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Translation Shift Analysis in Subtitle of *To All The Boys I've Loved Before* (2018)

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Abstract: This research sets out to examine the various types of shifts and the causal factors that appear in the subtitles of the *To All the Boys I've Loved Before* (2018) film. Employing a qualitative descriptive method, the study draws on Catford's (1995) theory of translation shifts, which distinguishes between level shift and category shift. The category shift are further classified into structure shift, class shift, unit shift, and intra-system shift. Data were gathered using documentation techniques and analyzed through the lens of Catford's theoretical framework. The analysis uncovered a total of 407 instances of translation shifts: 28 were identified as level shifts, while the remaining 379 fell under category shifts, broken down into 175 unit shifts, 116 structure shifts, 67 intra-system shifts, and 21 class shifts. These shifts primarily occurred due to grammatical and structural differences between the SL (English) and the TL (Indonesian), along with the need to adjust meaning to ensure that the message remains natural and culturally appropriate for the target audience. The findings of this study are expected to contribute to the field of translation studies, particularly in deepening the understanding of how translation shifts function within the context of film subtitling.

Keywords: *translation; translation shift; translation audiovisual; subtitle*

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Introduction

Translation is essential for cross-cultural communication, particularly in the context of worldwide media consumption. Audiovisual translation (AVT) in the form of subtitling allows global consumers to view movies in foreign languages. Newmark (1988) underscores that translation is not only a transfer of meaning but also a cultural transfer, allowing works from one culture to be accessed by audiences from another culture. However, it requires more than word-by-word translation for it to occur; structural and cultural differences between the target and source languages must be addressed by translators. According to Munday (2016), translation involves the process of transferring meaning from one language to another. Munday emphasises that translation is not just a linguistic activity but also involves cultural, social, and ideological aspects. One phenomenon that is prevalent in subtitling is translation shift, a term first used by Catford (1995) that refers to shifts while in the process of bringing over meaning from source language (SL) to target language (TL). House (2015) notes that shift is often the result of differences in cultural norms and communicative preferences of the source and target languages. Chesterman (1997) also highlights that shift may arise from pragmatic considerations and

the need for naturalness in the target language. Pym (2023) says that shifts in translation are not always errors but strategies to achieve functional equivalence and audience accessibility. It can occur at various levels, i.e., grammar (class and unit shift), structure, and meaning (semantic shift), and is often unavoidable due to differences in languages and contexts.

Translation shifts are typically evident when English-language films are translated to Indonesian. This is due to dissimilar sentence structure, vocabulary, and cultural differences; thus, the approaches of the translators must be modified. Additionally, translated text for subtitles has character limits as well as screen time limits. Newmark (1988) noted that a translator must often prioritize communicative clarity over literalness. Therefore, the translators must simplify or modify the original word without changing its meaning or making it unclear. Cintas and Remael (2014) state that subtitling involves a significant reduction in the amount of information due to limitations in time and space, often compelling translators to condense or alter expressions. Pedersen (2011) stated, subtitles require a lot of linguistic compression, and translation shifts are used to achieve clarity due to the spatial and temporal limitations of subtitles. Georgakopoulou (2009) also said that the limitations of time and space in subtitles put pressure on the condensation, deletion, or rearrangement of information. According to Gottlieb (2005), subtitling involves diametrical translation in which spoken language is converted into written form, often resulting in structural and stylistic adjustments. Ramière (2006) states that subtitles must take into account audience reception and cultural approaches, which involves translation not only in terms of language but also context and tone adaptation. In addition, Fawcett (1997) argues that the pressures of time and space in audiovisual translation cause inevitable changes in linguistic form. These limitations make translation shifts a natural and important part of the subtitling process. Without translation shifts, subtitles will most likely be too long, out of sync with the action, or difficult to read for viewers.

The concept of translation shift was first introduced by Catford (1995), who divided it into two types, level shifts and category shifts. Throughout the years, experts such as Hatim and Mason (1997) and Munday (2016) have further evolved the theory to encompass deeper typologies, including structural, unit, class, and intra-system shifts. These shifts tend to be inevitable due to variation in the source and target languages' linguistics and culture, and their examination offers invaluable information about translational procedures, norms, and limitations. Translation shifts in subtitling not only include technical changes but also audience reception implications and cultural adaptation.

Several studies have examined translation shifts in audiovisual texts, especially in film subtitles. One of these works is Fitria (2020), which discusses the tendency of both category and level shifts to occur in English-Indonesian subtitles. Nurhadi et al. (2021) also focus on two specific types of class shifts they found in English-Indonesian subtitle shifts: unit shifts and class shifts. Aryanti et al. (2021) analyze the adjective phrases that have undergone changes, whether to enhance clarity or create relevance surrounding the target language. At the same time, Simanjuntak and Dergayasa (2021) studied the impact of retaining semantic meaning and pragmatic function during semantic shift arguments. Further study is done by Adipta and Amilia (2022), examine the kinds of translation shifts that occur in the English to Indonesian subtitle, while Riskita and Zuhron (2022) study translation quality features of accuracy and acceptability based on Catford's theory together with a quality assessment approach. Besides, Purwanti and Suyudi (2022) and Anisni and Hilman (2023) investigate the category shifts of the analyzed translation. Similarly, Adriati et al. (2023) and Ahmad et al. (2023) discuss the impact of genre and narrative style on the type and frequency of shifts.

Despite the growing number of studies, little research has been done on English to Indonesian translation change in teen romantic comedies. Idioms, slang, colloquialisms, and emotionally charged dialogues are characteristic linguistic elements of romantic comedies. *To All the Boys I've Loved Before* (2018), a Netflix original film based on a young adult novel by Jenny Han's, features conversations full of linguistic and cultural allusions specific to contemporary American teenagers. Therefore, Indonesian subtitle translation is a perfect example to examine how translation shifts adapt culturally specific terms without changing their original meanings.

This study examines a significant research gap in subtitle translation, particularly the lack of detailed analysis on translation shifts in English-Indonesian subtitle pairs within the teen romance genre. Existing studies tend to focus on general AVT issues or analyze only a limited number of shift types.

The novelty of this study lies in its focus on identifying and categorizing the types of translation shifts found in the Indonesian subtitles of the *To All the Boys I've Loved Before* (2018) film, using Catford's theory and supported by other translation theories. Unlike previous studies that tend to focus on one type of shift, this study offers a detailed explanation of how and why certain shifts occur, with their relationship to linguistic and cultural.

The focus of this research is to explore the various types, functions, and the most frequently occurring types of translation shifts found within the subtitles of the *To All the Boys I've Loved Before* (2018) film. Specifically, the study seeks to (1) identify the occurrences of translation shifts based on Catford's theory, (2) examine the factors motivating these shifts in the context of subtitle translation.

The findings of this study are expected to bring new insights both theoretically and practically. Theoretically, it is expected to further develop the field of translation studies by providing empirical evidence on how translation change manifests in subtitled works, especially in the English-Indonesian context. Practically, it will benefit media producers, language teachers, students and subtitle translators by providing information on effective techniques for translating culturally complex content between languages. The ultimate aim of this study is to improve the standard and accessibility of subtitled media for Indonesian audiences and promote a deeper understanding and appreciation of diverse cultures.

The researcher found several earlier studies. This study expands the scope of previous studies that have examined translation shifts in film subtitles using Catford's theory (1965), such as those conducted by Fitria (2020), Aryanti et al. (2021), and Purwanri & Suyudi (2022) who found the dominance of structure shift, as well as by Riskita & Zuhron (2022) and Anisni & Hilman (2023) who showed a high frequency of unit shifts. However, this study is unique in that it specifically examines the teen romantic comedy genre which is full of idioms, slang, and emotional nuances typical of American teenagers, which have not been widely studied in the context of English-Indonesian subtitle translation. Different from previous studies that tend to only identify one or two types of shifts, this study offers a comprehensive analysis of all types of shifts according to Catford, including shift levels and four shift categories, and explores the causal factors, such as differences in grammatical structure, the need to convey meaning naturally, and cultural adaptation.

1. Translation

There are numerous experts who define translation in a variety of ways. Translation is more than just translating text across languages. Translation, as defined by Catford (1995), is the act of substituting written content in one language (SL) with comparable written content in another

language (TL). As stated by Larson (1984), the process of translation involves converting the intended meaning of a text from its source language (SL) to its target language (TL). The meaning must be communicated and maintained, although the form can be altered.

According to Gill and Guzman (2010), as quoted in Mona Baker's book (2018), translation is a point of contact between peoples, and because two peoples rarely have equal access to power, the translator is in a unique position as a mediator to make cultural differences explicit, expose injustices, and contribute to global diversity. Meanwhile, Nida and Taber (2003) define translation as the re-expression of a message in the receptor language by finding in it the nearest natural equivalent, focusing first on conveying the meaning, followed by the appropriate style.

2. Translation Shift

Translation shift is a common occurrence throughout the process of translation, which entails alterations in grammatical structure, lexical selection, and subtle variations in meaning. According to Catford (1995), a translation shift is the change that happens when a message is transferred from the SL to the TL during translation.

Catford's Theory (1995) distinguishes between two major types of translation shift: level shifts and category shifts. These two categories of translation shifts are further subdivided into four types: class shift, level shift, intra-system shift, and structure shift.

3. Types of Shift in Translation

Catford (1995) also notes that translation shifts can be categorized into two distinct types that can occur during the process of translating a text. These shifts are referred to as level shift and category shift.

a. Level Shift

A level shift occurs when the destination language's linguistic equivalent of an item at one level of the SL is at a different level, deviating from the formal equivalence in translation.

b. Category Shift

Catford (1995) defined category shift as a translation technique that deviates from formal correspondence. Changes in units, structures, classes, or intra-system shifts are examples of these deviations. These shifts happen when an item in the SL that is translated into another language (TL) is of a different class than the original item that was translated. Category shifts are a crucial topic to discuss in regard to translation projects, assuming that there is some formal association at all between the source and target languages. They cover a broad spectrum of shifts, such as structural, class, intra-system, and unit shifts (changes in rank).

1) Structure Shift

Structure-shifts are common in translation and can occur at various ranks, including clause-rank. An example provided by Catford involves a Gaelic translation equivalent of an English sentence where the sequence of elements in the clause differs, indicating a structure shift. This shift not only involves different elements but also a different sequence, which is relevant in English. Therefore, structure shifts involve changes in the arrangement of elements within a sentence, impacting the overall structure of the translation.

2) Class Shift

A class shift refers to a situation where the translation counterpart of a word or phrase from the source language is categorized under a different grammatical class than the original word or phrase.

3) Intra-system Shift

Intra-system shift refers to the internal shift that occurs inside a language system. It occurs when the source language (SL) and target language (TL) have very similar systems, but the translation involves selecting a term in the TL system that does not correspond directly to the term in the SL system (Catford, 1995).

4) Unit Shift

Unit shift, also known as rank shifts, occurs when a translation deviates from a direct correspondence between units in the source language and units in the target language, resulting in a changed rank for the translated unit.

Research Method

1. Research Design

In this study, the researcher uses the qualitative method. A qualitative approach involves collecting and analyzing non-quantifiable data like written texts, audio recordings, or video materials to uncover deeper insights into a phenomenon or to develop new research concepts (Ugwu et al., 2023). A qualitative research design is a methodology that emphasizes the systematic gathering, examination, and documentation of data. Derived from several fields of study, this technique of research aims to ascertain the significance of ethical concerns and anticipate the potential obstacles that may arise (Creswell & Creswell, 2018). The qualitative method is used because the researcher wants to identify and analyze the types of translation shifts present in the movie subtitle of *To All the Boys I've Loved Before* (2018) and to analyze and determine the equivalences in the translation of the subtitle.

2. Data and Data Source

The main data in this study are both English and Indonesian subtitles from the movie *To All the Boys I've Loved Before* (2018). This movie is an adaptation of a book with the same title written by Jenny Han, which was published in 2014. This movie is directed by Michael Fimognari and Susan Johnson, produced and distributed by Netflix. The data for this study is all the verbal utterances/dialogue containing the translation shifts found in the movie subtitles. Non-verbal cues, soundtrack lyrics, and subtitle elements such as sound descriptions (e.g., "[sighs]") are excluded. The film script (source text) is transcribed manually by the researcher, while the target text (subtitles) is extracted directly from the official Indonesian subtitles available on the Netflix platform.

3. Data Collection Technique

The data were collected using documentation techniques. data collected from written text. In this research, the researcher investigated the translation shifts found in the movie's subtitles. The data collection process consists of the following steps: First, the researcher searches for the movie on Netflix, then watches the movie several times. Thereafter, the researcher observes both

English and Indonesian subtitles. Then the researcher organizes the source text and the translation. Thereafter, the researcher compares the original subtitles with the translated subtitles. Finally, the researcher then searches for any changes/shifts that occur in the subtitles.

4. Data Analysis Technique

The data were analyzed based on Catford's theory of translation shift. The researcher focused on analyzing translation shifts in translation. Based mostly on Catford's theory, the types of shifts being investigated are level shifts, intra-system shifts, class shifts, and unit shifts. The researcher employed the following procedures to analyze the data: First, from the data that has been collected, the researcher has identified the translation shifts in the subtitle based on Catford's translation shift theory. Second, the researchers used Catford's theory to examine the results. Third, the researcher evaluates all analysis results to ensure that the analysis results were carried out correctly. Finally, the researcher draws a conclusion from the analysis that has been made.

Results & Discussion

1. Results

After gathering the data, the researcher identified several items suitable for analysis using Catford's (1995) translation shift theory. The study identified a total of 407 translation shifts in the subtitle translation of the *To All The Boys I've Loved Before* (2018) subtitle, including 28 shifts (6,87%) at the level shift and 379 shifts (93,12%) at the category shift, consisting of 175 shifts (42,99%) at the unit shift, 116 shifts (28,50%) at the structure shift, 67 (16,46%) shifts at the intra-system shift, and 21 shifts (5,15%) at the class shift.

Table 1. Result of Translation Shift

Translation Shift	Frequency	Percentage
Level Shift	28	6,8%
Category Shift	379	93,12%
Unit Shift	175	42,99%
Structure Shift	116	28,50%
Intra-system Shift	67	16,46%
Class Shift	21	5,15%
Total	407	100%

The data above indicates that there are two types of translation shifts that appear in the film's subtitle translation, namely level shift and category shift. The category shift itself is further categorized into four forms, which include unit shift, structure shift, intra-system shift, and class shift.

Level Shift

The following are some examples of the level shifts that have occurred.

Data 1

01:12:13,620 --> 01:12:14,790

SL: You're home!

TL: *Kau sudah pulang!*

The data above indicates a level shift that occurs from the grammatical level to the lexical level. In this instance, the level shift involves the use of the simple present tense, which is constructed using the formula S + to be + noun. The phrase "you're home" employs a present tense grammatical construction (S + to be + noun), specifically using "are" followed by the noun "home," indicating the subject's current presence at home. However, in TL it translates to "*kau sudah pulang!*", which involves the addition of a time aspect through the word "*sudah*," which indicates that the action of "*pulang*" has been completed. This shift occurs because of the differences in language systems between SL and TL. In SL, "are" can be translated as "*sedang*" in TL.

Data 2

01:20:19,397 --> 01:20:20,817

SL: Yep, she's cleaning...

TL: *Ya, dia sedang berberes.*

The data above also is a change in level from grammatical level to lexis. The example shows a level shift through the application of the present continuous tense, which uses the structure S + to be + verb-ing and conveys the meaning of an ongoing action, commonly expressed as "*sedang*" in Indonesian. The English sentence "she's cleaning" uses the present continuous tense with the formula subject + to be (is) + verb-ing, which indicates that the action is ongoing. In the Indonesian translation, this progressive meaning is not conveyed through the grammatical form, but through the lexical word "*sedang*", as in the sentence "*dia sedang berberes*". This reflects a shift from grammatical form in English to a lexical form in Indonesian, allowing the same meaning to be expressed more naturally in the TL.

Data 3

01:02:12,645 --> 01:02:14,805

SL: Chris? Come on, she's sleeping.

TL: *Chris? Ayolah, dia sedang tidur.*

Another example here also shows the level shift that occurs in the present continuous tense. In the sentence "she's sleeping", this structure grammatically indicates that the action is currently taking place. This progressive aspect is expressed through grammatical forms, namely the use of the auxiliary verb "is" and the verb-ing "sleeping". In contrast, in Indonesian there is no grammatical system that directly represents the progressive aspect as in English. To convey the meaning of "is ongoing", the lexical word "*sedang*" is used, as in the sentence "*dia sedang tidur*". This shows a shift from the grammatical form(tense) in English to the lexical form (time adverb) in Indonesian. This shift aims to maintain meaning even though the linguistic forms are different between the SL and the TL.

Data 4

01:02:10,685 --> 01:02:12,515

SL: I'm gonna go sit with Chris.

TL: *Aku akan duduk dengan Chris.*

The data above is an example of a shift level in a simple future form which has the structure S + will/going to + verb1, which is translated as "*akan*" in Indonesian. The shift occurs from the

grammatical form in SL which is translated into TL into a lexical form. The word “gonna” comes from “going to” which is translated into “akan”.

Data 5

00:34:37,283 --> 00:34:38,413

SL: I have never been.

TL: *Aku belum pernah kesana.*

The data above shows that the level shift that occurs in the present perfect form from grammatical to lexical has the structure S + has/have + past participle (verb3). Here, "have never been" uses the present perfect tense structure to express an experience that has never happened until now. However, there is no particular grammatical form for the present perfect tense in TL. Therefore, "have never been" is translated through the lexical structure "*belum pernah.*"

The level shift data above shows a pattern of level shift from grammatical to lexical, as stated by Catford (1995). This shift is a response to the differences in grammatical systems between English and Indonesian, especially in terms of time and tense aspects. Newmark's theory (1988) also supports this phenomenon with a natural approach and communicative translation, where the main message is maintained even though the form changes. Thus, level shift is not an error, but a translator's strategy that aims to maintain clarity and understandability in the target language. Fitria (2020) shows that this type of shift is common in subtitle translation, particularly when handling tense forms like the present perfect or future tense.

Category Shift

The researcher also found several category shifts that occurred in translation, such as unit shift, structure shift, intra-system shift, and class shift.

Unit Shift

There are multiple kinds of unit shifts appear during the translation process, such as:

Data 6

00:04:01,074 --> 00:04:02,084

SL: Definitely.

TL: *Tentu saja.*

In this example, a shift occurs from a word into phrase. The word “definitely” is translated into TL as the phrase “*tentu saja.*” The shifting occurs from a lower level to a higher level because words have a lower level than phrases. This shift often happens in translation due to differences in language structure, where one word in the source language sometimes requires more than one word in the target language to convey the same meaning.

Data 7

00:04:58,089 --> 00:04:59,509

SL: Lucas from Homecoming;

TL: *Lucas dari pesta penyambutan*

In this data, there is a shift in units from word to phrase. The word "homecoming" in English is a noun. When translated into Indonesian, the term changes to the phrase “pesta penyambutan,” which consists of two words: "*pesta,*" which is a celebration event, and "*penyambutan,*" which is an act of welcoming. This change reflects the unit shift as explained by Catford (1995), namely the

shift from smaller linguistic units (words) to larger units (phrases) to achieve equivalent meaning in the context of the target culture and language.

Data 8

00:44:29,792 --> 00:44:32,172

SL: Not gonna lie to you, that sounds nasty.

TL: *jujur, kedengarannya buruk.*

The example above shows the occurrence of a unit shift, precisely from clause to word. The English clause (SL) "Not gonna lie to you" structurally has an implied subject "I" and a predicate "not going to lie", thus forming a full clause that explicitly expresses the speaker's attitude. This clause is then translated into Indonesian (SL) into just one word, namely "*jujur*". Although structurally more concise, the word "*jujur*" is sufficient to convey the core meaning of the original clause, namely stating honesty before giving an opinion. This change shows the shrinkage of linguistic units as explained by Catford (1995) from a more complex structure (clause) to a simpler form (word), without sacrificing communicative meaning. Although there is a reduction in structural form, meaning and function are maintained through the right choice of words in the context of the target culture and language.

Structure Shift

Data 9

00:04:56,421 --> 00:04:58,011

SL: Peter from seventh grade;

TL: *Peter dari kelas tujuh.*

Here, the phrase "seventh grade" in the source language follows the structure of modifier + head, with "seventh" as the modifier and "grade" as the head, which is then translated into "*kelas tujuh*" in the target language, which is composed of the pattern head + modifier, where "*kelas*" serves as the head and "*tujuh*" as the modifier. In the SL, the head word appears after the modifier word, while in the target language, the head word is located in front of the modifier word. This shift in sentence structure illustrates what Catford (1995) categorizes as a structure shift, as it involves changes in grammatical arrangement between languages.

Data 10

00:14:55,144 --> 00:14:56,354

SL: New album.

TL: *Album baru.*

The data above also shows a structure shift. From SL, "New album" is translated into "New album" in TL. Here, SL "New album" follows the structure of modifier + head, where "New" is the modifier and "album" is the head. Meanwhile in TL, "New album" follows the structure head + modifier, where "album" is the head and "baru" is the modifier.

Data 11

00:35:50,231 --> 00:35:51,821

SL: A Korean yogurt smoothie.

TL: *Smoothie yogurt Korea.*

Another data also shows a structure shift. In SL, "a Korean yogurt smoothie" consists of the following pattern: article + modifier 1 + modifier 2 + head. "A" is an article, "Korean" is modifier 1, "yogurt" is modifier 2, and "smoothie" is the head. This phrase translates into the TL as "smoothie yogurt Korea," following the pattern: head + modifier 1 + modifier 2. "Smoothie" as head, yogurt as modifier 1, and "Korea" as modifier 2. In English (SL), the head noun "smoothie" is at the end of the phrase; meanwhile, in the Indonesian translation, the head noun "smoothie" moves to the beginning of the phrase.

Intra-system Shift

Plural noun is translated to singular noun

Data 12

00:04:07,413 --> 00:04:08,583

SL: even on dates.

TL: *Bahkan saat kencan.*

The data above is an example of an intra-system shift. The translation of SL "even on dates" into "*bahkan saat kencan*" in TL is an example of a shift that occurs in the internal system of the language. In this case, the word "dates" in SL is a plural form marked with the suffix -s/-es, which is then translated into "*kencan*" in TL, which is singular. Catford (1995) stated that in every language, there are systems that operate in nominal groups, singular and plural. This shift occurs because of the difference in the number system between SL (English) and TL (Indonesian), although both have the concept of plural and singular.

Data 13

01:03:30,139 --> 01:03:31,679

SL: They're the chaperones?

TL: *Mereka para pendamping?*

The data above also shows the existence of an intra-system shift in the translation of plural forms in the SL into singular in the target language. In the SL, "chaperones" is a plural noun indicated by the addition of -s/-es. The TL translates it as "pendamping," a singular noun. This is because Indonesian does not use plural forms morphologically, such as the addition of -s/-es in English.

Class Shift

Data 14

00:16:05,631 --> 00:16:06,921

SL: Really, seriously.

TL: *Ya, serius.*

The data above shows a class shift from adverb to adjective. The word "seriously" in SL acts as an adverb, which is marked by the addition of the suffix "-ly," which is translated into the word "*serius*" which acts as an adjective in TL. This shift is a perfect example of acceptability in translation rather than formal correspondence. Catford (1995) explains that class shifts frequently occur as a result of inherent structural differences between the SL and the TL, making them often inevitable in the translation process.

Data 15

00:35:58,447 --> 00:36:00,697

SL: Yes, ma'am. She's feisty!

TL: *Ya, Bu. Dia penuh semangat.*

The data above is also an example of a class shift, namely from adjective to noun. The word "feisty" in SL has a different word class after being translated into TL "*semangat*." The word "feisty" acts as an adjective and is translated into the word "*semangat*," which acts as a noun. Catford (1995) asserts that a unit shift happens when there is a rank alteration in the target language translation, yet the unit retains the same meaning as a sentence in the source language.

2. Discussion

The findings of this study above indicate that various types of translation shift, both level shift and category shift, including unit shift, structure shift, intra-system shift, and class shift, occur consistently in the subtitles of the *To All the Boys I've Loved Before* (2018) film. The level shift that often occurs from grammatical to lexical form is a clear reflection of how tense and aspect in English are interpreted in Indonesian. Unlike English, which heavily relies on grammatical markers such as auxiliary verbs and verb conjugation, Indonesian tends to express time through lexical choices like "*sudah*", "*sedang*", and "*akan*". For instance, sentences in present continuous tense such as "she's cleaning" are translated with the adverb "*sedang*" to indicate ongoing action. This strategy enables the translator to preserve meaning even when the form must be altered to suit the target language's structure. These findings are in line with what Fitriana (2020) pointed out, emphasizing that grammatical constraints between English and Indonesian often necessitate such level shifts to maintain naturalness and intelligibility in the target language.

Furthermore, category shifts dominate the data with 379 occurrences (93.12%), divided into unit shift, structure shift, intra-system shift, and class shift. Among these, unit shift emerges as the most frequent shift. Unit shift occurs when a single word in English is expanded into a phrase in Indonesian or vice versa. For example, the word "definitely" is translated as "*tentu saja*" in TL, increasing the number of lexical items to match the original meaning. Studies by Riskita & Zuhron (2022) and Anisni & Hilman (2023) similarly highlight that unit shifts are instrumental in preserving equivalence, particularly when cultural and linguistic expectations vary between source and target audiences. Thus, unit shifts serve not merely as linguistic transpositions but as devices to enhance contextual and cultural resonance.

Structure shifts, which involve changes in grammatical patterns between the SL and TL, also appear significantly in the data. An example is the shift from "seventh grade" to "*kelas tujuh*", where the original English phrase follows a modifier + head structure while the Indonesian translation places the head before the modifier. Similar patterns were also found such as "a Korean yogurt smoothie" which becomes "smoothie yogurt Korea" in the translation. This finding also aligns with the findings of Aryanti et al. (2021) and Adipta & Amilia (2022), which state that grammatical restructuring is a natural feature in English-Indonesian translation, especially in noun phrases. In addition, the presence of intra-system shifts, such as translating plural nouns like "dates" into singular forms like "*kencan*", further highlights the morphological differences between the two languages. This confirms Catford's theory that internal linguistic systems such

as pluralization operate differently across languages, requiring translators to make choices that prioritize meaning over form.

Lastly, class shifts are the least frequent. class shifts from adverb to adjective or from adjective to noun, such as "seriously" to "*serius*" and "feisty" to "*semangat*," show syntactic and semantic flexibility in subtitle translation, which was also identified by Nurhadi et al. (2021). Thus, although this type of shift has been observed in previous studies, the main contribution of this study lies in exploring the teen romantic comedy genre, which is rich in idioms, slang, and emotional expressions typical of teenagers, and in providing an in-depth explanation of the factors causing translation shift, which are often overlooked in previous, more general studies. This study not only strengthens previous results but also broadens the understanding of how shift strategies are used to bridge linguistic and cultural differences in the context of popular film subtitling.

The research findings in the form of research data are further discussed or critically interpreted with particular relevant theoretical approach. Data can also be supported with the presentation of tables, images, etc. Captions for table is written above it with sequenced numbering so that it can be easily referred to, though not put under the pointing sentence/paragraph. Line (border) to the table is made minimalist by eliminating the vertical lines and leaving horizontal lines deemed necessary. Captions for images are placed below the picture, also with providing sequenced numbering. One page only accommodates a table or an image with a maximum of two-thirds the size of the page (size adjusted as efficiently as possible).

Conclusion

From the data that has been collected and analyzed above, the results indicate that there are all types of translation shifts that occur in the subtitle translation of *To All the Boys I've Loved Before* (2018), namely level shift and category shift, which are divided into four: unit shift, structure shift, intra-system shift, and class shift. There are 407 translation shifts in total that were identified in the English-Indonesian subtitle translation, namely level shift with 28 shift data and category shift with 379 shift data. The Category shift is classified into four types, namely unit shift with 175 shift data, structure shift with 116 shift data, intra-system shift with 67 shift data, and the last is class shift with 21 shift data. The results clearly show that category shifts occur far more frequently than level shifts. Among them, structure shift appears as the most dominant type, with 116 instances. This indicates that adjustments in grammatical arrangement between the source and target language are the most commonly applied strategy in translating the film's subtitles.

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