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## Translation Strategies of Cultural-specific Items in Translating Subtitles Indonesian Documentary “Perempuan Tana Humba”

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### Abstract

Translating Cultural-Specific Items (CSIs) could present numerous challenges for translators because each culture communicates differently. Experts have given some approaches to the issue of translating culturally distinctive objects. The researchers used Aixela's (1996) theory for translation technique and Newmark's (1998) theory for analysis and categorization in relation to CSI. The purpose of this qualitative study is to analyze the translation strategies used for cultural-specific items in the translation of the Indonesian documentary "Perempuan Tana Humba" by Lasja F. Susatyo and Mandy Marahimin. The researcher utilized thematic analysis to analyze the CSIs occurring in the documentary. The research concluded that out of five types of CSI proposed by Newmark, only three types of CSIs were found: material culture, social organization, and social culture. In addition, the most frequently used strategy was repetition. This study also showed that the translation strategy for the CSI was determined by the translator's concerns or considerations, such as the occasions in which the translators applied different strategies when the previously mentioned CSIs appeared again in different point of the documentary. It was noticed that various timestamps led to different translation techniques. The study is significant for the practice of translation. The research's findings, which categorize and identify the translation procedures used to translate the CSIs, may be taken into account by translation researchers as well as by present and future translators. Additionally, this study might help to clarify how to use translation procedures and what kinds of CSIs to translate for documentaries.

**Keywords:** Cultural-specific items, Indonesian Documentary, Translation Strategy



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## 1. Introduction

In terms of audiovisual translation, the translators often find it challenging to transfer and maintain the cultural context from source language (SL) to target language (TL). One of the primary reasons is the absence of equivalent words in the TL. For instance, in the domain of linguistics, idioms certainly have meanings that are different from the actual utterances and are typically entrenched in the originating culture. Translators must be inventive in how they express intended meaning of the idiom while taking into account cultural aspect. In order to prevent misinterpretation, the translators should be familiar with the appropriate strategies of the TL. Although the translators have found the appropriate translation of the term, they still need to provide additional explanation and to ensure that it conveys the intended meaning. This can result in problems like the cultural connotations losing their validity. However, the loss of authenticity in this instance might not distract the intended intention of the translation as long as the translation is understood. Therefore, it is important for the translator to know the classification of the CSIs and the appropriate translation strategies to translate them to make it easier for the translators to successfully translate the cultural terms.

In addition, scholars have come up with the definition of CSI. Persson and Herold (2015) define Cultural-specific items as a specific concept to certain cultural domains such as flora, fauna, food, clothes, housing, work, leisure, politics, law, and religion, among others. To complete his statement, Baker (2018) mentions a broader definition highlighted that CSI is a SL concept, whether it is abstract or concrete, that is unfamiliar to the TL audience. It means that CSI refers to any cultural entity that is frequently unknown to those from other cultures. Related to Baker's definition, Bowker and Fisher (2010) states that culture-specific expressions are the ideas of a certain source culture that do not have equivalents in a particular target culture. The words, phrases, concepts, and expressions are only peculiar to the source culture, causing an incompatibility with their semantic and cultural connotation in the target culture (Aixela, 1996).

On that account, it has been made clear that language and culture are inseparable or tied to each other, with language serving as the bridge for the readership in a way to understand its culture. Considering the varieties of special items in one culture, a translator must have an in-depth notion of the CSIs in order to be adequately aware and be able to produce translation works that fulfill the criteria of SL L and TL. Therefore, there are classifications to categorize

cultural words or CSI provided by Newmark (1988). He classified them into five categories, namely material culture, social culture, ecology, social organization, and gesture and habit.

Regarding translation, Larson (1984) has highlighted that the main goal of translating CSI is to deliver the originality of the CSIs while transferring the meaning of the SL into the TL. In addition, she stated that the appliance of the suitable strategy facilitates the adjustment of receptor language form so that the source language's actual meaning is not distorted. With that in mind, transmitting those cultural elements into translation works is quite challenging and it is expected common problems recur when translating cultural-specific items.

The first challenge is that due to variations in certain ideas (such as geography, customs, beliefs, and worldview), some words in one language are not similar to one another (Maasoum & Davtalab, 2011). Baker (2018) states that the lack of lexicalized notions in the TL is an issue that arises when translating cultural-specific objects; she gave the example of how the word 'standard' had no Arabic equivalent. When there is no equivalent term or phrase in the receptor language, translators frequently struggle to find lexical counterparts for concepts and ideas unknown in the receptor culture. Additionally, Blažyte and Liubiniene (2016), also specified another issue which is that sometimes cultures do not have visible distinctions between them, resulting in overlapping translations if not careful. One of the examples of such a translation problem is because vastly different cultures are in Bible translation. There has been discussion on how to interpret the word "lamb" in languages whose cultures do not relate this animal to ideas of helplessness, innocence, etc. (Aixela, 1996). In theory, the translation of "lamb" from Hebrew into the common tongue will thus qualify as a CSI and become a translation issue. The challenge of maintaining cultures while preventing misunderstandings would be another issue. Sentov (2020) and Baker (2018) described it as non-equivalence culture-specific concepts. They explain that translators try to be as faithful as possible to the source text, and this could cause a problem because the result would be unfamiliar to the target readers. Junining and Kusuma (2020) even argue that there are no ways of preserving the words; the audience is always left unfamiliar with them. The last challenge is expressed by Maasoum and Davtalab (2011) when it is occasionally possible that a single thought would be completely understood in two different languages by the audience of the SL and the TL. In other words, one CSI has two entirely different ideas in both languages with identical terminology or synonyms, which creates a new issue.

As a consequence, translation problems that occurred in translating cultural-specific items demand translators to apply strategies to overcome these challenges. Several translation strategies to translate CSI are analyzed by experts in the field of translation. One of them is by Javier Franco Aixela in a book edited by Román Alvarez and M. Carmen-África Vidal. Aixela (1996) states that there are several strategies translators can apply to overcome the problem of translating culture-specific items. He called it 'intercultural manipulation' or 'translation procedures.' He separated the strategies into two categories, the first one being

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Conservation, in which includes repetition, orthographic adaptation, linguistics (non-cultural) translation, extratextual gloss, and intratextual gloss. The second one is Substitution in which includes synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation.

Numerous researchers have examined the strategies for translating CSIs in several genres of films, such as animated cartoons, action, fantasy, and romance/drama. A study conducted by Pagrandytė and Astrauskienė (2021) attempts to show the typical CSI translation techniques used in animated films with Lithuanian dubbing, specifically *Hotel Transylvania* and its sequels. The results show that loanwords are the most dominant, and elimination, lexical recreation, calque, and substitution are also the most frequently used. Another research has been conducted by Huber and Kairys (2021) seeks to ascertain the relationship between various forms of synchronization that ought to be preserved when translating cultural-specific elements from the animated movie "Shrek the Third." The study's findings suggest that addition, literal translation, and substitution were commonly used during the translation process. As for the action genre, a study by Tan and Lin (2022) reveals that universalization is the most effective strategy in translating CSI in one of the Chinese action movies, namely "Crouching Tiger, Hidden Dragon", into English. In the genre of promotional videos, Mamoon et al. (2023) has done research to examine the translation strategies of CSI in promotional videos in Thailand translated to English and found that the most frequent strategy used in translating CSIs was couplets, which were the combinations of multiple strategies to translate one CSI. Another research, Siukštaitė (2022) mentions that the most common CSI translation strategies in romance/ drama films, namely *Memories of a Geisha*, are localization and preservation of content.

It is worth noting that most of the studies focused more on translating films with the genres such as animated film, action, promotional videos, and romance/ drama, and very few of them focused on translation strategy for CSI in documentary films. The documentary film genre has the ability to infiltrate people's lives, dreams, and anxieties and bring them to life on large screens, as well as their cultures, which are no longer constrained by physical bounds (Henley, 1997). This freedom in expressing one's culture through films is included in the documentary film, "Perempuan Tana Humba." The film portrays the marital custom and the distinctive roles played by women in Sumbanese culture as compared to other more widely practiced cultures like Javanese and Sundanese. Sumba is in Nusa Tenggara Timur, Indonesia. The video accurately captures the authenticity of people's lives and the cultures they draw from. As a result, there are many distinctive culturally particular elements or CSI that appeared in this documentary that are worth studying. The study is conducted for advancing the applied linguistics field, especially in translating Cultural-specific Items, and also, to become a reliable source to develop knowledge in translation. Therefore, this research

aims to identify strategies for translating cultural-specific items in an Indonesian documentary, “Perempuan Tana Humba.”

Based on the research gap, this study conducted to answer two research questions: “What are the classifications of the CSIs found in the documentary, ‘*Perempuan Tana Humba*’?” and “What are the translation strategies used to translate the CSI in the Indonesian film documentary *Perempuan Tana Humba* into English?”

## **2. Method**

### ***2.1. Research Design***

This study used qualitative research to fully comprehend the complexity of phenomena, which in this study deals with culture in translating the CSIs. It is indicated by the fact that the data were collected from observing the translation of the CSIs in the subtitle of the documentary. The rationale for applying the qualitative method is that the researcher intends to have an in-depth understanding of the complexity of women’s tradition and values in “Perempuan Tana Humba (2022) produced by Mandy Marahimin and translated by Rizal Iwan and Mikael Johani. A thorough analysis of CSI elements was conducted in order to find the strategies for translating them.

As for the design, researchers applied a descriptive case study. This approach was chosen, as it will enable the exploration and comprehension of complex issues in many fields (e.g., social, educational, community-based problems, etc.). The case study approach provides additional insights into any delivery or the rationale behind the selection of implementation strategy might be chosen. As a result, it could aid researchers in the development and refinement of theory. in finding the suitable translation strategy in the “Perempuan Tana Humba” documentary.

### ***2.2. Instruments and Procedures***

This research used purposive sampling to accomplish the research question. This research employed this technique as the sampling because researchers focused on certain CSIs in the “Perempuan Tana Humba” film. The sampling was chosen based on the data that had a significant correlation to the issue of this research. Thus, the data used in this research specifically contained CSIs from the “Perempuan Tana Humba” film.

The documentary selected to conduct this research and collect the data is called “Perempuan Tana Humba.” by Lasja Susatyo and Mandy Marahimin. In collecting the data, the writers followed some steps, which were first, the researchers watched the documentary “Perempuan Tana Humba” from start to finish. The reason this particular documentary was suitable is that there are several authentic CSIs that had been translated using translation strategies in the subtitles, and the researchers were able to analyze the translation strategies

used in the film. The video was taken from YouTube with a duration of 30 minutes and 33 seconds. The second step was identifying the CSI contained within the film all the while categorizing the CSI based on the categorization that has been proposed by (Newmark, 1988). The CSIs found included both individual words and phrases.

### 2.3. Data Analysis Procedures

The data analysis procedure used is thematic analysis. This method allows the researcher to recognize and understand shared meanings and experiences by focusing on meaning across a dataset. Here, the steps that were taken to answer the research questions were, first, the writers watched the documentary and gave attention to the CSIs contained in the film. Then, the researchers looked for the CSIs and collected them, as well as their translations from the subtitles. From the CSIs collected, the researchers analyzed the categorization of the CSIs based on Newmark, (1988) theory. The categorized CSIs were analyzed using Aixela, (1996) theory to determine the strategies to translate the CSIs. The next procedure was displaying the data, interpreting it, and last, drawing a conclusion from the research.

## 3. Findings

### 3.1. The Frequency of CSI

The researchers found nineteen data that were classified according to culture-specific items theory. In addition, the researchers mostly found the data in the categories of material culture, social culture, and social organization.

*Table 1. Frequency of Cultural-Specific Items*

Types of CSI	Frequency
Material Culture	9 (47%)
Social Organization	6 (32%)
Social Culture	4 (21%)
Ecology	-
Gestures and Habits	-
<b>Total</b>	<b>19</b>

In Table 1, material culture was found nine times with a percentage of 47%. This implicates that cultural items are manifested the most through physical objects that can be seen or touched in. In the documentary, items that can be exchanged such as ‘Tenun Ikat’ which is a type of fabric the people use and give to each other in the documentary. Even

jewelry which has its own term in Sumba culture, 'Muti'. Other things that can be seen and touched are buildings such as ritual houses. From these tangible objects, cultures are the most visible, as these items give the first impressions to outsiders to what Sumba cultures are like from the outside. Therefore, it is expected that material culture is the most prevalent type of CSIs found in the documentary. Newmark, (1988) specified that the general principle to translate material cultures related to clothing such as mentioned in the video, 'Tenun Ikat', is to generalize it provided that the clothing is of no interest and can be replaced with anything similar. For buildings such as 'Rumah Adat Jenazah', Newmark stated that most buildings are translated as is. In general, material cultures are translated using the equivalence of the word or use the transference technique if there is no possible equivalence if it is unique or specific. The second most frequent CSI is social organization with a percentage of 32%. It implicates that Sumba citizen highly value the existence of God as the Creator, and express their gratitude with ceremonies. Therefore, of course, people are very familiar in using several terms related to religion. Evidently, they have their own belief called "Marapu", which shows that it is an inseparable thing in their life. By looking at the statements, the translation for culture should be transferred when the terms are unique (Newmark, 1988). Moreover, he stated that the more the SL is retained and the less that is translated into TL, then the closer the reader can get to the sense of the culture originality. It means that by maintaining the SL without any adjustment would shape readers' thoughts and widen their perception on cultural terms. Social culture was found to be the least found category type for this documentary with a percentage of 21% and occurred 4 times. According to Newmark (1988), it is rare to find problems in translating these items because words containing social culture can still be translated into similar TL words. In this documentary, these items can be translated to the TL any cultural contents, such as Belis is a form of gift from Sumba (money or items). In another case, gotong royong is one of the behaviors of Indonesian society, including Sumba people. This implicates that the activities in the society of Sumba are also quite noticeable.

### ***3.2. The Frequency of Translation Strategy Used***

The researcher found strategies, from the translation strategy proposed by Aixela (1996), Aixela's translation strategies focus on the problems and challenges in translating CSIs. He admitted that translation is a complex process, and his intention was to find the most suitable method to translate them. Therefore, his strategies were employed to translate cultural-specific items for a documentary film, "Perempuan Tana Humba", that contains plenty of culturally bound words which are hard to translate. The translation strategies used are repetition, extratextual gloss, absolute universalization, linguistics (non-cultural) translation, and omission.

Table 2. Frequency of Translation Strategy Used

Strategies		Frequency
Conservation	Repetition	7 (37%)
	Extratextual Gloss	4 (21%)
	Linguistic (non-cultural) translation	2 (11%)
	Orthographic Adaptation	-
	Intratextual Gloss	-
	<b>Total</b>	13
Substitution	Absolute Universalization	5 (26%)
	Deletion	1 (5%)
	Synonymy	-
	Naturalization	-
	Limited Universalization	-
	Autonomous creation	-
	<b>Total</b>	6

In table 2, it is seen that repetition strategy is the most used strategy. This finding is the opposite of what most of the previous research has stated in their findings. Only one of the previous studies by Siukštaitė (2022), who mentioned that one of the most common strategies found was preservation of content. The documentary aims to introduce the culture of Sumba, therefore preserving the cultural terms is seen as important seeing how it is possible to change the meaning or lose the cultural nuances of the culturally bound items if it is always translated with the equivalent word of the TL. Deletion is the least common strategy found in the documentary. This result is not in line with the findings found in the study conducted by Pagrandytė and Astrauskienė (2021), where they found that elimination is one of the most common strategies. Deletion strategy is also related to prescriptive translation that has the main objective of maintaining the meaning instead of finding the equivalence. The implication of this finding is that deleting cultural elements from the word could have a possibility of sacrificing the meaning completely and it is not always a very common strategy

to use for translator because in a documentary, because the goal is to introduce and maintain as many cultural elements as possible. The following study found the most strategy used is absolute universalization. The finding of this study by Robingah and Ali (2021) has the same result, which they found cultural substitution or known as absolute universalization as the second most strategy to translate CSI. This implication is that despite most of the CSI has cultural elements, the translators still managed to find the equivalent words to the TL strategy used is extratextual gloss. The result is in line with the findings by Mamoon et al (2023) that they found couplet or extratextual gloss as the most strategy to translate CSI. This implies that translating all of the CSI to the target language with the equivalent not possible. As a result, they decided to keep the CSI to maintain the cultural elements and then explain it in short to make the target audience understand. The third most used strategy is linguistic (non-cultural) translation which translator wanted to implement the cultural elements into the translation by providing the words that equivalent to the CSI of target language. This finding is not in line TL. Shokri and Ketabi (2015) finding which mentioned that this category was found in literary work with low frequency. Even so, this documentary is full of cultural elements that describe the lives of the people of Sumba, which the translator needs to provide a fairly specific depiction of the culture by providing the translation that resemblance of the ST culture.

#### **4. Discussion**

##### ***4.1. Types of CSI***

Material culture was most frequently employed in the documentary. The assumption could be that objects are often related to food, clothing, etc. because they contain cultural elements. Like other cultures, physical objects in a country and even in certain areas usually present a distinctive culture that describes the place. It was also noticed that the category of social organization was the second category that appears frequently. The possible reason is there are a number of terms often used by local people. In addition, social culture was named as the least frequent category used in the documentary. The possible reason could be that social culture is linked to what individuals do in their life, which can be assumed that their activities relate to the culture they live in.

##### ***4.1.1 Material culture***

Material culture relates to visible and tangible things, such as food, clothes, houses and town, and transport. As explained previously by Newmark (1988), translating this category to the TL is not easy. For instance, food becomes a problematic issue to translate due to its history and culture.

Table 3. Material Culture

SL	TL
“ <u>Tenun Ikat</u> merupakan bahagian dari kehidupan, tradisi, budaya.	“ <u>Tenun Ikat</u> ” (woven fabric) is part of our lives, tradition, and cultures.”
“Dari awal itu gulung benang. Kasih itu <u>Lungsin</u> nya,”	“From rolling the thread, to making the <u>“Lungsin”</u> (wrap and weft)”
“Waktunya kita menyumbang kuda, <u>Mamuli</u> , kepada pihak laki-laki yang akan mengambil istri.”	“We give horses and <u>jewelry</u> to the bride’s family.”

This documentary includes material culture explained by Newmark (1988), which is related to something visible and physical, e.g. traditional clothes and jewelry. 'Tenun Ikat' is a sort of cloth with motifs created using the 'ikat' process. This refers to the traditional clothes that people were seen in creating the clothes. Therefore, 'Tenun Ikat' is categorized as material culture because of its visibility and form of a physical being. Similar to 'Tenun Ikat', 'Lungsin' is also categorized as material culture because of its nature of being a physical object visible to the human eyes. 'Lungsin', according to KBBI, is a type of thread normally found in interwoven fabric (Tenun). 'Mamuli' is a type of jewelry made of metal for women in Sumba, according to the content of the video, therefore, it is also considered as material culture.

#### 4.1.2 Social culture

Social culture relates to the human behavior that is accepted in society for daily activities, for example: work and leisure activities Newmark (1988). Social culture exists in everyday life because this occurs when someone interacts with other people, for instance how someone behaves in a group or society.

Table 4. Social Culture

SL	TL
“Mungkin <u>Ikat</u> yang mereka belum bisa.”	“ <u>Tenun Ikat</u> ” (woven fabric) is part of our lives, tradition, and cultures.”
“ <u>Belis</u> ”	“ <u>Dowry</u> ”
“Kayak <u>gotong-royong</u> juga sih.”	“The community <u>works together</u> .”

Consistent with Newmark (1988), social culture affects how people conduct their daily lives. The term "ikat" refers to a method of weaving fabrics. Considering the Sumba people's method of creating woven fabric motifs was known as "ikat," the term "ikat" is regarded as a social. According to the film's content, "Belis" was also classified as social culture because it is one of Sumba's traditional wedding customs that involves giving dowry. According to KBBI, "gotong royong" is a cooperative attitude, which also counts as social culture. All of these phenomena are related to the theory of CSIs proposed by Newmark in which he mentioned games such as 'cricket', a cultural word in British which would mean 'tennis' in American English. This phenomenon has the same issue related with social culture such as 'gotong royong' which would mean 'working together' in standard American English.

#### 4.1.3 Social organization

Social organization relates to institutional systems and religious terms of a nation that represent its political and social life, political terms, religious terms, etc., (Newmark, 1988).

Table 5. Social Organization

SL	TL
"Sama kan, kita dari <u>Marapu</u> , meminta Tuhan mendampingi kita dalam proses adat."	"In the " <u>Marapu</u> " faith, we ask God to be present in our traditional customs and ceremonies."
"Orang Marapu itu, ada kata yang bilang <u>Anatala</u> ."	"In Marapu, we have the word <u>Anatala</u> , meaning " <u>The Highest Being</u> ."
"Dan di Alkitab itu ada yang bilang <u>Allah Ta'ala</u> ."	"In the Bible there is the word Allah <u>Ta'alah</u> , meaning " <u>God The Highest</u> ."

In accordance with Newmark's (1988) categorization, the cultural-specific items in the table above were indeed categorized as social culture. "Marapu" is an ancestral religion that is practiced mainly in Sumba. For that reason, it was acceptable to be categorized as a social organization since this has become one of the inherited religions embraced by Indonesians. Still in the same term, "Anatala" and "Allah Ta'ala" refer to religious phrases for God as the Highest entity as stated vividly in the documentary video. Religious phrases that occurred in Indonesia, such as calling God 'Allah' or in this case, in Sumba, calling God 'Anatala' is related to Newmark's (1998) theory in which he mentioned that religious phrases are not supposed to be transferred with as much detail as possible.

## 4.2. Translation Strategy Used in Translating CSI

The first strategy most used in the documentary was repetition. This assumed that the translator chose to adopt many local names due to limited equivalent words in the TL. Another possible reason is that the translator wanted to be faithful to SL. The second most used strategy was absolute universalization as the reasonable reason would be the translator wanted the readers to be able to understand by changing the SL target words with other TL words that are recognizable to the readers. Extratextual gloss was named as the third most common strategy. The assumption is that the translator often used this category because adding a brief explanation could help the reader understand the meaning of the sensitive word from the SL. The fourth most common strategy was linguistic translation. A close possibility of the translator using this strategy because the translator intended to emphasize the culture by placing the local name in the translation. Deletion was the least frequent strategy used by the translators. It is assumed that using deletion could be an extreme approach as omitting would make cultural elements disappear, which makes this strategy to be the least used by the translator.

### 4.2.1. Repetition

In order to preserve as much of the original material as possible, translators use this method. Aixela (1996) specifies that although this technique is very faithful to the source text or language, it could frequently entail a rise in the exotic or antique nature of the CSI, which is perceived as more foreign by the reader of the TL because of its grammatical form and cultural remoteness.

Table 6. Repetition

SL	TL
“Banyak-banyak sekali ya yang menggunakan <u>tenun ikat</u> ”	“ <u>Tenun Ikat</u> ” affects us in so many ways”
Katoda	“Katoda”

The outcome of this finding was inconsistent with that of the previous studies conducted by Huber and Kairys, (2021), who came to the conclusion that the most common tactic utilized when translating cultural-specific items was substitution. The underlying reason why the result was not in line with this previous study was that the repetition strategy only retained the SL without changing it, which would lead the readers into confusion due to difficulty in finding the possible equivalent in TL. Following the previous statement, translation problems could possibly occur while using this strategy, especially if the SL was a local language that sounds unfamiliar to most of the audience; in this context, the Sumbanese language. In

another research conducted by Pagrandytė and Astrauskienė, (2021), their result is in line with the outcome of this research finding. Repetition (or in this context, loanwords) was the most common translation strategy used in translating CSI. The reason why the repetition technique was the most used is that the translator might decide to maintain the cultural value, as they wanted to introduce the CSIs plainly to the audience. Other than that, the translator had already mentioned the CSI context in the previous text, so they only re-wrote the words without changing anything.

The repetition method, which was featured six times in Table 2, was one of the most often used translation strategies by the documentary video's translator. The words "Tenun Ikat" and "Katoda," as shown in Table 6, were repeated in the subtitle without any grammatical or lexical changes. "Tenun Ikat" belonged to material culture while 'Katoda' belonged to the social organization. According to Aixela (1996), "...the fact that something absolutely identical, even in its graphic component, might be absolutely different in its collective reception." Based on that, a possible explanation of why the translator chose to maintain the word was due to an awareness of the existence of multiple meanings in the TL (Amenador and Wang, 2022). For instance, 'Katoda' was translated as 'katoda' without any modification. Aside from the original meaning according to the context of the video, 'katoda' could also mean something related to an electrical device. Therefore, if the term were to be translated literally, the translation would be 'Chatode,' which is an entirely different meaning. The translator chose to maintain the CSI, so the viewers would know what 'Katoda' means according to the context of the video, which is a statue for worshipping. The word 'Tenun ikat,' however, did not exist in tTL, translator had the option to maintain the word despite it being alien to the target language viewers.

In addition, the phrase "Tenun Ikat" appeared more than once throughout the documentary, which could be another reason why repetition was chosen. The second time "Tenun Ikat" appeared, specifically at the 0:46 mark, was when the repetition technique was used; the first appearance of "Tenun Ikat" on the subtitle was at the 0:34 mark which was when the translator chose to use another technique called extratextual gloss that required him to include a description next to the translation; the result would be "Tenun Ikat" (woven fabric). It could be concluded that the translator saw no need for another explanation or description (gloss), as it could be assumed that the viewers had already understood the meaning of "Tenun Ikat" that had been explained previously in the subtitle using a gloss.

#### 4.2.2. *Extratextual Gloss*

Aixela (1996) stated the nature of extratextual gloss is when translators employ one of the methods of translating CSI but feel that it is vital to explain the significance or consequences of the CSI. He stated that translators can identify the gloss by designating it as such (footnote, endnote, glossary, commentary/translation in brackets, italics, etc.). This technique also

exists in Newmark's translation strategy, which he called descriptive equivalent (Newmark, 1988).

Table 7. Extratextual Gloss

SL	TL
" <u>Tenun Ikat</u> merupakan bahagian dari kehidupan, tradisi, budaya."	" <u>Tenun Ikat</u> " (woven fabric) is part of our lives, tradition, and cultures."
"Dari awal itu gulung benang. Kasih itu <u>Lungsin nya</u> ,"	"From rolling the thread, to making the <u>"Lungsin"</u> (wrap and weft)"
"Orang Marapu itu, ada kata yang bilang <u>Anatala</u> ."	"In Marapu, we have the word <u>Anatala</u> , meaning <u>"The Highest Being."</u>
"Dan di Alkitab itu ada yang bilang <u>Allah Ta'ala</u> ."	"In the Bible there is the word Allah <u>Ta'alalah</u> , meaning <u>"God The Highest."</u>

This result is in line with Mamoon et al (2023) who mentioned that the couplet strategy was the most commonly found in translating promotional videos from Thai to English. Couplets were defined as combining more than one strategy, and one of them was transference, in this case, repetition, and addition, or in this case, gloss. Granting the fact that the extratextual gloss technique was not the most common one found in this documentary, it could still be considered as one of the dominating strategies, only differing slightly in numbers with the most common one, repetition. The possible reason behind this was because the translator found it crucial to explain the meaning of the CSIs since they were repeated using transference or repetition, or that it preserved the original character of the SL and at the same time made it easier for readers of the TL to understand Mamoon et al (2023) Different from another study, such as the research conducted by Tan and Lin (2022), who also used the theory proposed by Aixela (1996). The research contradicted this paper, as they did not find any strategies using extratextual gloss. The possible reason behind this was since the CSIs were identified through the subtitle, the extra bit of gloss could possibly break the rules in subtitling – word counts, word length, etc., thus the translator deemed that this was not a suitable technique to translate the CSI.

According to the data, the extratextual gloss technique was used 4 times in the subtitle. From Table 7, in line with Aixela (1996) who suggested a combination of another technique, or in this case, repetition, the translation technique combined involved repeating the CSI, such as "Anatala" and "Allah Ta'ala", both belonged to the social organization type of CSI and then an extra explanation afterward. Some words, mainly "Lungsin" and "Tenun Ikat" were followed by a bracket containing an extra description of the word, both belonged to the material culture type.

A possible explanation for this technique, also according to Amenador and Wang (2022), is to answer the question of "what is this," or in other words, the translator was forced to describe the CSI. When ST CSI refers to or indicates that an English word has several meanings (polysemy), the translator typically employs description to make the point and demystify the cultural term for the target audience. There would, however, be no other conceivable interpretations because the CSIs did not exist in the TL and were repeated using the repetition technique in pairing with the gloss. Therefore, a possible reason why the extra explanation was added was simply that the translator felt like it was crucial to explain the significance of the CSI, given the authenticity of the CSI would be alien to the target viewers. The translator possibly wanted to translate the 'untranslatable' CSI and one of the possible ways to do it was by putting a gloss next to the translation Aixela (1996) "Tenun Ikat" was repeated by using the repetition technique to maintain its authenticity and was given an extra explanation afterward. It was worth noting that "Tenun Ikat" was mentioned twice in the documentary; the first time was at the 0:34 mark and the second time at 0:46. However, the second time it appeared, the translator chose to repeat the term without any gloss. It was possible that the translator saw that it was crucial to add the gloss, as it was the first time the CSI appeared, so the viewers would understand the context and meanings of the term the next time it was mentioned. The rest of the terms, 'Lungsin,' 'Anatala,' and 'Allah Ta'ala.' were repeated and explained simply because those terms do not have any official equivalence in the target TL.

#### 4.2.3. Absolute Universalization

This approach, as explained by Aixela (1996), is extremely similar to the limited universalization technique. Still, the only difference is the translators do not need to locate a more well-known CSI and instead can choose to remove any foreign overtones. This technique is called Functional Equivalence by Newmark, where he mentions the use of culture-free words in order for the reader to understand the term without worrying about the CSI (Newmark, 1988).

Table 8. Absolute Universalization

Source Language	TL
Marapu	Religion
Belis	Dowry
"Waktunya kita menyumbang kuda, <u>Mamuli</u> , kepada pihak laki-laki yang akan mengambil istri."	"We give horses and <u>jewelry</u> to the bride's family."
"Kayak <u>gotong-royong</u> juga sih."	"The community works together."

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“Kalau perempuan dia bawa kain banyak-banyak, bawa Muti.”

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“A bride’s family, bring lots of fabrics and jewelry.”

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This result was in line with the research conducted by Robingah and Ali (2021), who found that translation by using cultural substitution (commonly known as absolute universalization) was the second most applied. A possible reason for this is that culture and language are strongly bound, which makes the use of origin words never disappear. In addition, due to the language barrier in understanding the CSIs, translators are required to translate the CSIs using terms that are close to the TL.

According to the documentary, the absolute universalization technique was employed 6 times in total. The local tone from the SL vanished when the translators used this strategy to substitute CSI with words that were more recognizable to the target audience. By adopting this technique, translators were able to translate freely without the need to rely on the CSI (Newmark, 1988). Based on the table, “Mamuli” and “Marapu” were directly translated, and removed from their local names. “Mamuli” belonged to material culture and “Marapu” belonged to social organization.

The possible reason why the translator chose to translate the CSI terms was the translator was not able to find the equivalence words to translate the CSIs into TL, which led the translator to substitute the CSIs with those that would sound more natural to the readers. This was related to Aixela (1996) that if the translator did not find a CSI that the target reader recognized, the translator was allowed to remove the local name and replace it with a word that the target reader could understand. Based on *Museum Nasional*, “Mamuli” means jewelry worn by women. Hence, the translator chose to replace this term with jewelry. In addition, “Marapu” refers to a religion or local belief practiced by the people of Sumba Island, Nusa Tenggara, which led the translator to translate this CSI into religion. These results implied that removing foreign words from SL could be reduced to words that sounded familiar to the reader.

#### 4.2.4. Linguistics (non-cultural) translation

According to Aixela (1996), translators frequently choose a denotatively very close reference to the original but increase its comprehensibility by providing a TL version that can still be recognized as belonging to the cultural system of the source text. This is done with the help of pre-established translations within the intertextual corpus of the TL linguistic transparency of the CSI.

This result is consistent with Shokri and Ketabi (2015), in which the linguistic translation category was found in literary work with low frequency. A possible explanation for this is that although this category might be one of the least used by the translators, they wanted to

implement cultural elements in the translations by selecting words that seem to be equivalent to the CSIs of the SL

*Table 9. Linguistics (non-cultural) translation*

SL	TL
“Kalau dari pihak perempuan yang akan dinikahkan, berarti kita membawa <u>kain</u> dan <u>sarung</u> .”	“If we are from the bride’s family, we bring “ <u>Tenun</u> ” and <u>woven sarong</u> .”

The results of Table 9 showed that the linguistics (non-cultural) translation strategy has occurred 2 times. Both ‘kain’ and ‘sarung’ belonged to material culture. It is clearly seen that the word “kain” was translated into “Tenun”. The possible reason is that the translator intended to create linguistic transparency by providing a close reference that would highlight the cultural elements in SL. Distinguishing “Tenun” from “kain” in general was the main objective. “sarung” was also translated into “woven sarong”. In the documentary, the term “woven sarong” only made sense in English in connection with Indonesian culture, since these clothes were often worn by Indonesian people.

#### 4.2.5. Deletion

In this method, the translators believe the CSI is unsuitable from an ideological or style standpoint, or they believe it is irrelevant to the level of effort required of their readers to understand it, so they decide to just omit it.

*Table 10. Deletion*

SL	TL
“Pemindahan dari rumah tinggal ke <u>Rumah Adat Jenazah</u> .”	“We move the deceased from their house to the “ <u>sacred ritual house</u> .”

This finding is in line with the previous research conducted by Huber and Kairys (2021), who reveals that deletion (or omission) became the least strategy applied in translating CSI. In addition, the research conducted by Robingah and Ali (2021) also aligned with this finding. Their research concluded that omission (or deletion) is uncommon in translating CSI. The possible rationale behind these similarities is that the deletion strategy did not influence as many changes in CSIs that are translated from SL into TL. Even if the translator omitted some cultural words, the audience would still know the context and the message did not change as a whole. For instance, the finding above revealed that the translator omits the word “jenazah”, but still translates “Rumah Adat ” into “Ritual House”. It was still possibly

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noticeable to the audience if it was still related to burial house context, although without using the word “jenazah”.

According to Table 10, the results showed that deletion occurs only 1 time in the documentary. ‘Rumah Adat Jenazah’ belonged to material culture. The translation of the cultural item “Rumah Adat Jenazah ” into “sacred ritual house” was categorized as deletion because the word “Jenazah” was omitted. Instead, the translator added a new word, “sacred”. The only thing that remained the same was ritual (adat) and house (rumah). Other than that, the translator might assume that the word “jenazah” was irrelevant and affected the viewers’ perception. If “rumah jenazah” was translated directly or employed the naturalization strategy into the TL, it would be “funeral home” resulting in the disappearance of the cultural element. Therefore, rather than using “Jenazah”, the translator excluded the word and then changed it into “sacred” to sound more positive.

## 5. Conclusion

The purpose of the current study was to discover strategies to translate cultural-specific items for an Indonesian documentary, “Perempuan Tana Humba” by Lasja F. Susatyo. The findings clearly revealed 5 translation strategies for translating the CSIs in the Indonesian documentary. Repetition was the most used strategy in the documentary. The focus of this study is a documentary that explores Sumba's culture, so it is essential that the translator preserve as many cultural terms or components as possible without substituting them too often and risk of jeopardizing the cultural elements authenticity of the language. In contrast, the film documentary did not employ the strategies of orthographic adaptation, intratextual gloss, synonymy, naturalization, limited universalization, and autonomous creation. This study also found three types of CSIs, of which material culture was revealed as the most used type in the documentary. However, the types of CSI, mainly ecology, gestures, and habits were not found in the film. This research also concluded that the types of strategies used to translate CSI did not depend on the categories of the CSIs but on the considerations of the translator. For instance, the CSIs that belonged to the material culture type might have different translation strategies for each depending on the terms and the considerations of the translator when translating them, such as the timestamp when the term appeared in the subtitle. It was found that in one case, different timestamps resulted in different strategies, regardless of the category of the CSI.

The results of this study have expanded the field of applied linguistics for translators or student translators who would like to do research about this field. These findings could be useful for translators or student translators to understand the concept of applying translation strategies and translating types of CSIs for documentary films. In addition, this research can be used as a reference by translator students because the object of this study used a documentary film from Sumba, East Nusa Tenggara, which is one of the regions in Indonesia

that has a culture that is not commonly known by foreigners. Aside from that, this research contained elements of Sumba's authentic culture which could be used as a reference source to enrich the field of translation related to culture.

The limitation of these results is mainly related the lack of resources to find a longer documentary film to find more samples of CSIs and translation strategies. A longer and more detailed than a 30-minute documentary might have produced more diverse data for this research. The researchers suggested that future researchers to source a longer documentary to find more varied data to be analyzed.

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