

Micro-Translation Strategies in Death's Utterances in The Animated Movie *Puss in Boots: The Last Wish*

Meilda Retnowati Susanto

English Department Undergraduate

English Department

Universitas Dian Nuswantoro

Semarang, Indonesia

311202102397@mhs.dinus.ac.id

Jumanto Jumanto

Professor of Linguistics

English Department

Universitas Dian Nuswantoro

Semarang, Indonesia

Abstract

This study analyses the micro-translation strategies applied to the character Death's utterances in the animated movie *Puss in Boots: The Last Wish* (2022). The objectives are to identify the micro-translation strategies used, describe their application, and determine the most dominant strategy employed in the 59 data unit. This study employed qualitative descriptive method and data analysis approach, a total of 59 data units were examined. The analysis revealed 75 occurrences of micro- translation strategies, as several data unit translator employed multiple strategies. From the twelve strategies proposed by Schjoldager (2008), ten were identified. These strategies, ranked by occurrences, are

Condensation (28%), Direct Translation (26.7%), Paraphrase (12%), Deletion (10.7%), Permutation (6.7%), Direct Transfer (5.3%), Calque (4%), Explication (4%), Adaptation (1.3%), and Addition (1.3%). Theoretically, this research contributes to the field of animated movie translation by offering insight into the strategic choices made when translating character utterances. Empirically, the findings indicate that Condensation is the most dominant strategy, reflecting the translator tendency to simplify or shorten content while preserving meaning in the animated movie *Puss in Boots: The Last Wish* (2022).

Keywords: Animated Movie Translation, Micro Translation Strategies, *Puss In Boots: The Last Wish*, Translation Analysis

1. Introduction

The movie *Puss in Boots: The Last Wish* (2022) has been shown in Indonesian cinemas and have been distributed on various streaming platforms without age restrictions. However, this movie has a character with a somewhat heavy concept namely *Death* and usually this concept is rarely conveyed to children. According to Jumanto (2019) this concept does not fall into topics or concepts that are friendly and common for children. The examples of safe and common topics that are friendly and common for children are about family, work, and sports (Jumanto, 2019). Therefore, besides the three mentioned topic, researchers believe that one of the examples of a heavy concept for children is death.

According to developmental psychologist Maria Nagy (1948), children's understanding of death evolves in stages, this early-stage perception reflects children's limited ability to comprehend the finality and universality of death. Children's limited ability indicating that the concept of death is cognitively overwhelming at young ages. Character Death also is a figure that often uses figurative language like idioms and metaphors. For example, saying things like I just love the smell of fear which is not meant literally but shows how he feeds off others' terror. According to Jean Piaget's (1952) theory of cognitive

development, children under 12 years old often think in literal terms and struggle to understand figurative language like idioms and metaphors.

Through this study, the researchers want to explore the challenges in translating expressions from character concepts that are rarely understood by children. In the animated movie, Death makes a strong first impression and has its own distinctive style of speaking as an entity that is usually described as an event, rather than a subject. The researchers want to know what how the translator employs the Micro-Translation strategy to make the translation of this movie understandable but not too heavy and friendly for children.

The researchers found several research studies similar and related to this study. Translation analysis studies, such as Nugroho (2013), Ahmed et al. (2023), and Baihaqi (2022), which examine micro-translation techniques but do not concentrate on animated films or single-character analysis, served as inspiration for this study. Although not in an animated film, Astiningsih & Nugroho (2024) analyze micro-translation techniques in *Guardians of the Galaxy Vol 2*. In a similar vein, Susanto & Nugroho (2024) examine micro-translation techniques in an animated film without concentrating on a single character. The purpose of this study is as follows: (1) To identify the Micro-Translation strategies applied in Death's utterances from the movie *Puss in Boots: The Last Wish (2022)*; (2) To describe how Micro-Translation strategies are applied in Death's utterances from the movie *Puss in Boots: The Last Wish (2022)*; and (3) To explain the dominant Micro-Translation strategy in Death's utterances from the movie *Puss in Boots: The Last Wish (2022)*.

Translation involves finding equivalents of the source language in the target language to convey the source text's message accurately and logically (Iriawan & Nugroho, 2023). Translating text into another text is an act of transferring one culture into another (Salsabila & Jumanto, 2020). This process requires a deep understanding of both linguistic structures and cultural nuances, as the translator must navigate differences in grammar, idioms, and

expressions to maintain the original meaning and tone. In the world of translation, there are many micro and macro strategies that can be used by translators. In this study, the researchers will focus on micro translation strategies.

Micro translation strategies according to Munday (2008) are a focus on carefully choosing words and sentence structures to keep the meaning and style accurate in translated texts. To see how the Translator carries out their translations for translating Death's utterances from the movie *Puss in Boots: The Last Wish* (2022), researchers think it is necessary to identify and analyse the Micro- Translation strategies used in its Indonesian translations. This study analysis involves the 12 micro strategies proposed by Schjoldager (2008). The 12 micro strategies are Direct Transfer, Calque, Literal Translation, Explicitation, Paraphrase, Adaptation, Substitution, Deletion, and Addition. The twelve micro-translation strategies, including examples cited from Astiningsih and Nugroho (2024), as explained below.

1.1. Direct Transfer

Direct transfer is a technique of translating words from the source language to the target language without changing the meaning of the source language. For example, like the name of a character in a film, the character's name will remain in its original form.

Example:

SL: Quill...

TL: Quill...

1.2. Calque

Calque is translating phrases or words from the source language into the target language literally while maintaining the source language structure, this is so that adjustments are made according to the cultural context of the target language.

Example:

SL: beautiful

girl.

TL: *Gadis*

cantik.

1.3. Direct Translation

Direct translation is a translation technique that involves the technique of translating word for word in the same order as the source language and still maintaining the original structure.

Example:

SL: Mom and Dad go to

market. TL: *Ibu dan*

Ayah pergi ke pasar.

1.4. Oblique Translation

This translation is used when direct translation is deemed impossible due to differences in grammatical structure. This technique involves techniques such as transposition to convey meaning precisely.

Example:

SL: He gave her a ring.

TL: *Cincin itu sudah diberikan kepadanya.*

1.5. Explication

This strategy makes implicit source language expressions more explicit in the target language; this technique usually adds clarity and detail to the translation results. Therefore, Explication is making implicit information explicit.

Example:

SL: **The girl** came into my
house. TL: *Seseorang*
memasuki rumahku.

1.6. Paraphrase

Paraphrasing is a technique of restating the source text more freely, usually translator use this strategy when there are quite visible structural differences between languages.

Example:

SL: She **saw**
a ghost. TL:
Dia melihat
hantu.

1.7. Condensation

Condensation is a technique of shortening the source text but still retaining the original meaning. This technique often removes or shortens unimportant information and makes the translation more concise.

Example:

SL: I **spent the last hour trying** to wait
for them. TL: *Aku terus berusaha*
menunggu.

1.8. Adaptation

Adaptation is a technique that replaces cultural elements of the source language with target language equivalents that are familiar to the target audience to ensure relevance and relatability. The translator will look for expressions that have a similar effect or meaning to expressions in the target language.

Example:

SL:

Puppy

love.

TL:

Cinta

monyet.

1.9. Addition

Addition is a technique that involves adding new information to the translation, the intention is to make the translation easier to understand and clearer for the target audience.

Example:

SL: Reptile.

TL: *Hewan reptile.*

1.10. Substitution

Substitution is a technique of changing the meaning of a word or phrase so that it better fits the cultural and linguistic context in the target language

Example:

SL: Bow (Japanese

language). TL:

Memberi salam.

1.11. Deletion

Deletion is a technique for removing certain information from the source text that is deemed unnecessary or irrelevant to the target audience.

Example:

SL: She always brings **her** lunch

to work. TL: *Dia selalu*

membawa bekal ke kantor.

1.12. Permutation

Permutation is a technique of rearranging the order of words or phrases in the target language, this is to improve understanding of the flow and readability while still maintaining the original meaning.

Example:

SL: They played happily in the park.

TL: *Mereka dengan gembira bermain di taman.*

2. Methods

2.1. Research Material

The research material in this study is all occurrences of micro translation strategies in all utterances of character Death both in English (Source Language) and its Indonesian (Target Language) translation. Therefore, the research unit consist of 59 units in total. The research unit is taken from the movie in the form of the subtitles picture. All data were obtained from the movie *Puss in Boots: The Last Wish (2022)* on Netflix (global streaming platform) for both its English transcript (Source Language) and its Indonesian (Target Language) subtitles pictures.

The data collection method in this research on analysis of micro-translation strategies applied in Death's utterances in the animated movie *Puss in Boots: The Last Wish (2022)* is conducted into the following steps: (1) Watching the movie on Netflix mobile app.; (2) Marking every appearance of the character 'Death'; (3) Switching the subtitles in the settings to Indonesian subtitle and English transcript alternately to quote the translations and source

texts accurately; (4) Taking pictures of each language of the subtitles with another device.

2.2. Research Procedure

This study adopts a comprehensive approach to research methodology, which includes several key components to ensure methodological rigor and clarity. The main objective of the study in the analysis of micro-translation strategies applied in Death's utterances in the animated movie *Puss in Boots: The Last Wish (2022)* is to achieve a comprehensive understanding of the research subject by examining linguistic and translation phenomena. Therefore, this study type of research is descriptive qualitative.

The data analysis method in this research on Analysis of micro-translation strategies applied in death's utterances in the animated movie *Puss in Boots: The Last Wish (2022)* is conducted into the following steps: (1) Using Schjoldager's Micro Translation Strategies framework to identify the data and then presented it in the form of a table, an example with the data unit can be seen in Table 1.

Table 1 Micro Translation Strategies Data Analysis Table.

English (SL)	Indonesian (TL)	Micro-translation Strategies
<i>Run.</i>	<i>Lari.</i>	Calque.

- (2) Identifying all the data; (3) Categorizing the data and explaining both the context of the data and the reasoning for the identification of the Micro-translation Strategies; (4) Making conclusions about the finding.

3. Results and Discussion

The finding from the analysis of micro-translation strategies applied in Death's utterances in the animated movie *Puss in Boots: The Last Wish (2022)* which have been carried out by the researchers can be seen in Table 2.

Table 2 Micro-Translation Strategies Applied in Death's Utterances in The Animated Movie

Puss in Boots: The Last Wish (2022).

Micro-translation Strategies	Occurrences	Percentages (%)
Condensation	21	28
Direct Translation	20	26.7
Paraphrase	9	12
Deletion	8	10.7
Permutation	5	6.7
Direct Transfer	4	5.3
Calque	3	4
Explicitation	3	4
Adaptation	1	1.3
Addition	1	1.3
Total	75	100

The findings showed there are 75 micro translation strategies employed in the data units in 59 Death's utterances from the movie *Puss in Boots: The Last Wish (2022)*. This number exists because in some data units there is more than 1 type of micro-translation strategy found in a single utterances data of character Death. Only 10 of the 12 micro-translation strategies were used in the data are identified by the researchers. The 10 micro-translation strategies are Condensation, Direct Translation, Paraphrase, Deletion, Permutation, Direct Transfer, Calque, Explicitation, Adaptation, and Addition. These strategies from the most to the less occurrence in the 59 data unit are 21 Condensation (28%), 20 Direct Translation (26.7%), 9 Paraphrase (12%), 8 Deletion (10.7%), 8 Permutation (6.7%), 4 Direct Transfer (5.3%), 3 Calque (4%), 3 Explicitation (4%), 1 Adaptation (1.3%), and 1 Addition (1.3%).

From Table 2, it appears that the 10 strategies (Condensation, Direct Translation, Paraphrase, Deletion, Permutation, Direct Transfer, Calque, Explicitation, Adaptation, and

Addition) have their own number of occurrences. Some strategies' occurrences look almost balanced or even balanced, such as Condensation and Direct Translation which are only 1 occurrence apart. Although the frequency difference in their occurrences is numerically minimal, only a single instance, the two elements cannot be considered balanced, as even slight disparities may carry significant implications in the context of the analysis. Meanwhile, some minority strategies also look balanced in occurrence, such as Adaptation and Addition strategies.

The high occurrence of condensation (28%) suggests that the translator prioritize brevity and clarity to meet time and space constraints due to no age restriction for the movie and the target audience is children. Similarly, the high use of direct translation (26.7%) suggests that the translator took advantage of straightforward segments where literal translation was sufficient. Strategies like paraphrase (12%) and deletion (10.7%) may have been chosen when direct equivalence was awkward or when parts of the dialogue were deemed unnecessary for the target audience's understanding. Less frequent strategies, such as permutation, direct transfer, calque, and explicitation, appear to have been applied only when linguistically or culturally required. The rare use of adaptation and addition (each 1.3%) implies that translators generally avoided altering the original message unless essential for audience comprehension.

3.1. Micro-translation Strategies Applied in Death's Utterances from The Movie Puss in Boots: The Last Wish (2022)

Micro-translation strategies applied in Death's utterances from the movie *Puss in Boots: The Last Wish (2022)* are Condensation, Direct Translation, Paraphrase, Deletion, Permutation, Direct Transfer, Calque, Explicitation, Adaptation, and Addition. 10 out of 12 micro-translation strategies was found in 59 utterances of the character Death with varying degrees of occurrence for a total of 75 occurrences across 59 data sets.

3.1.1. Condensation

Condensation is a micro translation strategy that includes shortening the source text but still retaining the original meaning of the source text. This strategy removes unimportant information and makes the translation more concise. Therefore, Condensation is a micro translation strategy that making explicit information implicit (Schjoldager, 2008). To enhance the understanding of Condensation as micro translation strategy applied in Death's utterances from the movie *Puss in Boots: The Last Wish (2022)*, the Researchers provide the data units in Tables 3 and 4.

Table 3 The Occurrence of Condensation Strategy in Data No.18.

English (SL)	Indonesian (TL)	Micro-translation Strategies
<i>Pick it up.</i>	<i>Ambil.</i>	Condensation.

The context for data unit no.18 is occurred in the animated movie *Puss in Boots: The Last Wish (2022)*, during a confrontation between the protagonist, Puss in Boots, and the antagonist namely Death. In data unit no. 18, the scene played when Puss's sword accidentally knocked away from his hand and fell to the ground during the clash between him and Death. Seizing this moment of vulnerability in Puss state, Death instructs Puss to retrieve his sword with line *Pick it up*. The line *Pick it up* is delivered by Death in a low, slightly flat tone that shows both sense of challenge and belittle. The line *Pick it up* effectively exerting psychological pressure on Puss with just three words from character Death.

In Table 3, the Indonesian translation *Ambil* is a single lexical item that implicitly contains both the directive action and the object, especially when contextual clarity makes the referent *it* easily understood by the target audience. Therefore, the translator dismisses the explicit referent *it* without any loss of meaning. This reduction in lexical items without compromising the communicative intent shows the use micro translation strategy of Condensation by the Translator.

Table 4 The Occurrence of Condensation Strategy in Data No.34.

English (SL)	Indonesian (TL)	Micro-translation Strategies
And you didn't value <i>any of them</i> .	Dan kau tidak menghargai <i>semuanya</i> .	Condensation.

The context for data unit no.34 is in the magical cave, Cave of Lost Soul, Death admits that he considers the concept of 9 lives in a cat, especially Puss in Boots himself, to be an absurd concept. Death says the line *And you didn't value any of them* in an irritated tone and an expression of annoyance mixed with anger because Puss in Boots has been taking his 8 lives for granted.

In Table 4, the source language, *...any of them* is made of three words and usually means just one or more from a group but not necessarily all. In the target language version, it is translated in one word as *...semuanya*, which means all of them in Indonesian. Therefore, the main message is still clear but more implicit. Changing *...any of them* into *...semuanya* makes the sentence might see as more natural and easier to understand for target audience. This point supports the researchers' conclusion that the Condensation strategy was applied by the translator in data unit No.18 and No. 34.

3.1.2. Direct Translation

Direct Translation is a micro translation strategy of translating words from the source language to the target language without changing the meaning of the source language. Therefore, Direct Translation as a micro translation strategy is a word-for-word translating procedure (Schjoldager, 2008). However, because it involves because of the use a word-for-word translating procedure, excessive use of Direct Translation may sometimes result in awkward or unnatural phrasing. To enhance the understanding of Direct Translation as micro translation strategy applied in Death's utterances from the animated movie *Puss in Boots: The*

Last Wish (2022), the Researchers provide data unit in Tables 5 and 6.

Table 5 The Occurrence of Direct Translation Strategy in Data No.11.

English (SL)	Indonesian (TL)	Micro-translation Strategies
<i>Slow.</i>	<i>Lambat.</i>	Direct Translation.

The context for data unit no.11 is when Puss in Boots and Death's first encounter in a suburban bar, Death admits that no one has ever been able to escape or defeat him. At the beginning of their first encounter, Death did not tell Puss in Boots his true identity and only gave subtle clues about himself. Provoked, Puss attempts to attack Death because Puss feels challenged to defeat Death because Puss think Death is merely a Bounty Hunter.

In Table 5, the translation of the English word *Slow* into the target language *Lambat* shows a direct equivalence both in meaning and usage between source and target languages. Both terms function as adjectives and commonly used to describe the reduced speed of in an object, action, or process. The translator's choice to keep the original semantic content without adaptation or cultural modification shows a focus on preserving the literal meaning of the Source Language.

Table 6 The Occurrence of Direct Translation Strategy in Data No.27.

English (SL)	Indonesian (TL)	Micro-translation Strategies
<i>But you're not laughing now.</i>	<i>Tapi kau tidak tertawa sekarang.</i>	Direct Translation.

The context for data unit no.27 is Death delivers the line *But you're not laughing now* because he wanted to mock Puss who did not match what he often said. In the animated movie *Puss in Boots: The Last Wish* (2022), Puss previously mentioned several times that Puss in Boots laughs in the face of deaths as a statement that he is not afraid to face death since he has 9 lives. However, when he meets Death again in the Cave of Lost Soul, Death realizes that Puss does not laugh in front of him.

In Table 6, the translation of the Source language, *But you're not laughing now* into Indonesian as *Tapi kau tidak tertawa sekarang*, the Researchers concluded that the Translator employs the micro translation strategy of Direct Translation. This is because the meaning is translated word-for-word from the source language to the target language. Each part of the phrase in English has its direct equivalent in Indonesian. Such as; *but* becomes *tapi*, *you're* becomes *kau*, *not laughing* becomes *tidak tertawa*, and *now* becomes *sekarang*. The absence of personal or creative input from the translator further supports the conclusion that the Direct Translation strategy was applied in the translation process of data unit No.11 and No.27.

3.1.3. Paraphrase

Paraphrase is a micro translation strategy that involves restating the source language phrase more liberally. Therefore, Paraphrase is a micro translation strategy that translates rather freely (Schjoldager, 2008). To enhance the understanding of Paraphrase as a micro translation strategy applied in Death's utterances from the movie *Puss in Boots: The Last Wish (2022)*, the Researchers provide data unit in Tables 7 and 8.

Table 7 The Occurrence of Paraphrase Strategy in Data No.15.

English (SL)	Indonesian (TL)	Micro-translation Strategies
I just love <i>the smell of fear</i> .	Aku menyukai <i>aroma rasa takut</i> .	Paraphrase.

The context for data unit no.15 is when Puss and Death's first encounter at a suburban bar and the two of them fight, Death managed to injure Puss with his scythe. Death's attack made Puss bleed a little on his forehead and it made all the hair on Puss' body stand up.

In Table 7, the phrase *...the smell of fear* in the source language is not meant to be described as a real physical smell. From what the Researchers observe, it is rather a metaphor delivered by Death to describe a strong emotional atmosphere where fear can be sensed by him. Because of this, the translator did not translate *smell* directly as *bau* but paraphrasing it

to *aroma* to highlight Death's ability that able to senses fear with his smelling senses.

Table 8 The Occurrence of Paraphrase Strategy in Data No.09.

English (SL)	Indonesian (TL)	Micro-translation Strategies
<i>So I've heard.</i>	<i>Itu yang kudengar.</i>	Paraphrase.

The context for data unit no.09 is when Puss and Death's first encounter at a suburban bar, Death asks Puss to autograph a flyer of Puss' own bounty. Death asks Puss to sign the flyer in the word Dead from the phrase Dead or Alive in the flyer. Puss laughs disdainfully and then mentions the remark about himself laughing in the face of death after seeing that gesture from Death. Death lowers his hood and says the line *So I've heard* to suggest that he has heard that specific remark many times.

In Table 8, the translator chose to use paraphrase to make the sentence more suitable and understandable for target audience, because the use of direct translation may make it unnatural in the target language. By using *Itu yang kudengar*, the translator rephrased the idea that is more commonly used in target language. This supports the conclusion that the translator used paraphrase as a strategy in data unit No.09 and No.15.

3.1.4. Deletion

Deletion is a micro translation strategy that include removing certain information from the source language that is deemed unnecessary or irrelevant by the translator to the target audience. Therefore, Deletion is a micro translation strategy that leaves out a unit of meaning (Schjoldager, 2008). To enhance the understanding of Deletion as micro translation strategy applied in Death's utterances from the movie *Puss in Boots: The Last Wish (2022)*, the Researchers provide data unit in Tables 9 and 10.

Table 9 The Occurrence of Deletion Strategy in Data No.23.

English (SL)	Indonesian (TL)	Micro-translation Strategies
Sorry to crash the party with your past lives, <i>or your past deaths, as I like to call 'em.</i>	Maaf merusak pesta dengan kehidupan lalumu... <i>atau lebih tepat kematian lalumu.</i>	Deletion.

The context for data unit no.23 is similar with the context in Table 4. This is where Puss is intercepted by character Death while Puss is on his way to get out from the Cave of Lost Soul to find the Wishing Star. After destroying one of the shadows of Puss' 8 previous lives in the cave's crystal mirror, Death said the line *Sorry to crash the party with your past lives, or your past deaths, as I like to call 'em.*

In Table 9, translator removed the line *as I like to call 'em.* Out of 10 words, the translator translated the source language into the target language by leaving only 5 words. The researchers found that the translator had probably removed the line and did not condense or paraphrase it. As the definition mentioned by the researchers, Deletion is a micro-translation strategy where the translator removes one or several meanings that are considered unimportant.

Table 10 The Occurrence of Deletion Strategy in Data No.43.

English (SL)	Indonesian (TL)	Micro-translation Strategies
<i>But I think we've reached the end now, you and I.</i>	<i>Tapi ini akhir perjalanan kita, kau dan aku.</i>	Deletion.

The context for data unit no.43 is when Puss is about to make his wish to the Wishing Star, suddenly Death appeared and make a circling fire around him and Puss to prevent Puss run away again. The fiery circle symbolizes that there is no escape for Puss, forcing Puss to finally understand that he has to face Death in a battle. Death expresses his enjoyment of the chase that He and Puss engage in their previous encounter in the Cave of Lost Souls.

In Table 10, the target language *But I think we've reached the end now...* the phrase *I think* have been removed. The main idea in the source language version is that Death believes they have reached the end of their chase. The Indonesian translation *Tapi ini akhir perjalanan kita...* shows that the translator keeps the main message intact. The translator made a choice to remove less important parts, resulting an effective translation. This supports the conclusion from the Researchers of the use of deletion strategy by the Translator in data unit No.23 and No.43.

3.1.5 Permutation

Permutation is a micro translation strategy that involve rearranging the order of words or phrases in the target language. This rearranging often done to improve understanding of the flow and readability while still maintaining the original meaning. Therefore, Permutation is changing word order or sentence structure to make the translation grammatically correct in the target language. To enhance the understanding of Permutation as micro translation strategy applied in Death's utterances from the movie *Puss in Boots: The Last Wish (2022)*, the Researchers provide data unit in Tables 11 and 12.

Table 11 The Occurrence of Permutation Strategy in Data No.08.

English (SL)	Indonesian (TL)	Micro-translation Strategies
<i>Been following you for a long</i>	<i>Sudah lama aku mengikuti</i>	Permutation.

translator placing *kecil* directly after the noun and moving *yang angkuh* to the end of the sentence. This reordering follows the target language norms and is a clear example of permutation. The core meaning of the phrase remains the same even though the word order was changed. This supports the researchers' conclusion that the permutation strategy was applied by the translator in data unit No.08 and No.55.

3.1.6. Direct Transfer

Direct Transfer is a micro translation strategy that involves translating words from the source language to the target language without changing a meaning. Therefore, Direct Transfer is a micro translation strategy that transfer some meaning unchanged (Schjoldager, 2008). To enhance the understanding of Direct Transfer as micro translation strategy applied in Death's utterances from the movie *Puss in Boots: The Last Wish* (2022), the Researchers provide data unit in Tables 13 and 14.

Table 13 The Occurrence of Direct Transfer Strategy in Data No.01.

English (SL)	Indonesian (TL)	Micro-translation Strategies
Well, well, if it isn't <i>Puss in Boots</i> Himself.	Wah, wah, ternyata ada <i>Puss in Boots</i> .	Direct Transfer.

The context for data unit No.01 is when Puss at a suburban bar, Puss grumbled about the doctor's advice that Puss need to retire from Puss' activities that had cost him 8 of his 9 lives. Puss drank his drink and a whistling sound suddenly appeared, without Puss realizing, an unknown wolf, character Death, was already sitting on the bar stool next to him.

In Table 13, translator did not make any changes in the target language version because the line ...*Puss in Boots*... itself is a name. According to the definition, Direct Transfer is a micro translation strategy that involves the act of transferring one or several meanings from the source language as they are. The Direct Transfer strategy is used by the translator in data unit

No.01 so that the target audience understands that Death is not calling Puss a nickname, but rather calling Puss' full name.

Table 14 The Occurrence of Direct Transfer Strategy in Data No.14.

English (SL)	Indonesian (TL)	Micro-translation Strategies
You're not living up to the legend, <i>gato</i> .	Kau tidak sesuai legendamu, <i>gato</i> .	Direct Transfer.

The context for data unit no.14 is when Puss and Death fights in their first encounter at a suburban bar, Puss landed several attacks on Death. With his confidence, Puss continued to try to attack Death.

Puss launched an attack that looked fancy, spinning like a wheel in the air towards Death, but was stopped by Death without he having to try hard. Death caught Puss' body with his hands, then while whispering to Puss he said the line *You're not living up to the legend, gato* to mock Puss attempts in attacking him.

In Table 14, the word ...*gato*...in the source language, which means *cat* in Spanish, was not translated into its Indonesian equivalent, *kucing*. When watching the animated movie *Puss in Boots: The Last Wish* (2022), Researchers often caught Death using Spanish Language in some scene. The Translator choose to preserve the authenticity of the Source Language from Death's utterances. By keeping the word ...*gato*...in the target language version, the Translator helps the target audience to understand that it is a special nickname from Death for Puss. Direct transfer as micro translation strategy is used when the Translator want to retain the original term for specific reasons. This point supports the researchers' conclusion that the Direct Transfer strategy was applied by the translator in data unit No.01 and No.14.

3.1.7. Calque

Calque is a micro translation strategy that involves translating phrases or words from the source language into the target language literally while maintaining the source language

structure. Therefore, Calque is a micro translation strategy that transfer the source language structure to target language (Schjoldager, 2008). To enhance the understanding of Calque as micro translation strategy applied in Death's utterances from the movie *Puss in Boots: The Last Wish* (2022), the Researchers provide data unit in Table 15.

Table 15 The Occurrence of Calque Strategy in Data No.59.

English (SL)	Indonesian (TL)	Micro-translation Strategies
<i>You know we will meet again, right?</i>	<i>Kau tahu kita akan berjumpa lagi, bukan?</i>	Calque.

The context for data unit no.59 is after the fierce battle between Puss and Death on the Wishing Star, Death chooses to stop trying to take Puss's last life by force. As he walks away from the battle area, Death turns to Puss to delivers the line *You know we will meet again, right?* Emphasizing that death will one day come to Puss's last life and that Death will probably be there, meeting Puss again.

In Table 15, the translation maintains the structure and meaning of the source language version very closely. Each part of the English sentence is matched with an equivalent with the target language version. *You know* becomes *Kau tahu*, and *we will meet again* becomes *kita akan berjumpa lagi*. This matching shows that the Translator followed the structure of the Source Language closely. The Translator has taken the source language version, translated it part by part into Indonesian while keeping both the order and the meaning the same. This point supports the researchers' conclusion that the Calque strategy was applied by the translator in data unit No.59.

3.1.8. Explication

Explication is a micro translation strategy that involves making implicit source

language expressions more explicit in the target language. Therefore, Explicitation is a micro translation strategy that makes implicit information explicit (Schjoldager, 2008). To enhance the understanding of Explicitation as micro translation strategy applied in Death's utterances from the movie *Puss in Boots: The Last Wish* (2022), the Researchers provide data unit in Table 16.

Table 16 The Occurrence of Explicitation Strategy in Data No.53.

English (SL)	Indonesian (TL)	Micro-translation Strategies
You really gotta stop losing <i>that</i> .	Kau harus berhenti kehilangan <i>pedangmu</i> .	Explicitation.

The context for data unit no.53 is when Puss chooses to fight Death in the Wishing Star, Death managed to disarm Puss with a heavy attack from his scythe. Death clicked his tongue as he walked arrogantly towards Puss. Glancing at Puss' sword that was stuck in the Wishing Star area's crystal, Death said the line *You really gotta stop losing that* to Puss.

In Table 16, the translator clarifies ...*that* as Puss' sword because if we look at the context of the scene that occurs when Death says that line, Death is looking at Puss' sword. This explicitation in the target language version adds detail that is not clearly stated in the original. This choice made by the Translator will helps the target audience understanding in what ...*that* refers to in the source language version. The Translator used the Explicitation strategy to make the meaning of the Source Language to be more direct and understandable in the Target Language. This point supports the researchers' conclusion that the Explicitation strategy was applied by the translator in data unit No.53.

3.1.9. Adaptation

Adaptation is a micro translation strategy that involves replacing cultural elements of the source language with target language equivalents that are familiar to the target audience.

Therefore, Adaptation is a micro translation strategy that entirely or partially recreates the effect (Schjoldager, 2008). To enhance the understanding of Adaptation as micro translation strategy applied in Death's utterances from the movie *Puss in Boots: The Last Wish* (2022), the Researchers provide data unit in Table 17.

Table 17 The Occurrence of Adaptation Strategy in Data No.36.

English (SL)	Indonesian (TL)	Micro-translation Strategies
<i>Shh.</i> <i>Don't tell.</i>	<i>Jangan bilang-bilang.</i>	Adaptation.

The context for data unit no.36 in Table 4.29 is when in the Cave of Lost Souls, Puss finally learns about Death's identity and his purpose in approaching Puss. Death tells Puss that he wants to take Puss's last life by force, even though Puss has not yet lost his life. After seeing Puss' reaction, Death delivers the line *Shh. Don't tell* to make it clear to Puss that his intentions should not be known to anyone but Puss himself.

In Table 17, the phrase *Shh. Don't tell* in English is a short and informal way to ask someone to keep a secret. In the Indonesian translation, this target language version becomes *Jangan bilang-bilang*, which is also informal and commonly used to tell someone not to reveal something. The Translator adapts the informality of the source language to the target language because if translated directly or word-for-word *Don't tell* in Indonesian means *jangan beritahu*. The phrase *bilang-bilang* in the line *Jangan bilang-bilang* is commonly used in casual conversation in Indonesia. Because in Indonesian culture there is an appropriate and suitable informal equivalence, the translator translates the source

language with the phrase *Jangan bilang-bilang*. Due to this choice made by the translator, the target language version suits the cultural context of Indonesian better. This point above supports the researchers' conclusion that the Adaptation strategy was applied by

the translator in data unit No.36.

3.1.10. Addition

Addition is a micro translation strategy that involves adding new information to the translation. Therefore, Addition is a micro translation strategy that adds a unit of meaning to the target language version (Schjoldager, 2008). This added information is not the one that explicitly stated in the Source Language. The addition is included to clarify meaning, ensure grammatical correctness, or make the target language version sound more natural. To enhance the understanding of Addition as micro translation strategy applied in Death's utterances from the movie *Puss in Boots: The Last Wish (2022)*, the Researchers provide data unit in Table 18.

Table 18 The Occurrence of Addition Strategy in Data No.10.

English (SL)	Indonesian (TL)	Micro-translation Strategies
<i>Everyone thinks they'll be the one to defeat me, but no one escaped me yet.</i>	<i>Semua orang berfikir bisa mengalahkanku... tapi belum ada yang lolos</i>	Addition.

The context for data unit no.10 in Table 4.30 is when Puss and Death's first encounter at a suburban bar, Puss state he laughs in the face of death. Death admits that he has heard that statement about Puss. Puss accuses Death of being a Bounty Hunter and Puss assures Death that Death will not be able to catch Puss easily. That is when Death casually grabs a bottle of drink and pours it into his glass while delivers the line *Everyone thinks they'll be the one to defeat me, but no one escaped me yet.*

The phrase *Everyone thinks...* in English contains only two words. However, in the Indonesian translation, it becomes *Semua orang berfikir...*, which consists of three words. The Target Language sentence has more words than the Source Language and includes *orang* as

an added element. The addition of the word *orang* is not directly present in the Source Language. This shows that the Translator chose to make the subject more specific and clearer for the target audience, rather than translating it simply as *semua berfikir*. The Translator adds a word or element that does not appear in the source language. The word *orang* is added to clarify the meaning of everyone, even though the word *semua* could already suggest a complete group. The Translator is following the common usage of the phrase in the Target Language. This point above supports the researchers' conclusion that the Addition strategy was applied by the translator in data unit No.10.

3.2. Condensation as the Dominant Micro-Translation Strategy in Death's Utterances from The Movie Puss in Boots: The Last Wish (2022)

The researchers found that the most dominant micro-translation strategy used by translators was Condensation. Condensation is a technique of shortening the source text but still retaining the original meaning. This technique involves removing less important information and can make the translation more concise. The advantage of using this micro-translation strategy is that it allows the translator to convey the same meaning with fewer words. This is especially useful when space or time is limited, such as in subtitles or movie dialogue like the case in this study. By simplifying sentences without losing the core meaning, this strategy might help the audience understand the message quickly and less confusion might occur. It is likely that translators are more inclined to use this strategy because of its effectiveness in movie translation. Another reason for the dominant use of condensation strategies is because translators blend various strategies in one data.

The researchers found that the translator blended several strategies at once in some utterances of the character Death. This led the researchers to identify 75 occurrences of micro-translation strategies from 59 utterances. To clarify the explanation, the researchers provide data sample No.55 in Table 19.

Table 19 Micro-translation Strategies Blending in Data No.55.

English (SL)	Indonesian (TL)	Micro-translation Strategies
(1) I came here	(1) <i>Aku kemari</i>	(1) Direct Translation
(2) for an arrogant, little legend	(2) <i>untuk legenda kecil yang angkuh...</i>	(2) Permutation
(3) who thought he was immortal.	(3) <i>yang berfikir dirinya</i>	(3) Condensation.

From Table 19 it appears that there are several strategies mixed into the translation of data No. 55. In the source and target language text (1), it shows the use of the Direct Translation strategy. This is because the translator translates word for word in the same order as the source language. In the source and target language text (2), there is a rearrangement of the phrase order in the target language which shows the use of the Permutation strategy. Instead of putting *legenda kecil* in the back of the sentence, the translator put it in on the front, rearranging the sentence. In the source and target language text (3), the translator reduces the number of words in the target language text to only 4 words. The translator shortens the source text but maintains the original meaning and this shows the use of condensation strategy. This finding in Table 19 proves the act of blending several micro-translation strategies in one data by the translator.

The research of Astiningsih and Nugroho (2024) is so far the most suitable for comparing the results because there are many similar aspects. The research of Astiningsih and Nugroho (2024) examined micro-translation strategies but in a main character of the movie *Guardians of the Galaxy Vol 2*. From 77 research data, they found the dominant use of direct translation with a percentage reaching (42.55%). This is in contrast with the research on Death's utterances in the animated movie *Puss in Boots: The Last Wish (2022)* where the most dominant strategy is Condensation as much as (28%) 75 total occurrences of every micro-

translation strategy in 59 data of Death's utterances from the movie *Puss in Boots: The Last Wish* (2022). However, it is important to acknowledge that Direct Translation also appears relatively frequently in the translation of Death's utterances from the movie *Puss in Boots: The Last Wish* (2022).

Following Condensation, Direct Translation occupies the second dominant strategy, with 20 occurrences, amounting to 26.7% of the total 75 occurrences of every micro-translation strategy in 59 data of Death's utterances from the movie *Puss in Boots: The Last Wish* (2022). Nevertheless, this matter still cannot change the fact that the translator is more dominant in using Condensation strategies rather than Direct Translation. These differences can be attributed to interrelated factors, most notably the nature of the characters studied and the broader translation priorities dictated by genre conventions.

The character of Death, as portrayed in the movie *Puss in Boots: The Last Wish* (2022), is a figure of inevitability, fear, and philosophical reflection. His dialogue tends to be short and loaded with emotional intensity, characteristics that naturally lend themselves to the micro-translation strategy of Condensation. In contrast, the main character in *Guardians of the Galaxy Vol. 2* embodies a relaxed, humorous, and often verbose communication style, which is more easily captured through the Direct Translation strategy. In addition, the differences between animated fantasy movies and live-action superhero movies may also contribute significantly to these matters. Animated movies often adopt more stylized and hyperbolic dialogue, which can be more creatively adapted. Meanwhile, live-action films generally aim for more naturalistic and direct verbal expressions.

As a result, translators working with animated content may feel they have greater freedom to use strategies such as Condensation to adapt dialogue to better suit the target culture's resonance. These contextual considerations reinforce the idea that although similar micro-translation strategies are analyzed, the dominant strategy may differ depending on

character function, narrative needs, genre conventions, and audience reception.

Other studies conducted by Susanto and Nugroho (2024) study Micro-translation strategies used by characters' conversation in animated movie *Sleeping Beauty* by Disney from the 1900s. Susanto and Nugroho (2024) study, they did not examine one specific character and employed random sampling for their data collection method. Compared to the research by Susanto and Nugroho (2024) who analyzed the Indonesian subtitles of the animated movie *Sleeping Beauty*, it was found that the strategies used consisted of seven types in 50 data, namely Condensation (30%), Direct Translation (20%), Substitution, Explication, Addition, Adaptation, and Direct Transfer each consist of total 10%. In this case, there are similarities in the dominance of the Condensation and Direct Translation strategies in both studies.

This shows Condensation and Direct Translation, tend to be the main choice of translators in conveying meaning concisely but accurately. However, there are striking differences between the two studies, both in terms of the types of strategies found and the focus of the data analyzed. The study on Micro-translation strategies applied in Death's utterances from the movie *Puss in Boots: The Last Wish* (2022) noted the presence of strategies such as Paraphrase, Deletion, Permutation, and Calque, which were not found in the Susanto and Nugroho (2024) study. In contrast, the Substitution strategy found in Susanto and Nugroho (2024) study did not appear in the Micro- translation strategies applied in Death's utterances from the movie *Puss in Boots: The Last Wish* (2022). These differences can be explained from two main aspects, namely the focus of the character and the method of data collection.

Previous research studies by Nugroho (2013) and Ahmed and Ageli (2023) have explored Micro-Translation Strategies, but their focus is not on animated movie such as. Because their data sources are not taken from animated movies, they do not address how

micro-translation strategies function in the unique context of animated storytelling. Therefore, their findings cannot be directly compared to a study that focuses specifically on one specific character like Death from the animated movie *Puss in Boots: The Last Wish (2022)* as the primary data. As a result, their relevance to the present study is limited. Meanwhile, the study by Baihaqi (2022) focuses on the translation strategies for idiomatic expressions in a literary works rather than on Micro-Translation Strategies or animated film dialogue. The context and objective of Baihaqi's study are therefore quite different from the present research about. Because the three studies differ in data type, focus, and research objectives, it cannot be further discussed or compared directly with this research. Though the three studies help show the research gap for the study on Micro-Translation strategies applied in Death's utterances from the movie *Puss in Boots: The Last Wish (2022)* aims to fill.

In the process of identifying and classifying micro-translation strategies applied to Death's utterances in the animated movie *Puss in Boots: The Last Wish (2022)*, the possibility of researchers' bias must be acknowledged. The interpretation of the strategies identified by researchers is likely subjective and influenced by linguistic intuition and cultural background. Researchers' familiarity with the source and target languages, as well as their perceptions of stylistic and contextual appropriateness, may influence the categorization of strategies. There is a risk that some translation examples may have been classified under a particular strategy based on individual judgment rather than truly objective criteria. This subjectivity underscores the importance of using inter-rater validation or peer review in future studies to minimize bias and increase the reliability of findings.

4. Conclusion

Based on the analysis, from the 59 utterances analyzed with a total of 75 occurrences, it was found that 10 out of 12 Micro-Translation strategies proposed by Schjoldager (2008) were identified in translating the character Death's utterances lines. These strategies include

Condensation (28%), 20 Direct Translation (26.7%), 9 Paraphrase (12%), 8 Deletion (10.7%), 8 Permutation (6.7%), 4 Direct Transfer (5.3%), 3 Calque (4%), 3 Explication (4%), 1 Adaptation (1.3%), and 1 Addition (1.3%). In terms of how the strategies were applied, the data showed that in some utterances the Translator involved the blending of more than one strategy. The findings show that Condensation was the most dominant Micro-Translation strategy used in translating Death's utterances from the animated movie *Puss in Boots: The Last Wish* (2022). Although this study has some similarities with several studies mentioned in the previous study sub-chapter, only a few studies can be used as relevant comparative discussions. Translators are encouraged to carefully consider how their choices affect the consistency and authenticity of a character's identity and traits.

Conflict of Interest: The corresponding author, on behalf of second author, confirms that there are no conflicts of interest to disclose.

Copyright: © 2025 by Meilda Retnowati Susanto, Jumanto Jumanto Author(s) retain the copyright of their original work while granting publication rights to the journal.

License: This work is licensed under a Creative Commons Attribution 4.0 International License, allowing others to distribute, remix, adapt, and build upon it, even for commercial purposes, with proper attribution. Authors are also permitted to post their work in institutional repositories, social media, or other platforms.

References

- Agustiani, A., & Jumanto, J. (2023). Ttranslation technique analysis of carl's utterances as the main character in the UP movie subtitles. *Interling: International Journal of English Language Teaching, Literature and Linguistics*, 1, 2, 79–85. <https://doi.org/10.55210/interling.v1i2.1418>
- Ahmed, Basma & Ageli, Nuri. (2023). The Use of Translation Creative Micro strategies by University Students in Selected Text Types. *International Journal of Translation and Interpretation Studies*, 3, 2023, 5-19. 10.32996/ijtis.2023.3.4.2. <https://digitalrepository.uob.edu.bh/en/dar/use-translation-creative-micro-strategies-university-students-selected-text-types>
- Astiningsih, D. A., & Nugroho, R. A. (2024). Analysis of Micro Translation Strategies Used by the Main Character in Subtitle Conversation Movie “Guardians of the Galaxy Vol 2”. *Journal of English Language Teaching and Linguistics*, 9, 1, 2024. doi: <http://dx.doi.org/10.21462/jeltl.v9i1.1202>
- Baihaqi, A. (2022). Translation strategies for idiomatic expressions in literary works. *Genta Bahtera, Jurnal Ilmiah Kebahasaan dan Kesastraan*, 8, 1, 2022. <https://gentabahtera.kemdikbud.go.id/index.php/gentabahtera/article/view/180>
- Crystal, D. (2008). *A Dictionary of Linguistics and Phonetics* (6th ed.). Blackwell. DOI:10.1002/9781444302776
- Iriawan, K.N.P. and Nugroho, R.A. (2023). Translation Techniques of the Complex Sentences in Bilingual Textbook Science Biology 3 for Junior High School Grade IX Published by Erlangga. *International Journal of Education and Literature*, Vol. 2(3), 2023. <https://ijel.asia/index.php/ijel/article/view/79>
- Jumanto, J. (2019). Constructing a children-friendly language within in-family interaction context. *Alphabet*, 02(02), 65-74. doi: 10.21776/ub.alphabet.2019.02.02.02

Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.

<https://www.cambridge.org/highereducation/books/pragmatics/6D0011901AE9E92CBC1F5F21D7C598C3#overview>

Munday, J. (2008). *Introducing Translation Studies: Theories and Applications* (2nd ed.).

Routledge. <https://doi.org/10.4324/9781315691862>

Nagy, M. (1948). The child's theories concerning death. *The Journal of Genetic Psychology*,

73(1), 3–27. <https://doi.org/10.1080/08856559.1948.10533584>

Nugroho, R. A. (2013). The Use of Micro Strategies in Students' Translation: A Study on

Classroom Translation Process and Product. *Prasasti: Journal of Linguistics*, 2(1), 38-

50. Universitas Sebelas Maret. Retrieved from

<https://jurnal.uns.ac.id/pjl/article/view/316>Jurnal UNS

Piaget, J. (1952). *The origins of intelligence in children* (M. Cook, Trans.). New York, NY:

International Universities Press. <https://psycnet.apa.org/record/2007-10742-000>

Salsabila, R., & Jumanto, J. (2020). Translation strategies for cultural expressions in Garuda

Indonesia's inflight magazine Colors. *Jurnal BASIS UPB*, 7(1), 87–98.

<https://doi.org/10.33884/basisupb.v7i1.1899>

Schjoldager, A. G. (2008). *Understanding Translation*. Aarhus: Academia. Shuttleworth, M.,

& Cowie, M. (1997). *Dictionary of Translation Studies*. Routledge.

<https://pure.au.dk/portal/en/publications/understanding-translation-2>

Susanto, M. R., & Nugroho, R. A. (2024). Micro-translation strategies used by characters'

conversation in *Sleeping Beauty* animated film and their translation quality assessment.

In *Proceedings of the Third International Conference on Communication, Language,*

Literature, and Culture (ICCoLliC 2024) (Vol. 2024, pp. 1-9). Atlantis Press.

https://doi.org/10.2991/978-2-38476-321-4_25.