

TRANSLATION STRATEGIES OF CULTURAL TERMS IN *GADIS KRETEK* SERIES

Ni Km. Diantania Surti Larasati¹
Universitas Warmadewa
Diantanilarasati27@gmail.com

Made Susini²
Universitas Warmadewa
madesusini@yahoo.com

I Nyoman Kardana³
Universitas Warmadewa
ikardana@yahoo.com

Abstract: Cultural difference between languages is one of the factors which make audiovisual translation becomes something challenging. This study examines the translation of cultural terms in the Indonesian series *Gadis Kretek*, which portrays various cultural elements related to social life, traditions, and the kretek industry. Deploying Newmark's cultural categories and Baker's translation strategies, this study focuses on identifying the types of cultural terms and analyzing the translation strategies used in the English subtitles of the series. This research employs a qualitative descriptive method. The data were collected from dialogues and their corresponding English subtitles. The findings reveal that several categories of cultural terms are found in the series, including ecology, material culture, social culture, organization, customs, gestures and habits. Among the 152 cultural terms found, the most dominant is social culture (28.29%). Various translation strategies are applied in translating cultural terms, such as translation by using a more general word, neutral/less expressive word, cultural substitution, loan word, paraphrase (related and unrelated), omission, and illustration. The most frequently applied is translation by paraphrase using related words (34.21 %). The selection of translation strategies is contextually driven, depending on the characteristics of the cultural terms and the communicative needs of the target audience.

Keywords: *cultural terms, translation strategies, audiovisual translation, subtitles*

INTRODUCTION

Translation is not merely a linguistic process of transferring words from one language to another but also a process of conveying cultural meaning across different cultural systems. As stated by Pym (2023), translation functions as a bridge connecting languages and cultures. This role becomes more complex in audiovisual translation, where verbal language interacts with visual elements, context, and culturally embedded meanings (Díaz-Cintas & Remael, 2014). Similarly, Polcz (2008) highlight that audiovisual translation requires balancing between cultural preservation and audience comprehension due to spatial and temporal constraints in subtitles. In audiovisual works such as *Gadis Kretek*, cultural meanings are not only expressed through dialogues but also through social interactions, historical contexts, and traditional practices related to the kretek industry.

One of the major challenges in translation is the problem of non-equivalence, which occurs when a concept in the source language (SL) does not have a direct equivalent in the target language (TL). According to Baker (2011), non-equivalence arises because different languages encode cultural concepts in distinct ways. This issue is particularly evident in

translating cultural terms, which are often deeply rooted in specific cultural contexts. In *Gadis Kretek*, many expressions related to Javanese traditions, kinship systems, and social hierarchy cannot be translated literally into English. Therefore, translators are required to interpret and adapt meanings rather than simply transfer lexical items. Tarigan & Juliana (2019) who worked on non-equivalence found out that the most dominant problem of non-equivalence is difference in form in translating scientific terms.

Cultural terms which deal with non-equivalence require to be handled well in translation because cultural terms are not limited on arts or customs. Newmark (1988) categorizes cultural elements into several groups, such as ecology, material culture, social culture, organizations, customs, ideas, gestures and habits. Material culture refers to physical objects such as tools and products, while social culture includes social structures, kinship systems, and forms of address. Identifying these categories helps translators understand the function of cultural expressions within the text and determine appropriate strategies to maintain both meaning and cultural authenticity.

Non-equivalence including cultural terms has become the researchers' concern. Previous studies have explored non-equivalence in translation with different contexts. Ezzati (2016) working on the translation from English into Persian found out that handling the culture of the source and target language is very important in translating. Naghdi & Eslamieh (2020) who examined non-equivalence in novel and short story mentioned that the dominant strategy applied in translating non-equivalence words found in novel and short story is the strategy of translation using a loan word or loan word plus explanation. More specifically, a number of research investigated the translations of cultural words which deal with non-equivalence. Some working on cultural words found in the book (Dokotala, 2020), story text (Apandi & Afiah, 2019), and novel (Robingah & Ali, 2021). Dealing with the strategies applied in translating cultural words, the dominant strategies applied are translation by paraphrase using unrelated words (Dokotala, 2020), transference procedure (Apandi, & Afiah, 2019), and translation using a loan word or loan word plus explanation (Robingah & Ali, 2021).

There are also several studies working on cultural words in subtitling translation (Mantika & Nurochman, 2023; Alfaify & Pinto, 2022; Chai, et al., 2022; Omer & Aminzadeh, 2023); Tsani, et al., 2026). Applying Newmark's cultural categories (1988) and Pedersen's theory (2011), Mantika & Nurochman (2023) who investigated social cultural words on movie subtitling reveals that the most frequently applied is the strategy of official equivalent. With different perspective, the research carried out by Alfaify & Pinto (2022) shows that domestication strategy is applied more than foreignization strategy. Subtitling translation of cultural words from Chinese into English was conducted by Chai, et al. (2022) and the result is that the main challenges in audiovisual translation are technical, cultural, and linguistic challenges. Deploying Pedersen's theory (2011), the most frequently strategy used in Kurdish subtitling of American movie is the strategy of retention (Omer & Aminzadeh, 2023) and in the English subtitles of the Indonesian series *Induk Gajah* is the strategy of substitution (Tsani, et al., 2026).

Although these studies provide valuable insights into translation strategies of cultural terms, most of them focus on different context, that is non-Indonesian contexts. Besides, they mostly applied Pedersen's theory in solving the translation strategies. Studies specifically examining Indonesian cultural terms in globally distributed series remain limited. In particular, there is still a lack of research that analyzes translation strategies in Indonesian audiovisual

media available on international platforms such as Netflix. Therefore, this study aims to fill this gap by analyzing the cultural terms found in the series *Gadis Kretek* and examining the translation strategies used in its English subtitles. This study applies Newmark's (1988) cultural categories to classify the data and Baker's (2011) translation strategies to analyze how non-equivalence is addressed. By focusing on a culturally rich Indonesian series, this research is expected to provide deeper insights into how cultural meanings are preserved, adapted, or reduced in audiovisual translation for global audiences.

RESEARCH METHODOLOGY

This research employed a qualitative descriptive method. According to Creswell & Creswell (2023), qualitative research focuses on exploring meaning rather than numerical data. This approach was considered suitable because the data consisted of words and sentences rather than numbers. The study aimed to describe the cultural terms found in the series *Gadis Kretek* and to analyze how they were translated into English subtitles.

The data source of this study is the series *Gadis Kretek*, which is available on the Netflix streaming platform. The data were taken from verbal expressions in the series, particularly dialogues and narrations containing cultural terms. The English subtitles were used as the target language to analyze the translation strategies applied to these cultural terms.

The data collection was conducted using observation method. Firstly, the series was watched several times to understand the context of the story. Secondly, scenes and dialogues containing cultural terms were identified. Thirdly, the cultural terms in Indonesian and their English translations were recorded. Finally, the collected data were organized into tables to facilitate systematic analysis. The data analysis was carried out in several steps. Firstly, the cultural terms were classified into categories based on Newmark's theory (1988), including ecology, material culture, social culture, organizations, customs, ideas, gestures and habits. Secondly, the translation strategies applied to these cultural terms were analyzed using Baker's theory (2011), focusing on how non-equivalence problems were addressed in the translation process. Finally, conclusions were drawn based on the findings to answer the research questions and provide insight into the translation of cultural terms in audiovisual media.

RESULT AND DISCUSSION

This section presents the findings of the research concerning the translation strategies applied to translate cultural terms in the series *Gadis Kretek* from Indonesian into English. The data were obtained from the English subtitles available on the Netflix streaming platform. A total of 152 cultural terms were found and analyzed in depth using Baker's (2011) translation strategies. The frequencies of each category of the cultural terms are presented in Table 1.

No	Cultural Categories	Frequency	Percentage
1	Ecology	19	12.50
2	Material culture	39	25.66
3	Social culture	43	28.29
4	Organization, customs, ideas	35	23.03
5	Gestures and Habits	16	10.53
Total		152	100

Table 1. The frequencies of cultural terms

The findings highlight that the translator applied a number of strategies in translating cultural terms in *Gadis Kretek* to preserve cultural meaning and ensure comprehension for the target audience. The following is the frequency of the strategies applied and their corresponding percentage.

No	Translation strategy	Frequency	Percentage
1	A more general word	18	11.84
2	Neutral word	8	5.26
3	Cultural substitution	42	27.63
4	Loan word	6	3.95
5	Paraphrase (related words)	52	34.21
6	Paraphrase (unrelated words)	14	9.21
7	Omission	6	3.95
8	Illustration	6	3.95
Total		152	100

Table 2. Translation strategies of cultural terms

Based on Table 2, eight translation strategies were identified in the English subtitles of *Gadis Kretek*. These strategies include translation by using a more general word, neutral word, cultural substitution, loan word, paraphrase (related word), paraphrase (unrelated word), omission, and illustration. Each strategy appeared in different percentage of the total number of 152 data found. This indicates that the translator does not employ a balanced use of different strategies to convey cultural expressions effectively. The followings are the representative data found.

Translation by a More General Word (Superordinate)

Generalization is a strategy in which a specific cultural term in the source language is translated into a more general or broader term in the target language. This strategy is commonly used when the specific cultural meaning of the term is not necessary for understanding the story or when there is no direct equivalent in the target language. By using a more general word, the translator can make the meaning easier to understand for the target audience.

Datum 1:

SL: ... semua soal Romo.

TL: ... all about Father.

The word *Romo* in the dialogue excerpt "... semua soal Romo" is taxonomically classified into the Social Culture category. The selection of this category is very appropriate because the addressing term does not merely refer to an individual, but also reflects the kinship system, hierarchical structure, and power relations within a social group. In the context of *Gadis Kretek*, the forms of address terms function as markers that distinguish social hierarchy among factory workers, ordinary people, and the elite kretek family.

Lexically, based on the Kamus Bahasa Jawa-Indonesia, the term *Romo* (or Rama) means *bapak* or father. However, its contextual meaning is far more complex and closely related to the stratification of Javanese society. *Romo* is considered a respectful honorific used to address a highly respected patriarchal figure, especially in traditional or aristocratic families. In the kretek factory owner family depicted in the story, the use of term *Romo* instead of *Bapak*

or *Pak* creates a sense of reverence and authority, emphasizing the father's role not only as a parent but also as a respected leader within the family.

In translating this culturally loaded term, the translator applies translation by a more general word (superordinate) as proposed by Baker (2011). The term *Romo* in the source text is translated into *Father* in the target text. This decision can be justified because modern English does not have a specific addressing term that inherently carries the sociocultural meaning of Javanese nobility and hierarchical respect. This situation reflects non-equivalence at the word level, where a concept in the source language does not have a direct lexical equivalent in the target language. The addressing term *Romo* contains sociocultural meanings related to hierarchy, authority, and respect toward a patriarchal figure, which cannot be fully represented by a single word in English. Therefore, the translator chooses the more general word *Father* to convey the basic meaning while maintaining clarity and readability in the subtitle.

The use of this generalization strategy has a noticeable effect on the translation. While international audiences can easily understand that the character is referring to his biological father, the sociocultural nuance embedded in the original term becomes less visible. The hierarchical and respectful tone associated with the word *Romo* in Javanese culture is somewhat neutralized in the English translation. As a result, the audience may perceive the family relationship in a more general sense, without fully recognizing the cultural implications of authority and hierarchy that are present in the source text.

Datum 2:

SL: Pak Dibyo telah membakar dupa.

TL: Pak Dibyo has been burning incense.

The term *dupa* appearing in the narration is classified into Material Culture category according to the cultural classification proposed by Newmark (1988). Although its physical form is a material object, *dupa* in Indonesia has a strong connection with local religious and spiritual practices. The classification as material culture is used in this analysis is chosen because the main focus is on the physical object burned in the kretek-making process, which simultaneously acts and functions as a visual representation of the characters belief system.

Socio-culturally, particularly in the Javanese society and in the setting of *Gadis Kretek*, *dupa* (which is also often synonymous with *kemenyan*) holds a role that goes far beyond a simple aromatic object. It is commonly used as a ritual artifact in traditional practices. The burning of *dupa* is often associated with spiritual purposes such as cleansing a space, accompanying offerings, or seeking blessings for certain activities. In the context of the scene, the burning of *dupa* in the kretek sauce mixing room helps create a mystical and sacred atmosphere. The room is portrayed not merely as a production space but also as a place symbolically connected to spiritual protection and traditional beliefs.

To transfer this cultural element into the target language, the translator applies translation by a more general word (superordinate) as proposed by Baker (2011). The source language term *dupa* is translated into incense in the English subtitle. This strategy is commonly used when the target language does not provide a lexical item that fully represents the cultural meaning of the source language term. In this case, the translator selects the word incense as a broader and more widely recognized term in English.

This translation choice is also related to non-equivalence at the word level, as explained by Baker (2011). The term *dupa* in Indonesian culture refers not only to a physical object that produces fragrant smoke but also to a ritual element closely connected to traditional spiritual practices. English does not provide a specific word that simultaneously conveys both the physical object and its culturally embedded spiritual meaning within Javanese belief systems. Therefore, the translator uses the more general term *incense* to approximate the meaning and maintain clarity for international viewers.

As a result of this generalization strategy, there is a slight shift in cultural nuance in the translation. While the word *incense* accurately represents the object that produces fragrant smoke, the deeper spiritual associations embedded in the term *dupa* may not be fully perceived by international audiences. The English term tends to evoke a more general image related to fragrance or relaxation practices. Consequently, although the translation successfully conveys the basic meaning, some of the mystical and ritualistic atmosphere intended in the original scene may become less prominent for the target audience.

Datum 3:

SL: ...membawakannya permen jahe.

TL: ...brought her some candy.

The phrase *permen jahe* in the dialogue "membawakannya permen jahe" is categorized as Material Culture, following the cultural classification proposed by Newmark (1988). Food and snacks are commonly included in this category because they represent tangible cultural products closely associated with the daily life and traditions of a particular society. In translation studies, food-related terms are important cultural markers since they often reflect a community's identity, lifestyle, and social background.

In the Indonesian sociocultural context, *permen jahe* (ginger candy) holds a particular cultural significance. Unlike modern commercial sweets, traditional ginger candy is often associated with both snacks and traditional remedies. It is commonly consumed to warm the body, relieve nausea, or prevent minor illnesses such as *masuk angin*. In the context of the scene in *Gadis Kretek*, the act of giving *permen jahe* represents a simple yet meaningful gesture of care, reflecting the warmth and modest lifestyle of the characters.

In translating this cultural term, the translator applies translation by a more general word (superordinate) as proposed by Baker (2011). The phrase *permen jahe* in the source language is rendered as candy in the target language. This strategy is commonly used when the target language lacks a specific lexical item that fully represents the meaning of the source language term.

This translation choice is related to non-equivalence at the word level, as explained by Baker (2011). The concept of *permen jahe* combines two elements: a sweet snack and the distinctive flavor and traditional function of ginger. Since English does not provide a single word that specifically represents this culturally embedded snack, the translator chooses the more general word candy to convey the basic meaning while maintaining subtitle simplicity and readability.

The use of this generalization strategy has an impact on the translation. Although the target audience can understand that the character gives a type of sweet snack, the specific

cultural nuance associated with *permen jahe* becomes less visible. The English word *candy* represents a broad category of sweets, which may lead international viewers to imagine various types of modern confectionery. Consequently, while the translation successfully communicates the general meaning, some of the cultural and contextual richness embedded in the original term is reduced in the target text.

The effect of this generalization strategy eliminates layer upon layer of important meaning designed in the narrative. The term *candy* covers an extraordinarily broad and modern category of sugar candies, so target readers in Western countries will automatically imagine generic candy like lollipops, chocolate, cotton candy, or gummies. As a result, international viewers lose the essence of historical authenticity and the personal touch of the characters embedded in that scene. The character's action, which originally implies deep and modest traditional care, is reduced to just an ordinary gesture of giving regular sweet candy that has no cultural emotional weight in the eyes of global viewers.

Translation by a More Neutral/Less Expressive Word

According to Baker (2011), this strategy is used when a source language term carries stronger emotional or cultural meaning than its target language equivalent. The translator conveys the basic meaning while reducing evaluative intensity. In *Gadis Kretek*, terms such as *pribumi*, *antek*, *penjilat*, and *dijodohkan* were translated into more neutral English words to make the subtitles clearer for international audiences, though some sociocultural nuances are simplified.

Datum 4:

SL: Dia itu hanya pribumi biasa.

TL: He is just a local.

The term *pribumi* in the utterance "Dia itu hanya pribumi biasa" is classified as Social Culture, following the cultural classification proposed by Newmark (1988). This category is appropriate because the term refers to a social identity that reflects historical social structures and cultural relations within a particular society. In the context of colonial Indonesia, the word *pribumi* was commonly used to distinguish native inhabitants from European colonizers or foreign-descended groups. Therefore, the term represents not only a demographic label but also a marker of social hierarchy within the colonial system.

From a sociocultural perspective, the word *pribumi* carries strong historical and political connotations. It is associated with the indigenous population who occupied the lowest position in the colonial social structure. In certain contexts, the term may evoke narratives of marginalization as well as the identity of native inhabitants in their own land. In the scene of *Gadis Kretek*, the expression "hanya pribumi biasa" functions as a dismissive statement that emphasizes the perceived lower social status of the character within the colonial hierarchy.

In translating this culturally sensitive term, the translator applies translation by a more neutral or less expressive word, as proposed by Baker (2011). The word *pribumi* in the source language is translated as *local* in the target language. This strategy is used when the translator chooses a word in the target language that conveys the basic referential meaning but reduces the emotional or evaluative intensity of the original term.

This translation choice can also be explained through non-equivalence at the word level (Baker, 2011). The concept of *pribumi* refers to a historically specific social category in

colonial Indonesia that involves complex cultural and political meanings. English does not provide a direct lexical equivalent that fully reflects these historical and sociopolitical connotations. Therefore, the translator selects the more neutral word *local* to approximate the meaning while ensuring that the dialogue remains accessible to international viewers.

The use of this neutralization strategy influences how the social tension of the dialogue is perceived by the target audience. While the translation allows viewers to understand that the character is referring to a native resident, the deeper historical implication of colonial hierarchy embedded in the word *pribumi* becomes less explicit. The English word *local* generally conveys a neutral geographic distinction, which may reduce the sense of social discrimination implied in the original utterance. Consequently, although the translation communicates the general meaning, some of the sociopolitical nuance contained in the source text is less prominent in the target language.

Datum 5:

SL: ...keluarga Pak Idrus telah menjadi antek partai merah.

TL: ...Pak Idrus's family had become members of the red party.

The word *antek* in the phrase "...keluarga Pak Idrus telah menjadi antek partai merah" is classified as Social Culture, particularly within the domain of political concepts, following the cultural classification proposed by Newmark (1988). This category is appropriate because the term refers to a social and political identity that reflects ideological affiliation and social relations within a particular historical context. In the setting of *Gadis Kretek*, political labels are closely related to social reputation and power relations within society.

In Indonesian political discourse, the word *antek* carries a strongly blindly loyal followers or agents of a certain political group. Therefore, the term does not merely describe political membership but also expresses a disparaging judgment toward the individuals being referred to. In the context of the dialogue, the phrase implies an accusation that the family of Pak Idrus is closely associated with a particular political ideology.

In translating this term, the translator applies translation by a more neutral or less expressive word, as proposed by Baker (2011). The word *antek* in the source language is translated as *members* in the target language. This strategy allows the translator to convey the basic referential meaning of political affiliation while reducing the negative evaluative tone embedded in the original term.

This translation choice can also be explained through non-equivalence at the word level (Baker, 2011). The Indonesian word *antek* contains strong sociopolitical connotations that combine the idea of political affiliation with a negative evaluation of loyalty and submission. English does not provide a single lexical item that simultaneously reflects both the political reference and the disparaging tone contained in the source term. Therefore, the translator chooses the more neutral word *members* to approximate the meaning while ensuring clarity for international viewers.

The use of this neutralization strategy affects how the dialogue is interpreted by the target audience. While the translation allows viewers to understand that the family is associated with a political group, the accusatory tone implied in the original term becomes less prominent. As a result, the translation reduces the intensity of the political tension embedded in the source

text, and the statement may appear as a neutral description of political membership rather than a critical or derogatory remark.

Datum 6:

SL: ...Jengyah hendak dijodohkan oleh ibunya.

TL: ...Jengyah was to be married by her mother.

The expression *dijodohkan* in the dialogue "...Jengyah hendak dijodohkan oleh ibunya" is categorized as Social Culture in the tradition subcategory based on the cultural classification proposed by Newmark (1988). In many traditional Indonesian societies, marriage is often viewed not only as a personal relationship but also as a family and social institution. The practice of parents arranging their children's marriage reflects cultural values related to family authority, social status, and collective decision-making within the community.

From the perspective of translation problems, the term *dijodohkan* illustrates a case of non-equivalence at word level, as discussed by Baker (2011). The Indonesian word specifically refers to the cultural practice of arranged marriage initiated by parents or family members. English does not have a single lexical item that conveys exactly the same meaning and cultural implication. Therefore, a direct equivalent that fully represents the social and cultural nuance of the term is difficult to find.

To address this problem, the subtitler applies translation by a more neutral or less expressive word, one of the strategies proposed by Baker (2011). In the subtitle, the phrase is translated as " ... Jengyah was to *be married* by her mother." This strategy simplifies the culturally specific concept of arranged marriage into a more general expression referring to the event of marriage. By doing so, the translator ensures that the target audience can quickly understand the basic information that Jengyah is expected to get married.

However, this strategy also produces a translation effect that reduces the cultural nuance of the original expression. The Indonesian word *dijodohkan* implies parental authority and limited personal choice in the decision of marriage. In contrast, the English expression "to be married" only describes the act of marriage without clearly indicating the arranged or imposed nature of the event. As a result, international viewers may interpret the situation as a normal marriage plan rather than a family-arranged union. Consequently, the social pressure and cultural context implied in the source language become less visible in the target text.

Translation by Cultural Substitution

Cultural substitution is a strategy in which a cultural term in the source language is replaced with a term in the target language that has a similar meaning or function. This strategy is commonly used when the original cultural term may be difficult for the target audience to understand.

Datum 7:

SL: bapaknya lebas yang sudah mengkhianati budenya

TL: Lebas's father who had betrayed her aunt.

The term *budhe* in the dialogue excerpt "... bapaknya Lebas sudah mengkhianati budhanya" is categorized as Social Culture in the kinship terms subcategory, following the cultural classification proposed by Newmark (1988). Kinship terms are an important element of social culture because they reflect family structure, hierarchy, and patterns of social interaction within a community.

From a linguistic perspective, *budhe* is a culturally specific kinship term in Javanese society. It refers to the older sister of one's father or mother and also carries implications of seniority and respect within the family hierarchy. This meaning cannot be fully represented by a single lexical item in English, which indicates a case of non-equivalence at word level, as discussed by Baker (2011).

To address this problem, the translator applies translation by cultural substitution by rendering the term *budhe* as *aunt*. According to Baker (2011), cultural substitution occurs when a source-language cultural element is replaced with a more familiar term in the target language, even though the propositional meanings are not completely identical. In this case, the word *aunt* is used because it is the closest and most widely understood kinship term in English.

However, this substitution also creates a translation effect that simplifies the cultural nuance of the original term. While *budhe* specifically indicates an older aunt and implies a hierarchical relationship within the family, the English term *aunt* does not convey information about age hierarchy or social status within the family. Consequently, the cultural implication of respect toward an elder relative becomes less explicit in the target text, and the relationship between the characters appears more general to international viewers.

Datum 8:

SL: ... mereka semua pun terlihat ramai-ramai menonton layar tancap...

TL: ... they all seemed to be watching an outdoor cinema together...

The term *layar tancap* in the utterance "... mereka semua pun terlihat ramai-ramai menonton layar tancap..." is categorized as Social Culture in the entertainment subcategory, based on the cultural classification proposed by Newmark (1988). This term refers to a traditional form of public entertainment commonly found in Indonesian communities, particularly in rural areas.

Historically, *layar tancap* refers to a temporary open-air cinema where films are projected on a large screen set up in a public space such as a field or village square. People gather together to watch the film, often sitting on mats and enjoying snacks while socializing with neighbors. Therefore, the term not only refers to an entertainment activity but also reflects a communal cultural experience.

From a translation perspective, this term presents a case of non-equivalence at word level, as discussed by Baker (2011). English does not have a single lexical item that fully represents the traditional concept of *layar tancap*, which combines elements of temporary cinema, communal gathering, and rural entertainment.

To address this issue, the translator applies translation by cultural substitution by rendering the term as *outdoor cinema*. According to Baker (2011), this strategy replaces a

culturally specific concept in the source language with a more familiar expression in the target language so that the audience can easily understand the general activity being described.

However, this substitution also creates a translation effect that reduces the cultural nuance of the original term. While *layar tancap* reflects a traditional and community-based form of entertainment, the phrase *outdoor cinema* in English may refer to various modern forms of open-air film screenings. As a result, the historical and communal aspects associated with the Indonesian practice become less visible in the target text, and the event may be interpreted simply as a general outdoor movie screening.

Datum 9:

SL: Kita adakan selamatan kecil.

TL: We'll have a small feast.

The dialogue "Kita adakan selamatan kecil" contains the culturally bound term *selamatan*. Based on the cultural classification proposed by Newmark (1988), this term belongs to Customs, particularly within the customs and rituals subcategory, because it refers to a traditional communal practice that reflects social and religious values in Indonesian society.

From a translation perspective, *selamatan* presents a case of non-equivalence at word level, as discussed by Baker (2011). The term refers to a traditional ritual gathering in which people pray together and share food to express gratitude or seek blessings for a particular event. English does not provide a single lexical item that fully represents both the ritualistic and communal aspects embedded in the concept of *selamatan*. Therefore, a direct equivalent is difficult to achieve in the target language.

To deal with this problem, the translator employs translation by cultural substitution, one of the strategies proposed by Baker (2011). The word *selamatan* is translated as *feast*. Through this strategy, the translator replaces the source language cultural element with a target-language concept that is more familiar to the audience. Although the two terms do not share the same propositional meaning, the substitution allows viewers to imagine a social gathering involving shared food.

However, this translation choice also influences the meaning perceived by the audience. While *selamatan* carries strong religious and ritualistic associations in Indonesian culture, the word *feast* in English generally refers to a celebratory meal or large gathering centered on food. As a result, the spiritual dimension and ritual significance implied in the original term become less visible in the subtitle. Consequently, the target audience may interpret the event simply as a communal meal rather than a culturally meaningful ritual practice.

Translation Using a Loan Word or Loan Word plus Explanation

Loan word is a translation strategy in which the translator retains the original term from the source language in the target language. This strategy is usually used for cultural terms that do not have an exact equivalent in the target language. By keeping the original word, the translator preserves the cultural identity of the term and introduces it to the target audience.

Datum 10:

SL: ... memberikan oleh-oleh sebuah kain Batik...

TL: ... giving a gift of a Batik cloth...

The word *batik* in the utterance "memberikan oleh-oleh sebuah kain batik" is categorized as Material Culture, specifically artifacts, according to the cultural classification proposed by Newmark (1988). Material culture refers to physical objects that represent the cultural identity of a particular society. In this context, batik cloth is not merely a piece of fabric but an important cultural artifact that reflects Indonesian artistic tradition and cultural values.

From a sociocultural perspective, *batik* refers to a traditional Indonesian textile produced using a wax-resist dyeing technique to create distinctive patterns on fabric. This traditional craft has long been associated with Indonesian cultural heritage and is widely recognized as a symbol of national identity. In the context of the scene, giving a batik cloth as a gift or souvenir indicates respect and appreciation toward the recipient.

To translate this cultural term, the subtitler applies translation using a loan word strategy as proposed by Baker (2011). In this strategy, the original word *batik* is retained in the English subtitle without translation. The translator avoids replacing it with general terms such as *cloth* or *patterned fabric*, as these expressions would remove the cultural specificity embedded in the original term.

By retaining the word *batik* the translation successfully preserves the cultural meaning of the artifact. International audiences are introduced to the Indonesian cultural product while still understanding the context through the visual representation in the film. Therefore, the use of the loan word strategy helps maintain both the cultural authenticity and the clarity of the subtitle.

Datum 11:

SL: Ini kretek terbaik.

TL: This is the best kretek.

In the dialogue "Ini kretek terbaik," the term *kretek* is classified under the category of Material Culture, particularly within the subcategory of artifacts or goods. According to Newmark's cultural taxonomy (1988), material artifacts often represent important cultural products that reflect the identity of a particular society. In the narrative context of *Gadis Kretek*, this artifact plays a central role in shaping the story, as the kretek industry becomes closely related to economic activities, social hierarchy, and family conflicts depicted in the series.

In translating this term, the subtitle retains the original word *kretek*, applying the strategy of translation using a loan word. Based on Baker's framework (2011), this strategy is commonly used when a cultural concept in the source language does not have an exact equivalent in the target language. By preserving the original term, the translator maintains the cultural specificity and authenticity associated with the product.

Facing lexicon so dense with history and culture, the translator applies an effective strategy by retaining the source word intact through translation using a loan word strategy. Based on Baker's framework (2011), this strategy is deliberately used because all attempts to describe or generalize that item (like reducing it to *cigarette* or *clove cigarette*) would compromise and destroy the extremely rich specific imagery built by its filmmakers. Importing that term wholly and directly into English subtitle syntax is the most effective method to preserve local flavor and protect historical authenticity of this film's central theme.

Sociolinguistic evaluation of this strategic decision shows extraordinarily positive impact for cultural preservation. Retaining this loan word is the semantically most accurate translation step to transmit that artifact's unique propositional meaning. Through this strategy, global viewers don't merely read subtitles, but are directly educated and introduced to Indonesia's exclusive cultural product. This strategy ensures international audiences fully realize that the masterpiece being smoked, crafted, and fought over by characters on screen is not ordinary Western generic cigarette, but Nusantara's historical pride heirloom named kretek.

Datum 12:

SL: Ini kereta kita Mas...

TL: This is our train, Mas...

The address term *Mas* in the dialogue "Ini kereta kita Mas..." is categorized as Social Culture, specifically addressing terms, according to the cultural classification proposed by Newmark (1988). Addressing terms represent social relationships and cultural values within a society. In Indonesian interactions, such terms are not merely linguistic additions but serve to express politeness, familiarity, and social respect among speakers.

From a cultural perspective, *Mas* originates from the Javanese language and is traditionally used to address an older brother. However, in broader social usage, the term has developed a wider meaning and is commonly used to address young men or male peers in a polite yet friendly manner. The use of *Mas* indicates a degree of social closeness while still maintaining respect between speakers.

To translate this culturally specific address term, the subtitler applies Translation using a Loan Word strategy as described by Baker (2011). In this strategy, the original term *Mas* is retained in the English subtitle without being translated. Instead of replacing it with English equivalents such as *brother* or *sir*, the translator preserves the original term to maintain the cultural nuance embedded in the source language.

Retaining the term *Mas* allows the subtitle to preserve the cultural atmosphere of the dialogue. For international audiences, the presence of this address term introduces them to Indonesian forms of interpersonal communication. Consequently, the translation not only conveys the meaning of the dialogue but also maintains the social relationship and cultural context reflected in the original utterance.

Translation by Paraphrase Using Related Word

Paraphrase is a strategy used when a cultural term cannot be translated into a single word. The translator explains the meaning using a phrase or descriptive expression.

Datum 13:

SL: ... lebih mantap dari racikan Jengyah...

TL: ... better than Jengyah's special blend...

The word *racikan* in the dialogue "... lebih mantap dari racikan Jengyah ..." is categorized as Material Culture, specifically under the process or product subcategory

according to the cultural classification proposed by Newmark (1988). Material culture includes physical products as well as processes involved in producing culturally significant items. In the context of the traditional kretek industry portrayed in the film, the term *racikan* refers to a particular mixture or formulation used in the production of kretek cigarettes.

From a cultural perspective, *racikan* does not simply mean a mixture. In the kretek industry, it refers to a specific formulation created by combining tobacco, cloves, and various additional ingredients. The preparation of this mixture requires particular knowledge and experience, and each formulation may represent the distinctive identity of a producer. In the scene, the character compares the quality of a mixture with Jengyah's *racikan*, suggesting that her formulation is considered superior and highly valued within the kretek production process.

To translate this culturally specific term, the subtitler applies Translation by Paraphrase using a Related Word strategy as described by Baker (2011). In this case, the noun *racikan* is rendered as *special blend*. Although the concept of a carefully prepared mixture exists in English, it appears in a different lexical form. The word *blend* is commonly used in English to describe a mixture of ingredients, particularly in products such as coffee, tea, or tobacco. By adding the modifier *special*, the translation attempts to convey the idea that the mixture has a distinctive and valuable quality.

The use of *special blend* allows international audiences to understand that the dialogue refers to a unique and carefully prepared mixture. However, the translation may slightly reduce the cultural nuance associated with the original term, particularly the traditional process and craftsmanship involved in preparing the mixture within the kretek industry. Nevertheless, this paraphrasing strategy helps maintain clarity in the subtitle while still conveying the general meaning of the original term.

Datum 14:

SL: ...menyuruh seorang kurir untuk mengirimkannya.

TL: ...sent a delivery man to send it over.

The word *kurir* in the dialogue "...menyuruh seorang kurir untuk mengirimkannya" is categorized as Social Culture, specifically within the occupations or roles category. According to Newmark (1988), material culture includes terms related to objects, institutions, and professions that are closely associated with the daily life of a particular society. In this context, the term *kurir* refers to a person whose occupation involves delivering goods or messages from one place to another. Within the narrative setting of the kretek industry depicted in the film, this role represents an important part of the distribution process in which goods and information are physically transported between locations.

However, the term *kurir* may not always correspond directly to a single lexical equivalent in English within the same cultural and historical context, which may lead to non-equivalence at the cultural level. According to Baker (2011), non-equivalence occurs when a source-language term reflects a concept that is culturally or contextually specific and cannot be fully represented by a direct equivalent in the target language.

To address this issue, the translator applies translation by paraphrase using a related word, rendering the term *kurir* as *delivery man*. As explained by Baker (2011), this strategy is commonly used when the source-language item carries a meaning that cannot be conveyed

through a single direct translation. The phrase *delivery man* provides a clear and easily understood description of the occupational role, allowing the target audience to quickly grasp the function of the character in the narrative.

In terms of translation effect, the translation successfully conveys the basic occupational function of the character as someone responsible for delivering items. However, the phrase *delivery man* may carry a more modern commercial association in contemporary English, which could differ from the historical context depicted in the film. As a result, while the general meaning of the profession is maintained, some contextual nuances related to the working conditions and historical background of the courier role may not be fully conveyed to the target audience.

Translation by paraphrase using unrelated words

This strategy is used when the concept is not lexicalized in the target language, requiring a descriptive explanation using words that are not synonyms. The translator must unpack the source term and recreate its meaning using entirely different target-language vocabulary.

Datum 15:

SL: Takut kualat nanti.

TL: Afraid of being cursed.

The term *kualat* in the utterance "Takut kualat nanti" is categorized as social culture, particularly within the customs and belief concepts category. According to Newmark (1988), cultural concepts related to social beliefs and norms are included in Social Culture because they reflect the values and behavioral expectations of a particular society. In the Indonesian cultural context, especially in Javanese society, *kualat* refers to a form of misfortune or punishment believed to occur when a person behaves disrespectfully toward elders, parents, or individuals who deserve respect. This belief functions as a form of moral and social control that emphasizes obedience and respect within hierarchical social relationships.

However, the concept of *kualat* does not have a direct lexical equivalent in English, resulting in a case of cultural non-equivalence. According to Baker (2011), non-equivalence occurs when a culturally specific concept in the source language cannot be expressed by a single lexical item in the target language. The meaning of *kualat* combines elements of moral wrongdoing, supernatural consequences, and traditional belief systems, which are not fully represented by a single term in English.

To overcome this problem, the translator applies translation by paraphrase using unrelated words, rendering the expression as *being cursed*. As explained by Baker (2011), this strategy is used when the concept in the source language is not lexicalized in the target language, requiring the translator to express the meaning through a different set of words rather than through a direct equivalent. The phrase *being cursed* conveys the idea of supernatural punishment, enabling the target audience to grasp the seriousness of the character's concern.

In terms of translation effect, the subtitle successfully communicates the general meaning that the character is afraid of receiving supernatural punishment. However, the translation slightly reduces the cultural nuance of *kualat*, particularly its strong association with moral consequences resulting from disrespect toward elders. As a result, the target audience may interpret the expression simply as a fear of supernatural curses, while the deeper cultural

value of respect and obedience embedded in the concept of *kualat* is only partially conveyed in the translation.

Datum 16:

SL: ...harus bisa macak, masak, dan manak.

TL: ...must fulfill her traditional domestic duties.

The motto *macak, masak, dan manak* in the dialogue excerpt "... harus bisa macak, masak, dan manak" is categorized as Social Culture, particularly within the philosophies category. According to Newmark (1988), cultural philosophies represent traditional beliefs or social principles that guide behavior within a particular society. In Javanese culture, *macak, masak, lan manak* is a well-known traditional expression describing the expected roles of women in marriage. The phrase literally refers to three responsibilities: *macak* (to beautify oneself), *masak* (to cook and manage household matters), and *manak* (to bear children). Together, these elements reflect a traditional cultural belief that defines the domestic responsibilities of a wife and illustrates the traditional gender ideology embedded in Javanese society.

However, the expression *macak, masak, dan manak* does not have a direct lexical equivalent in English, resulting in cultural and conceptual non-equivalence. According to Baker (2011), non-equivalence occurs when a culturally specific expression in the source language cannot be represented by a single equivalent expression in the target language. The phrase contains both cultural meaning and arhythmic structure that reflects traditional gender expectations within Javanese society.

To convey this meaning, the translator applies translation by paraphrase using unrelated words, rendering the phrase as *traditional domestic duties*. As explained by Baker (2011), this strategy is commonly used when the source language expression is culturally bound and requires explanation rather than direct translation. By summarizing the three cultural concepts into a broader phrase, the translator enables the target audience to understand the general idea of traditional expectations placed on women.

In terms of translation effect, the subtitle successfully communicates that the woman is expected to fulfill traditional domestic roles. However, the translation simplifies the cultural expression and does not preserve the rhythmic and memorable structure of the original phrase. Furthermore, the specific cultural expectations embedded in the three elements-beautifying oneself, managing household responsibilities, and bearing children-are generalized into a broader concept, which partially reduces the cultural specificity of the original expression.

Translation by omission

This strategy involves omitting the word entirely if it is redundant or difficult to translate within the subtitle constraints. It is often used to maintain reading speed when the omitted cultural word does not drastically alter the core narrative meaning.

Datum 17:

SL: Hati-hati di jalan ya, Nduk.

TL: Be careful on the road.

The addressing term *Nduk* in the dialogue "Hati-hati di jalan ya, Nduk" is categorized under Social Culture, particularly within the addressing terms domain. This classification is important because addressing terms in Javanese culture often function as markers of interpersonal relationships, emotional closeness, and social hierarchy. Rather than merely identifying the listener, such expressions also convey affection, care, and the relational distance between speakers.

From a sociocultural perspective, *Nduk* derived from the Javanese word *genduk* is an affectionate form of address typically used by parents or older individuals when speaking to a younger girl. The term carries a strong emotional nuance, expressing tenderness, warmth, and a protective attitude toward the addressee. Therefore, the expression does not simply function as a casual call but also reflects a culturally embedded way of expressing parental or elder affection within Javanese society.

In translating this culturally bound addressing term, the subtitler applies the strategy of translation by omission by completely removing the word *Nduk* from the subtitle, resulting in the simplified sentence "Be careful on the road." This strategy is likely chosen because the term does not have a direct equivalent in English that can fully capture its cultural nuance. Additionally, including a literal or approximate translation, such as *dear*, *kid*, or *sweetheart*, could potentially sound unnatural or inappropriate within the context of the scene. Omission also helps maintain subtitle brevity and readability, which is an important technical constraint in audiovisual translation.

From a sociolinguistic perspective, however, this translation choice leads to a noticeable loss of emotional nuance. While the translated sentence successfully conveys the main message of caution, it removes the affectionate tone embedded in the original dialogue. As a result, the subtitle sounds more like a neutral warning rather than a caring expression from an older figure. Consequently, although the omission strategy effectively preserves clarity and readability, it also eliminates the warmth and interpersonal intimacy conveyed through the addressing term in the source language.

Datum 18:

SL: ...ia menemui ibu Rumaisyah dan menggodanya.

TL: ...he met Rumaisyah and teased her.

The honorific address *Ibu* in "...ia menemui ibu Rumaisyah dan menggodanya" is categorized under Social Culture, specifically within the addressing terms domain. Addressing terms play an important role in Indonesian sociolinguistic practices because they function not only to identify the addressee but also to express respect, politeness, and social relationships between speakers. In narrative contexts, the use of such titles also contributes to the characterization of individuals and the level of formality conveyed by the narrator.

From a sociocultural perspective, *Ibu* (often shortened to *Bu*) is a common Indonesian honorific used to address or refer to an adult woman as a sign of respect. The term is not limited to biological mothers but is widely used to acknowledge a woman's social status, maturity, or respected position within the community. Therefore, the expression "Ibu

Rumaisyah" reflects a respectful way of referring to the character, maintaining a polite social distance between the narrator and the person being described.

In the translation, however, the subtitler applies the Translation by Omission strategy by removing the honorific *Ibu* and translating the phrase simply as *Rumaisyah*. This strategy is commonly used in audiovisual translation, particularly in subtitles, where brevity and readability are important considerations. Since English narratives often refer to characters directly by name without titles in similar contexts, omitting the honorific helps maintain a natural and concise sentence structure for the target audience.

From a sociolinguistic perspective, this omission results in a subtle shift in the interpersonal nuance of the sentence. While the translation successfully conveys the basic narrative information, the respectful tone implied by the title *Ibu* is no longer present in the target text. As a result, the translated sentence appears more neutral and less formal than the original expression. Consequently, although the omission strategy improves readability and naturalness in the subtitle, it also reduces the cultural nuance of respect embedded in the source language expression.

Datum 19:

SL: Mengapa Mas Seno sudah...

TL: Why has Seno already...

In the dialogue "Mengapa Mas Sena sudah...", the word *Mas* functions as an addressing term and is therefore categorized under Social Culture, particularly within the addressing terms category. In Javanese and Indonesian communication, addressing terms are an essential linguistic feature used to signal politeness, respect, and relative social position between speakers. The presence of such terms often reflects the speaker's awareness of social hierarchy and interpersonal etiquette.

The term *Mas* is commonly used in Javanese culture to address an older male or a man who deserves polite recognition. Although it originally refers to an older brother, its use has expanded in everyday interaction to address male acquaintances in a respectful and friendly manner. In this context, the expression "Mas Sena" indicates that the speaker acknowledges Seno with a polite and respectful tone while maintaining a sense of familiarity.

Translation by Illustration

Illustration is a translation strategy in which a cultural term is explained by describing its form or function in the target language. This strategy is used when the word lacks a direct equivalent in the target language, but the physical entity is shown on screen. This allows the text to be simplified, often referred to deictically (e.g., "this," "it"), relying on the visual medium to provide the context.

Datum 20:

SL: Kualitas bingkisan ini buruk.

TL: This is bad.

The word *bingkisan* in the dialogue "Kualitas bingkisan ini buruk" can be categorized under Material Culture, specifically within the goods domain. In many cultures, objects that

are prepared and presented as gifts often carry social meanings beyond their physical form. In Indonesian society, the act of giving a *bingkisan* reflects politeness, appreciation, and social etiquette between individuals.

From a cultural perspective, *bingkisan* refers to a gift or parcel that is usually prepared and packaged to be presented to someone else. The term is commonly associated with formal gestures of appreciation, hospitality, or respect. Therefore, the mention of *bingkisan* in the dialogue does not merely refer to a physical object, but also implies a social practice of gift-giving that carries cultural significance.

In the subtitle translation, the translator renders the sentence simply as "This is bad." This indicates the use of the translation by illustration strategy, where the translator relies on the visual context of the scene rather than explicitly translating the lexical item. Since the object being discussed is visible on screen, the demonstrative pronoun *this* is used to refer to the item while keeping the subtitle concise and easy to read.

From an analytical perspective, this strategy reflects a common practice in audiovisual translation, where visual information can compensate for omitted lexical details. Although viewers can still understand that the character is criticizing the quality of an object, the translation does not explicitly convey that the item is a gift parcel. Consequently, while the subtitle remains clear and efficient, the cultural nuance associated with the concept of *bingkisan* as a socially meaningful gift is not fully preserved in the target text.

Datum 21:

SL: Cobalah lintingan ini.

TL: Try this.

The term *lintingan* in the utterance "Cobalah lintingan ini" can be categorized under Material Culture, particularly within the products domain. In the context of the kretek industry, the term refers to a finished cigarette that has been manually rolled. As a final product, lintingan represents the result of a production process that involves the combination of tobacco and cloves as well as the manual skills of workers who roll the cigarettes by hand.

From a cultural perspective, the word *lintingan* carries a more specific meaning than the general term for cigarette. It typically refers to a hand-rolled kretek cigarette, emphasizing the manual craftsmanship involved in its production. This distinction reflects traditional production methods that rely on workers' skill and experience, which are often associated with the historical development of the Indonesian kretek industry.

In the subtitle translation, however, the noun *lintingan* is not explicitly translated and the sentence appears simply as "Try this." This indicates the application of the translation by illustration strategy, where the translator relies on the visual elements of the scene rather than translating the lexical item directly. Since the cigarette being referred to is clearly visible on screen, the demonstrative pronoun "this" functions as a reference supported by the visual context.

From an audiovisual translation perspective, this strategy reflects the interaction between visual and verbal information. The visual representation of the object allows viewers to understand what the speaker is referring to even without the explicit mention of the word *lintingan* in the subtitle. However, the omission of this specific term means that the cultural

distinction between a hand-rolled kretek cigarette and a generic cigarette is not conveyed in the translation. As a result, although the subtitle remains concise and easy to read, the cultural specificity associated with the traditional product is not fully preserved in the target text.

To sum up, the analysis revealed that all cultural categories are found in the series of *Gadis Kretek*. Several strategies were employed to address non-equivalence in translating cultural terms, including translation by using a more general word, cultural substitution, paraphrase (related and unrelated), loan words, omission, and illustration. The findings indicate that all strategies were applied with different frequencies, demonstrating that there is not a balanced use of different approaches to convey cultural expressions. The different frequency of each strategy shows that the choice of strategy was contextually determined, depending on the characteristics of the cultural term and the surrounding textual and situational context. Translation by using a more general word is used for terms that lacked direct equivalents in English. The data cover the translations of *Romo*, *dupa*, and *permen jahe*. Loan words strategy is applied to culturally significant items such as *batik*, *kretek*, and *Mas*. Strategies of paraphrasing and cultural substitution are used to render expressions more accessible to international audiences such as *racikan*, *kurir*, *budhe*, and *layer tancap*. Strategies of omission and illustration are used when information could be inferred visually or considered less essential. The data include *Nduk*, and *Ibu*.

Viewed from the frequencies, strategy of paraphrase using related words is the highest (34.21%). This implies that the translator considers important to give information to the readers as clear as possible that the meaning equivalence conveyed through the translated texts can be achieved. This result is different from the research working on the translation of culture specific elements in the book *Things Fall Apart* which also applied Newmark's cultural categories and Baker's translation strategies (Dokotala, 2020). His research reveals that the most dominant strategy is translation by paraphrase using unrelated words. Other studies on subtitling translation conducted previously are with different perspectives. They mostly use Pedersen's theory (2011) to examine the translation strategies (Mantika & Nurochman, 2023; Omer & Aminzadeh (2023); Tsani, et al., 2026). So, the findings of this present study could provide new information dealing with the strategies to translate cultural terms, especially those found in English subtitling of Indonesian series.

CONCLUSION

Based on the analysis, 152 cultural terms are found in the series of *Gadis Kretek* and social culture is the most dominant cultural category (28.29%). Various translation strategies are employed to render Indonesian cultural expressions into English. These strategies include translation by a more general word, cultural substitution, paraphrase (related and unrelated), loan word, omission, and illustration, all of which were applied to address non-equivalence in translating cultural terms.

Each strategy is used in a balanced manner, reflecting the translator's flexibility in adapting cultural meanings to the target language. Loan words preserved Indonesian cultural identity through terms like *batik*, *kretek*, and *Mas*. Cultural substitution and paraphrase clarified cultural meaning for English-speaking audiences, omission simplified text where necessary, and illustration supported understanding through visual context.

Overall, the translator combined these strategies thoughtfully, ensuring that translations remain clear, natural, and culturally meaningful. The use of multiple strategies enables international audiences to access and understand Indonesian culture, although some nuances are inevitably simplified in the process. Among the eight strategies applied, strategy of paraphrase using related word achieves the highest percentage (34,21%). The translator conveyed the meanings of the source texts to the target readers successfully that the readers can understand what is meant by the source writers. This strategy is considered effective in translating cultural terms.

This present research only focuses on the translation strategies used to translate Indonesian cultural terms. By this study the recommendation for further research is that there are other researches which investigate the translation studies viewed from other perspective, such as using translation strategies proposed by Malone (1988) and completed with their impacts referring to Systemic Functional Linguistics (Halliday, 2014).

REFERENCES

- Alfaify, A. & Pinto, S.R. (2022). Cultural references in films: an audience reception study of subtitling into Arabic. *The Translator*, 28(1) 112–131. <https://doi.org/10.1080/13556509.2021.1898714>.
- Apandi, A. & Devi Siti Sihatul Afiah, D.S.S. (2029). An Analysis of Translation Procedure in Translating Cultural Word. International Conference on Agriculture, Social Sciences, Education, Technology and Health (ICASSETH 2019). *Advances in Social Science, Education and Humanities Research*, volume 429. Atlantis Press.
- Baker, Mona. (2011). In Other Words: *A coursebook on translation* (2th edition). New York: Routledge.
- Chai, W., Ong, H.Y., Amini, M., Ravindran, L. (2022). The Art of Paper Cutting: Strategies and Challenges in Chinese to English Subtitle Translation of Cultural Items. *Journal of Modern Languages*, 32(1), 84-103. <https://doi.org/10.22452/jml.vol32no1.5>.
- Creswell, J. W., & Creswell, J. D. (2023). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (6th edition.). SAGE Publications, Ltd.
- Díaz-Cintas, J., & Remael, A. (2014). *Audiovisual translation: Subtitling*. Routledge.
- Dokotala, B. (2020). Culture-Specific Items in the Chichewa Translation of Achebe's Things Fall Apart. *Journal of Law and Social Sciences*, 4(4), 19-34.
- Ezzati, A. (2016). Non-Equivalence at Grammatical and Word Level and the Strategies to Deal with: A Case Study of English Translation into Persian. *International Journal of Language and Linguistics*, 3(3), 101-107.
- Halliday, M.A.K. & C. M. I. M. Matthiessen. (2014). *Halliday's Introduction to Functional Grammar* (4th edition). New York: Routledge.
- Malone, J.L. (1988). *The Science of Linguistics in the Art of Translation*. Albany: State University of New York Press.

- Mantika, A.A. & Nurochman. (2023). Translation Analysis of Social Cultural Words in Bumi Manusia Movie. *IJEAL (International Journal of English and Applied Linguistics)*, 3(2), 70-80. DOI: doi.org/doi.org/ijeal.v3i2.2358.
- Naghdi, H. & Eslamieh, R. (2020). Bakerian Non-equivalence Translation Strategies in Novel vs Short Story: The Case Study of Matilda vs Landlady and Other Short Stories. *Theory and Practice in Language Studies*, 10(8), 886-897. <http://dx.doi.org/10.17507/tpls.1008.06>.
- Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice Hall.
- Omer, H.A. & Aminzadeh, S. (2023). Exploring the Strategies of Translating Cultural References in Kurdish Subtitling: A Case Study. *Cihan University-Erbil Journal of Humanities and Social Sciences*, 7(1), 50-57. DOI: 10.24086/cuejhss.vol7n1y2023.pp50-57.
- Pedersen, J. (2011). *Subtitling Norms for Television*. Amsterdam: John Benjamins Publishing Company
- Polcz, K. (2008). Jorge Díaz Cintas and Aline Remael: Audiovisual translation: Subtitling. *Across Languages and Cultures*, 9(2), 291–299. <https://doi.org/10.1556/acr.9.2008.2.8>.
- Pym. (2023). *Exploring Translation Theories*. Third Edition. Routledge.
- Robingah & Ali, A.J.K.N. (2021). Translation strategies of cultural words in Tarian Bumi novel and its translation. *LADU: Journal of Languages and Education*, 1(4), 141-149.
- Tarigan, F.N. & Juliana. (2019). Non-Equivalence at Scientific Terms in Mathematics Bilingual Textbook. *Southeast Asia Language Teaching and Learning (SALTel) Journal*, 2(1), 50-56. <http://dx.doi.org/10.35307/saltel.v2i1.19>.
- Tsani, A. R., Junining, E., & Hariyanto., (2026). Subtitling cultural- specific items (CSIs): Strategies and quality in Induk Gajah. *English Learning Innovation*, 7(1), 341-360. <https://doi.org/10.22219/englie.v7i1.42609>.