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Exploring Grammatical Shifts and Translation Techniques in the English–Indonesian Subtitles of Finding Nemo

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ABSTRACT
This research investigates the English–Indonesian subtitles of the animated film Finding Nemo in terms of grammatical shifts and translation techniques. Its objective is to analyze the methods employed to translate the film's dialogs and identify the types of grammatical shifts. The study employs a qualitative descriptive approach to analyze English dialogs and their corresponding Indonesian subtitles. The data were analyzed using Molina and Albir's (2002) Translation Techniques framework and Catford's (1965) Translation Shift Theory, which were obtained through documentation and note-taking. The results indicate that there are four distinct categories of grammatical shifts: intra-system shifts, structure shifts, class shifts, and unit shifts. The most significant changes are structure shifts and unit shifts, which are indicative of the differences in grammatical structure and linguistic units between English and Indonesian. The analysis also identifies literal translation, reduction, modulation, and adaptation, with literal translation being the most frequently employed technique. These methods illustrate how translators modify linguistic forms and expressions to communicate meaning while taking into account the linguistic characteristics of the target language and the limitations of subtitling. The research emphasizes the correlation between translation techniques and grammatical shifts in the context of audiovisual translation, with the aim of promoting meaning equivalence, naturalness, and readability.

Keywords:
audiovisual translation, English-Indonesian subtitles, Finding Nemo, grammatical shifts, translation techniques.

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INTRODUCTION

Translation is essential for promoting cross-cultural and cross-linguistic communication. The need for translated goods has grown dramatically in the age of globalization and the growth of digital media, especially in audiovisual media like movies, TV shows, online videos, and streaming services. Subtitling, which is the act of converting spoken dialog from a source language into written text in a target language that is shown on the screen, is one of the most popular types of audiovisual translation. Without changing the original audio, subtitles allow viewers from various language backgrounds to access and comprehend a movie's content. Because it directly affects how well viewers understand a movie's plot, characters, cultural allusions, and messages, the quality of subtitle translation is crucial.

Translation accuracy is an essential aspect of ensuring that the intended meaning of a source text is conveyed appropriately to the target audience. Audrina et al. (2026), in their study of informative text translation on Berita2Bahasa.com, demonstrated that translation quality can vary across translated texts, highlighting the importance of evaluating the accuracy of meaning transfer. Although their study focused on informative texts rather than audiovisual materials, its findings provide a relevant perspective for understanding the need to preserve the intended message in translation. In the context of subtitling, this consideration is particularly important because linguistic adjustments must accommodate the target language without unnecessarily distorting the meaning of the original dialogue.

Subtitling has different difficulties than written translation because of its technical limitations. Translators must take time and space constraints into account in addition to producing accurate and natural translations. Subtitles must be brief enough to fit on the screen while yet being readable for a brief amount of time. Because of this, translators frequently employ language modifications, such as omission, condensation, simplification, and grammatical restructuring, to guaranty that the intended meaning can be conveyed to the target audience. These modifications often result in translation shifts, which are seen to be an inherent part of the translation process. Differences in the linguistic systems of the source and target languages, as well as the translator's attempts to attain readability and equivalency, can lead to translation shifts. Translation shift, according to Catford (1965), is the term used to describe deviations from formal correspondence that take place while transferring meaning between languages. Because it offers a methodical account of the language changes that take place during translation, this theory continues to be one of the most significant frameworks in translation studies.

The animated movie Finding Nemo is among the most intriguing materials for examining translation shifts in audiovisual translation. Finding Nemo, which was produced by Pixar Animation Studios, became a global hit and has been translated into several languages, including Indonesian. Numerous linguistic expressions, including casual chats, emotive statements, idiomatic expressions, comedy, and other grammatical structures, are used throughout the movie. Because of these qualities, the movie is a useful resource for analyzing how translators deal with linguistic variations between Indonesian and English. Additionally, because subtitles are susceptible to audiovisual limitations, translators often use a variety of translation techniques to preserve conversational meaning while making sure that subtitles are clear, fluid, and understandable to viewers.

The translation of humor in audiovisual texts requires careful consideration of both linguistic meaning and cultural context. Hardiasmara et al. (2025), in their analysis of cultural humor in *Murder Mystery* and *Murder Mystery 2*, found that cultural differences and the spatial and temporal constraints of subtitling could affect the preservation of humorous effects in Indonesian

subtitles. Their findings emphasize the importance of cultural sensitivity and appropriate translation strategies in conveying the intended effect of dialogue. This perspective is relevant to animated films such as *Finding Nemo*, in which informal expressions, humorous exchanges, and character interactions may require adjustments in grammatical structure or lexical choice to maintain both comprehensibility and communicative effect.

Grammatical shift, which examines how meaning is maintained in the face of structural changes in language, has grown in importance within the discipline of translation studies. Level shifts and category shifts are the two main categories into which Catford (1965) divides translation shifts. There are four forms of category shifts: intra-system shifts, unit shifts, class shifts, and structure shifts. When the destination language's grammatical structure is different from the source language's, structure changes take place. Changes in word classes, such turning a noun into an adjective, are referred to as class shifts. When linguistic units change ranks, such as from a word to a phrase or vise versa, this is known as a unit shift. Changes within similar grammatical systems of the source and target languages are referred to as intra-system shifts. These classifications offer a thorough analytical framework for recognizing and elucidating grammatical modifications in subtitle translation.

Studies of subtitle translation frequently concentrate on translation techniques used by translators to get around linguistic and technical obstacles in addition to translation changes. A thorough taxonomy of translation methods, including literal translation, borrowing, calque, reduction, amplification, adaptation, modulation, transposition, generalization, and particularization, is put out by Molina and Hurtado Albir (2002). These methods describe how translators convey meaning from the source language to the target language. The choice of technique in audiovisual translation is frequently impacted by subtitling limitations like screen area and reading time in addition to linguistic considerations. Consequently, a more thorough understanding of subtitle translation techniques is provided by the combination of translation shift theory and translation strategy analysis.

The selection of translation methods is influenced by the linguistic characteristics of the source text and the communicative needs of the target audience. Fardiyyah et al. (2025), in their study of figurative language in Taylor Swift's *The Tortured Poets Department: The Anthology*, identified literal translation as the most frequently used method, followed by semantic and communicative translation. Their findings also indicated that some expressions were adapted to improve cultural acceptability and emotional resonance for Indonesian audiences. Although the study examined song lyrics rather than film subtitles, it demonstrates how translators balance the preservation of original meaning with the need to produce natural expressions in the target language. Such considerations are relevant to analyzing the translation techniques used in *Finding Nemo*, particularly when grammatical differences require adjustments to sentence structure or linguistic units.

As audiovisual translation studies evolve rapidly, it becomes more and more clear how important it is to explore grammatical changes and translation procedures. Subtitles are no longer considered as a mere linguistic transfer but as a complex intercultural communication product. Mistranslation of grammatical structures or wrong translation tactics may distort the meaning, lose the cultural nuances, or misunderstand the story. Therefore, a study of grammatical changes and translation tactics is crucial if one is to understand how translators achieve semantic equivalence and communicative effectiveness within the restrictions of audiovisual media.

Research on translation shifts and translation approaches in subtitle translation has already been carried out in a number of studies

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before. Simanjuntak and Tangkas (2023) in their study on the Indonesian subtitles of Green Book discovered that category shifts often took place due to structural differences between English and Indonesian, where structure shifts and unit shifts were the most popular categories. Likewise, De Martin, Indrawati and Putra (2025) found that structure shifts were the most frequently found sort of grammatical alterations in the Indonesian subtitles of The Lion King. Moreover, Suherman (2018) in his research of The Revenant proved that the grammatical shifts play a crucial part in changing the language forms and maintaining the intended meanings of the original dialogs.

Research on translation strategies has also achieved significant results. Rahmawati and Pratama (2024), in their study, concluded that the most often used approaches in the Indonesian subtitles of Luca were direct translation, reduction, and generalization. Likewise, Azzahra and Hilman (2024) investigated the translation of phrasal verbs in The Devil Wears Prada and discovered that the translators were inclined to employ several translation approaches to preserve the meaning but also to conform to the subtitle limitations. Similar findings were revealed in studies on Shang-Chi and the Legend of the Ten Rings, with literal translation and linguistic compression being dominating tactics. The results of these studies show that the subtitling process incorporates structural modifications as well as strategic decision-making processes to achieve communicative efficacy.

Another relevant perspective is provided by Maharani, Iswandari, and Merrita (2025), who examined subtitling strategies and translation ideologies in the Indonesian subtitles of *Mixed-ish* Season 2. Their findings showed that loan was the most frequently used strategy, while foreignization was more prominent than domestication in representing cultural references. The study highlights that subtitle translation involves decisions concerning not only linguistic form but also the representation of cultural identity. This perspective is relevant to the present study because the translation of dialogue in *Finding Nemo* may also require adjustments to convey contextual meaning naturally while considering differences between English and Indonesian.

There are still a number of study gaps despite the expanding corpus of studies on translation shifts and subtitle translation methods. First, the majority of earlier research has just looked at grammatical shifts or translation strategies, without considering how the two phenomena relate to one another. Second, animated films have gotten relatively less scholarly attention than modern drama, action, or fantasy films, which have been the focus of most extant research. Third, there are still few studies that explicitly combine the analysis of translation techniques in the Indonesian subtitles of Finding Nemo with Catford's Translation Shift Theory. Animated movies offer a unique setting for examining how grammatical changes and translation techniques interact in subtitle translation since they frequently feature humor, emotional emotions, child-oriented language, and cultural allusions.

This study is significant because it contributes to the development of Translation Studies, particularly within the field of audiovisual translation, in light of the issues discussed above. The results are anticipated to enhance theoretical discussions on translation strategies and shifts, as well as offer practical insights for subtitle translators on the management of grammatical changes and translation decisions in audiovisual contexts. Therefore, the objectives of this study are: (1) to find out and describe the types of grammatical shifts in the Indonesian subtitles of Finding Nemo based on Catford's Translation Shift Theory; and (2) to analyze the translation strategies used by the translator in translating the dialogs of the film into Indonesian subtitles.

RESEARCH METHODOLOGY

A qualitative descriptive method was used in this investigation. Because the study sought to

characterize and explain linguistic phenomena—specifically, grammatical changes and translation strategies—occurring in the translation of movie subtitles, a qualitative approach was chosen. Without altering the study object, the descriptive approach was employed to methodically present and analyze the data based on actual findings. The goal of qualitative research, according to Miles, Huberman, and Saldaña (2014), is to evaluate data gathered from diverse sources in order to comprehend social or linguistic phenomena within their natural contexts. As a result, this method was thought to be suitable for examining grammatical changes and translation techniques in movie subtitles.

This study focused on the English-to-Indonesian subtitle translation of the movie Finding Nemo. In order to provide correct, appropriate, and understandable subtitles for Indonesian viewers, the research concentrated on identifying grammatical alterations that occur during the translation process and analyzing the translation techniques used. All of the conversation in Finding Nemo served as the study's subject, and the research data included words, phrases, clauses, and sentences that showed grammatical changes and translation techniques in the Indonesian subtitles.

Primary and secondary sources made up the data sources. The English dialog screenplay of Finding Nemo served as the main source of data, with Indonesian subtitles serving as the target language (TL). The information was gathered by observing and contrasting the translated and original dialogs. In the meantime, pertinent books, journal articles, conference papers, and earlier research on translation shift theory, translation techniques, and audiovisual translation served as the secondary data sources.

The documentation approach was used in conjunction with note-taking strategies to gather data. To have a thorough grasp of the discourse context, the researcher first viewed Finding Nemo several times. The English conversations and their Indonesian subtitles were then gathered and recorded. Grammatical shifts and translation techniques were then found, categorized, and arranged into a data analysis table. To find linguistic changes that occurred throughout the translation process, each source-language utterance was compared with its translation into the target language in a methodical manner.

The data analysis procedure was conducted in accordance with the interactive model proposed by Miles, Huberman, and Saldaña (2014), which encompasses data reduction, data display, and conclusion drawing. Relevant data were selected and categorized in accordance with the research objectives during the data reduction stage. The data were subsequently analyzed using Catford's (1965) Translation Shift Theory. In order to achieve equivalence between the source language and the target language, a translation shift is a departure from formal correspondence that takes place during the translation process, as per Catford (1965). The identified data were categorized into four grammatical shift categories: structure shifts, class shifts, unit shifts, and intra-system shifts, in accordance with this theory.

The data were subsequently analyzed using Molina and Albir's (2002) theory of translation techniques to ascertain the translation strategies employed in the subtitles after the grammatical shifts were identified. The translator's ability to address structural differences between English and Indonesian, as well as the spatial and temporal constraints of subtitling, was investigated through the use of translation techniques such as literal translation, reduction, amplification, adaptation, modulation, and transposition. The subsequent phase involved the presentation of the findings in the form of tables and descriptive explanations, which was known as data display. The source-language dialog, the target-language subtitle, the type of grammatical shift identified, and the translation strategy

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employed were all included in each data entry. The interpretation and discussion of the research findings were facilitated by the systematic presentation of data.

The last step was making judgments based on trends found during the analysis. In the Indonesian subtitles of Finding Nemo, the most common grammatical shifts and translation techniques were highlighted in the conclusions. In order to preserve meaning equivalency between the source and target languages, the study also looked at the connection between grammatical changes and translation techniques. This study used theoretical triangulation to verify the reliability of the results by contrasting the outcomes from Molina and Albir's (2002) Translation Techniques Theory with Catford's (1965) Translation Shift Theory. To improve the validity and reliability of the data interpretation, the results were also contrasted with those of earlier pertinent investigations.

RESULTS AND DISCUSSION

RESULTS

The purpose of this study is to determine the types of grammatical shifts and translation techniques used in Finding Nemo's Indonesian subtitles. Molina and Albir's (2002) Translation Techniques Theory and Catford's (1965) Translation Shift Theory were used to analyze English dialogs and their Indonesian translations.

The investigation revealed that grammatical changes happened regularly during the subtitle translation process. These changes included changes to the structure, classes, units, and intra-systems. Additionally, the translator used a variety of translation techniques, including literal translation, reduction, modulation, transposition, and adaptation, to modify the dialogs' meaning to fit the spatial limitations of subtitling as well as the peculiarities of the Indonesian language. In general, the most frequently identified types of shifts were unit shifts and structure shifts. These results suggest that the primary factor contributing to grammatical changes during the translation process is the syntactic differences between English and Indonesian.

A. Grammatical Shifts Identified

1. Structure Shift

The most common kind of shift seen in the Finding Nemo subtitles was structure shift. This change happened when the target language did not directly preserve the syntactic structure of the original language. SL: *You don't think you would get the whole ocean, do you?*, TL: *Anda tidak berpikir Anda akan mendapatkan seluruh lautan, bukan?*. The sentence pattern in this example has been modified to comply with Indonesian grammar, resulting in a structural modification. The Indonesian confirmation tag *bukan*? is equivalent to the English interrogative form utilizing a tag inquiry (do you?). Because the target language does not directly replicate the grammatical form of the source language, this change reflects a shift in structure.

SL: *A fish can breathe out here.*

TL: *Seekor ikan bisa bernapas di sini.*

The adverbial of place is used at the conclusion of sentences in English. Sentence structures in Indonesian are modified to seem more natural while preserving the original meaning. This change shows a syntactic modification intended to be acceptable in the target language. These results suggest that the translator gave more weight to the target language's naturalness than to the literal preservation of the source language's grammatical structure.

Additionally, because English and Indonesian use different phrase construction patterns, structure shifts were common. While Indonesian often permits greater flexibility in sentence form, English tends to rely more on grammatical markers and established syntactic structures. As a result, preserving the original structure frequently leads to strange or difficult statements in the target language. In order to

guaranty readability and fluency for Indonesian audiences, the translator modified the phrase patterns.

The significance of structural changes to effective communication is another significant feature. Viewers must process information in a constrained amount of time when translating subtitles. Sentence constructions that are natural and simplified allow viewers to comprehend the dialog faster without sacrificing its fundamental meaning. As a result, the occurrence of structure shifts can be regarded as a useful tactic for attaining audience comprehension as well as linguistic equivalency.

2. Unit Shift

Unit shift was another common kind of shift found in the subtitles. When a linguistic unit transforms from a word to a phrase, a phrase to a sentence, or vise versa, this shift takes place. SL: *Wow.* TL: *Cantiknya.* In this instance, a single English exclamation point is translated into an Indonesian phrase that is more explicit. In addition to expressing the feeling of surprise, the translator also modifies it to fit the visual backdrop that highlights the undersea environment's beauty. A unit shift can be seen in the change from a straightforward exclamation to a more detailed statement.

SL: *Mm-hmm.*

TL: *Ya, Marlin.*

In this instance, a succinct answer in the original language is converted into a more precise sentence in the target language. A change in linguistic unit meant to make the conversational context more clear is indicated by the transition from an interjection to a phrase. These results imply that in order to improve audience comprehension within a constrained reading period, subtitle translation frequently necessitates linguistic unit modifications.

Unit shifts show that translation is more than just switching words from one language to another. Instead, in order to successfully communicate the intended meaning, translators often need to extend or compress linguistic units. To maintain its contextual meaning, a single English lexical item frequently needs a phrase or a brief clause in Indonesian. These modifications aid in avoiding confusion and enhancing the translated subtitles' clarity.

Furthermore, the multimodal character of audiovisual texts is intimately linked to unit shifts. Translators frequently modify linguistic units in accordance with the surrounding context because subtitles are accompanied by visual and aural information. This makes it possible for viewers to make connections between the visual signals on the screen and the subtitle text, making for a more meaningful and cohesive viewing experience.

The importance of contextual interpretation in translation is also reflected in the study by Ramayanti and Prameswari (2020), which investigated the translation of English live similes into Indonesian. Their analysis found that reproducing the same image was the most frequently used translation procedure among the selected data. The authors also emphasized the role of cultural knowledge in preserving the image conveyed by a figurative expression. Although their research focused on similes in a novel rather than film subtitles, it provides a useful comparison for understanding why translators may need to adjust linguistic forms while maintaining the intended meaning of an expression.

3. Class Shift

When a linguistic element changed its grammatical category during translation, this was known as class shift. SL: *Beautiful.* TL: *Cantiknya. Beautiful* is used as an adjective in English. The phrase becomes a nominal structure that conveys adoration in the Indonesian translation. A shift in class is demonstrated by this change in grammatical category. Because English and Indonesian have different morphological and syntactic systems, such word class shifts frequently occur.

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The results show that class changes are crucial for maintaining natural expression in the target language. If their native grammatical category is preserved, some lexical elements cannot be translated successfully. In order to provide a more acceptable translation, translators frequently convert verbs into adjectives, adjectives into nouns, or other grammatical categories. The semantic substance is essentially the same even though the grammatical form is altered. Additionally, class shifts show how sensitive the translator is to the target language's linguistic conventions. Instead of creating translations that are mechanically similar, the translator modifies grammatical categories to correspond with typical Indonesian use. By improving the subtitles' readability and fluency, this version lets viewers concentrate on the plot rather than odd or strange linguistic constructions.

4. Intra-system Shift

When two languages have similar grammatical systems but the translator choose a different form to fit the situation, this is known as an intra-system shift. SL: *other clownfish*, TL: *ikan badut lainnya*. In this instance, the translator modified the expression in accordance with quantity markers and the Indonesian nominal system. The grammatical realization is different from the source language, even though the meaning is still the same. Although it happened less frequently than unit and structural shifts, this kind of shift nevertheless shows adaptation to the target language's grammatical system.

The subtle variations between the English and Indonesian grammatical systems are highlighted by intra-system shifts, even if they were not as prevalent as other kinds of grammatical shifts. Linguistic concepts like number, definiteness, and noun modification may be comparable in both languages, yet they are frequently articulated differently. As a result, translators have to make modifications to guaranty that the translated term conforms to the target language's standards.

The results also imply that the naturalness of subtitle translation is influenced by intra-system changes. Expressions that sound strange or foreign in Indonesian may result from preserving the original grammatical structure of the originating language. By modifying these grammatical elements, translators can preserve the original dialogue's intended meaning while producing subtitles that are more understandable and suitable for the target audience's culture.

B. Translation Strategies Utilized

In addition to the finding of grammatical shifts, this study also revealed certain translation tactics used in the subtitle of *Finding Nemo*.

1. Literal Translation

The method most often seen was literal translation. Most of the lexical items are translated literally and retain their meaning. The method is used because the language structure and meaning is easily comprehended by Indonesian audiences.

SL: *A fish can breathe out here.*

TL: *Seekor ikan bisa bernapas di sini.*

A literal translation was often used where the expression used in the source language has an obvious and straightforward equivalent in the destination language. In these circumstances the translator could keep both the semantic content and the communicative function of the original conversation without major changes. This approach helps in translation accuracy as the original message is passed on with minimum involvement.

Furthermore, the use of literal translation suggests that not all subtitle translations need to undergo significant changes. When there is no linguistic or cultural barrier to understanding, a literal translation can successfully communicate the desired message. Thus, literal translation is an effective method to maintain fidelity to the original material and readability for the target audience.

The evaluation of subtitle quality provides another perspective for understanding the

effectiveness of translation strategies. Wahyuningsih (2023) assessed subtitling quality using the FAR model, which considers functional equivalence, acceptability, and readability. The study found that functional equivalence presented the greatest difficulty in the translation data examined, followed by readability and acceptability. These criteria are relevant to the present study because literal translation should not be evaluated solely in terms of its closeness to the source text. It is also important to consider whether the translated dialogue conveys the speaker's intended meaning and remains natural and readable for Indonesian viewers.

2. Reduction

The reduction approach is used when the translator removes or shortens some sections to meet the subtitle requirements. Some pragmatic characteristics of the source language are simplified in the target language to make the subtitle short and readable.

SL: *You don't think you would get the whole ocean, do you?*

TL: *Anda tidak berpikir Anda akan mendapatkan seluruh lautan, bukan?*

The use of reduction is intimately tied to the technical limits of subtitling. Subtitles have a character constraint and a time limit, so translators often have to drop unnecessary words, repetitive phrases or information that may be understood from the visual context. Such omissions allow viewers to read the subtitles comfortably without losing any crucial information. Also, reduction does not necessarily imply loss of meaning. In many circumstances the missing pieces have little communicative value and do not significantly alter the audience's comprehension of the dialog. One important goal of audiovisual translation is to reach a balance between accuracy and readability; the translator should concentrate on the important material.

The relationship between translation decisions and subtitle quality was also examined by Wahyuningsih and Nisa (2025) in their study of Indonesian translations of the film *Onward*. By comparing machine-generated subtitles with the official translation, they identified errors in completeness and smoothness, among other aspects of subtitle quality. Their findings demonstrate that a translation may communicate the general message while still presenting problems in how the message is expressed or how completely it is conveyed. This comparison supports the importance of examining reduction in *Finding Nemo* carefully, since the omission or condensation of linguistic elements should be considered in relation to the information retained in the target subtitle.

3. Modulation

The modulation strategy was identified when the translator changed the point of view or the way of delivering the message. Instead of a direct translation of the word Wow, the translator chose a version more adapted to the visual environment. This change in perspective is because of the modulation.

SL: *Wow.*

TL: *Cantiknya.*

Modulation enables translators to shift the perception or conceptual point of departure of an expression without changing its intended meaning. This approach is especially beneficial when a literal translation might sound awkward or not have the same emotional force in the target language. The translator may change the manner of expression of a message to provide subtitles which would be more attractive to the target audience. Moreover, the use of modulation reflects the role of the translator as the interpreter in the translation process. The translator does not only convert linguistic forms, but takes into account contextual, cultural and pragmatic variables. Modulation enables the translator to maintain the same communicative effect of the translated conversation for the viewers of the original version.

4. Adaptation

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The adaptation approach was applied when the source-language elements were to be adapted to the conventions of the destination language. The translator made the conversational answer sound more natural and contextually appropriate for Indonesian viewers.

SL: *Mm-hmm.*

TL: *Ya, Marlin.*

Adaptation was used when cultural or linguistic variances made a literal translation inappropriate for the target audience. The strategy is replacing a source language item with a target language equivalent performing identical communicative value. Therefore, the discourse can be more easily understood by the viewer, since it represents the familiar language and traditions of the target culture. Adaptation is also very vital in audiovisual translation as films typically include culture specific references, colloquialisms and conversational norms. The translator can bridge the cultural divide between the source and target audiences by such adaptations. This approach makes the subtitles sound more natural and culturally relevant and increases the overall viewing experience and understanding.

A related issue in audiovisual translation is the treatment of figurative language. Wirasetia, Putranti, and Wahyuningsih (2020) examined the translation of similes and personification in the film *Anna Karenina* (2012). Their analysis identified transfer, decimation, and deletion as the strategies used in the selected data, with transfer being the most frequently applied strategy. The study illustrates how translators make decisions when rendering figurative expressions in film subtitles. In relation to *Finding Nemo*, this perspective can support discussion of how contextual interpretation and the choice of translation technique contribute to the delivery of dialogue meaning, although the specific linguistic features examined in the two films are different.

Culture-specific expressions present particular challenges in translation because their meanings may depend on cultural knowledge that is not equally shared by source-language and target-language audiences. Afifah et al. (2025), in their comparative analysis of Google Translate and DeepL in translating religious terms on an Indonesian tourism website, identified several translation procedures, including transference and recognized translation. Their findings highlight the need to balance the preservation of cultural meaning with the accessibility of translated expressions. Although their research focused on religious terminology and machine translation, it provides a useful perspective on the importance of contextual interpretation when selecting translation procedures. In film subtitling, a similar consideration applies when translators must decide whether to retain an expression, replace it with a familiar equivalent, or adapt it to ensure that the intended meaning can be understood by the target audience.

DISCUSSION

The results show that grammatical changes are an inevitable phenomena in the translation of subtitles. The result supports Catford's (1965) argument that translation changes occur when direct correspondence of form cannot be maintained between the source and destination language. In Finding Nemo, most changes were due to discrepancies between the structure of English and Indonesian. The prevalence of structure alterations shows the translator surrendered the original grammatical form for naturalness and acceptance in the target language. The finding is in line with Simanjuntak and Tangkas (2023)'s research that found structure shift is the most dominant type of shift in cinema subtitle translation. The consistency of the findings suggests that the syntactic distinctions between English and Indonesian are significant in audiovisual translation.

In addition, the high frequency of unit adjustments suggests that subtitle translation

demands flexibility in the delivery of information. In many cases, an English word is translated into a phrase or longer expression in Indonesian to provide additional clarification. This conclusion confirms Catford's (1965) claim that rank shifts are a natural consequence of differences between languages. From the perspective of translation methods, many dialogs in Finding Nemo can be translated literally without losing the sense due to the frequent usage of literal translation. However, reduction, modulation and adaptation were also used by the translator when faced with subtitle limits or culturally distinctive expressions that could not be literally translated.

These findings are consistent with Molina and Albir's (2002) theory, which proposes that translators may flexibly employ different techniques to achieve equivalence. In audiovisual translation, the selection of techniques is influenced not only by linguistic considerations but also by technical factors such as subtitle duration and character limitations. Translation equivalence involves more than the direct transfer of lexical and grammatical forms because translators must also consider the pragmatic function of an utterance in its communicative context. Afrillianti et al. (2026), in their comparative study of English and Indonesian political news, demonstrated that translation choices may involve adjustments to emotional tone and the pragmatic presentation of information. Their findings suggest that translators need to consider how linguistic expressions function within the target context while maintaining the intended message. Applied to audiovisual translation, this perspective helps explain why grammatical shifts may accompany changes in translation strategy: modifications to linguistic form can support communicative effectiveness, provided that the essential meaning and function of the original dialogue are adequately preserved.

Whether a translation really means what it is supposed to mean is also a crucial factor when considering the translation. Amilia and Yuwono (2020) compared the mistakes of Google Translate's Indonesian translation of Eliza Riley's Return to Paradise with the professional translation. Their results included difficulty with idiomatic idioms, contextual word choice, and sentence logic due to cultural differences. Although their study was on literary translation rather than audiovisual subtitling, it shows that lexical correspondence alone is not enough to provide a proper translation. This insight is pertinent to the debate of Finding Nemo as grammatical shifts and translation tactics need to be interpreted in connection to the setting of the conversation and the communicative meaning intended.

A similar pattern is seen in the current study with the findings of De Martin, Indrawati and Putra (2025) on the subtitles of The Lion King, which is the preponderance of structure shifts in animated film translation. The resemblance implies that there are specific features of speech in animated films that demand syntactic changes from the translators to provide natural and comprehensible subtitles for viewers of different ages.

Overall results show that there is a close relationship between grammatical alterations and translation procedures in the subtitling process. Grammatical shifts are the result of the translator's endeavor to reach communicative translations, and translation methods are the ways to reach this aim. Therefore, the quality of subtitles is not just a matter of semantic accuracy, but also of the translator's ability to adapt source-language structures to the features of the target language and the technical requirements of the audiovisual medium.

CONCLUSION

This study analyzed the grammar and translation shifts that occurred in the Finding Nemo's Indonesian subtitle based on Translation Shift Theory of Catford (1965) and Translation

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Techniques Theory of Molina and Albir (2002). The results showed that there were continuous grammatical alterations throughout the subtitle translation process, which were caused by the linguistic disparities between English and Indonesian and the technological limits of audiovisual translation. Four forms of grammatical shifts were identified: structure shifts, class shifts, unit shifts and intra-system shifts. Structure shifts and unit shifts were found to be the most prominent among these groups. The high frequency of structural shifts implies the translator often changed the phrase patterns and the syntactic arrangements to create subtitles that sound natural and acceptable in Indonesian. The translator's attempt to adjust linguistic units to keep the clarity and communicative efficacy in the limited space and time of subtitling was also reflected in unit shifts.

The study, in addition to grammatical alterations, also discovered many translation methodologies utilized in translating the film dialogs into Indonesian. Literal translation was the approach most frequently used, particularly where the direct equivalence between the source language and the target language was possible without ambiguity or unnaturalness. However, additional tactics like reduction, modulation and adaptation were also applied for overcoming the linguistic, cultural and technical problems encountered throughout the course of the translation. The adoption of these tactics is an attempt by the translator to find a compromise between semantic accuracy, naturalness of language and readability of the subtitles. The data therefore show that subtitle translation is not only a process of linguistic transfer, but is also characterized by a series of strategic decisions aimed at achieving efficient communication between languages and cultures.

The results also suggest that grammatical shifts and translation strategies are closely related. Grammatical shifts often stem from unique translation procedures adopted by the translator to attain equivalence and comprehensibility in the target language. Therefore, the quality of subtitle translation depends not only on the accurate transmission of information but also on the translator's capacity to adapt linguistic structures and communication expressions to the norms of the target language, taking into account the restrictions of audiovisual media. These results support the idea that translation shifts should not be seen as translation faults, but as linguistic modifications that are important for the successful communication between the source text and the target audience.

These findings suggest the need for further research on a larger corpus of audiovisual works, including films from many genres and cultural backgrounds, so as to gain a wider appreciation of translation shifts and subtitling procedures. Further research could also include audience reception studies to explore how grammatical changes and translation tactics affect how viewers understand and interpret subtitle translations. These works would contribute to the further growth of Translation works, especially in the area of audiovisual translation and assessment of subtitle quality.

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