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TRANSLATION SHIFTS IN THE INDONESIAN SUBTITLE OF *GUY RITCHIE'S THE COVENANT* (2023) MOVIE

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Abstract
Translation is important for people who don't know a foreign language. Translators face challenges, but use of techniques like translation shifts can make translations sound more natural and effectively communicate the original meaning to the target audience. This research aims to identify the types of translation shifts used in the Indonesian subtitle of *Guy Ritchie's The Covenant* movie and to identify the possible reasons the translators used translation shifts in this movie. The research applied the theory of translation shift proposed by Catford to analyze the data. It used descriptive qualitative methods and the data is from the movie subtitle of *Guy Ritchie's The Covenant*. The researcher used the Oxford Dictionary and Big Indonesian Dictionary (KBBI) applications as instruments for analyzing the data, and to ensure the analysis results. The analysis found that the Indonesian subtitles for *Guy Ritchie's The Covenant* movie included all types of shifts as proposed by Catford's theory. The shifts identified in the Indonesian subtitles included level shifts and category shifts (including structure shift, unit shift, class shift, and intra-system shift). However, among these shifts, category shifts especially unit shifts, were the most dominant. The translator probably used these translation shifts due to cultural and linguistic differences, time constraints, and creative translation choices.

Keywords: Catford, movie, subtitle, translation shift

Introduction

Translation involves sharing ideas across languages, each with its own set of rules and cultural background. Catford (1965) defined translation as "the replacement of textual material in one language (Source Language = SL) by equivalent textual material in another language (Target Language = TL)". In today's global era, driven by the development of economy, science, and technology, translation has rapidly evolved, extending beyond books and printed materials to include the translation of dialogue and narration in movies and television programs.

Many theorists have different explanations of what translation is. Translation involves not only transferring something written in the source language into the

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target language but also encompasses both the product and the process. According to Munday (2016), translation can refer to both the translated text and the act of a translator altering an original written text by translating a language into a written text in another language.

Translation involves replacing text in one language (source language or SL) with equivalent text in another language (target language or TL). This process ensures that the meaning of the original text is accurately conveyed in the target language, as intended by the author. In essence, translation is about conveying the message and meaning of a text from one language to another while staying true to the author's intent. Nida and Taber (2003) provide a comprehensive definition of translation, the translation process involves finding the closest natural equivalent of the message in the target languages, first in terms of meaning and then in terms of kind, using the source language as a reference. This definition emphasizes the importance of reproducing the message, achieving equivalence, prioritizing natural and closest equivalence, and considering both meaning and style. The translation is judged not by the equivalence of meaning, but by its adequacy to the functional goal of the TT situation (Munday et al., 2022).

Movies have been a part of our lives in various forms for over a century. During that period, movies served multiple purposes, from entertainment to political propaganda to preserving and passing down memories. The term "movie" originates from the concept of moving pictures, with the first film showing a horse galloping as the camera recorded a series of stills in quick succession. Movies are about physical motion and emotional provocation and have always been involved in creating market demand and promoting ideology through marketing (Kerrigan, 2018).

Screen translation or film translation is known as audiovisual translation, which emphasizes the appearance of the translation product on TV, cinema, or video screen (Karamitroglou, 2022, p. 1). Subtitles are written text displayed on-screen that interprets dialogue in various languages, including Arabic, English, Indonesian, Malay, and Vietnamese (Ratna & Suyudi, 2022). Subtitling is an art form, and the style of the translated text can vary. The quality of the subtitle or subtitling depends on the translator's ability.

Translation shift

Catford (1965) introduced the concept of translation shift. Translation shifts refer to "departures from formal correspondence in the process of going from the source language (SL) to the target language (TL)." Here, formal correspondence refers to "any TL category which may be said to occupy, as nearly as possible, the 'same' place in the economy of the TL as the given SL category occupies in the SL." Translation shift refers to the various procedures used to translate words or text. According to Hatim and Munday (2019), there are two types of shifts in translation: a level shift, which occurs between the levels of grammar and lexis, and a category shift, which can be either unbounded or rank-bounded.

Simanjuntak et al. (2021) define translation shift as a translation technique that involves changing the grammatical form of the original language into a translation. There are two main types of translation shifts: level shifts and category shifts. Level shifts happen when an item in the source language (SL) has a corresponding item in the target language (TL) at a different linguistic level. For

example, an SL item that falls under the grammar category could be translated into a TL item that falls under the lexis category, which is a different level. On the other hand, category shifts involve modifications in language structures, and changes in rank, word class, and terms.

During the translation process, level shifts may occur when a source language item is expressed in a target language at a different linguistic level. Catford's theory of translation suggests that shifts of level can only occur between the grammar and lexis levels. For instance, English and Indonesian languages have different rules for verb tenses. While English has specific verb tense rules to indicate the timing of actions, such as past, present, and future tense, Indonesian verbs do not have such indications. As a result, when translating English tenses into Indonesian, linguists often rely on the meaning of the words rather than the tense. The level shift occurs when a concept is expressed by lexis in another language. Translation involves category shifts, including structure, class, unit, and intra-system shifts. These shifts depart from formal correspondence and are unbounded, typical of free translation.

Translation shifts studies

Several researchers examine the same concept. The first research by Nurhayati and Hastuti (2019) analyzed the translation shift in the Indonesian translation of the English short story “The Backward Fall” by Jason Helmandollar. This study utilized a qualitative descriptive approach to analyze the translation of the English short story "The Backward Fall." The objective was to identify and describe the types of translation shifts present. The analysis revealed that unit shifts, particularly in the form of phrase-to-word or word-to-phrase, were the most frequently observed type of shift.

Another translation shift study was carried out by Sentana (2022). This study analyzes the translation process of Agatha Christie's novel Toward Zero in the Indonesian translation using Catford's model of translation shifts. The results reveal four types of translation shifts: level shifts, category shifts, unit shifts, and intra-system shifts. The most frequent type of translation shift identified was category shift. The study concludes that translation shift is an effective strategy for overcoming differences between the source and target languages, and for achieving the intended communicative purpose of translation.

Halim (2021) on the topic of translation shift in the short story “The Little Match Girl” by Hans Christian Andersen. This study employs a descriptive qualitative approach to illustrate and determine the frequency of translation shifts that occur in the Indonesian translation of *The Little Match Girl* by Hans Christian Andersen. This study reveals that all types of translation shifts occur, including level shifts, category shifts, unit shifts, and intra-system shifts. Thia study concludes that translation shift is a prevalent and significant translation technique that enables achieving equivalence, naturalness, and readability in the TL.

Translation shifts were also analyzed by Fitria (2020) in the English to Indonesian subtitle of the movie “Guzaarish”. This study aims to identify the types of translation shifts and the most dominant shifts in the subtitles of the *Guzaarish* movie, from English to Indonesian. To collect data, a qualitative method was used, specifically document analysis. The data analyzed were the English and Indonesian subtitles downloaded as SRT files from the internet. This study identified two types of translation shifts: level shifts and category shifts. The most prevalent type of shift

observed was the category shift, specifically the structural shift. Translation shifts can be either compulsory, required by the target language system, or optional, done for the translator's reasons, such as their writing style.

The types of translation shifts in the English-Indonesian subtitle of the documentary movie "The Social Dilemma" were analyzed by Adipta and Amilia (2022). This study applies a descriptive qualitative method to explain the changes that occur in the subtitles of The Social Dilemma documentary film. Using Catford's typology of shifts, the study found that structural shifts were the most common type of shift due to differences in the grammatical structures of English and Indonesian languages. This study also reveals that the quality and effectiveness of subtitles are significantly affected by these shifts. Therefore, this research is vital for subtitling professionals and translators to ensure that the subtitles are accurately translated to provide a seamless viewing experience for the audience.

Translation shifts were also analyzed by Yovinius et al. (2020) in the English-to-Indonesian translation of Kahlil Gibran's "The Garden of The Prophet". This study examines the translation of Kahlil Gibran's The Garden of the Prophet into Indonesian to identify translation shifts. The study utilized a content analysis method with Catford's translation shift theory and Nida and Taber's translation equivalence theory. Based on the analysis, it has been found that there were 114 occurrences of translation shifts, comprising level, category, structure, and class shifts. The study concludes that differences in language and culture between the two languages lead to shifts in translation, which maintain the meaning, message, and communicative effect of the source text in the target text.

Besides presented above, Various objects have been investigated to understand translation shifts, as highlighted in the following studies: "The impact of translation shift and method on translation accuracy found at bilingual history textbook" by Sipayung (2018), "Translation Shift in the English version of Musabaqah Tafsir Quran" by Muhajirah et al. (2019), and "Translation shift and accuracy analysis of Museum Macan's caption" by Deny (2018).

Research questions

Research questions come from a variety of source and motivations, most of them arising from the investigation's curiosity (Beins, 2017, p. 59). This research aims to identify the types of translation shifts found in the Indonesian subtitles of *Guy Ritchie's The Covenant* and find the possible reasons that the translators used translation shifts in this movie. After identifying the aims, the researcher formulated the research questions in two parts, there is :

1. What kinds of translation shifts are found in the Indonesian subtitle of *Guy Ritchie's The Covenant* Movie?
2. What are the possible reasons that the translator used translation shifts in this movie?

The study's results provide valuable insights into translating movie subtitles, which can be leveraged to create effective teaching materials and enhance the field of translation.

Method

The context of this study

The researcher used descriptive qualitative methods. Qualitative descriptive studies describe phenomena rather than explain them. Qualitative research is a method of gathering information about participants' experiences, perceptions, and behaviors. It aims to answer questions about how and why things happen rather than just how many or how much of something exists. Qualitative research can be a stand-alone study using only qualitative data or part of a mixed-methods approach combining qualitative and quantitative data (Tenny, Brannan, & Brannan, 2020). The researcher used data from the subtitles of *Guy Ritchie's The Covenant* translated by Rhaindesign, an online resource for subtitle conversion. Rhaindesign can convert subtitles into various formats and translate them into 80 different languages. The researcher also referenced previous relevant research articles.

Data collection

The data collection process follows precise steps to ensure accuracy. Firstly, the researcher downloads "Guy Ritchie's The Covenant" along with Indonesian subtitles and the script. Subsequently, the researcher extensively watched the movie at least three times to gain a thorough understanding of the content. Finally, the data reflecting translation shifts within the target language (TL) is meticulously gathered through a comprehensive analysis of all shifts by comparing the script and subtitles.

Data analysis

The researcher analyzed translation shift data using the following steps: Firstly, the researcher examined the data to determine the types of translation shifts in the Indonesian target text. Catford's (1965) categorization of translation shifts, comprising level shifts and category shifts (structure shifts, class shifts, unit shifts, and intra-system shifts), was utilized. Then, the researcher documented the type of each translation shift found in the subtitle of *Guy Ritchie's The Covenant* movie in the data tables. Next, the data was analyzed using tools such as the Oxford Dictionary app and the KBBI app to determine translation shifts in the Indonesian target text. Finally, the identified translation shifts were verified for accuracy and analyzed. In the findings section, the researcher will provide explanations for the use of translation shifts in this film based on empirical data collected during the translation process from the original language to the target language.

Inter-rater realibility

To ensure the reliability of the data analysis results, three researchers took on specific roles in this study. The concept of inter-rater reliability (IRR) is fundamental to the design and evaluation of research instruments (Gisev et al. 2013). The first researcher conducted the data analysis using specified procedures, while the second and third researchers acted as inter-raters, cross-checking the analysis results using the same procedures and offering feedback to the lead author. After thorough deliberation, the researchers achieved a unanimous 100% agreement on the analysis results, affirming their reliability and accuracy.

Findings and Discussion

The researcher has categorized the findings into two parts. The first part is about the translation shift in the English-to-Indonesian subtitle translation of *Guy Ritchie's The Covenant.* The second part focuses on the potential reasons for translators to translate the movie as likely.

Type of translation shift in Indonesian subtitle of Guy Ritchie's The Covenant movie

After analyzing translation shifts contained in the Indonesian subtitle of *Guy Ritchie's The Covenant* movie, the result showed two translation shifts: level shift and category shifts. However, in this finding, category shifts especially unit categories are more dominant than the level shift. More details of the present analysis results are presented in Table 1.

Table 1. The result findings of translation shifts in the Indonesian subtitle of *Guy Ritchie's The Covenant* movie

Translation Shifts		Number of Appearances	Percentages of Appearance
Category shift :		168	90.33%
	Structure shift	45	24.19%
	Unit shift	73	39.24%
	Class shift	30	16.12%
	Intra-system shift	20	10.75%
Level shift		18	9.67%
Total translation shifts		186	100%

Table 1. depicts the result of the analysis of the Indonesian subtitle of *Guy Ritchie's The Covenant* movie. The results show category shift found in 168 data (90.32%). These data were distributed in four sub-categories, including structure shift 45 data (24.19%), unit shift 73 data (39.24%), class shift 30 data (16.12%), and intra-system shift 20 data (10.75%). However, level shifts were found in 18 data (9.67%). More analysis results are presented below:

1. Category shifts

Category shifts in translation can be approached in an unrestricted or hierarchical manner. on the other hand, means "the departures from formal correspondence in translation" (Catford, 1965). The unrestricted approach is a flexible method that uses equivalent terms in both the source and target languages and involves changes in structure, unit, class, and intra-system shift.

a. Structure shift

In translation, a structure shift is used to make the target language sentence sound more natural. As shown in Table 1, the total number of structure categories in the Indonesian subtitles for *Guy Ritchie's The Covenant* movie, translated from English as the source language (SL), is 45 data (24.19%). The following are examples of the structure categories found in this movie:

Table 2 Examples data of structural shift

Time	Text types	Examples
00:09:49	SL	Straight outta ***head office.***
	TL	*Langsung dari* ***kantor pusat***
00:15:12	SL	***Simple question.***
	TL	***Pertanyaan sederhana***
00:18:40	SL	**Good work.**
	TL	***Kerja bagus***

The above translation demonstrates a structural difference between English (SL) and Indonesian (TL). There are differences in how the English (SL) and Indonesian (TL) languages structure phrases with "head + modifier" and "modifier + head," respectively. These examples highlight the existence of structural shifts in translation. Structure shifts are amongst the most frequent category shifts at all ranks in translation (Catford, 1965, p. 77). Which involves a grammatical change between the structure MH (modifier + Head) into HM (Head + Modifier).

In the examples given, the source language used the formula 'modifier + head' for phrases like *head office, simple question*, and *good work*. In the target language, the formula changed to 'head + modifier' resulting in translations like *kantor pusat, pertanyaan sederhana*, and *kerja bagus*. By looking at the translation, the shift contained in this translation is the structure category. In other words, a structure shift involves a change in syntactic structure between the source text and the target text (Herman, 2014).

b. Unit shift

According to data table 1, in *Guy Ritchie's The Covenant* movie, the total number of units in the subtitle category is 73 (39.24%). This indicates that the unit category in the translation has resulted in changes to the part of speech in the target language. Examples of this unit category occurring in the Indonesian subtitles of *Guy Ritchie's The Covenant* movie are as follows:

Table 3. Examples of data of unit shift

Time	Text types	Examples
00:01:49	SL	Starting to ***get backed up*** here.
	TL	*Mulai* ***macet*** *disini.*
00:02:20	SL	***Time's up!***
	TL	***Kami sedang terburu-buru!***
00:27:21	SL	Well, you could give us *a* ***couple of birds.***
	TL	*Kau bisa beri kami* ***helikopter***

The above translation demonstrates a unit shift in English (SL) translated into Indonesian (TL). In this case, the translation changes the unit from a phrase to a word and from a phrase to a sentence. According to Catford (1965, p. 79), a unit shift refers to rank changes. This means there are deviations from formal correspondence, where the translation equivalent of a unit in one rank in the SL becomes a unit in a different rank in the TL. The unit shift is a strategy translators employ to create a new sentence in the target language. They do this by adjusting specific units in English grammar, including morphemes, words, phrases, clauses, and sentences.

Using the examples provided, we can see that the phrase *get backed up* is translated into the word *macet* (from phrase to word), and the phrase *time's up!* is translated into the sentence *kami sedang terburu-buru* (from phrase to sentence), and the phrase *a couple of birds* is translated into the word *helikopter* (from phrase to word).

c. Class shift

In Table 1, it is reported that 30 pieces of data (16.12%) were classified as class categories in the subtitles of *Guy Ritchie's The Covenant* movie. The change in the word class has led to the inclusion of this class category in the translation. Here are some examples of the data of the class category that occur in the movie:

Table 4 Examples of data of class shift

Time	Text types	Examples
00:03:10	SL	**Move! Move! Move!**
	TL	**Ayo!**
00:05:48	SL	Hey, guys, ***meet*** Ahmed, our new interpreter.
	TL	*Teman-teman,* ***ini*** *Ahmad, penerjemah baru kita*
00:25:26	SL	You're all ***over*** it.
	TL	*Kamu* ***mengatasi****nya*

The translation above shows the class shift in SL (English) translated into TL (Indonesian). These examples show changes in word class, like verbs into interjections, pronouns, and adjectives into verbs. Class shift happens when the translation equivalent of an SL item is a component of a different class from the original item (Catford, 1965, p. 78).

The class shift happens when the translation text has a change in the grammatical class of the word (noun, adjective, verb, pronoun, adverb, preposition, determiner, conjunction, and interjection). For instance, in the first example mentioned, the word meet (verb) is translated to *ini* (pronoun). Similarly, in the second example, the word move! (verb) is translated to ayo (interjection). Yet another example is the translation of the word over (adjective) to mengatasi (verb).

d. Intra-system shift

As reported in Table 1, the total intra-system category in *Guy Ritchie's The Covenant* movie subtitles is 20 data (10.75%). Below are the examples of data of the level shift occurring in the Indonesian subtitle of *Guy Ritchie's The Covenant* movie are as follows:

Table 5. Examples data of intra-system shift

Time	Text types	Examples
00:04:51	SL	You good with ***cars***?
	TL	*Kau tahu soal* ***mobil****?*
00:11:59	SL	You only ever want me for my ***brains***.
	TL	*Kau Cuma peduli dengan* ***otak****ku*
00:08:37	SL	So, this is how ***you*** spend your lazy afternoons?
	TL	*Jadi begini cara* ***kalian*** *habiskan waktu luang?*

The examples above show the intra-system shift. These translation show that there are had changed in intra-system, like from plural in SL, in TL into singular. The system shift (intra-system shift) is one of two terms, singular and plural, can correspond formally (Catford, 1965, p. 80) .

The intra-system shift is a linguistic phenomenon in which a plural word in the source language is changed into a singular word in the target language and vice versa. For instance, in English, the plural form of a noun is created by adding the suffix—s/es to the word, whereas in Indonesian, plural nouns are formed by repeating the word. Using the examples given above, the words "*cars"* and "*brains*" are plural in English, but are singular in Indonesian, translated as *"mobil*" and "*otak".* Meanwhile, the word *"you"* in English is singular, but in Indonesian it is "*kalian*", which is plural.

2. Level shift

The level shift refers to the process of converting an object from a source to a target language. This often involves switching from focusing on grammar to focusing on vocabulary. The total level shift in the subtitles of *Guy Ritchie's The Covenant* movie, based on Table 1, is 18 data (9.67%). Level shift refers to the process of switching focus from grammar to vocabulary. There are examples of a level shift in the Indonesian subtitles of the movie :

Table 6. Examples of data of level shift

Time	Text types	Examples
00:12:05	SL	Never ***bought*** me dinner first.
	TL	*Tak pernah* ***mentraktir****ku makan malam dulu*
00:21:04	SL	***I've been thinking*** about all the possible reasons
	TL	***Sudah*** *ku****pikirkan*** *kemungkinan alasan dia memilih jalan ini.*
01:39:49	SL	But I ***am looking*** at him right now.
	TL	*Tapi aku* ***sedang*** *menatapnya sekarang*

The level shift refers to translating an object in the source language to a different stage or level in the target language. According to Catford (1965, p. 73), the only possible level shifts in translation are from grammar to lexis and vice versa. This often involves shifting the focus from grammar to vocabulary. For instance, English has a language system that includes tenses, which are verb-based time indicators. On the other hand, the Indonesian language does not have such a system, and the sentence structure does not indicate the time.

As examples shown above, 1) the word *bought* (past tense) was translated into *mentraktir*, 2) the sentence *I've been thinking* (perfect continues) was translated into *sudah kupikirkan*, and 3) the sentence I *am looking* (present continues) was translated into *sedang melihat*.

The Indonesian subtitles for *Guy Ritchie's The Covenant* show the dominant category shifts, particularly in terms of unit shifts. The translator often translated phrases into single words and idioms into a single word to make the translation easier for the audience to understand and to match the length of the movie dialogue without losing the intended meaning. The least used translation shift in the Indonesian subtitle of *Guy Ritchie's The Covenant* is the level shift. In military contexts, the use of tenses is not often emphasized due to the need for fast and

effective communication. Clear and timely communication is crucial in dynamic and stressful situations, so direct and concise language styles are preferred.

Category shifts in translation refer to the changes made in the text's structure, unit, class, and intra-system that may change its meaning. The first type is the structure shift, which happens when the order of words changes from 'modifier + head' in the source language (SL) to 'head + modifier' in the target language (TL). The second type is the unit shift, where a word in the SL is translated into a phrase in the TL or vice versa. The third type is the class shift, where the grammatical class of a word changes, such as when an adjective in SL becomes a verb in TL. Finally, the intra-system shift happens when the plural form of a word in SL changes to the singular form in TL. For example, in English, adding the suffix -s/es makes a noun plural, while in Indonesian, reduplication is used instead.

Level shift refers to moving an object from one stage to another in a different language. This often involves switching from focusing on grammar to focusing on vocabulary. An analysis of the level shift revealed that various tenses are used, including past tense (in the formula "S + V2"), present perfect continuous (in the formula "have + been + V-ing"), and present continuous (in the formula "to be +V-ing").

The possible reasons that the translator used translation shifts in this movie

After finding the translation shift used by the translator in translating the subtitle of *Guy Ritchie's The Covenant* movie, category shift is more dominant used by the translator. Then, of the four category shifts, the unit category is the most dominant one in the data. There are four possible reasons why a translator might use translation shifts in this film/movie. They are:

a. Cultural differences

When translating between languages, direct equivalents may be necessary for cultural elements such as phrases, idioms, or references. Translators use shifts to adapt these cultural elements, making them more relatable or understandable for the target audience. For instance, the phrase "*a couple of birds*" refers to air transportation in American military culture. However, in Indonesian culture, the phrase "*a couple of birds" (sepasang burung)* has a different meaning. Therefore, the translator translated it into the word "*helikopter,*" which has an equivalent meaning to military transportation in Indonesian culture. This translation shift minimizes the cultural change, making the translated text more easily understood by the target audience. Culture can be the way a group of people perceive life. It encompasses how a group of people lives, which may differ based on language and customs (Nwike, Oladimeji, & Chinyere, 2021) .

b. Linguistic differences

Languages have different grammatical structures, word orders, and levels of formality. Translators must make adjustments to ensure that the translated dialogue sounds natural and fluent in the target language (Firhat, 2019). This is the main reasons why translators use translation shifts when translating subtitles for films or movies. In this particular case, the SL is English, and the TL is Indonesian, which has significant differences in linguistic structures such as grammar, word class, and sentence structure.

c. Time constraints

Translation shifts can include condensing sentences, using shorter words or phrases, omitting nonessential information, and sometimes even altering the structure of sentences to maintain coherence within the time limitations. The translation of formulaic language presents challenges in subtitling or voice-over due to time and space limitations (Danilaviciene et al., 2017). Translators need to make quick decisions and use shifts to convey the intended meaning efficiently. Ultimately, the goal is to produce subtitles that are synchronized with the on-screen dialogue and provide a clear and accurate representation of the original content within the constraints of the viewing experience. The example, at time 00:05:52, the sentence "Don't disappoint and turn out to be a pain in the ass" is translated into "Jangan mengecewakan dan menyebalkan". The sentence is translated into words to synchronize the dialogue with the time.

d. Creative choices

Translation shifts can include adapting cultural references, idiomatic expressions, or humor to make the source language more relatable or understandable to the audience in the target language. Additionally, translators might adjust dialogue to better match the tone or style of the original content, while still ensuring coherence and fidelity to the source language. The translation process is not enough with technology alone, the translator must be able to use his/her reasoning to analyze the translation (Warsidi & Kamal, 2022). Therefore, the creativity of the translator is needed in translating. Translators may choose to make shifts to maintain the artistic integrity or emotional impact of the original dialogue in the translated version. By making creative choices in translation, translators can effectively convey the essence and emotions of the movie to the audiences in a way that feels natural and engaging. For example, at time 00:11:35, there is a conversation between Sergeant John Kinley with Colonel Vokes. In this conversation, the colonel says "*you have a good day*" when they are separate. This sentence translated into *selamat siang*. Actually, the sentence you have a good day can be translated into *semoga harimu menyenangkan, selamat menikamti hari yang menyenangkan, anda memiliki hari yang baik, hari yang baik untuk anda,* etc. but, the translator choice *selamat siang* because the condition in this conversation is slight argument, so it not coherence when the translators choice the good hope or praise for this situation.

The translator of this movie has done an excellent job of getting the messages of the original language. The subtitles show that the translations have been adapted to maintain their original meaning. The translator has used various techniques such as shortening phrases to a word or expanding a word to a phrase while considering aspects like time limitations and creativity.

This research concludes that movie translation is not as simple as it may seem. It is not just about translating one word or sentence into another language. Instead, it requires creativity, equivalence, and effort. The subtitles analyzed in this research show that the translator must consider many factors, including space and time limitations, audience acceptability, and specific rules, to ensure comprehension and readability.

Conclusions

After analyzing data and discussing the findings, this section finally condude that the research questions in this study are answered. The first question explores the types of shifts in this Indonesian subtitle of *Guy Ritchie's The Covenant* movie, revealing the existence of two types of shifts: level shift and category shifts. The second question investigates the possible reasons behind the translators' use of translation shifts, uncovering cultural differences, linguistic differences, time constraints, and creative choices.

This research has theoretical significance in the development of linguistics and literature, particularly in the context of film translation. It also holds practical value for students studying translation and serves as a resource for other researchers in the field. Additionally, it assists subtitle translators and helps movie enthusiasts appreciate films from diverse cultures

The study focuses on the translation shifts observed in subtitled movies. Specifically, it analyzes the translation technique known as translation shift. However, it is limited to Catford's translation shifts theory, and future researchers are encouraged to explore other theoretical frameworks. Although limited, this study has the potential to enhance our understanding of translation studies. Due to this limitation, further translation studies with more theories, different techniques, or different approaches are recommended. It is suggested that further research be conducted, especially in the area of effective translation techniques so that the translations can be accepted in the target audience's culture.

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