



ENGLISH TO THAI TRANSLATION STRATEGIES FOR CULTURE-SPECIFIC TERMS AND TRANSLATION IDEOLOGY FROM NETFLIX'S 'THE WITCHER' SERIES

Pornthep Katchamat

International College, Naresuan University

Sasiwimon Sutthisan*, Wunwisa Punkhoom

Faculty of Humanities and Social Sciences, Thepsatri Rajabhat University

*Corresponding Author E-mail: sasiwimon.s@lawasri.tru.ac.th

Received November 13, 2024; Revised January 21, 2025; Accepted January 21, 2025

Abstract

Translation of culture-specific terms (CSTs) always presents unique challenges for translators striving to balance authenticity and accessibility, particularly in fantasy genres rich with unique cultural and mythical elements. This study aimed to investigate the translation strategies and ideological approaches used to convey culture-specific terms (CSTs) from English to Thai in the Netflix series 'The Witcher'. Through a mixed-methods approach, data were gathered and systematically categorized across 24 episodes from 3 seasons to highlight the distribution and application of specific translation strategies. The data were collected using a data collection sheet adapted from previous studies. The findings were presented in tables illustrating occurrence, frequency, percentage, and descriptive explanations of the terms were provided. The findings revealed that 220 instances of CSTs were identified in four categories, namely Ecological Terms, Social Culture, Organizations, Customs, Activities, Procedures, and Concepts, and Material Culture. Moreover, six translation strategies were identified. In the data, transference, a foreignization strategy, was the most frequently employed to preserve the authentic cultural and mythical elements of the series. In contrast, domestication strategies, including literal translation, paraphrasing, and cultural equivalents, were applied to enhance accessibility for Thai audiences. In addition, the study found that a combination of foreignization and domestication strategies was used to balance cultural element words in fantasy genres that rely on audience immersion. This study added nuances to the field of translation studies by demonstrating how translators adapt CSTs to maintain narrative integrity and contemporary audiences are increasingly receptive to foreign cultural elements.

Keywords: Translation Strategies, Cultural-specific Terms, Foreignization, Domestication



Introduction

Culture plays a crucial role in the global film and television industry, representing diverse norms and concepts that shape audience understanding and interpretation (Fiske, 2011). Apart from linguistic knowledge such as lexicon and grammar skills, translators need to possess cultural knowledge of both source and target language to become competent translators. When translating from one language to another, one of the greatest challenges lies in accurately conveying culture-specific terms—words, expressions, or phrases deeply embedded within a society's cultural, historical, and social context. These terms often have meanings tied to unique customs, beliefs, or practices, which may lack direct equivalents in other languages. As Newmark (1988) emphasizes, each culture possesses unique elements that can complicate the translator's task, creating ambiguity in categorizing and translating meanings. The overlap between source and target languages can sometimes be nonexistent because certain terms can be challenging or even entirely unknown to the target audience. An example of this complexity is illustrated in Pornwiriyaakit et al. (2023) study of translation strategies for cultural terms from Thai to English in the series "Kaew, the Playful." The Thai term "Krabong," traditionally associated with a martial art involving swordplay, was translated literally as "Sword and Club." However, a more culturally sensitive approach rendered it as "a sword play" to resonate more effectively with English-speaking audiences. This strategy, described by Baker (1992) and Newmark (1988), involves replacing the source text with a comparable concept to evoke a similar impact for target readers, highlighting the need for nuanced translation methods and extra-linguistic knowledge that preserve cultural significance.

In addressing culture-specific term (CSTs), numerous scholars have introduced translation strategies to tackle translation challenges. Translators and researchers often apply and combine these strategies to meet the needs of their specific tasks. For instance, Vinay and Darbelnet (1958) proposed borrowing and calque as methods for handling terms without direct translation, highlighting the adaptability required in translation practices. Later, Newmark (1988) introduced the concepts of cultural equivalence and functional equivalence and outlined twelve strategies for translating CSTs, including cultural equivalent and neutralization strategies to aid in preserving cultural essence while ensuring comprehension. Additionally, Baker (1992) advocated



for approaches that prioritize clarity and adapt meaning to the target culture's context, ensuring that cultural nuances are accessible to readers. She recommends descriptive explanations, often in the form of brief definitions, to add context for clarity. For example, "samurai" might be explained as "a Japanese warrior class" to convey its cultural significance to target readers and facilitate a more culturally informed understanding.

The translation of CSTs, particularly in subtitling, presents a complex and challenging task for translators due to the unique nature of audiovisual media. Cintas and Remael (2014) consider subtitling as intralingual translation where the oral speech of the characters is converted and translated to a written text under the screen, requiring precise word choice to fit spatial limitations while retaining meaning. Subtitles play a vital role in translation, especially in movies and series, as they serve as a bridge that allows audiences across linguistic and cultural barriers to access and enjoy foreign content without compromising its original intent. This task is made more challenging by factors such as limited space, time constraints, and varying audience familiarity with the source culture, which is influenced translation decisions. Consequently, translators must employ strategies that balance brevity with cultural accuracy to maintain the impact and relevance of the dialogue.

Another thing that we cannot neglect to discuss is the implementation of foreignization and domestication to undertake cultural-specific elements in translation. The term was originally proposed by Lawrence Venuti (1995), a professor of literature, in order to highlight the translator's influence on how readers understand and engage a foreign text and culture. From the terms, the former is the strategy that seek to maintain the foreignness of the original text, disregarding potential difficulties in comprehension (Koskinen, 2012). Venuti added that this help readers to engage more authentically with the source culture and brings attention to the foreignness. The latter is used to facilitate readers' familiarity in the source language and with an attempt to create a more fluent and accessible reading experience. Today, with the modernization of streaming platforms like Netflix, Disney+, and Amazon Prime, subtitling in multiple languages is created to serve audiences. It is worth questioning that translation ideologies between foreignization and domestication are heavily paying attention to in these platforms.



One of the series that is rich in CSTs and popularity is Netflix's The Witcher Series. The Witcher is a popular fantasy drama series produced by Netflix, adapted from the book series by Polish author Andrzej Sapkowski. The show, first released in December 2019, quickly gained international popularity due to its complex characters setting in a medieval-inspired. The plot is intervened between magical and political complexities in the invented world called "The Continent". According to Zorrilla (2022), the series gained the title "Netflix's Most-Viewed TV of All Time" receiving 541.010 million hours of viewership in its first month of streaming. In terms of CSTs, the show packed up with culture-specific elements drawn from Central and Eastern European folklore medieval European and Slavic mythology such as place name, magical-related terms, fantasy-specific lexicon and neologisms. These elements present unique challenges for translators to choose translation strategies to fit its appropriateness by maintaining cultural authenticity and comprehension.

Based on the points discussed above, this study of translation strategies for culture-specific terms in Netflix's The Witcher in the subtitling form is valuable for understanding the translator's choices and the development of translation practices. In addition, the uses of translation ideology between foreignization and domestication allowed us to examine the trends and ideologies that shape translation in an increasingly globalized streaming environment. This study provides insights not only into translation techniques but the tendency of how translator choices of translation affect audience.

Research Objectives

1. To classify culture-specific terms and analyze translation strategies used from English to Thai in Netflix's The Witcher Series.
2. To study the ideology of foreignization and domestication in translation used from English to Thai in Netflix's The Witcher Series.

Literature Review

Many scholars agree that culture-specific terms (CSTs) pose one of the primary challenges in translation, as they are often culturally bound and lack direct equivalents in other languages. Newmark (1988) defines CSTs as terms embedded in a specific culture, frequently with no direct equivalence in other languages. Similarly,



Aixelá (1996) describes CSTs as references that hold cultural significance and are unique to the source culture; when translating these terms, translators must consider the degree of cultural specificity that may not exist in the target language. Baker (2018) adds that CSTs are words or phrases expressing concepts that may be entirely unfamiliar to the target audience. Given the complexity of CSTs, this study made use of Newmark (1988) classification which is foundational in translation studies and has been widely adopted as a framework for categorizing these terms. Newmark identifies five primary categories of CSTs, including 1) Ecological terms, 2) Material culture, 3) Social culture, 4) Organizations, customs, activities, procedures, and concepts, and 5) Gestures and habits

Translation Strategies for Culture-specific Terms

Scholars in translation studies proposed diverse translation strategies that help translators deal with the complexity of CSTs. Aixelá (1996) divided CSTs translation strategies into two main pillars: conservation and substitution. The former was paid attention to preserve the original term or concept and the latter was emphasized to replace the source language with cultural terms. Baker (1992) and (2018) also provided CSTs strategies that can deal with a lack of equivalence at the word level. The method consisting of 1) Translation by a more general word (superordinate); 2) Translation by a more neutral/less expressive word; 3) Translation by cultural substitution; 4) Translation using a loan word or loan word plus explanation; 5) Translation by paraphrase using a related word; 6) Translation by paraphrase using unrelated words; 7) Translation by omission; 8) Translation by illustration. Also, Newmark (1988) proposed twelve translation strategies for CSTs including 1) Transference, Naturalization, Literal translation, Label translation, Accepted standard translation, Classifier, Neutralization, Paraphrasing, Glossing, Cultural equivalent, Deletion and Couplet.

Foreignization and Domestication

The terms domestication and foreignization were introduced by Venuti (1995) and have since been widely discussed and refined within the field of translation studies. Foreignization refers to strategies that preserve the foreign elements of the original text, including linguistic and cultural distinctions, to retain the source culture's uniqueness. In contrast, domestication aims to enhance comprehension by reducing cultural and linguistic strangeness, thus creating a more reader-oriented translation.



Rad and Marj (2019) applied Venuti's model to analyze cultural translation strategies in an English-to-Persian version of *Alice in Wonderland*, revealing that domestication was predominantly used, while foreignization appeared only sparingly. The researchers concluded that both strategies have distinct roles and advantages, and that translators should adapt dynamically to the needs of target texts and audiences. Similarly, Putri et al. (2023) examined the use of Venuti's model in the Indonesian-to-English translation of the *Sarimni* Webtoon, finding that domestication was heavily favored to provide readers with an accessible and straightforward context. These studies underscore the importance of balancing cultural fidelity with readability, depending on the intended audience and purpose of the translation.

Conceptual Framework

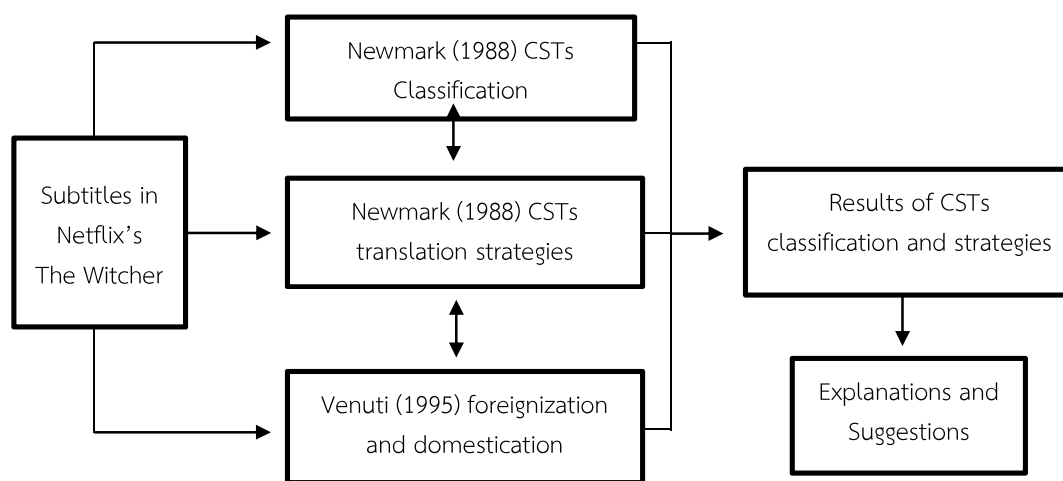


Figure 1 Conceptual framework of this study

Research Methodology

Data Collection

This research employed a mixed approach between qualitative and quantitative, wherein the researchers analyzed data based on established theories and existing texts (Creswell, 2018). The data were sourced from the English-to-Thai subtitles



of Netflix's *The Witcher*, covering Seasons 1-3, which include a total of 24 episodes, with each season comprising eight episodes of approximately one hour each. The sample collected in this study was based on the subtitle format of the movie series. Other formats, such as novels or video games, were not included. The analysis focused on specific words, phrases, and sentences within the subtitles to identify the CSTs. The researchers meticulously examined and comprehended the subtitles line by line to identify CSTs, which were subsequently categorized according to Newmark (1988) classification. To ensure a systematic approach, the researchers adapted a data collection sheet from Permatahati et al. (2022) to organize and catalog the translation data. This sheet included content needed to collect the data including source text, target text, category, subcategory, translation strategies, translation ideology, and comment.

Data Analysis

Upon completing data collection, the researchers analyzed the identified CSTs according to Newmark (1988) classification. Subsequently, the Thai translations of these CSTs were evaluated using Newmark (1988) twelve translation strategies, with each term further categorized into Venuti (1995) translation ideologies of foreignization and domestication. The findings were presented in tables illustrating occurrence and frequency. Finally, the researchers provided representative examples of use and descriptive explanations based on the analysis.

Results

After analyzing the data, the data were presented in tables as the following.

Table 2 Culture Specific Terms (CSTs) found in Netflix's 'The Witcher' Series

No.	CSTs Classification	Frequency	Percentage
1.	Ecological Terms	87	39.55%
2.	Social Culture	54	24.55%
3.	Organizations, Customs, Activities, Procedures, and Concepts	50	22.73%
4.	Material Culture	29	13.18%
	Total	220	100%



As presented in Table 2, Ecological Terms such as ‘Brokilon’ (forest), Korath (location), and Vukodlak (mythical creature) are the most frequently used with 87 (39.55%) instances. This data highlighted the significant purposes and emphasis on natural, mythical landscapes and beings, which are centralized in the its theme. Secondly, Social Culture was found with 52 (24.55%) instances of use. The data paid attention to the use of social roles (The White Wolf), jobs (Oneiromancers), and leisures (Melange). The third-ranked from the category was Organizations, Customs, Activities, Procedures, and Concepts, noted 50 times of use, and included terms such as "Aretuza," (the school for sorceresses), Redania (Kingdom name), the Brotherhood (name of a political and magical organization), and the Conjunction (reference magical event) in which the words highlighted the structured societal norms and customs depicted in the series. In addition, Material Culture, represented by 29 terms (13.18%), included magical items, foods, and beverages, such as aphrodisiac, elixirs, dimeritium and Est Est. Lastly, no instances were classified under gestures and habits (0%).

Table 3 CSTs Translation Strategies and Ideology Used in Netflix’s ‘The Witcher’ Series

No.	CSTs Translation Strategies	Ideology	Frequency	Percentage
1.	Transference	Foreignization	90	40.91%
2.	Literal Translation	Domestication	53	24.09%
3.	Paraphrasing	Domestication	46	20.91%
4.	Cultural Equivalent	Domestication	16	7.27%
5.	Couplet	Domestication	14	6.36%
6.	Deletion	Domestication	1	0.45%
Total			220	100%

According to Table 3, the most frequently employed translation strategy was transference, accounting for 90 instances (40.91%). The second most utilized strategy was literal translation, with 53 occurrences (24.09%), followed by paraphrasing, which was observed 46 times (20.91%). The strategies of cultural equivalent and couplet were employed less frequently, with 16 instances (7.27%) and 14 instances (6.36%), respectively. Finally, deletion was the least used strategy, appearing only once (0.45%). In terms of translation ideology, transference, comprising 40.91% of the total, aligns with the foreignization emphasizing the preservation of the source text’s foreign elements. The remaining strategies collectively reflect domestication, accounting for



59.09% of the total. These domestication strategies aim to minimize cultural and linguistic unfamiliarity. Examples of CSTs were translated and its translation strategies were presented below.

1. Transference: Source text: Vukodlak Target text: วูกอดแลค

This translation strategy was used to directly maintain the original sound of a word from the source language. For example, Vukodlak, a Slavic term for a mythological creature similar to a werewolf (Charney & Slapšak, 2023), has been transliterated directly into Thai as "วูกอดแลค." The translator chose to preserve the authentic cultural and mythical atmosphere. In addition, due to the global popularity viewership across the globe and Thai community, there are some possible reasons that Thai audiences are open to cultural elements or the otherness that brought culturally immersive experience of foreign nature of the mythology. From the data, it was found that the translator also employed transference to mainly translate a name of mythical creature (Kikimora as คิคิโมร่า), kingdom or political region (Cintra as ซินทรา), races (Gnome as โนม), magical items (Dimeritium as ดิเมอริเทียม), and etc.

2. Literal translation: Source text: The White Wolf Target text: หมาป่าสีขาว

The use of literal translation in this example reflects the translator's effort to directly render the source text into the target text while preserving both its form and meaning as closely as possible. In this case, the metaphorical significance and character recognition are retained for the target audience: "Wolf" symbolizes Geralt, the main protagonist, known for his role as a monster hunter, while "White" signifies his distinctive physical characteristics. These traits result from magical mutations that grant him enhanced strength and hunting abilities, which, as a side effect, have turned his hair white. This translation choice allows the audience to appreciate Geralt's identity and the unique attributes. From the data, it was found that the translator translated using literal translation for a name of religious reference (The Sword of Destiny as ดาบแห่งโชคชะตา), name of organization (The Brotherhood as ภราดร), location (Valley of the Soul as หุบเขาแห่งวิญญาณ), Magical item (Wizard's Seal as ตราชองผู้วิเศษ).

3. Paraphrasing: Source text: Melange Target text: การเดินสลับคู่

In this strategy, paraphrasing was used to provide more explanation to make it more comprehensible for the target audience. According to the example, "Melange" is originally from French means "to mix". In the translation, it is paraphrased as การเดิน



สลั้บคู่ (literally means partner-switching dance) since the word “Melange” may not be readily familiar to a Thai audience because of its cultural differences in Western dance traditions. By paraphrasing it, the audiences receive an immediate understanding without interpreting unfamiliar terminology. From the data, the translator employed paraphrasing to translate a name mystical creature (Selkiemore as มนุษย์แมวน้ำ), a magical event (The Conjunction as การรวมกันของจักรวาล), magical ritual/trial (The Trial Grasses as การทดสอบด้วยสมุนไพร) a name of folk games (Knucklesbones as เกมโยนหิน).

4. Cultural Equivalent: Source text: The Lioness Target text: นางสิงห์

The cultural equivalent strategy is used when a translator replaces a source term with a culturally appropriate equivalent or association in the target language. The term "The Lioness" is intended to convey the characteristics of Queen Calanthe, specifically her strength, leadership, and bravery, which are attributes commonly associated with a lion. This imagery has roots in many ancient civilizations, such as Roman, Greek, and Egyptian cultures, where the lion symbolizes power and nobility. In Thai literature, particularly in the Traibhumikatha, the "Lion" or "สิงห์" is depicted as a mythical creature residing in the Himmaphan Forest, representing strength and majesty. By choosing this strategy, the translator preserves the character's symbolic resonance for Thai audiences, maintaining the imagery of a powerful and respected female leader. Additionally, the data showed that the translator applied the cultural equivalent strategy in various contexts such as ideas and customs (Abracadabra as มนต์ตรา), religion reference (Hell as นรกอเวจี), and a name of folk games (Boulder, parchment, dagger as เป้ายิงฉุบ).

5. Couplet: Source text: Belleteyn Target text: วันเบลล์ทีน

In this example, the translator employed two translation strategies, namely transference and paraphrasing, to convey CSTs. Transference was used to retain the original sound of the term, while paraphrasing provided additional context to aid comprehension. This approach was particularly important as the term "Belleteyn," an ancient Celtic festival celebrating spring and renewal, may be unfamiliar to Thai audiences. The translator added "วัน" (meaning "day") to clarify that "Belleteyn" refers to an occasion similar to a holiday or cultural event. According to the data, the couplet strategy—combining transference and paraphrasing—was found in cases such



as place names (e.g., "Brokilon" translated as "ป่าโบรคิลอน") and names of mythical creatures (e.g., "Mörhogg" translated as "ปีศาจมอร์ฮอก").

6. Deletion: Source text: Est Est Target text: No translation

This example was the only instance of deletion identified in the research data. Deletion is employed to omit a term or phrase in the target language when it may cause confusion, appear irrelevant or redundant, or unnecessary. In this case, "Est Est," a specific type of beverage mentioned in the series, was not translated into Thai. The term appears in Season 1, Episode 6, when Jaskier orders a drink from a waiter, saying, "Est Est, small." Given the limited space in subtitles and the need to maintain narrative flow, translating this term could disrupt the coherence of the dialogue in the target language.

Discussion

The findings revealed that the translator employed a broad range of translation strategies to address the cultural-specific terms (CSTs) in Netflix's *The Witcher*. Transference, reflecting a foreignization approach, emerged as the most frequently used strategy, with the primary aim of preserving the authentic cultural and mythical atmosphere of the source text. This approach aligns with Newmark (1988) assertion that transference is often employed for CSTs, particularly for names of people, places, and locations. This study's findings are also consistent with those of Yatuzzuhriyyah and Hilman (2022), who examined cultural words in the fantasy novel *The Midnight Library* and found that borrowing was the most frequently applied strategy. Their study concluded that the resulting translations were both accurate and acceptable to audiences. These findings collectively suggest an assumption that contemporary audiences and readers are increasingly receptive to foreign cultural elements within fantasy contexts. This aligns with Venuti (1995) argument that preserving "the otherness" in translation can foster a culturally immersive experience for global audiences.

In contrast to foreignization, domestication strategies were employed by 59.09% of instances, including literal translation, paraphrasing, cultural equivalents, couplets, and deletion. These strategies were aimed at enhancing comprehension and adapting the text to Thai cultural norms, thus increasing both understanding and linguistic accessibility. This finding aligns partly with the study by Putri et al. (2023),



which examined translation strategies and ideology in the Sarimin Webtoon and found that domestication was heavily employed by 82% of cases. This suggests that the translators prioritized accessibility by minimizing unfamiliar cultural references, thereby reducing potential distractions for the target audience. Similarly, Rad and Marj (2019) examined foreignization and domestication in the Persian translation of Lewis Carroll's *Alice in Wonderland*, translated by Honarmandi, and concluded that domestication strategies were used by 91.43% of cases, including descriptive translation, equivalence, and explication. They observed that domestication effectively avoided "otherness" or "strangeness" to promote readability. The researchers further recommended a dynamic balance between foreignization and domestication to maintain the cultural richness of the source text while ensuring familiarity for the target audience.

In this research corpus of cultural-specific terms (CSTs), foreignization and domestication were employed almost equally, accounting for 40.90% and 59.09% respectively. These findings align with Elnaili (2016), who advocated for a balanced use of foreignization and domestication across content and semantic elements to achieve cultural equivalence. Given that this study focused on a fantasy genre rich in unusual characters and magical objects, foreignization was frequently used to retain the genre's cultural authenticity. This approach supports the notion that Thai audiences are relatively receptive to foreign cultural elements, despite some potential concerns. For instance, Hu (2018) argued that an excessive reliance on foreignization in translation could ultimately render the text unintelligible. Similarly, Schmidt (2013) found that, although audiences opened to foreignness, translators should remain cautious of the influence of the source language which could potentially overshadow or weaken the target language. These perspectives suggest that while foreignization can enhance cultural immersion, a mindful balance between foreignization and domestication remains essential to preserving the integrity and strength of the translation and culture.

Body of Knowledge

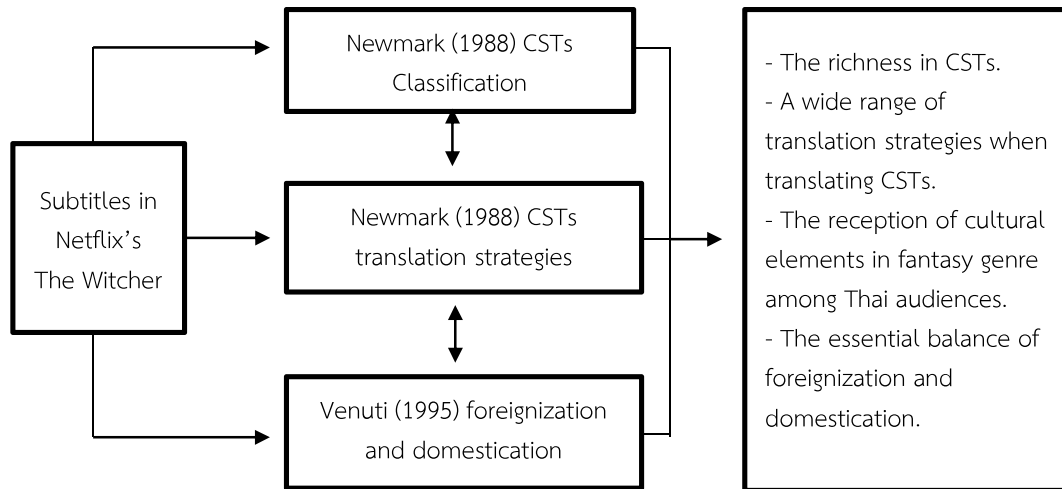


Figure 2 Body of Knowledge

This study confirmed the complex task of translating CSTs in culturally rich narratives like Netflix's *The Witcher*. By integrating strategies from Newmark (1988) and Venuti (1995), translators can effectively navigate the tension between cultural element and linguistic accessibility. The combination of foreignization and domestication not only preserves the narrative's authenticity but also ensures that audiences can fully appreciate the storyline. The balance created by translators is valuable in genres like fantasy, where audience immersion relies on both cultural specificity and accessibility. This study contributed to translation studies by demonstrating the importance of a dynamic and context-sensitive approach to translating CSTs, especially in global media contexts where cultural representation and audience comprehension are crucial.

Conclusions

This research investigated the strategies used in translating culture-specific terms (CSTs) from English to Thai in Netflix's *The Witcher* series. Guided by Newmark (1988) classification and Venuti (1995) translation ideology, the study aimed to categorize CSTs and analyze CSTs translation strategies. The results revealed that the translator employed a variety of strategies to address the cultural nuances of the original text, balancing foreignization and domestication to cater to both the narrative's authenticity and the target audience's comprehension especially in the fantasy genre.



The results confirmed that translators should preserve the essence of cultural elements to retain the narrative's authenticity while ensuring that such elements remain accessible and engaging to the target audience. Moreover, this study highlighted how Thai audiences interact with these cultural elements, illustrating the nuanced ways in which cultural specificity and accessibility influence global media consumption.

Suggestions

Applying the Study Findings

Based on these findings, this study recommends that translators of fantasy genres should prioritize a dynamic balance between foreignization and domestication. For culturally specific and mythological terms, foreignization should be applied to maintain authenticity and engage audiences in the narrative's unique cultural setting. However, for concepts without direct cultural relevance in the target language, domestication strategies such as paraphrasing or cultural equivalents can enhance clarity and resonance. However, translators should be mindful of the potential influence of foreignization on the target language. As Hu (2018) and Schmidt (2013) observed, excessive foreignization may encourage the adoption of foreign terms into everyday language, potentially influencing cultural and linguistic norms.

Recommendations for Future Research

This study focused on the translation of CSTs within the context of Netflix's *The Witcher*, with the limitation of its scope and genre. Future research could expand to other genres or media formats to explore how foreignization and domestication are applied in contexts. Additionally, audience reception studies could provide insights into how Thai viewers interpret and respond to foreignized or domesticated translations in order to seek for a deeper understanding of cultural adaptation in translation.



References

- Aixelá, J. (1996). *Culture-specific Items in Translation*. Multilingual Matters.
- Baker, M. (1992). *In other words: a coursebook on translation*. Routledge.
- Baker, M. (2018). *In other words: a course book on translation*. Routledge.
- Charney, N., & Slapšak, S. (2023). *The Slavic Myths*. Thames & Hudson.
- Cintas, D., & Remael, A. (2014). *Audiovisual Translation: Subtitling*. Routledge.
- Creswell, J. W. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage Publications.
- Elnaili, S. (2016). Investigating Domestication and Foreignization Strategies in Translating Sinbad of the Arabian Nights. *Arab World English Journal (AWEJ)*, 5(Special Issue), 21-32. https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2790686
- Fiske, J. (2011). *Television Culture*. Routledge.
- Hu, Y. (2018). Two Orientations in Translation from the Cultural Perspective. *Advances in Social Science, Education and Humanities Research*, 89, 374-377. DOI: 10.2991/iss-18.2018.75
- Koskinen, K. (2012). Domestication, Foreignization and the Modulation of Affect. In H. Kemppanen, M. Jänis, & A. Belikova (Eds.), *Domestication and Foreignization in Translation Studies* (pp. 13-23). Frank & Timme GmbH.
- Newmark, P. (1988). *A Textbook of Translation*. TiceHall Press.
- Permatahati, M. I., Faridi, A., & Saleh, M. (2022). Translation Techniques of Culture Specific Items Found in “Of Mice and Men” Novel and Their Impact on Readability. *International Journal of Active Learning*, 7(1) , 43-48. <https://journal.unnes.ac.id/nju/ijal/article/view/34408/>
- Pornwiryakit, P., Jitjak, Y., & Phonpakdee, S. (2023). Strategies for Translating Cultural Words from Thai to English: A Case Study of "Kaew the Playful". *Journal of MCU Nakhondhat*, 10(12), 130-140. <https://so03.tci-thaijo.org/index.php/JMND/article/view/274460>
- Putri, A. A., Rasyad, H., & Anggraini, R. (2023). Translation Techniques of Culture-Specific Items and Translation Ideology in Sarimin Webtoon. *New Language Dimensions*, 4(1), 64-77. DOI: <https://doi.org/10.26740/nld.v4n1.p64-77>
- Rad, N. F., & Marj, Z. F. (2019). A Study of the Strategies of Foreignization and Domestication in Two Persian Translation Versions of Lewiss Carroll's Alice in



- Wonderland. *REVELL: Revista de Estudos Literários da UEMS*, 3(23), 457-474.
<https://periodicosonline.uems.br/index.php/REV/article/view/3548>
- Schmidt, G. (2013). Foreignization and domestication in the Croatian translations of Oscar Wilde's *The Picture of Dorian Gray*. *Jezikoslovlje*, 14, 537-548.
<https://www.ceeol.com/search/article-detail?id=88235>
- Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. Routledge.
- Vinay, J. P., & Darbelnet, J. (1958). *Stylistique Comparée du Français et de l'Anglais*. Didier.
- Yatuzzuhriyyah, U., & Hilman, E. H. (2022). Techniques of Translation of Cultural Words and Its Quality in the *Midnight Library* Novel. *Journal BASIS*, 9(2), 269-278. DOI: <https://doi.org/10.33884/basisupb.v9i2.6238>
- Zorrilla, M. M. (2022, January). *The Witcher' Season 2 Joins Netflix's Most-Viewed TV of All Time*. *Variety*. <https://variety.com/2022/tv/news/witcher-season-2-netflix-most-viewed-1235151446/>