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R - R A N I R Y

A Historical Analysis of Cultural Representation in *Home* by Leila S. Chudori

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Abstract

Translation strategies for cultural terms have been extensively discussed in previous studies, as they play a crucial role in conveying culture-specific meanings across languages. Nevertheless, research that combines the exploration of cultural categories, translation strategies, and ideological orientation in the translation of cultural terms has been limited, mainly in the translation of Indonesian historical novels. Therefore, this study investigates how Indonesian culture-specific items (CSIs) in *Pulang* are translated into *Home* by John H. McGlynn. Using a descriptive qualitative method and historical analysis, this study examines CSIs within the socio-historical context of the 1965 political events and the New Order period. The originality of this study lies in its integrated analytical framework that connects cultural categorization, micro-level translation procedures, and macro-level ideological orientation in the translation of Indonesian historical fiction. This research integrates Newmark's cultural categories, Vinay and Darbelnet's translation procedures, and Venuti's concepts of domestication and foreignization to provide a more comprehensive analysis of cultural translation. The findings reveal 90 CSIs across five categories, with Material Culture accounting for 48% of the data. Borrowing emerged as the most frequently used translation procedure (36%), while domestication (56%) was more dominant than foreignization (44%). These findings indicate that the translation of CSIs in the *Home* tends to prioritize comprehensibility for the target readers through domestication while maintaining certain elements of the source culture. This study also provides insights for translators on balancing the preservation of source culture with the accessibility of the target language in the translation of Indonesian historical fiction.

I. INTRODUCTION

The translation of culture-specific items (CSIs) in Indonesian historical novels is a complex linguistic, cultural, and ideological challenge because these elements are closely related to collective memory, political history and national identity. In the historical literature, CSIs are cultural expressions and representations of social conflicts, trauma, and certain ideological perspectives. Therefore, the translation of CSIs is not only about transferring the lexical meaning

from the source text (ST) to the target text (TT), but also about negotiating cultural and historical meanings across different sociocultural contexts (Cao et al., 2025; Shiddiq et al., 2023). It suggests that translation is not a neutral linguistic activity but a form of intercultural mediation influenced by historical and ideological considerations (Bassnett, 2013; Venuti, 2008).

However, the complexity is more obvious in the case of historical fiction as the cultural elements in it are often linked to politically sensitive events, contested narratives and collective trauma. Literary translation, unlike other types of translation, has the task not only of transmitting information but also of maintaining the aesthetic value, emotional nuance, and cultural atmosphere of the source text (Newmark, 1988). Cultural elements in historical novels may carry experiences of political oppression, exile, nationalism and social conflict, and the process of translation is therefore interpretive and ideological. The translator, therefore, has to balance the readability for the target audience with the preservation of the cultural and historical specificity of the source text (Baker, 2018; Munday, 2022). In this context, the translator is a cultural mediator who also influences the representation of historical narratives in the target text.

Different theories have been applied to the study of the translation of cultural elements. To facilitate the recognition of cultural references in literary texts, Newmark classifies CSIs into material culture, social culture, ecology, organization, customs, and gestures and habits (Newmark, 1988). At the same time, Vinay and Darbelnet explain translation procedures using techniques such as borrowing, calque, literal translation, modulation, equivalence and Adaptation (Vinay & Darbelnet, 1995). At the ideological level, Venuti identifies two orientations in translation, i.e. domestication and foreignization, which indicate whether the translation adapts cultural elements to the target audience or retains the cultural specificity of the source text (Venuti, 2008). Recent studies also highlight that translation procedures and ideological orientations are not only technical choices, but also strategies that construct cultural representation, identity and historical meanings in translation (Nugroho et al., 2021; Santika et al., 2023).

The translation of cultural terms and translation strategies in literary works have been discussed in previous studies with different perspectives. The research results show that the different approaches taken by the translators are based on the consideration of context, communication, and ideology (Dilisayana et al., 2023; Virtianti et al., 2024). Some studies revealed the dominance of domestication to improve readability and accessibility for the target readers while retaining some cultural meaning (Devi et al., 2021; Santika et al., 2023). However, other studies have revealed a tendency of foreignization to preserve the cultural authenticity of the source text (Rababah & Moindjie, 2025). Cross-cultural studies demonstrate that ideological tendencies may differ across languages and translation situations, thereby affecting the representation of CSIs in the target text (Korneenkova et al., 2025). However, most of these studies remain focused on discovering dominant techniques and categorizing cultural terms.

Previous research tends to treat cultural elements as mere lexical items, making important contributions, rather than as elements that carry historical meanings associated with memory, ideology, and national identity. There is, therefore, still little talk of how translation strategies may preserve, alter or diminish historical meanings in politically and culturally sensitive terms. Furthermore, cultural categories, translation procedures, and ideological orientations are typically analyzed in isolation, and the relationships among them are poorly understood. Such limitations become even more pronounced in the case of historical novels, where cultural elements are closely interwoven with the socio-political context, collective trauma and contentious historical narratives. Thus, a more integrated approach is needed to understand how cultural and historical meanings are negotiated through translation.

These issues are strongly reflected in *Pulang* by Leila S. Chudori, the source text (ST), and its English translation, *Home*, translated by John H. McGlynn, the target text (TT). The novel portrays the experiences of Indonesian political exiles following the 1965 tragedy, an episode of political repression, diaspora, ideological conflict, and contested national memory. Thus, the cultural items in the source text are in some way related to identity, collective trauma and historical representation. Translating these cultural features into English is problematic, as many cultural terms lack exact equivalents and are tied to sensitive political and historical contexts. In this novel, translation is therefore not only a question of linguistic transfer but also of negotiating cultural and historical meanings for international readers.

In this study, historical analysis refers to examining cultural terms as historically embedded elements that reflect specific socio-historical contexts and analyzing how these meanings are represented, negotiated, or transformed in the target text through translation. Based on this, this study aims to analyze the translation of Indonesian cultural terms in *Pulang* (ST) and *Home* (TT) across cultural categories, translation procedures, and ideological orientation. It is hoped that the combination of these three aspects in this research will enable a more comprehensive understanding of cultural translation as a negotiation of identity, readability and historical memory in literary translation. Furthermore, this study is expected to make a theoretical contribution to the study of cultural translation and a practical contribution to the translation of literary works with sensitive historical and ideological questions.

II. LITERATURE

Culture-Specific Items in Literary Translation

Culture-specific items (CSIs) are generally defined as words, idioms, or phrases whose meanings are closely related to the source culture and are therefore not always directly translatable into the target language (Qiufen et al., 2025). These features are often connected to norms, beliefs, institutions, social behaviours, cultural artefacts, historical events, and cultural conceptions that may not be present in the target culture. CSI is not only a linguistic term; it also has cultural and historical meanings.

CSIs are not only a language element in literary translation but also a carrier of cultural memory, identity and ideological values (Mousavi, 2021; Sajarwa et al., 2023; Seannovika & Darta, 2024). This is especially evident in historical fiction, where cultural expressions are often connected to socio-political events, communal trauma, nationalism, alienation or governmental repression. Therefore, translating CSIs requires both language competence and cultural awareness, as the translator must balance preserving the source text's cultural relevance with readability for the target audience. From this perspective, translation is not just an act of interpretation, but also a means of generating historical and cultural narratives in the target text.

In this study, Newmark's classification of cultural categories (1988) is applied, i.e., ecology, material culture, social culture, organisation, conventions, activities, procedures, concepts, gestures, and habits. However, these categories are used more simply: ecology, material culture, social culture, organization and customs, and gestures and habits. The simplification is done to make the analytical framework more feasible and commensurate with the characteristics of the data under enquiry. More specifically, Newmark's (1988) categories of "organisation, customs, activities, procedures and concepts" were reduced to "organisation and customs", as the data obtained more often corresponded to institutional, sociocultural and habitual elements than to procedural or conceptual features. Thus, this simplification does not affect the conceptual basis of Newmark's theory; rather, it is an analytical modification in the context of the study.

Translation Procedures for Cultural Terms

Translating culture-specific items (CSIs) is a challenging task, as these items are deeply embedded in the linguistic, cultural, and historical context of the original language. Vinay and Darbelnet (1995) offered seven translation processes to account for this process: borrowing, calque, literal translation, transposition, modulation, equivalence, and Adaptation. These mechanisms account for the transmission of linguistic and cultural meanings from the source text to the target text through a range of structural and semantic changes.

Recent studies have shown that translation procedures are not seen as linguistic skills alone, but also as tactics for negotiating meaning and cultural representation across languages and cultures (Brashi, 2024; Zaid & Bennoudi, 2023). The choice of several processes may affect the representation of cultural identity, historical references and ideological connotations in the target text. Borrowing tends to preserve the foreign cultural identity by keeping the original terminology from the source culture. In contrast, Adaptation substitutes the elements from the source culture with those familiar to the target audience. Procedures such as modulation and equivalence, on the other hand, are based on a change of perspective or a change in the manner of expression to translate sound more naturally and communicatively.

However, there is not always a consistent relationship between translation processes and ideological tendency. While borrowing is typically related to foreignization and Adaptation to domestication, the translator's decision-making process is also influenced by the setting, genre, narrative purpose, target audience, and communication aims of the text (Ming & Zhizhong, 2024). Therefore, translation procedures can be defined as micro-level tactics that lead to more general ideological orientations in translation, but remain context- and translator-interpretation-dependent.

Domestication and Foreignization as Ideological Orientations

The ideological variables in translation are closely tied to the concepts of domestication and foreignization advanced by Venuti (2008). Domestication is a translation strategy that adapts the source content to the target audience, making it more comprehensible and familiar to them, both linguistically and culturally. On the contrary, foreignization seeks to maintain the specific linguistic and cultural features of the source text and to present the target audience with the foreign cultural identity embedded in it (Kuleli, 2020).

Both ideological orientations are particularly essential in literary translation, as they shape the expression of cultural identity and historical meaning in the target text. Domestication may make a work easier to read and bring it closer to the culture of the intended audience, but excessive domestication may undermine the source text's cultural uniqueness and historical nuances. On the other hand, foreignization is effective at preserving cultural authenticity and historical nuance, but it can sometimes make the text feel more foreign or unfamiliar to the reader. Hence, when translating cultural features in literary works, translators should weigh the readability and cultural preservation.

Recent studies also show that domestication and foreignization cannot be seen as rigidly opposed, as ideological orientation often develops dynamically through the interaction of translation procedures, text context, narrative goals, and cultural considerations (Rababah & Moindjie, 2025; Santika et al., 2023). Thus, the ideology of translation is best understood as the outcome of contextual interpretation and decision-making rather than a straightforward consequence of applying a particular translation process.

Previous Studies and Research Gap

Previous research has explored the translation of culture-specific items (CSIs) in literary texts from a variety of perspectives, particularly concerning translation techniques and ideological stances. Several studies have examined prevalent translation practices and ideological trends in the translation of cultural concepts. For instance, Devi et al. (2023) and Santika et al. (2023) found that domestication is often the dominant strategy in the translation of cultural expressions, indicating translators' tendency to adapt features of the source culture to the target audience while preserving some cultural meaning. Rababah and Moindjie (2025), on the other hand, found a greater tendency towards foreignization and adequacy in terms of maintaining cultural authenticity and the uniqueness of the source culture. Their research is important because it fuses Newmark's cultural categories, Vinay and Darbelnet's translation techniques, and Venuti's ideological framework into a unified analytical paradigm.

Other studies largely focus on translation procedures and strategies for translating culture-specific items across various literary contexts. Dilisayana et al. (2023) demonstrate that translators employ diverse methods in line with contextual and communicative aims. Virtianti et al. (2024) identify dominating procedural patterns in the translation of cultural words in audiovisual literary Adaptation. Likewise, Korneenkova et al. (2025) demonstrate that the translation of cultural expressions into different target languages can mirror various ideological trends. This study provides useful insights into the application of translation processes and ideology in literary translation.

In terms of ideology, prior studies also reveal that domestication and foreignization operate dynamically in response to the textual environment, communicative purposes, and target readers (Jaya, 2020; Nisrina et al., 2025). However, most prior studies focus on identifying dominant methods or ideological inclinations and do not account for how translation strategies influence the depiction of historical memory and cultural identity in politically sensitive cultural concepts. As a result, culture-specific objects are mostly perceived as linguistic units and not as encodings of collective memory and socio-historical experience.

Previous studies have made major contributions to the study of culture-specific items, but they often treat cultural words as isolated linguistic units and emphasize identifying dominant translation techniques or ideological inclinations. The interaction between cultural translation, historical representation and communal memory is thus underexplored, especially in historical literary literature. Many studies are basically classificatory, focused on the translation of culture-specific things, but not enough on how translation choices affect the depiction of historical memory, political identity, and collective trauma. This is especially crucial in Indonesian historical fiction, where cultural concepts are not just linguistic items but also stand-ins for political experience, diaspora, social hierarchy, and contested national memory. Therefore, this study extends previous research by integrating cultural categorization, translation procedures, and ideological orientation to examine how cultural translation operates as a negotiation of identity, readability, and historical memory.

III. RESEARCH METHOD

This study employed a descriptive, qualitative method with a historical analysis approach to examine the representation and translation of Indonesian cultural elements in the novel *Pulang* by Leila S. Chudori and its English translation, *Home*, by John H. McGlynn. A qualitative approach is considered appropriate because it enables the researcher to interpret meanings embedded in cultural terms and understand them within their social and cultural contexts (Creswell & Creswell,

2022). The historical analysis approach in this study is conducted by interpreting each culture-specific item (CSI) in relation to its socio-historical context of the 1965 political events and the New Order period in Indonesia. This historical perspective helps us understand how cultural identity, political experiences, and collective memory shape the translation of the novel's historical content.

The data for this study were obtained from two primary sources: the Indonesian novel *Pulang* by Leila S. Chudori and its English translation *Home* by John H. McGlynn. The Indonesian version comprises 460 pages, while the English translation comprises 410 pages. The unit of analysis in this study is culture-specific items (CSIs), which include words and phrases that reflect Indonesian cultural, social, and historical elements (Newmark, 1988).

The researcher identified all possible CSIs and purposively selected 30 items from each of the three main sections of the novel based on frequency, cultural uniqueness, and historical relevance. The selection of 30 items from each section was intended to ensure balanced representation across the novel's narrative structure and to avoid overrepresentation of cultural terms from a single part of the text. The selected items were not treated as an exhaustive list of all CSIs in the novel but as a purposive sample drawn from a larger pool of identified cultural terms. The sample was considered sufficient because it allowed repeated patterns of CSI categories, translation procedures, and ideological orientations to be observed while still enabling close qualitative interpretation of each item.

Data collection was conducted through close reading of the source text (ST) and the target text (TT) to identify and record relevant cultural terms. The inclusion criteria were terms related to cultural practices, political institutions, material objects, kinship terms, place names, traditional food, social customs, and historical concepts related to the 1965 events and the New Order period. The exclusion criteria were ordinary nouns with direct equivalents, common proper names without particular cultural significance, and terms that did not pose translation-related challenges.

The data were analyzed through several systematic steps. First, all identified cultural terms were classified into the following cultural categories: ecology, material culture, social culture, organisations, customs, and gestures and habits, following Peter Newmark (1988). Second, the translation procedures used to render these terms into English were analyzed using Jean-Paul Vinay and Jean Darbelnet's (1995) model, including borrowing, calque, literal translation, transposition, modulation, equivalence, and Adaptation. Third, the translation's ideological orientation was examined using Lawrence Venuti's (2008) concepts of domestication and foreignization to determine whether it tends to preserve the source culture or adapt to the target culture.

To ensure the validity and reliability of the analysis, this study employed theoretical triangulation by integrating Newmark's cultural categories, Vinay and Darbelnet's translation procedures, and Venuti's ideological framework. All identified data, coding processes, and analytical steps were systematically documented to maintain transparency and consistency throughout the study. In addition, the data categorisations and interpretations were rechecked and discussed with the research supervisor to minimise subjective interpretation and improve the reliability of the analysis.

To systematically organise and analyse the data, the researcher used a coding table as an analytical instrument. The table was used for recording the source-text expression, target-text expression, CSI category, translation procedure, ideological orientation, and historical or cultural notes.

Table 1. Analytical Instrument and Sample of Data Categorisation

No. Data	ST expression	TT expression	CSI Category	Translation Procedure	Ideological Orientation
13	Magriban (p.33)	Praying (p.25)	Organizations and customs	Modulation	Domestication
15	Terasi (p.55)	Shrimp paste (p.45)	Material culture	Equivalence	Domestication
19	Batik (p.81)	Batik (p.51)	Material culture	Borrowing	Foreignization
36	Eksil politik (p.157)	political exiles (p.132)	Organizations and customs	Literal translation	Domestication
87	Tanah kusir (p.446)	Tanah kusir (p.380)	Ecology	Borrowing	Foreignization
Etc.					

Table 1 presents an example of the data categorization and coding process used in this study. The analytical instrument was used to classify cultural terms, identify translation procedures, and determine the translation's ideological orientation.

IV. RESULTS AND DISCUSSION

Results

A total of 90 culture-specific items (CSIs) were identified in *Home* by Leila S. Chudori. These CSIs represent a broad range of Indonesian cultural references, including political institutions, traditional objects, kinship terms, ecological expressions, and embodied social practices. The analysis examined the categorization of these CSIs, the translation procedures used to render them into English, and the ideological orientation reflected in the translations.

Identification of Cultural-Specific Items

Table 2. Categories of CSIs Identified in *Pulang* and Its English Translation *Home*

CSI Category	Frequency	Percentage
Ecology	8	9%
Material Culture	43	48%
Social Culture	13	14%
Organizations and Customs	22	24%
Gestures and habits	4	4%
Total	90	100%

Table 2 shows that the majority of CSIs identified in the primary data fall under material culture, accounting for 48% of the total. Organizations and customs constitute the second most frequent category (24%), followed by social culture (14%) and ecology (9%). These findings suggest that the novel primarily represents Indonesian culture through tangible elements, such as food, as well as references to political institutions and social life.

Translation Procedures of CSIs from SL to TL

Table 3. Distribution of Translation Procedures Based on Vinay and Darbelnet's (1995)

No	Translation Procedure	Frequency	Percentage
1	Borrowing	32	36%
2	Calque	5	6%
3	Literal Translation	11	12%
4	Transposition	0	0%
5	Modulation	9	10%
6	Equivalence	18	20%
7	Adaptation	15	17%
Total		90	100%

As shown in Table 3, borrowing is the most frequently employed translation procedure, occurring 32 times (36%). Equivalence ranks second (20%), followed by Adaptation (17%). Other procedures include Literal Translation (12%), Modulation (10%), Calque (6%), and Transposition (0%). The absence of transposition indicates that this procedure was not employed in the translation of cultural items.

Ideology in the Translation

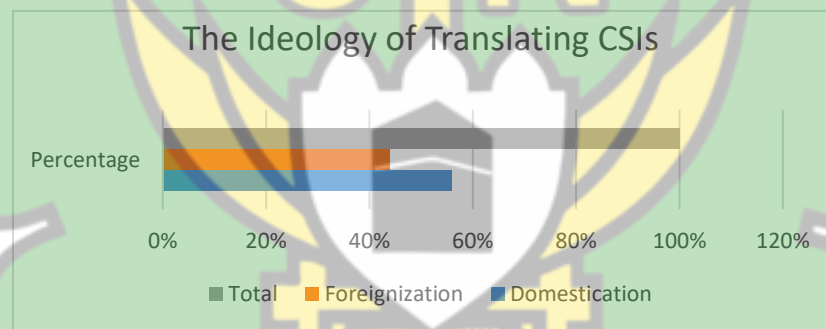


Figure 1. Distribution of Ideological Orientations in the Translation of Culture-Specific Items

The findings show a relatively balanced distribution between domestication and foreignization, with domestication occurring slightly more frequently (56%) than foreignization (44%). However, the distribution of ideological orientations varies across CSI categories and translation procedures. A category-based pattern emerges from the findings. Material culture items are frequently rendered through borrowing and equivalence, indicating a combination of cultural preservation and semantic accessibility. This pattern suggests an effort to retain Indonesian cultural expressions while maintaining readability for target readers. Terms related to organizations, customs, political institutions, and historical references tend to be translated through borrowing, literal translation, and modulation because they are often historically and politically loaded.

In contrast, social culture items, especially kinship expressions, are more frequently translated through equivalence and Adaptation, reflecting a stronger domesticating tendency. Ecological items are generally retained when they refer to specific places, but translated more accessibly when they function metaphorically. Meanwhile, several cultural and religious practices are translated through modulation or Adaptation to make the expressions more comprehensible to English

readers. Overall, these patterns show that translation procedures and ideological orientations are shaped by cultural function, historical significance, and target-reader readability.

Table 4. Representative Examples of Culture-Specific Items

CSI category	ST Item	TT Rendering	Procedure	Ideology
Ecology	Karet	Karet	Borrowing	Foreignization
	Pohon Beringin	banyan tree	Equivalence	Domestication
Material culture	rokok kretek	kretek	Borrowing	Foreignization
	malam	melted beeswax	Equivalence	Domestication
Social Culture	Eyang Putri	my grandmother	Adaptation	Domestication
	intel melayu	our local brand of spy	Adaptation	Domestication
Organizations and Customs	Partai Komunis Indonesia	The Indonesian Communist Party	Literal Translation	Foreignization
	Bersih diri	political hygiene	Modulation	Domestication
Gestures and Habits	“mbuh”	“hush”	Equivalence	Domestication
	bersalaman	shake hands	Equivalence	Domestication

Table 4 presents representative examples of the identified CSI categories, translation procedures, and ideological orientations found in the data. The examples illustrate how different cultural terms are translated using various procedures depending on their cultural and historical contexts.

Discussion

The following are some examples of Indonesian cultural terms and their translations into English. The analysis demonstrates that different cultural categories tend to be translated using distinct procedures, which contribute to the translation's overall ideological orientation.

Ecology

Data no. 60

ST: Kali ini Dimas menjawab dengan jujur dan ikhlas, “aku ingin pulang ke rumahku, Lintang. Ke sebuah tempat yang paham bau, bangun tubuh, dan jiwaku. aku ingin pulang ke *Karet*.” (p.282)

TL: This time, Dimas gave a sincere and honest answer: “I want to go home, Lintang. To a place that understands my odor, my physique, and my soul. I want to go home to *Karet*.” (p.237)

The term *Karet* belongs to the ecological category because it refers to a specific geographical area in Jakarta. In the novel, however, the meaning of *Karet* extends beyond a physical location, as it also symbolizes Dimas's emotional attachment to his homeland and his longing to return. The translator retains the original term *Karet* in the target text through borrowing, preserving its Indonesian geographical and cultural reference. This choice tends to reflect a foreignizing orientation, since the place name is maintained without modification or explanatory Adaptation. Retaining the original term allows the translation to preserve the local setting and the emotional resonance associated with the place. At the same time, readers unfamiliar with Indonesian geography may not immediately recognize the cultural significance of the name. In this context,

borrowing highlights the translator's attempt to maintain the cultural identity embedded in the source text.

Data no. 63

ST: Di masa SMA, denny Hardianto dan rombongannya yang menguasai sekolah itu, bukan saja anak-anak lelaki bertubuh tinggi besar seperti *pohon beringin* yang akarnya menjurai ke segala arah. ... (p.259)

TL: At my school, there was a kid named Denny Hardianto, and he and his gang controlled the school. However, it was not because they themselves were naturally strong, not like a *banyan tree* with its roots spreading in every direction. ... (p. 248)

The expression *pohon beringin* is categorized under ecology and is used metaphorically in the source text to convey strength, authority, and dominance. In Indonesian culture, the banyan tree is often associated with power and stability, giving the expression broader cultural connotations beyond its literal meaning. In the English translation, the term is rendered as '*banyan tree*' through equivalence, in which the translator selects a semantically comparable expression that target readers more readily understand. This translation choice tends toward domestication, prioritising readability while preserving the metaphorical image of the original. Although the metaphor remains understandable in the target text, some of the sociocultural associations attached to *beringin* in the Indonesian context become less explicit in translation. This suggests that equivalence can effectively convey meaning while simultaneously reducing certain layers of cultural specificity embedded in the source text.

Culture Material

Data no. 14

ST: Vivienne menyalakan *rokok kretek* yang baru untukku. Dia mengisapnya, lalu memberikannya padaku. (p.38)

TL: Vivienne lit a new *kretek*. She took a drag and then handed it to me. (p.31)

The term *rokok kretek* is a category of material culture because it refers to a distinctive Indonesian clove cigarette closely associated with local smoking practices. In the target text, the translator retains the word *kretek* through borrowing while omitting the more general term *rokok*. This choice preserves the cultural identity of the original expression and directly introduces target readers to an Indonesian cultural product. The use of borrowing in this context tends to support a foreignizing orientation, as the source-language term is retained rather than replaced with a more familiar English equivalent. Although readers unfamiliar with Indonesian culture may not immediately understand the meaning of *kretek*, retaining the original term helps preserve the local nuance and cultural authenticity embedded in the source text. This example demonstrates how borrowing can function as a strategy for maintaining culturally specific references in literary translation.

Data no. 21

ST: Mungkin, perjumpaanku dengan kepenyairan bukan bermula dari Chairil Anwar, melainkan dari tekanan Bapak untuk berbahasa Indonesia yang baik dan memperhatikan setiap kata sebagai tubuh yang memiliki jiwa, serta kecintaan Ibu pada canting dan *malam*. (p. 82)

TL: Perhaps my discovery of the joy of poetry began not with the fantastic verses of Chairil Anwar, but as the combined result of pressure from my father to speak Indonesian well and to mind my words, just as a body must mind its soul, and of my mother's love for the canting and *melted beeswax*. (p.69)

The term *malam* belongs to the category of material culture, referring to wax used in the traditional batik-making process in Indonesia. In the translation, it is rendered as *melted beeswax*. This shift indicates the use of the equivalence procedure, in which the translator replaces a culturally bound expression with a target-language expression that conveys a similar meaning and effect more naturally and understandably to the target readers. Instead of retaining the original term, the translator chooses an equivalent phrase that describes the substance in functional terms, allowing readers unfamiliar with Indonesian batik culture to grasp the intended meaning still. Although *melted beeswax* effectively conveys the physical nature of *malam*, it does not fully preserve its cultural and artistic association with the Indonesian batik tradition. As a result, the cultural specificity embedded in the original term becomes less explicit in the target text, even though the core meaning is effectively maintained.

Social Culture

Data no. 10

ST: Om Dimas yang saya sayangi, Saya menulis ini ketika kami akhirnya diberi kesempatan bertemu dengan *Eyang Putri*. Eyang Putri memberi pesan bahwa Om Aji akan mengirim surat kepada Om Dimas dan saya bisa menitip sekaligus dalam satu amplop. (p.21)

TL: Dear Om Dimas, Not too long ago, when I was given the chance to see *my grandmother*, she told me that if I wanted to write to you, she would give my letter to Om Aji to send. (p.18)

The term *Eyang Putri* is social-cultural because it serves as a kinship term that reflects familial hierarchy and respect in Javanese culture. In the target text, the term is translated as *my grandmother*, replacing the culturally specific expression with a more familiar English equivalent. This shift reflects Adaptation, as the translator prioritizes accessibility and naturalness for target readers. The translation tends toward domestication, as the honorific and cultural nuances embedded in *Eyang Putri* are simplified into a more general kinship term. Although the translation successfully conveys the familial relationship, it does not fully preserve the layer of respect and social formality associated with the original expression. This suggests that domestication may result in the loss of sociocultural subtleties in translation.

Data no. 68

ST: "Jangan khawatir, *intel Melayu* mudah dikenali, karena mereka justru kepingin kelihatan," kata Alam tertawa. (p. 327)

TL: "Do not worry, Lintang, *our local brand of spy* is easy to pick out, because they want to be seen," said Alam with a laugh. (p.276)

The expression *intel Melayu* is categorised as social culture because it refers to a culturally and socially recognisable type of intelligence agent within a specific Indonesian context. In the translation, the phrase is rendered as '*our local brand of spy*,' reflecting adaptation through reformulation into a more natural, idiomatic English expression. The translator does not translate

the term literally but instead chooses an expression that is more accessible and immediately understandable for target readers. This strategy tends toward domestication because it prioritizes communicative clarity over preserving the original cultural reference. While the translation still conveys the idea of locally identifiable spies, the cultural and ethnic nuance embedded in the term *Melayu* becomes less explicit in the target text, resulting in a partial reduction of its sociocultural specificity.

Organizations and Customs

Data no. 8

ST: Sudah sejak awal tahun semua yang dianggap terlibat ***Partai Komunis Indonesia*** atau keluarga PKI atau rekan-rekan anggota PKI atau bahkan tetangga atau sahabat yang dianggap dekat dengan PKI diburu-buru, ditahan, dan diinterogasi. (p.10)

TL: Since the beginning of the year, anyone who was thought to have been a member of the PKI—or had family and friends, or colleagues and neighbours, in ***the Indonesian Communist Party***—had been hunted down, detained, and interrogated. (p.8)

The term *Partai Komunis Indonesia* is categorised as a political institution, strongly associated with Indonesia's historical and ideological context. In the translation, the term is rendered as *the Indonesian Communist Party (PKI)*, reflecting a literal translation. This strategy directly transfers the source-language term into the target language, preserving its lexical meaning and structural form while adding a commonly recognized equivalent name. The translation preserves the organisation's political identity and historical references without altering meaning significantly. This approach tends to reflect a foreignization orientation, as it retains the original cultural and historical reference for the target readers. By doing so, the translation maintains accuracy and ensures that the political context of the source text remains intact.

Data no. 39

ST: “Pembantaian yang terjadi terus-menerus di berbagai bagian Indonesia, perburuan terhadap anggota komunis atau keluarganya adalah sebuah pengukuhan untuk kekuasaan yang kekal, yang kuat, dan abadi. dan konsep ***Bersih diri*** dan Bersih Lingkungan? Merde!” Lintang berbicara menerobos titik koma dan tanda seru sambil mengunyah omelete dan mengangkat garpunya ke udara hingga Nara harus menurunkan tangan kekasihnya agar garpu itu tidak mencolok matanya. (p.256)

TL: Pausing to take a breath, Lintang then attacked the omelette and sausages before continuing: “The massacres that took place around Indonesia and the hunt for members of the Communist Party and their families served to bolster a strong and enduring power structure. Moreover, those concepts of ***‘political hygiene’*** and being ‘environmentally clean’...Merde! What the hell are they anyway?!” (p.214)

The term *Bersih Diri* is categorised as a culture-specific concept within organisations, customs, and political ideology, referring to ideological cleansing practices during Indonesia's New Order era. In the translation, it is rendered as *political hygiene*, reflecting the use of modulation. This strategy involves shifting from a culturally embedded expression to a more explanatory, abstract term in the target language. The translation demonstrates a tendency toward domestication, prioritizing clarity and accessibility for target readers by reformulating the concept in more general terms. However, this shift reduces the ideological and historical specificity of the original term,

which is strongly tied to Indonesia's political discourse and historical context. Consequently, some of the cultural and political depth embedded in the source expression becomes less explicit in the target text.

Gestures and Habits

Data no. 72

ST: Aji menghirup kopinya dan mengelus-elus lengan isterinya yang jiwa dan hatinya jauh lebih besar dan luhur dibanding dirinya yang gampang marah jika tak bisa menerima keadaan. "Dia mau minta apa? Tidak mungkin dia datang hanya untuk silaturahmi. Pasti dia mau ada apa-apa."

"Mbuh...," Retno berdiri menghindari mumpung suaminya sudah menurun kemarahannya. (p. 332)

TL: Aji took another sip of coffee and then stroked his wife's arms, whose heart and soul were far more noble than his own, this husband who grew easily riled when unable to accept things as they were.

"What does he want? He is not coming here just to say hello, for sure."

"Hush..." With her husband's anger now abated, Retno stood to return to the kitchen, but Aji was certain his wife knew the reason for Rama's coming to the house. (p. 279)

The expression *mbuh* is categorized as a gesture and habit, as it is an informal, habitual utterance in Javanese used to express uncertainty, indifference, or lack of knowledge in everyday conversation. In the translation, it is rendered as *Hush....* This shift reflects the use of the equivalence procedure, as the translator replaces the source expression with a target-language expression that performs a similar pragmatic function in dialogue, even though their literal meanings differ. Rather than translating the word directly, the translator chooses an equivalent interjection that conveys a comparable communicative effect in English interaction. This strategy also reflects a domestication orientation, since the expression is adapted into a natural English conversational form that target readers easily understand. Although the emotional response and conversational flow are preserved, the cultural specificity of the Javanese expression *mbuh* is reduced, as its nuanced meaning of resignation or uncertainty is not fully represented in the target text.

Data no. 78

ST: "Lintang, ini Rama, sepupumu yang selama ini hanya kau dengar namanya saja. Rama, ini puteri Pakde dimas," Retno memegang bahu anaknya agar Rama berdiri dan *bersalaman* dengan Lintang. (p.351)

TL: "Lintang, this is Rama, the cousin you have only ever known by name. Rama, this is Om Dimas's daughter." Retno put her hand on Rama's shoulder, signalling him to stand and *shake hands* with Lintang. (p.296)

The term *bersalaman* is categorised under gestures and habits and refers to a culturally embedded greeting practice commonly used in Indonesian social interaction to show respect and politeness. In the translation, it is rendered as *to shake hands*, reflecting the use of the equivalence procedure. This strategy replaces the source-language expression with a target-language expression that carries a similar communicative function in a more natural and conventional form for English readers. The translation also demonstrates a domestication orientation, adapting the

culturally specific gesture into a familiar practice in the target culture to ensure clarity and readability. Although the functional meaning of greetings and acknowledgement is successfully conveyed, the cultural nuances of *bersalaman*, particularly its embedded values of respect, hierarchy, and social etiquette in the Indonesian context, are not fully retained in the target text.

V. CONCLUSION

This study concludes that the English translation of *Home* demonstrates a dynamic negotiation between cultural preservation and target-reader accessibility in the translation of culture-specific items (CSIs). The analysis identifies three main findings. First, material culture emerges as the dominant CSI category, indicating that cultural meaning in the novel is primarily embedded in tangible elements such as food, objects, and everyday cultural practices. Second, regarding translation procedures, borrowing and equivalence (including Adaptation) are the most frequently used strategies, particularly in translating material culture items, showing a flexible combination of preservation-oriented and reader-oriented approaches. Third, from an ideological perspective, the translation exhibits a moderate tendency toward domestication (56%) rather than foreignization (44%), suggesting that target-reader accessibility is slightly prioritized. At the same time, source-culture elements are still partially maintained.

The findings further indicate that translating CSIs requires adaptive, context-sensitive strategies rather than relying on a single procedure. Translators consistently combine borrowing, equivalence, and Adaptation depending on the cultural specificity and communicative function of each item. Borrowing is primarily used to maintain cultural identity, while equivalence and adaptation function to enhance clarity and naturalness in the target language. This demonstrates that effective CSI translation involves strategic negotiation between cultural retention and communicative accessibility.

This study contributes theoretically by integrating Newmark's cultural classification, Vinay and Darbelnet's translation procedures, and Venuti's domestication–foreignization framework, thereby offering a more comprehensive analytical perspective for examining culture-specific translation. In practice, the findings guide translators in handling cultural and historical terms, highlighting strategies that balance cultural preservation with readability and communicative effectiveness in literary translation.

However, this study is limited by several methodological constraints. It focuses on a single literary work and a selected dataset of CSIs, which restricts the generalizability of the findings. In addition, the analysis does not employ inter-coder validation to ensure analytical reliability, does not include comparative analysis with other translations of the same text, and does not involve target-reader reception to evaluate how readers interpret the translated cultural meanings.

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