

Strategies and ideology in the subtitle translation of cultural references in the TV series *Mixed-ish* Season 2 from English to Indonesian

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ABSTRACT

This study analyzed the subtitling strategies and ideologies used to translate cultural references in television series subtitles. The research focused on the second season of the TV show *Mixed-ish* (2021). It employed a descriptive qualitative approach to identify and analyze the subtitling strategies and ideologies used to translate cultural references from the series. The subtitling strategy theory by Cintas and Remael (2021) and the translation ideology theory by Venuti (2008) were used by the researcher. The research findings from 24 data sets revealed a variety of subtitling strategies employed by translators. The most commonly used strategy is loan with 15 data (60%). Other strategies used include literal translation with 3 data (12%), explicitation and substitution with 2 data (8%), and calque, transposition, and omission with 1 data (4%). The most prevalent translation ideology in the data is foreignization ideology with 18 data (75%). Domestication ideology was also employed in this data with 6 data (25%). The findings emphasize that subtitling includes not only linguistic but also ideological decisions, and that translation is very crucial in representing cultural identity in audiovisual media.

Keywords: cultural references; subtitling strategy; translation ideology.

INTRODUCTION

Audiovisual translation, according to Cintas (2009), is a branch of translation studies that concentrates on audiovisual material such as television programs, movies, documentaries, and web videos. The great number of international TV shows is one of the reasons why audiovisual translation is essential for reaching a big audience. Foreign TV shows often include topics about the culture of a certain ethnic group or country, which explains the use of specific terms in the show.

Each country has its own terms for culture, and cultures vary from one country to another. Cultural references, as stated by Cintas and Remael (2021), include a wide range of language parts, such as colloquialisms, idiomatic expressions, historical allusions, folklore, and local customs. These cultural references are usually used in TV series to help audiences gain insight into the specific culture of the source language. As a result, translating cultural references for TV series requires a balance between language equivalence, cultural understanding, and audience understanding.

According to Newmark (1998), translation is the transfer of a text's meaning into another language in the way that was intended by the author. As a result, a translator plays a very important role in order to deliver the message to the target language audience. Additionally, translating cultural references is another challenge in translating foreign TV programs. The choice of translation approach has a significant impact on the target audience's comprehension and acceptance of the information, which impacts the whole TV series viewing experience.

In order to help target audiences understand and appreciate the TV series they watch, this study examines the methods and philosophies translators use when translating cultural allusions. The American TV show *Mixed-ish Season 2* (2021), which was produced by Kenya Barris and aired on ABC Channel, is the subject of the analysis. Because of its IMDB rating of 6.8 (imdb.com) and its emphasis on embracing ethnic identity and cultural pride—which emphasizes that every race and culture has distinctive qualities—this series was chosen. Furthermore, a number of earlier studies have looked into related subjects.

The first study, conducted by Aditama (2018), showed that the translator primarily used the paraphrase strategy among Gottlieb's four proposed strategies—similar meaning and form, similar meaning but dissimilar form, paraphrase, and omission—in translating idioms from the movie *21 Jump Street* (2012) into the target language. The translator adopted a domestication ideology, as the idioms were adapted to fit the meaning and context of the target language.

The second research, Firdaus and Naully (2022) found four categories of cultural references based on Newmark's classification in the examined film script: gesture and habit, ecological, conceptual and social organization, and material. Four of the eighteen strategies—borrowing, literal translation, proven equivalency, and adaptation—were used by the translators using Molina and Albir's framework. The research concluded that the translations were adequate, accurate, and understandable.

The other investigation, Ratnasari et al. (2016) used Molina and Albir's taxonomy, to analyze the translation of vocatives and proper names. They found that the translator employed nine techniques for vocatives and seven strategies for proper names. According to the study, when translating these aspects into Indonesian, the translator frequently used a foreignization ideology. In addition, the translation of *The Hobbit* showed different degrees of readability, acceptability, and correctness, which were categorized as high, sufficient, or low.

Compared to the previous studies, this present research focuses on how cultural references are translated in the American television series *Mixed-ish Season 2* (2021), which was produced by Kenya Barris and broadcast on ABC Channel. This series was chosen because of not only its strong cultural message of ethnic pride and identity, but also its 6.8 IMDB rating (imdb.com). This research especially investigates how translators use subtitling strategies and translation ideologies to express cultural meanings in a modern humorous setting, as opposed to other studies that focused on idioms, cultural styles, or vocatives.

This study employs the theories of Subtitling and Cultural References by Cintas and Remael (2021) and Translation Ideology by Venuti (2008). By integrating these frameworks, it aims to contribute to a deeper understanding of the relationship between translation strategies and ideological choices in subtitling cultural references.

Subtitling, as stated by Cintas and Anderman (2009), is a type of audiovisual translation that is frequently seen in modern life, particularly in relation to entertainment-related media like TV series, movies, cartoons, and other forms of media. Among the expansion of foreign-language information that is easily discovered in this era of globalization, subtitling is one of the features that is highly considered to reach a wider audience. In addition, subtitles are necessary to ensure that audiences from countries other than the source language understand the content.

Cintas and Remael (2021) described subtitling as the process of translating written text at the bottom of the screen that conveys the speakers' dialogue, the information contained in the song lyrics or sound, and other information that appears in the images such as letters, graffiti, and others. The translated text should be consistent with the original speech and should not contradict with what the characters are doing or saying on screen. In order to maintain the synchronization between the dialogue of the speaker or character on screen and the target language text, subtitling is also restricted by restrictions.

Culture itself is a way of life that encompasses the shared beliefs, values, customs, traditions, and practices that characterize a particular group of people, society, or community. It is a complex concept that shapes the way individuals within a society perceive the world, interact with each other, and interpret their experiences. One element of the wide concept of culture was cultural reference. Pedersen (2011) created the term "extralinguistic cultural references" (ECRs) to describe some cultural references that refer to people, places, institutions, customs, food, and others in a country that many people may not be familiar with, even if they speak the language. 'Realia' and ECRs are related since it is easier to employ cultural references than to change references that are already commonly understood. This could put some people at risk of having a different interpretation of the phrase or cause difficulty by making them understand a certain definition that differs from their own. Cintas and Remael (2021) defined cultural references as a reference to concepts related to a nation's culture, history, or geography that might provide challenging translation problems. Cultural references, on the other hand, are broader than cultural words.

Cintas and Remael (2021) separated cultural references into two categories: real-world cultural references and intertextual cultural references or allusions. Real-world cultural references are related to items that have historical background or are derived from specific cultures. Intertextual cultural references, on the other hand, are concerned with the intertextual connections that exist between the two cultural texts that influence the audience rather than the object's actual cultural history. Intertextual allusions can be overt, for example, mentioning a character in the movie directly or repeating a particular dialogue, or covert, such as quoting a specific dialogue that the audience has to notice.

Real-world cultural references are separated into three categories: geographical references, ethnographic references, and socio-political references. Geographical references are associated with certain phenomena (such as tsunamis and tornadoes), physical geography objects (such as stalactites, tundras, and stalagmites), geographical objects (such as Stinivia), and endemic plant and animal species (such as *Rafflesia arnoldii* and *Orangutan*). Ethnographic references are consisted of food and drink (e.g., *Kimchi*, *Sushi*, *Karedok*), objects of daily life (e.g., *katana*), work (e.g., translator, Batman, pharmacist), arts and culture (e.g., hip-hop,

Maundy Thursday, *wayang*), groups (e.g., Hungarian, Dayak, Bedouin), measurements (e.g., kilogram, mile, dollar), and brand names and personal names (e.g., iPhone and Einstein). Socio-political references are made up of administrative or territorial units (federal, province, suburb), institutions and functions (e.g., White House, council), socio-cultural life (e.g., political movement groups), military institutions and objects (e.g., police, *Kostrad*), and names of individuals and institutions (e.g., Hitler, DPR, MPR).

The following part dealt with intertextual cultural allusions, which were divided into two categories: overt intertextual allusions and covert intertextual allusions. The first category is overt intertextual allusions, which are direct allusions to specific characters in certain films (Harley Queen in *The Joker*, for example, or Thor in *Avengers*). The second category is covert intertextual allusions, which include any sort of parody that refers to a specific culture but is not overtly expressed.

Cintas and Remael (2021) suggested the following subtitling strategies: loan, literal translation, calque, explicitation, substitution, transposition, lexical recreation, compensation, and omission. The strategies and their descriptions are as follows:

1. Loan

Loan, often referred to as borrowing, is a strategy which employs the same word from the SL or borrows the word from the TL since it is frequently used in the TL. '*Klepon*' and '*Soju*' are two examples of references to drink or food items. Place names remain the same, such as the name of a nation's capital city, 'Seoul'. Furthermore, phrases like '*de facto*' in politics or '*saman*' in dance have no change as well.

When two languages, like English and Indonesian, share the same alphabet, loan words tend to have the same spelling with only small changes. For example, the word 'category' in English becomes '*kategori*' in Indonesian. However, the word is transliterated in the target language by combining a few borrowings from the source language, if it is not derived from the same alphabet. Then, the word is reproduced using a transcription that stays as near to the phonetic original in the TL as possible.

Regardless of how similar they are to the source text, loan words should be used cautiously, as some of them may change semantically when trans-positioned. For example, in Italian, the word '*per*' is a preposition meaning 'to' or 'from' in English. On the other hand, in Indonesian, the word translates to a little twisted iron thrower.

2. Literal translation

A strategy that borrows or adopts the form of expression in SL and literally changes it to TL structure. It is because the words from the SL have equivalent meanings in the TL. This is done in order to make the translation sound more natural, for example, 'Christmas Day' in English translates to '*Hari Natal*' in Indonesian.

3. Calque

A method of translating SL straight into TL (literal translation) without changing the SL's structure, resulting in translations that sound unusual. Where there is little opportunity for explanations in subtitling, calque may be challenging unless the context or the visuals support. Furthermore, calques respect the semantic structure

of SL expressions known as "lexical calque." For instance, the English term "honeymoon" is translated into the Indonesian word "*bulan madu*". Additionally, "structural calque" is a new construction that calque provides to the language. The example of structural calque includes 'Prime Minister' in English, which translates to '*Perdana Menteri*' in Indonesian.

4. Explicitation

A method for transferring information from the SL into the TL in several ways, either by adding additional information or by employing hyponyms or hypernyms. Hypernyms are usually employed by translators to generalize the word. For instance, the English word 'ravioli', a form of pasta, is translated as '*pasta*' in Indonesian. Hyponyms can also be used to explain a general expression in a specific way, as in the case of '*dia mendengarkan musik melalui ponselnya*' in Indonesian, which is translated to English as 'she was listening to jazz on her phone'. Then, as a result of time and space limits, subtitle translation hardly adds additional information.

However, if necessary, information can be included in parts with cultural references that the target audience may find difficult to understand. For example, the statement '*orang-orang di desa itu sibuk mempersiapkan suroan*' translates to 'people in the village are busy preparing for *suroan*, the Javanese new year event'. Furthermore, in certain situations, the translator might additionally explain a meaning that is challenging to translate by using a third language. In general, the translator attempts to make subtitle translations more accessible and understandable to the target audience.

5. Substitution

This strategy is a kind of explicitation in which cultural references in the SL are replaced with similar references already existing in the TL (culture substitution) or by terms which relate to the context but have no relation to the SL expression (situation substitution). The closest translation that has similar impacts on the target audience is used to translate the cultural references. For instance, the English expression "Friday 13th" is translated as "*Jumat Kliwon*" in Indonesian. Similarly, the English unit of measurement "inch" is translated as "cm," which is commonly used in Indonesia.

6. Transposition

The process of replacing a cultural concept from SL with one from TL is known as transposition. This method is used to ensure that specific references are easily understandable to the target audience by employing borrowed or literal translations. For instance, "medical student" is translated as "*mahasiswa kedokteran*" in Indonesian. The method is also employed by the translator because there is no space for clarification in the subtitle. However, if a word in the subtitle text is clearly pronounced, transposition can cause confusion for audiences who recognize the differences between text and audio. Also, the way subtitlers handle cultural references differs by country, based on local customs.

7. Lexical recreation

Lexical recreation refers to the production of new terms by the SL author. They usually consist of a combination of letters or words that form a new term. The target

language translation needs to be as close as possible to the source language. These neologisms cannot be avoided and are occasionally used in subtitles between quote marks to indicate that they are not typographical errors. For example, 'what the heck universe?!' is translated to '*kenapa sih?!*' in Indonesian.

8. Compensation

This strategy is applied when a translator makes for a translational loss in an exchange by being more creative or adding something in the next. For example, the phrase 'passing the buck' is translated to '*memindahkannya*' in Indonesian. This method may not always be possible in subtitling because the SL and TL are spoken and shown all at once. As a result, this strategy is restricted by the visual and audio. However, this method is effective for translating humor.

9. Omission

This strategy is frequently used in fast-paced speech situations where it is impossible to avoid deleting phrases and expressions from the SL because of space and time limitations. Furthermore, this strategy is employed when the target audience is unfamiliar with some references in the SL but the context is still understandable in the whole. It can be quite difficult to translate references to professional positions or titles that do not have an equivalent word in the target language, such as those used in the TL for the police or medical fields. For instance, the line '*ia berkopiah haji*' translates to 'He wore a kopiah' with the word '*haji*' omitted.

A translator needs a set of values or principles when subtitling some movies or series. Therefore, the translation ideology held by the translator will influence the translation process and procedure, particularly when translating cultural references. Mason and Hatim (1997) defined ideology as a set of values, ideas, and assumptions shared by a specific culture or social group. Meanwhile, as described by Hoed (as cited in Suryasa et al., 2019), ideology in translation is a belief about what is wrong or right, good or poor in translation, or the correct translation for the people who would read the target language or material. Ideology in translation, therefore, relates to the values or beliefs that the target audience had and the translator has to consider when translating the text.

Venuti (2008) defined the two points of translation ideology that may occur when translating a foreign text, particularly words with cultural elements: domestication and foreignization. These views have grown to be important theories in translation studies. These techniques consider the translator's ideology and cultural position as well as linguistic decisions. Domestication is the procedure of modifying a text to match up to the target audience's language and culture. The intention is for the translation to read and sound as natural as if it were written in the target language. On the other side, to remind readers that they are reading a translated text, foreignization maintains features of the original culture. It underlines cultural differences and facilitates a more direct experience of the source culture for the target audience. Venuti (2008) also noted that translation procedures are essentially ideological, as translators need to go along with the cultural norms and traditions of the source text to produce a version that remains both familiar and comprehensible to readers.

This study examines how the translators of the TV show *Mixed-ish Season 2* translate cultural allusions using these ideas. This study investigates how subtitling strategies reveal the translator's ideological orientation and how they support in communicating the array's multicultural themes to Indonesian audiences by determining whether domestication or foreignization is employed.

METHOD

The qualitative descriptive method used in this study is fit for examining the nuances of translation decisions. Creswell & Creswell (2023) argue that qualitative research uses analytical study of non-numerical data to try to comprehend human or societal processes. In a similar vein, Kumar (2019) emphasizes that qualitative research is concerned with people's emotions, views, and values. Because it enables the researcher to categorize, interpret, and explain the translator's tactics and ideological inclinations, the descriptive technique is suitable. The study problems, which seek to characterize and analyze the translation techniques and ideologies employed in translating cultural allusions in *Mixed-ish Season 2* into Indonesian, are thus strongly addressed by this method. When translating cultural allusions into Indonesian, the translator's translation ideology is also explained using this method.

The data source of this research was taken from the American TV series *Mixed-ish Season 2* (2021) episodes one through thirteen. The data in this series was formed in words and phrases. These series were produced by Kenya Barris and aired on ABC Channel. There are two seasons of this TV series. The first season aired in 2019 and the second season aired in 2021. The second season of this TV series was picked by the researcher, however, because the release time of this series is not too far from this research. This TV series showed the life of a Black family led by Allicia (Tika Sumpter), as they moved to the suburbs to start their new life. In giving the explanation, Allicia used many cultural references.

The researcher gathered data using a variety of ways, which includes watching series *Mixed-ish Season 2* from episodes one through thirteen, analyzing the English version to its Indonesian subtitles outlining all of the cultural references used by the characters, categorizing the cultural references found based on their types, and looking up online dictionaries and encyclopedias.

The following steps were taken in order to analyze the collected data. First, using Cintas and Remael's theory to classify cultural references found in the series. Second, analyzing the translation of the cultural references according to the subtitling strategy proposed by Cintas and Remael. Third, analyzing the translation ideology applied by the translator to translate the cultural references in the series using Venuti's (2008) theory. Finally, making the conclusion after analyzing the data.

This study focused on cultural references that appeared and the translation ideology used by the translator in the TV series *Mixed-ish Season 2*. Cintas and Remael's theory were the main theory employed in this study to categorize cultural references. Cultural references are separated into two categories, each with a different focus on the formation of cultural references, such as certain phenomena, art and culture, administrative or territorial units, and others. The analysis was not only focused on the classification of cultural references but also used Cintas and Remael's theory to explain the subtitling strategies used by translators in translating

the cultural references found by the researcher. The subtitling strategies, classified into nine types, include Loan, Literal Translation, Calque, Explication, Substitution, Transposition, Lexical Recreation, Compensation, and Omission. In addition, the researcher applied Venuti's theory to analyze the translation ideology used by the translator. Translation ideologies included foreignization and domestication.

RESULT AND DISCUSSION

The American television series *Mixed-ish* Season 2 provided the data for this study. 24 representative data in the form of words and phrases were analyzed out of 79 cultural references that were brought to light. The analysis made use of Venuti's (2008) theory of translation ideology as well as Cintas and Remael's (2021) theories of cultural allusions and subtitling techniques. An explanation of the findings is here below.

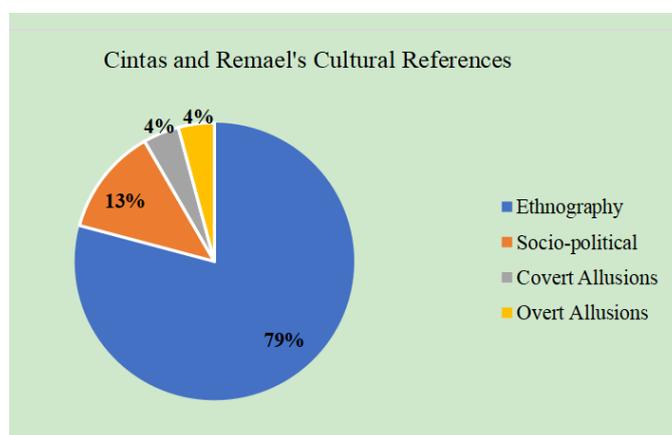


Chart 1. Cintas and Remael's Cultural References

According to Chart 1, three (13%) of the 24 data are socio-political allusions, 19 (79%) are ethnographic references, 1 (4%) is a covert allusion, and 1 (4%) is an overt allusion. This shows that the data is subjected by ethnographic references. In keeping with the primary theme of *Mixed-ish*, which examines culture, race, and identity, these have to do with daily life, customs, and values.

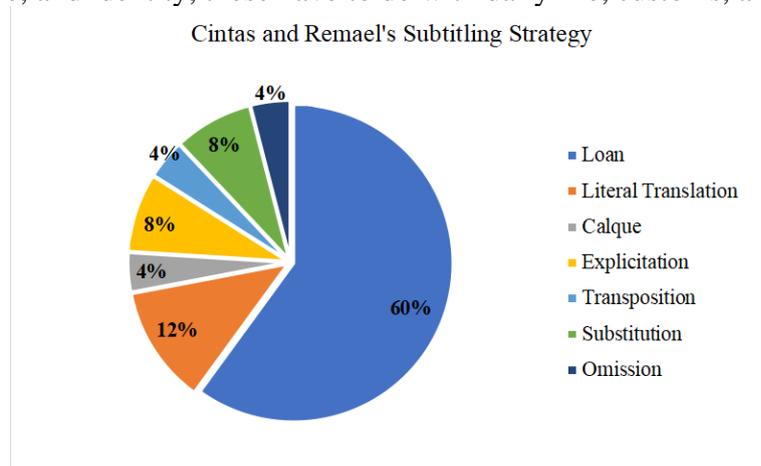


Chart 2. Cintas and Remael's Subtitling Strategy

Chart 2 displays that the seven subtitling procedures applied by the subtitler are loan, literal translation, calque, explicitation, transposition, substitution, and omission. The most common approach, which appears in 15 data (60%), is lending. Explicitation (8%), substitution (8%), calque (4%), transposition (4%), omission (4%), and literal translation (12%) are further tactics. The repeated application of the loan approach indicates that the original English words were constantly retained by the subtitler in order to keep the cultural meaning.

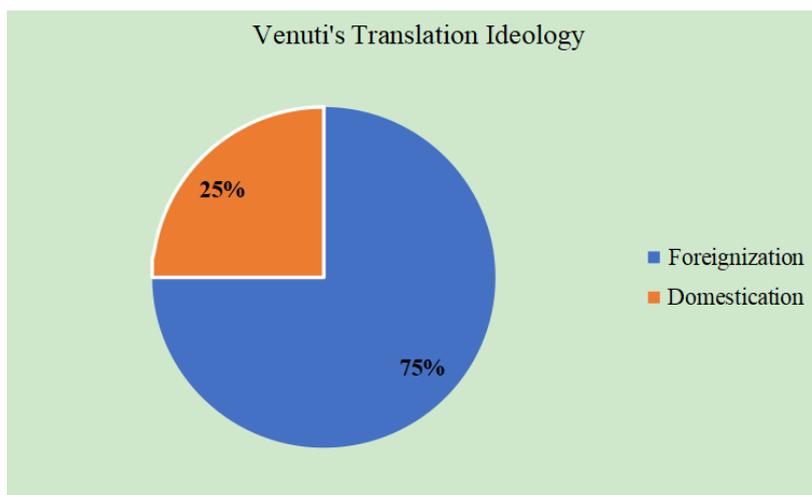


Chart 3. Venuti's Translation Ideology

As chart 3 demonstrates, the subtitler used both the domestication and the foreignization translation philosophies. Six data (25%) are classified as domestication, and 18 data (75%) are categorized as foreignization. This means that in order to give the audience a more direct experience of the native culture, the subtitler mostly applied foreignization while preserving many expressions from the source language.

The study's findings indicate the link between the subtitler's translation ideology and subtitling strategy when interpreting cultural allusions in the TV show *Mixed-ish Season 2*. Rather than substituting analogous allusions in the target language, the subtitler in this series leans to retain the cultural references in the source language. By using additional foreignization and borrowing techniques, the subtitler aims to provide the audience with a realistic cultural experience while keeping the uniqueness of the original culture.

Previous research by Aditama (2018), Firdaus and Naully (2022), and Ratnasari et al. (2016) shows how the subtitler uses subtitling techniques and ideology translation when translating cultural references in films. Furthermore, Ratnasari et al. (2016) examined vocatives in addition to cultural allusions. This study confirms earlier findings that the choice of subtitling technique and translation philosophy when translating cultural allusions affects the translation's outcome. Nevertheless, in contrast to earlier research, this study analyzes subtitling approach using distinct ideas. While earlier research only used data from movies, this study uses data from TV shows. This study employs TV shows as data sources, whereas previous studies primarily used movies.

The analysis of 15 out of 24 data set is elaborated as follow.

Datum 1

Table 1. Datum 1

Time Code	SL	TL
08:07—08:03 (Episode 1)	Starting now, we are subscribing to both Ebony and Jet magazines.	Mulai sekarang, kita berlangganan majalah Ebony dan Jet.

The word *Ebony* refers to the cultural reference. In this case, the word *Ebony* refers to ethnographic references, namely a brand name. According to *ebony.com*, *Ebony is a magazine that has written about the lives of black people in America and throughout the world since 1945, presenting the finest and brightest while also spotlighting disparities in Black life.* As stated by *britannica.com*, *Ebony is a monthly magazine for middle-class African-American readers. In addition, it was the first Black-oriented magazine in the US to reach national distribution.*

The word *Ebony* remains in the TL. This is because *Ebony* is the brand name of an American magazine, hence there is no alteration. As a result, the subtitling strategy employed in this case is loan.

Foreignization is the ideology employed by the subtitler in this datum. This is because the subtitler decided to retain the term *Ebony* from SL to TL. As the word is a well-known magazine brand in the source culture, the subtitler did this to keep the SL cultural nuance. This aligns with Venuti's ideology of foreignization, where the focus is on maintaining the "foreignness" of the source text and inviting the target audience to engage with the cultural context of the SL. Therefore, it also supports the target audience in recognizing and feeling the uniqueness of the source culture.

Datum 2

Table 2. Datum 2

Time Code	SL	TL
16:04—16:01 (Episode 1)	That hair definitely celebrates Cinco de Mayo.	Rambut itu jelas merayakan Cinco de Mayo

Cinco de Mayo is the cultural reference in this sentence. *Cinco de Mayo* is mentioned in a socio-political reference, particularly socio-cultural life. As stated by *history.com*, *Cinco de Mayo, also known as the fifth of May, is a Mexican cultural and heritage celebration in the United States that commemorates the date of the Mexican army's victory over the French in the Battle of Puebla during the Franco-Mexican War.*

The subtitling strategy employed in this case is loan. *Cinco de Mayo* remains in the TL. This is because it is the official name of the Mexican celebration. Therefore, the subtitler chose to keep the word in TL.

The term *Cinco de Mayo* was kept in the target language by the subtitler. This indicates that the subtitler's ideology is foreignization. Since the word is the name of a national holiday, in this case, it is done to preserve the foreign cultural

value that is present in the series. Furthermore, this can help the target audience recognize a culture's particularity.

Datum 3

Table 3. Datum 3

Time Code	SL	TL
14:38—14:36 (Episode 1)	You're going to teach me karate?	Kau akan mengajariku karate?

Karate is the cultural reference used in this line. In this context, the word *karate* refers to ethnography references, specifically art and culture. *Karate*, according to merriam-webster.com, is *a Japanese self-defense technique that uses hand strikes and kicks to weaken or defeat an opponent*. Similarly, based on britannica.com, *karate is a Japanese sport in which people fight with their arms, legs, hands, and feet. The color belt a person wears indicates his or her level of ability*.

Because it is used and has the same meaning in the TL, the word *karate* is kept in the TL. According to kbbi.kemdikbud.go.id, *karate is cabang olahraga bela diri dengan menggunakan tangan kosong dan kaki untuk melumpuhkan lawan*. As a result, loan is the subtitling strategy employed.

The ideology used by the subtitler in this data is foreignization. This is because the subtitler retains the word from the SL to TL. Since the word *karate* refers to a nation's martial art, keeping it in the series can support the target audience in comprehending the context. Furthermore, the subtitler does this so that the target audience from other countries can also feel the foreign cultural elements contained in the series.

Datum 4

Table 4. Datum 4

Time Code	SL	TL
11:25—11:21 (Episode 1)	I would love you just the same even if you were Mexican, or Hispanic , or Latino.	Ayah akan tetap menyayangimu meski kau orang Meksiko, atau Hispanik , atau orang Latin.

The cultural reference in this sentence is *Hispanic*. The term *Hispanic* refers to groups that are specifically mentioned in ethnographic references. As defined by dictionary.cambridge.org, *Hispanic is someone who is from a Spanish-speaking nation, particularly one in Latin America, or whose parents and ancestors are from there. Hispanic refers to Spanish people, dialects, or cultures*, according to merriam-webster.com.

The term *Hispanic* is borrowed into the TL and its spelling is slightly altered. This occurs because the word refers to an American ethnic group. An article on koran-jakarta.com that preserves the term *Hispanic* serves as evidence for this. As a result, the loan is the subtitling strategy employed.

The subtitler's ideology in this data is foreignization. The subtitler, in this situation, decided to use terminology from SL, which was subsequently modified

to match the spelling in TL. This familiarizes the target audience with the cultural word and allows them to understand the context of the series.

Datum 5

Table 5. Datum 5

Time Code	SL	TL
17:23—17:22 (Episode 2)	But if Nickelodeon has taught us anything, it's that all kids should voice opinions.	Tapi Nickelodeon mengajarkan kita semua anak harus menyuarkan pendapat.

Nickelodeon is the cultural reference in this phrase. In this case, the word *Nickelodeon* refers to ethnographic references, specifically brand names. *Nickelodeon is the top kids' entertainment brand*, according to nick.tv, *with a wide range of family-friendly shows, feature films, and other entertaining content*. According to paramount.com, *Nickelodeon is a children's entertainment brand that has established a varied, global business by putting kids first in all it does*.

The subtitling strategy employed in this case is loan. The word *Nickelodeon* is kept in the TL. This occurs because the word is an entertainment brand name in America, therefore the word is still used.

The word in the TL is kept by the subtitler. The subtitler does this by ensuring that the target audience can comprehend the context of the series without losing any of its cultural nuances. As a result, the subtitler applies the foreignization ideology to translate this data from SL to TL.

Datum 6

Table 6. Datum 6

Time Code	SL	TL
11:15—11:11 (Episode 2)	You think Rosa Parks would have been more or less of a hero had she gotten up and just walked off that bus?	Kau pikir Rosa Parks akan jadi pahlawan jika dia berdiri dan pergi begitu saja dari bus itu?

Rosa Parks is the cultural reference in this phrase. In this sentence, *Rosa Parks* is associated with socio-political reference, particularly the names of individuals. According to britannica.com, *Rosa Parks was an American civil rights activist whose refusal to give up her seat on a public bus led to the Montgomery bus boycott in Alabama in 1955–1956, which served as the impetus for the American civil rights movement*.

The subtitling approach employed in this case is loan. *Rosa Parks* is still in the TL because it is the proper name of one of the activists who defended women in America. As a result, there is no change in the TL. This is demonstrated on international.kompas.com, which includes an explanation of the word.

Foreignization is the ideology applied by the subtitler in this datum. The subtitler keeps the word to ensure that the nuances of foreign culture in the series

are preserved. In this case, the target audience encounters the names of significant people from the source culture. Therefore, retaining the word in TL allows the target audiences to potentially recognize and learn more about the person.

Datum 7

Table 7. Datum 7

Time Code	SL	TL
18:28—18:25 (Episode 4)	Yeah, that trip was more about hiding Shaman Dave from the ATF .	Ya, perjalanan itu lebih tentang menyembunyikan Shaman Dave dari ATF .

ATF is the cultural reference in the above sentence. The *ATF* is considered to have socio-political references, particularly institutions. According to atf.gov, *the Bureau of Alcohol, Tobacco, Firearms and Explosives (ATF) is a law enforcement organization within the Department of Justice of the United States that works to protect communities against violent offenders, criminal organizations, unlawful firearms use and trafficking, unlawful explosives use and storage, terrorist attacks, arson, bombings, and the illegal diversion of alcohol and tobacco products.*

This datum uses loan as a subtitling strategy. *ATF* is kept in the TL. This occurs because the word is an abbreviation for the name of an American law enforcement organization. This can be seen in voaindonesia.com, which provides an explanation of the word.

The subtitler keeps the term from SL to TL, allowing the target audience to experience the nuances of foreign culture. Furthermore, this could make the target audience knowledgeable of cultural distinctions between the source and target cultures, particularly in the context of legal institutions. Consequently, this demonstrates that foreignization is the ideology that the subtitler in this data employed.

Datum 8

Table 8. Datum 8

Time Code	SL	TL
08:48—08:45 (Episode 4)	I found \$50 in all those coat pockets.	Aku menemukan 50 dolar di semua saku mantel itu.

This sentence's cultural reference is the *dollar*. The *dollar* is *the common money unit used in the US, Canada, Australia, New Zealand, and other nations*, according to dictionary.cambridge.org. As a result, the word in this sentence is associated with ethnography reference, specifically measurement.

The word *dollar* is borrowed into the target language (TL) and slightly modified to fit the local spelling to become *dolar*. According to kbbi.kemdikbud.go.id, *dolar* means *mata uang di beberapa negara, seperti Amerika Serikat, Australia, dan Singapura*. As a result, the loan is the subtitling strategy that is employed.

The subtitler decided to retain the amount and currency in TL rather than changing them to fit the target culture. Meanwhile, the target culture uses the rupiah, which is different from the *dollar*. A *dollar* is equivalent to about sixteen thousand rupiahs. Rather than converting the *fifty dollars* to approximately eight hundred

thousand rupiahs to match the target culture, the subtitler decides to keep the amount of money in TL. Therefore, foreignization is the ideology that the subtitler employed in both translations. The subtitler does this to ensure that the cultural nuances of SL are preserved. This is done in order for the target audience to recognize the cultural differences.

Datum 9

Table 9. Datum 9

Time Code	SL	TL
20:04—20:02 (Episode 9)	No, girl. Go on and hug your new Louis bag!	Tidak. Ayo peluk tas Louis barumu!

Louis is the cultural reference in that sentence. In this context, the term *Louis* relates to ethnography references, namely brand names. According to hypebeast.com, *Louis Vuitton (shortened to LV) is one of the world’s biggest multinational French luxury fashion firms, founded in 1854 and featuring a distinctive logo on most of their products. Louis Vuitton, is the most valuable luxury brand in the world,* according to Forbes.com. Among its offerings are leather goods, purses, trunks, shoes, jewelry, and accessories.

The subtitling strategy employed in this datum is loan. The term *Louis* is preserved in the TL. This is because *Louis* is a nickname of the name of one of the luxury brands, Louis Vuitton, therefore there is no alteration.

The word in the TL is kept by the subtitler. The subtitler did this to ensure that the target audience understands of the series’ background. Additionally, the subtitler did this in order to preserve nuances of cultural references. As a result, the subtitler, in this data, uses the foreignization ideology.

Datum 10

Table 10. Datum 10

Time Code	SL	TL
10:05—10:03 (Episode 9)	Can I get a “ hallelujah ?”	Bisa katakan “ Haleluya ”?

The cultural reference in the above line is *hallelujah*. In this context, the word *hallelujah* refers to ethnography references, namely arts and culture. According to merriam-webster.com, *hallelujah* can be used to indicate gratitude, delight, or praise. *Hallelujah* is a Hebrew liturgical phrase that is typically translated into English as “praise the Lord,” according to britannica.com. The term was used in early Christian worship sessions.

With a few minor spelling adjustments, the word *hallelujah* is borrowed into the target language to become *haleluya*. According to kbbi.kemdikbud.go.id, *haleluya* means *ungkapan untuk menyatakan pujian, rasa syukur, atau rasa sukacita atas anugerah Tuhan*. Thus, a loan subtitling strategy is employed in this datum.

The subtitler keeps the word in the target language and modifies its spelling accordingly. The subtitler does this to ensure that cultural nuances in the

series are not lost and that the target audience can experience the cultural variances. As a result, the subtitler applies the foreignization ideology to transform this data from SL to TL.

Datum 11

Table 11. Datum 11

Time Code	SL	TL
17:28—17:24 (Episode 9)	Without money, Hugh Hefner is just some pervert in a robe.	Tanpa uang, Hugh Hefner hanya orang mesum berjubah.

Hugh Hefner is the cultural reference in this phrase. *Hugh Hefner* is an example of an ethnography reference in this context, specifically a personal name. *Hugh Hefner*, according to biography.com, *founded the men’s adult entertainment magazine ‘Playboy’ which contributed to the sexual revolution of the 1960s and turned his contentious yet pioneering magazine into an international success.*

The term *Hugh Hefner* is used in the TL since it is the proper name of an American entertainer. As a result, the word itself remains unchanged. Therefore, the subtitling approach employed is loan.

Foreignization is the ideology utilized by the subtitler in this datum. The subtitler keeps the word to ensure that the nuances of foreign culture in the series are kept. Additionally, it may help the target audience of this series comprehend the background information and recognize the influential person in the source culture. Furthermore, retaining the word in TL allows the target audiences to potentially recognize and learn more about the person.

Datum 12

Table 12. Datum 12

Time Code	SL	TL
16:51—16:49 (Episode 9)	I want caviar .	Aku mau kaviar .

Caviar is the cultural reference in that line. In this context, the word *caviar* refers to ethnography reference, specifically food. According to britannica.com, *caviar is sturgeon eggs or roe that have been preserved with salt.*

The word *caviar* is borrowed in the TL, with slight spelling alterations to become *kaviar*. According to kbki.kemdikbud.go.id, *kaviar is telur ikan besar (terutama ikan sturgeon) yang diawetkan dan diasinkan.* As a result, the subtitling strategy used in this datum is loan.

The subtitler’s decision to leave the word untranslated reflects a foreignization ideology. The subtitler prioritizes preserving the cultural specificity of the SL. Additionally, it helped retain the nuances of the foreign culture, particularly regarding the food-related terms that might be tied to the cultural reference. By keeping the word untranslated, the subtitler allows the target audience to experience and engage with the nuances of the source culture.

Datum 13

Table 13. Datum 13

Time Code	SL	TL
18:52—18:49 (Episode 10)	Maybe send over some mozzarella sticks.	Mungkin kirimkan stik mozzarella?

Mozzarella is the cultural reference in that dialogue. In this context, the term *mozzarella* refers to ethnography reference, specifically food. According to britannica.com, *mozzarella is a plastic or stretched-curd cheese in which the curd is blended with warm whey and then stretched and kneaded until it has a smooth, flexible consistency*. Many regions of Italy, as well as Italian delicatessens in the US and other countries, make fresh *mozzarella* every day. According to merriam-webster.com, *mozzarella is a moist white, unsalted, unripened cheese with a mild flavour and a smooth stretchy texture*.

The term *mozzarella* remains in the TL. This is because the word is the name of a food, namely a type of cheese. The explanation of the word may be viewed on kompas.com. As a result, the loan is the subtitling approach applied in this datum.

The subtitler's decision to leave the word untranslated reflects a foreignization ideology. The subtitler prioritizes preserving the cultural specificity of the SL. Additionally, it helps retain the nuances of the foreign culture, particularly regarding the food-related terms that might be tied to the cultural reference. By keeping the word untranslated, the subtitler allows the target audience to experience and to engage with the nuances of the source culture.

Datum 14

Table 14. Datum 14

Time Code	SL	TL
19:58—19:56 (Episode 11)	Tamika was our Dorothy .	Tamika adalah Dorothy kami.

In that sentence, *Dorothy* is the cultural reference. The word *Dorothy* here refers to overt allusion. This is because the word is the name of a character on the well-known American TV sitcom *The Golden Girls* (Harris, 1985). The term *Dorothy* remains in the TL. This is because the word is the name of a character on the show. As a result, the subtitling strategy employed in this datum is loan.

The subtitler's decision to retain the original word aligns with a foreignization ideology. This approach prioritizes preserving the cultural nuances of the source culture. The subtitler does this to avoid losing the specific cultural reference within the series. Additionally, depending on the word itself, it could even be a reference to another show familiar to the target audience. This cultural reference, if recognized, could actually enhance the target audience's understanding of the storyline by adding an extra layer of meaning.

Datum 15

Table 15. Datum 15

Time Code	SL	TL
11:13—11:10 (Episode 4)	If we leave now, we can make the late mass .	Jika kita pergi sekarang, kita bisa terlambat ikut misa .

The cultural reference in this sentence is *mass*. In this case, *Mass* belongs in ethnography reference, specifically art and culture. *Mass*, according to merriam-webster.com, is a *Eucharistic celebration*. As defined by britannica.com, *mass* is the Roman Catholic Church's central act of worship, resulting in the celebration of the sacrament of the Eucharist. The name mass comes from the ecclesiastical Latin formula for dismissing the congregation: *Ite, missa est* ("Go, it is the sending [dismissal]").

In the TL, the word *mass* is translated as *misa*. According to kbbi.kemdikbud.go.id., *misa* means *sakramen ekaristi; misa kudus; misa suci*. The subtitling strategy employed in this datum is literal translation because the word represents the true meaning.

Foreignization is the ideology employed by the subtitler in this dataset. This ideology prioritizes preserving the cultural significance of the SL. The word in the analysis is a term specific to Christianity, and by leaving it to its literal meaning, the subtitler maintains the religious nuances in the source culture. The subtitler also allows the audience to experience the religious context directly from the source language.

CONCLUSION

According to this research, the subtitler of *Mixed-ish* Season 2 primarily applied a foreignization ideology and the loan approach. This denotes that in order to give Indonesian viewers a more direct experience of American society, the subtitler tried to maintain the series' original cultural meaning. The show's cultural identity was maintained while the subtitles were still comprehensible via the subtitler's use of numerous English expressions. This means that subtitling includes both language translation and cultural transfer.

Because the series features numerous brand names, individual names, institutions, and cultural festivities, the loan approach is constantly employed. Maintaining these unique words makes it easier for the audience to understand the context and discourse. The domination of the foreignization ideology also reveals the translator's desire to maintain the original culture while allowing viewers to experience the series' "foreign" sense.

By combining Venuti's theory of translation ideology with Cintas and Remael's theory of subtitling techniques, this study promotes the field of audiovisual translation research. The findings demonstrate that viewers' awareness and understanding of cultural components in a television program are remarkably influenced by both strategy and ideology.

All things considered, making sense of cultural allusions in subtitles is a difficult task that calls for respectful judgment. Further research should investigate more data from other TV shows or streaming services to see how translators manage

cultural differences and preserve significance between the source and target languages.

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