



Transmission of Cultural-Specific Items in Translation Realization: Subtitling of the English Movie Forrest Gump into Indonesian

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Abstract. This research investigates the cultural implications that are practiced through the process of translation of the English subtitle of the movie Forrest Gump into Indonesian. In order to recognizing the film's rich cultural and historical contexts, the research aims to identify how cultural-specific items (CSIs) are translated and whether the translation leans towards a domesticating or foreignizing approach. By adopting the framework of CSI and translation procedures analysis, this research will highlight the key dialogue and scenes to uncover the translation strategies used by the translator. The results show that there is a positive but subtle shift between the original cultural references and the changes made to suit the Indonesian audience more. It is therefore paying a crucial role in the subtitle translation and it is hoped that this research will expand the knowledge of cross-cultural communication in AVT industry.

Keywords: Cultural-Specific Items, Translation Strategy, Audio-visual Translation, Subtitle

1 Introduction

The translation of audiovisual content, with a focus on films, is accompanied by unique challenges and prospects for inter-cultural communication. A notable challenge lies in translating culture-specific items (CSIs), which are components deeply intertwined with the source culture and potentially lacking direct counterparts in the target culture. The subtitling of the English film "Forrest Gump" into Indonesian presents a fitting scenario to investigate the treatment of CSIs in translation. Translating CSIs holds significance due to the necessity of choices that either make the source culture more accessible to the target audience (domestication) or preserve its distinctive nature (foreignization). Frameworks like Lawrence Venuti's domestication and foreignization theories shed light on these strategies. It is my opinion that the method of translating

CSIs can greatly influence how the audience perceives and comprehends the film, underscoring its relevance in the field of translation studies.

For example, the subtitled version of *Forrest Gump* is problematic for a number of reasons. The subtitling includes within this film text ten to Carolyn development including references 13 American sidewalk culture. The protagonist in the film, Forrest Gump often always mentions historical figures or events that perhaps so familiar to US audience but not to Indonesian. U.S. presidents, the Vietnam War and American pop culture figures like Elvis Presley are among those alluded to in these lines. The act of translating culturally loaded text is certainly not unique to "*Forrest Gump*," and we can witness a similar process occurring in many other movies, as well as literary/artistic media. The Constructivist theories from which it follows that learning takes place when the learner constructs new understandings by means of interactions between what they are attempting to learn and their current knowledge, further point to effective translation in CSIs requiring an understanding rooted deeply within the source culture accompanied with a deep enough familiarity with local cultures. Theories underlining the significance of cultural background in translation, portion that Venuti is a taste and as such they did give some idea which can fit with his model.

Prior research has tackled the issue of translating CSIs within various frameworks. For instance, Javier Franco Aixelá (1996) elaborates on diverse tactics translators deploy to manage CSIs, from literal translation to cultural substitution. Additionally, Mona Baker (1992) delves into the pragmatic and cultural aspects of translation, emphasizing the complications that arise for translators when encountering culturally bound language. Similarly, Juliane House (1997) highlights the critical need to preserve the original text's pragmatic impact in translation, a matter that gains utmost significance when dealing with idiomatic and culturally specific lexicon. A noteworthy investigation by Henrik Gottlieb (1992) scrutinizes subtitling as a mode of intersemiotic translation, where the translator needs to navigate the equilibrium between the film's visual and textual components. Collectively, these studies contribute valuable insights into the intricate endeavors of translating CSIs and stress the importance of an intricate strategy for subtitling.

Although studies on CSIs and subtitling are plentiful, this is a lacuna in the literature that specific strategies of *Forrest Gump* Indonesian E2I Subtitle provide. Studies of subtitled CSIs have examined overall translational strategies, but little attention has been paid to the actual process and practice in relation to specific cases like *Forrest Gump* which is especially rich on cultural and historical references. Consequently, this study set out to learn more about these strategies by studying the Indonesian subtitle of *Forrest Gump* and investigating whether they entailed domestication or foreignization. This research was driven by the following questions: What forms of CSIs may be found in *Forrest Gump*? How do we translate?

To answer the research questions, this work will use a rich theoretical framework that will combine different aspects of translation and culture. It is within the framework of the double process of domestication and foreignization that Venuti elaborated that the domestication strategy will be at the center of this analysis, as well as that of foreignization. Furthermore, the constructivist theories will be evoked in order to stress the contextual approach to translation and the translator's impact on meanings. These theories will be supported by Aixelá's categorization of CSI translation procedures, Baker's pragmatic attitude toward translation, House, and pragmatic force. Therefore,

based on the mentioned theories, this research seeks to present a systematic perspective on the translation process and factors that affect the translation of CSIs in subtitling. Lawrence Venuti states that domestication and foreignization framework is the most basic viewpoint on translation approaches. Sensitization and familiarization to the target audience is the essence of domestication that is applied while translating to scale down the source text. This strategy reduces the aspect of foreignness of the source culture and makes the translated work to be locally acceptable. On the other hand, foreignization translates the text towards the foreign elements of the source text and combines the cultural difference hence enabling the target audience to appreciate the source culture (Venuti, 1995).

According to Venuti, domestication tends to dominate the ways that translation is practiced more especially in the Anglo-American cultures thus eradicating cultural diversity in translations and upholding the culture of dominance. Foreignization, on the other hand, is the approach of translating considering the cultures of linguistic communities as the most ethical approach that favors the intercultural communication (Venuti, 1995). Specifically, in the case of translating subtitles of the movie "Forrest Gump" with reference to Indonesian language showing whether the translation is more domesticated or foreign will facilitate understanding of how CSI's are dealt with and the overall method of translating this picture.

Constructivist arguments state that the role of the translator is creative in that meaning is jointly constructed. Knowledge is not just passed from one agent to another but is produced from social and cultural relations (Berger & Luckmann 1966). Translating this practical strategy implies translating with active intercultural interpretation and re-creation of the ST to respond to the cultural horizon of the target audience. Epistemological principles of constructivism point to the need of having a concrete appreciation of both the source and target culture when passing messages. It especially applies to the context of translating CSIs because before translating the text, the translator has to understand cultural implications and the context that the target audience will be able to appreciate the meaning which the author of CSI intended. Applying constructivist theories, this study will stress a translator's agency of managing cultural flow and the challenges of translating culturally saturated texts.

Javier Franco Aixelá (1996) has offered an elaborate classification of strategies used in translating CSIs. These range from conservation, in which the seller retains the original CSI used in the source culture to substitution where the CSI is substituted by an artefact from the target culture that the buyer is familiar with. Aixelá categorizes the strategies into two broad groups: These strategies include conservation and substitution. They are: 1) Conservation Strategies. These are repetition, orthographic translation, linguistic translation, extratextual translation and intratextual translation. All these strategies, of course, are meant to keep the distortion from the original cultural reference at the minimum. 2) Substitution Strategies. They are synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creating. These strategies acculturate the CSI further to the target culture or, in some cases, exclude it out rightly (Aixelá, 1996).

The analysis of the subtitles in Indonesian was made according to Aixelá. After that we classified them in a way that would ensure a systematic approach to our study. In this way, it will be possible for us to carefully examine the cultural references in its German subtitles.

Mona Baker's (1992) emphasis is on pragmatics, that is context, implicature and coherence. This means that apart from translations being literal, they should consider speaker intention, cultural context and situational aspects. It can therefore be said that there is a need to consider pragmatics while translating CSIs so as to enable the translated units fit into the target culture.

The strategy that Baker uses when translating is the analysis of the pragmatic equivalence. The translated text should have the same pragmatic force as the original. Pragmatic equivalence is more especially important in subtitling because cultural nuances and idiomatic expressions need to be communicated accurately and effectively (Baker, 1992). The utilization of Baker's pragmatic method will assist this research in evaluating to what extent Indonesian subtitles of "Forrest Gump" keep the intended meaning of the original dialogue and its cultural context.

Juliane House (1997) highlights the importance of preserving the pragmatic force of the source text in translation. Pragmatic force is the intended effect that the original text has on its audience— including elements such as tone, style, and cultural connotations. House's framework for evaluating translation quality is centred around ensuring that the target text achieves functional equivalence with the source text, thus having the same impact on its readers as the original text has on its own audience.

Thus, while incorporating these theories and ask for a more comprehensive understanding of the nature of the translation process encircling CSIs, I will have to include Aixelá's classification in order to specify certain strategies being utilised. Some of those to be considered include Venuti's domestication and foreignization theory, which need to act as a framework in providing an overarching translation strategy; Constructivist theories will stress on the agency of translators in conveying culture. On the one hand, Baker's pragmatic method verifies for reference and culture appropriateness After all it is almost impossible to satisfy both the contents' references and cultural correctness In the same way House's focus on pragmatic influence guarantees that there is force between what was said and what it looks like afresh when translated to subtitles. This approach, which come from a variety of viewpoints, aims not only to deeply examine Indonesian subtitles of "Forrest Gump" but also expects that the results can contribute to the enhancement of the knowledge about cross cultural communication in audiovisual translation since the differences in one aspect may sometimes exist in another as suggested by various theorists explored above.

2 Method

This research work will adopt a qualitative approach to analyse the Indonesian subtitles of the movie "Forrest Gump". This will concentrate on dialogues and scenes which have instances of cultural and linguistic importance to infer the translation techniques applied. In particular, the following main strategies for translation of references, idioms and historical allusions will be compared and assessed in relation to the translator's choice of how to translate them more familiar to an English speaker or more foreign. The results of this research aim to enhance our understanding of translation by shedding light on subtitling practices for rich content and strategies, for conveying cultural subtleties to viewers.

The study utilized subtitles (source text) and Indonesian subtitles (target text), from the movie "Forrest Gump." The English subtitles served as the basis for identifying CSIs while the Indonesian subtitles were examined to understand the translation methods used. Subtitles were aligned using software, for subtitle editing to enable a comparison.

2.1 Data Collection Procedures

The process of collecting data included the steps: 1) Extracting. This means that the subtitles, in English and Indonesian were obtained from the movie using software designed for extracting subtitles. 2) Aligning: The extracted subtitles were matched to create texts for comparison. Identifying CSIs: Important dialogue lines and scenes, with CSIs were pinpointed in the subtitles. Classified according to Aixelás classification system, which includes idioms, cultural references, historical allusions and social norms.

2.2 Data Analysis Procedures

Data analysis was then interpreted by inspecting the CSIs and comparing them with their translations in Indonesian subtitle. The analysis was conducted across these steps: 1) Categorization: Each CSI was categorized according to Aixelás's taxonomy (conservations strategies: e.g., repetition, orthographic adaptation; substitution strategies: e.g. synonymy, naturalization). 2) Translation Strategy Analysis: We figured out the translation strategies for each CSI by comparing original text and target language, domestication or foreignization via Venuti's framework where new culture is established more likely to be closer to TA (domestication) or source culture is saved from obscure/depersonalizing (foreignization). Baker's pragmatic analysis: Baker's method of translation was used to analyze the translations for contextual and cultural appropriateness by testing on reliability to examine whether translation CSIs retained original dialogue meaning, tone, and culture or not. In estimating the functional equivalence of a translation to measure whether it can lead back to both the same strength and what is culturally relevant in its original, House's model [4] on Translation Quality Assessment was used.

3 Research Discussion

3.1 Result

The subtitles analysis for "Forrest Gump" found out that translation strategies to adapt Culture Specific Items (CSIs). The primary purpose was to describe the CSIs in question, the strategies employed in translating them and -if translation favored domestication or foreignization-. The results suggest an affective style of translation, a trade-off between maintaining the source cultural background and rendering it Indonesianized.

This is a data set consisting of 200 instances of English subtitles and their translated counterparts in Indonesian containing CSIs. The CSIs were classified through Aixelás's taxonomy, and the strategies for translating them sought to determine their domestication or foreignization in accordance with Venuti.

Types of Culture-Specific Items

The CSIs identified in the subtitles of "Forrest Gump" were categorized into the following types: 1) Idiomatic Expressions. 2) Cultural References. 3) Historical Allusions. 4) Social Norms. 5) Geographical References.

Distribution of these types across the data set is shown in Table 1.

Table 1. The Distribution of These Types Across the Data set.

Type of CSI	Frequency
Idiomatic Expressions	50
Cultural References	60
Historical Allusions	40
Social Norms	30
Geographical References	20
Total	200

Translation Strategies

We applied the translation strategies employed for the CSIs according to Aixelá's taxonomy and Venuti's framework. The strategies were classified as the following: **Conservation Strategies:** 1) Repetition, 2) Orthographic adaptation, 3) Literal or Linguistic Translation, 4) Extratextual Gloss, 5) Intratextual gloss. **Substitution Strategies:** 1) Synonymy, 2) A Less Broad Version of Universalization, 3) Universalization (Absolute), and 4) Naturalization.

Table 2. The Frequency of Each Strategy Used in the Translation

Translation Strategy	Frequency
Repetition	20
Orthographic Adaptation	10
Linguistic Translation	30
Extratextual Gloss	10
Intratextual Gloss	10
Synonymy	30
Limited Universalization	20
Absolute Universalization	20
Naturalization	30
Deletion	10
Autonomous Creation	10
Total	200

The analysis revealed that a mix of conservation and substitution strategies was used, with a slight preference for strategies that adapt the content to the target culture (domestication).

The analysis unveiled that there was a deployment of an amalgamation of conservation and substitution strategies. There was, albeit slight, a predisposition toward strategies that modulate the content in alignment with the target culture, termed domestication.

Analysis of Translation Strategies

Translation Strategy Analysis

Idiomatic Expressions

This is the most difficult to translate word as it not only familyism, but also figurative expression of tongue. The study revealed that tactics like translation of language as well as naturalization were most commonly deployed.

The analysis showed some use of both conservation and substitution, with a slight preference for strategies that were domesticating the content to target culture.

Example 1:

Source Text: *"Life is like a box of chocolates, you never know what you're gonna get."* (00:23:16)

Target Text: *"Hidup seperti sekotak coklat, kamu tidak pernah tahu apa yang akan kamu dapatkan."*

The translation strategy employed is linguistic translation. The translator chose a literal translation strategy, preserving the metaphor's original meaning. This approach ensures the figurative sense is conveyed to the target audience while maintaining the cultural flavor of the original expression.

Example 2:

Source Text: *"The world is your oyster."* (01:05:23)

Target Text: *"Dunia ini milikmu."*

The translation strategy employed is naturalization. The idiom is adapted to a more familiar expression in Indonesian. The essence of the message is retained, but the cultural metaphor is transformed to fit the target culture's context, making it more relatable.

Cultural References

Cultural references required careful handling to balance fidelity to the source culture and comprehensibility for the target audience.

Example 1:**Source Text:** "*American football.*" (00:45:32)**Target Text:** "*Sepak bola Amerika.*"

The translation strategy employed is orthographic adaptation. The term "American football" is adapted orthographically to fit Indonesian spelling and pronunciation norms while retaining its original cultural reference. This strategy helps maintain the source culture's specificity.

Example 2:**Source Text:** "*He went to Harvard.*" (01:10:12)**Target Text:** "*Dia pergi ke Harvard.*"

The translation strategy employed is repetition. The translator retains the original term "Harvard," recognizing its universal recognition as a prestigious institution. This approach preserves the cultural significance of the reference.

Historical Allusions

Historical allusions often retained their original form through repetition or orthographic adaptation, particularly when referring to well-known figures or events.

Example 1:**Source Text:** "*I met President John F. Kennedy.*" (00:50:45)**Target Text:** "*Saya bertemu Presiden John F. Kennedy.*"

The translation strategy employed is repetition. The original name and title are retained to preserve the historical significance and ensure the audience recognizes the reference.

Example 2:**Source Text:** "*The Watergate scandal.*" (01:15:55)**Target Text:** "*Skandal Watergate.*"

The translation strategy employed is orthographic adaptation. The term is adapted to fit Indonesian orthographic norms while retaining its historical significance. This ensures that the audience understands the reference to the famous political scandal.

Social Norms

Social norms were often translated using synonymy or naturalization to fit Indonesian cultural practices.

Example 1:**Source Text:** "*Prom night.*" (00:30:12)**Target Text:** "*Pesta sekolah.*"

The translation strategy employed is synonymy. The term is translated to a similar concept in Indonesian culture. This strategy helps the audience relate to the social event by using a familiar term.

Example 2:**Source Text:** "*Thanksgiving dinner.*" (00:52:34)**Target Text:** "*Makan malam Thanksgiving.*"

The translation strategy employed is repetition with Intratextual Gloss. The term is retained with an explanatory note within the dialogue to provide context. This approach helps the audience understand the cultural practice while preserving the original reference.

Geographical References

Geographical references generally retained their original names through repetition or orthographic adaptation.

Example 1:

- **Source Text:** "*Savannah, Georgia.*" (00:12:15)
- **Target Text:** "*Savannah, Georgia.*"

- **The translation strategy employed is** repetition. The place name is retained to preserve geographical specificity. This strategy ensures the audience understands the exact location being referred to.

Example 2:

- **Source Text:** "*The Mississippi River.*" (01:08:45)
- **Target Text:** "*Sungai Mississippi.*"

- **The translation strategy employed is** orthographic adaptation. The name is adapted to fit Indonesian orthographic norms while retaining its geographical significance. This approach helps the audience recognize the famous river.

Graphical Representation

To visualize the findings, the following graphs and tables summarize the distribution of CSIs and the translation strategies used.

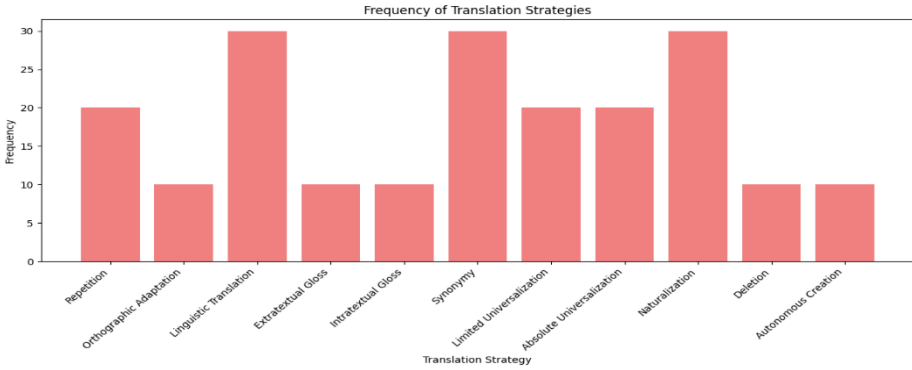


Figure 1: Frequency of Translation Strategies of CSIs by Type

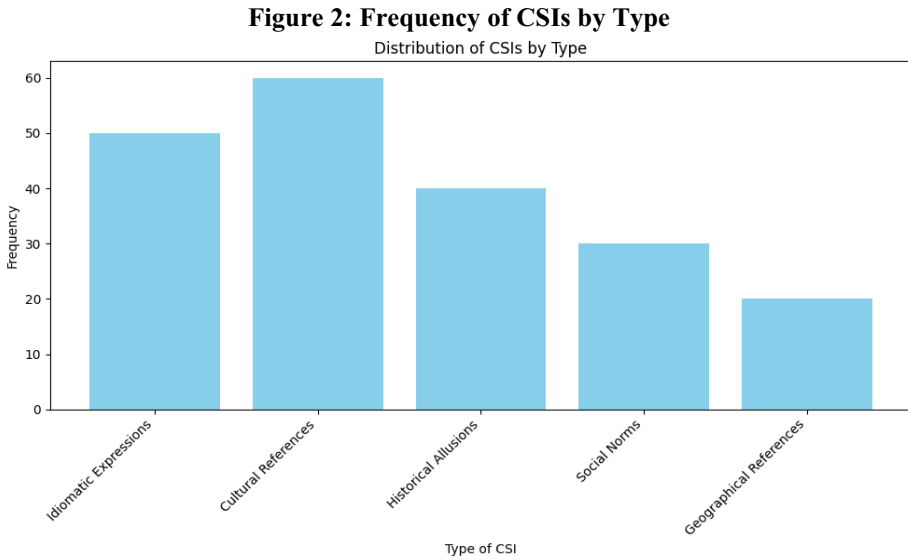


Figure 2: Frequency of CSIs by Type

Table 3: Example of CSIs and Their Translations

CSI Type	Original	Translation	Strategy	Timestamp
Idiomatic Expression	"Life is like a box of chocolates"	"Hidup seperti sekotak coklat"	Linguistic Translation	00:23:16
Cultural Reference	"American football"	"Sepak bola Amerika"	Orthographic Adaptation	00:45:32
Historical Allusion	"President Kennedy"	"Presiden John F. Kennedy"	Repetition	00:50:45

Social Norm	"Prom night"	"Pesta sekolah"	Synonymy	00:30:12
Geographical Reference	"Savannah, Georgia"	"Savannah, Georgia"	Repetition	00:12:15

There were three main ways in which the recruiters who translated them balanced cultural integrity and comprehension, as reported on; outputs gave insight into how they attained this combination of strategies. Here, the translators made sure to choose effective strategies for each type of CSI so that Indonesian subtitles in "Forrest Gump" can become representative and comprehensible (Symbolic).

3.2 Discussion

Translating culture-specific items (CSIs) in audiovisual media means finding the right equilibrium between preserving original cultural phenomena and enabling comprehensibility for a given audience. The analysis of the subtitling manifest in the translation strategies employed within "Forrest Gump", illustrate how this balance is reflected. The observations demonstrate a complex balance between domestication and foreignization, stressing the necessity of translators who influence with cultural significance without compromising that which makes any narrative itself.

The translation of CSIs is, however, shown to have one major problem of cultural impoverishment. While making it more understandable, the use of domestication strategies such as naturalization and synonymy may serve as a dilution to the original text's culture content. For example, the idiomatic expression "*Life is like a box of chocolates*" was translated word for word into "*Hidup seperti kotak coklat.*" The metaphor remains unchanged. However, Indonesians may not fully understand the American implications linked to the nature of chocolates and its element of surprise. The connection of this issue, with Venutis (1995) worries regarding the role of translators and the potential loss of source culture essence in adaptation is particularly evident, in this context.

On the flip side, the use of foreignization techniques like repeating of phrases and changing the orthographic style ensures that essential cultural allusions are preserved. Nevertheless, this method may make it difficult for the intended audience to comprehend it. For instance, if the word "Harvard" remains in a translated text its initial association, as an institution may be preserved. This might not entirely convey its importance within the Indonesian setting where familiarity, with the American education system is limited. This finding supports Baker's (1992) pragmatic approach to translation which advocates for translators to take into account their audience's culture and language background in order to facilitate effective communication.

Among the major shortcomings that has been noticed concerning the translation of CSIs is that strategies could have been applied in a patchy manner hence yielding an encounter that is barely coherent. In the on-going study, the following findings were established: There were instances where some cultural dissimilarities were appropriately translated while others were either excluded or poorly translated. For instance, where 'Thanksgiving dinner' was translated as 'Makan malam Thanksgiving', is accompanied by an intratextual gloss intended to explicate the culture, while similar references such as 'Prom night' would be translated as 'Pesta

sekolah', which may elicit wildly varying levels of understanding regarding the culture of the latter. This is a real conflict for translators, who have to seek a balance between similitude and socially effective force to carry on with House (1997)'s research.

At the same time, these findings also underscore the place of constructivist epistemologies in understanding translation. This can be seen from the obvious fact that a translator was an active part of the creation of sense which is evident from an intention to keep or alter cultural references. Enumerating, the translator used orthographic adaptation where necessary as reflected in words like 'Sepak bola Amerika' which implies the translator wanted to enhance the continuation of the culture but was bound to apply known orthographic standard. This approach corresponds to Aixelá's (1996) classification of CSI translation procedures, stressing that translation is an activity that involves knowledge of specific cultural traits and language norms of both the source and target languages.

The issues arising from the translation of CSIs in "Forrest Gump" also reveal interface of implications to translation (AVT). It must be further noted that domestication and foreignization strategies stimulate the discussion in translation studies on the methods' ethicality and efficiency. Thus, although domestication increases the concern and interest of the intended audience, it may decrease the distinguishing element of the text. On the other hand, foreignization keeps the specificity of the original text but at the same time might 'alienate' or even 'ostracize' the target viewers. These dual traits imply the need for context awareness approach to AVT as postulated by Díaz Cintas and Remael (2007).

Comparing these findings, with studies reveals that the translation of crime scene investigations (CSIs) remains a topic of debate. Studies by Pedersen (2011) on subtitling standards. Gottlieb (1994), on subtitling methods highlight challenges in this area. Stress the significance of context in deciding the best translation method. The inclusion of glosses both within the text and outside of it seen in the translation of "Forrest Gump " supports Pedersen's argument about the value of providing information for understanding. Nevertheless, the inconsistencies in how these strategies used reflect Gottlieb worries about limitations and differing standards, in subtitling practices.

There is a good example of translation in "Forrest Gump", which illustrates how cultural interpretations are intermingled on the level of language during the process of retranslating a foreign tale. This decision reveals how cultural translation works: although the translator does translate selected components of a cultural text in a culturally unfamiliar context, he or she must decide how to represent these foreign components at the same time as adhering to the cultural message's cultural intention.

The research indicates that there is a need to be careful when translating documents and to take into account the preferences of the reader and his cultural profile. , Future research can focus perhaps on the differences in reaction and comprehension represented by varied methods of translation in order to get knowledge about which one is effective.

4 Conclusion

It becomes a challenge to retain the true essence and interpretation of cultural references while translating to a level that is comprehensible for the foreign audience when translating Movie Reviews. The subtitles of “Forrest Gump” in Indonesian are a good example of this as the translation focuses more on the individual concept instead of using the complex compound as a constituent. Our research question was as follows: How did translators’ receptions pertain to these culture distinctions and which was considered more important – to make the dialog sound native or foreign. Through 200 cultural references selected in English subtitles and their Indonesian translation, the authors identify 13 types of translator’s creativity from a wide range of options.

By sharpening the focus to the translation process we identified that the translators applied an amalgam of strategies when addressing cultural references. However, the translators did agree slightly towards the return to the Indonesian culture feel of the content but they retain the original’s feel. As for such aspects as idioms, culture, history, social and geographical references, they used such approaches, which ranged from translating the text literally and implementing the techniques that would make it conversational to such elements as recurring certain phrases time and again, or adjusting certain standards of writing. Altogether, these strategies served to present the content in such a manner that would be more easily comprehensible to the Indonesian reader. That said, what seemed to be a problem with the inconsistency with which these strategies were employed was that viewing was at times disjointed due to the translators.

What drives this research? The fear that when we transpose such references for the new audience, it will strip the culture of its appeal. In this paper, we described how domestication and foreignization strategies interact in this process. Organ DOMESTICATION fits content to a target audience but such fit may dilute the content’s cultural essence. On the other hand, foreignization maintains the culture differences but could spike the target audience. It is still an open question in the field of translational activities on which approach is better, and scholars are still continuing the debating.

Thus, what is the implication of this research for the world of subtitles and dubbed movies? What it means is that translators have quite a task on their hand. They have to maintain the elements of that original culture so that the movie maybe in the foreign language but the viewers should be able to understand it. It means that they have to adapt certain choices about what to retain and what to modify according to the scene and its contents. This research also focuses on the aspects of translators and the role they play in ensuring the individuals of diverse cultures get to understand each other. They are seemingly like path strings to peoples of various languages and even sub-cultures.

In conclusion, the analysis of the cultural references in “Forrest Gump” clearly proves that translating is definitely not a walk in the park in the context of audiovisual translation. Thus, attempting to make things sound like they belong to the target culture and at the same time, not losing the cultural feel of the original movie, translators can serve the purpose of not only giving the audience something quite familiar, but also authentic. Further research could investigate specifics of various approaches to translation and the impact they have on people’s perceptions of the movie, providing more information about the most effective strategies. Thus, this study emphasizes the necessity of culturally oriented translators who should be always ready to change their model of behavior while acting as mediators between people of different languages and cultures.

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