

Bridging Cultures through Subtitles: An Analysis of Batak Cultural Terms in *Ngeri-Ngeri Sedap* Movie

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ABSTRACT

This research investigates the translation techniques and the acceptability quality of cultural terms found in the original dialogue and official English subtitle of the *Ngeri-Ngeri Sedap* movie, available on Netflix platform. The analysis is based on classification of cultural categories, translation technique, and the acceptability component of the Translation Quality Assessment model. Employing a qualitative descriptive method, the research integrates Focus Group Discussion (FGD) involving two experts and the researcher to evaluate the acceptability of the translated cultural terms. The findings reveal that among the 135 cultural terms identified, the social culture category dominates with 114 data (84.44%), followed by material culture with 20 data (14.81%), and organizational with just one data (0.75%). Seven translation techniques were analyzed, with adaptation being the most frequently used with 34 data (25.18%). Conversely, description and literal translation were the least employed, appearing only once (0.74%). In terms of translation acceptability, 98 terms (72.60%) were rated as acceptable, 11 terms (8.155) as less acceptable, and 26 terms (19.25%) as not acceptable. Moreover, the overall average acceptability score is 2.53, indicating that the translation quality of cultural terms in the film can generally be considered acceptable according to the evaluation standards applied in this research.

Keywords: *acceptability, cultural terms, Ngeri-Ngeri Sedap, translation quality, translation techniques.*

1. INTRODUCTION

In the current era of global digital media consumption, audiovisual translation has emerged as a vital area within translation studies, particularly due to the widespread influence of international streaming platform like Netflix. This platform offers global audiences access to culturally specific content, presenting significant opportunities and complex challenges for translators.

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This research focuses on the Indonesian movie *Ngeri-Ngeri Sedap*, which was internationally released on Netflix under the title *Missing Home*. Rich in Batak cultural references, the movie offers a compelling case study examining how culturally bound elements are translated into English subtitle. While the movie has successfully reached a broad international audience, concerns remain regarding the potential loss, distortion, or oversimplification or cultural meanings due to certain translation choices.

Previous research has explored the handling of cultural terms in subtitle translation. [Fitria \(2020\)](#), for instance, analyzed the English Vinglish and found that literal translation was the most frequently used strategy, often resulting in word-for-word translation. In contrast, [Adawiyah and Ma'nawi \(2025\)](#), in their research of the Netflix series *Batu Tahir*, observed the frequent use of imitation and paraphrasing as strategies for handling terms without direct Indonesian equivalents. Similarly, [Arnez \(2023\)](#) conducted a research on *Tenggelamnya Kapal Van Der Wijck* movie, focusing on translating cultural terms in its subtitles. The analysis revealed eleven distinct translation techniques, with common established equivalence emerging as the most frequently applied technique.

Although these research provide valuable insights, many tend to focus exclusively on either the translation techniques or the categorization of cultural terms with less emphasis on how these techniques affect the acceptability and overall quality of the cultural term translation. Additionally, while [Newmark's \(1988\)](#) framework is frequently applied to classify cultural terms, it is rarely integrated with formal quality assessment tools. To address this gap, the present research adopts a comprehensive analytical framework that incorporates [Molina and Albir's \(2002\)](#) classification translation techniques and [Nababan et al.'s \(2012\)](#) model of translation acceptability to evaluate both techniques used and their impact on the communicative effectiveness of cultural term translation.

2. LITERATURE REVIEW

2.1 Translation

Translation is the process of converting a text from one language (the source language) into another (the target language), while preserving the original meaning and intent. It involves more than just word-for-word substitution. It requires understanding the nuances of both languages and the context of the text. Effective translation aims for equivalence in meaning, style, and even cultural context ([Schwieler, 2022](#); [Washbourne & van Wyke, 2018](#)).

[Larson \(1984\)](#) defines translation as conveying the meaning of a source language message into the receptor language, underscoring that semantic equivalence should take precedence over syntactic similarity. In a complementary perspective, [Newmark \(1988, 1991\)](#) views translation as delivering meaning in a way that aligns with the communicative intent of the original author.

These theoretical perspectives reveal that translation is far more complex than mere word-for-word replacement. It involves negotiating meaning across linguistic and cultural boundaries balancing fidelity to the source text with clarity and accessibility for the target audience. Consequently, translation must be recognized as a dynamic and interpretive act that requires linguistic proficiency, cultural insight, contextual awareness, and strategic

decision-making to produce accurate, coherent, and communicatively effective translation.

2.2 Translation Techniques

Translation techniques are essential in achieving a translated text's quality and effectiveness. [Molina and Albir \(2002\)](#) noted that translation techniques refer to the specific procedures used to examine and describe how the linguistic differences between the source text and the target text are managed. These techniques function at the micro-linguistic level of individual words, phrases, and sentences. They are employed to retain the original text's meaning, style and structural coherence while adapting it to the cultural context of the target language.

[Molina and Albir \(2002\)](#) further classify these techniques into 18 distinct: adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalence, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation.

2.3 Translation Quality

[Nababan et al. \(2012\)](#) defines translation as the process of conveying meaning from the source language to the target language in an accurate, acceptable, and readable. These three dimensions, accuracy, acceptability, and readability, form the core components of translation quality and serve as essential benchmarks for evaluating whether a translation product meets the expected standards. Translation also involves conveying diverse values and cultures, emphasizing context, cultural nuances, and the translator's role. It aims for equivalence in meaning and style, facilitating understanding across languages and cultures, thus highlighting its importance in intercultural communication ([Fukuda, 2024](#)).

[Sukaesih and Brida \(2021\)](#) noted that these criteria are commonly applied in linguistic and translation research across Indonesia. They are widely recognized as standard parameters for assessing the overall quality of translated texts.

This research, however, emphasizes the acceptability of the subtitles in the *Ngeri-Ngeri Sedap* movie, aiming to assess how well the translation is received and understood by audiences from diverse linguistic and cultural backgrounds. Acceptability refers to the degree to which a translation aligns with the target language's linguistic norms, stylistic conventions, and cultural expectations. An acceptable translation should read fluently and naturally without giving the impression of being a direct or foreign meaning. It must adhere to proper grammar and usage, ensuring the translation integrates seamlessly into the target language environment.

2.4 Cultural Terms

[Newmark \(1988\)](#) defines culture as a way of life uniquely expressed by communities with a common language. [Newmark \(1991\)](#) further argues that many lexical items may evolve to reflect a group's specialized knowledge or focus on particular subject areas, forming a culturally embedded terminology. According to [Newmark \(1988\)](#), translation difficulties often stem from the cultural distance between the source and target languages. While overtly cultural terms are generally identifiable due to their direct ties

to specific customs or linguistic contexts and their resistance to literal translation, other cultural elements may be subtly embedded in everyday language, making them harder to detect.

The literal translation of such expressions frequently results in semantic distortion. In these cases, translators are encouraged to apply descriptive or functional equivalents that capture the underlying meaning in a way that resonates with the target culture. This approach helps ensure that cultural references are translated accurately and accessibly, preserving the original intent while avoiding misinterpretation.

In line with [Newmark's \(1988\)](#) theory on cultural words, cultural terms can be classified into five distinct categories, each reflecting a different dimension of cultural expression. These categories are ecology, material culture, social culture, organizations, and gestures and habits. Ecology includes terms that are linked to natural and geographical features. Unlike other cultural categories, ecological terms are generally value-neutral and often relate to geopolitical or commercial contexts. Examples include names of mountains, rivers, flora, fauna, and other environmental elements specific to a region. Material culture encompasses tangible cultural artifacts, such as clothing, food, architecture, tools, and physical objects that are culturally significant. These terms often carry strong local associations and may not have direct equivalents in other languages.

Furthermore, social culture involves aspects of daily social life, such as sports, recreation, traditional ceremonies, music, and dance. It includes culturally specific terms representing regional customs or social practices, often embedded with symbolic or communal value. Organizations refers to institutional and ideological elements within a culture, such as religious practices, political systems, legal structures, and belief systems. These terms frequently reflect the underlying values and governance of a society. Lastly, gestures and habits cover non-verbal behaviors and culturally specific routines. In cases where meanings are ambiguous, [Newmark \(1988\)](#) suggests distinguishing between the descriptive and functional aspects of such expressions to ensure accurate translation

2.5 Audiovisual Translation

Audiovisual Translation (AVT) refers to the process of transferring language in multimedia content. Both verbal and nonverbal elements, including visuals, sounds, and cultural context, are taken into the account to ensure that the message is accessible and meaningful across different languages and cultures ([Plaza-Lara et al., 2024](#)). [Luyken et al. \(1991\)](#) assert that AVT involves translating the spoken dialogue of audiovisual materials to make it comprehensible to audiences unfamiliar with the original language.

Expanding on this definition, [Chaume \(2012, 2019\)](#) describes AVT as the practice of translating texts that communicate through both audio and visual channels. This process involves translating the spoken content and requires attention to accompanying visual cues, sound effects, and cultural references embedded in the audiovisual product. AVT operates within the constraints of the medium (visual and auditory elements) while simultaneously allowing for creative adaptations to enhance viewer understanding and engagement. AVT is not merely a linguistic transfer but a complex process that involves considering various semiotic codes (visual, auditory, linguistic) and their interaction. This allows translators to employ creative strategies to make content more accessible and enjoyable for diverse audiences ([Zanotti, 2022](#)).

In this sense, AVT functions as a cross-cultural medium, enabling content localization without compromising the original message or emotional resonance. As

global digital media continues to evolve, AVT plays a critical role in facilitating intercultural communication, making films, series, and other audiovisual materials accessible and impactful to a global audience.

2.6 Subtitle

Subtitle refers to a transcribed or translated text that appears at the bottom of the screen in various types of audiovisual content, including films, television shows, documentaries, and educational videos. Their primary function is to convey spoken dialogue, narration, or other essential verbal information to the audience. Subtitles may be presented in the same language as the original audio, known as intralingual subtitling, or in a different language, which is referred to as interlingual subtitling, enabling broader accessibility across linguistic boundaries ([Díaz Cintas & Remael, 2020](#)).

[Suratno and Wijaya \(2018\)](#) highlights that subtitles operate within strict technical constraints, typically allowing a maximum of two lines per screen, each containing around 35 to 40 characters, and remaining visible for approximately 1 to 6 seconds, depending on the length and complexity of the text. Furthermore, [Ivarsson and Carrol \(1998\)](#) emphasize the importance of readability and visual harmony, noting that subtitles must be concise and unobtrusive so as not to distract from the visual elements of the screen.

Therefore, subtitling can be understood as a written language transfer process in which the spoken content of audiovisual media is translated into the target language in a way that is both linguistically accurate and visually accessible, ensuring that the viewer receives the intended message without compromising the viewing experience.

3. RESEARCH METHODS

This research employed a qualitative descriptive method to investigate the translation of cultural terms in the English subtitle of the Indonesian movie *Ngeri-Ngeri Sedap*. The research aimed to explore how different translation techniques affect the acceptability of culturally embedded expressions when transferred into another language. The primary data consisted of the original Indonesian dialogues, their official English subtitle version as available on the Netflix platform, and expert evaluations concerning the acceptability of the translations.

The data collection process was conducted through a multi-step procedure. Initially, the researcher performed a content analysis by identifying cultural terms present in the source dialogue and examining how these were translated into English subtitles. Each identified term was then categorized according to [Newmark's \(1988\)](#) classification, which includes five cultural categories: ecology, material culture, social culture, organizations, and gestures and habits.

Subsequently, the translation techniques used for each cultural term were analyzed using the model proposed by [Molina and Albir \(2002\)](#). This framework outlines a range of micro-level procedures, such as adaptation, modulation, generalization, borrowing, and reduction, that help bridge linguistic and cultural gaps between the source and target texts.

To assess the quality of these translations, with particular attention to acceptability, the researcher conducted a Focus Group Discussion (FGD) involving three experts. Each expert independently scored the translated terms using [Nababan et al.'s \(2012\)](#) three-point

scale: 3 = acceptable, 2 = less acceptable, and 1 = not acceptable. A group discussion followed the individual assessments to reach a consensus, ensuring more consistent expert-based evaluation.

In summary, the data collection was conducted systematically, beginning with analysis to identify cultural terms in the source dialogue and their English subtitle translations. These terms were categorized using [Newmark's \(1988\)](#) five cultural categories. Translation techniques were analyzed based on [Molina and Albir's \(2002\)](#) model. To assess acceptability, a Focus Group Discussion (FGD) with two experts and the researcher was held. Each expert rated the translation using [Nababan et al.'s \(2012\)](#) three-point scale.

4. RESULTS AND DISCUSSION

4.1 Results

This research analyzed 135 cultural terms found in the Indonesian dialogue and its English subtitle of the *Ngeri-Ngeri Sedap* movie, focusing on three main aspects: cultural term categories, translation techniques, and translation acceptability.

4.1.1 Cultural term categories

This research classifies the cultural terms found in the original dialogue and their English subtitle translations in *Ngeri-Ngeri Sedap* using [Newmark's \(1988\)](#) framework, which consists of five categories: ecology, social culture, material culture, organizations, and gestures and habits. The table below presents the distribution of data based on these cultural categories.

Table 1. Cultural term categories in the *Ngeri-Ngeri Sedap* movie.

No.	Cultural Term Categories	Frequency (%)
1.	Social Culture	114 (84.44%)
2.	Material Culture	20 (14.81%)
3.	Organizations	1 (0.75%)
Total		135 (100%)

Based on the data presented in the table above, 135 cultural terms were identified in the original dialogue and English subtitles of the *Ngeri-Ngeri Sedap* movie. These terms fall into three of the five cultural categories proposed by [Newmark \(1988\)](#). The social culture category is the most dominant, comprising 84.44% of the data (114 terms), followed by material culture at 14.81% (20 terms) and organizations at 0.75% (1 term). No cultural terms were found under the categories of ecology or gesture and habits. The following section provides a detailed explanation of the findings for each cultural category identified.

4.1.1.1 Social Culture Category

This category encompasses elements of social life, such as sports, leisure activities, occupations, and culturally specific forms of music, games, and traditional ceremonies

unique to a particular region. out of the 135 cultural terms identified in the *Ngeri-Ngeri Sedap* movie, 114 are classified under the social culture category. The example below illustrates one cultural term that fall within this classification.

SL : *Nama pestanya aja **Sulang-Sulang Pahompu**, pahompulu itu ya mereka.*

TL : Even the name of the ceremony is “**Feeding the Grandchildren**.” And they are my grandchildren.

“Sulang-Sulang Pahompu” refers to a traditional ceremony practiced within the Batak Toba community. Its primary purpose is to legitimize a customary marriage for couples who previously married without completing the full set of traditional rituals, typically having undergone only a religious wedding. This ceremony is commonly performed after the couple has children, serving as retrospective fulfilment of customary obligations. According to [Nainggolan et al. \(2021\)](#), one of the main reasons for postponing the full traditional rites is often financial constraints, particularly on the part of the groom, who is customarily responsible for hosting the ceremonial process.

4.1.1.2 Material Culture Category

This category encompasses tangible cultural elements such as clothing, cuisine, architecture, forms, and tools or equipment that reflect a community’s material heritage. Out of the 135 cultural terms identified in the *Ngeri-Ngeri Sedap* movie, 20 are categorized under material culture. The following example illustrates one cultural term that falls within material culture.

SL : *Domu, tolong ambikan **ulos** di lemari.*

TL : Domu, please grab my **ulos** from the cabinet.

“Ulos” is a traditional handwoven textile with significant cultural and spiritual value within the Batak community. Unlike ceremonial garments, *ulos* symbolizes resilience, blessing, and ancestral protection. It is commonly used in various traditional rituals, such as weddings, funerals, and rites of passage, where it serves a decorative function and conveys symbolic meanings associated with luck, safety, and spiritual length. According to [Amaniyah and Rumilah \(2024\)](#), *ulos* is deeply embedded in Batak identity and continues to be revered as a sacred object passed down through generations.

4.1.1.3 Organizations

This category encompasses cultural terms associated with religious practices, belief systems, political structures, and legal institutions within a particular cultural context. Among the 135 cultural terms identified in the *Ngeri-Ngeri Sedap* movie, only one term falls under the organizations category. The example below illustrates the cultural term included in this classification.

SL : *Kok bisa ada amang **Pandita**?*

TL : Why is **Priest** here?

The term “Pandita” is derived from the word “Pendeta,” which refers to a Christian religious leader or pastor ([Limbong, 2014](#)). It is commonly used within the Batak community to denote spiritual authority figures in Christian contexts.

4.1.2 Translation Techniques

This research analyses translation techniques using the framework proposed by [Molina and Albir \(2002\)](#), which outlines 18 types of techniques applicable to language transfer. In the case of *Ngeri-Ngeri Sedap* movie, these techniques are employed to translate cultural terms from the original Indonesian dialogue into English subtitle, ensuring that both meaning and cultural context are appropriately conveyed.

Table 2. Translation techniques in the *Ngeri-Ngeri Sedap* movie.

No.	Translation Techniques	Frequency (%)
1.	Adaptation	34 (25.18%)
2.	Reduction	30 (22.22%)
3.	Borrowing	25 (18.52%)
4.	Modulation	22 (16.30%)
5.	Generalization	22 (16.30%)
6.	Description	1 (0.74%)
7.	Literal Translation	1 (0.74%)
Total		135 (100%)

Out of the 18 translation techniques proposed by [Molina and Albir \(2002\)](#), the translator applies seven techniques to translate the 135 identified cultural terms in the *Ngeri-Ngeri Sedap* movie, as shown in the table above. Adaptation is the most frequently used technique, accounting for 25.18% of the data (34 terms). This is followed by reduction with 22.22% (30 terms), borrowing at 18.52% (25 data), modulation and generalization, each with 16.30% (22 terms). The least applied techniques are description and literal translation, each appearing only once (0.74%). The following section provides selected examples that illustrate how these translation techniques were applied to cultural terms in the movie.

4.1.2.1 Adaptation

SL : *Makanya kau jangan ke lapo.*
 TL : It's better if you didn't go to the **tavern**.

The term “lapo” refers to a traditional Batak food and drink venue where people gather to drink *tuak* (a locally brewed alcoholic beverage) while engaging in conversation and social interaction ([Limbong, 2014](#)). Its English translation, “tavern,” shares a similar function, defined by the Merriam—Webster Dictionary as a place to purchase and consume alcohol. Due to this functional similarity, the adaptation technique appropriately translates “lapo” into “tavern,” ensuring cultural meaning is preserved for the target audience.

4.1.2.2 Reduction

SL : *Jangan jemput-jemput ke lapo, malu.*
 TL : Don't come to pick me up. It's embarrassing.

In the example above, the English subtitles omit the term “lapo,” likely because the dialogue's essential meaning is preserved without it. The omission suggests that the

translator deemed the cultural reference non-essential for audience comprehension in that context.

4.1.2.3 Borrowing

SL : **Horas**, amang Pandita.

TL : **Horas**, Priest.

The borrowing technique is used when a term from the source language is retained in its original form. In the example above, the word “horas” is left untranslated to preserve Batak tradition’s cultural identity and nuance in the target text.

4.1.2.4 Modulation

SL : [Mak Domu]: *Kan kita harus ke rumah inang.*

TL : [Mak Domu]: we need to go to **your mom**’s house.

In Batak culture, the term “inang” can refer to a mother, mother-in-law, or daughter’s nickname ([Limbong, 2014](#)). In this example, “inang” refers to Pak Domu’s mother, who is also Mak Domu’s mother-in-law. The modulation technique shifts the kinship term’s cultural perspective into a more relationally familiar expression for the target audience, enhancing clarity and relevance in the subtitle.

4.1.2.5 Generalization

SL : *Kalian tahu ngga, kenapa Opung dibikin pesta adat Sulang-Sulang Pahompu?*

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

In the example above, the culturally significant term “Sulang-Sulang Pahompu,” a key ritual in Batak tradition, is translated merely as “ceremony.” While this choice sacrifices the cultural depth of the original term, it enhances comprehensibility for a global audience.

4.1.2.6 Description

SL : *Mau bahas pesta Sulang-Sulang Pahompu itu.*

TL : We want to discuss the **marriage affirmation ceremony**.

In the example above, “Sulang-Sulang Pahompu” refers to a traditional Batak ceremony as a symbolic repayment for unfulfilled customary obligations, typically when a couple marries through a church blessing without completing the formal traditional rites. This practice differs from a marriage “affirmation ceremony,” which generally involves reaffirming vows rather than addressing ritual or cultural debts. In the subtitle, “Sulang-Sulang Pahompu” is translated using a descriptive phrase intended to offer contextual clarity, although the translated term does not fully capture the original’s cultural specificity and intent.

4.1.2.7 Literal Translation

SL : Nama pestanya aja **Sulang-Sulang Pahompu**, pahompuku itu ya mereka.

TL : Even the name of the ceremony is “**Feeding the Grandchildren**”. And they are my grandchildren.

In the example above, “Sulang-Sulang Pahompu” is a Batak term that, when translated literally into Indonesian, means “memberi makan cucu,” and when translated into English, is literally “Feeding the Grandchildren.” However, this literal translation only conveys the surface meaning. It fails to reflect the more profound cultural significance embedded in the original term, which refers to a ritual of customary repayment in the Batak tradition.

4.1.3 Translation Acceptability Assessment

This research assesses translation quality regarding acceptability using the Translation Quality Assessment model proposed by [Nababan et al. \(2012\)](#). The evaluation data were obtained through assessments conducted by two experts alongside the researcher.

The results of acceptability evaluation of cultural terms translation in *Ngeri-Ngeri Sedap* movie, as discussed with the raters, are presented in the table below.

Table 3. Translation acceptability in the *Ngeri-Ngeri Sedap* movie.

Acceptability	Score	Total Data (TS)	Total Score (TD)
Acceptable	3	98	294
Less acceptable	2	11	22
Not Acceptable	1	26	26
Total		135	342
Average Score (TS/TD)			2.53

Out of 135 cultural term translation identified in *Ngeri-Ngeri Sedap*, 98 data (72.60%) were rated as acceptable, while 11 data (8.15%) were considered less acceptable, and 26 data (19.25%) were categorized as not acceptable. The overall average acceptability score is 2.53, indicating that the translations generally fall within the acceptable range. The following section provides representative examples from each acceptability category.

4.1.3.1 Acceptable

SL : Kau yang melanjutkan **marga**, kau yang melanjutkan adat.

TL : You will carry our **family name**, you will carry our tradition.

The translation “you will carry our family name, you will carry our tradition” is acceptable as it maintains a clear sentence structure and conveys a communicative meaning. It sounds natural and accessible to the target audience while preserving the source expression’s cultural essence.

4.1.3.2 Less Acceptable

SL : *Mau antar si Sarma pergi kerja, amang.*
TL : My daughter is going to work.

Although the target language in the example above is grammatically correct, it contains two key issues. First, the omission of the speaker reference in “mau antar” shifts the focus from the speaker to another subject (in this example, it is Sarma). Second, excluding the greeting “amang,” a respectful term used to address a priest, results in a loss of cultural nuance. As a result, while the general meaning remains intelligible, the translation is less natural and culturally incomplete, making it less acceptable to the target audience.

4.1.3.3 Not Acceptable

SL : *Silahkan diminum, Amangboru.*
TL : Have a drink, **Amangboru.**

In the example above, the term “amangboru” is left untranslated, resulting in an unacceptable translation. Without any explanation or cultural adjustment, the meaning becomes unclear to the target audience and its social and relational significance is lost in the dialogue lost.

4.2 Discussion

The translation of cultural terms in the *Ngeri-Ngeri Sedap* illustrates the intricate relationship between cultural specificity, translation techniques, and translation acceptability in subtitling. The overwhelming dominance of social culture terms reflects the movie’s focus on Batak kinship, familial obligations, and local customs. Material culture terms such as food, traditional items, and limited organization-related terms further enrich the cultural portrayal. However, terms under ecology and gestures and habits categories were notably absent due to the movie’s dialogue-driven storytelling.

Moreover, adaptation was the most frequently used translation technique, demonstrating its effectiveness in localizing culturally embedded terms for a global audience. This technique allows for contextual substitution, maintaining the communicative function while enhancing accessibility. Complementary to this, borrowing and reduction also played significant roles. Borrowing helped preserve authenticity by retaining culturally significant terms (e.g., *ulos* and *horas*). In contrast, reduction accommodated subtitling constraints by omitting less essential information.

Meanwhile, modulation and generalization were used to adjust perspectives or simplify culturally specific references when exact equivalents were unavailable. In contrast, literal translation and description were rarely applied due to their limitations in conveying nuanced cultural meanings. These findings differ from those of Firdaus and Naully’s research, who observed that borrowing was the most commonly used technique in researching food-related cultural terms. Their research suggests that translators deliberately maintain cultural authenticity by retaining original terms rather than substituting them. In the case of the *Ngeri-Ngeri Sedap* movie, the use of borrowing, though significant, was balanced with adaptation and reduction to ensure a more fluid and audience-friendly subtitle experience.

Finally, the acceptability assessment showed that most translations were deemed acceptable (72.60%), indicating grammatical, stylistic, and contextual appropriateness. However, less acceptable (8.15%) and not acceptable (19.25%) translations underscore the challenges of translating deeply cultural terms without semantic loss. The overall average score of 2.53 (out of 3) still reflects a generally high translation quality but highlights areas where greater cultural sensitivity or technique refinement could enhance effectiveness. These findings reinforce the importance of aligning translation techniques with cultural content to achieve accessible subtitles, especially in culturally dense narratives like the *Ngeri-Ngeri Sedap* movie.

5. CONCLUSION AND SUGGESTIONS

This research examined how cultural terms were translated in the English subtitles of the *Ngeri-Ngeri Sedap* movie. The analysis showed that 135 cultural terms were found in the movie. Cultural terms related to social culture were the most prevalent, indicating the movie's strong emphasis on Batak kinship systems and familial traditions. Material culture was moderately represented, while references to organizational culture were minimal. Notably, no cultural terms were identified in the categories of ecology or gestures and habits, likely due to the movie's dialogue-driven focus.

In terms of translation techniques, adaptation was the most frequently used, ensuring naturalness and clarity. Other techniques included reduction, borrowing, modulation, and generalization, with literal translation and description used sparingly due to subtitle constraints.

Regarding translation acceptability, most cultural terms were translated in ways considered acceptable. However, several data revealed partial loss or distortion of cultural nuance. Overall, the results underscore the importance of strategic technique selection in subtitling culturally rich content, especially within the framework of global audiovisual distribution.

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