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**AN ANALYSIS OF TRANSLATION TECHNIQUES AND
ACCEPTABILITY OF CULTURAL TERMS IN THE SUBTITLE
OF *NGERI-NGERI SEDAP* ON NETFLIX**

BACHELOR THESIS

Proposed as a Compulsory Prerequisite
for Bachelor's Degree in Applied Linguistics (S.Tr.Li)

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PREFACE

Praise to God Almighty because the researcher can complete this thesis with His blessings and grace. This thesis has been prepared as a partial fulfillment of the requirements for graduation from D4 English for Business and Professional Communication study program, Department of Business Administration, Politeknik Negeri Jakarta. The researcher is fully aware that completing this thesis would not have been possible without many individuals' support, guidance, and assistance throughout the writing process. Therefore, the researcher would like to express sincere gratitude to the following parties:

1. Dr. Dra. Ina Sukaesih, Dipl, TESOL, M. M., M, Hum. as the head of the English for Business and Professional Communication study program;
2. Taufik Eryadi Abdillah, S.S., M.Hum. as the supervisor who has helped and guided the researcher to complete the thesis;
3. Drs. Anwar Mustofa, M.Hum. as the supervisor who has helped and guided the researcher to complete the thesis;
4. Beloved family who consistently provide unwavering support, both in terms of emotional encouragement and material assistance;
5. All students of Bispro 2021 A, for their unwavering support, genuine friendship, and the many shared experiences throughout this academic journey. Their encouragement and companionship have made this experience truly memorable and fulfilling.

Finally, may the Almighty God reward the kindness of all who have supported this thesis's completion. It is sincerely hoped that this study will contribute meaningfully to advancing knowledge, particularly in translation studies.

Depok, 10 June 2025

Jonatan Simanjuntak



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ABSTRACT

Jonatan Simanjuntak. English for Business and Professional Communication Study Program. An Analysis of Translation Techniques and Acceptability of Cultural Terms in the Subtitle of *Ngeri-Ngeri Sedap* Movie

This study aims to analyze the translation techniques and acceptability quality of cultural terms contained in the original dialogue and English subtitles of *Ngeri-Ngeri Sedap* movie on Netflix platform. The focus of this study is on cultural terms classified by categories from Newmark's (1988) theory, translation techniques based on Molina and Albir's (2002) theory, and acceptability aspects from the translation quality assessment model developed by Nababan et al. (2012). This study uses a qualitative method with a descriptive approach. The acceptability assessment was conducted using Focus Group Discussion (FGD) method involving two experts and the researcher. The results show that of the 135 cultural terms analyzed, the social culture category is the most dominant with 114 data (84.44%). Followed by material culture with 20 data (14.81%), and organizational with 1 data (0.75%). A total of seven translation techniques were found, with adaptation being the most frequently used technique with 34 data (25.18%). Meanwhile, the description and literal technique is the least used with 1 data (0.74%). In terms of acceptability quality, 98 terms (72.60%) were categorized as acceptable, 11 data (8.15%) as less acceptable, and 26 data (19.25%) as not acceptable, with an average score of 2.53. This score indicates that the quality of the translation falls into acceptable category by the assessment standards used.

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



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ABSTRAK

Jonatan Simanjuntak. Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Profesional. An Analysis of Translation Techniques and Acceptability of Cultural Terms in the Subtitle of *Ngeri-Ngeri Sedap* Movie

Penelitian ini bertujuan untuk menganalisis teknik penerjemahan dan kualitas keberterimaan terhadap istilah-istilah budaya yang terdapat dalam dialog asli dan subtitle bahasa Inggris pada film Ngeri-Ngeri Sedap di platform Netflix. Fokus penelitian ini adalah pada istilah budaya yang diklasifikasikan berdasarkan kategori dari teori Newmark (1988), teknik penerjemahan berdasarkan teori Molina & Albir (2002), dan aspek keberterimaan dari model penilaian kualitas terjemahan yang dikembangkan oleh Nababan et al. (2012). Penelitian ini menggunakan metode kualitatif dengan pendekatan deskriptif. Penilaian keberterimaan dilakukan dengan metode Focus Group Discussion (FGD) yang melibatkan dua ahli dan peneliti. Hasil penelitian menunjukkan bahwa dari 135 istilah budaya yang dianalisis, kategori social culture paling dominan dengan 114 data (84,44%), diikuti oleh material culture dengan 20 data (14,81%), dan organizational dengan 1 data (0,75%). Sebanyak tujuh teknik penerjemahan ditemukan, dengan adaptation menjadi teknik yang paling sering digunakan dengan 34 data (25,18%). Sementara itu, teknik deskripsi dan penerjemahan harfiah adalah yang paling jarang digunakan dengan masing-masing 1 data (0,74%). Dalam hal kualitas keberterimaan, sebanyak 98 istilah (72,60%) termasuk kategori acceptable, 11 data (8,15%) termasuk less acceptable, dan 26 data (19,25%) termasuk not acceptable, dengan skor rata-rata 2,53. Skor ini menunjukkan bahwa kualitas terjemahan termasuk dalam kategori berterima, sesuai dengan standar penilaian yang digunakan.

Kata kunci: istilah budaya; keberterimaan; kualitas terjemahan; Ngeri-Ngeri Sedap; teknik penerjemahan.



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CHAPTER I INTRODUCTION

1.1 Background

According to *Kamus Besar Bahasa Indonesia*, culture is customs that have evolved into habits and resist change. In the context of translation, cultural terms are one of the most complex linguistic elements. This is because these terms often do not have direct equivalents in other languages or cultures, so they cannot be translated literally. According to Newmark (1988), cultural terms is a word that denotes a concept, institution, or custom unique to a specific culture, which may not have a direct equivalent in the target language culture or may manifest in a different form. Therefore, the translation of cultural terms is not just a process of language transfer, but also the transfer of cultural contexts, social meanings, and accompanying symbolism.

Accordingly, the translation of cultural terms into English presents considerable challenges due to the fundamental differences between the linguistic systems and cultural frameworks of the source and target languages. In translation studies, cultural terms are particularly challenges because they are highly context-bound and often lack direct or precise equivalents in the target language. As a result, translating such terms cannot rely solely on literal translation. Instead, it demands a nuanced cross-cultural understanding and the strategic application of appropriate translation techniques to preserve meaning and cultural significance. The translation techniques of borrowing, adaptation, amplification, and description, as proposed by Molina & Albir (2002), allow the translator to preserve cultural meaning while ensuring contextual acceptability. Inadequate translation may result the lost of cultural significance, distortion of information, or potential cultural misunderstandings. Consequently, study focusing on the translation of cultural terms within cross-cultural media contexts is particularly pertinent, especially in the current era of digital globalization.



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According to Newmark, cultural terms are defined as lexical items or expressions that are deeply embedded within a specific culture, encompassing domains such as material culture, social culture, organization, ecology, and gesture and habits. These elements reflect the distinct identity of a speech community and often pose significant challenges in translation due to their culturally bound meanings. In audiovisual media, such as films, cultural terms may take the form of kinship terms, ceremonial expressions, or traditional food each of which carries social values that cannot be easily conveyed through direct translation.

To address these challenges, translators apply various translation techniques. Molina and Albir (2002) define translation techniques as micro-level procedures used to transfer meaning between the source and target texts. These techniques, such as adaptation, generalization, borrowing, and modulation, are applied at the level of words or phrases. The selection of the most appropriate technique is crucial in ensuring that the cultural meaning is retained while still producing a natural translation for the target audience.

However, using the proper technique is not enough. Translation acceptability must also be considered, as it assesses how natural and culturally appropriate a translation is from the perspective of the target audience. Based on Nababan et al. (2012), translation acceptability is divided into three levels: acceptable, less acceptable, and not acceptable. A subtitle that is rated as acceptable should sound natural, be grammatically correct, and align with the cultural norms of the target language. This aspect becomes crucial in audiovisual translation, where timing and space are limited, but clarity and cultural transmission must be preserved.

One interesting object to analyze is the *Ngeri-Ngeri Sedap* movie (2022), which explicitly depicts the social and cultural dynamics of Batak society. The movie introduces many local cultural terms, such as kinship greetings, traditional foods, and customary practices. This study focuses especially on the cultural terms spoken



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in the original dialogue of the movie as the source language and their translations in the official English subtitles available on the Netflix as the target language. Thus, the focus of the analysis is not only on the written text, but also on the language transfer of oral communication laden with cultural relevance.

Moreover, one work that reflects the practice of translating cultural terms in a global context is the movie *Ngeri-Ngeri Sedap*. The popularity of *Ngeri-Ngeri Sedap* has not only risen domestically but also gained attention internationally. The movie was released globally through the Netflix platform, allowing access to audiences across diverse nations with subtitles in several languages. The movie was chosen as Indonesia's official representative for the Best International Feature Film category at the 2023 Academy Awards (Oscars) and even became the only movie from ASEAN country to be screened at the 2023 Beijing International Film Festival (BJIFF). The movie is internationally recognized as *Missing Home* and is regarded for its exploration of universal themes, including family values, intergenerational conflicts, and the tensions between tradition and modernity. Therefore, the movie is not only an appropriate object for cultural translation study but also has cross-cultural relevance and resonance, making it significant for academic study.

Furthermore, this movie available globally on the Netflix platform, effectively portrays the social and cultural dynamics of the Batak tribe in North Sumatra. Despite its global reach, Netflix's official English subtitles exhibit weakness, particularly in translating cultural terms. Cultural terms may be translated literally, omitted, or submitted with less familiar terms in the target culture. This results in an incomplete transmission of the cultural message to international audiences.

However, this phenomenon is consistent with findings from prior studies. For example, Sukaesih and Prasastri (2024), in their study of the Netflix series "Gadis Kretek," identified a notable inaccuracy in the translation of the term "mbako." In the Indonesian subtitle, "Mana ada yang mau nanti kalau tangane bau mbako." was translated as "No man would want you if your hand smelled like cigarettes."



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However, “mbako” is a sort for “tembakau” and does not specifically refer to manufactured cigarettes. By translating it as “cigarettes,” the subtitler alters the cultural context, thereby misrepresenting the traditional practice of handling or using raw tobacco. This oversimplification erases the socio-cultural distinction between artisanal tobacco use and industrial cigarette consumption, leading to a loss of nuance and authenticity in the translation.

In a similar vein, Arnez (2023), in her study titled “Analysis of Translation Techniques and Accuracy on Cultural Terms in the Subtitle of the Film Tenggelmnya Kapal Van Der Wijck,” identified critical inaccuracies that significantly distort the original meaning. One such example is the translation of the line “Sebaiknya dibicarakan dulu dengan penghulu adat suku Mande” as “You’d better talk about it first with Auntie elders.” The term “penghulu adat” denotes a position of traditional cultural authority, while “suku Mande” refers specifically to an ethnic group. The target translation fails to convey both the hierarchical status and the ethnic-cultural specificity embedded in the source text. A more accurate version would be “the elders of my tribe,” which better reflects the original cultural and hierarchical meaning.

Similar cases were also found in the movie *Ngeri-Ngeri Sedap*. For instance, the translation of “Sulang-sulang Pahompu” as “marriage affirmation ceremony,” which is misleading. The original term refers to a traditional Batak ritual held to retroactively validate a marriage that was not initially conducted according to customary practices, not to reaffirm marital vows, as the translated term might suggest within Western cultural frameworks.

In light of such urgency, this study specifically focuses on the analysis of translation techniques and acceptability of cultural terms in the official subtitle of *Ngeri-Ngeri Sedap* movie. Translation techniques must be analyzed to identify the concrete techniques in translating cultural terms from Indonesian (with local Batak content) to English. On the other hand, the acceptability aspect, as a measure of translation



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quality by Nababan et al. (2012), is deemed particularly pertinent in audiovisual situations, such as subtitles. Subtitles are required not only to be accurate in meaning, but also to feel natural and easily accepted by native speakers of the target language within a constrained reading duration. Therefore, this study exclusively concentrates on the acceptability aspect, omitting considerations of accuracy and readability typically included in other assessment models.

Furthermore, several studies have been conducted related to cultural terms, such as the study conducted by: (1) Khaq and Basari (2022), which discussed translation techniques of cultural terms of the *Mekah I'm Coming* movie, (2) Puspita and Hartono (2020), which discussed the assessment of translation accuracy of cultural terms and subtitling strategies used in *A Thousand Splendid Suns* novel, and (3) Widiana et al. (2024) which discussed analysis of the use of domestication and foreignization ideologies in translating cultural terms in *Indonesia-ui 'Wianbu' lyagi* novel. This study has similarities and differences with the previously mentioned studies. The aforementioned studies have not discussed the relationship between translation techniques in cultural terms and the acceptability aspect of translation.

Moreover, to provide a solid foundation, this study employs three main theories. First, Newmark's (1953) classification of cultural terms to identify the types of cultural terms in the movie. Second, Molina and Albir's (2002) translation techniques for analyzing employed techniques. Third, Nababan et al's. (2012) acceptability aspect for evaluating the degree of natural acceptance of the translation by the target audience. Therefore, the aims of this study are to analyze the translation techniques employed in the translation of cultural terms in subtitles of *Ngeri-Ngeri Sedap* and assess the translation's acceptability.



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1.2 Problem Statements

Given the aforementioned background, the subsequent problem statements in this study are as follows:

1. What are the categories of cultural terms in the subtitle of *Ngeri-Ngeri Sedap* movie on Netflix?
2. What are the translation techniques utilized to translate cultural terms in the subtitle of *Ngeri-Ngeri Sedap* movie?
3. What is the acceptability level of the translated cultural terms in the subtitle of *Ngeri-Ngeri Sedap* movie?

1.3 Scope of Problems

The limitation of this study is set to ensure that the focus of the study remains clear and directed. This study will only discuss cultural terms found in the subtitle of *Ngeri-Ngeri Sedap* movie on Netflix. The cultural terms analyzed, which are Batak cultural terms, will be categorized based on the theory according to Newmark (1988). The data used in this study is limited to the official English subtitle provided by Netflix. This study will not discuss other translated versions made by unofficial parties or independent translators.

1.4 Objectives

This study aims to achieve the following objectives based on the previously discussed problem statements:

1. Identify and classify cultural terms types within the subtitle of *Ngeri-Ngeri Sedap* movie on Netflix.
2. Identify the translation techniques utilized in the translation of cultural terms within the subtitle of *Ngeri-Ngeri Sedap* movie.
3. Assess the acceptability level of cultural terms in the translated text of *Ngeri-Ngeri Sedap* movie.



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1.5 Significances of the Study

This study is expected to make a significant contribution both theoretically and practically. The significances that can be obtained from this study are as follows:

a. Theoretical significances

1. The author hopes that this study can give a further understanding of how the choice of translation techniques affects the audience's perception and knowledge of the translated cultural terms.
2. The author hopes that this study can contribute to developing translation and theory from prior studies, especially on translating cultural terms, as well as understanding translation techniques and quality assessment.

b. Practical Significances

1. The results can serve as a reference for the movie industry and streaming service providers in improving the quality of movie translations, especially in handling cultural terms to retain their original meaning without losing readability for international audiences.
2. This study is expected to provide a reference for translators in understanding and applying translation techniques appropriately and contextually.



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CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Based on results and discussion regarding the types of cultural terms, translation techniques, and the acceptability of their translation in the *Ngeri-Ngeri Sedap* movie, the researcher draws the following conclusions:

1. Types of Cultural Terms

From the data analysis, a total of 135 terms were found and classified by Nemark's (1988) cultural categories. The data revealed three categories: social culture, material culture, and organizations. Among these, social culture was the most dominant, reflecting the movie's strong emphasis on Batak cultural practices, social roles, ceremonial traditions, and kinship system. Meanwhile, cultural terms representing ecology and gesture and habits were not found in the movie. This absence is due to the fact that the movie's dialogue does not contain expressions or references related to environmental features or non-verbal cultural behaviors or customs that would fit those two categories. As a result, only three out of five categories proposed by Newmark are represented in the data.

2. Translation techniques

The study identified seven translation techniques used in translating cultural terms based on Molina and Albir (2002): adaptation, reduction, borrowing, modulation, generalization, description, and literal translation. The most applied technique is adaptation, which reflects the translator's strategy in replacing culture-specific terms with functionally equivalent expressions in the target language. This technique was especially common in translating kinship terms and social expressions unique to Batak culture. Meanwhile, the least frequently used techniques are description and literal translation, indicating the translator avoided literal or explanatory translation that might disrupt the natural flow or

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exceed subtitle constraints. This distribution demonstrates a preference for meaning-based and audience-friendly strategies to maintain cultural accessibility while preserving fluency.

3. Acceptability of Translation

The acceptability of translated cultural terms was evaluated using Nababan et al.'s (2012) Translation Quality Assessment model, with rating determined through a Focus Group Discussion (FGD) involving two qualified raters and the researcher. Most translations received a score of 3 (acceptable). A smaller number of items received a score of 2 (less acceptable), often due to the loss of cultural nuance or excessive simplification. A few translations were rated 1 (not acceptable), typically due to inadequate mistranslation or failure to convey the intended cultural meaning. The overall score of acceptability of translating cultural terms is 2.53, and was considered acceptable.

5.2 Suggestion

1. For Further Study:

From this study, further study can be developed on cultural terms other than Batak culture obtained from different media such as books, novels, and others. Additionally, forthcoming studies can be developed by evaluating other dimensions of translation quality, particularly accuracy and acceptability.

2. For Subtitlers and Translators:

A heightened awareness of cultural subtleties and thorough grasp of contextual meaning are essential when translating culture-specific terms. In instances where direct equivalents are not available in the target language, translators are advised to utilize techniques such as adaptation or description. These techniques allow for the preservation of the term's functional and cultural significance, thereby facilitating a more acceptable and meaningful cross-cultural transfer.



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3. For Streaming Platform Providers:

It is recommended that streaming platform such as Netflix engage cultural consultants or native cultural reviewers during the subtitle editing process, particularly for movies deeply rooted in local traditions and values. The inclusion of culturally informed experts can significantly reduce the risk of mistranslation while ensuring that the cultural depth and authenticity of the source material are effectively retained in target language.





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APPENDICES

Table of Cultural Terms Categories, Translation Techniques, and Acceptability Aspect

| No | Cultural Terms Categories | Source Language | Target Language | Translation Techniques | Acceptability | | | Analysis |
|----|---------------------------|--|---|------------------------|---------------|---|---|--|
| | | | | | 3 | 2 | 1 | |
| 1 | Social Culture | Kemana aja lae gak kelihatan? | Where have you been? | Adaptation | 3 | | | The term “lae,” a culturally specific Batak greeting, is omitted in the translation. However, the overall meaning of the dialogue remains clear and is conveyed in a manner that feels natural and easily comprehensible to international audiences. |
| 2 | Social Culture | Ada sidang sengketa tanah aku di Medan, lae . | I was taking care of a land dispute in Medan. | Reduction | 3 | | | The omission of the term “lae” does not diminish the core meaning of the dialogue. In this instance, the cultural nuance is still effectively conveyed through the broader conversational context. |

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|---|----------------|---|---|------------|---|--|--|---|
| 3 | Social Culture | Memang lae kita ini jago kalo mendidik anak! | This man over here is the role model of parenting! | Adaptation | 3 | | | There is an adaptation of the term “lae” which is translated into “this man” so the translation is more communicative. The cultural message of pride in educating children is still conveyed. |
| 4 | Social Culture | Si Gabe sama kaya si Hotman lae , jurusan hukum? | Aren't they the same? Gabe and Hotman? They both went to law school.” | Reduction | 3 | | | The term “lae” is omitted, but the context remains intact and natural in the target language. The primary meaning is still conveyed. |
| 5 | Social Culture | Gak sayang itu kuliahnya, lae ? | Is it okay if he doesn't make use of his degree? | Reduction | 3 | | | The cultural greeting “lae” is omitted but it does not affect the understanding of the meaning, and the translation remains natural to the target audiences. |
| 6 | Social Culture | Bapak gak suka kau jadi pelawak, mang . | Your dad doesn't approve of you becoming a comedian. | Reduction | 3 | | | The term “mang” is omitted, but the relationship between characters clear. The translation feels natural without losing the main message. |

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|----|----------------|---|--|------------|---|--|--|--|
| 7 | Social Culture | Kau itu anak pertama, mang . | You're our first son. | Reduction | 3 | | | The omission of the culturally specific greeting “mang” does not disrupt the grammatical structure or alter the intended meaning of the sentence. Although the greeting is removed, the translation feels natural without losing the main message. |
| 8 | Social Culture | Kau yang melanjutkan marga , kau yang melanjutkan adat. | You will carry our family name , you will carry our tradition. | Adaptation | 3 | | | The term “marga” is adapted to “family name” functionally and naturally, according to the target cultural context. |
| 9 | Social Culture | Kek mana kau mau bertanggung jawab kalau istrimu nanti gak ngerti adat, mang ? | How will you carry the responsibility if your wife doesn't understand our tradition? | Reduction | 3 | | | The “mang” greeting is omitted, but the main message remains intact and the translation sounds natural in target language. |
| 10 | Social Culture | Kalau anakmu yang paling kecil | Your youngest son... What about him? | Reduction | 3 | | | The term “lae” is omitted without changing the core meaning so the translation |

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| | | itu, di mana dia lae? | | | | | | remains communicative and in context. |
| 11 | Social Culture | Kenapa pula harus kau yang jagain dia, mang? | Why do you have to do that? | Reduction | 3 | | | The cultural greeting “mang” is omitted in the translation. However, this omission does not disrupt the conversational context. The sentence remains coherent and fully comprehensible to the target audience, preserving the overall communicative intent. |
| 12 | Social Culture | Tapi kan kau udah janji sama kami, mang , lulus kuliah kau pulang. | But you promised us to go back home after you finished your studies. | Reduction | 3 | | | The term “mang” is not translated, but the core of the communication is conveyed, and there is no significant loss of meaning. |
| 13 | Social Culture | Jadi, cuma si Sarma yang gak merantau ya, lae? | So, Sarma stays in the house? | Reduction | | 2 | | The cultural term “lae” is omitted without an equivalent, so some of the cultural nuances are lost even though the main message is still conveyed. |

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| 14 | Social Culture | Makasi ya, nang . | Thank you, sweetie . | Adaptation | 3 | | | The cultural greeting “nang” is effectively translated through functional adaptation as “sweetie”, a term that appropriately reflects the affectionate tone within the target culture. This adaptation ensures cultural relevance for the target audience. |
| 15 | Social Culture | Aku pun salut sama lae . | I admire you . | Adaptation | 3 | | | The term “lae” is adapted to be a direct expression of appreciation without the need for kinship forms that are unfamiliar to the target culture. |
| 16 | Social Culture | Anak lae sukses-sukses. | Your children are successful. | Modulation | 3 | | | “Anak lae” is translated used modulation technique into “your children”, still conveying the main meaning clearly and naturally for target audience. |
| 17 | Social Culture | Gak kaya Lae Sianipar itu. Berantem terus | Not like Mr. Sianipar . He keeps fighting | Adaptation | 3 | | | The cultural term greeting “lae” was successfully adapted to the familiar “Mr.” |

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| | | sama anaknya. Jadi gaada anaknya mau pulang. | with his children, so none of the children wants to go back home. | | | | | in the target cultural context, maintaining clarity and formality in the conversation. |
| 18 | Social Culture | Jadi aku duluan lae , ya | I'll get going. | Reduction | | 2 | | The Batak greeting “lae” is omitted in the translation, and the expression “duluan” is simply translated as “I’ll get going.” The nuances of culture and relationships are not fully conveyed. |
| 19 | Social Culture | Aku pulang duluan lae , ya. | I'm off. | Reduction | 3 | | | Although the term “lae” is not translated, the phrase “I’m off” is translated in a way that sounds natural and contextually appropriate in conveying in the context of separation. |
| 20 | Material Culture | Jangan jemput jemput ke lapo , malu. | Don't come to pick me up. It's embarassing. | Reduction | 3 | | | The cultural term “lapo” is omitted, but the meaning of the sentence remains intact and can be naturally |

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| | | | | | | | | understood by the target audience. |
| 21 | Social Culture | Kan kita harus ke rumah Inang . | We need to go to your mom's house. | Modulation | 3 | | | The term “inang” is translated into “your mom” which is appropriate in meaning and still maintains the family relationship in a context that can be understood by foreign audiences. |
| 22 | Material Culture | Makanya kau jangan ke lapo . | It's better if you didn't go to the tavern . | Adaptation | 3 | | | The term “lapo” is adapted as “tavern,” a culturally familiar reference within the target audience that mirrors the original’s social function as a drinking establishment. |
| 23 | Social Culture | Sudah kau bahas lagi sama anak-anak soal pesta opungnya ? | Have you talked to the kids about the ceremony for their grandmother ? | Generalization | 3 | | | The cultural term “opung” is translated using generalization as “grandmother,” which effectively communicates the basic familial relationship. The translation remains broadly acceptable to international audiences. |

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| 24 | Social Culture | Padahal itu opungnya , mamakku sendiri. | It's their grandmother , for God's sake. My own mother. | Generalization | 3 | | | The generalization of the term “opung” into “grandmother” remains contextually appropriate and communicative, effectively preserving the core relational meaning despite the loss of cultural specificity. |
| 25 | Social Culture | Horas , Amang Pandita. | Horas , Priest. | Borrowing | | | 1 | The cultural term “Horas” is retained entirely without explanation or equivalent meaning. As “Horas” is a typical Batak greeting, this translation is less acceptable to non-Batak audiences who may not understand the meaning or function of the greeting. |
| 26 | Social Culture | Bisa aja Amang ini. | You're flattering. | Adaptation | 3 | | | The greeting “amang” is adapted to be a natural expression in the target language. The nuances of social interaction are still effectively conveyed. |

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| 27 | Social Culture | Kami mau ke rumah opungnya si Domu, amang. | We're heading to my mother in law's house. | Modulation | 3 | | | The term “opung” modulates to “mother-in-law” to explain the relationship functionally and clearly for the target audience. The translation remains feels natural. |
| 28 | Social Culture | Mau bahas pesta sulang-sulang pahompu itu. | We want to discuss the marriage affirmation ceremony . | Description | | | 1 | The cultural term “sulang-sulang pahompu” is translated as “marriage affirmation ceremony.” However, this translation does not accurately reflect the original cultural meaning. The ceremony in question is not intended to reaffirm marital vows but to fulfill a customary obligation or repay a cultural debt from a marriage conducted outside traditional customs. This shift in meaning makes the translation not acceptable to an international audience. |

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| 29 | Social Culture | Mauliate , amang Pandita | Thank you , Priest. | Generalization | 3 | | The term “mmauliate” is translated through generalization as “thank you, which carries an equivalent meaning in the target language. Additionally, cultural greetings are functionally adapted to align with the communicative norms of the target culture. |
| 30 | Social Culture | Begini Bapa Uda . Kita kumpulkan saja dulu sumbangan dari ito dan adik-adikku. | Well, Uncle , what if we collect the money from my siblings first? | Generalization | 3 | | The kinship term “bapa uda” is translated using the generalization as “uncle.” While culturally specific nuances embedded in the original term are not retained, the essential familial relationship is still communicated clearly and naturally. |
| 31 | Social Culture | Parjolo hami, Angkang | See you, Brother . | Adaptation | 3 | | The cultural greeting “angkang” was adapted to the target culture’s social relations. The message and |

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| | | | | | | | relationships between characters remain intact. |
| 32 | Social Culture | Mauliate, Bapa Uda. | See you, Uncle. | Generalization | 3 | | The term “bapa uda” is a kinship greeting in Batak culture but is generalized to “uncle” for ease of understanding in the target culture. Although the structural details of custom are lost, the kinship relationship is still conveyed functionally and naturally, making it acceptable. |
| 33 | Social Culture | Mang. Kek mana pahompu-pahompuku itu? | Son. What about my grandchildren? | Adaptation | 3 | | The greeting “mang” was adapted to “son” and the term “pahompu-pahompu” to “grandchildren” in a functional manner. The kinship relationship is still conveyed naturally and is acceptable to target audience. |
| 34 | Social Culture | Seberapa besar pun pesta ini, seberapa banyak | No matter how big this ceremony is, no | Adaptation | 3 | | The cultural term “pahompu-pahompu” was successfully adapted into “grandchildren” |

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| | | pun uang yang kau kasih, kalau pahompu-pahompuku itu gak datang, sia-sia. | matter how much money you give to our family, if my grandchildren won't come, everything is in vain. | | | | | by maintaining emotional meaning and family relations relevant in the target culture. |
| 35 | Social Culture | Nama pestanya aja Sulang-Sulang Pahompu , pahompuku itu ya mereka. | Even the name of the ceremony is " Feeding the Grandchildren ". And they are my grandchildren. | Literal Translation | | | 1 | The cultural term “sulang-sulang pahompu” is literally translated as “feeding the grandchildren,” which is not culturally appropriate. The meaning of a traditional ceremony to repay a wedding debt is not conveyed, potentially misleading the understanding. |
| 36 | Social Culture | Mang , baik-baiklah kau sama mereka. | Son . Be kind to your children. | Adaptation | 3 | | | The term “mang” is adapted to “son.” The translation conveys relationships and messages naturally without losing social meaning. |

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| 37 | Social Culture | Kau harus bikin mereka pulang, datang ke pesta opung nya. | I have to make them come home and come to their grandmother's ceremony. | Generalization | | | 1 | The term "opung" is translated into grandmother, thus losing its cultural meaning and customary function. In addition, the "pesta" is generalized into a ceremony without explaining specific customs. Important cultural meanings in the context of Batak customs are not conveyed, so the target audience cannot accept them. |
| 38 | Material Culture | Ikan tombur pak | It's tombur fish. | Borrowing | | | 1 | The term "tombur" is retained in the target language without any explanatory context or equivalent. Foreign audiences might think that tombur is a type of fish. However, the fact is that tombur is a way of cooking by grilling. The lack of clarification limits the effectiveness of the translation, as the intended cultural meaning is not adequately conveyed to international audiences. |

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| 39 | Social Culture | Iya. Hati-hati ya, nang | Take care. | Reduction | 3 | | | The term “nang” is omitted, but the main meaning is still conveyed within target language. |
| 40 | Material Culture | Pulang tengah malam dari lapo . | It's when you go home past midnight from the lapo . | Borrowing | | | 1 | The term “lapo” is borrowed directly without explanation, so the cultural meaning of a typical Batak gathering place cannot be understood by global audiences. |
| 41 | Material Culture | Kalau lewat jam 12, gak usah kau pulang. Menginap di lapo ! | If it's past midnight, don't you dare to go home. Don't you remember? | Reduction | | | 1 | The cultural term “lapo” is completely omitted, even though context is important for describing social norms. The loss of this term makes the message culturally incomplete. |
| 42 | Social Culture | Ke rumah Opung ! Ke rumah mamaknya | To her mother's house! | Modulation | 3 | | | Although the term “opung” is modulated to “her mother,” the context of the dialogue is still conveyed naturally and understood by the target audience. The family |

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| | | | | | | | | relationship remains visible despite the simplification of the kinship structure. |
| 43 | Social Culture | Horas , amang | Horas , sir. | Borrowing | | | 1 | The cultural greeting “horas” is retained (borrowed) without explanation. Foreign audiences may not understand that “horas” is a typical Batak greeting, so the cultural message is not conveyed. |
| 44 | Social Culture | Mau kemana ini ito ? | Where are you going? | Adaptation | 3 | | | The term “ito” is a typical Batak kinship greeting, but it is translated into “you” without displaying the cultural structure. Despite omitting cultural elements, the sentence sounds natural and communicative in target language. This translation is acceptable since the meaning is still conveyed, and the greeting is replaced functionally. |

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| 45 | Social Culture | Mau antar si sarma pergi kerja amang . | My daughter is going to work. | Reduction | | 2 | There are two notable shortcomings in this translation. First, the omission of the subject marker in the phrase “mau antar” results in a shift in narrative focus from the original speaker to another subject (in this case, Sarma), thereby altering the intended meaning. Second, removing the greeting “amang,” which serves as a respectful form of address toward a Priest, leads to a loss of crucial cultural nuance. |
| 46 | Social Culture | Pergilah, nang . | Okay, sweetie , time to go. | Adaptation | 3 | | The cultural greeting “nang” is effectively adapted as “sweetie,” which appropriately conveys affection within the target culture. This adaptation aligns with the emotional tone of the original expression, resulting |

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| | | | | | | | | in a natural and contextually appropriate translation. It can be considered an acceptable and successful example of cultural translation. |
| 47 | Social Culture | Permisi, amang . | Excuse me, sir . | Adaptation | 3 | | | The greeting “amang” was adapted to “sir,” which is ore formal and still reflects in the target culture. The translation is acceptable. |
| 48 | Social Culture | Nang , tasmu lupa kau. | Sweetie , your bag. You forgot this. | Adaptation | 3 | | | The cultural greeting “nang” is adapted as “sweetie,” which is emotionally and functionally equivalent in an informal and loving context. The translation feels natural and well-received. |
| 49 | Social Culture | Ini berkas-berkas kantornya, amang. Iya kan, nang ? | It's the files for her work. Right, sweetie ? | Adaptation | 3 | | | The cultural greeting “nang” has been adapted to the natural English for of “sweetie.” The message is still conveyed and fits the context of social interaction |

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| 50 | Social Culture | Tidak terasa, anak-anak sudah besar ya, ito . | Time passes so quickly and the kids have grown up. | Reduction | 3 | | Although the greeting “ito” is omitted, the context still feels natural in the translation. The relationship between the speaker and the interlocutor is still implied. |
| 51 | Social Culture | Biasanya makin besar makin melawan. Anak-anak ito beda. | When they get older, they're usually against us, but your kids are different. | Modulation | 3 | | The sentence is modulated in structure and meaning, while the term “anak-anak ito” is adjusted to “your kids.” However, the translation still conveys the full context and social relationship. |
| 52 | Social Culture | [Sarma]: Pergi aku ya, pak. [Pak Domu]: Iya, nang . | [Sarma]: I'm off, Dad. [Domu's father]: Take care, sweetie . | Adaptation | 3 | | The greeting “nang” was adapted to “sweetie,” which is functionally and emotionally appropriate. The relationships between characters remain clear, and the translation sounds natural. |
| 53 | Social Culture | Ngapain kita biar mereka bisa di sini terus sampai pestanya Inang ? | What can we do so they stay here until Mom's ceremony? | Modulation | 3 | | The term “inang” is modulated to “mom.” The sentence structure is adjusted to sound natural, and the |

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| | | | | | | | | kinship relationship is still well conveyed. |
| 54 | Material Culture | Aku makan di lapo saja, aku kan gak diajak mamakmu. | I'm going to eat at the lapo . Your mother didn't invite me to dinner. | Borrowing | | | 1 | The term “lapo” is retained in its original for without any explanatory note or equivalent term in the target culture. As a result, foreign audiences are unlikely to grasp the social function and cultural significance of this traditional Batak gathering place. |
| 55 | Material Culture | Sedep kali mi gomak buatan mama ini. | Your gomak noodles are so good, Mom. | Borrowing | | 2 | | The term “gomak noodles” is a partially borrowed for that remains confusing without explanation. Although it sounds natural, the meaning of specialty food has not been fully conveyed, |
| 56 | Material Culture | Masih lama mulainya? Aku mau ke lapo . | Do we need more time? I want to go to the lapo . | Borrowing | | | 1 | The term “lapo” is not explained or adapted. Audiences unfamiliar with Batak culture would not understand the place, making |

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| | | | | | | | | the translation culturally unacceptable. |
| 57 | Material Culture | Aku ke lapo , ya. | I'm going to the lapo . | Borrowing | | | 1 | Just like before, the term “lapo” is borrowed without adjustment or description. The cultural meaning is not conveyed, causing confusion for foreign audiences. |
| 58 | Social Culture | Jangan sampai opung tahu masalah kita. | Don't let your grandma know about this. | Generalization | 3 | | | The term “opung” is generalized to “grandma,” a common kinship equivalent in the target culture. Although the Batak cultural context does not appear, the meaning and relationship are still conveyed naturally. |
| 59 | Social Culture | Kok kalian gak bilang pahompu-pahompuku sudah datang? | Why didn't you tell me that my grandchildren are here? | Adaptation | 3 | | | The term “pahompu-pahompu” is adapted to “grandchildren,” which is equivalent in meaning and relevant to the target culture. The kinship relationship remains intact, and the translation sounds natural. |

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| 60 | Social Culture | Aku mau bicara sama pahompu-pahompuku ini. | I need to talk to my grandchildren. | Adaptation | 3 | | | The term “pahompu-pahompu” is adjusted to “grandchildren.” The translation retains the core of the relationship and can be widely understood. |
| 61 | Social Culture | Kau pahompuku rupanya? | Are you my grandchild? | Adaptation | 3 | | | The term “pahompu” was adapted to the common yet relational “grandchild.” The translation maintains clarity and social context. |
| 62 | Social Culture | Opung sudah tahu sebenarnya kalian punya masalah dengan bapak kalian. | I know that you're on bad terms with your father. | Modulation | 3 | | | The term “opung” is modulated to “I,” as the speaker is <i>opung</i> herself. The sentence is adjusted to sound natural and retain the whole meaning. |
| 63 | Social Culture | Sarma cerita ke Opung. | Sarma told me about this. | Modulation | 3 | | | The term “opung” is modulated to “me” because <i>opung</i> is the speaker. The sentence structure is adjusted to sound natural in the target language. |

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| 64 | Social Culture | Itu makanya Opung takut kalian gak datang. | That's why I was so afraid you won't come to the ceremony. | Modulation | 3 | | The term “opung” is modulated to “I” because it speaks in the first person. The sentence remains intact and feels natural without losing the core cultural message. |
| 65 | Social Culture | Kalian tahu ngga, kenapa Opung dibikin pesta adat sulang-sulang pahompu? | Do you know why this family organized this ceremony for me? | Generalization | 3 | | the cultural term “sulang-sulang pahompu” is generalized to “ceremony” without explaining the specific meaning of Batak cultural ceremonies. Despite the simplification, the translation still sounds natural, and the main context is conveyed well. Therefore, the translation is still considered acceptable. |
| 66 | Social Culture | Waktu Opung dan Opung Dolimu menikah, kami gak ada uang, gak pakai pesta adat, cuma | When I got married to your grandpa , we didn't have any money. We couldn't have a | Modulation | 3 | | The terms “opung” and “opung doli” are modulated to “I” and “your grandpa” to convey the relationship in a personal style that can be widely understood. The |

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| | | pemberkatan gereja. | traditional wedding, only the church blessing ceremony. | | | | | sentence structure remains clear and meaningful. |
| 67 | Social Culture | Makanya Opung punya hutang. | That's why I had debt. | Modulation | 3 | | | The term “opung” modulates to “I,” as the speaker is <i>opung</i> herself. The shift from third to first person maintains cohesion and clarity in the target language dialogue. |
| 68 | Social Culture | Kalian harta paling berharga buat bapak kalian, juga buat Opung | You are the most precious things for your father. Also for me . | Modulation | 3 | | | The term “opung” is modulated to “me” because the speaker is <i>opung</i> herself. The sentence structure is adjusted to make it more natural in the target language, and the meaning remains intact. |
| 69 | Social Culture | Kasih Opung , bisa kacau pestanya. | We can't disappoint Grandma and ruin the ceremony. | Generalization | 3 | | | The term “opung” is generalized to “grandma,” which can be understood by foreign audiences even though the Batak cultural |

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| | | | | | | | context is not specifically displayed. The translation remains communicative and acceptable. |
| 70 | Social Culture | Kita pastikan bapak sama mamak datang ke pesta Opung , baru aku pulang. | I'll make sure Mom and Dad come to Grandma's ceremony and go back. | Generalization | 3 | | The term “opung” is generalized to “grandma,” a common form of address that global audiences can understand. Although the local cultural meaning does not emerge, the family relationship remains clear, and the translation feels natural. Therefore, this translation is still acceptable. |
| 71 | Social Culture | Eh, ada Amang . | You're here, Priest? | Adaptation | | 2 | The term “amang” is a greeting in Batak culture, indicating social relations and respect. In the translation, “amang” is modulated to “you,” which conveys its communicative function but loses relational value and cultural nuances. Because it |

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| | | | | | | | loses social elements, this translation is classified as less acceptable. |
| 72 | Social Culture | Amang ini udah tahu, mak, pak. | He knows about what is happening, Mom, Dad. | Modulation | 3 | | The term “amang” is modulated to “he,” according to the narrative structure in the target language. This translation makes the relationship is understandable and does not interfere with the primary meaning. |
| 73 | Social Culture | Silakan duduk lae dan ito | Have a seat, you two. | Generalization | 3 | | The kinship term “lae dan ito” is generalized to “you two.” Although the typical Batak relational nuances are lost, the translation remains natural, and the social context is conveyed well. |
| 74 | Social Culture | Sementara, besok Opung nya ada pesta” | Meanwhile, tomorrow is the ceremony for their grandmother. | Generalization | 3 | | The term “opung” is generalized into “grandmother.” Although indigenous cultural elements are not mentioned, the relationship and context are |

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| | | | | | | | | still functionally acceptable to the audience. |
| 75 | Social Culture | Jadi lae dan itu , apakah jalan keluarnya? | So... Can we find a way out? | Reduction | 3 | | | The term “lae dan ito” is omitted in the target language, but the meaning of the sentence is still conveyed. The context of conversations between characters can still be understood naturally. |
| 76 | Organizations | Kok bisa ada among Pandita ? | Why is Priest here? | Adaptation | 3 | | | The term “pandita” is adapted to “priest” which is functionally equivalent in the target culture. Although the traditional elements are not mentioned, the religious role is still depicted and accepted. |
| 77 | Social Culture | Gimana jadinya, lae dan ito ? | So, have you found a way out? | Generalization | 3 | | | The term “lae dan ito” is generalized into common subjects. The structure of the conversation remains intact and can be understood by foreign audiences without disrupting the meaning. |

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| 78 | Social Culture | Kami sudah sepakat, tidak akan bertengkar sampe pesta Opung mereka selesai. | We have agreed to stop arguing until the ceremony is over. | Reduction | 3 | | The term “opung” is not translated explicitly, simply replaced with “the ceremony” without mentioning who is being celebrated. However, because the narrative context of the movie supports the audiences’ understanding, the sentence structure remains natural and the main meaning is still conveyed, this translation is still considered acceptable. |
| 79 | Social Culture | Kita bahas setelah pesta Opung selesai. | We'll talk about it after your grandmother's ceremony is over. | Generalization | 3 | | The term “opung” is generalized to “grandmother.” This simplification maintains the meaning of the conversation and is easily understood by global audiences. |
| 80 | Social Culture | Mauliate , amang, tapi tolong amang jangan sampai | We thank you for this, but please, don't let | Generalization | 3 | | The term “mauliate” is generalized into “thank you.” The communicative function |

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| | | ada yang tahu masalah ini. | anyone know about this. | | | | | in this translation remains effective and acceptable. |
| 81 | Social Culture | [Tulang]: Apalagi si gabe udah jadi artis. [Gabe]: Iya, Tulang . | [Tulang]: And Gabe has become a celebrity. [Gabe]: Right, Uncle . | Adaptation | 3 | | | In the context of the Ngeri-Ngeri Sedap movie, the term “tulang” is used to address an adult man (the misop seller), not a family member. The translation “uncle” functions socially as a polite greeting to an older, familiar man. Although it does not indicate a biological relationship, the meaning is still conveyed, and the translation sounds natural and acceptable. |
| 82 | Material Culture | Biasa ya. Mi Sopnya satu, mangkoknya empat. | As usual, one misop , four bowls. | Borrowing | | | 1 | The local food term “misop” is borrowed without explanation or adjustment, which makes it difficult for foreign audiences to understand its meaning. The cultural meaning is not conveyed well, so it is considered not acceptable. |

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| 83 | Material Culture | Orang lagi ada masalah, malah ngajak jalan-jalan. Makan mi sop . | You're taking us for a walk when we have problems and now we're eating misop . | Borrowing | | | 1 | The term “misop” is retained without adjustment or explanation. Since foreign audiences will not recognize this food, the cultural meaning and local context are not conveyed. |
| 84 | Social Culture | Ini, Tulang . Ini ganti rugi kelakuan mamakku. | Wait, Uncle . This is to repay what my mom has done to you. | Adaptation | 3 | | | The term “tulang” is used to politely address the misop seller, not a relative. The term “uncle” as a polite greeting to adult men in English is an appropriate adaptation. The social relationship is maintained and the meaning is not changed, so the translation is acceptable. |
| 85 | Material Culture | Domu, tolong ambilkan ulos di lemari. | Domu, please grab my ulos from the cabinet. | Borrowing | 3 | | | The term “ulos” is retained in its original form. However, because the visual context is shown in the movie, the audience can still understand, so it is considered as acceptable. |

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| 86 | Material Culture | Ulos untuk orang meninggal itu. | This is ulos for the dead. | Borrowing | 3 | | | The term “ulos” is retained in its original form, but supported by explanatory context (for the dead) that makes its meaning clear to target audiences. The translation remains comprehensible. |
| 87 | Material Culture | Kalau kau bawa ulos kaya gitu, mau kau bunuh opungmu. | You'll be the death of your grandmother this way. | Reduction | | | 1 | The translation omits the term “ulos,” so the cultural meaning is not conveyed. As a result, there is a loss of important cultural information, so this translation is considered not acceptable. |
| 88 | Material Culture | Ya mana lah aku tahu, pak. Cuma ulos aja pun. | I didn't know about it, Dad, and it's just a piece of ulos . | Borrowing | 3 | | | The term “ulos” remains borrowed in tis original form. The foreign audience can still understand that it is an important object, and the visual context helps. Therefore, the translation is still acceptable. |

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| 89 | Social Culture | [Wanita]: Untuk anakku di rumah. [Sahat]: Iya, Naboru . | [Woman]: This is for my kids at home. [Sahat]: I understand, " Naboru ". | Borrowing | | | 1 | The cultural term “naboru” is borrowed without any explanation of meaning or kinship relations. Foreign audiences will not understand the intended social roles, so the cultural meaning is not conveyed. |
| 90 | Social Culture | Kan aku semarga dengan mamakmu. | I have the same family name as your mother. | Adaptation | 3 | | | The term “marga” in Batak culture refers to a patrilineal kinship system and is an important social identity. In translation, this word is adapted to “family name” which is functionally adequate in the target culture. Although the meaning of Batak culture is not fully displayed, the social relations and sentence structure are still naturally conveyed and acceptable to foreign audiences. |

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| 91 | Social Culture | Maaf. Udah lupa-lupa aku, Nantulang . | I'm sorry. I forget about that, " Nantulang ". | Borrowing | | | 1 | The term “nantulang” is borrowed without explanation. In this translation, a foreign audience would not understand this kinship relationship. The cultural meaning is not conveyed. |
| 92 | Social Culture | Bah, manggil Nantulang lagi? | Now you called me Nantulang ? | Borrowing | | | 1 | The term “nantulang” is retained without context or explanation. As this is a specific term in the Batak kinship system, non-Batak viewers are unlikely to understand its meaning, making it less acceptable. |
| 93 | Social Culture | Mantap-mantap kali anak eda ya. | Your kids are so amazing. | Modulation | | 2 | | The term “eda” is modulated into “you.” Although the main meaning is conveyed, the typical Batak relational nuances are lost, making it less acceptable. |
| 94 | Social Culture | Ah, bisa aja eda ini. | You're flattering. | Adaptation | 3 | | | The term “eda” is adapted into an appropriate form as |

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| | | | | | | | | “you” in the target language. Although the greeting is not directly translated, the social context and emotional meaning are still well conveyed. |
| 95 | Social Culture | Salut aku sama keluarga eda . | I respect your family. | Modulation | 3 | | | The greeting term “eda” is modulated and adjusted structurally, resulting in a natural sentence that still functionally conveys respect for the person in question. |
| 96 | Social Culture | Memang begitu lah, lae . Namanya pesta adat ya mahal lah! | That’s just how it is. Traditional ceremonies will cost you a lot! | Reduction | 3 | | | The term “lae” is omitted, but the social context is still conveyed naturally. The main message remains intact and does not interfere with the foreign audiences’ understanding. |
| 97 | Social Culture | Ada cerita, meninggallah opungnya si Ucok, dibikinlah | There's a story about Ucok's grandpa who passed away. The family | Generalization | | 2 | | The term “saur matua” is a specific customary term that has deep meaning in Batak culture. Generalized into “a ceremony” without |

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| | | pesta Saur Matua | wanted to hold a ceremony. | | | | | explanation, the meaning of the custom is not conveyed fully, and this translation only less acceptable. |
| 98 | Social Culture | Oke, kita beli kreta ninja double r, tapi kau bonceng mayat Opungmu kemana-mana ya! | Okay, let's just buy the motorbike, but you have to carry your grandpa's corpse everywhere! | Generalization | 3 | | | The term "opung" is generalized to "grandpa," which still conveys the meaning of kinship well. The translation feels natural and relatable to global audiences. |
| 99 | Social Culture | Memang, lae ini jago kali melawak. | You are so good at telling jokes! | Adaptation | 3 | | | The term "lae" is translated into "you," but the meaning and social function are retained in their natural and communicative form in the target language. |
| 100 | Social Culture | Bakatnya turun dari lae rupanya. | It just runs in the blood! | Reduction | 3 | | | The term "lae" is omitted, but the sentence still conveys the meaning in the idiomatic style prevalent in English. The translation still sounds |

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| | | | | | | | | natural and does not detract from the main message. |
| 101 | Social Culture | Mauliate , Bapa Uda. | Take care. | Reduction | | | 1 | The cultural term “mauliate” was removed and replaced with the generic phrase “take care,” which does not convey cultural functions. This loss of important meaning makes it not acceptable. |
| 102 | Social Culture | Kami pulang aja ya, Inang . Banyak yang mau tidur di sini. Nanti gak muat. | It's better if we go home. I don't think there's enough space for all of us. | Reduction | 3 | | | The cultural term “inang” was not translated, but the sentence structure remained natural, and the overall meaning of the conversation did not change. The loss of greeting has no significant impact on comprehension for global audiences. |
| 103 | Social Culture | Makasih ya, mang . | Thank you, son . | Adaptation | 3 | | | The greeting “mang” was adapted to “son” appropriately in the target language. The translation still naturally conveys the social relation |

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| 104 | Social Culture | Makasih ya, Pahompu-Pahompuku. | Thank you, my grandchildren. | Adaptation | 3 | | | The term “pahompu-pahompu” is adapted to “grandchildren,” an equivalent form that works well relationally and keeps the meaning intact. |
| 105 | Social Culture | Kalian udah bikin Opung senang. | You made me happy. | Modulation | 3 | | | The term “opung” modulates to “me” because the speaker is <i>opung</i> herself. The sentence sounds natural and acceptable to global audiences. |
| 106 | Social Culture | [Opung]: Kapan kalian pulang? [Gabe]: Kayaknya besok, Opung. | [Opung]: When you are coming back? [Gabe]: “Tomorrow. | Reduction | 3 | | | The term “opung” in Gabe’s reply is omitted, but it has no impact on the understanding or integrity of meaning. The relationship can still be understood from the context of the dialogue. |
| 107 | Social Culture | Bangga kali Opung sama keluarga kalian. | I’m so proud of your family. | Modulation | 3 | | | The term “opung” modulates to “I” because the speaker is <i>opung</i> herself. The sentence structure remains natural and |

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| | | | | | | | | conveys emotional meaning without losing social context. |
| 108 | Social Culture | Gak tahu saja Opung yang sebenarnya. | She doesn't know the truth. | Modulation | 3 | | | The term “opung” is modulated to “she” because the speaker refers to <i>opung</i> in the third person. however, the translation still fully and naturally conveys the meaning and context. |
| 109 | Social Culture | Besok aja ya, mang . Capek kali mamak | Let's just talk tomorrow. I'm so tired. | Reduction | 3 | | | The greeting “mang” is omitted, but the conversation’s structure remains natural, and the meaning is still conveyed. Social relations can still be understood from the general context. |
| 110 | Social Culture | Kau harus kawin sama Boru Batak | You have to marry a Batak woman . | Adaptation | 3 | | | The term “boru” was successfully adapted to “woman” which is more generic but conveys ethnic identity appropriately in the target language. |

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| 111 | Social Culture | Mau Boru Batak, Boru Sunda, Boru apapun itu pak kan sama-sama manusia, pak | A Batak woman or a Sundanese woman , I don't care. We're all human. | Adaptation | 3 | | | The term “boru” and the mention of tribe were well adapted to the target language. The translation remains meaningfully acceptable. |
| 112 | Material Culture | Entah kenapa istri marah kalau suaminya ke lapo ? | Why do wives get mad when their husbands go to the lapo ? | Borrowing | | 2 | | The term “lapo” is borrowed without explanation. Although it appears many times in the movie, it can still be confusing for foreign audiences without clear enough context, making it only less acceptable. |
| 113 | Material Culture | Padahal suami ke lapo itu demi kebaikan istri. | Meanwhile, the husbands go to the lapo for their wives too. | Borrowing | | 2 | | The term “lapo” is retained in its original form without explanation. The conversational context makes the meaning partially conveyed, but without cultural background, the meaning can still be confusing to foreign audiences. |

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| 114 | Social Culture | Kalau lae lagi mabuk, jadi jelek. | You look ugly when you're drunk. | Adaptation | 3 | | | The term “lae” is adapted into “you,” but the sentence is still functionally adjusted to sound natural. The message and relationship are still conveyed. |
| 115 | Material Culture | Jangan jemput-jemput ke lapo ! | Don't come to the lapo to pick me up! | Borrowing | | | 1 | The term “lapo” is borrowed directly without adaptation or additional description. For audiences unfamiliar with Batak culture, the meaning remains unclear. This translation is not fully acceptable. |
| 116 | Material Culture | Lapo terus itu yang kau pikirin. | You only think about the lapo . | Borrowing | | | 1 | The term “lapo” is borrowed again without contextualization or adjustment. Repetition without clarification leads to a loss of cultural meaning for foreign audiences. |
| 117 | Social Culture | Bapak nyuruh mamak pura-pura mau cerai, biar | Your dad told me to pretend that I asked for a | Generalization | 3 | | | The term “opung,” a typical Batak kinship greeting, is generalized to “grandma” in |

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| | | kalian mau pulang, biar kalian bisa datang ke pesta Opung . | divorce so that the three of you would come home so you could attend Grandma's ceremony. | | | | | English. The translation feels natural and easily understood by a global audience, so it remains acceptable. |
| 118 | Social Culture | Nang. Bantu bapak, nang? | Sweetie. Help me, okay? | Adaptation | 3 | | | The term “nang” is adapted to “sweetie,” which is emotionally and relationally appropriate in the target language. The translation sounds natural and acceptable to a global audience. |
| 119 | Social Culture | Dari rumah Opung pak. | I came from Grandma's place. | Generalization | 3 | | | The term “opung” is generalized to “grandma.” The kinship relationship is still conveyed and accepted by a global audience. |
| 120 | Social Culture | Berarti mamak dan yang lainnya di rumah Opung ? | So, your mom and siblings are all there? | Reduction | | 1 | | The term “opung” is completely omitted in the target language. Due to the loss of reference to the grandmother figure, the |

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| | | | | | | | | cultural and relational context is unclear to the audience, so it is considered not acceptable. |
| 121 | Social Culture | Mamak dan kak sarma tadi malam berangkat ke rumah Opung . | Mom and Sarma left for Grandma's house last night. | Generalization | 3 | | | The term “opung” is generalized into “grandma.” The meaning of family relations is clear and the translation is easy for the global audiences. |
| 122 | Social Culture | Tapi Opung mamaknya mamak, bukan mamaknya bapak. | To her mother's house. Not your mother's. | Modulation | 3 | | | The term “opung” is modulated to “her mother” to concisely convey that the grandmother in question is material. Although the term “opung” is not translated into “grandmother,” the relational function and meaning are still well communicated in the context of the dialogue. This translation feels natural and acceptable to foreign audiences. |

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| 123 | Social Culture | Jangan tinggalkan bapakmu sendiri, pamit sama opung , pamit sama bapak. | “He told me to not leave my dad alone and to say goodbye properly to Grandma , also to you. | Generalization | 3 | | | The term “opung” is generalized to “grandma,” which adequately represents the kinship relationship and remains communicative. The translation sounds natural and acceptable to global audiences. |
| 124 | Social Culture | Opung tahu soal ini? | Does your grandma know about this? | Generalization | 3 | | | The term “opung” is generalized into “grandma,” a common form that the audience understands without losing the meaning of family relations. |
| 125 | Social Culture | Aku gak cerita apa-apa sama opung | I didn't say anything to her . | Modulation | 3 | | | The term “opung” is modulated to “her.” The relation is still understood from context and sounds natural. |
| 126 | Social Culture | Silahkan diminum, Amangboru . | Have a drink, Amangboru | Borrowing | | 1 | | The term “amangboru” is retained without any explanation. Without cultural context, foreign audiences would not understand its |

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| | | | | | | | | meaning, so it is considered not acceptable. |
| 127 | Social Culture | Kok tahu panggilan Amangboru ? | You know what to call me ? | Modulation | 3 | | | The term “amangboru,” a greeting in the Batak kinship system, is modulated to “me” in an interrogative sentence. Communicative functions and social relations are still conveyed clearly and naturally, so it is considered acceptable. |
| 128 | Social Culture | Domu dikit-dikit suka ngajarin adat batak, Amangboru . | Domu taught me a little about the Batak traditions. | Reduction | | | 1 | The term “amangboru” is omitted in target language, even though it indicates a typical Batak social relationship. The loss of this element reduces the cultural depth of the dialogue. |
| 129 | Social Culture | Nantulang ga ikut? | Nantulang isn't coming with you? | Borrowing | | | 1 | The term “nantulang” is retained without explanation. Since it is not common in the target culture, foreign audiences are unlikely to |

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| | | | | | | | | understand its meaning and relation. |
| 130 | Social Culture | Amangboru itu pasangannya Namboru. | " Amangboru " is paired with " Namboru " | Borrowing | | | 1 | The cultural terms “amangboru” and “namboru” are retained without context, causing a loss of meaning for foreign audiences. |
| 131 | Social Culture | Kalau Tulang baru pasangannya Nantulang. | While " Tulang " is paired with " Nantulang " | Borrowing | | | 1 | Just like before, the cultural terms “tulang” and “nantulang” are kept as they are without explanation, making them difficult for global audiences to understand. |
| 132 | Social Culture | Maaf ya, Amangboru. Domu ngajarinnya belum sampai situ. | I'm sorry, I haven't learned that much. | Reduction | | 2 | | The term “amangboru” is omitted, but the context still implies respectful conversation. The social meaning is slightly conveyed, but the loss of cultural greeting reduces acceptability. |
| 133 | Social Culture | Bisa dipercaya, dan saya gak ada | I can trust him, and there is no | Reduction | | 2 | | The term “amangboru” is omitted. Although the |

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| | | alasan untuk meragukannya, Amangboru . | reason for me to doubt him. | | | | | sentence remains natural, the loss of cultural respect causes a lack of representation of Batak social relations. |
| 134 | Social Culture | Saya sudah minta sama domu, tapi katanya Amangboru gak akan mau. | I asked him once about it, but he said you would not approve of it. | Modulation | 3 | | | The term “amangboru” is modulated to “you,” which conveys a personal and natural meaning in a conversational context. Social relations are conveyed even when cultural terms are not used. |
| 135 | Material Culture | [Domu]: Makan apa mak? [Mak Domu]: Mi gomak | [Domu]: What are you eating? [Domu’s mother]: Gomak noodles . | Borrowing | | 2 | | The term “mie gomak” is retained as “gomak noodles,” which partially explains the form of the food, but not the value or cultural uniqueness of the food. The meaning is still understandable to some audiences, but not entirely clear. |