

An Analysis of Grammatical Shift and Translation Strategy in Subtitling Dialogue in the Film *Finding Nemo*

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ABSTRACT

This study investigates grammatical shifts and translation strategies employed in the Indonesian subtitles of the animated film *Finding Nemo*. The study is motivated by the importance of subtitle translation in facilitating cross-cultural communication and ensuring that the intended meaning of audiovisual content is accurately conveyed to target audiences. The objective of this research is to identify the types of grammatical shifts occurring in the subtitle translation and to examine the translation strategies used by the translator. This research adopts a qualitative descriptive approach. The data consist of English dialogues from *Finding Nemo* and their corresponding Indonesian subtitles. Data were collected through documentation and note-taking techniques and analyzed using Catford's Translation Shift Theory (1965) and Molina and Albir's Translation Techniques Theory (2002). The findings reveal that four types of grammatical shifts are present in the subtitles, namely structure shifts, class shifts, unit shifts, and intra-system shifts. Among these, structure shifts and unit shifts occur most frequently, indicating significant syntactic differences between English and Indonesian. In addition, several translation strategies were identified, including literal translation, reduction, modulation, and adaptation, with literal translation being the most dominant strategy. The study concludes that grammatical shifts and translation strategies play a crucial role in achieving equivalence, naturalness, and readability in subtitle translation. These findings contribute to the development of Translation Studies, particularly in the field of audiovisual translation and subtitling practices.

KEYWORDS: grammatical shift, translation strategy, subtitle translation, audiovisual translation, *Finding Nemo*.

INTRODUCTION

Translation plays a crucial role in facilitating communication across languages and cultures. In the era of globalization and digital media development, the demand for translated products has increased significantly, particularly in audiovisual media such as films, television series, online videos, and streaming platforms. One of the most widely used forms of audiovisual translation is subtitling, which refers to the process of rendering spoken dialogue from a source language into written text in a target language displayed on the screen. Through subtitles, audiences from different linguistic backgrounds can access and understand the content of a film without altering the original audio. Therefore, the quality of subtitle translation is essential because it directly influences viewers' comprehension of the storyline, characters, cultural references, and messages conveyed in a film.

Unlike written translation, subtitling presents unique challenges due to its technical constraints. Translators are required not only to produce accurate and natural translations but also to consider limitations of space and time. Subtitles must be concise enough to fit the screen while remaining readable within a short display duration. As a result, translators often make linguistic adjustments, including omission, condensation, simplification, and grammatical restructuring, to ensure that the intended meaning can be effectively communicated to the audience. Such adjustments frequently lead to translation shifts, a phenomenon that is considered inevitable in the translation process. Translation shifts occur because of differences between the linguistic systems of the source language and the target language as well as the translator's effort to achieve equivalence and readability. According to Catford (1965), translation shift refers to departures from formal correspondence that occur in the process of transferring meaning from one language to another. This theory remains one of the most influential frameworks in Translation Studies because it provides a systematic explanation of linguistic changes occurring during translation.

One of the most interesting objects for investigating translation shifts in audiovisual translation is the animated film *Finding Nemo*. Produced by Pixar Animation Studios, *Finding Nemo* gained worldwide popularity and has been translated into numerous languages, including Indonesian. The film contains a wide range of linguistic expressions, such as informal conversations, emotional utterances, idiomatic expressions, humor, and diverse grammatical structures. These characteristics make the film a valuable source for examining how translators handle linguistic differences between English and Indonesian. Furthermore, because subtitles are subject to audiovisual constraints, translators frequently employ various translation strategies to maintain the meaning of dialogues while ensuring that subtitles remain concise, natural, and accessible to viewers.

Within the field of Translation Studies, grammatical shift has become an important area of investigation because it concerns how meaning is preserved despite structural changes in language. Catford (1965) classifies translation shifts into two major categories: level shifts and category shifts. Category shifts are further divided into four types: structure shifts, class shifts, unit shifts, and intra-system shifts. Structure shifts occur when the grammatical arrangement of elements in the target language differs from that of the source language. Class shifts involve changes in word classes, such as the translation of a noun into an adjective. Unit shifts occur when linguistic units change rank, for example from a word to a phrase or vice versa. Intra-system shifts refer to changes within comparable grammatical systems of the source and target languages. These categories provide a comprehensive analytical framework for identifying and explaining grammatical changes found in subtitle translation.

In addition to translation shifts, studies of subtitle translation often focus on translation strategies employed by translators to overcome linguistic and technical challenges. Molina and Hurtado Albir (2002) propose a comprehensive taxonomy of translation techniques that includes literal translation, borrowing, calque, reduction, amplification, adaptation, modulation, transposition, generalization, and particularization. These techniques explain the procedures used by translators when transferring meaning from the source language into the target language. In audiovisual translation, the choice of technique is often influenced not only by linguistic considerations but also by subtitling constraints such as limited screen space and reading time. Therefore, the integration of translation shift theory and translation strategy analysis provides a more comprehensive understanding of subtitle translation practices.

The significance of investigating grammatical shifts and translation strategies has become increasingly evident with the rapid development of audiovisual translation studies. Subtitles are no longer regarded as a simple linguistic transfer but rather as a complex intercultural communication product. Inaccurate translation of grammatical structures or inappropriate translation strategies may lead to meaning distortion, loss of cultural nuances, or misunderstanding of the narrative. Consequently, examining grammatical shifts and translation strategies is essential for understanding how translators maintain semantic equivalence and communicative effectiveness under the constraints of audiovisual media.

Several previous studies have investigated translation shifts and translation techniques in subtitle translation. Simanjuntak and Tangkas (2023), in their study of the Indonesian subtitles of *Green Book*, found that category shifts frequently occurred due to structural differences between English and Indonesian, with structure shifts and unit shifts being the most dominant categories. Similarly, De Martin, Indrawati, and Putra (2025) reported that structure shifts represented the most common type of grammatical shift in the Indonesian subtitles of *The Lion King*. Furthermore,

Suherman (2018), in his analysis of *The Revenant*, demonstrated that grammatical shifts contributed significantly to changes in linguistic forms while preserving the intended meanings of the original dialogues.

Research on translation strategies has also produced noteworthy findings. Rahmawati and Pratama (2024) examined the Indonesian subtitles of *Luca* and found that literal translation, reduction, and generalization were the most frequently employed techniques. Likewise, Azzahra and Hilman (2024) analyzed the translation of phrasal verbs in *The Devil Wears Prada* and concluded that translators often combined multiple translation techniques to preserve meaning while adapting to subtitle constraints. Similar findings were reported in studies on *Shang-Chi* and *the Legend of the Ten Rings*, where literal translation and linguistic compression emerged as dominant strategies. These studies indicate that subtitle translation involves both structural shifts and strategic decision-making processes aimed at achieving communicative effectiveness.

Despite the growing body of research on translation shifts and subtitle translation techniques, several research gaps remain. First, most previous studies have focused exclusively on either grammatical shifts or translation techniques without examining the relationship between the two phenomena. Second, the majority of existing research has analyzed contemporary drama, action, or fantasy films, while animated films have received comparatively less scholarly attention. Third, studies that specifically integrate Catford's Translation Shift Theory with the analysis of translation strategies in the Indonesian subtitles of *Finding Nemo* remain limited. Considering that animated films often contain humor, emotional expressions, child-oriented language, and culture-specific references, they provide a distinctive context for investigating how grammatical shifts and translation strategies interact in subtitle translation.

Based on the issues discussed above, this study is significant because it contributes to the development of Translation Studies, particularly within the field of audiovisual translation. The findings are expected to enrich theoretical discussions on translation shifts and translation strategies while also providing practical insights for subtitle translators regarding the management of grammatical changes and translation decisions in audiovisual contexts.

Therefore, the objectives of this study are: (1) to identify and describe the types of grammatical shifts found in the Indonesian subtitles of *Finding Nemo* based on Catford's Translation Shift Theory; and (2) to analyze the translation strategies employed by the translator in rendering the film's dialogues into Indonesian subtitles.

RESEARCH METHOD

This study employed a qualitative descriptive approach. A qualitative approach was selected because the study aimed to describe and interpret linguistic phenomena occurring in the translation of film subtitles, particularly grammatical shifts and translation strategies. The descriptive method was used to systematically present and analyze the data based on actual findings without manipulating the research object. According to Miles, Huberman, and Saldaña (2014), qualitative research focuses on understanding social or linguistic phenomena within their natural contexts through the interpretation of data collected from various sources. Therefore, this approach was considered appropriate for investigating grammatical shifts and translation strategies in film subtitles.

The object of this study was the subtitle translation of the film *Finding Nemo* from English into Indonesian. The research focused on identifying grammatical shifts occurring in the translation process and examining the translation strategies employed to produce accurate, acceptable, and comprehensible subtitles for Indonesian audiences. The subject of the study consisted of all dialogues found in *Finding Nemo*, while the research data comprised words, phrases, clauses, and sentences that indicated grammatical shifts and translation strategies in the Indonesian subtitles.

The sources of data were divided into primary and secondary sources. The primary data source consisted of the English dialogue script of *Finding Nemo* as the source language (SL) and its Indonesian subtitles as the target language (TL). The data were obtained through observation and comparison between the original dialogues and their translated versions. Meanwhile, the secondary data sources included relevant books, journal articles, conference proceedings, and previous studies related to translation shift theory, translation strategies, and audiovisual translation.

Data were collected using the documentation method combined with note-taking techniques. First, the researcher watched *Finding Nemo* repeatedly to gain a comprehensive understanding of the dialogue context. Subsequently, the English dialogues and their Indonesian

subtitles were collected and documented. Data containing grammatical shifts and translation strategies were then identified, classified, and organized into a data analysis table. This process was conducted systematically by comparing each source-language utterance with its target-language translation to identify linguistic changes occurring during the translation process.

The data analysis procedure followed the interactive model proposed by Miles, Huberman, and Saldaña (2014), which consists of data reduction, data display, and conclusion drawing. During the data reduction stage, relevant data were selected and categorized according to the research objectives. The data were then analyzed using Catford's (1965) Translation Shift Theory. According to Catford (1965), a translation shift refers to a departure from formal correspondence that occurs during the translation process in order to achieve equivalence between the source language and the target language. Based on this theory, the identified data were classified into four categories of grammatical shifts: structure shifts, class shifts, unit shifts, and intra-system shifts.

After identifying the grammatical shifts, the data were further analyzed using Molina and Albir's (2002) theory of translation techniques to determine the translation strategies employed in the subtitles. Translation techniques such as literal translation, reduction, amplification, adaptation, modulation, and transposition were examined to understand how the translator addressed structural differences between English and Indonesian while also accommodating the spatial and temporal constraints of subtitling.

The next stage involved data display, in which the findings were presented in the form of tables and descriptive explanations. Each data entry included the source-language dialogue, the target-language subtitle, the type of grammatical shift identified, and the translation strategy applied. The systematic presentation of data facilitated the interpretation and discussion of the research findings.

The final stage was drawing conclusions based on patterns identified throughout the analysis. The conclusions focused on the most dominant types of grammatical shifts and the most frequently used translation strategies found in the Indonesian subtitles of *Finding Nemo*. In addition, the study examined the relationship between grammatical shifts and translation strategies in maintaining meaning equivalence between the source language and the target language.

To ensure the trustworthiness of the findings, this study employed theoretical triangulation by comparing the results obtained through Catford's (1965) Translation Shift Theory and Molina and Albir's (2002) Translation Techniques Theory. Furthermore, the findings were compared with those of previous relevant studies to enhance the validity and reliability of the data interpretation.

RESULTS AND DISCUSSIONS

A. Results

1. Research Findings

This study aims to identify the forms of grammatical shifts and translation strategies employed in the Indonesian subtitles of *Finding Nemo*. The analysis was conducted on English dialogues and their Indonesian translations using Catford's (1965) Translation Shift Theory and Molina and Albir's (2002) Translation Techniques Theory.

Based on the analysis, it was found that grammatical shifts occurred consistently throughout the subtitle translation process. These shifts included structure shifts, class shifts, unit shifts, and intra-system shifts. In addition, the translator employed various translation strategies, such as literal translation, reduction, modulation, transposition, and adaptation, to adjust the meaning of the dialogues to the characteristics of the Indonesian language and the spatial constraints of subtitling.

In general, the most frequently identified types of shifts were structure shifts and unit shifts. These findings indicate that the syntactic differences between English and Indonesian constitute the primary factor contributing to grammatical changes during the translation process.

Table 1. Types of Grammatical Shifts Identified

Type of Shift	Description
Structure Shift	Changes in the arrangement of sentence elements from the source language to the target language

Class Shift	Changes in word class, such as an adjective becoming a noun
Unit Shift	Changes in the rank of linguistic units, such as a word becoming a phrase
Intra-system Shift	Changes occurring within equivalent grammatical systems in both languages

1. Structure Shift

Structure shift was the most dominant type of shift identified in the subtitles of *Finding Nemo*. This shift occurred when the syntactic structure of the source language was not directly maintained in the target language.

Data 1

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

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

In this example, a structural change can be observed as the sentence pattern is adjusted to conform to Indonesian syntax. The English interrogative form using a tag question (*do you?*) is translated into the Indonesian confirmation tag *bukan?*. This change reflects a structure shift because the grammatical form of the source language is not directly preserved in the target language.

Data 2

SL: *A fish can breathe out here.*

TL: *Seekor ikan bisa bernapas di sini.*

In English, the adverbial of place appears at the end of the sentence. In Indonesian, the sentence structure is adjusted to sound more natural while maintaining the original meaning. This shift demonstrates a syntactic adjustment aimed at achieving acceptability in the target language. These findings indicate that the translator prioritized naturalness in the target language rather than preserving the grammatical structure of the source language literally.

Furthermore, structure shifts frequently occurred because English and Indonesian employ different sentence construction patterns. English tends to rely heavily on grammatical markers and fixed syntactic arrangements, whereas Indonesian generally allows more flexibility in sentence structure. Consequently, maintaining the original structure often results in awkward or unnatural expressions in the target language. The translator therefore adjusted the sentence patterns to ensure readability and fluency for Indonesian viewers.

Another important aspect of structure shifts is their contribution to communicative effectiveness. In subtitle translation, viewers are required to process information within a limited period of time. Simplified and natural sentence structures enable audiences to understand the dialogue more quickly without losing the essential meaning. Therefore, the occurrence of structure shifts can be considered a practical strategy for achieving both linguistic equivalence and audience comprehension.

2. Unit Shift

Another prominent type of shift identified in the subtitles was unit shift. This shift occurs when a linguistic unit changes from a word to a phrase, a phrase to a clause, or vice versa.

Data 3

SL: *Wow.*

TL: *Cantiknya.*

In this example, a single exclamatory word in English is translated into a more explicit expression in Indonesian. The translator not only conveys the sense of surprise but also adapts it to the visual context depicting the beauty of the underwater environment. The shift from a simple exclamation to a more descriptive expression represents a unit shift.

Data 4

SL: *Mm-hmm.*

TL: *Ya, Marlin.*

In this case, a brief response in the source language is translated into a more specific phrase in the target language. The change from an interjection to a phrase indicates a shift in linguistic unit intended to clarify the conversational context. These findings suggest that subtitle translation often requires adjustments in linguistic units to facilitate audience comprehension within a limited reading time.

The occurrence of unit shifts demonstrates that translation is not merely a process of replacing words from one language with words from another language. Instead, translators frequently need to expand or compress linguistic units to convey the intended message effectively. In many cases, a single lexical item in English may require a phrase or a short clause in Indonesian to preserve its contextual meaning. Such adjustments help prevent ambiguity and improve clarity in the translated subtitles.

In addition, unit shifts are closely related to the multimodal nature of audiovisual texts. Since subtitles are accompanied by visual and auditory information, translators often adapt linguistic units according to the surrounding context. This allows viewers to connect the subtitle text with visual cues on the screen, resulting in a more coherent and meaningful viewing experience.

3. Class Shift

Class shift was identified when a linguistic element underwent a change in grammatical category during the translation process.

Data 5

SL: *Beautiful.*

TL: *Cantiknya.*

In English, *beautiful* functions as an adjective. In the Indonesian translation, the expression becomes a nominal construction expressing admiration. This change in grammatical category illustrates a class shift. Such changes in word class commonly occur because English and Indonesian possess different morphological and syntactic systems.

The findings reveal that class shifts play an important role in preserving natural expression in the target language. Certain lexical items cannot be translated effectively if their original grammatical category is maintained. As a result, translators often change adjectives into nouns, verbs into adjectives, or other grammatical categories to achieve a more acceptable translation. Although the grammatical form changes, the semantic content remains largely equivalent.

Moreover, class shifts illustrate the translator's sensitivity to the linguistic norms of the target language. Rather than producing mechanically equivalent translations, the translator adapts grammatical categories to match common usage in Indonesian. This adaptation contributes to the fluency and readability of the subtitles, allowing viewers to focus on the storyline rather than on unusual or unnatural language forms.

4. Intra-system Shift

Intra-system shift occurs when both languages share a comparable grammatical system, yet the translator chooses a different form to suit the context.

Data 6

SL: *other clownfish*

TL: *ikan badut lainnya*

In this example, the translator adjusted the expression according to the Indonesian nominal system and quantity markers. Although the meaning remains equivalent, the grammatical realization differs from that of the source language. This type of shift occurred less frequently than structure shifts and unit shifts; however, it still demonstrates adaptation to the grammatical system of the target language.

Although intra-system shifts were not as dominant as other types of grammatical shifts, their presence highlights the subtle differences that exist between the grammatical systems of English and Indonesian. Both languages may share similar linguistic categories, such as number, definiteness, or noun modification, yet these categories are often expressed in different ways. Consequently, translators must make adjustments to ensure that the translated expression aligns

with the conventions of the target language.

The findings also suggest that intra-system shifts contribute to the naturalness of subtitle translation. Maintaining the original grammatical system of the source language may produce expressions that sound foreign or unnatural in Indonesian. By adapting these grammatical features, translators create subtitles that are more accessible and culturally appropriate for the target audience while preserving the intended meaning of the original dialogue.

2. Translation Strategies Employed

In addition to identifying grammatical shifts, this study also found several translation strategies used in the subtitles of *Finding Nemo*.

1. Literal Translation

The most frequently observed strategy was literal translation.

Data 7

SL: *A fish can breathe out here.*

TL: *Seekor ikan bisa bernapas di sini.*

Most lexical elements are translated directly without significant changes in meaning. This strategy is employed because both the structure and meaning of the sentence can be easily understood by Indonesian audiences. Literal translation was frequently used when the source-language expression had a clear and direct equivalent in the target language. In such cases, the translator was able to preserve both the semantic content and the communicative function of the original dialogue without requiring substantial modifications. This strategy contributes to translation accuracy because the original message is transferred with minimal intervention.

Furthermore, the use of literal translation indicates that not all subtitle translations require complex transformations. When linguistic and cultural differences do not create barriers to comprehension, a direct rendering can effectively convey the intended meaning. Therefore, literal translation serves as an efficient strategy that helps maintain fidelity to the source text while ensuring readability for the target audience.

2. Reduction

The reduction strategy is applied when the translator omits or condenses certain elements to accommodate subtitle constraints.

Data 8

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

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

Certain pragmatic elements in the source language are simplified in the target language to ensure that the subtitle remains concise and readable.

The application of reduction is closely related to the technical constraints of subtitling. Since subtitles are restricted by character limits and display duration, translators often need to omit redundant words, repetitive expressions, or information that can already be inferred from the visual context. Such omissions help viewers read the subtitles comfortably without missing important information.

Moreover, reduction does not necessarily result in a loss of meaning. In many cases, the omitted elements have limited communicative value and do not significantly affect the audience's understanding of the dialogue. By prioritizing essential information, the translator can achieve a balance between accuracy and readability, which is one of the primary objectives of audiovisual translation.

3. Modulation

The modulation strategy was identified when the translator altered the perspective or manner of expressing the message.

Data 9

SL: *Wow.*

TL: *Cantiknya*.

Rather than translating the expression literally as *Wow*, the translator selected a form that better matched the visual context. This shift in perspective reflects the use of modulation.

Modulation allows translators to alter the perspective or conceptual viewpoint of an expression while maintaining its intended meaning. This strategy is particularly useful when a literal translation would sound unnatural or fail to convey the same emotional impact in the target language. By changing the way a message is expressed, the translator can produce subtitles that resonate more effectively with the target audience.

In addition, modulation demonstrates the translator's interpretative role in the translation process. The translator does not merely transfer linguistic forms but also considers contextual, cultural, and pragmatic factors. Through modulation, the translator ensures that the translated dialogue conveys a similar communicative effect to that experienced by viewers of the original version.

4. Adaptation

The adaptation strategy was employed when source-language elements required adjustment to conform to target-language conventions.

Data 10

SL: *Mm-hmm*.

TL: *Ya, Marlin*.

The translator adapted the conversational response to make it sound more natural and contextually appropriate for Indonesian viewers. Adaptation was employed when cultural or linguistic differences made a direct translation unsuitable for the target audience. This strategy involves replacing a source-language element with a target-language equivalent that performs a similar communicative function. As a result, viewers can understand the dialogue more easily because it reflects expressions and conventions that are familiar within the target culture.

Furthermore, adaptation is particularly important in audiovisual translation because films often contain culture-specific references, colloquial expressions, and conversational norms. By adapting such elements, the translator bridges the cultural gap between the source and target audiences. This process not only improves comprehension but also enhances the overall viewing experience by making the subtitles sound more natural and culturally relevant.

B. Discussion

The findings indicate that grammatical shifts are an unavoidable phenomenon in subtitle translation. This result supports Catford's (1965) assertion that translation shifts occur when formal correspondence between the source language and the target language cannot be directly maintained. In the case of *Finding Nemo*, most shifts emerged due to structural differences between English and Indonesian.

The dominance of structure shifts suggests that the translator prioritized naturalness and acceptability in the target language over preserving the original grammatical form. This finding is consistent with the study conducted by Simanjuntak and Tangkas (2023), which identified structure shift as the most dominant type of shift in film subtitle translation. The similarity between the findings indicates that syntactic differences between English and Indonesian play a crucial role in audiovisual translation.

Furthermore, the high occurrence of unit shifts demonstrates that subtitle translation requires flexibility in conveying information. In many instances, a single English word is translated into a phrase or longer expression in Indonesian to provide greater clarity. This finding supports Catford's (1965) argument that changes in linguistic rank are a natural consequence of differences between language systems.

From the perspective of translation strategies, the frequent use of literal translation suggests that many dialogues in *Finding Nemo* can be translated directly without compromising meaning. Nevertheless, the translator also employed reduction, modulation, and adaptation when confronted with subtitle constraints or culturally specific expressions that could not be translated literally.

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.

When compared with the findings of De Martin, Indrawati, and Putra (2025) regarding the subtitles of *The Lion King*, this study reveals a similar pattern, namely the predominance of structure shifts in animated film translation. This similarity suggests that animated films contain distinctive dialogue characteristics that encourage translators to make syntactic adjustments in order to produce subtitles that are natural and comprehensible for audiences of different age groups.

Overall, the findings demonstrate that grammatical shifts and translation strategies are closely interconnected in the subtitling process. Grammatical shifts occur as a consequence of the translator's efforts to produce communicative translations, whereas translation strategies serve as the means to achieve that objective. Therefore, subtitle quality is determined not only by semantic accuracy but also by the translator's ability to adapt source-language structures to the characteristics of the target language and the technical demands of audiovisual media.

CONCLUSION

This study examined grammatical shifts and translation strategies employed in the Indonesian subtitles of *Finding Nemo* by applying Catford's (1965) Translation Shift Theory and Molina and Albir's (2002) Translation Techniques Theory. The findings revealed that grammatical shifts occurred consistently throughout the subtitle translation process as a consequence of linguistic differences between English and Indonesian as well as the technical constraints inherent in audiovisual translation. Four types of grammatical shifts were identified, namely structure shifts, class shifts, unit shifts, and intra-system shifts. Among these categories, structure shifts and unit shifts were found to be the most prominent. The prevalence of structure shifts indicates that the translator frequently adjusted sentence patterns and syntactic arrangements to produce subtitles that sound natural and acceptable in Indonesian. Similarly, unit shifts demonstrated the translator's effort to modify linguistic units in order to maintain clarity and communicative effectiveness within the limited space and time available in subtitling.

In addition to grammatical shifts, the study also identified several translation strategies used to render the film's dialogues into Indonesian. The most frequently employed strategy was literal translation, particularly in cases where direct equivalence between the source language and the target language could be maintained without causing ambiguity or unnaturalness. However, other strategies, including reduction, modulation, and adaptation, were also utilized to address linguistic, cultural, and technical challenges encountered during the translation process. The use of these strategies reflects the translator's effort to achieve a balance between semantic accuracy, linguistic naturalness, and subtitle readability. Consequently, the findings suggest that subtitle translation is not merely a process of linguistic transfer but also involves a series of strategic decisions aimed at ensuring effective communication across languages and cultures.

The results further demonstrate that grammatical shifts and translation strategies are closely interconnected. Grammatical shifts often emerge as the outcome of specific translation strategies selected by the translator to achieve equivalence and comprehensibility in the target language. Therefore, the quality of subtitle translation depends not only on the accurate transfer of meaning but also on the translator's ability to adapt linguistic structures and communicative expressions to the norms of the target language while considering the constraints of audiovisual media. These findings support the view that translation shifts should not be regarded as translation errors but rather as necessary linguistic adjustments that facilitate successful communication between the source text and the target audience.

Based on these findings, it is recommended that future studies investigate a larger corpus of audiovisual materials, including films from different genres and cultural backgrounds, in order to obtain a broader understanding of translation shifts and subtitling practices. Further research may also incorporate audience reception analysis to explore how grammatical shifts and translation strategies influence viewers' comprehension and interpretation of subtitle translations. Such studies would contribute to the ongoing development of Translation Studies, particularly in the field of audiovisual translation and subtitle quality assessment.

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