INTRODUCTION

Translation is not a mere word-for-word substitution, but a communicative process that requires balancing linguistic structure, cultural context, and intended meaning. As explained by Catford (1965), translation often involves structural shifts, where forms in the source language (SL) must be altered to fit the structure of the target language (TL). He classifies these shifts into formal correspondence and textual equivalence, with the latter often favored to preserve meaning. Building on this, Baker (2018) defines equivalence at six levels: word, above word, grammatical, textual, pragmatic, and semiotic. These categories provide translators with tools to analyze and address challenges at various levels of linguistic mismatch.

In recent decades, the field of audiovisual translation (AVT), with subtitling in particular, gains increasing prominence in translation studies. Subtitling, as described by Gottlieb (1994) is a form of diagonal translation that renders spoken language into written text constrained by screen space and time. This constraint demands a high degree of linguistic economy and creativity from translators. Fitria (2022) and Zepedda (2020) emphasize the importance of condensation and clarity in subtitle production. Similarly, Massidda (2022) highlight the need to maintain a balance between timing, fluency, semantic integrity, while Yáñez (2012) underlines how genre influences subtitle style and strategy. advocate paraphrasing, deletion, expansion, and transfer to preserve subtitle quality within AVT limits. Many mistakes in translating subtitles, according to Aminudin & Hidayati (2022) result from misjudging structure and context. Their results highlight

the importance of genre awareness and strategic decision-making for creating accurate and fluent subtitles.

In addition to theoretical considerations, subtitling involves numerous practical challenges. Translators must work within strict time and space constraints, often condensing lengthy utterances into short, readable text without losing core meaning. According to Diaz (2007) subtitle standards generally restrict each line to a maximum of 32 to 41 characters. These constraints complicate the preservation of the retention of nuance, tone, and style particularly in idiomatic or culturally embedded expressions. As Babazade (2024) points out, elements such as sarcasm, formality, and culture-specific references demand more than linguistic competence; they require creative problem-solving to ensure that translations remain accurate, natural, and accessible to target audience.

Non-equivalence, particularly at the morphological level, is frequently observed as a linguistic issue in subtitling. This condition refers to instances where a word or morpheme in the source language (SL) lacks a directly corresponding form in the target language (TL). In this context, derivational suffixes in English, especially -ing and -ed, are often problematic because Indonesian lacks comparable morphological flexibility. Instead of derivational forms, Indonesian relies on paraphrastic or syntactic constructions (Siregar, 2013).

In the movie series *The Crown Season 1 Episode 1: Wolferton Splash*, many English expressions include derivational suffixes that change both word class and semantic function. Phrases such as "in the coming days," "the forthcoming tour," or "my wedded husband" use the -ing or -ed suffix to derive adjectives from verbs, conveying

both temporal and descriptive meanings. However, in Indonesian, these forms are typically rendered as clauses or adjectival phrases, such as *"dalam hari-hari mendatang"* or *"tur yang akan datang"* due to structural differences in morphological expression between the two languages.

Putri and Milal (2024) note modulation and transposition are essential strategies for addressing these challenges under subtitle compression. Translators often shift from morphological to syntactic equivalence, for example by converting a participial adjective into a relative clause. Such shifts enable the translator to preserve the original semantic intent while accommodating the structural characteristics of the target language and the technical constraints of subtitling.

Booij (2007) states derivational affixes can turn verbs into adjectives or nouns, thereby altering both the syntactic and semantic properties of the word. Derivational processes demonstrate considerable variation across languages and not always permit direct translation (Haspelmath, 2021). This is illustrated by the term "disturbing" in the phrase "disturbing music" functions as an adjective derived from a verbal root. Its Indonesian equivalent necessitates a descriptive construction, such as *"yang mengganggu"* or *"mengganggu secara emosional,"* to convey a similar semantic effect within the constraints of the target language.

The present study investigates the types and functions of derivational suffixes *-ing* and *-ed* as found in the English to Indonesian translation dialogue of the movie series *The Crown Season 1 Episode 1: Wolferton Splash*. It identifies and classifies their grammatical categories, such as adjectival, nominal, and verbal uses, and analyzes the translation shift strategies used to render these forms into Indonesian subtitles. The data

are taken from a historical drama series titled *The Crown Season 1 Episode 1: Wolferton Splash*, which was written by Peter Morgan and directed by Stephen Daldry. This episode portrays the early years of Queen Elizabeth II, beginning with her marriage to Prince Phillip and the gradual decline of King George VI's health. Set in post-World War II Britain, the episode highlights the political and familial tensions surrounding the monarchy as Elizabeth prepares to assume the responsibilities of the crown. The series is renowned for its detailed historical representation and complex character development, which provides relevant linguistic data for the analysis of derivational suffixes and the identification of translation shifts.

From a linguistic perspective, the movie includes various derived forms, such as "in the coming days," "the forthcoming tour," or "my wedded husband" These instances provide relevant data for analyzing how derivational suffixes are handled in translation. The movie is selected as the data source for this study not only due to its thematic relevance, but also because it provides morphologically complex expressions involving the suffixes *-ing* and *-ed*. Its dialogue demonstrates syntactic variation and lexical density, making it suitable for examining morphological non-equivalence in audiovisual translation. Since Indonesian does not employ morphological derivation in the same manner, translators need to apply context-sensitive strategies to convey equivalent meaning (Siregar, 2013). To examine these strategies, this study applies theoretical framework from Catford (1965), Gottlieb (1994), Booij (2007), Baker (2018), and Haspelmath (2021). Additional insights are drawn from recent studies by Nakov & Ng (2011), Leny et al., (2022), and Aminudin & Hidayati (2022) who emphasize the practical application of equivalence theory in audiovisual contexts.

1. Subtitling

Subtitling is a specialized form of translation that converts spoken language in audiovisual media into written text aligned visually and temporally on the screen (Khafik & Pratama, 2022). Gottlieb (1994) classify subtitling as a form of diagonal translation, as it involves a shift from spoken and visual modalities to written form. In application, translator processes not only verbal utterances but also consider visual cues and the cultural context of the media being translated.

There are three main types of audiovisual translation: subtitling, dubbing, and voice-over. Subtitling displays the translated text on the screen without replacing the original sound, while dubbing replaces the original sound entirely with the translated sound (Borankulova et al., 2022). Voice-over, unlike the other two, presents the translated narration overlaid on the original voice without completely removing it (Qiuyao et al., 2024). Each method presents distinct advantages and disadvantages, including cost-effectiveness in subtitling, full immersion in dubbing, and simplicity in voice-over, while also encountering specific limitations (Kanellopoulou et al., 2019)

Technical constraints influence the Subtitle line length is generally restricted to 35–42 characters, with a minimum display duration of 1.5 seconds to maintain readability. The optimal reading speed is between 12 and 12–15 characters per second (Szarkowska, 2021). Line breaks should be managed meticulously to prevent disruption of reading flow and viewer comprehension. The technical conditions necessitate specialized skills from translators to maintain the communicative and accessible nature of the translated text.

Subtitlers utilize strategies to overcome these limitations, including condensation, paraphrasing, deletion, transfer, and expansion (Gottlieb, 1992). These strategies seek to tailor the message content to the constraints of space and time inherent in subtitles. Gottlieb (1994) underscores the significance of condensation resulting from spatial limitations, whereas Baker (2018) points out the importance of contextual equivalence in maintaining meaning. Mahdi and Sahari (2024) demonstrate that these strategies effectively enhance the quality of subtitles within the Indonesian context.

The issue of non-equivalence presents a challenge in the field of subtitling, Baker (2018) states that this phenomenon arises when idiomatic expressions or cultural references in the source language lack direct equivalents in the target language. Specific genres that utilize unique linguistic styles enhance this complexity. The choice of a suitable translation strategy should consider the genre and cultural context.

An illustrative example is the translation of morphological derivational forms, the suffixes -ing and -ed in English, which frequently pose challenges for direct translation into Indonesian. Idiomatic expressions and dialects necessitate that subtitlers achieve a balance between linguistic equivalence and cultural appropriateness (Haman and Chaikovska, 2023). Subtitling strategies should be customized according to the context and audience characteristics to ensure effective message delivery.

2. Derivation and Inflection

Morphology is a branch of linguistics that studies the internal structure of words, including word formation and classification based on morphemes, which are the smallest units that carry meaning. Morphemes consist of free morphemes that can stand alone as base words and bound morphemes, such as affixes, that require other words to form

meaning. Affixation in language includes the use of prefixes, suffixes, and infixes in forming or modifying word meaning. One aspect of morphology is the distinction between derivation and inflection. Haspelmath (2021) states derivation is a process that changes word class and adds new meaning, while inflection preserves word class and serves to indicate grammatical aspects. Booij (2007) adds that inflection does not produce new words but rather adjusts word forms to meet syntactic requirements in sentences.

Inflection serves a fundamental function in expressing grammatical information, including tense, person, aspect, and agreement. The verb "walk" in English can be modified to "walked" to denote past tense or "walking" as a participle form. In contrast, Indonesian lacks a complex inflection system similar to that of English, as the majority of verbs do not alter form to denote tense or agent (Sneddon et al., 2012). This presents a distinct challenge for translators, who must identify methods to express grammatical meaning using suitable structures in the target language, including time markers or sentence reorganization.

Derivation, in contrast to inflection, facilitates the creation of new words by altering word class and broadening meaning (Beard, 1970). This process is accomplished by adding affixes, such as the suffix -er, which denotes the agent. -ion is used to create nouns from verbs, -al is employed to form adjectives, and the suffixes -ing and -ed are frequently utilized in English. The verb "disturb" can be derived to form "disturbing," thereby converting the verb into an adjective and introducing an emotional or qualitative nuance to its meaning.

Derivational processes influence not only the morphological form of a word but also its potential syntactic distribution and semantic interpretation within a sentence.

While derivation result in a change of grammatical category such as from a verb to an adjective this shift does not inherently dictate the word's fixed syntactic position, but rather expands its functional possibilities. For instance, in the phrase a disturbing image, the word disturbing is a participial adjective derived from the verb disturb, functioning to modify the noun image. Such derivations enable the expression of additional semantic layers, including evaluative or affective connotations, depending on contextual usage. However, the interpretation remains contingent upon the syntactic environment and discourse function, not solely the morphological transformation (Beard, 1970)

In cross-language translation, between English and Indonesian, derivation results in notable structural differences. English demonstrates a high productivity in word formation through derivation, whereas Indonesian primarily employs descriptive phrases to express analogous meanings. Subtitling frequently utilizes this approach, adjusting to spatial and temporal limitations while maintaining clarity of meaning (Bassam et al., 2024).

Understanding the fundamental principles of morphology—particularly inflection and derivation—is essential in translation practice, especially within audiovisual contexts such as subtitling. Given the structural and functional variations between source and target languages, translators are required to adapt both grammatical form and semantic content. In translating suffixes like *-ing* and *-ed*, it is necessary to apply a contextual approach, often involving paraphrasing or structural reformulation, to maintain semantic accuracy and clarity for the target audience. These strategies help to preserve the communicative intent of the source text while accommodating the morphological constraints of the target language.

3. Derivational Suffixes -ing

The -ing suffix serves its nominal function by transforming verbs into nouns. Words such as meeting, reading, and training is the result of this process. These words usually refer to activities, processes, or the results of an action. This is exemplified by reading, which can mean "the activity of reading" or "reading material," as determined by the syntactic and pragmatic context in which the sentence occurs. This process is referred to as a gerund in traditional grammar, although in morphology, the focus is more on lexical function and word formation (Khudoyorovich, 2020). The suffix -ing demonstrates functional versatility in English morphology, as it can generate nominal, adjectival, and verbal forms. Each of these types is described below.

a. Nominal derivational suffixes -ing

The -ing suffix serves its nominal function by transforming verbs into nouns (Andini et al., 2025). Words such as meeting, reading, and training are the result of this process. These words refer to activities, processes, or the results of an action. For example, reading can mean "the activity of reading" or "reading material," depending on the context of the sentence. Traditional grammar refers to this process as a gerund, while morphology places more emphasis on lexical function and word formation.

In Indonesian, translators render English nominal forms ending in -ing into verbal constructions or clauses, as in the translation of *Reading is important* into *Membaca itu penting*. This transformation indicates the importance of recognizing the syntactic function of the source text element to achieve grammatical and functional equivalence in the target language.

b. Adjectival derivational suffixes -ing

The suffix *-ing* is also used to form present participle constructions that can function adjectivally in sentence. Words like charming, comforting, and disturbing originally come from verbs, but when used as adjectives, they act as modifiers that describe qualities attributed to nouns. For instance, in the phrase a disturbing film, the word disturbing is a present participle functioning adjectivally, characterizing the emotional impact evoked by the film on the viewer.

In the context of Indonesian translation, especially in subtitling, structure presents challenges because Indonesian does not use participial forms in the same way. Instead of single-word modifiers, Indonesian typically uses descriptive clauses such as *yang mengganggu* for disturbing or *yang menenangkan* for soothing. These structural differences require translators to apply strategies such as transposition or paraphrasing to convey the intended meaning in a natural and grammatically coherent way (Polat et al., 2021)

c. Verbal derivational suffixes -ing

The verbal function of -ing can be found in the form of the present participle, which is used in progressive constructions (continuous tense), such as "She is walking" or "They are talking". In this case, -ing does not form a new part of speech but changes the form of the verb to indicate an ongoing aspect (Borik & Gehrke, 2019).

In subtitling, progressive forms are simplified when translated into Indonesian because the grammatical structure of Indonesian does not mark progressivity with

inflection but rather with time expressions or not at all. For example, "She is crying" can be translated as "*dia menangis*," without requiring any additional forms.

4. Derivational Suffixes -ed

The suffix *-ed* in English performs two distinct roles depending on its morphological function. As an inflectional suffix, *-ed* marks the past tense and past participle forms of regular verbs, such as walked or played, without altering the word class. In contrast, as a derivational suffix, *-ed* can form adjectives from verbs to describe a resulting state or quality, such as in a closed door or a tired man. In these cases, closed and tired no longer indicate actions but serve as adjectival modifiers that describe the condition of the noun. The derivative function frequently presents difficulties in translation into Indonesian, particularly in subtitling, which is constrained by spatial and temporal limitations.

Understanding of the adjectival and verbal functions of the suffix -ed is crucial for translators to ensure meaning equivalence in the target language (Saidova, 2025). The suffix -ed, when used adjectivally, converts verbs into adjectives that describe a state or condition resulting from an action.

This form is referred to as the past participle, which in this context functions as an adjective describing a noun affected by a previous action. For instance, the phrase a stolen car signifies that the car has been taken without permission. In Indonesian, this is translated as *mobil yang dicuri*, which means "a car that has been stolen." Similarly, a broken heart refers to a heart that has been emotionally hurt, and its translation *hati yang patah* means "a heart that is broken" in the emotional sense. Another example, a written

message, describes a message that has already been put into writing. Its Indonesian equivalent, *pesan yang ditulis*, means "a message that has been written." All of these expressions use the *-ed* suffix to indicate that an action has occurred in the past and has affected the noun being described.

In translation into Indonesian, this adjectival form is converted into a passive clause to maintain clarity and meaning (Dewi & Suparto, 2025). This strategy is applied because Indonesian does not have passive participle forms like English (Simanjuntak, 2019).

In English, the suffix *-ed* is an inflectional marker used with regular verbs to indicate two grammatical aspects: the past tense in active constructions and the past participle in both active and passive constructions. For example, in the sentence "he worked hard", "worked" shows that the action happened in the past. Meanwhile, in a passive sentence like "the letter was mailed", "mailed" is the past participle form used to express that the subject received the action.

These grammatical forms are part of the inflectional system in English, which uses suffixes to convey tense and voice. In contrast, Indonesian does not mark tense morphologically. Instead, time is expressed through adverbials such as *kemarin* (yesterday), *tadi* (earlier), or *sudah* (already), and the passive voice is typically formed using the prefix *di-*, as in *surat itu dikirim* (the letter was sent). Translators apply syntactic or contextual strategies to accurately convey past meaning and voice in Indonesian translations (Listia & Febriyanti, 2020).

This approach is used to deal with space constraints demand efficient and clear communication of meaning (Romero-Fresco, 2021). In audiovisual translation, subtitling,

accuracy in translating -ed forms is critical to retaining narrative consistency and audience comprehension. The use of both adjectival and verbal forms of -ed requires structural adaptations that preserve the meaning and communication style of the source language.

Therefore, strategies such as paraphrasing, transposition, or grammatical shifts are often necessary tools to ensure that meaning is functionally preserved in the target language.

5. Shift Strategies

In translation studies, the term "shift" refers to changes in form or structure from the source language to the target language to maintain accurate meaning. These changes are not limited to lexical aspects but also include grammatical, syntactic, and semantic aspects. Susanti et al. (2025) emphasize Catdford's theory that shift is a crucial strategy when translators are faced with significant differences between the linguistic systems of two languages. In the context of subtitling, the application of shift becomes increasingly important due to space and time constraints that require translators to convey meaning effectively without exceeding the screen display limits.

Catford (1965) classifies shifts into two main types: level shift and category shift. Level shift occurs when grammatical elements in the source language are translated into lexical elements in the target language (Donatus, 2017). An example is the tense form in English, which is translated into Indonesian through time expressions such as "*kemarin*" or "*sudah*," because Indonesian does not mark tense morphologically. Meanwhile, category shifts are divided into four forms: structure shifts (changes in grammatical structure), class shifts (changes in word class), unit shifts (changes in units, such as

phrases becoming words), and intra-system shifts (changes within a similar system that differ in usage) (Ciaccio & Jacob, 2019)

In subtitling practice, these various forms of shift are used, when translating derivative forms, such as the suffixes -ing and -ed. A example is class shift, which is the change of word class from verb to adjective. For example, the word inquiring, which means "to ask" in English, is *ingin tahu* in Indonesian because the use of the adjective form is appropriate and concise for display on screen. This shift concerns not only form but also meaning and pragmatic function in the sentence.

The main challenge in applying shifts in subtitling is to ensure that the translation remains consistent with the original meaning, even though it is conveyed in a limited space. Subtitles are limited to two lines with a minimum display duration of 1.5 seconds, making it important for translators to be careful in choosing words and sentence structures. In this situation, shifts allow subtitlers to save space without reducing the depth of the message. S. L. A. Purnomo et al. (2020) and Rohmawati (2021) emphasize that in practice, subtitlers often apply a combination of several types of shifts to maintain a balance between text fidelity and readability.

More than just a technical strategy, shifting play role in adapting the text to the cultural and linguistic norms of the target language. Errors in applying shifting, such as literal translations without considering the context, can lead to confusion of meaning or pragmatic inconsistencies (Mukhtorova, 2024). Therefore, a understanding of the structure of both languages as well as the social and cultural context is the foundation for the successful application of shifting in subtitling.

Thus, shift is not merely a tool in translation but a strategic approach that enables translators to maintain the linguistic and functional integrity of the message. In the highly technical context of subtitling, the application of this to produce good translation. (Catford, 1965) and research conducted by Purnomo (2015), Rohmawati (2021), and Rahmani (2024) who highlight the use of shift strategies in translation work.

6. Shift Translation

Catford (1965) distinguishes between methods and procedures in translation, where shift is considered a legitimate and important part of the procedure. He states that shift is crucial when translators encounter idiomatic forms, cultural expressions, or linguistic structures that have no direct equivalent in the target language. In such cases, the application of shifts helps the target text to sound more natural and acceptable to readers. This naturalness is achieved through a process of naturalization, which involves adjusting the structure and lexicon in accordance with the pragmatic and cultural norms of the target audience (Yunisa, 2020). According to Newmark (1988), the translator's task is not merely to transfer meaning literally but also to bridge contextual and cultural differences. Therefore, flexibility is key in selecting the appropriate procedure. In the context of subtitling, where space and time are severely limited, the use of shifts allows the message to be conveyed concisely yet remain communicative. Translators must make strategic decisions based on the text's function for the target audience, not just the source language's structure.

Baker (2018) expands on the discussion of shifts in the framework of equivalence. She identifies that equivalence can occur at various levels: lexical, grammatical, textual, and pragmatic. When there is non-equivalence, a situation where the target language lacks

a direct equivalent, translators often apply shifts. In this case, translators must change the form or class of words to maintain the meaning and communicative function equivalent to the source text (Yédia, 2023).

Baker (2018) also emphasizes that shift is not a mechanical action, but rather a deliberate strategy used to adapt linguistic structures across languages. Consideration of the context, communicative purpose, and target audience expectations is essential in translation. For example, derivative structures in English often require shifting into clauses in Indonesian to maintain clarity and readability. This makes shift a strategic tool rather than merely a technical solution.

Salanti et al., (2022) State the term inquiring, translators render it as *ingin tahu* rather than *bertanya* to align more closely with the contextual meaning. This exemplifies a class shift, where a verb form in English is translated into an adjectival or descriptive phrase in Indonesian, reflecting not only grammatical but also semantic adjustments. Similar shifts can also occur at the levels of structure, unit, or system, especially when structural and lexical mismatches exist between the source and target languages (Catford, 1965; Molina & Albir, 2002).

Within the subtitling context, translation shifts serve as a strategic mechanism to reconcile linguistic and cultural disparities. Rather than indicating translation errors, such shifts facilitate meaning preservation and textual coherence in the target language. El Feel (2023) emphasizes that shifts are adaptive strategies responding to non-equivalence and contextual constraints. When applied appropriately, they contribute to the production of translations that are semantically accurate, syntactically natural, and pragmatically appropriate for the intended audience.

Shift strategies frequently appear in audiovisual translation, with subtitling involving constraints related to space, time, and synchronization with visual content. (Díaz-Cintas & Remael, 2007).

Fauziah (2022), in Lingua Cultura, examines the process of transposition from English zero derivation nouns into Indonesian verbs. The finds that show that Indonesian often transform nouns into verbs by adding prefixes or suffixes, including verbal markers. This supports the structural adjustments required in the target language when direct morphological equivalents are absent in the source language.

Anam (2022) in Eralingua, analyzes shifts in adjunct structures in Indonesian translations of English texts. Drawing X-bar syntax theory and Catford's model, the study identifies structural realignments, particularly in phrase and clause categories. These shifts arise when the target language requires different syntactic constructions to convey equivalent meaning.

Hasana & Prihantoro (2024) also in Eralingua, examine the translation of pronouns from Indonesian into English in the subtitle version of "*Noktah Merah Perkawinan*". Using Molina and Albir's translation model, the study explains the application of omission, addition, and reformulation strategies to align with the sociolinguistic norms of the target language. The findings indicate deixis, reference structure, and discourse roles influence the translator's decisions.

Wulansari et al. (2023), writing in EduLite, examine translation shifts and equivalence in English-to-Indonesian texts for children. The study identifies grammatical shifts at both unit and category levels, in the translation of verb phrases. These findings

highlight the structural reorganization required when the source language employs complex forms, such as deverbal nouns or passive constructions.

Arbain (2023) A study published in *JEES* investigates the translation strategies applied to expressions of fear in the Indonesian subtitles of *Stranger Things*. The findings reveal a frequent use of strategies such as established equivalence, reduction, and discursive creation. These strategies contribute to the reconfiguration of clause functions and influence the pragmatic interpretation of fear-related expressions in the target language.

All five studies address translation procedures involving shifts in grammatical form, lexical choice, and structural organization. However, none of these previous studies offer a focused analysis of English derivational suffixes *-ing and -ed* within the context of subtitle translation. The present study seeks to fill this gap by examining the use of these suffixes in the movie series *The Crown Season 1 Episode 1: Wolferton Splash*, with particular emphasis on morphological correspondence and shift strategies. It aims to identify how the function of suffixes influences the translator's approach to producing equivalent expressions in Indonesian subtitles.

Previous studies examine various aspects of translation shifts and morphological transfer in both audiovisual and written texts. However, they do not focus on the translation of English derivational suffixes *-ing* and *-ed* in subtitles and their corresponding forms in Indonesian. This area remains underexplored in current subtitle translation research, particularly in relation to morphological strategies.

Fauziah (2022) examines the transposition of English zero-derivation nouns into Indonesian verbs in novel translation. The analysis focuses on morphological changes

between word classes excluding suffix-based derivation. Anam (2022) also discusses structural shifts in the translation of adjuncts but does not address derivational morphology. Both studies omit suffixation and its grammatical implications across languages.

Hasana & Prihantoro (2024) analyze pronoun translations in subtitle texts. The study focuses on deixis and reference within discourse functions but does not examine morphosyntactic changes involving derived forms. Wulansari et al. (2023) and Arbain (2023) address translation shifts and equivalence in children's texts and audiovisual dialogue, respectively. These studies identify structural movement and speech function but exclude suffix-based grammatical categories.

The reviewed literature does not examine how the suffixes *-ing* and *-ed* function in subtitle translation between English and Indonesian. Existing studies also do not investigate their transformation using a morphological-to-shift framework. The present study addresses this gap by analyzing the translation of *-ing* and *-ed* suffixes in the movie series *The Crown Season 1 Episode 1: Wolferton Splash* with a focus on structural reorganization and form-function mapping in subtitle texts.