



Echoes of the “Keraton”: Translating Javanese Court Culture for local and Global Viewers

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Abstract

This study analyzes translation strategies employed in subtitling the “Marak” short film from Javanese to Indonesian and English, focusing on how Javanese court culture is rendered into Indonesian and English for two distinct audiences with different cultural proximities to the source culture. Employing qualitative descriptive approach with content analysis, the research examines 47 cultural terms across three subtitle versions, categorizing them according to Newmark’s cultural classification framework and analyzing translation strategies through integrated theoretical frameworks of Gottlieb’s subtitling strategies, Pedersen’s cultural reference translation strategies, and Venuti’s foreignization-domestication paradigm. The findings reveal significant differences in translation approaches between target languages: Indonesian translations predominantly employ transfer/retention strategies (59.57%), indicating cultural preservation orientation, while English translations favor direct translation (31.91%) and specification (25.53%) strategies, demonstrating accessibility orientation for international audiences. Social culture terms dominate the cultural vocabulary at 38.30%, reflecting the central importance of hierarchical relationships and honorific language in Javanese court interactions. The research contributes empirical evidence on how cultural proximity influences subtitling decisions, with broader implications for cross-cultural communication and cultural preservations.

Keywords: *contemporary media; cultural term; interactions; translation work*



1. Introduction

Indonesia’s rich cultural diversity presents unique challenges for audiovisual translation, particularly when dealing with regional languages that carry deep cultural significance. The translation of Javanese court culture into multiple target languages represents a complex intersection of linguistic competence, cultural preservation, and audience accessibility. This complexity becomes particularly evident in the subtitling of contemporary media that depicts traditional Javanese royal customs and protocols, where translators must navigate between maintaining cultural authenticity and ensuring comprehensibility for diverse audiences.

The short film “Marak” exemplifies this translation challenge as it portrays the intricate world of Yogyakarta’s royal court (Kraton) culture, featuring characters who engage in traditional court protocols while using highly formal Javanese language varieties. The film’s narrative revolves around court ceremonies, traditional dress codes, and hierarchical communication patterns that are deeply embedded in Javanese cultural consciousness. The term “marak” itself, meaning “to serve” or “to attend upon royalty,” encapsulates the cultural specificity that poses significant challenges for cross-cultural translation.

Recent scholarly attention to audiovisual translation has increasingly focused on the preservation and transfer of cultural elements across linguistic boundaries. Subrata and Jumanto’s (2023) analysis of cultural vocabulary translation in Disney’s *Coco* demonstrated that cultural terms require specific subtitling strategies, with transfer strategies dominating at 41% of occurrences. Similarly, Falhi et al.’s (2025) evaluation of fan subtitling in *Kung Fu Panda 4* revealed that paraphrasing strategies were most prevalent (63.31%) when dealing with culturally specific content. These findings suggest that translators consistently employ adaptation strategies when confronting cultural specificity in audiovisual contexts.

The challenge of translating Javanese cultural terms has been extensively documented in recent literature. Fatmawati and Setiawan’s (2020) analysis of *Yowis Ben I* identified 69 cultural vocabulary items, with social culture representing 37.68% of total occurrences. Their research highlighted the particular difficulty of

translating Javanese Arekan dialect terms that lack direct Indonesian equivalents. Furthermore, Wiyati et al.'s (2019) exploration of the *Kartini* film subtitle translation revealed dominance of word-level equivalence (873 utterances) while showing limited equivalence at idiom, grammatical, textual, and pragmatic levels. These studies collectively indicate that Javanese-to-Indonesian translation often relies heavily on lexical strategies while struggling with higher-level linguistic and cultural transfers.

The complexity increases exponentially when Javanese cultural content must be translated for international audiences. Wikandayani's (2022) analysis of "Kisah Tanah Jawa: Merapi" demonstrated that cultural terms related to beliefs and customs constituted 25% of translation challenges, with transfer strategies being employed in 42.1% of cases. Similarly, Halim et al.'s (2024) study of the documentary "Perempuan Tana Humba" showed that material culture represented 47% of cultural-specific items, with repetition strategies (37%) being preferred to maintain cultural nuances. These findings suggest that Indonesian regional culture translation to English requires careful balance between preservation and accessibility.

The concept of dual audience translation presents additional theoretical considerations. While previous research has focused primarily on single-target translations, the "Marak" film presents a unique case study where Javanese court culture must be simultaneously accessible to Indonesian audiences (who may have varying degrees of Javanese cultural familiarity) and international English-speaking audiences (who likely have minimal exposure to Javanese court protocols). This dual translation requirement necessitates different strategic approaches for each target audience while maintaining source culture integrity.

The honorific system in Javanese language adds another layer of translation complexity. Farhansyah et al.'s (2025) introduction of the UNGGAH-UNGGUH corpus revealed that language models struggle to recognize and generate appropriate honorific forms ranging from Ngoko to Krama Alus registers. Their research demonstrated that contextual conversation and inter-language translation tasks remain challenging for automated systems when dealing with Javanese honorific

variations. This finding emphasizes the critical role of human translators in preserving the subtle power dynamics and social relationships encoded in Javanese court language.

Contemporary approaches to cultural translation have evolved beyond simple linguistic transfer to embrace what Garcia (2024) terms “thick translation” – an approach that deeply considers social, political, and cultural contexts. This methodology proves particularly relevant for Javanese court culture translation, where surface-level linguistic equivalence fails to capture the intricate social hierarchies, ceremonial significance, and historical contexts that inform every interaction within the royal court setting.

The significance of this research extends beyond academic translation studies to practical considerations of cultural preservation and intercultural communication. As Indonesia’s regional cultures face increasing globalization pressures, the methods employed to translate and present these cultures to broader audiences become critical for cultural sustainability. The subtitling strategies used in “Marak” may serve as a model for future audiovisual translations of Indonesian regional cultures, particularly those involving formal registers and ceremonial contexts.

Previous studies have identified various subtitling strategies for cultural content, but few have examined the specific case of Javanese court culture translation for dual audiences. Agung and Santika’s (2022) analysis of *Ali & Ratu Ratu Queens* focused on general cultural terms using substitution as the dominant strategy, while Aziez et al.’s (2024) study of the *Tilik* short film examined implicature translation in speech acts but did not specifically address court culture contexts. These studies contribute to understanding cultural subtitling but do not specifically investigate how Javanese court culture with its complex language and symbolic layers, is translated for both domestic and international viewers. The gap in literature regarding dual-audience translation of highly formal cultural contexts provides the rationale for this current investigation.

This study aims to analyze the translation strategies employed in subtitling the “Marak” short film from Javanese to both Indonesian and English, with particular

attention to cultural preservation and audience accessibility. The research seeks to identify the dominant translation strategies used for Javanese court culture terms, evaluate the effectiveness of different approaches for Indonesian versus English audiences, and assess the degree to which cultural authenticity is maintained across both target languages. Additionally, this study will contribute to translation studies methodology by providing a framework for analyzing dual-audience cultural translation in audiovisual contexts.

The research questions guiding this investigation are: (1) What translation strategies are predominantly employed when translating Javanese court culture terms for Indonesian and English audiences? (2) How do translation approaches differ between Indonesian and English target versions in terms of cultural preservation and audience adaptation? (3) To what extent do the subtitle translations maintain the cultural authenticity and hierarchical relationships inherent in Javanese court protocols? (4) What implications do these translation choices have for cross-cultural understanding and cultural preservation in audiovisual media?

Through comprehensive analysis of subtitle data from the "Marak" short film, this research will contribute to the growing body of knowledge on audiovisual translation of Indonesian regional cultures while providing practical insights for translators working with culturally dense source materials intended for multiple target audiences.

2. Material and Method

The data consisted of subtitle texts in "Marak" short film, a cultural film presented by Tepas Tanda Yekti and KHP Kridhomardowo, Yogyakarta Palace (2020) obtained from [youtube.com](https://www.youtube.com/watch?v=OodJZ75OTBc&t=42s), <https://www.youtube.com/watch?v=OodJZ75OTBc&t=42s>, premiered Dec 1, 2020. The unit of analysis was each subtitle block containing cultural references related Javanese court culture. The focus was on comparing the Indonesian and English subtitle versions to identify the translation strategy used and how these were adjusted for different audiences, foreigners, with varying level of cultural familiarity. The film aims to entertain while educating viewers about

Javanese court traditions, as an experience the excitement of a traditional dance “Beksan Panji Sekar” during ‘Uyon-uyon hadiluhung’.

The theoretical foundation for analyzing cultural translation in audiovisual contexts draws from multiple disciplinary frameworks, encompassing general translation theory, audiovisual translation studies, cultural linguistics, and intercultural communication theory. This literature review examines the key theoretical constructs and empirical findings that inform the analysis of Javanese court culture translation for dual audiences.

2.1. Translation Theory and Cultural Transfer

The fundamental principles of translation theory provide the conceptual framework for understanding cultural transfer across linguistic boundaries. Venuti’s (2017) seminal work on translation visibility argues that translation choices reflect ideological positions regarding source culture preservation versus target culture adaptation. His concept of “foreignization” and “domestication” strategies becomes particularly relevant when examining how translators handle culturally specific elements that have no direct equivalents in target languages.

Baker’s (2018) comprehensive analysis of translation phenomena emphasizes the importance of equivalence at multiple linguistic levels, from lexical to pragmatic. Her framework for understanding equivalence provides a systematic approach to evaluating translation quality, particularly when dealing with culture-bound terms. Baker’s (2018) taxonomy includes word-level equivalence, above-word-level equivalence, grammatical equivalence, textual equivalence, and pragmatic equivalence, each presenting distinct challenges when translating cultural content.

Newmark’s (1988) distinction between semantic and communicative translation offers another crucial theoretical lens for cultural translation analysis. His categorization of cultural elements into five categories—ecological, material culture, social culture, organizations, and gestures and habits—has been widely adopted in audiovisual translation research. Newmark’s (1988) approach emphasizes the translator’s role in mediating between source culture preservation

and target audience comprehension, a balance that becomes critical in dual-audience translation contexts.

2.2. Audiovisual Translation and Subtitling Theory

Audiovisual translation presents unique constraints and opportunities that distinguish it from other translation modes. Díaz Cintas and Remael's (2014) comprehensive examination of subtitling theory establishes the temporal, spatial, and technical constraints that govern subtitle creation. Their analysis of subtitling as both translation and adaptation highlights the multimodal nature of audiovisual translation, where verbal text interacts with visual and auditory elements to create meaning.

Gottlieb's (1992) foundational taxonomy of subtitling strategies has become the standard framework for analyzing subtitle translation choices. His ten-strategy model includes expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. These strategies reflect the various ways translators navigate between source text fidelity and target audience accessibility within the constraints of subtitle presentation.

Pedersen's (2011) refinement of cultural reference translation strategies specifically addresses the challenges of translating culture-specific items in audiovisual contexts. His model proposes seven main strategies: official equivalent, retention, specification, direct translation, generalization, substitution, and omission. Pedersen's (2011) framework particularly emphasizes the role of audience expectations and cultural familiarity in determining appropriate translation strategies.

The concept of subtitling as constrained translation has been further developed by Karamitroglou (1998), who identifies six major constraint categories: formal, textual, temporal, spatial, technical, and orthotypographic. These constraints create what Zabalbeascoa (2024) terms the "translation problem hierarchy," where cultural elements must compete with other translation priorities within the limited subtitle space and time.

2.3. Cultural Translation Theory

Cultural translation theory provides essential frameworks for understanding how cultural meanings transfer across linguistic boundaries. Tymoczko’s (2014) examination of translation as cultural representation emphasizes the translator’s role as cultural mediator, responsible for making foreign cultural practices accessible to target audiences without losing essential cultural authenticity.

Bhabha’s (2012) concept of cultural translation within postcolonial theory offers insights into power dynamics inherent in cultural representation. His analysis of “third space” creation through translation processes becomes relevant when examining how Javanese court culture is positioned for Indonesian and international audiences, each carrying different colonial and postcolonial histories.

Hofstede’s (2010) cultural dimensions theory provides a framework for understanding cultural differences that impact translation choices. His analysis of power distance, uncertainty avoidance, individualism versus collectivism, and other cultural variables helps explain why certain translation strategies may be more appropriate for specific cultural contexts.

2.4. Javanese Language and Cultural Context

Understanding Javanese language structure and cultural context is essential for analyzing court culture translation. Errington’s (1999) comprehensive study of Javanese language ideology demonstrates how linguistic choices reflect and construct social hierarchies. His analysis of the speech level system (*unggah-ungguh*) reveals the intricate relationship between language use and social positioning within Javanese society.

The Javanese honorific system, ranging from *Ngoko* (informal) to *Krama Alus* (highest formal register), encodes complex social relationships that extend beyond simple politeness markers. Wolff and Poedjosoedarmo’s (1982) linguistic analysis of Javanese speech levels provides the foundational understanding of how these registers function to maintain social hierarchy and express respect relationships.

Geertz's (2017) anthropological examination of Javanese court culture offers crucial insights into the symbolic meanings embedded in court protocols and ceremonies. His analysis of the concept of "power" (*kasekten*) in Javanese culture helps explain why certain cultural practices resist direct translation and require culturally sensitive adaptation strategies.

2.5. Dual Audience Translation

The concept of translating for multiple target audiences simultaneously represents a relatively underexplored area in translation studies. House's (2014) model of translation quality assessment distinguishes between overt and covert translation, where overt translation maintains source culture markers while covert translation prioritizes target culture integration. This distinction becomes complex when addressing dual audiences with different cultural proximities to the source culture.

Katan's (2014) framework for cultural mediation in translation emphasizes the translator's responsibility to bridge cultural gaps while respecting both source and target cultural values. His analysis of cultural filters that impact translation reception provides insights into how different audiences may interpret the same translated content differently based on their cultural backgrounds.

2.6. Empirical Studies in Cultural Audiovisual Translation

Recent empirical research has provided valuable insights into cultural translation strategies in audiovisual contexts. Subrata and Jumanto's (2023) analysis of Disney's *Coco* subtitle translation revealed that transfer strategies dominated (41%) when dealing with cultural vocabulary, followed by imitation and transcription (14% each). Their findings suggest that translators prefer preservation strategies when cultural elements can be understood through context.

Falhi et al.'s (2025) evaluation of Indonesian fan subtitling demonstrated that paraphrasing strategies were most prevalent (63.31%) in *Kung Fu Panda 4* translation, indicating audience-oriented adaptation. Their quality assessment

revealed moderate levels of naturalness and accuracy, suggesting that fan translation prioritizes accessibility over cultural preservation.

Studies of Indonesian regional culture translation have shown varying strategic preferences. Fatmawati and Setiawan’s (2020) analysis of Yowis Ben I found social culture terms representing 37.68% of cultural vocabulary, with many Javanese Arekan terms lacking direct Indonesian equivalents. This finding emphasizes the particular challenges of translating Indonesian regional languages that contain unique cultural concepts.

Wikandayani’s (2022) research on “Kisah Tanah Jawa: Merapi” revealed that transfer strategies (42.1%) were most common for cultural terms, particularly those related to beliefs and customs (25%). The preference for transfer strategies suggests translator confidence in audience ability to understand cultural terms through contextual support.

International translation of Indonesian cultural content presents additional challenges. Halim et al.’s (2024) study of “Perempuan Tana Humba” showed material culture dominating cultural-specific items (47%), with repetition strategies (37%) being preferred to maintain cultural authenticity. This finding suggests that translators working with Indonesian regional cultures for international audiences prioritize cultural preservation when possible.

2.7. Translation Strategy Effectiveness

The effectiveness of different translation strategies depends on multiple factors including audience cultural familiarity, contextual support, and communicative objectives. Agung and Santika’s (2022) analysis of Ali & Ratu Ratu Queens found substitution as the dominant strategy, with translations being target-oriented. Their findings suggest that mainstream Indonesian films prioritize audience accessibility over cultural preservation when addressing international markets.

Aziez et al.’s (2024) examination of impicature translation in the Tilik short film revealed that established equivalent techniques were most frequent, with

assertive speech acts dominating (59%). Their research highlighted the complexity of translating indirect communication patterns common in Javanese culture.

The challenge of maintaining cultural authenticity while ensuring accessibility has been addressed through various theoretical approaches. Suriadi's (2018) analysis of censorship adaptation in Indonesian film translation demonstrates how translators must navigate regulatory constraints alongside cultural and linguistic challenges. His identification of paraphrasing, modulation, and pragmatic adaptation strategies reveals the complex negotiation process involved in cultural translation.

2.8. Research Gaps and Theoretical Framework

While existing research has examined various aspects of cultural audiovisual translation, several gaps remain in the literature. Most studies focus on single-target translations, with limited attention to dual-audience translation challenges. Additionally, research on Javanese court culture translation specifically remains limited, despite the rich cultural content and translation challenges it presents.

The integration of multiple theoretical frameworks—including Gottlieb's (1992) subtitling strategies, Newmark's (1988) cultural categories, Pedersen's (2011) cultural reference strategies, and Venuti's (2017) foreignization/domestication concepts—provides a comprehensive analytical framework for examining "Marak" subtitle translation. This theoretical synthesis enables systematic analysis of translation choices across different cultural categories and audience contexts.

The theoretical foundation established through this literature review supports the investigation of translation strategies employed in "Marak" subtitling, with particular attention to how translators balance cultural preservation and audience accessibility when serving dual audiences with different cultural proximities to Javanese court culture. This study also included a comparison the two subtitle version (Javanese-English). This comparison was based on the idea that audiences have different level of closeness to Javanese Culture (Katan, 2014) and translation choices may reflect that.

This study employs a qualitative descriptive approach utilizing content analysis to examine translation strategies in the subtitling of "Marak" short film from Javanese to Indonesian and English. The primary data consists of three subtitle files: the original Javanese subtitle (source text), Indonesian subtitle (first target text), and English subtitle (second target text), obtained from the film's official distribution. Data collection involves systematic identification and extraction of cultural terms related to Javanese court culture, categorized according to Newmark's (1988) cultural classification framework encompassing ecological, material culture, social culture, organizational, and gestural/habitual categories. Translation strategies are analyzed using an integrated theoretical framework combining Gottlieb's (1992) subtitling strategies, Pedersen's (2011) cultural reference translation strategies, and Venuti's (2017) foreignization-domestication paradigm. The analysis process involves: (1) identification of Javanese court culture terms in the source text, (2) examination of corresponding translations in both Indonesian and English target texts, (3) categorization of translation strategies employed for each cultural term, (4) comparative analysis of strategy preferences between Indonesian and English translations, (5) assessment of cultural preservation versus accessibility orientation in each target version, and (6) evaluation of translation effectiveness in maintaining hierarchical relationships and cultural authenticity. Data validity is ensured through triangulation of theoretical frameworks and systematic categorization procedures, while reliability is maintained through consistent application of classification criteria across all analyzed segments (Creswell & Creswell, 2018).

3. Results And Discussion

The analysis of "Marak" short film subtitles reveals significant differences in translation strategies employed for Indonesian and English target audiences when dealing with Javanese court culture terms. This study employed a qualitative content analysis approach to examine the translation of Javanese court culture terms in the short of film "Marak". To categorise the cultural content the study adopted Newmark's (1988) classification of culture-bound terms which includes categories such as ecology, material culture, social culture, organization/institutions, gestures and habit, and religious terms. Those provided a framework

for identifying culturally specific references in the source dialogue. This section presents the findings organized by cultural categories and translation strategies, followed by a comprehensive discussion of the implications for dual-audience cultural translation. Data were organized into a table by cultural category, target language (Indonesian or English), translation strategy used and the respondents. This method enabled the study to trace how translation decisions varied depending on the cultural distance of each audience and to evaluate the effectiveness of subtitling strategies in mediating culturally dense material for dual audiences.

3.1 Cultural Terms Identification and Categorization

The systematic analysis of the three subtitle versions identified 47 instances of Javanese court culture terms that required translation decisions. These terms were categorized according to Newmark's (1988) cultural classification framework, revealing the distribution shown in Table 1.

Table 1: Distribution of Cultural Terms by Category

Cultural Category	Frequency	Percentage	Examples
Social Culture	18	38.30%	Menira/Pekenira, Kanjeng, Puntèn dalem sewu
Organizations	12	25.53%	Kraton, Bangsal Pengapit, Pendopo
Material Culture	10	21.28%	Tangkeban, Jarik, Cenela
Customs/Gestures	5	10.64%	Marak, Pranatan, Beksan
Ecological	2	4.26%	Selasa Wage, Uyon-uyon
Total	47	100%	

The dominance of social culture terms (38.30%) reflects the hierarchical nature of Javanese court interactions, where honorific language and respectful address forms are fundamental to maintaining social order. This finding aligns with Fatmawati and Setiawan's (2020) study of *Yowis Ben I*, which also found social culture as the most prevalent category (37.68%).

3.2 Translation Strategy Analysis

The analysis of translation strategies employed for each target language reveals distinct patterns that reflect different cultural mediation approaches. Table 2 presents the comprehensive strategy distribution for both Indonesian and English translations.

Table 2: Translation Strategies Distribution

Translation Strategy	Indonesian Translation	English Translation
	Frequency	%
Transfer/Retention	28	59.57%
Direct Translation	12	25.53%
Specification	4	8.51%
Substitution	2	4.26%
Generalization	1	2.13%
Omission	0	0%
Total	47	100%

3.3 Detailed Analysis by Cultural Categories

Social culture terms present the most complex translation challenges due to the intricate honorific system embedded in Javanese court language. The analysis reveals markedly different approaches between Indonesian and English translations.

Example 1: Honorific System Translation

Javanese	Indonesian	English	Strategy
“Punten dalem sewu, Kanjeng Ratu”	“Mohon maaf, Kanjeng Ratu”	“My apologies, Your Highness”	ID: Transfer, EN: Substitution
“Menira dipun utus kalehan Kanjeng Noto”	“Saya diutus Kanjeng Noto”	“I was sent by Prince Noto”	ID: Transfer, EN: Specification

The Indonesian translation predominantly employs transfer strategies (59.57%) for honorific terms, maintaining cultural markers like “Kanjeng” while adapting the linguistic register to standard Indonesian politeness levels. This approach assumes

audience familiarity with Javanese honorific concepts within Indonesian cultural context.

Conversely, the English translation favors substitution and specification strategies, converting “Kanjeng Ratu” to “Your Highness” and “Kanjeng Noto” to “Prince Noto.” This approach prioritizes comprehensibility for international audiences unfamiliar with Javanese hierarchical terminology.

Court-related institutional terms reveal systematic differences in cultural preservation versus adaptation approaches.

Example 2: Institutional Terms Translation

Javanese	Indonesian	English	Strategy
“Bangsal Pengapit”	“Bangsal Pengapit”	“Pengapit hall”	ID: Transfer, EN: Specification
“Pendopo”	“Pendopo”	“palace”	ID: Transfer, EN: Generalization
“Kraton”	“Kraton”	“Palace”	ID: Transfer, EN: Substitution

Indonesian translations consistently retain Javanese architectural and institutional terminology, assuming shared cultural knowledge within Indonesian society. English translations employ varied strategies, from specification (“Pengapit hall”) to generalization (“palace”), reflecting translator decisions about optimal cultural mediation for international audiences.

Traditional clothing and objects present interesting cases of cultural specificity requiring careful translation decisions.

Example 3: Material Culture Translation

Javanese	Indonesian	English	Strategy
“Tangkeban jangkep”	“Tangkeban jangkep”	“complete traditional outfit”	ID: Transfer, EN: Direct Translation
“Jarik”	“Kain jarik”	“traditional cloth”	ID: Specification, EN: Generalization
“Cenela”	“Cenela”	“sandals”	ID: Transfer, EN: Substitution

The analysis reveals that material culture terms receive differential treatment based on assumed audience familiarity. Indonesian translations maintain specific terminology while occasionally adding clarifying elements (“kain jarik”). English

translations consistently prioritize comprehensibility through generalization and substitution strategies.

The comparative analysis reveals fundamental differences in translation philosophy between Indonesian and English versions, reflecting distinct cultural mediation approaches that demonstrate how cultural proximity influences translation decisions. The Indonesian version's preservation-oriented approach (59.57% transfer/retention) versus the English version's adaptation-oriented approach (57.44% direct translation + specification) represents what Venuti (2017) characterizes as the ideological spectrum between foreignization and domestication strategies. This strategic differentiation reflects translator assumptions about audience cultural competence, where Indonesian translators assume shared Southeast Asian cultural frameworks that enable comprehension of hierarchical social structures, honorific systems, and traditional institutional concepts, while English translators assume cultural distance requiring extensive mediation through explanation, specification, and substitution. The translation choices also reveal power dynamics in cultural representation, where preservation strategies maintain source culture authority and authenticity, while adaptation strategies prioritize target culture accessibility potentially at the expense of cultural specificity. These contrasting approaches ultimately serve different communicative functions: Indonesian translations function as cultural bridges within a multicultural society, while English translations serve as cultural introductions for international audiences, demonstrating that effective dual-audience translation requires strategic differentiation rather than uniform solutions.

The Indonesian translation demonstrates a clear cultural preservation orientation, with transfer/retention strategies dominating (59.57%). This approach suggests translator confidence in Indonesian audience ability to understand Javanese cultural concepts through shared cultural framework. The high frequency of transfer strategies indicates what Venuti (2017) terms "foreignization," maintaining source culture markers within the target text.

The cultural proximity between Javanese and Indonesian contexts enables this preservation approach. Indonesian audiences, even those without specific

Javanese cultural knowledge, operate within a broader Indonesian cultural framework that includes awareness of regional cultural diversity and hierarchical social structures. This preservation strategy serves multiple functions beyond mere linguistic transfer, acting as a mechanism for cultural continuity within Indonesia's multicultural society where regional cultures maintain distinct identities while participating in national discourse. The retention of terms like "Kanjeng," "tangkeban," and "marak" in Indonesian translation reflects recognition of these concepts as legitimate components of Indonesian cultural vocabulary, suggesting that Indonesian identity accommodates regional cultural specificity rather than requiring standardization. Furthermore, this approach demonstrates translator acknowledgment of Indonesian audiences' cultural competence in navigating multiple cultural registers simultaneously, reflecting the lived reality of Indonesian society where individuals regularly encounter diverse regional cultural expressions through media, education, and social interaction.

The English translation reveals an accessibility-oriented approach, with direct translation (31.91%) and specification (25.53%) strategies predominating. This distribution suggests translator prioritization of comprehensibility over cultural preservation, reflecting what Venuti (2017) categorizes as "domestication" strategies. The lower frequency of transfer/retention strategies (17.02%) in English translation indicates translator assessment that international audiences require significant cultural mediation to access Javanese court culture concepts. The preference for specification strategies demonstrates attempts to maintain cultural information while ensuring accessibility.

The accessibility orientation in English translation reflects pragmatic considerations about international audience expectations and cultural literacy limitations regarding Southeast Asian cultural contexts. English translators employ what Katan (2014) terms "cultural filtering," where source culture elements are processed through target culture frameworks to enhance comprehensibility, evident in conversions like "Kanjeng Ratu" to "Your Highness" and "cenela" to "sandals." This approach prioritizes functional equivalence over formal correspondence, ensuring that hierarchical relationships and respectful communication register are

conveyed through familiar English cultural patterns rather than foreign terminology. However, this accessibility orientation creates what Bhabha (2012) identifies as “cultural translation anxiety,” where the gap between source authenticity and target comprehensibility generates inevitable cultural loss, particularly in the reduction of complex Javanese honorific systems to simplified English politeness markers. The English translation strategy ultimately serves an introductory function, providing international audiences with comprehensible access to Javanese court culture while acknowledging that full cultural authenticity requires sustained cultural education beyond subtitle constraints.

The analysis of hierarchical relationship preservation reveals significant differences between translation versions. Indonesian translations maintain the complex honorific system through transfer strategies, preserving the social distance and respect relationships encoded in Javanese court language. English translations simplify hierarchical markers while attempting to maintain general respectful tone through conventional English politeness strategies.

Example 4: Hierarchical Relationship Preservation

Context	Javanese	Indonesian	English
Addressing royalty	“Nuwun sewu dalem, Kanjeng Ratu”	“Mohon maaf, Kanjeng Ratu”	“My apologies, Your Highness”
Royal instruction	“Pekeniro kekaleh dipun timbali”	“Anda berdua dipanggil”	“You are both expected”

The preservation of specific honorific forms in Indonesian maintains the nuanced power dynamics, while English translations employ general respectful language that lacks the specific hierarchical markers essential to Javanese court interaction.

The effectiveness of translation strategies can be evaluated through their success in transmitting cultural meaning while maintaining audience accessibility. Indonesian translations demonstrate high cultural preservation but may challenge audiences unfamiliar with Javanese court protocols. English translations achieve accessibility but sacrifice cultural specificity essential for authentic cultural

transmission. The dual-audience translation context reveals the inherent tension between cultural preservation and accessibility. Indonesian translations serve as cultural bridges, maintaining authenticity while adapting linguistic registers. English translations function as cultural introductions, prioritizing comprehensibility over authentic cultural experience.

The findings have significant implications for audiovisual translation practice, particularly for culturally dense source materials intended for multiple audiences. The study supports the idea of Cintas and Remael (2014) that successful dual-audience translation requires strategic differentiation based on audience cultural proximity to source culture.

For culturally proximate audiences (Indonesian), translators can employ preservation strategies that maintain cultural authenticity while assuming contextual cultural knowledge confirming what Padersen (2011) suggested about adjusting strategies depending on cultural reference and viewer familiarity. For culturally distant audiences (English), translators must prioritize accessibility through explanation and adaptation strategies while attempting to preserve essential cultural elements. This reflects Baker's (2018) point that translators often face choices between literal meaning and functional communication.

The research supports Garcia's (2024) concept of "thick translation" as essential for cultural content, requiring translators to make informed decisions about cultural mediation based on audience analysis and communicative objectives. The "Marak" subtitle analysis demonstrates that effective cultural translation requires different strategic approaches for different target audiences rather than uniform translation solutions.

While this study provides insights into dual-audience cultural translation, several limitations should be acknowledged. The analysis focuses on a single short film, limiting generalizability to other cultural content types. Additionally, audience reception analysis would strengthen understanding of translation effectiveness.

Future research could examine audience responses to different translation strategies, investigate translator decision-making processes, and analyze other

Indonesian regional cultures in audiovisual translation contexts. Comparative studies of different cultural translation approaches across various media types would contribute to developing comprehensive cultural translation methodologies.

4. Conclusion

This study examined the translation strategies employed in subtitling the "Marak" short film from Javanese to Indonesian and English, revealing significant differences in cultural mediation approaches for dual audiences. The analysis of 47 cultural terms demonstrates that Indonesian translations predominantly employ transfer/retention strategies (59.57%), maintaining cultural preservation orientation through retention of specific terminology, honorific markers, and hierarchical relationships. Conversely, English translations favor direct translation (31.91%) and specification (25.53%) strategies, prioritizing accessibility for international audiences unfamiliar with Javanese cultural contexts. Social culture terms dominate the cultural vocabulary (38.30%), reflecting the central importance of hierarchical relationships in Javanese court interactions. The research contributes empirical evidence that effective dual-audience cultural translation requires strategic differentiation based on audience cultural proximity rather than uniform translation solutions, validating the integration of Gottlieb's subtitling strategies, Newmark's cultural categories, and Venuti's foreignization-domestication paradigm for comprehensive cultural translation analysis.

For translation practitioners, this research recommends developing audience-specific strategic frameworks that balance cultural preservation with accessibility based on target audience cultural proximity. Training programs should emphasize cultural competence alongside linguistic skills, particularly for regional culture translation. Film producers and distributors should invest in culturally informed translation strategies through translator education and collaboration with cultural consultants to enhance authentic cultural representation. Future academic research should investigate audience reception of different cultural translation strategies, conduct comparative analysis of other Indonesian regional cultures in audiovisual translation, and examine cultural term evolution in translation over time. As

Indonesia's regional cultures gain international visibility through audiovisual media, developing effective cultural translation methodologies becomes increasingly crucial for both cultural preservation and cross-cultural understanding, requiring translators to serve as cultural bridges while respecting source authenticity and target accessibility.

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