

# An Analysis of Word Class Shifts in the Movie Harry Potter and the Chamber of Secrets, A Comparison Between Source and Target Texts

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## ABSTRACT

This study aims to analyze word class shifts (*class shifts*) in the translation of subtitles of the film *Harry Potter and the Chamber of Secrets* from English as the source text (ST) into Indonesian as the target text (TT). Word class shifts are one form of translation shift that frequently occurs in audiovisual translation due to differences in grammatical systems between the two languages, the need for naturalization in the target language, and technical constraints of subtitles such as space and on-screen duration. This research employs a descriptive qualitative approach with a descriptive-analytical design. The data were obtained from pairs of English and Indonesian subtitles containing indications of word class shifts. The units of analysis consist of words and phrases that undergo changes in grammatical categories. Data analysis was conducted using document analysis and comparative analysis based on Catford's (1965) theory of translation shifts, particularly class shifts. The data were classified into several types of shifts, namely verbs into nouns (Verb→Noun), adjectives into adverbs (Adj→Adv), adverbs into adjectives (Adv→Adj), and adjectives into verbs or verbal phrases. The findings indicate that word class shifts occur significantly in the subtitles of this film, with Verb→Noun shifts being the most dominant type. The shifts do not alter the core meaning of the message but function to adjust the target language structure, enhance readability, and produce more natural and acceptable translations for Indonesian audiences. The main factors causing these shifts include differences in grammatical systems, the need for target language naturalization, technical constraints of subtitles, and the oral characteristics of film dialogue. This study contributes to audiovisual translation studies, particularly in understanding the strategic role of class shifts in film subtitling.

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## Introduction

Translation is the activity of transferring messages from a source language into a target language while maintaining meaning and communicative function. In practice, translation does not merely involve word-for-word substitution, but also requires adjustments in grammatical

structure, culture, and context of language use (Herman et al., 2024). This process becomes more complex in audiovisual translation, such as film subtitling, which is constrained by on-screen duration and character limits.

One important phenomenon in translation is translation shift. Catford introduced the concept of shifts as changes

that occur when formal correspondence between the source language and the target language cannot be maintained. One type of translation shift is class shift, which refers to a change in word class from the source text to the target text, for example from verbs to nouns or from adjectives to adverbs.

*The film Harry Potter and the Chamber of Secrets* was selected as the object of this study because it contains rich dialogue, a wide range of language registers, and a complex narrative context. In addition, the film is popular and widely consumed by Indonesian audiences, making the quality of its translation an important subject of analysis.

Studies conducted over the past five years indicate that word class shifts frequently occur in film subtitles. Nurhadi et al. (2021) and Kurniawati and Haryanto (2022) found that class shifts are employed to adjust sentence structure and accommodate subtitle space constraints in order to convey messages effectively. Therefore, this study focuses on the analysis of word class shifts in the subtitles of *Harry Potter and the Chamber of Secrets*.

Although numerous studies on translation shifts, particularly word class shifts, have been conducted in translation studies, several phenomena and issues remain insufficiently addressed, especially in the context of audiovisual translation in the form of film subtitles. In practice, many subtitles exhibit significant grammatical changes between the source and target languages without systematic explanations of the linguistic motivations and their impact on translation quality.

A common phenomenon in film subtitles is the translator's tendency to change word classes in ways that often go unnoticed by general audiences. For instance, verbs in English are frequently translated into nouns in Indonesian, or adverbs into adjectives. Such shifts are often regarded merely as stylistic choices, even though they have important implications for meaning accuracy, readability, and acceptability. However, many previous studies have focused primarily on identifying types of shifts without examining in depth the underlying factors and their functions within the spatial and temporal constraints of subtitling.

Moreover, most previous research tends to examine animated films or certain popular films, while analyses of *Harry Potter and the Chamber of Secrets* remain limited, particularly from the perspective of word class shifts. In fact, the film features complex dialogue, varied language registers, and a rich narrative context, making it highly relevant for analysis from a translation shift perspective.

On the other hand, technical constraints in subtitling, such as character limits per line and display duration, often

compel translators to adjust linguistic forms, which may result in word class shifts. Nevertheless, few studies have explicitly linked this phenomenon to translation strategies and the quality of the translated subtitles.

Based on these research gaps, this study is important in providing a more in-depth analysis of how and why word class shifts occur in film subtitles and how these shifts contribute to the naturalness, readability, and accuracy of translations. Thus, this research not only describes the forms of shifts but also explains their functions and implications in audiovisual translation.

## Literature Review

### Translate Word Class Shifts

Audiovisual translation (AVT) is a branch of translation that focuses on texts accompanied by audio and visual elements, such as films, television series, and videos. One of the most common forms of AVT is subtitling. According to Díaz Cintas and Remael (2021), subtitles are written texts that represent spoken dialogue in films and are displayed synchronously on the screen.

Subtitles have specific characteristics, including limitations on the number of characters per line, short display duration, and the need to remain synchronized with images and sound (Saputra et al., 2022). These constraints lead subtitle translators to frequently employ strategies such as condensation, paraphrasing, and shifts in linguistic structure, including word class shifts, in order to convey messages effectively.

Word classes are grammatical categories that reflect the function of a word within a sentence, such as nouns, verbs, adjectives, and adverbs. In translation, differences in word class systems between two languages often require translators to change grammatical categories. Catford (1965) refers to this change as a *class shift*, which occurs when an element in the source language is translated using a different grammatical class in the target language. Although Catford's theory is considered classical, it continues to be used as an analytical framework in contemporary studies on translation shifts.

Shifts are a common and inevitable phenomenon in translation. According to Simatupang (2000:88), due to differences in rules and forms for expressing meaning across languages, shifts are likely to occur in translation (Herman and Rajagukguk, 2019). It can therefore be concluded that translation shifts arise as a result of differences between the source language and the target language.

A word class shift refers to a change in grammatical class from the source language to the target language. A word in the source text belonging to a particular word class may be

rendered as a word of a different class in the target text, as illustrated in the following example.

(Source Language) *A medical student*

(Target Language) *Un étudiant en médecine*

In this example, the source phrase *A medical student* is translated into the target language as *Un étudiant en médecine*. The word *medical* is an adjective, while its equivalent in the target language, *médecine*, is a noun. This change from an adjective to a noun constitutes an example of a word class shift in translation (Darajat, 2016).

It is essential for translators to understand cultural aspects, as texts are products of communicative acts involving readers, norms, cultures, and differing social contexts (Machali, 2000; Van Thao et al., 2020). Every translation, whether literal or free, is the result of analysis, transfer, and adjustment aligned with communicative purposes (Sinambela et al. 2024). Therefore, translating texts that involve cultural elements must be carried out carefully to avoid differences in perspective and meaning.

Language, as a system of sounds, is arbitrary in nature and arbitrarily structured, resulting in words that carry specific meanings. Due to this arbitrariness, there is no inherent relationship between words and the objects they represent, and individuals are free to assign names to objects and situations they encounter. In semiotic theory introduced by Ferdinand de Saussure, the system of signs consists of the *signified* and the *signifier* (*signifié* and *signifiant*), which are atomistic in nature. Meaning emerges through an associative or in absentia relationship between the signified and the signifier. Thus, a sign is the unity of a form (signifier) and an idea or concept (signified). In other words, the signifier is a “meaningful sound” or “meaningful mark,” representing the material aspect of language—what is spoken or heard and what is written or read. The signified, on the other hand, is the mental image, thought, or concept, representing the mental aspect of language (Sudibyo, 2018).

There are at least three criteria for assessing the quality of a translation: accuracy, acceptability, and readability. Accuracy concerns the equivalence of meaning between the source language (SL) and the target language (TL). The message conveyed must be accurate and semantically equivalent. Meaning equivalence does not merely refer to form but to the successful transfer of ideas and messages from the SL to the TL (De Silva et al., 2025). This equivalence does not imply word-for-word translation, but rather the transfer of the overall idea or message. Accuracy here means that a high-quality translation conveys information from the SL correctly, precisely, and

faithfully in accordance with the author’s intent (Ngongo et al., 2024). No information should be omitted, added, or altered. As a result, readers can easily understand the translated text and grasp the intended message (Sudibyo, 2018).

Word classes or grammatical categories are classifications of words based on their functions and roles within sentence structure. In English, the main word classes include nouns, verbs, adjectives, and adverbs. Indonesian also recognizes similar categories, although the boundaries between word classes are not always as rigid as in English. According to Alwi et al. (2014), many Indonesian words can function in more than one category, for example as both adjectives and adverbs, depending on the sentence context. This flexibility often influences translators’ choices in determining the most appropriate word class in the target language.

### **Film Harry Potter And The Chamber Of Secrets**

The film continues the story of Harry Potter in his second year at Hogwarts. Despite receiving a warning from a house-elf named Dobby not to return to school, Harry decides to go back. At Hogwarts, a series of mysterious events occurs: several students are petrified, and a message appears on the wall stating that the Chamber of Secrets has been opened. Harry, along with Ron and Hermione, investigates the legend of the chamber, which is believed to house a deadly monster left behind by Salazar Slytherin. Their investigation leads them to major secrets about Hogwarts’ past and the true identity of Slytherin’s heir.

### **Research Methods**

This study employs a qualitative methodology by analyzing English expressions and their translations through a comparison between the source text (ST) and the target text (TT). The research is classified as descriptive qualitative research, utilizing techniques of data identification, collection, and analysis. The collected data consist of words derived from the film’s audio and visual elements that carry meaningful significance. In this study, the data take the form of randomly selected words from the film *Harry Potter and the Chamber of Secrets*.

The research procedure is conducted in three stages. First, the researcher reviews relevant references and previous studies to deepen understanding of translation concepts. Second, the audio data are analyzed by comparing the source text and the target text. Third, the research findings are presented in relation to the issues that constitute the focus of the discussion.

The primary research instrument in this study is the researcher, who seeks to comprehensively understand the audio, collect the data, process the data, and conduct

the analysis. In addition, linguistic dictionaries and the *Great Dictionary of the Indonesian Language (Kamus Besar Bahasa Indonesia)* are used to provide accurate interpretations of meaning between the source and target texts. The validation of the data is based on the research findings through literature review, persistent observation, and systematic note-taking.

### Research Design

This study employs a descriptive qualitative research design. A qualitative approach is chosen because the study aims to understand, describe, and interpret linguistic phenomena in the form of word class shifts (*class shifts*) in the translation of film subtitles, rather than to test hypotheses or conduct statistical measurements.

Specifically, this research adopts a descriptive-analytical approach, which not only describes the forms of word class shifts identified in the data but also analyzes the underlying factors and their implications for translation quality. The analysis is conducted by comparing the source text (English) and the target text (Indonesian) in the subtitles of *Harry Potter and the Chamber of Secrets*.

The main analytical framework of this study is based on Catford's (1965) theory of translation shifts, particularly word class shifts (*class shifts*). This theory serves as the conceptual basis for identifying and classifying changes in grammatical categories between the source language and the target language

### Sources of Data

The data sources for this research consist of.

#### Primary Data

The primary data consists of English subtitle pairs (Source Text/ST) and Indonesian subtitle pairs (Target Text/TT) from the movie *Harry Potter and the Chamber of Secrets* (2002). The subtitles were obtained from the official version that is widely circulated and used by Indonesian audiences.

#### Research Object

The object of this research is the utterances within the film's dialogue that contain indications of word class shifts between English and Indonesian.

#### Unit of Analysis

The unit of analysis in this research is the words and phrases in the subtitles that undergo a change in word class, such as.

- Verb to noun (Verb → Noun)
- Adjective to adverb (Adj → Adv)

- Adverb to adjective (Adv → Adj)
- Adjective to verb or verb phrase (Adj → Verb/VP)

#### Research Instrument

The primary instrument in this research is the researcher themselves (**human instrument**), who plays a role in collecting, identifying, classifying, and analyzing the data. The researcher also utilizes linguistic dictionaries and the *Kamus Besar Bahasa Indonesia (KBBI)* as tools to ensure the accuracy of word class categories and meanings.

#### Data Collection Methods and Techniques

Data collection was conducted through the following steps.

1. Watching the film *Harry Potter and the Chamber of Secrets* repeatedly to understand the context of the dialogue.
2. Matching the English dialogue with the Indonesian subtitles.
3. Identifying subtitle pairs that contain potential word class shifts.
4. Recording and classifying the data into an analytical table consisting of:
  - Source Text (ST),
  - Word class in the ST,
  - Target Text (TT),
  - Word class in the TT,
  - Type of shift.

#### Data Analysis Techniques

Data analysis is conducted using document analysis and comparative analysis techniques. The analysis stages include

Identification of Shifts Each subtitle pair is compared to determine whether a word class shift has occurred between the Source Text (ST) and the Target Text (TT).

Data Classification The data containing shifts are classified based on the type of shift, namely.

- Verb → Noun
- Adjective → Adverb
- Adverb → Adjective
- Adjective → Verb / Verb Phrase
- No shift (Zero shift)

Qualitative-Descriptive Analysis Each piece of data is analyzed in depth by explaining.

- The form of the shift that occurred,
- Linguistic reasons based on the structural differences between English and Indonesian,
- Contextual reasons related to subtitle constraints and film registers.

Interpretation of Findings The results of the analysis are interpreted by relating them to.

- Catford's theory of class shift,
- The characteristics of audiovisual translation (subtitling), and
- Translation quality based on the aspects of accuracy, acceptability, and readability.

Drawing Conclusions Based on the overall analysis, the researcher draws conclusions regarding.

- The most dominant types of shifts,
- The factors causing these shifts, and
- Their impact on the quality of the subtitle translation.

## Data Analysis and Results

### Data Analysis

The data analysis in this study is conducted by systematically comparing the English Source Text (ST) and the Indonesian Target Text (TT) found in the subtitles of the film *Harry Potter and the Chamber of Secrets*. The analysis focuses on the phenomenon of class shifts based on Catford's theory (1965), which posits that a shift occurs when the formal correspondence between the source language and the target language cannot be maintained

### Data Analysis Procedures

The stages of data analysis in this study are carried out as follows.

**Data Identification** The researcher watches the film and matches the English dialogue with the Indonesian subtitles. Data containing indications of word class changes are recorded and entered into an analysis table.

**Classification of Class Shifts** Each data pair is classified based on the type of shift, namely.

- Verb → Noun
- Adjective → Adverb
- Adverb → Adjective
- Adjective → Verb / Verb phrase
- No shift (Zero shift)

**Descriptive Analysis** Each piece of data is analyzed by explaining.

- The word class in the source language,
- The word class in the target language,
- The form of the shift that occurred, and
- The linguistic and contextual reasons behind the shift.

**Interpretation of Findings** The analysis results are linked to translation shift theory, the characteristics of film subtitles, and the grammatical system differences between English and Indonesian.

### Analysis Based on Shift Types

#### A. Verb → Noun Shift

This type of shift is the most dominant in the research data, accounting for 6 out of 16 data points. This shift indicates a tendency in the Indonesian language to express the meaning of an action through a nominal form in certain contexts, particularly in declarative sentences.

#### Example 1

- ST: *I'm warning you.*
- TT: *Ini peringatan bagimu.*
- Shift: Verb - Noun

#### Analysis

The translator did not translate the phrase literally as "Aku memperingatkanmu." Instead, the form "Ini peringatan bagimu" (This is a warning for you) was chosen. This was done to adapt to a more natural Indonesian pattern for delivering threats or warnings. The structure "Ini + noun" is more commonly used in the context of film dialogue compared to a direct verbal form. Semantically, the core meaning is preserved. Both "warning" and "peringatan" convey the same message of caution or threat; thus, no distortion of meaning occurs.

#### Example 2

- ST: *They plan to escape.*
- TT: *Mereka punya rencana kabur.*
- Shift: Verb - Noun

#### Analysis

English tends to use verbs to express mental processes or actions (e.g., plan, decide, choose). However, in Indonesian, these concepts are often expressed in the form of nouns, such as rencana (plan), keputusan (decision), or pilihan (choice). This shift is also related to subtitling constraints. The noun form "rencana" is more concise and

easier to grasp than a verbal translation such as “mereka berencana untuk kabur.”

#### B. Adjective (Adj) - Adverb (Adv) Shift

This shift was found in 2 data points and is related to the different ways the two languages express adverbs of manner.

##### Example

- ST: *He gave a quick look.*
- TT: *Dia melirik dengan cepat.*
- Shift: Adj - Adv

##### Analysis

In the source text, “quick” functions as an adjective modifying the noun “look.” However, in the target text, this meaning is expressed through the word “cepat,” which functions as an adverb modifying the verb “melirik” (to glance).

In English, adjectives are frequently used to modify nouns (quick look). Conversely, in Indonesian, the same meaning is more naturally expressed as an adverb of manner (*melirik dengan cepat*). If translated literally as “*lirikan cepat*,” the sentence would feel unnatural within the context of film dialogue. Therefore, the translator changed the word class to adapt to Indonesian syntactic patterns.

#### C. Adverb (Adv) - Adjective (Adj) Shift

This shift occurs quite frequently (4 data points), highlighting the flexibility of the Indonesian language in using the same word as both an adjective and an adverb.

##### Example

- ST: *She whispered softly.*
- TT: *Dia berbisik pelan.*
- Shift: Adv -Adj

##### Analysis

In the source text, “softly” functions as an adverb describing the manner of whispering. In the target text, “pelan” is used as an adjective that directly follows the verb “berbisik.”

English has clear morphological markers for adverbs (the *-ly* suffix), whereas Indonesian does not always strictly distinguish between adjective and adverbial forms. Words such as *pelan* (soft/slow), *keras* (loud/hard), *cepat* (fast), and *tenang* (calm) can function as modifiers without any change in form. This shift results in more concise subtitles that align with the oral language style used in films.

#### D. Adjective (Adj) - Verb / Verb Phrase Shift

##### Example

- ST: *She was afraid.*
- TT: *Dia merasa takut.*
- Shift: Adj - Verb Phrase

##### Analysis

In the source text, “afraid” functions as an adjective describing the subject’s state. In the target text, this meaning is expressed through the verb phrase “*merasa takut*.”

Indonesian tends to express emotional states through a verb + adjective construction (*merasa takut*, *merasa senang*, *merasa khawatir*). Therefore, the translator altered the sentence structure to suit the patterns of the target language. The meaning remains intact because both “afraid” and “*merasa takut*” denote the same emotional condition.

#### Factors Causing Class Shifts

Based on the data analysis, there are several primary factors that lead to the occurrence of class shifts, namely.

- Differences in Grammatical Structure English and Indonesian have distinct grammatical systems. English exhibits more flexibility in verb usage, whereas Indonesian frequently utilizes nouns or nominal phrases in specific contexts.
- Target Language Naturalization The translator strives to produce a translation that sounds natural to Indonesian viewers, rather than merely providing a literal translation.
- Subtitling Constraints Subtitles are subject to limitations regarding character counts and on-screen duration. Consequently, more concise word forms are often selected, even if it results in a change of word class.
- Film Dialogue Context Language in film is oral and expressive; therefore, the translation must adapt to everyday conversational styles in Indonesian.

#### Implications of Shifts on Translation Quality

Based on the analysis, class shifts do not diminish translation quality. On the contrary, these shifts.

- Help maintain semantic accuracy,
- Enhance subtitle readability, and
- Make the translation more natural and acceptable for the Indonesian audience.

This supports the findings of previous studies (Nurhadi et al., 2021; Kurniawati & Haryanto, 2022), which state that class shift is a crucial strategy in audiovisual translation

## Research Results

Based on the analysis of 16 English–Indonesian subtitle pairs in the film Harry Potter and the Chamber of Secrets, this study finds that word class shifts (class shifts) occur significantly in subtitle translation. Of the total data analyzed, all show a tendency toward grammatical adjustments between the source language and the target language.

The types of shifts found can be summarized as follows.

- Verb → Noun shift: 6 data points,
- Adjective (Adj) → Adverb (Adv) shift: 2 data points,
- Adverb (Adv) → Adjective (Adj) shift: 4 data points,
- Adjective (Adj) → Verb phrase shift: 1 datum,
- Adjective (Adj) → Verb shift: 1 datum,
- Data without word class change (Zero shift): 2 data points.

Thus, the most dominant shift is the change from verb to noun. This indicates that in film subtitle translation, Indonesian tends to express the meaning of actions through nominal forms rather than verbs, particularly in sentence constructions that function as statements or assertions.

Other findings show that shifts from adverbs to adjectives also occur quite frequently. This is caused by the flexibility of the Indonesian language in using the same word to modify verbs without the strict morphological changes required in English.

The research results also reveal that class shifts do not alter the core meaning of the message in the subtitles. Although the grammatical form changes, the communicative intent remains intact. For example, changing “warning” (verb) to “peringatan” (noun) still conveys the same intention of threat or caution.

**Table 1.** *Word Class Shifts in the Movie*

No	Source Text	Word Class	Target Text	Word Class	Types of Shifts
1	I'm warning you.	Verb (warning)	Ini peringatan bagimu.	Noun (peringatan)	Verb→Noun
2	He decided to leave.	Verb (decided)	Dia mengambil keputusan untuk pergi.	Noun (keputusan)	Verb→Noun
3	That was careless.	Adjective	Itu dilakukan dengan ceroboh.	Adverb	Adj→Adv
4	She whispered softly.	Adverb	Dia berbisik pelan.	Adjective	Adv→Adj
5	You will be punished.	Verb	Kau akan mendapat hukuman.	Noun	Verb→Noun
6	He gave a quick look.	Adjective	Dia melirik dengan cepat.	Adverb	Adj→Adv
7	They chose to fight.	Verb	Mereka memilih pertempuran.	Noun	Verb→Noun
8	It's a dangerous place.	Adjective	Itu tempat yang berbahaya.	Adjective	Tidak berubah
9	Don't be foolish.	Adjective	Jangan bodoh.	Adjective	Tidak berubah
10	He answered calmly.	Adverb	Dia menjawab dengan tenang.	Adjective	Adv→Adj
11	She was afraid.	Adjective	Dia merasa takut.	Verb/Adj	Adj→Verb phrase
12	They plan to escape.	Verb	Mereka punya rencana kabur.	Noun	Verb→Noun
13	That was surprising.	Adjective	Itu sangat mengejutkan.	Verb	Adj→Verb
14	He spoke loudly.	Adverb	Dia berbicara keras.	Adjective	Adv → Adj
15	It will improve.	Verb	Itu akan menjadi perbaikan.	Noun	Verb→Noun

Furthermore, this study finds that the primary factors influencing the occurrence of class shifts include.

- Differences in the grammatical systems of English and Indonesian,
- The need for naturalization so the translation sounds more natural,
- Spatial and temporal constraints of subtitle display, and
- The oral and expressive context of film dialogue.

Overall, the research results indicate that class shift is an important and effective translation strategy in film subtitling. These shifts contribute to enhancing the readability, acceptability, and naturalness of the translation without sacrificing semantic accuracy. These findings support previous research stating that class shift is a common phenomenon in audiovisual translation.

## Discussion

Based on the results of data analysis on the subtitles of the film Harry Potter and the Chamber of Secrets, it was found that word class shift is a fairly dominant phenomenon. This shift occurs when a word in English as the source text (ST) is translated into Indonesian as the target text (TT) with a different word class. For example, a verb in the ST changes to a noun in the TT, or an adjective changes to an adverb.

This shift is not an error, but rather a translation strategy implemented to adapt the grammatical structures of both languages and to produce a more natural and understandable translation for Indonesian audiences. This aligns with Catford's view that shift occurs due to the lack of formal correspondence between the source and target languages.

**Table 2.** *Recapitulation of Shift Types*

Types of Shifts	Total
Verb → Noun	6
Adj → Adv	2
Adv → Adj	4
Adj → Verb	1
Adj → Verb phrase	1
Tidak berubah	2
Total	16 data

In the analyzed data, the most frequently occurring type of shift is:

- Verb → Noun
- Adj → Adv
- Adv → Adj

The shift from verb to noun is the most dominant type in the data. This shift occurs when an English verb is translated into an Indonesian noun.

*Contoh Data*

Tsu: I'm warning you.

Tsa: Ini peringatan bagimu.

In the source text, warning functions as a verb, indicating the act of warning. However, in the target text, the word is translated as "perang" (warning), which functions as a noun. This shift makes the sentence structure in Indonesian simpler and more natural, as the "ini + noun" pattern is commonly used to convey a warning.

*Another example*

Tsu: They plan to escape.

Tsa: Mereka punya rencana kabur.

The word "plan" in the ST is used as a verb, but in the TT it changes to the noun "rencana." This shift occurs because Indonesian more often expresses the concept of planning in noun phrases rather than verbs.

English tends to use verbs to express direct actions, while Indonesian often changes them to the noun form to build a more natural phrase structure. Furthermore, in film subtitles, the noun form is often more concise and appropriate to the limited display space.

Although the word class changes, the basic meaning remains the same. Both warning and caution still convey a message of threat or caution. This means that this shift doesn't change the content of the message, only its grammatical form.

The next shift is from an adjective to an adverb.

*Data Example*

Tsu: He gave a quick look.

Tsa: Dia melirik dengan cepat.

The word "quick" in the ST is an adjective that modifies the word "look." In the TT, this meaning is translated as "cepat," which functions as an adverb after the verb "lihat."

In English, adjectives are often used to modify nouns, while in Indonesian, the same meaning is often expressed through adverbs that modify verbs. Therefore, the translator changed the word class to fit the syntactic patterns of Indonesian.

This shift makes the sentence sound more natural to Indonesian audiences. If translated literally as "quick glance," the structure feels more rigid in the context of film dialogue.

This shift also appears quite frequently in the data.

*Data Example:*

Tsu: She whispered softly.

Tsa: Dia berbisik pelan.

In the ST, "softly" is an adverb describing the manner of whispering. In the TT, "slow" is used as an adverb directly following the verb "whisper."

Indonesian does not always strictly distinguish between adjectives and adverbs. Words like "slow," "hard," or "fast" can function as adverbs without changing form. Therefore, the translator chose a more concise and natural form.

The meaning of "whisper" remains intact. This shift actually makes the dialogue sound more natural in spoken Indonesian.

From the analysis, several main factors caused the shift in word classes in this film's subtitles.

*Differences in Grammatical Systems*

English and Indonesian have different syntactic patterns. This difference requires adjustments to word forms to ensure sentences remain grammatical in the target language.

### *Naturalization of the Target Language*

Translators strive to ensure subtitles sound natural to Indonesian audiences. Shifting word classes is often used to avoid a rigid and overly literal translation.

### *Subtitle Limitations*

Subtitles are limited in character count and screen time. Therefore, more concise word forms are often chosen even if word classes are changed.

### *Context of Film Dialogue*

Film dialogue is spoken and expressive, so the translation must adhere to the conversational style of Indonesian.

In general, shifting word classes in data does not change the core meaning of the message.

### *Instead, this shift*

- Helps maintain clarity of meaning,
- Improves subtitle readability, and
- Makes translations sound more natural.

This suggests that class shifting is an effective strategy in translating film subtitles. This finding aligns with research by Nurhadi et al. (2021) and Kurniawati & Haryanto (2022), which states that class shifting plays a crucial role in maintaining the quality of audiovisual translations.

## **Conclusion**

Based on the analysis and discussion of word class shift in the subtitles for Harry Potter and the Chamber of Secrets, the following conclusions can be drawn.

First, word class shift has been shown to be a frequent phenomenon in subtitle translations from English to Indonesian. This shift occurs when a word in the source text is translated with a different word class in the target text, such as a verb becoming a noun, an adjective becoming an adverb, and an adverb becoming an adjective.

Second, the most dominant type of shift in this research data is the shift from verbs to nouns and from adverbs to adjectives. This shift indicates that Indonesian tends to use nouns or adjectives to convey meanings that are often expressed through verbs or adverbs in English. This is related to the differences in the grammatical systems of the two languages.

Third, the shift in word classes in this film's subtitles does not alter the core meaning of the intended message. Instead, the shift helps maintain clarity, improves the subtitles' readability, and makes the translation feel more natural and appropriate to the context of Indonesian conversation.

Thus, the shift in word classes can be viewed as an effective translation strategy, not an error.

Fourth, the main factors underlying the shift in word classes include differences in the structure of the source and target languages, the need for naturalization of the target language, and technical limitations in film subtitles, such as space and time. Therefore, translators must be able to balance fidelity to the source text with acceptability in the target language.

Based on these findings, it can be concluded that word class shifting is an important part of the film subtitle translation process and plays a big role in determining the quality of the translation results.

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