

Faithful Translation Method in Translating Movie of Kung Fu Panda 1

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Abstract

This study examines the application of the faithful translation method in the Indonesian subtitles of the animated film Kung Fu Panda 1, focusing on the dialogues between Po and Master Shifu. Drawing on Peter Newmark's translation theory, the analysis centers on two main aspects: the preservation of contextual meaning and the adherence to grammatical structure in the target language. A total of 262 dialogue pairs were analyzed using a qualitative content analysis approach, supported by quantitative data. The findings reveal that 124 translations (47.33%) reflect faithful translation. Despite this limitation, the faithful method demonstrated its effectiveness in preserving contextual meaning by accurately transferring cultural references, emotional nuances, and intended messages, while also maintaining grammatical integrity through appropriate subject-verb agreement, clause structure, tense consistency, and natural syntax in the target language. This research highlights the importance of balancing fidelity to the source text with the practical demands of audiovisual translation, contributing valuable insight into the use of the faithful method in subtitled films.

Keywords

faithful translation, audiovisual translation, subtitle film, Peter Newmark

INTRODUCTION

Translation serves as a vital bridge connecting diverse cultures and languages, facilitating effective communication in an increasingly globalized world. It enables access to a wealth of information, ideas, and artistic expressions from around the globe. According to Pym (2010), translation acts as a cultural mediator, fostering the exchange of ideas, values, and knowledge between different societies. As a mediator, translation must be accurate to prevent misinformation. In line with this, Sumiati et al., (2022) state that translation is an activity to interpret a text from one language to another language without changing the content of the translated text. This emphasizes the importance of accuracy and faithfulness in conveying the original message, a role that is crucial for nurturing mutual understanding and appreciation among diverse populations.

Among the many media that benefit from translation, film is one of the most influential. Beyond reading or consuming the news, individuals can gain deeper cultural insight through foreign-language films. Film translation is particularly compelling, as it involves not only converting spoken dialogue but also adapting cultural references and humor to resonate with audiences in various languages. Bianchi (2015) emphasizes that translating films goes beyond mere linguistic conversion; it entails the intricate task of connecting different cultures, ensuring that viewers can appreciate the film as intended by its creators. This process requires not only linguistic expertise but also a profound understanding of the cultural contexts inherent in both the source and target languages. Furthermore, Baharuddin et al., (2022) state, "A translator must have linguistic knowledge and understand the culture of the source language and the target language", so that the translation result is spared from ambiguity.

One film that exemplifies rich cultural content is Kung Fu Panda 1, which explores themes related to Chinese martial arts, philosophy, and identity. The global film industry is rapidly expanding, with revenues exceeding \$42 billion

according to Statista (2022) underscoring film is role as a popular medium for learning language and culture. Byram (1997) asserts that films serve as crucial educational resources in language learning, providing essential linguistic exposure and valuable insights into the cultural settings and social customs of the target language. Through films, students engage with language in authentic contexts that enhance their understanding and foster intercultural competence. Consequently, as audiences from diverse backgrounds continue to grow, so does the demand for accurate and meaningful translations.

A competent translation not only conveys words but also transfers context, meaning, and emotions from the source language to the target language (Nida & Taber, 1982). Mistranslations can distort original meanings and impair the overall audience experience. In our interconnected world, films have become powerful mediums for sharing cultural narratives and values across borders; they serve not only as sources of entertainment but also as reflections of societal norms, beliefs, and traditions. Therefore, effective translation becomes paramount in ensuring that original meanings and contexts are accurately conveyed, allowing viewers to appreciate the nuances of different cultures.

Dialogue is a defining aspect of film that plays a crucial role in storytelling and character development. As Hadi et al. (2021) state, "Film has positive impact on learners' language performance in terms of speaking and listening because of the dialogues in film are combined with visual pictures, soundtracks, and music. Characters communicate through dialogue, revealing their motivations, emotions, and relationships with others. Culler (2001) highlights that dialogue provides deep cultural and emotional context while revealing character dynamics. Thus, dialogue translation must preserve the subtleties intended by filmmakers. The translation method used should convey meaning without excessively altering sentence structure; accurate translations enhance audience enjoyment by ensuring they grasp the story's nuances.

Furthermore, since this study examines the translation of film dialogues through subtitles, it is necessary to consider the distinctive characteristics of subtitling. Unlike conventional written texts, subtitles must operate within strict limitations of time, screen space, and alignment with the film's visual and audio components. According to Díaz-Cintas & Remael (2007), subtitling involves condensing spoken language into concise written text that must remain readable while being displayed in coordination with the film's pace. These constraints often compel translators to condense and simplify expressions, which can affect the translation strategy employed. Therefore, evaluating subtitle translations requires not only attention to linguistic accuracy, but also awareness of the technical and situational challenges unique to audiovisual content.

Among various translation methods identified by Newmark—including word-for-word translation, literal translation, semantic translation, idiomatic translation, communicative translation, free translation, and adaptation—the faithful translation method stands out for its emphasis on maintaining both the original meaning and structure while adapting to the grammatical constraints of the target language. This method aims to reproduce the precise contextual meaning of the original text while preserving fidelity to its structure. The faithful method is particularly significant in film translation because it addresses the challenge of conveying nuanced meanings embedded in dialogue.

The decision to focus on the faithful method in this research stems from its ability to balance accuracy with cultural sensitivity—an essential requirement when translating films like *Kung Fu Panda*, where humor and philosophical elements are intricately woven into character dialogues. Since translation serves as a medium for transferring information accurately, this method is suitable because it avoids reducing or exaggerating the translation output, making it less ambiguous and more comprehensible. It also fosters trust among viewers in the quality of the translation.

This research aims to explore the extent to which the faithful translation method is used in *Kung Fu Panda*. The field of translation studies stands to benefit from this exploration by assessing the efficacy of the faithful method in the context of audiovisual media. Munday (2008) notes that one of the greatest challenges in film translation is preserving authenticity while ensuring acceptability for target audiences.

RESEARCH METHOD

This research includes a mix method with a predominantly qualitative design which means that the focus of this research is on qualitative approach and interpretation of dialogue data with content analysis as the method. Quantitative data serves as a complement to provide an overview of general trends. As Creswell & Creswell (2018) suggest, qualitative research seeks to explore the meanings people assign to social phenomena, which in this context includes translation strategies in audiovisual media. Complementary quantitative data helps provide a general overview of trends in subtitle translation.

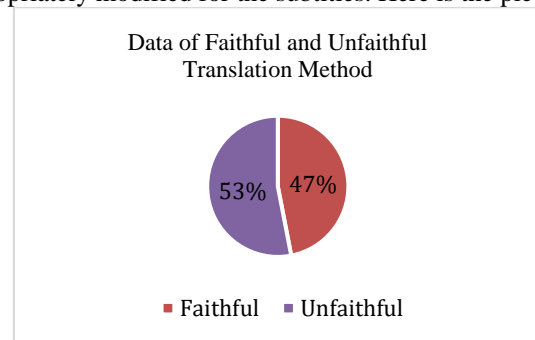
The data collection process involves several steps, watching the film with official Indonesian subtitles, collecting and verifying the English script, extracting the subtitle translations, and aligning each translated line with its original dialogue. Following Creswell's (2014) qualitative analysis procedures, the data is examined to identify patterns, assess

the effectiveness of faithful translation, and evaluate the consistency of its application throughout the film. The results are then interpreted and synthesized to draw conclusions about the role and impact of faithful translation in cross-cultural film subtitling.

RESULT AND DISCUSSION

The study found that the faithful translation method was applied to a significant portion of the film's dialogues. Out of 262 analyzed samples, 124 were identified as faithful translations, which constitutes 47.33% of the total. This implies that in almost half of the dialogues studied, the character's conversations accurately and consistently reflect information and plot that has been established previously in the film's narrative.

Additionally, the analysis showed that this approach effectively communicates contextual meaning by emphasizing the content and subtle connotations of the original text, frequently modifying idioms and emotional tones to be culturally appropriate for the Indonesian population. Furthermore, the faithful translation approach preserves grammatical accuracy by following the target language's rules and conventions, ensuring that components such as verb tenses, subject-verb agreement, and sentence structure are appropriately modified for the subtitles. Here is the pie chart.



Datum 1, Word Meaning

SL: I don't know if I can do all of those moves...

TL: Aku tak tahu apakah aku mampu lakukan semua jurus itu.

Grammatical Structure

The structure of the translated sentence retains Newmark's theory of faithful method which means that the contextual meaning of the source language is retained with natural adjustments in Indonesian. The phrase "*Aku tak tahu apakah*" is an appropriate equivalent to express doubt, with the word "*apakah*" replacing "if" in the context of an indirect question. The translation of "if" here into "*apakah*" is a conjunction that introduces an indirect question or uncertainty nominal clause. It shows uncertainty about a choice. The correct Indonesian equivalent for this function is "*apakah*". If "if" is translated as "*jika*", then its function changes as a conditional conjunction. The language equivalents are "*jika, kalau, bila, seandainya*". However, in this conversation, "*apakah*" is the most appropriate word because it fits the context of the dialog where Po is in doubt. It also fits the function of "if".

The choice of the word "*mampu*" to replace 'can' is very appropriate because it more specifically conveys the meaning of ability than the word "*bisa*," which is more general and can cause ambiguity. The word choice is aligned with Nida & Taber (1982) that grammatical structures may be altered as long as the meaning remains equivalent and feels natural.

Meanwhile, the use of “*lakukan*” without the prefix “*me-*” reflects a more natural spoken style, making the dialogue sound lively and appropriate for the film's context. This choice is in line with the subtitling principle described by Gottlieb (1992), the text must be concise but still communicative. So, this sentence is easy to fit within the space available on the screen. In the same way, the omission of the ellipsis serves the need for conciseness, yet the emotional weight of the unfinished thought is still conveyed through careful diction and sentence structure that emphasizes the character's uncertainty.

Contextual Meaning

In the context of the movie *Kung Fu Panda*, this line was uttered by Po when faced with a series of kung fu techniques that seemed impossible for him to master. The phrase “I don't know if I can” conveys more than just confusion—it expresses self-doubt, fear of failure, and an almost complete lack of self-confidence. With the translation “*Aku tak tahu apakah aku mampu lakukan semua jurus itu,*” Po's doubts and insecurities are conveyed effectively without unnecessary ramblings. The sentence feels concise, natural, and emotionally powerful, making it an effective subtitle. This aligns with the subtitling guidelines from Díaz-Cintas & Remael (2007), which emphasize the importance of maintaining a balance between text, expression, and visual scenes.

The use of the word “*mampu*” makes it clear that what is being questioned is not just permission or opportunity, but actual physical and mental ability. This deepens the character's expression of doubt. Additionally, translating the word “*moves*” as “*jurus*” is a culturally appropriate adaptation. Translating “*moves*” (plural) as “*jurus*” (singular) is a very appropriate decision and demonstrates the translator's deep understanding of the target language culture. This choice is based on the strength of the context: the plurality is already clear from the word “*semua*.” In terms of meaning, this translation feels appropriate. According to Baker (2018), the choice of equivalent terms must take cultural context into account. In addition, the equivalent word is already rooted in the Indonesian vocabulary, “*jurus silat*”. Furthermore, “*jurus*” is more specific than “*gerakan*” because it fits the context of martial arts training. This choice is not only accurate in meaning but also strengthens the relevance and resonance of the sentence within the local cultural context.

Datum 2, Phrase

SL: Oh, you know this hold?

TL: Kau tahu kuncian ini?

Grammatical Structure

The translation of “Oh, you know this hold” into “*kau tahu kuncian ini*” is a structure of S+P+O+K. In Indonesian interrogative sentences, this structure is natural and correct. The word order and the use of implicit question particles are in accordance with Indonesian grammatical rules. According to Sneddon (2010), Indonesian does not always require question particles such as “*apakah*” to mark interrogative sentences; a rising intonation at the end of a sentence is often sufficient to mark the question function. The translator successfully transfers the interrogative function of SL to TL by using reasonable and effective TL grammatical structures. In the translation “*Kau tahu kuncian ini?*” the translator made a very appropriate adjustment. The question structure without the word “*apakah*” reflects an informal style of speech and aligns with the form in the source language, which also omits

formal elements. The parallelism between the omission of ‘do’ in the source language and “*apakah*” in the translation demonstrates the translator's high level of grammatical awareness, while also creating a translation that feels flexible, natural, and contextual in everyday conversation. From a subtitling perspective, Gottlieb (1992) emphasizes that subtitles should be concise, communicative, and in line with the syntactic norms of the target language. By not adding “*apakah*,” subtitles become shorter, easier to understand, and still sound natural to viewers.

Contextual Meaning

The interjection “oh” in the context of Shifu's shocked scene of Po discovering the hold is very rich in nuance. It not only serves as a prelude but also conveys Shifu's emotion and spontaneous reaction. In this subtitle, the “oh” is omitted. From a faithful perspective, this omission can be considered as a partial loss of contextual meaning especially the aspect of emotion and reaction. However, according to Díaz-Cintas & Remael (2007), subtitling often involves compromises between fidelity to meaning and technical limitations such as text space and reading speed. Thus, the emotional expression “oh” can be conveyed through other audiovisual elements—such as intonation and facial expression, so that the subtitle text remains simple without losing its main meaning. If the emotion is clearly visible and audible from the scene, then the omission of the “oh” in the text is an acceptable compromise for the sake of clarity and conciseness of the subtitles. Newmark himself admits that in practice, some adjustments may be necessary as long as the author's main intention is still conveyed.

The translation of this hold into “*kuncian ini*” is the strongest point of the translation from a faithful perspective. Within Baker's (2018) framework of contextual equivalence, this choice reflects a meaning adaptation that takes into account the culture and semantic field of the TL. The translator did not choose a literal translation such as “*pegangan*,” but rather a technical term that is well established in the vocabulary of Indonesian martial arts. As a result, the technical meaning and cultural nuances are preserved—in line with Newmark's principle of faithful translation, which prioritizes fidelity to the author's intent and the original context.

Datum 3, Sentence Based on Context

SL: You know the hardest part of this?

TL: Kau tahu bagian tersulit dari kuncian ini?

Grammatical Structure

The translation of “you know the hardest part of this” into “*kau tahu bagian tersulit dari kuncian ini*” is the structure of S+P+O+K. In Indonesian interrogative sentences, this structure is natural and correct. The word order and the use of implicit question particles are in accordance with Indonesian grammatical rules. In an informal conversation, a word order like this sentence can be turned into a question simply by raising the intonation at the end or by adding a question mark in the writing. This is in line with Sneddon (2010) by stated that Interrogative sentences in Indonesian do not always have to use interrogative particles (*apakah*), but rather can simply use rising intonation at the end of the sentence or a question mark in writing. The translator successfully transfers the interrogative function of SL to TL by using reasonable and effective TL grammatical structures.

Contextual Meaning

Rather than simply translating “this” into “*ini*”, e.g., “*bagian tersulit dari ini?*”, the translator explicitly re-states the

object being referred to, i.e., "*kuncian ini*". According to Baker (2018), this decision is very much in line with the principle of contextual equivalence, which is when the translator makes sure that the referential meaning of the source language is clear and not confusing in the target language. Here, "this" refers to the "*kuncian*" that's being talked about. By adding that word explicitly, the translator keeps things clear and keeps it consistent with the previous dialogue.

Datum 4, Complex Sentence

SL: *Well, if we don't try, we'll never know, will we?*

TL: *Kalau tak coba, kita takkan tahu, bukan?*

Grammatical Structure

The source sentence is a complex sentence consisting of one independent clause, "we'll never know," and one dependent clause, "if we don't try," which are connected by the conjunction "if." This structure expresses a conditional relationship. Additionally, the sentence ends with a question tag "will we?," which serves a pragmatic function—to seek affirmation or subtly emphasize the point being made. In the Indonesian translation, "*Kalau tak coba, kita takkan tahu, bukan?*", the phrase "*bukan?*" carries the same rhetorical role as "will we?," functioning as a soft intensifier that seeks agreement or confirmation from the listener. The structure and purpose of the original sentence are well preserved in the translation.

A notable structural change in the translation is the omission of the pronoun "we" from the clause "if we don't try." This sentence experienced omission of "we". The translator did not translate "if we don't try" to "*kalau kita tak coba*". This phenomenon is consistent with the principle of Nida & Taber (1982), which states that structural changes are permissible as long as the meaning is conveyed naturally. In Indonesian, verbs often contain implicit information about the subject, especially when the context is clear. For example, the word "*coba*" in "*tak coba*" can refer to various subjects, but in the sentence "*kita takkan tahu*", the subject "*kita*" is automatically associated with "*tak coba*".

This phenomenon is common in English-Indonesian translation, where elements such as pronouns are sometimes omitted to make the translation more natural without altering the meaning. From a subtitling perspective, this also supports Gottlieb's (1992) principle that subtitles should be concise and easy to read without losing clarity. Furthermore, the omission of "we" in "If we don't try" to "*kalau tak coba*" demonstrates how good translation prioritizes the fluency.

Contextual Meaning

In Indonesian, particle "well" is often omitted because that does not have natural equivalent in Indonesian which can have rendered without disrupting the flow of the sentence. "well" in the beginning is a discourse marker. In this context, its function is not to convey lexical meaning but rather to indicate slight hesitation, provide a pause before expressing an opinion and indicate a translation in conversation. According to Schiffrin (1987), "well" is often used to pause, indicate slight doubt, or regulate the flow of conversation. In Indonesian, such functions are rarely expressed explicitly, so omitting "well" in translation is a reasonable choice. In line with this, Díaz-Cintas & Remael (2007) explain that in subtitling, less relevant discourse elements are often omitted for readability and efficiency, especially if the actor's expression on screen already conveys the nuance of their uncertainty.

The translation "*Kalau tak coba, kita takkan tahu, bukan?*" perfectly conveys this meaning. The choice of words and style of language reflect the informal tone and persuasiveness of the source sentence. The "*bukan?*" at the end of the sentence emphasizes that this is a rhetorical question seeking some kind of agreement, very similar to the function of "will we?" in the original sentence. In addition, by eliminating the less relevant "well" in Indonesian, the translation becomes denser without losing meaning or making it suitable for mild motivation. This demonstrates the application of Newmark's faithful translation method, in which contextual meaning, speaker intent, and style are preserved despite adjustments to the form in the TL.

Datum 5, Distinction Singular and Plural

SL: *There are no accidents.*

TL: *Tak ada kebetulan.*

Grammatical Structure

The translation of "there are no accidents" into "*tak ada kebetulan*" is an appropriate equivalent in the target language: Indonesian. The phrase "*Tak ada*" is a direct equivalent for "there is no" or "there are no." The word "*ada*" in this context does not have conjugation or form changes to indicate singular or plural. Its nature is neutral.

"*Kebetulan*" is a noun. In Indonesian, nouns do not have morphological markers such as suffix like "-s" in English to indicate plural form. According to Sneddon (2010), plurality in Indonesian is usually indicated through reduplication (*kebetulan-kebetulan*), but its use is contextual and not always necessary. In this case, reduplication sounds awkward and excessive. The word "*kebetulan*" here functions as a singular or unmarked form.

Contextual Meaning

The translation "*Tak ada kebetulan*" perfectly captures the essence of this philosophical meaning. According to Baker (2018), cultural and philosophical contexts must be considered in order to produce equivalents that are equivalent in impact, not just in words. Here, "*kebetulan*" is appropriate both lexically and philosophically, because in Indonesian cultural understanding, the word is often used to refer to something that is considered random or unplanned. In this case, the word conveys the exact same idea: that behind every event, there is a purpose or reason, and the concept of "*kebetulan*" itself does not exist. Therefore, this translation is highly faithful to the contextual meaning and the author's intent in the source language. The philosophical message that nothing happens by chance is conveyed flawlessly by the translator.

Datum 6, Verb Tense

SL: *You will beat him because you are the Dragon Warrior.*

TL: *Kau akan kalahkan dia karena kau Pendekar Naga*

Grammatical Structure

This sentence consists of two clauses: "You will defeat him" and "because you are the Dragon Warrior," connected by the word "because," each with a distinct tense. The first clause uses the simple future tense, marked by the modal "will," to express certainty about a future event. Indonesian has a direct equivalent in the modal "*akan*," allowing the translator to preserve both the meaning and grammatical structure without sacrificing naturalness, as both languages express futurity in similar ways.

The second clause presents a more nuanced challenge. The linking verb "are" is required in English to indicate a

present identity, and its closest equivalent in Indonesian is “*adalah*”. A literal translation might render the phrase as “*karena kau adalah Pendekar Naga*,” which can sound overly formal. Instead, by omitting “*adalah*,” the translator employs a natural Indonesian structure that still conveys present meaning, “*kau Pendekar Naga*.” According to Newmark (1988), this is in line with the faithful translation method, in which form can be adjusted as long as meaning is preserved.

Contextual Meaning

The Indonesian translation, “*Kau akan kalahkan dia karena kau Pendekar Naga*,” manages to convey the full contextual meaning of the original line with a high level of accuracy. The use of “*akan*” effectively expresses a sense of inevitability and determination. Most notably, the clause “because you are the Dragon Warrior” is rendered without the “*adalah*,” which, in this context, enhances the forcefulness of the statement. According to Baker (2018), in contextually oriented translation, the emphasis is not only on lexical content, but also on pragmatic function. By removing “*adalah*”—the Indonesian equivalent of “are”—the sentence becomes more assertive and impactful. To Indonesian audiences, this phrasing elevates the phrase “Dragon Warrior” from a title to a definitive source of strength.

Datum 7, Preposition

SL: *What? I eat when I'm upset, okay?*

TL: *Kenapa? Aku makan di saat aku kesal.*

Grammatical Structure

In the Indonesian version, “*Kenapa? Aku makan di saat aku kesal*,” the structure is adjusted to fit the natural flow of the target language. The word “*Kenapa?*” replaces “*What?*” as a rhetorical question, which is more contextually appropriate in expressing protest or annoyance. According to Quirk et al. (1985), interjections such as these function as discourse markers that emphasize the speaker's attitude rather than conveying lexical meaning. The clause “*Aku makan*” retains the original Subject-Verb format. The phrase “*di saat aku kesal*” changes the structure from a full clause into a prepositional phrase, using the preposition “*di*” combined with the noun “*saat*.” Additionally, the tag “*okay?*” is omitted, as such expressions are uncommon in informal Indonesian dialogue. According to Nida & Taber (1982), the omission of lexical elements is justified as long as the communicative function is still achieved. Here, although “*okay?*” is not translated literally, its rhetorical function is represented by the overall defensive tone of the translation. This is also in line with Newmark's (1988) view of faithful translation, in which translators may adjust the form as long as the core meaning remains accurate.

Contextual Meaning

The sentence “*What? I eat when I'm upset, okay?*” does not simply deliver information but conveys the speaker's emotional response. The interjection “*What?*” is not meant to ask a real question but instead expresses surprise or resistance to judgment, possibly implying something like “*Why is that a problem?*” or “*Why are you surprised?*” The clause “*I eat when I'm upset*” indicates an emotional habit, showing that the speaker tends to eat as a coping mechanism. The tag question “*okay?*” emphasizes the speaker's need for validation and subtly challenges the listener to accept the behavior as normal.

In the translation, “*Kenapa? Aku makan di saat aku kesal*,” the contextual meaning is preserved well. The translator uses “*Kenapa?*” instead of a literal translation like

“*Apa?*” because it better captures the speaker's emotional protest. The phrase “*Aku makan di saat aku kesal*” also retains the idea of emotional eating, maintaining the cause-effect relationship implied in the original. Even though the phrase “*okay?*” is not translated, its function is still conveyed through the defensive tone of “*Kenapa?*” and the overall delivery. This reflects that the translator is sensitive to emotional nuances and chooses the equivalence effect strategy (Nida, 1964), which is to ensure that the emotional impact on the TL audience is equivalent to that intended by the SL.

Datum 8, SPOK (Grammatical Structure Target Language)

SL: *He is coming for the Dragon Scroll*

TL: *Dia akan rebut Gulungan Naskah Naga*

Grammatical Structure

The grammatical structure in this translation demonstrates a deep understanding of function over literal form. The original sentence uses the present continuous tense (is coming), whose function here is not to express an action that is currently happening, but rather a future plan that has been decided and is inevitable. According to Quirk et al. (1985), the present continuous tense not only indicates an action that is currently taking place, but can also express a definite future arrangement, thereby conveying a sense of certainty. As have observed very accurately, this function is identical to the structure *be going to*, whose direct equivalent in Indonesian is “*akan*”. Therefore, the translator's decision to use “*akan*” is not a shift in meaning, but rather a choice of the most accurate functional equivalent. This aligns with Nida & Taber's (1982) principle of functional equivalence, where the meaning and communicative function must be preserved even if the grammatical form is altered. This is the essence of faithful translation: translating the function of the sentence rather than just its grammatical form, so that fidelity to the original message is maintained.

This functional fidelity in tense selection is further enhanced by the choice of a very specific and powerful verb. The phrase “coming for” (*datang untuk mengambil*), which consists of a verb of motion and a preposition of purpose, is condensed into a single action verb, “rebut.” This is a technique of specification where the implied intention in the word “for” is made explicit and charged with the nuances of conflict. The word “rebut” inherently carries the meanings of coercion, seizure, and violence. Thus, this translation creates an extraordinary synergy: “*akan*” functionally establishes the certainty and timing of the threat, while “rebut” defines the nature and aggressiveness of the threat contextually.

Contextual Meaning

The phrase “He is coming for the Dragon Scroll” in English implies more than just an arrival. The verb phrase “is coming for” suggests purpose and intent, particularly the idea of a specific goal driving the action. The preposition “for” in this context conveys that the person is coming with a clear objective: to get or acquire the Dragon Scroll. The use of the present continuous tense adds urgency, indicating that this action is already in progress or will happen imminently.

The phrase “come for” in English does not only have a literal meaning of “*datang untuk*,” but also has a more specific meaning depending on the context. In the sentence “He is coming for the Dragon Scroll,” the phrase implies that the subject is not just coming, but coming with a specific purpose—that is, to take or even seize something. Therefore, the translation into Indonesian as “*akan rebut Gulungan*

Naskah Naga” is a contextual and appropriate adaptation of the meaning. According to Newmark (1988), faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the target language’s grammatical structures. The choice of “rebut” reflects this approach, as it faithfully captures the implied aggressiveness and intentionality already present in the source expression.

Datum 9, Subject-Verb Agreement

SL: *You can defeat him, Panda!*

TL: *Kau bisa kalahkan dia, Panda!*

Grammatical Structure

In the Indonesian version, “*Kau bisa kalahkan dia, Panda!*”, the sentence follows the SPOK structure commonly used in Bahasa Indonesia: Subject (*Kau*), Predicate (*bisa kalahkan*), Object (*dia*), and a vocative (*Panda*). The modal “*bisa*” is the equivalent of “can”, and it is directly followed by the base verb “*kalahkan*”, forming a natural and grammatically acceptable verb phrase. Unlike in English, Indonesian verbs do not change form based on the subject, so there is no inflection required for subject-verb agreement (Alwi et al., 2003). This makes the Indonesian sentence structurally faithful while maintaining fluency. In line with Newmark’s (1988) faithful translation method, the grammatical structure is preserved while adapting to the natural syntactic patterns of Indonesian.

Contextual Meaning

The phrase “You can defeat him” is not only informative but also motivational, likely intended to empower the addressee (Po the panda) in a moment of self-doubt or conflict. The vocative “panda” emphasizes directness and familiarity, signaling that the message is meant personally. Thus, the sentence as a whole combines grammatical certainty with emotional persuasion.

The use of the word “can” not only refer to possibility, but also conveys confidence and hope that Po will act according to his potential. The greeting “panda” emphasizes that this message is addressed personally and emotionally to Po. The translation into Indonesian, “*Kau bisa kalahkan dia, Panda!*” accurately captures the contextual meaning. The phrase “*bisa kalahkan*” still reflects both ability and motivational spirit. According to Newmark’s (1988) faithful translation approach, this shows a prioritization of contextual meaning over literal form, preserving the speaker’s intent with minimal alteration. The moral encouragement in the SL sentence is still felt in the TL, and the use of “panda” as a greeting is retained so that the emotional meaning is not lost.

CONCLUSION

This study found that the faithful translation method was a significant, yet not exclusive, strategy in the subtitles of Kung Fu Panda 1, as evidenced by its use in 47.33% of the analyzed dialogues. Despite this limitation, the faithful method demonstrated its effectiveness in preserving contextual meaning by accurately transferring cultural references, emotional nuances, and intended messages, while also maintaining grammatical integrity through appropriate subject-verb agreement, clause structure, tense consistency, and natural syntax in the target language.

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