

## A Study on Translation Shift in English into Indonesian in the Movie Entitled *Soul by Disney*

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**Abstract** – This research aims to identify shifts and the most common types found in the English-to-Indonesian subtitles of *Soul by Disney*. The qualitative research method was applied in this study. After discovering the data, the researcher found that there are three types of translation shifts that are found in the *Soul by Disney* movie. The types of shifts found are level shift, structure and intra-system shift as shown in 9 data. The level shift shows 2 data. A level shift happens when an SL (source language) item has an equivalent in a TL (target language) translation at various language levels, such as grammatical or lexical. The structure shift shows a total of 3 data. Structure shift refers to changes in the grammatical patterns of linguistic items in the source language as they are translated into the target language. It is the shifting of modifiers and head words in the translation. The intra-system shift shows a total of 4 data. When plural linguistic items in the source language are translated into single items in the destination language, intra-system shift occurs, or vice versa. It demonstrates that the most prevalent sort of change in the *Soul by Disney* movie subtitle is the intra-system shift

**Keywords:** *translation shift, level shift, structure shift, intra-system shift.*

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### 1. INTRODUCTION

Movies are a popular kind of entertainment in our day and age. It is watched by adults as well as children and teenagers in Indonesia. In addition to domestic films, people like viewing overseas films such as horror, cartoons, animations, or action thrillers created in other countries. Foreign-produced films, especially those from the United States, are in high demand in Indonesia. However, since the dialogue is in English, some Indonesians may struggle to understand the plot of the film. This is, of course, due to a lack of knowledge of different languages, specifically English. Some approaches, such as dubbing and translating, can be employed to comprehend a foreign film. Translation

attempts in movies play a vital role and are necessary to help people understand foreign films. According to Wirastuti (2021), translation is also very important for people who study specific knowledge or technology that is written in a foreign language that is not understood by the people themselves. Translation is a method through which an author or translator transforms the message of a text into another language. Larson (1984) states that in translating a text, the translator emphasizes that translation is to produce an idiomatic expression to convey the meaning of the source language text naturally and appropriately in the target language. In translating idiomatic expressions, the translator focuses on and searches the meaning behind the text to make the translation the same as the original text. Sometimes we cannot guess the meaning from the text.

In translating a subtitle, the translator should thoroughly review and analyze her or his materials to guarantee that the source text or language is understood by the readers (Nord, 2005). To get exceptional outcomes, the translator can employ a variety of strategies. There are 18 translation techniques proposed by Molina & Albir (2004). One of them is transposition. According to Vinay and Darbelnet (2000:88) shift is a transposition that involves replacing or changing the word class and the function with another, without changing the meaning of the message in the target language.

There are two forms of translation changes, according to Hatim and Munday (2004): level shift (between grammar and lexis levels) and category shift (unbounded and rank-bounded). The level shift is related to the source language item, according to Baker and Malmkjaer (2001), if a linguistic level has an equivalence in TL in a different level, such as lexis. In the continuous tense, *Ving* is translated as "sedang," while 'have/has +V3' is translated as "sudah/telah." In the meantime, category shift is associated with deviations from formal correspondence in a translation. It can be found at all levels of translation. The scenario typically occurs when two separate languages have structural components that differ. 1) Structure shift. It entails structural modifications, such as subject-predicate-object being converted into predicate-subject-object. In SL, for example, a Modifier-Head (MH) pattern is converted into a Head-Modifier (HM) pattern. 2) A shift in rank. It transforms a rank unit, such as a word, into a morpheme, a phrase, or a clause. A sentence in SL, for example, is translated into a noun or vice versa. 3) Change of class. It transforms the class of words, such as adjectives into nouns or verbs. 4) Intra-system shift. It changes when the source and target text/languages have the same formal constitution. For example, singular in SL is converted into plural in TL and vice versa.

The shift can occur in any written material, such as a movie subtitle. The subtitle is normally located at the bottom of the screen. When we watch a movie/film, we are usually preoccupied with the subtitle at the bottom of the screen (Fitria, 2020). It helps viewers or listeners grasp the language by reading the subtitles simultaneously. Subtitles can be found in movies; we frequently witness various movie subtitles that have been translated

into other languages. For example, an Indonesian subtitle is translated into English, an English subtitle is translated into Indonesian, a Hindi subtitle is translated into English, and so on.

The objective of this research is directed toward understanding the translation shift found in the movie, to identify the types and explain how these shifts contribute to conveying meaning across languages. The study seeks to provide a clearer picture of how subtitles function not only as a linguistic transfer but also as a cultural and communicative bridge for viewers. The movie that will be analyzed in this research is the *Soul by Disney* movie. It is chosen because *Soul by Disney* is one of the newest animated movies from Disney and won an Oscar for Best Animated Feature. It was released in 2020. The characters of the film are Joe Gardner, soul no 22, and Moonwind. This film talks about Joe, a teacher who teaches middle school band. He is dissatisfied because his dream is to be a full-time jazz musician. Joe nearly dies on the day he receives the biggest engagement of his career, but is given the opportunity to return to his body if he can find out what his life is all about.

Based on these objectives of the research, the research problems are formulated to explore the types of translation shifts that can be found in the movie, and to identify how these translation shifts are translated based on the translation meaning applied in the movie, which was translated from an English movie as the source language into an Indonesian subtitle as the target language.

## **2. METHOD**

In the present study, the research method employs qualitative descriptive research. The data were analyzed in the form of clauses and phrases to explain descriptively. Djajasudarma (2006) explains that the procedure in producing descriptive data in written form or language in society is the qualitative of methodology. According to Willis et al. (2007), qualitative research is a method for analyzing both human and social behavior that focuses on and emphasizes 'thick' data. The strength of the researcher's vocabulary and sentences informs the qualitative study process.

However, this study also employs quantitative research, but solely in the form of counting percentages to determine the types of inaccuracy and the most prevalent type of translation shift.

### **2.1 Data Source**

The data source is the original form from which information is to be used for research. Crystal (1987) translation refers to the neutral process of transferring the meaning from a

source language into a target language across various modes of communication, including spoken, written and sign-based forms. The researcher collected all the data from the movie. The movie is entitled *Soul* produced by Disney and Pixar. The researcher watched the movie from Disney+ app which provides English with Indonesian subtitles for the movie

## **2.2 Data Collection**

In this research of the study, all of the data used were collected from the sources mentioned in the data source. First, the researcher watched the movie with English subtitles and took notes of some sentences based on the Indonesian subtitles. Then, the researcher watched the movie again to make sure and compared the translation from the English movie or the source language to the target language from the Indonesian subtitles. After that, the researcher decided which sentence was part of which translation shift.

## **2.3 Data Analysis**

Based on the theoretical foundation, all data collected in this research are analyzed. Each analysis will be viewed from the category of translation shift from the source language (SL) to the target language (TL).

# **3. RESULTS AND DISCUSSION**

## **3.1 Level Shifts**

Level shifts mean that an SL item at one linguistic level has a TL translation equivalent at a different level. The level of morpheme. Level shift, according to Hatim (2014), can happen when an SL item is equal in a TL translation at various linguistic levels, such as lexical or grammatical. In the Disney movie entitled *Soul* 2020, there are some level shifts in translation, for example:

Data 1:

SL : I've never thought of that.

TL : Tak pernah terpikirkan olehku.

Data 2 :

SL : I've never been able to get it to change.

TL : Aku tak pernah berhasil mengubahnya.

We can see that the translation above illustrates how the level changes from English (SL) to Indonesian (TL). The example illustrates that the level shift appears in the use of the present perfect tense, which follows the pattern subject with have or has and the

third form of the verb. The findings further reveal that the phrase “I’ve never” in both cases is translated into the source language as “aku tak pernah”.

### 3.2 Structure Shift

When the grammatical forms of the SL and TL change, a structure shift occurs (Hatim, 2004). Structure shift tends to occur more often than other categories of translation shift, occurring consistently at various levels of translation. In the Disney movie entitled *Soul* 2020, there are some structural shifts in translation, for example:

Data 3 :

SL : You’re now our **full-time band teacher**.

TL : Sekarang kau **guru musik tetap**.

Data 4 :

SL : Well, you know, for a **coffee shop**.

TL : Untuk sebuah **kedai kopi**.

Data 5 :

SL : It’s **Cedric’s rap group**.

TL : Itu **grup rap Cedric**.

The above translation (bold words) demonstrates the structure shift in English (SL) to Indonesian (TL). These examples demonstrate structure shifts, particularly when 'head + modifier' in English (SL) is converted to 'modifier + head' in Indonesian (TL). In each phrase one word, the head, controls the other words, the modifiers. Word order is largely concerned with grammatical structure.

For example, 1) the phrase ‘full-time band teacher’ has been translated to be ‘guru musik tetap’. The structure of it is: ‘full-time’ as the modifier and ‘band teacher’ as the head. In the TL, the translation to be ‘guru musik tetap’ which has structure ‘guru musik’ as the head and ‘tetap’ as the modifier. 2) the phrase ‘coffee shop’ which has structure ‘coffee’ as the modifier and ‘shop’ as the head. In the TL, the translation to be ‘kedai kopi’ which has structure ‘kedai’ as the head and ‘kopi’ as the modifier. 3) the phrase ‘Cedric’s rap group’ which has structure ‘Cedric’s’ as the modifier and ‘rap group’ as the head. In the TL, the translation is ‘grup rap Cedric’ which has structure ‘Cedric’ as the head and ‘grup rap’ as the modifier.

### 3.3 Intra-system Shift

Intra- System shift occurs when a linguistic unit that is singular in the target language is rendered as a plural form in the source language, or the reverse. It speaks of the internal

transformation that takes place within a system. Below is a detailed analysis of the instances in this category.

Data 6 :

SL : **Hands** are hard.

TL : **Tangan** sulit

The translation from English (SL) to Indonesian (TL) above demonstrates intra-system shift. Such strong words ‘hands’ from SL are noun plural. The word's suffix -s/es is typically used to add the plural form. These words have been translated into TL as ‘tangan’ as a noun singular form.

Data 7 :

SL : You ask too many **questions**.

TL : Kau banyak **tanya**.

The example above, illustrate that how intra-system shift occurs in source language from English to Indonesian as the target language. The word “questions” in bold type from SL are noun plural. The word's suffix -s/es is typically used to add the plural form. These words have been translated into the singular noun form "tanya" in the SL.

Data 8 :

SL : You know how, when you **humans** are really into something.

TL : Tahu ketika manusia tertarik akan sesuatu.

The translation above shows intra-system shift in the English (SL) when it is translated into Indonesian (TL). Those bold words ‘humans’ from SL are noun plural. The plural form is usually added by the suffix –s/es in the words. In the SL, those words have been translated to be ‘manusia’ as a noun singular form.

Data 9 :

SL : Not just **musicians**.

TL : Bukan hanya musisi.

The translation above shows intra-system shift in the English (SL) when it is translated into Indonesian (TL). Those bold words ‘musicians’ from SL are noun plural. The plural form is usually added by the suffix –s/es in the words. In the SL, those words have been translated to be ‘musisi’ as a noun singular form.

In Indonesian grammar, the translated words should be reduplicated to make a noun plural form. This shift occurs in circumstances requiring the internal system of language development in translation, as the term implies. From the examples above can be seen in

languages that distinguish between singular and plural noun forms, where such differences develop systematically.

#### 4. CONCLUSION

Based on the research above could be concluded that this research explores various types of translation shifts found in movie subtitles by comparing the source language (SL) and the target language (TL). The findings indicate that several shifts occur in the subtitles of Disney's *Soul*. Specifically, nine instances of translation shifts were identified, consisting of level shifts, structure shifts and intra-system shifts. Two cases are categorized as level shifts, which arise when an element in the source language is rendered at a different linguistic level in the target language, such as a shift between grammatical and lexical forms. Three cases involve structure shifts, where changes in grammatical patterns occur during the translation process, including the repositioning of modifiers and the head word. In addition, four instances of intra-system shifts were found, reflecting changes within the same linguistic system between the source and target languages. This research finds that intra-system shift takes place when plural forms in the source language are simplified into singular forms in the target language, making it the most frequently occurring shift in the subtitles of Disney's *Soul*.

In the translation process, the translator transfers the meaning from the source language to the target language by carefully considering various changes and shifts that may occur. This perspective highlights the importance of adapting both syntactic and semantic elements in order to produce a translation that is accurate and acceptable. From a linguistic standpoint, shifts often arise when abstract meanings are expressed through more concrete forms in the target language. By incorporating essential information into the target text, translators can enhance the accuracy, naturalness, and acceptability of the translation. Therefore, a solid understanding of translation shifts, particularly category shifts such as level shift, structure shift, and intra-system shift, is crucial for achieving high-quality translation outcomes. In addition, familiarity with the grammatical structures and cultural contexts of both the source language and target language plays a vital role in ensuring that the translated text sounds natural and conveys the intended meaning effectively.

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