

THE TRANSLATION OF CULTURE-SPECIFIC ITEMS IN *NGERI-NGERI SEDAP* MOVIE

Siti Lutfiah Rabiyyatul Adawiyah^[1], *Erna Andriyanti*^[2], *Ashadi*^[3], *Saiful Anwar*^[4]

^[1] situlutfiah.2021@student.uny.ac.id

^{[1], [2], [3]} Universitas Negeri Yogyakarta, ^[4] Universitas Islam Negeri Sumatera Utara

^{[1], [2], [3]} Yogyakarta, Indonesia, ^[4] Sumatera Utara, Indonesia

Abstract: Translating culture-specific items (CSI) is difficult because the cultural items of the source language do not necessarily have the exact equivalent in the target language. This study aimed to describe the types of CSI in *Ngeri-Ngeri Sedap* movie based on Newmark's (1988) categorization, Molina and Albir's (2002) translation technique, and the translation norms. It employed descriptive qualitative research, and the data were collected using note-taking technique. The study results found 60 cultural items based on Newmark's parameter types. The most frequently employed CSI type is socio-culture, with 29 data instances. Additionally, the category of the organization was observed in 20 instances, material culture was found in 8 instances, gesture and habit were present in 2 instances, and ecology was represented in 1 instance of data. 10 out of 18 translation techniques were used, but the most widely used translation technique was the literal translation, with 16 instances. Meanwhile, three dominant techniques were literal, adaptation, and generalization, which became the translation norms of CSI. The literal translation technique shows the closeness of SL (Source Language) and TL (Target Language) so that several concepts already have equivalents following the meaning of the SL.

Keywords: Culture-Specific Items, culture, translation

INTRODUCTION

The concept of culture is crucial in the implication of translation. It is because translators must consider several factors that affect the translation process, including cultural background. However, language and culture are two inseparable things. Language and cultural familiarity influence translation practices. The more specific a language, the more specific its cultural features, and it will create translation issues. In contrast, the more familiar cultures between two languages, the fewer translation issues will occur (Dabaghi & Bagheri, 2012).

Translation always comprises at least two languages and two different cultures in its social practice. A language's cultural concept may not exist in the same way in other languages. Therefore, the translator must be aware of the lexical gaps due to different cultural backgrounds, especially in cultural

terms. Baker (1992) introduced the term "culture-specific concepts," but the present study used the term cultural-specific items (henceforth CSI). Translating CSI in literary translation is considered one of the challenging tasks that translators will face (Braçaj, 2015). Several misunderstandings may arise whenever CSI items are not translated culturally because translating CSI items involve not only the language but also the cultural and social background of CSI (Firdausi & Setiawan, 2022). Another reason is that CSI has low translatability due to cultural interrelation (Horbačauskienė et al., 2016). CSI translation is always complex regarding how to transfer CSI implied in the source language (henceforth SL) and find the proper equivalence that successfully recreates the same cultural characteristic in the target language (henceforth TL) (Dabaghi & Bagheri, 2012). There is also the possibility that words

or situations are unrecognizable or foreign in TL, which raises complex problems for translators in translating CSI. Cultural translation is a negotiation process so the translator can transform a cultural meaning in the SL into the TL's culture (Kramsch & Zhu, 2020).

Research conducted by Fatmawati & Setiawan (2020) found that the word *jangkrik* in Javanese is a curse that descends from swear words. However, in Indonesian, *jangkrik* is an animal with a combination of brown and black colors and is small in stature. It produces a disturbing sound to the human ear and is an omnivorous insect that eats plants and animals. It shows that the same word in two different languages has different meanings. Likewise, the word 'rice' in English means a type of grain that has a white or brown color, a type of plant that grows in hot countries. However, the Indonesian 'rice' has several different translations; *padi*, *beras*, and *nasi*. The differences in cultural contexts, like the above example, require translators to be familiar with extensive cultural knowledge of the source language and target language.

There are several previous studies in CSI translation. The research on the ideology of translating cultural terms and translation accuracy in novel translation finds that the translator adopted the ideology of foreignization and that ideology positively impacted translation quality (Fadly, 2016). Additionally, Kurnia and Bram (2021) examined the CSI translation in Indonesian poems using Newmark's (1988) and Vinay and Darbelnet's (1958) and finds out that several procedures are adapted to the process of translation. Not to mention, Martendi et al. (2022) researched the construction of CSI and finds out that foreignization process that has been adapted for too long becomes the local culture itself.

To some extent, the research on CSI translation in the movie still needs to be improved in connection with the discussion. The movie featuring culture will be fascinating to study in translation studies. It serves as a medium that showcases the lives of individuals by presenting language, traditions, and culture, which can be utilized to showcase the cultural diversity of Indonesia on the international stage (Tamsil, 2021). If the

audience understands the language used in a movie, they will find it easy to get the message. In addition to the case when the audience does not master the original language in a movie, several complexities will become a new problem when watching a movie, which makes it difficult for the audience to absorb the message. The use of subtitles is also considered not optimal for understanding messages in a movie because they only display two or three lines on the screen for a few seconds. For this reason, subtitles must be displayed in a simple, concise, and straightforward manner because the audience cannot reread what is missed (Horbačauskienė et al., 2016). For this reason, in the case of translating CSI in the movie, a unique technique is needed to represent CSI translation appropriately.

There are distinctions among experts about translation strategy, which creates confusion among many researchers and practitioners who want to apply the theory of translation strategy. Molina and Albir (2002) stated that several experts propose translation techniques overlap, making them difficult to use and causing terminological confusion. It happens because several experts use different names of techniques with the same concept, which is related to each other. Therefore, Molina and Albir (2002) proposed 18 techniques, which are: adaptation, amplification, borrowing, calque, compensation, description, reduction, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, substitution, transposition, and variation.

In addition to the translation technique, it is also essential to understand translation norms. Toury (2021) is the first who introduced the translation norm. He links the norm of translation and society. Norms control people's behavior, and it creates patterns. Two types of norm translation proposed by Toury (2021) are the preliminary and initial norm. Preliminary norm is several considerations that the translator takes when doing the translation. Meanwhile, the initial norm is the translator's decisions when translating. Therefore this research analyzes the translation technique to know the initial norm of translation. It can be described by

analyzing the regularity patterns of the translator's dominant translation techniques.

Ngeri-Ngeri Sedap is a movie produced by Imajinari, which collaborated with Visionari Film Fund. The movie uses a multilingual conversation between the actors and actresses, such as Indonesian, Bataknese, Sundanese, and a small quantity of Javanese with English subtitles on Netflix. The movie tells a story about the conflict between children and parents wrapped in Batak culture because of the patriarchal system, where a man is dominant over a woman and his children. The movie conveys the anxiety of *Pak Domu* and *Mak Domu's* children, who are bound by Batak culture. The first child is Domu works as a BUMN employee and meets a Sundanese woman. The second child is Gabe, who becomes a comedian and leaves his law degree behind. The third child is Sahat, who chooses to stay in Yogyakarta with a Javanese man. Unlike other movies, this movie employs four languages, showing a diverse Indonesian culture. The movie makes the research on CSI translation in the *Ngeri-Ngeri Sedap* movie interesting.

This research aims to identify the types of CSI in the *Ngeri-Ngeri Sedap* movie, to analyze how CSI is translated into the target language, and also to determine translation norms of CSI. The researchers used Newmark's (1988) categorization to find the types of CSI. The categorization of CSI is essential to help the translator in the translation process. Furthermore, to analyze the translation technique, the researchers implied the translation technique by Molina and Albir (2002), which will help the researchers determine the translation norms of CSI in the *Ngeri-Ngeri Sedap* movie. The findings are expected to provide a detail explanation of CSI translation especially in the context of Indonesian culture.

METHOD

This study is a descriptive qualitative research since it provides a detailed description and remain loyal to the data (Bradshaw et al., 2017). Descriptive qualitative research is used because the data are in the form of words and explained as a phenomenon rather than in numerical data. In addition, two kinds of data were used in this study: linguistic data and translation.

Linguistic data were in the form of all words, phrases, and idioms that contain culture-specific items sourced from the *Ngeri-Ngeri Sedap* movie, in this case, the original dubbing version in the Indonesian language. In contrast, the translation data are translation techniques and norms obtained by comparing the original dubbing version in the Indonesian language and the subtitles in English from the *Ngeri-Ngeri Sedap* movie.

In collecting the data, the researchers used *simak* method or observation. It was done by watching the whole movie. The researchers then used *catat*, or the note-taking technique. The researchers sorted and collected data in the form of words, phrases, and idioms that contain the cultural vocabulary in the *Ngeri-Ngeri Sedap* movie, compared to the source text and its English subtitle, and classified the data in the datasheet. *Padan* method was used in this study in analyzing the data because lingual units are determined using a determinant outside the language. The data were classified based on Newmark's (1988) CSI categorization and Molina and Albir's (2002) translation technique.

The researchers were the main instrument in conducting this research. The researchers are the instrument acting as the designer, the data collector, the analyst, the data interpreter, and the reporter of the research findings (Moleong, 2009).

FINDINGS

Types of Culture-Specific Items in *Ngeri-Ngeri Sedap* Movie

Based on the analysis, there are 75 culture-specific items in the *Ngeri-Ngeri Sedap* movie. Culture-specific items are classified into Newmark's (1988) categorization, such as social culture, gestures or habits, organization, material culture, and ecology. The following are the types of cultural terms found in the movie.

Table 1 shows the frequency of culture-specific items found in the *Ngeri-Ngeri Sedap* movie in each category. The culture-specific term that appears most often and commonly used is social culture, with the highest number, 29 data. The second dominant category is the organization, with 20 data. The third is material culture with 8 data. The next

is gestures or habits with 2 data. Meanwhile, the most minor data are the ecology category,

with only 1 data in the movie.

Table 1. The Frequency of Culture-Specific Items in *Ngeri-Ngeri Sedap* Movie

No	Category	Subcategory	Data	Total
1	Social culture	Greeting	19	29
		Chumminess	6	
		Swearing	4	
2	Organization	Institution	2	20
		Activity	1	
		Concept	13	
		Tradition	2	
		Religion	2	
3	Material Culture	Building	1	8
		Food	3	
		Clothes	1	
		Transportation	1	
		Craft	2	
4	Gestures or Habits	Habits	2	2
5	Ecology	Lake	1	1
Total			60	60

The category of social culture comes up with three subcategories: greetings with 19 data, chumminess with 6 data, and swearing with 4 data. The second category is the organization with five subcategories: concept with 13 data, activity with one datum, tradition with 2 data, religion with 2 data, and institution with 2 data. The next is the category of material culture with five subcategories: building with one datum, food with 3 data, clothes with 1 data, craft with 2 data, and transportation with 1 data. Gestures or habits come up with 2 data. Last, the ecology category has the least subcategory, lake, with only one datum.

Social culture

Social phenomena and culture cannot be separated from human life because they influence each other. In line with the translation, one language (as part of the culture) differs from another. The farther the language familiarity is, the more different the social culture. The category of social culture consists of endemic work and leisure activity (Newmark, 1988). Therefore, the researchers discovered three subcategories of social culture: greeting, chumminess, and swearing.

First, the greeting is the most dominant subcategory in *the Ngeri-Ngeri Sedap* movie. The use of greeting is based on considerations such as age, kinship, social

stratum, trends, and place (Hasjim et al., 2021). Greeting in the *Ngeri-Ngeri Sedap* movie is presented in the following excerpts.

(1) *Udah lupa-lupa aku nantulang* (datum 33)

Nantulang is an addressing term used by Batak Toba people to call the aunty. In the Batak Toba language, there are four addressing terms for aunty. Every term of address is based on its relationship with the mother and father. *Nantulang* is addressing term for *tulang's* (mother's brother) wife (Nainggolan, 2014). Batak Toba's ethnicity is rich in terms of address rather than English. In SL, the word *nantulang* belongs to the category of social culture in the subcategory of greeting.

Second, Indonesian culture has a lot of terms in the familiarity address system (chumminess). In many Asia countries, this chumminess is a part of the social culture (Martendi et al., 2022). Even so, the address for familiarity may be unpopular, especially in Western culture. In *Ngeri-Ngeri Sedap* movie, the address for familiarity arises in two forms, based on gender and age.

(2) *Nang tasmu lupa kau* (datum 19)

Batak parents use *nang* to call their daughter (Oktaviana & Rohiyatusakinah, 2019). *Nang* in the Batak language is similar to

the term *nduk* in Javanese. The term is used to show the kinship between parent and daughter. The term *nang* in SL is a barrier between mother or father and daughter, so hierarchy affirmation becomes clear between them. The word *nang* belongs to the social culture category in the chumminess subcategory.

Third, every language has different swear words, and it carries cultural elements. Swearing is called foul language (Fatmawati & Setiawan, 2020) because it is prohibited among societies. It shows anger, intimacy, deception, upset, etc. Besides, translating swear words may be challenging for translators. The following is an example of a swear word found in the *Ngeri-Ngeri Sedap* movie.

(3) *Bapaknya dia yang datang, Sukurin lo* (datum 41)

The word *sukurin* comes from the word *sukur*, adding with suffix *in*. In online *Kamus Besar Bahasa Indonesia*, the formal form of *sukur* is *syukur*, a form of gratitude to God or an expression of relief and pleasure. The word *sukur* does not have a negative connotation. However, if we see from source text above, the term is used as a swear word that the speaker says because of what has been done by someone who received the curse. The swear word has a reference to activity. Nevertheless, based on the context of the above conversation, the speaker expresses this swear word with a close relationship with the interlocutor.

Organization

Newmark (1988) referred organizations to various formal standards that indicate certain hierarchies applied in culture. A social organization consists of a custom, concept, organization, activity, or procedure related to politics, arts, religion, and administration. In the present study, the researchers found organization, tradition, activity, concept, and religion in the organization category in the *Ngeri-Ngeri Sedap* movie. There are 14 data related to culture, including administration, politics, figurative language, and other concepts in Indonesian culture.

(4) *Untungnya kerja PNS dia di kecamatan jadi gak perlu dia merantau* (datum 5)

The term *kecamatan* is an organizational unit of a region above *kelurahan* (equivalent to ward chief) and part of *kabupaten* (equivalent to district) or *kota* (city). This Indonesian term is equivalent to sub-district in English. It is used as the name of the territory in the government and has to assist the administration of government affairs in its territory. Another category of organization is in the form of cultural activity. It includes the activity in the life of Indonesian society.

(5) *Dibikinlah pesta saur matua* (datum 37)

Saur matua is the highest level of Batak's traditional death ceremony. It is for someone who passed away when all the children were married. In Batak tradition, someone who passes away will get special treatment, and the death ceremony is classified based on the age and status of the person who died (Hasugian, 2017).

Material Culture

Material culture can take the form of any tangible or concrete form that humans create or discover to make life easier. Based on Newmark (1988), terms categorized in the material culture are food, clothes, jewelry, houses, and transportation. In this study, the classification of material culture found are food, clothes, and building name.

(6) *Sedap kali mi gomak buatan mamak ini* (datum 26)

Mi gomak is a traditional food of Batak Toba ethnic. It refers to boiled stick noodles with yellow coconut milk sauce, usually eaten for breakfast. It is called *mi gomak* because before you serve it on a plate/bowl, the noodles are mixed (picked up by hand). Food as an expression of national culture is essential due to its various diversities.

(7) *Domu, tolong ambilkan ulos di lemari mang* (datum 32)

Ulos is a traditional cloth of Batak culture. It refers to a piece of fabric woven as a craft by women with various patterns and

rules. *Ulos* symbolizes affection between parents and children or between a person and another person. In every Batak Toba traditional ceremony, the use of *ulos* is a cultural identity, and different ceremony has different kinds of *ulos*. A person's position can be seen based on the *ulos* she used.

(8) *Makanya kau jangan ke lapo* (datum 9)

Lapo is a stall where Batak men can gather to share stories and drink traditional alcohol together. The traditional alcoholic drink is *tuak*, made from a fermented product of sap, rice, or fruit ingredients containing sugar. The term *lapo* is equivalent to a tavern in Western culture since it is also a pub where people usually meet others and drink alcohol.

Gestures and Habits

Gesture in non-lingual culture refers to how people behave and express their feeling using body movement. Meanwhile, habit is a behavior or routine regularly repeated. Gestures and habits can be considered symbolic actions of a different culture or country. Newmark (1988) distinguished between description and function for this category, which can be made when necessary in ambiguous cases. Based on *the Ngeri-Ngeri Sedap* movie, this category is found in habits. The following is an example of a habit.

(9) *Kalau tau kek gini gak kami kasih kau merantau* (datum 5)

The term *merantau* comes from the Minangkabau language, *rantau*, which means areas outside the core of the Minangkabau region. *Merantau* in *online Kamus Besar Bahasa Indonesia* means someone's departure or movement to leave where he was born and grew up in another area. The purpose is to live a new life or seek life experience or work. *Merantau* has become a living culture for many people in Indonesia. Every ethnic group, such as the Batak, Javanese, Bugis, Madurese, and Minangkabau, is used to maintain this culture.

Ecology

Ecology is one type of cultural term related to unique geographical features. Newmark (1988) classified ecology as flora, fauna, hills, wind, plains, rice fields, and tropical forests. Only one ecological term is found in *the Ngeri-Ngeri Sedap* movie: a local lake.

(10) *Danau toba ada pun karna kau kan* (datum 21)

Danau Toba, or Toba Lake, is the largest lake in South Asia and the largest volcanic lake in the world, located in North Sumatra, Indonesia. In the middle of Toba Lake, there is an island called Samosir. Batak people believe that Lake Toba is the abode of seven goddesses. Until now, the sanctity of Lake Toba continues to be maintained, and every activity carried out around the lake must be preceded by special rituals so that it runs smoothly and is a blessing.

Translation Technique of Culture-Specific Terms in *Ngeri-Ngeri Sedap* Movie

After analyzing the types of cultural terms, this study also discusses the techniques used to translate cultural terms using the theory by Molina and Albir (2002). Choosing the correct translation technique will make the translation process easier for the translator. Therefore, ten translation techniques were found from the ones proposed by Molina and Albir (2002). The following table shows the translation technique of culture-specific items found in *the Ngeri-Ngeri Sedap* Movie.

Based on Table 2 below, the most widely used translation technique is the literal translation technique with 16 data. The second technique in translating *the Ngeri-Ngeri Sedap* movie is the adaptation technique with 14 data. Another technique used is a generalization with 9 data. Then, there are 8 data on reduction techniques, 8 data on borrowing, 4 data on modulation, 3 data on establishing equivalents, 3 data on descriptions, and 8 other techniques. The least is linguistic amplification with 2 data. The are 74 translation techniques found.

Table 2. Translation Technique of Culture-Specific Terms in *Ngeri-Ngeri Sedap Movie*

No.	Translation technique	Data
1	Literal Translation	16
2	Adaptation	14
3	Generalization	9
4	Reduction	8
5	Borrowing	8
6	Modulation	4
7	Establish equivalent	3
8	Linguistic amplification	2
9	Description	3
10	Couplets	7
Total		74

Literal Translation

This technique involves when form coincides with function and meaning (Molina & Albir, 2002). The literal translation is appropriate when SL and TL have the same grammatical structure. The implementation of literal translation can be seen in the sentence below, which has cultural terms.

SL: *Makasih ya pahopu-pahopuku* (datum 38)

TL: Thank you, **my grandchildren**

The SL of datum 38 has the cultural term *pahopu-pahopu*, translated into *grandchildren*. *Pahopu-pahopu* is the plural form of *pahopu* which means grandchild in English. The SL is translated into TL using the same plural form. The translator uses literal translation because the concept of *pahopu* already exists in SL.

Adaptation

This technique refers to replacing the cultural element of SL with one that exists in source text (Molina & Albir, 2002). This technique expresses a message in SL using a different situation in TL. The implementation of adaptation can be seen in the sentence below, which has cultural terms.

SL: *Kalau ditunda-tunda nanti datang menjemput, mampus kau* (datum 7)

TL: If we keep postponing it, they'll come to get us, you'll be dead meat!

Datum 7 above shows the cultural term *mampus* which is translated into *dead meat*. *Mampus* is known as swearing used by Indonesian people to curse someone because

of his wrongdoing. However, the word *mampus* in the context above does not have a negative expression because the speaker and hearer have a close relationship. The word *mampus* is a threat that the hearer receives because of doing mistake. In the English version, the phrase *dead meat* has a similar meaning to the SL. *Dead meat* is also a threat because of the trouble the receiver did. The translator used adaptation to make a natural and similar expression for the target reader. Therefore, the translator replaces the cultural elements with a similar cultural unit in the ST.

Generalization

This technique refers to using the more general or neutral term in SL (Molina & Albir, 2002). Generalization replaces the term in SL through a super-ordinate term or the term the target reader knows more widely. This technique is similar to globalization by Davies (2003) to create a sense accessible to the target reader with a more extensive range of cultural backgrounds. The implementation of generalization can be seen in the sentence below, which has a cultural term.

SL : *Bukan angkot aku bisa disuruh berhenti-berhenti kek gitu* (datum 50)

TL : You can't tell me to stop like i'm **public vehicle**

Datum 50 above shows the cultural term *angkot*, translated as a *public vehicle*. The term *angkot* is an acronym of *angkutan kota*, which according to online *Kamus Besar Bahasa Indonesia*, means modes of land transportation in urban areas for the public. The unique thing about *angkot* is that it can stop to pick up or drop off passengers

anywhere. However, the translator replaces the cultural term *angkot* with the more general *public vehicle*. The translator uses generalization to convey the essential characteristic of SL to avoid foreign expressions in TL. Generalization aims to help the target reader understand the ST easier by using the more general word. Unfortunately, this technique does not transfer the cultural element of SL into TL.

Reduction

This technique refers to suppressing the information item of SL in the TL (Molina & Albir, 2002). It prioritizes the target language to prevent confusion among the target readers. This technique is perceived to be 'imprecise,' but in some cases, it is practiced intuitively (Newmark, 1988). The implementation of reduction can be seen in the sentence below, which has a cultural term.

SL: *Kalian tau gak kenapa opung dibikin pesta adat **sulang-sulang pahopu*** (datum 10)

TL: Do you know why this family organized this ceremony for me

Datum 10 above shows the cultural term *sulang-sulang pahopu*, a traditional ceremony affirming marriage. Unlike the traditional wedding ceremony, *sulang-sulang pahopu* is held after the spouse has descendants and has had white weddings. There are many factors in holding the ceremony, such as the inability to carry out the overall ritual due to economic insufficiency, no approval from family members, or agreement between bride and groom due to an impossible situation (Nainggolan, 2014). However, the term *sulang-sulang pahopu* is reduced by the translator. Because there is no such similar or equivalent cultural term in the target culture, the translator reduces it from the SL.

Borrowing

This technique involves taking a word or expression directly from another language (Molina & Albir, 2002). The word can be taken purely without any change (pure borrowing) or naturalized to adjust the spelling rules of TT (naturalization). Some scholars deny that this is not the translation, yet this technique

will be helpful whenever there is no appropriate term in the TT. The implementation of borrowing can be seen in the datum below, which has cultural terms.

SL: ***Horas!*** (datum 43)

TL: *Horas!*

Datum 43 shows the cultural term *horas*. The term *horas* is a popular word used by Batak Toba and all Bataknese. Sometimes non-Batak also use *horas* when they meet Batak or whenever they visit Batak land. People use the word *horas* to greet people they meet, and it has the meaning of 'long life'. The translator borrows the word straight from the SL and renders it into the TL. The term in TL has no change and is purely taken from SL. The translator uses a borrowing technique to maintain the exoticism of SL culture, and the target reader will get closer to the sense of SL culture when the term is transferred.

Modulation

This technique refers to changing the point of view, perspective, and category of thought (Molina & Albir, 2002). Modulation changes the semantic element that is prioritized in SL. This change can be justified even though the translation of TL feels awkward and unidiomatic when the translation is grammatically correct. These changes can be lexical or structural, abstract for concrete, cause for effect, active for passive, intervals and limits, and change of symbols. The implementation of modulation can be seen in the sentence below.

SL : *Mirip banget, beda **kondenya** doang ga ada* (datum 57)

TL : They really look alike. Not **the size**

Datum 57 above shows the cultural term *konde*, translated as *the size*. *Konde* is oval or round hair made of natural or fake hair and is attached to the top of the head on the back side and used for various purposes, such as official, traditional, and religious events. Each area, such as Sumatra, Bali, and Java, has its characteristics of *konde*. The term *konde* is used by Gabe's friend, who plays the comedian, to refer to the difference he sees

between Gabe and his father, which lies in their hair. The translator changed this perspective in TL to body size, which is the difference between Gabe and his father, where Gabe is described as fat while his father is not. Even though the term *size* is not equivalent to *konde*, the translator changes his perspective on SL. The use of modulation is to express cultural elements of SL that do not have equivalency in TL culture due to non-linguistic factors.

Establish equivalent

This technique refers to using a term or expression recognized by dictionaries or language in use as an equivalent in TL (Molina & Albir, 2002). The translator should use the term that has been generally accepted and commonly known. If a term or expression already has an equivalent in TL, the translator can use it directly as an equivalent. In other words, the translators need help to use their own alternative translation. The implementation of the established equivalent can be seen in the sentence below, which has cultural terms.

SL: *Untungnya kerja PNS dia di kecamatan jadi gak perlu dia merantau* (datum 49)

TL: Thankfully, she works as a **civil servant** in the subdistrict, so she doesn't have to go far away

Datum 49 shows the cultural term *PNS* translated as a civil servant. The term *PNS* is an acronym for *Pegawai Negeri Sipil*. It refers to a profession employed by the Indonesian government to carry out public services and may not include military personnel. *PNS* is equivalent to *civil servants* because it also carries out public services. The translator uses an established equivalent because the cultural term in SL has an equivalent and has been generally accepted and commonly known in TL.

Linguistic Amplification

This technique refers to adding linguistic elements to certain words or expressions in the TL (Molina & Albir, 2002). This technique is often used in simultaneous interpreting and subtitling. The target text might become longer than source text, but their meaning is relatively similar (Budiana et

al., 2017). The implementation of linguistic amplification can be seen in the datum below, which has cultural terms.

SL : *cuman ulos aja pun* (datum 32)

TL : It's just a **piece of ulos**

Datum 32 shows the cultural term *ulos*, translated as a *piece of ulos*. The translator added certain words *a piece of* in the TL. Though the TL become longer than SL, but they both still create a relatively similar meaning. The translator uses linguistic amplification because he wants to fit the length of the subtitle or the duration of dubbing.

Description

This technique replaces a term or expression by describing its form and function (Molina & Albir, 2002). The use of description is because the SL does not have a similar meaning to the TL or to make a clear understanding related to the SL. (Budiana et al., 2017). The description of the implementation, which has a cultural term, can be seen in the sentence below.

SL: *Saat knn di desa ini sahat dan teman-temannya tidur disini di rumah saya* (datum 45)

TL: During the **student study service** in this village, Sahat and his friends stay here at my house

Datum 45 shows the cultural term *KKN*, which is an acronym of *Kuliah* (lecture), *Kerja* (work), and *Nyata* (real). The term *KKN* refers to community service that university students must carry out to follow *the tri dharma* or the duties of the university. The translator replaces the term *kkn* by giving its description of *student study service* to make target readers find a clear understanding related to the SL.

Couplets

Another technique in translating culture-specific items in *the Ngeri-Ngeri Sedap* movie is couplets. This technique refers to combining two different techniques (Newmark, 1988). The translator combined

borrowing and literal translation dealing with cultural terms. The implementation of couplets is presented in the datum below.

SL : *Kau harus kawin sama boru batak* (datum 39)

TL : You have to marry a **batak woman**

The term *boru batak* from datum 39 consists of two words, *boru* and *batak*. *Boru* refers to a woman, and *batak* is an ethnic. The translator translated *boru* by its literal meaning and directly borrowed the word *batak* from SL. Newmark (1988) mentions this translation technique as couplets because the translator combines literal translation and borrowing to deal with a single problem. This technique is commonly used in translating cultural terms.

Translation Norms of Culture-Specific Items in *Ngeri-Ngeri Sedap* Movie

After analyzing the translation techniques used in translating culture-specific items in *Ngeri-Ngeri Sedap*, the translator uses three dominant translation techniques: literal translation, reduction, and generalization. Meanwhile, the translation norms can be represented by the regularity pattern of dominant translation techniques used by the translator. Three patterns represent these translation norms in translating culture-specific items from Indonesian, Bataknese, Sundanese, and Javanese languages to English. First, the translator translated culture-specific items literally in TL (literal translation). Second, the translator replaces the cultural element of SL with one that exists in SL (adaptation). The last, the translator replaces the cultural term with the general one or more neutral with fewer cultural associations (generalization). Furthermore, other translators can implement this norm to translate culture-specific items whenever they find problems in finding the equivalent in English.

DISCUSSION

Based on Table 1, the findings show that the category of social culture appears the most rather than the other four categories in the *Ngeri-Ngeri Sedap* movie. Accordingly, Martendi et al. (2022) and Firdausi and

Setiawan (2022) found that the category of social culture also appears the most in their studies. This condition shows that cultural terms are not limited to work and leisure (Fatmawati & Setiawan, 2020). Addressing systems and kinship are also parts of social culture since they link to the relationship between humans and society. Martendi et al. (2022) also added swearing as a part of social culture. The category of social culture is varied due to social phenomena and culture that cannot be separated from human life because they influence each other (Fatmawati & Setiawan, 2020). In addition, the greeting is the most dominant subcategory in the *Ngeri-Ngeri Sedap* movie. It occurs because Indonesia is well known as a country with cultural diversity. The proper greeting is essential for forming and maintaining individual relationships (Chen, 2019), especially in Indonesia, which prioritizes courtesy and hospitality.

Cultural terms are challenging for translators. The translators cannot ensure that the cultural terms in the source language are equivalent to the target language. For this reason, it is essential to identify cultural terms before moving on to the translation process so that translators can apply the proper techniques. The translators need additional information or a list of words related to texts containing cultural elements. From the researcher's point of view, a glossary of the cultural terms is essential to help translators find the equivalent meaning. At the same time, it can benefit others who work in language and culture studies.

Unlike the previous studies, this study used the translation technique of Molina and Albir (2002) in analyzing the translation technique of CSI in the *Ngeri-Ngeri Sedap* movie. Table 2 shows that translators often use literal translation in translating CSI. Newmark (1988) mentions this technique as 'coincidence,' used when SL is transparent and supportive in semantic and standard language. This technique is similar to Pedersen's concept of direct translation (2005). It maintains the semantic load of the cultural term of source text unchanged, with no adding and subtracting. The literal translation is commonly used in the translation process

(Arffman, 2012) and is considered the simplest because it simply diverts cultural vocabulary directly into the target language. This literal translation technique shows the closeness of SL and TL so that several concepts already have equivalents following the meaning of the SL.

Furthermore, the researchers found that the cultural element between local culture is close to the foreign culture. Such finding indirectly supports the finding of Martendi et al. (2022). The claim is indicated by the highest use of literal translation in CSI translation. The use of literal translation is possible when the gap between two cultures is small, and at the same point, it is clear to the target reader. The translator does not find the cultural element between the SL and the TL too far, making it possible to apply literal translation. The translators can choose this technique when they are convinced that the reader will appreciate, accept, and understand the literal version without distorting the meaning of the SL. It should be noted that although this technique is the simplest, sometimes the translation feels unfamiliar for the target readers because it needs to pay attention to the metalinguistic expressions of the target language. Therefore, the use of literal translation can be the first consideration for the translators in translating cultural items whenever they find satisfactory equivalents in the TL.

The previous study by Kurnia and Bram (2021) found that functional equivalent is the dominant procedure in translating culture-specific terms. In addition, the literal procedure is not employed to translate culture-specific terms. In contrast to the previous study, this study found that literal procedure is the most dominant in translating culture-specific items. However, those two studies focus on the translation of cultural terms. Kurnia and Bram (2021) found that the category of social culture also appears the most in their study which is similar to the present study. The novelty of this study lies in the elaboration of CSI translation norms. Therefore, it was found that literal, adaptation, and generalization techniques are the norms of CSI translation. The translation norms can

be used whenever the translator finds problems translating CSI.

The researchers discovered three techniques based on the options given by the translator of the *Ngeri-Ngeri Sedap* movie. In addition, other translators can apply when translating cultural terms. First, it is essential to find whether the TL has an equivalent for the SL; therefore, the translators can apply literal translation. Second, if the translators can not find TL equivalent, they can create a new situation that matches the situation in the SL, and this technique is called adaptation. Third, if the translators cannot create situational equivalence to the SL, they can use more general and neutral terms called generalization.

CONCLUSION

Based on this study, social culture is the culture-specific item that appears the most in the *Ngeri-Ngeri Sedap* movie. The movie uses many greeting words, which are parts of the sociocultural life of the source language community. Appropriate translation techniques are required for cultural items to be well understood by audiences of the target language. Based on the analysis, the most frequently used technique is the literal translation technique. Three patterns of dominant translation techniques indicate the translation norms of CSI in the movie *Ngeri-Ngeri Sedap*, such as literal, adaptation, and generalization. The use of dominant translation techniques shows the closeness of SL and TL so that several concepts already have equivalents following the meaning of the SL. Moreover, an understanding of the types of cultural items is needed in the translation process. In addition, translation techniques for cultural vocabulary also need more attention. It can help translators produce better translation works, especially on cultural items.

However, this study is limited to analyzing the translation techniques and norms of the CSI of local culture to foreign culture. Further study can examine unavoidable translation loss when the translator faces CSI translation and how the translator compensates for the lost cultural information since the reduction technique in this study is relatively high, as in datum 10.

REFERENCES

- Arffman, I. (2012). Unwanted Literal Translation: An Underdiscussed Problem in International Achievement Studies. *Education Research International*, 2012, 1–13. <https://doi.org/10.1155/2012/503824>
- Baker, M. (1992). *In other words: A coursebook on translation*. Routledge.
- Braçaj, M. (2015). Procedures of Translating Culture-Specific Concepts. *Mediterranean Journal of Social Sciences*, 6(1 S1), 476. <https://www.richtmann.org/journal/index.php/mjss/article/view/5563>
- Bradshaw, C., Atkinson, S., & Doody, O. (2017). Employing a Qualitative Description Approach in Health Care Research. *Global Qualitative Nursing Research*, 4. <https://doi.org/10.1177/2333393617742282>
- Budiana, A. A., Sutopo, D., & Rukmini, D. (2017). The Use of Translation Techniques in Subtitling The Dhaup Ageng Documentary Movie. *English Education Journal*, 7(1).
- Chen, C. (2019). A Comparative Study on English and Chinese Kinship Terms and Their Translation Strategies. *Theory and Practice in Language Studies*, 9(9), 1237–1242.
- Dabaghi, A., & Bagheri, M. (2012). The Issue of Translating Culture:: A Literary Case in Focus. *Theory and Practice in Language Studies*, 2(1), 183.
- Davies, E. E. (2003). A goblin or a dirty nose?: The treatment of culture-specific references in translations of the Harry Potter books. *Translator*, 9(1), 65–100. <https://doi.org/10.1080/13556509.2003.10799146>
- Fadly, A. (2016). Ideologi dalam penerjemahan budaya: analisis pada novel terjemahan “negeri lima menara” karya ahmad fuadi. *Jurnal Pendidikan Bahasa Dan Sastra UPI*, 16(2), 132–144.
- Fatmawati, F. I., & Setiawan, T. (2020). Penerjemahan Kosakata Budaya dalam Film ‘Yowis Ben I’ (Translation of Cultural Words in ‘Yowis Ben I’ Film). *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 9(2), 137. <https://doi.org/10.26714/lensa.9.2.2019.137-155>
- Firdausi, A. N., & Setiawan, T. (2022). *Loss and Gain in English Subtitle Translation of Tilik Movie 's Culture -specific Items*. 6(2), 320–330.
- Hardini, F., Setia, E., & Mono, U. (2019). Translation Norms of Neologism in Social Media Interface. *LINGUA: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 16(1), 15–24.
- Hasjim, M., Hasyim, M., Maknun, T., & Kaharuddin, A. (2021). Greeting Words Among Speakers of Makassar Ethnic Group in Indonesia. *Utopía y Praxis Latinoamericana: Revista Internacional de Filosofía Iberoamericana y Teoría Social*, 1, 407–421.
- Hasugian, R. M. (2017). Upacara Kematian Saur Matua Batak Toba: Analisis Tradisi Lisan. *LINGUA: Journal of Language, Literature and Teaching*, 14(2), 225. <https://doi.org/10.30957/lingua.v14i2.326>
- Horbačauskienė, J., Kasperavičienė, R., & Petronienė, S. (2016). Issues of culture specific item translation in subtitling. *Procedia-Social and Behavioral Sciences*, 231, 223–228.
- Kramsch, C., & Zhu, H. (2020). Translating culture in global times: An introduction. *Applied Linguistics*, 41(1), 1–9.

- Kurnia, P. D. A., & Bram, B. (2021). Translation procedure of culture-specific terms in Indonesian poems in on foreign shores. *Linguistik Indonesia*, 39(2), 181–203.
- Martendi, B. Y., Setiawan, T., & Ashadi, A. (2022). The Translation of Indonesian Cultural Terms into English of the “Battle of Surabaya” Movie. *Journal of Language and Literature*, 22(2), 444–457. <https://doi.org/10.24071/joll.v22i2.4194>
- Moleong, L. J. (2009). *Metodologi Penelitian Kualitatif* (Revised Ed). PT Remaja Rosdakarya.
- Molina, L., & Albir, A. H. (2002). Translation Techniques Revisited: A Dynamic and Functionalist Approach. *Meta: Translators’ Journal*, 47(4), 498–512. <https://doi.org/10.7202/008033ar>
- Nainggolan, F. (2014). Language and Culture: Kinship System of Batak Toba-Samosir Ethnic. *GSTF International Journal of Education*, 2(1), 17–18. <https://doi.org/10.7603/s40>
- Newmark, P. (1988). *A Textbook of Translation* (Vol. 66). New York: Prentice Hall.
- Oktaviana, F., & Rohiyatussakinah, I. (2019). SOCIAL VARIATIONS OF LANGUAGE USER (EDUCATION, JOB, AND SOCIAL PRANATA). *Journal of English Language Teaching and Literature (JELTL)*, 2(1), 1–22.
- Pedersen, J. (2005). How is culture rendered in subtitles? *Challenges of Multidimensional Translation: Conference Proceedings*, 1–18.
- Tamsil, I. S. (2021). Kearifan Lokal Budaya Jawa Dalam Film “Tilik.” *JURNAL SIMBOLIKA: Research and Learning in Communication Study (E-Journal)*, 7(2), 152–165.
- Toury, G. (2021). The nature and role of norms in translation. In *The translation studies reader* (pp. 197–210). Routledge.

