, from a tentative expression (probably) to a firm one (pasti), which is a typical example of semantic modulation. The translator deliberately amplifies the degree of certainty in order to match the stylistic norms and natural expression of the target language. In Indonesian, using softer modal terms such as “mungkin” might sound vague or weak in fast-paced dialogue, especially in subtitle form where brevity and clarity are crucial. Furthermore, this modulation is contextually justified. In the narrative scene, the speaker (likely Carl or Russell) is issuing a warning or emphasizing the danger of getting lost. Hence, the use of “pasti” reinforces the urgency and cautionary tone intended by the speaker. The audience can immediately grasp the seriousness of the statement without ambiguity.

## 6. Reduction

No. Data	Source Language	Target Language
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15.	Hey, I know a joke	Aku tahu lelucon
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This translation is a textbook example of Reduction, as proposed by Molina and Albir (2002), in which part of the original utterance is omitted to make the subtitle more concise and readable, without altering the main message. In this case, the original sentence consists of two clauses: the introduction to the joke (“Hey, I know a joke!”) and the beginning of the joke itself (“A squirrel walks up to a tree”). In the Indonesian subtitle, the translator keeps only the first part: “Hei, aku tahu lelucon!”, while completely removing the actual joke setup. This omission is done for several practical and strategic reason, he translation “Hei, aku tahu lelucon!” is a strong application of the Reduction technique in subtitling. By removing non-essential content, the translator maintains the functional essence of the original dialogue while ensuring that the subtitle is efficient, readable, and synchronized with on-screen timing. This reflects a key principle in audiovisual translation: prioritizing clarity and relevance over word-for-word completeness.

## 7. Substitution

No. Data	Source Language	Target Language
27.	Oh, for the love of Pete	Ya Ampun

In the line “Oh, for the love of Pete!” which is translated into Indonesian as “Ya ampun!”, we can clearly see the use of the Substitution technique. The original English expression is an idiomatic exclamation conveying frustration or surprise, often used as a euphemistic oath. However, the phrase itself contains a culturally specific reference — “Pete” — which holds little or no significance for an Indonesian audience. A literal translation would not carry the same pragmatic or emotional force. To maintain the intended tone, the translator substitutes the entire phrase with “Ya ampun!”, a commonly used Indonesian exclamation that serves a similar emotional function. This is a strategic use of Substitution, where an unfamiliar idiom in the source language is replaced by a culturally familiar expression in the target language, thereby ensuring naturalness, clarity, and immediate comprehension for the audience. In conclusion, the shift from “Oh, for the love of Pete!” to “Ya ampun!” is a practical and effective application of Substitution, allowing the translated subtitle to remain both emotionally resonant and culturally appropriate within the Indonesian context.



## 8. Transposition

No. Data	Source Language	Target Language
13.	It's a beautiful day	Hari ini Cerah Sekali

This example demonstrates the Transposition technique through a grammatical shift from an adjective structure in English to an adverbial phrase in Indonesian. In the source sentence, “It’s a beautiful day”, the adjective “beautiful” directly modifies the noun “day”. This structure is natural in English, where subject–linking verb–adjective constructions are common (e.g., “It is cold,” “It is sunny”). In the Indonesian translation, however, the structure becomes “Hari ini cerah sekali”, which translates literally back into English as “Today is very bright.” Here, the adjective “beautiful” is not translated literally as “indah” (which would sound awkward in this weather context), but is transposed into “cerah sekali” (“very bright”), an adverbial phrase that reflects the same mood and atmospheric meaning more naturally in the target language. Transposition like this is often necessary in audiovisual translation, especially when languages have different syntactic or descriptive conventions. Rather than forcing a literal structure (“Ini hari yang indah”), the translator chooses a construction that reflects natural Indonesian speech, enhancing viewer comprehension and subtitle readability.

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 *Up* Movie

No. Data	Tecnique of Translation																	
	Ad	Amp	Br	Cq	Cp	Ds	DC	EE	Gnr	LA	LC	LT	Md	PrI	Rdc	Sb	Tp	Vr
Total	10	0	7	0	0	0	0	0	3	0	0	56	18	0	22	3	2	0

This study examines the translation techniques used in Riley’s dialogue in *Up* Movie, 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

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 Up 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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