

INTRODUCTION

Language and culture are inseparable, cultures are neither static nor uniform; rather, they are complex and have many different facets. In other words, cultures are constantly "in translation"—moving from one place to another—and similarly, cultural frameworks are constantly porous and subject to change as a result of interpersonal contact (Aguilar & Sierra, 2021). They also stated the relationship between cultures and translation, which is regarded not only as an interaction, co-construction, negotiation of change, and mobility but also as a tool for explaining and interpreting the universe. In this instance, it can be said that translation plays a significant role in helping people to understand someone's culture when they do not speak their language.

Newmark (1988) pointed out that language that is culturally related can be divided into two categories: universal and personal. First, universal language comprises the common terminologies shared by most cultures. Second, personal language refers to the way a person expresses themselves through words. It can be said that personal language occurs when someone is talking about their feelings. There are some ways that can be conducted in order to understand one's culture. One of which is by watching films. Films are not only a medium of entertainment but can also be a tool for spreading culture, this happens because, according to Misuwong (2012), film is regarded as a universal medium that reaches a substantial portion of the audience while the film industry dominates the global media landscape. Film is widely used by filmmakers to introduce the culture of where they are from or culture from other countries. This happened because film can give a clear visualization of the culture.

The messages in the movies are almost instantly understood by the audiences, but how they are interpreted varies depending on the individual and the surrounding circumstances (Misuwong, 2012). To understand the meaning of the word culture in a film there is something called screen translation. Screen translation itself is a part of audiovisual

translation. Audiovisual translation is one of the umbrella terms that cover *media translation*, *multimedia translation*, *multimodal translation*, and *screen translation*. As a general phrase, "audiovisual translation" subsumes a wide range of translation techniques that vary from one another in terms of the nature of their linguistic output and the translation techniques they employ.

Subtitling is one of the most widely used methods for translating content for the screen. Subtitling is a visual procedure that requires superimposing a written translation on the screen, whereas dubbing uses the aural channel for translational reasons (Chiaro, 2008). Meanwhile, Gottlieb (2001, p.84) defined subtitling as "the rendering of vocal messages in film media in a different language, in the form of one or more lines of written text exhibited on the screen in sync with the original written message." The subtitle function is to interpret what the actor or actor is saying into words, and the message in it must be conveyed properly. Therefore, synchronizing the subtitles with the words spoken is very important.

Diaz (2020) stated that subtitling is the practice of translation in which a written text is displayed, usually in the lower portion of the screen, with the intention of recounting the original dialogue exchanged between the speakers as well as all other verbal information that is communicated visually. According to Abaci (2018), the length of time that subtitles are displayed depends on how quickly the audience is expected to read them in order to comprehend what is being stated. Therefore, films can be watched and their contents can be easily understood by people from any country, without language barriers. Thus, even though the audience does not understand the language from which the film originates, the audience can still enjoy and understand the message contained in a film.

In films, there are usually cultural elements that are liked to be shown. When this happens, in making subtitles, one has to be more careful so that the message from the film can be conveyed properly to the audience. Newmark (1988) used the term cultural categories

to refer to cultural elements. He also divided the category into 5: ecology (flora, fauna, winds, plains, hills), material culture (artifacts; food, clothes, houses and towns, transport), social culture - work and leisure, organizations, customs, activities, procedures, concepts (political and administrative, religious, artistic), gestures and habits.

Pedersen (2011, p.43) called this cultural elements by using the term extralinguistic cultural reference (ECR) which was defined as a phenomenon (referent) that manifests in a particular culture's (cultural) actual world and is communicated in that culture's language (cultural linguistic expression). From this definition, it can be said that cultural references are always related to language because they appear in the form of words or sentences and are conveyed in that culture's language. It is anticipated that the original audience will be able to understand the reference because it is identifiable by their cultural background (encyclopedic knowledge). Conveying messages with ECR is challenging. According to Ranzato (2016), other names for ECR include realia, culture bumps, culturally bound phrases, and, more recently, culture-specific references.

Cintas and Ramael (2021) defined ECR as things connected to a community's culture, history, or geography. They classified cultural references into four categories. They are real-world cultural references, ethnographic references, socio-political references, and intertextual connections. The real-world categories include geographical references, particular phenomena, physical objects with common places, physical objects with special locations, and endemic animal and plant species. Ethnographic references fall within the second category. They include foods and beverages, items used in daily life, things created by humans, groups, weights, and measures, and brand and last names. The third category is socio-political references. They consist of administrative or geographical units, institutions, and their roles in society, sociocultural practices, military objects, and institutions, as well as individual and institutional names. The fourth category is intertextual cultural references.

They include overt and covert intertextual references, which are all kinds of parodies referencing a particular cultural references.

There are also translation strategies that can be used to translate cultural references in subtitles that are introduced by Pedersen. There are six of them which are:

1. Retention is the most SL (Source Language) oriented strategy because it enables an SL component to join the TT (Target Text). The difference is whether the retained ECR is a proper noun (in which case italics may denote the ECR) or not, as the retained ECR is sometimes separated from the rest of the TT by quotes and occasionally by italics. Retention would be the strategy that shows the most faithfulness to the ST (Source Text) since the translator retains the cultural reference. It can be said that retention is employed when the translator does not change the SL word to TL, or if there is a change in terms of morphological and phonological aspects.
2. Specification means leaving the ECR in its original form while adding details that are missing from the ST, making the TT ECR more precise than the ST ECR. The two methods for doing this are either Explicitation or Addition. Explicitation means added material is hidden in the ST ECR, for example spelling out of acronym or abbreviation. Meanwhile, addition means added material is hidden in the ECR, adding words before or after the ECR with the aim of adding information about the word ECR so that the audience can understand it better.
3. Direct Translation. Unlike the Specification and Generalization strategies, the ST ECR's semantic load remains unchanged, nothing is added or subtracted. There is no attempt made to mislead the TT audience in any way or transfer any connotations. Based on the approach's outcome, the current model divides the strategy into two subcategories: Calque and Shifted.

4. Generalization. This strategy (which generally, though not always, includes translation) entails substituting a more general ECR for a specific one. Typically, hyponymy is involved, albeit in a broad sense, as the referent's uniqueness may still be preserved in the form of the TT ECR.
5. Substitution. This strategy entails getting rid of the ST ECR and substituting something else, possibly another ECR or a type of paraphrase that is not necessarily an ECR.
6. Omission It is a legitimate translation strategy, and in the current model, it merely entails leaving the ST ECR alone. In some cases, omission is the only practical choice.

The researcher uses three previous studies on similar issues to support this study. The first study was conducted by Elayyan, H & Fejzic, A. (2021) entitled *Arabic Fan subtitles on YouTube: Extra linguistic cultural references in stand-up comedy clips*. The study focused on what technique or strategy that the fans subtitler used in translating the westerns stand-up comedy clip. In the study, the writer used translation strategy theory from Leppihalme (1997). From the data, they identified some of the techniques most commonly used in rendering the extra-linguistic cultural references such as retention of the original reference, omission, or literal translation. Literal translation is the most used strategy in rendering the meaning of cultural references in this study.

The second research was conducted by Murauskait (2017) which was entitled *Translation of Extralinguistic Cultural References in Subtitles of the Film 12 Years a Slave*. Murauskait's study concentrated on examining how CBTs were translated in the movie *12 Years a Slave*. He examined the CBT type and the translation strategy. Pedersen's translation strategies and Newmark's classifications were the theories used in this study. Ecology, material culture, social culture, organizations, customs, practices, concepts, gestures, and

habits were the categories that were used. Retention, specification, direct translation, generalization, substitution, omission, and official equivalent were some of the translation strategies employed.

The third previous study was conducted by Abdelaal (2019), entitled *Subtitling of Culture-Bound Terms: Strategies and Quality Assessment*. Abdelaal took the data from the film *American Pie 2*. Abdelaal looked at both the methods and effectiveness of the translation of cultural references in the film. Pedersen's typology of subtitling strategies and quality assessment model were the theories applied. Retention, translation using a euphemistic expression, omission, specification, making informal language official, generalization, and direct translation were the translation strategies employed in translating the cultural references in the film.

There are some similarities and differences in terms of the theories from the previous studies with this current study. The similarities that the three previous studies above have in common with the current study in that all of the studies analyzed the types of the strategies used by translators in rendering cultural references. In the second study, Murauskait (2017) used the same translation strategies theories with this current study which was Pedersen's translation strategies. Meanwhile, the first and the third used different theories from this current study.

In the first previous study, Elayyan, H & Fejzic, A. (2021) used translation strategy from Leppihalme (1997), and in the third previous study Abdelaal (2019) used Pedersen's typology of subtitling strategies and quality assessment model. In terms of the classification of the ECR category, the first study and the third did not analyze the category, but only the second study did. The second previous study used Newmark's cultural categories, meanwhile the current study uses Cintas and Ramael's ECR categories.