



The Menu: Cultural Translation Analysis in a Culinary Movie

Khoirotn Nisak^{1*}, Mazroatul Ishlahiyah² 

^{1,2} English Literature Department, Universitas Islam Negeri Maulana Malik Ibrahim, Malang, Indonesia

ARTICLE INFO

Article history:

Received February 23, 2025

Accepted April 10, 2025

Available online May 30, 2025

Kata Kunci:

kuliner, terjemahan budaya, Film *The Menu*

Keywords:

culinary, cultural translation, Movie *The Menu*

DOI:

<https://doi.org/10.23887/jpbi.v13i1.86824>

ABSTRAK

*Penerjemahan yang mempertimbangkan konteks budaya dan terminologi sangat penting untuk menyampaikan pemahaman budaya secara akurat. Penerjemahan yang tepat juga membantu menjaga keaslian makna dan nuansa budaya dalam sebuah teks. Seiring dengan semakin meluasnya layanan streaming secara global dan meningkatnya kebutuhan akan aksesibilitas dalam berbagai bahasa, penelitian ini mengkaji bagaimana istilah budaya dalam konteks kuliner pada film *The Menu* diterjemahkan. Studi ini berfokus pada aspek akurasi, teknik yang digunakan dalam penerjemahan subtitle, serta bagaimana strategi domestikasi dan foreignisasi memengaruhi pemahaman serta interpretasi audiens terhadap konten budaya. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik pengumpulan data berupa analisis dokumen atau teks, yang secara khusus meneliti penerjemahan istilah kuliner dalam film *The Menu*. Dalam menganalisis data, peneliti menerapkan teori istilah budaya dari Newmark (1995) untuk mengkategorikan istilah budaya dalam konteks kuliner yang terdapat dalam subtitle bahasa sumber dan bahasa sasaran. Selain itu, teknik penerjemahan dari Molina dan Albir (2002) digunakan untuk mengidentifikasi teknik penerjemahan yang diterapkan oleh penerjemah subtitle, sementara teori ideologi penerjemahan dari Venuti (1994) digunakan untuk menentukan ideologi yang dipertahankan oleh penerjemah berdasarkan teknik penerjemahan yang digunakan. Penelitian ini menganalisis 50 istilah budaya dalam konteks kuliner yang ditemukan dalam film tersebut. Temuan penelitian menunjukkan bahwa foreignisasi merupakan ideologi dominan, dengan teknik penerjemahan literal sebagai teknik yang paling sering digunakan, diikuti oleh teknik meminjamkan dan padanan tetap. Pendekatan ini mempertahankan keaslian istilah budaya dan memperkenalkan konsep kuliner asli kepada penonton Indonesia, namun hal tersebut juga dapat menimbulkan tantangan dalam pemahaman, terutama ketika istilah budaya yang spesifik tidak memiliki padanan langsung dalam bahasa sasaran. Penelitian ini memberikan kontribusi dalam memahami praktik subtitling dan menekankan pentingnya keseimbangan antara menjaga integritas budaya dan memastikan aksesibilitas bagi audiens. Namun, keterbatasan dalam penelitian ini adalah adanya potensi bias dari peneliti dalam menginterpretasikan makna.*

ABSTRACT

Translation that considers cultural context and terminology is essential for accurately conveying cultural understanding. An appropriate translation also helps to preserve the authenticity of meaning and cultural nuances within a text. As streaming services becoming more global and accessibility for different languages becoming increasingly important, this research examines how culinary cultural terms in the film *The Menu* are translated. The study focuses on accuracy, the techniques used in subtitle translation, and how domestication and foreignization strategies influence audience understanding and interpretation of cultural content. This study employs a descriptive qualitative method with data collection techniques in the form of document or text analysis, specifically focusing on the translation of culinary terms found in the film *The Menu*. In analyzing the data, the researchers apply Newmark's (1995) theory of cultural terms to categorize cultural terms within the culinary context present in both the source and target language subtitles of the film. Additionally, Molina and Albir's (2002) translation techniques are utilized to identify the translation techniques employed by the subtitle translator, while Venuti's (1994) translation ideology is used to determine the ideology maintained by the translator based on the applied translation techniques. The study analyzed 50 culinary cultural terms found in the film. The findings indicate that foreignization is the dominant ideology, with literal translation as the most commonly used technique, followed by borrowing and established equivalents. While this approach preserves the authenticity of cultural terms and exposes Indonesian viewers to the original culinary concepts, it may also create challenges in comprehension, particularly when culturally specific terms lack direct equivalents in the target language. This research added to the understanding of subtitling practices and highlighted the need for translators to maintain a balance between cultural integrity and audience accessibility. A limitation of this study is the researcher's potential bias in interpreting the meanings.



1. INTRODUCTION

In today's global streaming landscape, platforms like VIU, Disney+ Hotstar, Prime Video, and Netflix offer extensive subtitle options, including Indonesian subtitles, to accommodate diverse language backgrounds and improve accessibility. This helps viewers from different cultures better understand the films' core ideas, enhancing mutual interpretation (Alonso & Romero, 2024; Chen, 2019; Tannuri, 2018). This contrasts with viewers who either watch without subtitles, relying solely on dialogue, or download unofficial subtitles that often lead to inconsistent interpretations due to variations in translation. Thus, subtitles play a crucial role in cultural comprehension, as they enable viewers to recognize and understand cultural terms present in the film.

Moreover, the quality of translation plays an equally important role in understanding the whole cultural context of a film. The quality of a translation depends on the translator's choice of diction, as well as the translation techniques and ideologies applied in rendering cultural terms from the source language into the target language (Maulida & Saragih, 2023; Salsabila, 2022; Sihotang et al., 2020). The quality of subtitles is also determined based on several things, namely the technical accuracy of the subtitles according to the client's guide requests, as well as ensuring the accuracy, level of formality, spelling, and grammar of the translation (Nikolic, 2021; Szarkowska et al., 2021). A high-quality subtitle translation is a strong bridge that facilitates social and cultural impact on viewers. Therefore, examining translation quality through an analysis of the techniques employed and the ideologies maintained presents an interesting area of study. Notably, the translation of film subtitles on the Disney+ Hotstar platform, since this platform is well known as a widely used streaming platform and its great quality of translation (Chandra et al., 2023; Hilmy, 2023).

One aspect of translation that requires high quality in a cultural context is the translation of culinary terms. Culinary terms often present challenges because they are closely related to different cultural elements, historical backgrounds, and sensory perceptions that do not always have direct equivalents in the target language. Translating cultural terms often poses challenges when an equivalent concept does not exist in the target language (TL), making it difficult to find an appropriate translation (Ali, 2022; Fauzia, 2021; Harahap et al., 2024). Inaccurate interpretation of these terms may confuse the audience and obstruct their comprehension of the source culture. Therefore, research on the translation of culinary terms is crucial in improving the quality of subtitles, which ultimately benefits both translators and viewers in understanding the cultural context more accurately.

The Menu (2022) is a film rich in culinary nuances. As a satire and thriller film, this film uses food as a central element to satirize its characters. With a duration of 1 hour and 47 minutes, the film presents six main courses, each accompanied by a description of the ingredients used. One example is *Amuse-Bouche*, an appetizer consisting of a small ball filled with caviar, cream, and a mix of seafood. Released on the Disney+ Hotstar streaming platform in January 2023, *The Menu* successfully captured audience interest, earning ratings of 7.2/10 on IMDb, 88% on Rotten Tomatoes, and 7.2/10 on Prime Video (IMDb, 2022; Rotten Tomatoes, 2022; Prime Video, 2022). The film's popularity highlights the importance of further research, particularly in the translation of subtitles from English (SL) to Indonesian (TL). Such research is necessary to determine whether the culinary terms in this film are accurately translated, ensuring that target-language audiences can fully grasp their meaning and cultural context.

Previous studies have explored the translation of cultural terms in film subtitles (Abdelaal, 2024; Anindito & Asmarani, 2022; Leksananda et al., 2023; Misliyani, 2015; Murthy & Ishlahiyah, 2024; Subrata & Jumanto, 2023). The findings of translation studies on cultural terms in film subtitles indicate that techniques such as borrowing, specification, transference, and paraphrasing are employed to navigate cultural differences, while the translation ideology tends to favor domestication to ensure readability for the target audience (Abdelaal, 2024; Anindito & Asmarani, 2022; Leksananda et al., 2023; Murthy & Ishlahiyah, 2024). However, specific research on the translation of culinary terms in films remains limited. Existing studies generally focus on translation in the context of menus or cookbooks in dining establishments or restaurants, with findings indicating that culinary translation emphasizes cultural aspects, sensory experience, and audience needs, while the strategies have evolved from cultural substitution to adaptation (Chiaro & Rossato, 2015; Ciribuco, 2021; Husni, A dan Randi, 2024; Lai, 2022; Minutella, 2023; Vilimiene & Astrauskiene, 2023). Furthermore, research focusing on culinary films remains limited, and the findings suggest that linguistic disparity in multilingual contexts influences the quality of culinary term translation (Damayanti et al., 2022; Djonda & Madrunio, 2023). In conclusion, research on film translation specifically focusing on culinary terms, including how these terms are translated and the ideologies maintained, remains relatively scarce. Therefore, this study aims to fill the gap in the existing literature.

Therefore, the objective of this study is to analyse the type of cultural terms in the culinary context in *The Menu* movie using Newmark's (1995) culture bound type theory to classify the terms containing cultural terms, followed by Molina and Albi's (2002) translation technique theory to identify translation strategies and applies

Venuti (1994) concepts of foreignization and domestication to explore the translator's ideological approach. This study uses these three theories to analyze how the translation techniques used by subtitlers in translating culinary terms reflect their ideology in the subtitles of the film *The Menu* (2022). This is important because the translation of terms that are closely related to culture, such as culinary terms, not only affects the audience's understanding but also contributes to the progress, sustainability, and popularity of the culture itself (Luque, 2017; Li, 2019).

2. METHOD

This study employed a descriptive qualitative research method to explore the translation techniques and ideologies used in translating culinary terms in the subtitles of the film *The Menu*. Descriptive qualitative research focused primarily on using words and sentences to comprehensively describe phenomena such as subjects' behaviors, actions, perceptions, and motivations (Creswel, 2009; Hasibuan et al., 2022; Mulisa, 2022). Given that this research focuses on cultural terms, the descriptive qualitative method enables a more nuanced and in-depth understanding, with the main focus on analyzing words or phrases translated from culinary terms in the film *The Menu* (2022).

The primary data in this study consist of words and phrases identified as culinary terms found in both the source language (English) and the target language (Indonesian) of *The Menu* (2022). The data were obtained from the official English and Indonesian subtitles provided by the Disney+ Hotstar platform. Words and phrases are categorized as culinary terms based on Newmark's (1998) cultural bound terms theory. In this study, culinary terms encompass various aspects related to gastronomic culture, including ingredients used in a dish, cooking techniques, presentation methods, as well as customs and traditions associated with culinary experiences. This approach enables a more systematic analysis of the translation of these terms, allowing for an examination of how cultural elements in the source language are preserved, adapted, or transformed in the target language (Damayanti et al., 2022; Paramarta, 2019).

To collect data, the researcher follows a structured procedure as follows: First, the researchers watched *The Menu* (2022) on Disney+ Hotstar, focusing on cultural terms found in both the English and Indonesian subtitles. Second, the researchers identified cultural terms, particularly those related to the culinary domain, by extracting and categorizing words and phrases based on their contextual meanings. Third, the researchers compared the English subtitles (SL) with their Indonesian translations (TL) to analyze the translation strategies employed. Fourth, the researchers compiled a list of culinary terms found in both languages, in the source language and target language, to identify translation patterns and tendencies in cultural adaptation throughout the translation process.

The data analysis was conducted in three stages: First, the categorization of cultural terms using Newmark's (1998) theory, in which the cultural terms from the subtitles were classified into five categories: ecology, material culture, social culture, organization/customs/ideas, and gestures/habits. This classification helps determine the nature of culinary terms in the film. Second, the analysis of translation techniques, where the researchers examined how each cultural term in the English subtitle was translated into Indonesian using translation techniques framework (Molina & Albir, 2002). Third, the examination of translation ideology, in which the translation of each cultural term was assessed through Venuti's (1995) translation ideology to determine whether the translator employed foreignization or domestication in rendering culinary terms. To ensure the validity of the analysis, the study employed theoretical triangulation by incorporating these three established translation theories as the research instrument. This structured approach ensured a comprehensive analysis of the cultural terms found in the subtitle translation of *The Menu* (2022) (Molina & Albir, 2002; Newmark, 1998; Venuti, 2017).

3. RESULT AND DISCUSSION

Result

The researchers found 50 culinary-related cultural terms in *The Menu* movie. Those data was categorized into five types: ecology, material culture, social culture, social organization, and gesture and habit based on Newmark's theory (1998). Material culture dominates with 36 instances, followed by ecology, social culture, social organization, and gesture and habit. Then, those data was analyses using Molina & Albir (2002) to investigate the techniques used by the translators. As a result, the researchers realized that the translator employed nine techniques from Molina & Albir (2002), with literal translation being the most frequent (27 data), followed by borrowing (9 data), established equivalent (6 data), and reduction (3 data). Less common technique such as description, modulation, calque, amplification, and variation were used once each. In the last, the researchers investigated the ideology used by the translator using Venuti's theory (2017). Since the translation techniques primarily align with the source language, the translator leaned toward domestication when translating the culinary terms. In short, the findings were displayed in Table.1.

Tabel 1. Table of Cultural Terms and Translation Techniques Used

No	Type of cultural terms	Number of Occurance	Type of Translation Techniques Used								
			LT	B	EE	D	R	M	C	A	V
1.	Ecology	8	7	-	-	-	1	-	-	-	-
2.	Material Culture	36	17	6	6	1	2	1	1	1	1
3.	Social Culture	3	1	2	-	-	-	-	-	-	-
4.	Social Organization	2	1	1	-	-	-	-	-	-	-
5.	Gesture and Habit	1	1	-	-	-	-	-	-	-	-
TOTAL		50	27	9	6	1	3	1	1	1	1

Table 1 presented the analysis of the use of translation techniques on different types of cultural terms. There were a total of 50 occurrences of cultural terms divided into five main categories, namely Ecology (8 occurrences), Material Culture (36 occurrences), Social Culture (3 occurrences), Social Organization (2 occurrences), and Style and Custom (1 occurrence). Then, the translation techniques used included Literal Translation (LT) 27 times, Borrowing (B) 9 times, Established Equivalent (EE) 6 times, Reduction (R) 3 times, Description (D), Modulation (M), Calque (C), Adaptation (A) and Variation (V) once. Specifically, the Ecology category is most often translated using the Literal Translation technique (7 times) with little use of the Reduction technique (once). From those data, it could be concluded that Literal Translation is the most dominant technique in translating cultural terms, especially for concrete categories such as Ecology and Material Culture. The other techniques are used selectively based on the context of the cultural term being translated.

Ecology

Ecology encompasses physical environment and geography elements, including fauna, flora, climate, seasons, and landscapes. There were 8 terms related to ecological terms, all of them associated with marine and botanical terms. Those terms are; (1) *Algae*, (2) *Dungeness Crab*, (3) *Kelp*, (4) *Scallops*, (5) *Shellfish*, (6) *Fungi*, and (7) *Spotted halibut*, these seven terms were translated using a literal translation technique, and (8) *Slavonian Oak* was translated using reduction technique. The researchers provided one example, as outlined below:

Sampling 1

SL: I mean, I've had **shellfish** just as good with my chef at home, Ricardo.

TL: **Kerang** buatan Ricardo kokiku di rumah juga sama enaknya.

In the translation, the term "*shellfish*" is rendered as "*kerang*". In accordance with Cambridge Online Dictionary, the term "*shellfish*" means any of several kinds of sea animal covered with a shell, for example oyster and crab. The term "*shellfish*" is classified as a culture-bound term in the context of culinary in the category of ecology, since it is related to the name of fauna, especially aquatic animals. In the "The Menu" movie, Soren as one of the television crew was served a course by Elsa, Chef Slowik's right hand, Soran mentioned that the food was no better than the food served by his personal chef. Any marine organism with visible shells that is an invertebrate is commonly referred to as a "*shellfish*" in American culture. The translator used a **Literal Translation** to translate the term "*shellfish*" into "*kerang*". The term "*shellfish*" is translated into "*kerang*" which means with this translation, the term "*shellfish*" becomes a simpler term than its original meaning. This term is translated without any adjustments to the meaning and culture of the target language.

In Indonesian, "*kerang*" specifically refers to bivalves like clams or mussels, which are only a subset of what "*shellfish*" encompasses. "*Shellfish*" also includes crustaceans such as crabs and lobsters, which are not classified as "*kerang*" in Indonesian. Although it is a familiar term in Indonesian, it does not fully capture the broader meaning of "*shellfish*." This can lead to a semantic loss, as the audience might misunderstand the original concept by thinking it refers only to bivalve mollusks, excluding other shellfish like crabs. To fully capture the meaning of the term "*shellfish*", it could be translated as this example "*kerang dan jenis boga bahari bercangkang lainnya*" (clams and other shelled seafood) would offer a more precise and culturally appropriate rendition. The choice of "*kerang*" without further clarification leans towards **foreignization ideology**, as it simplifies the term to align with a familiar Indonesian concept, although at the cost of losing some nuance. However, adding further explanation would have provided a more TL-oriented translation that captures the original ecological reference more accurately. It can be concluded that in these ecological terms, the dominant ideology maintained by the translator is foreignization.

Material Culture

Material culture refers to objects that result from human creativity and innovation, often described as artifacts. As accordance with the theory of culture translation, material culture is divided into five categories: food, clothing, housing, transportation, and communication. In the context of The Menu movie, all the identified material culture terms fall under the food category (Newmark, 1998). There were 36 terms related to material culture, all

of them related to the ingredients used to make the dishes served in *The Menu* movie. Those terms are; (1) Oyster, (2) Smokehouse, (3) Heirloom grains, (4) Tobacco, (5) Bone marrow, (6) Bergamot, (7) Red clover tea, (8) Dried sea lettuce, (9) American cheese, (10) House-made granola, (11) We ferment, (12) We marinate, (13) We slaughter, (14) We liquefy, (15) We spherify, (16) We gel, (17) Milk snow, these 17 terms were translated using literal translation technique. Additionally, (18) A compressed and pickled cucumber, (19) Pressure cooked vegetables, (20) Roasted fillet, (21) Passard egg, (22) Potato confit, these 5 terms were translated using established equivalent technique. In addition, (23) Mignonette, (24) The rosé, (25) Lambursco, (26) Chassagne-Montrachet, (27) Pinot Noir, (28) Emulsion, these 6 terms were translated using borrowing technique. Furthermore, (29) Cheeseburger and, (30) We hyper-decanted... were translated using reduction technique. As well, (31) ...house-smoked Bresse chicken thigh al pastor and, (32) Crinkle-cut or julienne, were translated using amplification technique. Then (33) The lemon pearls was translated using description technique, (34) Savory accompaniments, was translated using variation technique, (35) Korean Barbeque, was translated using calque technique, lastly, (36) Gelatin sugar water, was translated using description technique. Moreover, it can be concluded that in these material culture terms, the dominant ideology maintained by the translator is foreignization. The researchers provided one example, as outlined below.

Sampling 2

SL : **A compressed and pickled cucumber melon**

TL : Ini adalah **acar semangka timun**

As the words of the Cambridge Dictionary, the term "*cucumber melon*" refers to "*a type of cucumber that has a sweet flavor and is commonly used in salads or pickles.*" This term falls under the category of material culture, as Newmark (1988) states that food names are part of material culture. In this context, "*compressed and pickled cucumber melon*" refers to a food item that has been processed to enhance its flavor and presentation appeal. The translator rendered the term "*compressed and pickled cucumber melon*" as "*acar semangka timun.*" In this translation, the translator employed **established equivalent** translation technique by translating the term "*a compressed and pickled cucumber melon*" into "*acar jahe timun*". In Indonesian culture, the term "*acar*" means vinegared food made from sliced cucumber, carrot, onion, chili, pineapple, jicama, or mustard greens, which is usually eaten with rice. The term "*A compressed and pickled cucumber melon*" is not interpreted literally, if translated literally this term is more inclined to how a food is processed, not like a food or culinary term. There is a process of cultural alignment in translating this term, therefore this term is translated using the established equivalent technique. By adopting a common term or expression as an equivalent in the target language, it can be recognized as an established equivalent translation strategy (Anwar et al., 2020; Dewi, 2024; Wardoyo, 2022). The word "*acar*" has been used frequently in relation to the target language in this context. This technique's implementation is indicative of the idea of **domestication ideology** because it adapts the source term to a familiar concept in the target culture, making it more relatable and understandable for the audience.

Social Culture

Social culture refers to aspects of culture related to social activities, occupations, social classes, and recreational activities within a particular society (Newmark, 1998). There were 3 terms related with social culture, those are, (1) Chef, was translated using literal translation (2) Food critic for *saveur*, and (3) Epicurean, was translated using borrowing technique, all of them related with occupation in the field of culinary in the "*The Menu*" movie. Moreover, it can be concluded that in these material culture terms, the dominant ideology maintained by the translator is domestication. The researchers presented one example, as outlined below:

Sampling 3

SL : **Food critic for Saveur**

TL : **Kritikus makanan untuk Saveur**

Based on the Oxford Learner's Dictionary, the term *food critic* refers to "*a person who writes and gives opinions about food and restaurants.*" In the context of the sentence, this term refers to a profession involving the evaluation and review of food and restaurants. This term relates to the social field, as Newmark (1988) stated that professions or occupations are part of social culture. In this translation, the technique used is **pure borrowing** for the word "*Saveur*" and **literal translation** for the phrase "*food critic*" into "*kritikus makanan.*" *Saveur* is the name of a well-known culinary magazine, which is why the translator opted not to translate it but to borrow it directly, preserving its original identity. This approach reflects **domestication ideology** in translation. The phrase "*kritikus makanan*" is commonly used in Indonesian, ensuring that the message from the source text is conveyed clearly to Indonesian readers without losing meaning or context. Additionally, retaining the name "*Saveur*" without translation indicates that the term is associated with international culture, particularly within the culinary and publishing industries, which are also recognized in Indonesia. Overall, there is no significant difference in meaning between the term *food critic* in the source language and "*kritikus makanan*" in the target language, as both refer to

the same profession. The translator successfully preserved both the meaning and context from the source text in the target text.

Social Organization

Every culture has its unique political and institutional terms reflected in social life. Social culture encompasses organizations, customs, activities, procedures, and concepts, which Newmark (1988) categorizes into four areas: political and administrative, historical, international, religious, and artistic. There were 2 terms related with food-related terms and educational institutions exist in the "The Menu" movie, those are (1) Taco night, was translated using literal translation technique, and (2) Culinary Institute in Hyde Park, was translated using borrowing technique. The researchers showed one example, as outlined below:

Sampling 4

SL : Jeremy studied at the *Culinary Institute* in *Hyde Park*

TL : Jeremy belajar di *Culinary Institute* di *Hyde Park*.

The terms related to institutions and education can be categorized under **social organization** because education is part of the social structure, encompassing institutions and systems within a society (Newmark, 1998; Tinsley & Newmark, 1983). In the film "The Movie", Chef Slowik introduces one of his junior chefs who he considers to be a talented chef by telling him where Jeremy learned his culinary knowledge, but there is a sense of sarcasm in how Chef Slowik introduces Jeremy as his junior chef. In this sentence, "*Culinary Institute*" refers to a specialized educational institution that offers training in the culinary field. In the translation, the translator used the **pure borrowing** technique, as the terms "*Culinary Institute*" and "*Hyde Park*" remain unchanged and are written exactly as in the source language (SL). The translator retained the original names of the institution and location to preserve their identity and cultural context. This translation choice reflects the application of **foreignization ideology**, aiming to ensure that the target language (TL) readers recognize and understand the institution or place as part of the original culture. Additionally, this technique is appropriate since there is no specific equivalent for the Culinary Institute in Indonesian. Overall, the meaning and context of the sentence are conveyed well, as Indonesian readers can understand that it refers to education at a well-known culinary institution in Hyde Park.

Gesture and Habit

Gestures and habits can be defined as culturally specific actions or practices that individuals or groups engage in, which can have different meanings depending on the cultural context, gestures refer to bodily movements that convey meaning or communicate an emotion or idea (e.g., nodding, smiling, or giving a thumbs-up), while habits are repeated behaviors or practices that become characteristic of individuals or groups. The interpretation of both gestures and habits can vary across cultures, and their translation depends heavily on the audience and setting, requiring different approaches for experts, generalists, or uninformed readers (Newmark, 1998).

Sampling 5

SL : Feel free to observe cooks as they innovate, **but please do not photograph our dishes**. Chef strongly feels that the beauty in his creation lies in their ephemeral.

TL : Jangan sungkan mengamati para juru masak berinovasi. **Namun, tolong jangan memotret hidangan kami**. Koki merasa keindahan ciptaannya...terletak pada sifat fana mereka.

Based on the Oxford Learners Dictionary, the term "photograph" refers to "a picture made using a camera" (<https://www.oxfordlearnersdictionaries.com/definition/english/photograph>). In the context of the sentence, the command not to photograph the dishes reflects cultural aspects related to the habits and attitudes of a chef toward their creations. Here, the chef emphasizes that the beauty of the dish lies in its ephemeral nature. In this sentence, the expression "please do not photograph our dishes" reflects a custom regarding how food is perceived and appreciated. In this context, the prohibition against taking photographs conveys the belief that the dishes should be enjoyed in person rather than being confined by the desire to capture them in a photo. The translator employed **literal translation** in translating the term "but please do not photograph" into "Namun, tolong jangan memotret hidangan kami." This indicates that the translator applied a foreignization approach, as they kept the expression and structure closely tied to the source language. The choice to preserve the original phrase, rather than adapting it to local practices or norms, suggests the translator's intent to preserve the authenticity of the original culinary message. Through this translation, the message about the ephemeral nature of the dish is maintained, and Indonesian readers are able to understand the cultural context behind the chef's request to experience the dish directly, without being distracted by photography. The translator successfully conveys the message while keeping the foreign cultural reference intact, showing an adherence to the ideology of **foreignization**.

Discussion

This study analyzed how cultural concepts are translated in the film *The Menu* (2022), focusing on ecology, material culture, social culture, and social organization. The final result using five categories; ecology, material culture, social culture, social organisation, and gesture and habit, the researchers discovered 50 cultural terms relating to food in the film *The Menu*. There are 36 examples of material culture, which is followed by ecological, social culture, social organisation, gesture, and habit. Additionally, the researchers discovered that the translator used nine strategies from Molina & Albir (2002), with the most common strategy being literal translation (27 data), which was followed by borrowing (9 data), established equivalence (6 data), and reduction (3 data). Furthermore, as evidenced by the frequent use of literal translation and borrowing in the translation of culinary cultural phrases, translators often adopt the concept of foreignization with the aim of exposing the target audience to foreign culinary concepts. Additionally, many culinary terms often lack direct equivalents in the target language, making foreignization a preferred strategy to preserve the authenticity and cultural significance of the source text (Newmark, 1998; Puspitasari, 2020). The findings demonstrate how different translation techniques, such as literal translation, established equivalent, pure borrowing, and the use of cultural context, can influence the translation outcome, revealing challenges and strategies inherent in translating culture-specific items. Translating cultural concepts is a challenging task since the translator must consider several factors and ensure that the translation is simple enough for readers to understand (Adlina, 2024; Anwar et al., 2024; Haider & Shuhaiber, 2024).

Among these techniques used by the translator in translating the subtitle of *The Menu* movie, literal translation emerges as the most frequently employed method in subtitle translation, particularly due to the constraints inherent in subtitling. Out of 50 culinary terms found, 27 were translated using literal translation techniques, as shown in Table 1. This is due to the limited time and space available in subtitles. Subtitles have character and screen time constraints, so translators need to convey meaning as efficiently as possible. This technique is often used because it is more concise, accurate and saves space (Saputra et al., 2022; Widiyanthi et al., 2022). For example, the term “*shellfish*” is only translated as “*Kerang*” in the target language, although “*shellfish*” inherently encompasses a broader meaning than just “*Kerang*” in the target language as shown in sampling 1. It can be concluded that the dominant technique used by subtitle translators in the film *The Menu* is literal translation because it is considered to be able to convey meaning more efficiently with limited space and time (Damayanti et al., 2022; Widiyanthi et al., 2022).

In addition, literal translation also often appears in the translation of material culture terms, such as the term *smokehouse* which is translated as “*rumah asap*” and *emulsion* which is translated as “*emulsi*”. This means that the term has a direct equivalent in the target language that maintains its original meaning without significant changes. This technique is often used for terms that have conceptual conformity in both languages, especially in academic fields as in the translation of research abstracts and terminology that requires an understanding of similar patterns or structures so that the reader can understand the thought patterns and structures of the original language, not just its meaning (Aini et al., 2023; Appiah, 2013). This means that the application of literal translation allows material culture terms to maintain their clarity and specific meaning in the context of culinary culture without the need for adjustments that can change their meaning. However, the weakness of literal translation is that the results often resemble translations produced by machine translation (MT). This technique is unable to accurately identify the cultural context in the source and target languages, so it risks producing word-for-word translations without considering the contextual meaning and cultural nuances inherent in the translated terms (Hasyim et al., 2021; Nugroho et al., 2021). Additionally, the use of literal translation techniques in film translation actually has its own advantages and disadvantages, on the one hand this technique saves space and time but on the other hand the existing cultural context cannot be conveyed perfectly.

Another technique that is widely used besides literal translation and borrowing is the established equivalent translation technique. The use of the established equivalent technique in translating culinary terms is often chosen because it ensures clarity and immediate comprehension for the target audience, established equivalents refer to terms that already have a recognized and standardized translation within the target language (Modesty & Harsono, 2023; Nababan et al., 2019; Merliani & Agoes, 2022). By using these established terms, translators can maintain accuracy and consistency, aligning with the expectations and familiarity of the readers or viewers. This technique is particularly effective when dealing with culinary terms that have cultural significance or are widely known, as it helps preserve the intended meaning without the need for additional explanation. Moreover, employing established equivalents enhances the readability and natural flow of the text, making the content more accessible and relatable to the audience (Qudsiyah, 2021; Sari et al., 2016). An example of the use of the established equivalent technique in the subtitles of the film *The Menu* can be seen in sampling 2.

To further contextualize these findings, it is essential to compare them with previous studies on culinary translation in different media. Previous studies have shown that the two translators (Siberian and Agent Nas) employed translation techniques with different frequencies, which affected the quality of culinary term translation. The translator who predominantly used the pure borrowing technique achieved a high level of accuracy but tended to reduce the acceptability of the translation. In contrast, the translator who more frequently applied annotation techniques (established equivalent) enhanced viewers' comprehension. The findings of previous research differ

from those of this study. While prior studies focused on how variations in translation techniques influence translation quality, this research examines only the techniques and ideologies employed by subtitle translators on the Disney+ Hotstar streaming platform. Furthermore, earlier research found that the dominant technique used in translating the culinary-themed film *Chef* was pure borrowing, whereas this study, which focuses on the film *The Menu*, indicates that literal translation is the more prevalent technique. However, a similarity in translation ideology is observed between the two studies. In both the translation of *Chef* and *The Menu*, translators adopted the ideology of foreignization, preserving the cultural elements of the source language within the translation. Thus, the translation of culinary terms in films tends to retain source cultural elements through foreignization, although the specific techniques used may vary depending on the translator's preferences and the translation context (Abdelaal, 2024; Damayanti et al., 2022).

Additionally, the primary difference between the previous study and this research lies in the type of text analyzed, the dominant translation technique, and the rationale behind the choice of technique. The previous study, which focused on the menu book of a Chinese restaurant in Medan, found that the most frequently used translation technique was borrowing, as seen in the translation of 宫保腰果鸡丁, which was retained as "Ayam Goreng Kungpao." This choice was driven by the restaurant's need to maintain cultural appeal and ensure appropriate linguistic adaptation for a multilingual clientele within an authentic culinary context. In contrast, this study, which examines the subtitles of *The Menu* movie's subtitle, reveals that literal translation is the more dominant technique, as exemplified by the translation of "shellfish" into "kerang." This discrepancy arises because subtitling prioritizes immediate comprehension for a broader audience, whereas menu books tend to preserve original terms to maintain the cultural identity of the dishes being presented. Furthermore, this study also finds that foreignization is the prevailing ideology in subtitling, allowing audiences to become familiar with cultural terms from the source language, although it may pose challenges in comprehension. Thus, the differences in findings between these studies reflect how textual context and translation objectives influence the strategies adopted by translators (Husni & Randi, 2024; Lai, 2022).

The findings of this analysis highlight the importance of balancing domestication and foreignization techniques to achieve accurate and culturally resonant translations (Dewi et al., 2021; Harared, 2018; Putrawan, 2018). The translator's choices reflect the need for a deep understanding of both source and target cultures, ensuring that translations capture not just literal meanings but also cultural connotations. In translating cultural items, especially those involving ecology, material culture, or social organization, translators must be mindful of potential semantic loss and consider whether additional context or explanations could benefit the target audience. Furthermore, employing established equivalents and pure borrowing can serve as effective strategies, particularly when dealing with familiar concepts or brand names. However, where cultural nuances are critical, expanding the translation or incorporating additional details can preserve the richness of the original content. This approach aligns with the goal of producing translations that resonate with target audiences while respecting the original work's integrity (Nuswantoro, 2022; Yatuzzuhriyyah & Hilman, 2022).

In conclusion, the translation of cultural concepts requires careful consideration of technique, audience, and context. Effective and proper localization of translation bridges cultures, preserving meaning and fostering mutual understanding across linguistic and cultural divides (Li, 2024; Oktaviana & Ishlahiyah, 2024; Tursunovich, 2022). The results of this study are expected to provide significant contributions in the field of film subtitle translation. The implication of this study is to encourage film subtitle translators to pay more attention and improve their accuracy in translating terms related to culture. This study has limitations on one type of subtitle, so for further research it is recommended to expand the focus of the study by examining cultural terms from the perspective of various types of subtitles. This will provide a more comprehensive insight into translation strategies and challenges faced in translating cultural contexts in films.

4. CONCLUSION

The conclusion of this study indicates that the translation of culinary cultural terms in the subtitles of *The Menu*, a film by Disney+ Hotstar, is predominantly characterized by the use of literal translation. Out of the 50 identified culinary terms, 27 were translated using this technique. While literal translation allows for the preservation of the source language terms' form, it often fails to fully convey the cultural context to viewers. Although this technique enhances readability for the audience, its accuracy in translation risks omitting deeper cultural meanings, potentially leading to misinterpretations among Indonesian viewers. Additionally, technical constraints in subtitle translation, such as space limitations and the duration of text display, also influence the translator's decision-making process. In the audiovisual translation or subtitling context, translators must balance meaning accuracy with technical constraints to ensure that the translation remains accessible to the audience. The findings of this study also affirm that the dominant translation ideology for culinary terms in this film is foreignization. This approach aims to retain the source language's cultural nuances rather than fully integrating them into the target language's culture, making the terms more practically understandable for local audiences while still preserving their original cultural essence. Therefore, to improve the quality of subtitle translation in films rich

in cultural content, translators should not only consider readability but also implement additional strategies, such as providing explanatory notes or utilizing visual context, to enhance viewers' comprehension of culinary terms. This is crucial to maintaining cultural richness in the viewing experience without compromising audience familiarity. Moreover, based on the findings and limitations of this study, future research is recommended to explore more comprehensively the impact of specific translation techniques and ideologies on viewers' perception and understanding of culinary-themed films.

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