

Culture-specific items (CSIs) of Eka Kurniawan's *Cantik Itu Luka* in its English and Russian translations

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Abstract: This research investigates (1) types of culture-specific items (CSIs), (2) translation techniques applied to CSIs, and (3) translation ideologies employed by the translators of Eka Kurniawan's novel *Cantik Itu Luka* into its English (*Beauty is a Wound*) and Russian (*Красота – это рана*) translations by Annie Tucker and Marina Izvekova, respectively. Using a mixed-methods approach, the study identifies 110 CSIs based on Newmark's classification and analyzes translation techniques through Vinay and Darbelnet's framework and Venuti's ideologies of foreignization and domestication. The findings reveal that the culture-specific items (CSIs) identified in the novel fall into several categories: material culture, social culture, organizations, customs, ideas, activities, procedures, concepts, ecology, and gestures and habits. In translating these CSIs, the English version predominantly employed borrowing (39%), amplification (19%), and generalization (13%) techniques. Meanwhile, the Russian translation primarily utilized literal translation (35%), borrowing (28%), and amplification (16%). The English translation's preference for borrowing and amplification techniques aligns with a foreignization ideology, introducing Indonesian culture to English-speaking audiences with minimal alteration. Conversely, the Russian translation leans toward domestication, favoring literal translation (35%) and borrowing (28%) for cultural adaptation.

Keywords: culture-specific items, domestication, foreignization, translation strategies



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ARTICLE HISTORY

- Received 29 January 2025
- Accepted 27 March 2025
- Published 31 March 2025

CITATION (APA STYLE)

Korneenkova, P., Nugroho, A., & Travkin, P. (2025). Culture-specific items (CSIs) of Eka Kurniawan's *Cantik Itu Luka* in its English and Russian translations. *Diksi*, 33(1), 53-70. <https://doi.org/10.21831/diksi.v33i1.82984>

INTRODUCTION

In the contemporary age, there is a significant demand for translating books, movies, and documents from diverse cultures. This demand arises from the thirst for knowledge, the quest for information, and a longing to experience the depth of other languages and cultures. Numerous books are translated to meet this demand for knowledge, as are films, poems, and novels, allowing society to "taste" masterpieces of foreign cultures (Khakim et al., 2019). As a result, translators serve an essential role as cultural intermediaries, conveying messages from one culture to another.

There have been many articles published on the topic of CSIs. These articles discuss various aspects of CSIs, such as their translation strategies, the cultural gap they create, and their impact on literary translations. They also provide insights into how to bridge the cultural gaps between languages to produce comprehensible translations that accurately reflect the original text's content. The articles cover a range of cultures and languages, including Chinese, Arabic, Indonesian, and English, however, little research has been made regarding the Russian-Indonesian language pair.

According to Kaprisma (2019), “the data on Indonesian modern literary works of translations in Russia is still little studied”. Direct interaction between Russian society and Indonesia began in the mid-20th century, thanks to the efforts of Indonesia’s first president, Soekarno. He established formal diplomatic ties between the two countries, initiating cooperation in defense and cultural exchange. During this period, the Indonesian language was introduced and studied at universities in Moscow and Leningrad (now St. Petersburg). This marked the beginning of a broader cultural exchange, where learning about other nations started with their languages, often through literary works. As a result, some Indonesian authors’ literary works began to be studied and translated into Russian, and vice versa.

Notable novels such as *Bumi Manusia* by Pramoedya Ananta Toer, *Telegram* by Putu Wijaya, *Surapati* by Abdoel Muis, *Sitti Nurbaya* by Marah Roesli, and *Ziarah* by Iwan Simatupang are among the approximately 28 Indonesian literary works available in Russian. While some of these works were directly translated from Indonesian, others were mediated through English. However, a significant portion of Indonesian literature remains untranslated and unrepresented in Russian, leaving limited research on Indonesian-Russian translation outcomes and strategies.

Cantik Itu Luka written by Eka Kurniawan (2002) represents one of the few recent Indonesian novels translated into Russian. However, the Russian translator utilized the English translation of the Indonesian novel as the Source Text (ST), rather than the original Indonesian work. This case demonstrates the usage of relay language which is referred to as a pivot or bridge language. In other words, this phenomenon also called indirect or mediated translation, understood broadly as translation of translation (University of Lisbon & Pięta, 2019). In mediated translation, the translator relies on an intermediary text, which is a translation of the original content into another language. This second language then functions as the source language for the mediated translation process. Consequently, the translator’s role is to transfer the message into the target language using this intermediary text, which effectively serves as the new source text. Due to this indirect process, mediated translation is also referred to as secondary or indirect translation (Khachatryan, 2024).

For this present research study, three texts are analyzed: the Indonesian novel *Cantik Itu Luka* as the original Source Text, published in 2012 by PT Gramedia Pustaka Utama; the English translation *Beauty is a Wound* by Annie Tucker, published in 2015 by The Text Publishing Company, serving as both a Target Text and a Source Text for the Russian version; and the Russian translation *Красота – это рана* by Marina Izvekova, published in 2018 by Phantom Press.

Cantik Itu Luka is a captivating and haunting novel that weaves together elements of magical realism, historical fiction, and political allegory. Set in Indonesia, the narrative spans decades, from the Dutch colonial era to

the post-independence period, offering a panoramic view of the country's history and society. This novel traces the story of an Indonesian family from the colonial period to modern times. Through its narrative, it vividly reflects the complexity of the Indonesian language and the culture it represents.

In translating literary works, it is essential for the translator to consider not only bilingualism but also biculturalism. The challenge becomes even greater when navigating two entirely different cultures, such as Eastern and Western cultures. This study focuses on Eka Kurniawan's *Cantik Itu Luka*, which embodies Eastern culture, and its English and Russian translations presented for a global audience and Western readers.

This novel is believed to contain many culture-specific items (CSIs) that are highly susceptible to both loss and gain in translation. This occurs as translators, either deliberately or unintentionally, employ various translation techniques to achieve their intended approach, which typically leans toward either foreignization or domestication. This study focuses on identifying and analyzing the CSIs and the translation techniques used to render the Indonesian CSIs, examining whether they are predominantly foreignized or domesticated in the English and Russian translations.

METHOD

This study adopted a mixed-methods research approach, combining both qualitative and quantitative methods to offer a thorough understanding of the research issues. According to Creswell and Clark (2012), mixed methods research integrates both qualitative and quantitative data collection and analysis within a single study or a series of studies, operating on the premise that this combination provides a deeper insight into the research problems than either method on its own. The study collected both qualitative and quantitative data. The qualitative data consists of CSIs identified through a detailed reading of the source and target texts, focusing on the cultural nuances and contexts of these items. Quantitative data includes the frequency and categorization of translation techniques and strategies used for the identified CSIs, analyzed based on Newmark's (1988) classification, Vinay and Darbelnet's (1958) translation techniques, and Venuti's (2008) translation ideologies.

The primary source of data is the Indonesian novel *Cantik Itu Luka* (2012). After being translated, in 2015, the novel *Cantik Itu Luka* was included in The New York Times' list of *100 Notable Books*. The English translation *Beauty is a Wound* (2015), translated by Annie Tucker, serves as both a Target Text and a Source Text for the Russian translation *Красота – это рана* (2018), translated by Marina Izvekova. This research focused on the English and Russian translations of Indonesian CSIs.

Data collection involved a close reading of the novels in their original and translated versions, resulting in 110 CSIs based on Newmark's cate-

rization. These items were recorded in an Excel table for classification and analysis. The steps for data analysis included: 1) Reading the source and target texts in Indonesian, English, and Russian; 2) Identifying and classifying CSIs based on Newmark’s categories; 3) Analyzing translation techniques using Vinay and Darbelnet’s framework; 4) Classifying CSIs by applied translation strategies; 5) Identifying translation ideologies using Venuti’s theory of foreignization and domestication.

RESULTS AND DISCUSSIONS

Results

A total of 110 culture-specific items (CSIs) were found in Kurniawan’s *Cantik Itu Luka*, comprising a diverse range of expressions and cultural references. These CSIs encompass various aspects of Indonesian culture, including traditional practices, local food, and social norms, that reflect the unique cultural context of the novel. The analysis revealed how these elements were translated, highlighting the procedures used to convey cultural meaning across languages. The findings provide insight into the translator’s ideology in preserving or adapting the cultural richness of the source text for the target audience, focusing on both the challenges and successes of translating such context-bound expressions.

Identification of Culture-Specific Items

Table 1. Category percentage of CSIs in Kurniawan’s *Cantik Itu Luka*

No	CSI Category	Occurrence	Percentage
1	Ecology	20	18%
2	Material Culture	37	34%
3	Social Culture	21	19%
4	Organizations, Customs, Ideas, Activities, Procedures, Concepts	26	24%
5	Gestures and Habits	6	5%
Total number of CSI		110	100%

Table 1 shows that the majority of CSIs identified in the primary data fall under Material Culture, representing 34% of the total data. Organizations, Customs, Ideas etc. are the second most prevalent type, making up 24% of the data. Social Culture ranks third and Ecology is fourth, accounting for 19% and 18%, respectively. The least common category of CSIs in the selected data is Gestures and Habits, representing only 5% of the data, respectively.

Translation procedures of CSIs from Indonesian into English and Russian translations

This section explains the occurrence and percentage of translation procedures used in translating each type of CSIs from ST1 in the Indonesian language to TT1 in the English language and from ST2 in the English language to TT2 in the Russian language.

Table 2. Translation procedures percentage of CSIs in ST1 to TT1

Translation procedure	Occurrence (ST1 to TT1) ENG	Percentage (ST1 to TT1) ENG	Occurrence (ST2 to TT2) RUS	Percentage (ST2 to TT2) RUS
Borrowing	43	39%	31	28%
Calque	0	0	0	0
Literal Translation	8	7%	39	35%
Transposition	0	0	2	2%
Modulation	7	6%	4	4%
Equivalence	6	5,5%	1	1%
Adaptation	6	5,5%	1	1%
Amplification	21	19%	18	16%
Economy	0	0	0	0
False Friend	0	0	0	0
Compensation	0	0	0	0
Loss	0	0	3	3%
Explicitation	5	5%	4	4%
Generalization	14	13%	7	6%
Total	110	100%	110	100%

In English translation, the most prevalent translation procedure is borrowing, with 43 occurrences, representing 39% of the total procedures. This suggests a strong preference for directly incorporating words or phrases from the source language into the target language without significant modification, due to that some specific terms that may not have an exact equivalent in the target language.

Amplification, occurring 21 times in English translation (19%), is another key procedure. It involves adding extra information in the target language to make the meaning clearer or more explicit. This could reflect the translator's effort to provide more context or explanation to ensure that the target audience fully understands the message conveyed in the source text.

The third popular translation procedure is Generalization, and it occurs 14 times (13%), indicating that the translator sometimes uses more general terms to replace more specific expressions in the source text. This is often used when an exact equivalent does not exist in the target language or when a less specific term better suits the target culture or language context.

In Russian translation based on Table 2 above, Literal translation is the most frequently used procedure, occurring 39 times and accounting for 35% of the total translation procedures. This method is typically employed when the source language term has an exact equivalent in the target language or when the translator aims to retain the original structure and meaning. Borrowing in ST2, with 31 occurrences (28%), is the second most common procedure. Amplification occurs 18 times (16%), representing the third most frequent procedure.

Ideologies in the translations

Translation ideology in the English translation

A total of 110 culture-specific items (CSIs) were analyzed, with the findings evaluated using Venuti's principles of foreignization and domestication, as shown in Figure 1. The analysis revealed that foreignization was the dominant strategy applied in 71 cases (65%), emphasizing the preservation of cultural authenticity and introducing the target audience to Indonesian cultural nuances. Domestication accounted for 39 cases (35%), focusing on adapting cultural elements to make them more accessible and relatable to the target audience. These results highlight the translators' efforts to balance cultural fidelity with readability.

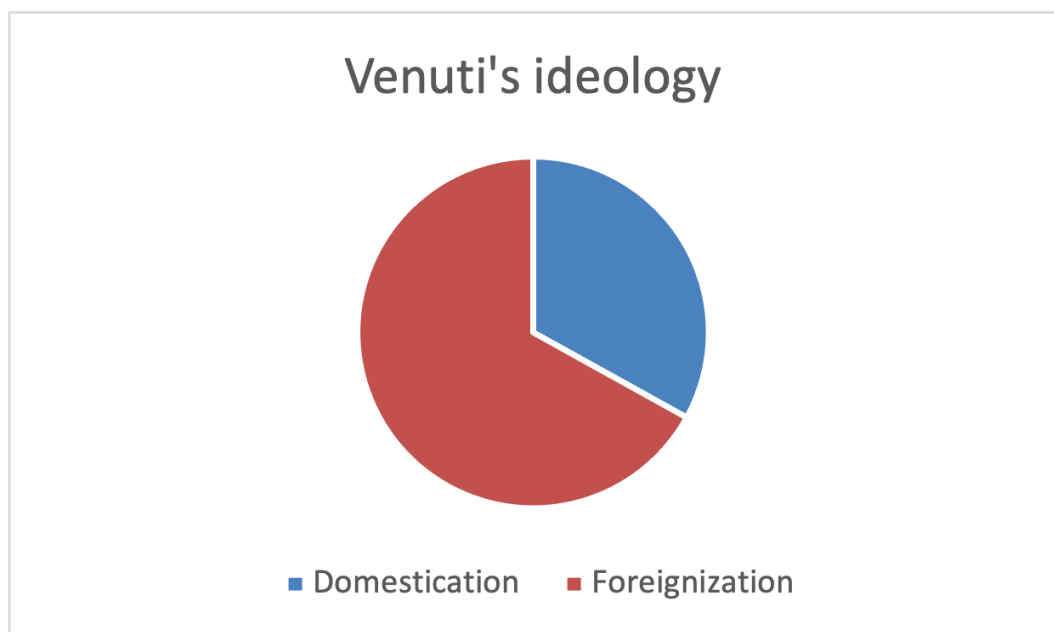


Figure 1. Translation of CSIs: Venuti's strategy used in translating Kurniawan's *Cantik Itu Luka* in English

Translation ideology in the Russian translation

A total of 110 culture-specific items (CSIs) were analyzed, with the results evaluated using Venuti's ideological principles, as shown in Figure 2. The analysis revealed domestication as the dominant ideology, applied in 58 cases (53%), emphasizing cultural adaptation to make the text more accessi-

ble to the target audience. Foreignization was applied in 52 cases (47%), preserving cultural authenticity and introducing the audience to source culture elements. These findings reflect the translator's preference for adapting cultural nuances while still retaining a significant degree of cultural fidelity.

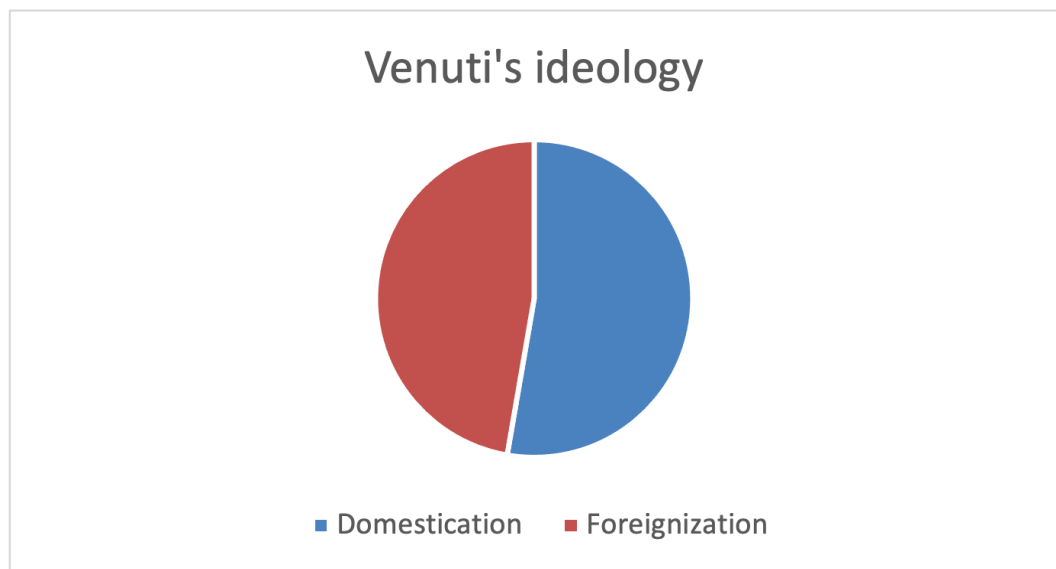


Figure 2. Translation of CSIs: Venuti's strategy used in translating Kurniawan's *Cantik Itu Luka* in Russian

Discussion

Categories of Culture-Specific Items

Newmark's (1988) categorization system of CSIs remains one of the most widely referenced theories in translation studies. The findings of this research align with those of Martendi et al. (2022), who examined the translation of Indonesian cultural terms in the film *Battle of Surabaya*. However, unlike their study, which identified Social Culture as the dominant category of CSIs in *Battle of Surabaya*, this research reveals that the most prevalent category of CSIs in *Cantik Itu Luka* falls under Material Culture.

The researcher in the article "*Translator's Gender and Culture Ideology: A Case Study of the Translation of Eka Kurniawan's Cantik Itu Luka into Beauty is a Wound*" (S. Husba et al., 2020) also employed Newmark's classification system to identify CSIs within the novel. However, while the previous researcher identified 90 items, the current study found 110. This observed increase may be attributed to the fact that, in the current research, some CSIs were reported multiple times when their translation techniques varied within the text.

Material Culture

This is the most prominent category, accounting for 34% of the total CSIs. The prominence of Material Culture may reflect the significance of tangible cultural items in Indonesian society. The cuisine is a vital aspect of

all cultures and is often regarded as a powerful cultural symbol that carries multifarious meanings. As Newmark (1988, pp. 97–98) notes, CSIs related to food and drink are often employed as a means of cultural representation.

In this case, the author appears to use these references to educate readers about the traditional cuisines of the featured cultures, emphasizing their significance within the narrative. The foreign readers of the novel may get familiar with traditional Indonesian street food such as *bakso*, *bakpau*, *sate*, and *bajigur*. Some terms, such as *tumpengan*, denote meals consumed during specific occasions or events, such as celebrations.

ID: “...mencincangnya seolah mereka hendak menjadikannya sebagai daging-daging **sate**.” p.442
ENG: “...hacking them to pieces as if they were going to turn them into **satay** meat.” p.343
RUS: “...разделявали, как на жаркое.” p.470
(*butchered, as **for a roast***)

Table 3. Material Culture Data Analysis 1

No. Data	CSI type	Translation	Translation	Strategy	Strategy
		procedures 1	procedures 2	(Ideology) 1	(Ideology) 2
109/MatCul/ Bor/Adap/F/D	Material Culture	Borrowing	Adaptation	Foreignization	Domestication

The above example involves material culture, focusing on food and the preparation of meat, particularly “*satay*” (a popular Indonesian dish). The English translation borrows the original term “*satay*,” maintaining the foreign cultural reference and letting the target audience encounter the foreign term. This approach keeps the cultural specificity of the original phrase intact, which leads to foreignization. In contrast, the Russian translation does not use “*satay*” but instead adapts the concept by using “на жаркое” (for a roast). This is an example of adapting the cultural reference to something more familiar to Russian speakers, who might not be as familiar with satay, which is the domestication strategy.

Organizations, Customs, Ideas, Activities, Procedures, Concepts

The second most frequent category (24%) highlights how cultural practices, social structures, and traditions are integral to the narrative. This category showcases how the author uses cultural elements like ceremonies and rituals to anchor the narrative in a distinct Indonesian setting. These practices reflect the community’s social structures, religious significance, and communal values. This category focuses on practices and systems within a society rather than individual or occupational aspects.

Indonesia has a rich and diverse traditional artistic culture, reflected in various forms of artistic expression mentioned in the text. These include

references to *wayang* (traditional Javanese shadow puppetry), *keroncong* (a genre of Indonesian folk music), as well as culturally significant performances and rituals, such as the *sintren* and *kuda lumping* trance dances. These elements highlight the deep cultural and artistic heritage embedded in Indonesian traditions.

- ID: "...atau siapalah tokoh **wayang** yang cantik," p.16
ENG: "...or whichever **wayang** character is the prettiest," p.17
RUS: "... или самых красивых героинь ваянга," p.28 (...or the most beautiful heroines of **wayang**.)
- ID: "...didandani bagai penari **sintren**..." p.29
ENG: "...all made up like a **sintren** dancer..." p.29
RUS: "...была она разодета, как танцовщица синтрэн..." p.43 (...she was dressed up like a **sintren** dancer...)

Table 4. Organizations, Customs and etc. Data Analysis 2

No. Data	CSI type	Translation procedures 1	Translation procedures 2	Strategy (Ideology) 1	Strategy (Ideology) 2
013/Org/ Bor/ Bor/F/F	Organizations, Customs, Ideas, Activities, Procedures, Concepts	Borrowing	Borrowing	Foreignization	Foreignization
019/Org/ Bor/ Bor/F/F	Organizations, Customs, Ideas, Activities, Procedures, Concepts	Borrowing	Borrowing	Foreignization	Foreignization

“*Wayang*” refers to traditional Javanese shadow puppetry, deeply rooted in Indonesian culture. “*Sintren*” refers to a traditional Javanese dance that incorporates trance-like states and holds cultural and spiritual significance. Both terms fall under Organizations, Customs, Ideas, Activities, Procedures, Concepts, according to Newmark’s classification. For both terms, the translators have used Borrowing techniques.

In English, the terms “*wayang*” and “*sintren*” are retained without modification, preserving their original Indonesian spelling and pronunciation. Similarly, in Russian, the terms are transliterated as “*ваянг*” and “*синтрэн*”, adapting them phonetically to the Cyrillic script while maintaining their cultural specificity.

Social Culture

Social Culture is the third most common category, encompassing 21 identified CSIs. According to Peter Newmark’s classification of CSIs, Social Culture focuses specifically on ways of life, social relationships, and occupations unique to a culture. It emphasizes the cultural aspects of people’s everyday lives, including jobs, roles, and social norms.

For instance, “*penghulu*” is a village headman, often holding traditional, administrative, and sometimes religious responsibilities in Indonesian communities. This term falls under the Social Culture category, as it relates to societal roles and practices specific to Indonesian culture.

ID: “...ia tak pernah pergi ke depan **penghulu** bersama seorang laki-laki.” p.8
ENG: “...she had never stood next to some guy in front of a **village headman**.” p.10
RUS:”... ни разу она не стояла с каким-нибудь парнем перед деревенским старостой.” p.18 (... *not even once she stood with some guy in front of the **village head**.*)

Table 5. Social Culture Data Analysis 3

No. Data	CSI type	Translation procedures 1	Translation procedures 2	Strategy (Ideology) 1	Strategy (Ideology) 2
010/ SocCul/ Gen/LT/ D/D	Social Culture	Generalization	Literal Translation	Domestication	Domestication

Ecology

Ecology, as a category in Newmark’s classification of culture-specific items (CSIs), is connected to the natural environment, including flora, fauna, geographical features, and local ecosystems. It is essential for translations to accurately represent ecological terms to maintain the cultural and environmental context of the source text. This category often requires translators to strike a balance between preserving the original imagery and ensuring accessibility for the target audience.

Below is one more example of CSI that belongs to the category of Ecology. In this case, “*kalong*” refers to a specific species of fruit bat found in Indonesia. The English translator uses amplification by providing additional information (“a fruit bat”) to explain the term to readers who may not be familiar with it. Similarly, the Russian translation also employs amplification, describing the “*kalong*” as a “*летучая лисица*” (flying fox), a term more recognizable in Russian. The strategy here is foreignization, as the translators retain the original term “*kalong*” while providing explanatory details, preserving the cultural and ecological context of the source text.

ID: “Seperti **kalong**, aku lebih sering bangun di malam hari daripada siang.” p.75
ENG: “Because like **kalong**, a **fruit bat**, I’m much more often up and about at night than during the day.” p.64
RUS: “Я существо ночное, как калонг, летучая лисица.” p.95 (*I am a nocturnal creature, like a kalong, a flying fox.*)

Table 6. Ecology Data Analysis 4

No. Data	CSI type	Translation	Translation	Strategy	Strategy
		procedures 1	procedures 2	(Ideology) 1	(Ideology) 2
035/Eco/ Ampl/Ampl/ F/F	Ecology	Amplification	Amplification	Foreignization	Foreignization

Gestures and Habits

The least frequent category is Gestures and Habits (5%), which raises questions about the relative emphasis placed on body language and social practices in the translation.

ID: “...mereka bahkan harus pula **berjongkok** di jalan hanya karena seorang noni Belanda lewat’ p.173
ENG: “...still **bow** in the street whenever a young Dutch girl is passing by.” p.143
RUS: “...а они до сих пор кланяются на улице встречным девушкам-голландкам” p.204
(*...and they still bow to the passing Dutch girls on the street.*)

Table 7. Gestures and Habits Data Analysis 5

No. Data	CSI type	Translation	Translation	Strategy	Strategy
		procedures 1	procedures 2	(Ideology) 1	(Ideology) 2
065/G&H/ Mod/LT/D/D	Gestures and Habits	Modulation	Literal Translation	Domestication	Domestication

This sentence reflects a cultural practice where individuals bow in deference to a higher status or out of respect when encountering a Dutch woman on the street. The Indonesian expression “*berjongkok di jalan*” literally refers to “squatting on the street,” but in the context of the translation, it is understood as a form of physical deference or gesture that could involve bowing or lowering one’s body in a humble manner.

Both the English and Russian translations make the gesture more familiar to their respective cultures by using the more conventional expression of bowing. This is an instance of domestication, where the translation adapts the original gesture to align more closely with the cultural norms of

the target audience, ensuring it resonates more with their understanding of respectful gestures.

The Translation Procedures for Culture-Specific Items

As outlined in the findings, borrowing was the most frequently used translation technique in the English translation, whereas in the Russian translation, it ranked as the second most common technique. These results align with Khachatryan’s research (2024) on translating realia (CSIs) from English into Russian and Armenian, which also emphasized the significance of borrowing. The researcher incorporated several translation technique theories proposed by various scholars, including Vinay and Darbelnet (1958). However, this study does not address the question of the translation ideology employed by the Russian-Armenian translator.

Borrowing

In the Russian translation, borrowing is the second most popular translation procedure, with 31 occurrences, accounting for 28% of all data. For example, the word *sarung* belongs to Material Culture and represents a traditional Indonesian garment. Both the English and Russian translations retain the term “sarong” (transliterated as “саронг” in Russian), preserving the cultural reference without alteration. Both translations use foreignization, keeping the term “sarong” intact in its original or transliterated form. This allows the target audience to experience the cultural specificity of the original text, encouraging familiarity with Indonesian culture.

ID: “...sambil menggulung ujung **sarung**..” p. 1
ENG: “Rolling up the edges of their **sarongs**...” p.4
RUS: “...подоткнув полы саронгов...” p.9 (... *tucking up the hems of the sarongs*...)

Table 8. Borrowing Data Analysis 6

No. Data	CSI type	Translation	Translation	Strategy	Strategy
		procedures 1	procedures 2	(Ideology) 1	(Ideology) 2
001/MatCul/ Bor/Bor/F/F	Material Culture	Borrowing	Borrowing	Foreignization	Foreignization

Literal Translation

Literal translation, often referred to as word-for-word translation, occurs when a source language (SL) word or phrase is translated into a target language (TL) word or phrase, with minimal concern for style but with adaptations to the TL’s syntactic rules. These adjustments ensure that the translation sounds correctly and idiomatic, considering word order, functional words, and other linguistic elements. Vinay and Darbelnet (1958) describe this approach as the direct transfer of an SL text into a grammatically

and idiomatically appropriate TL text, with the translator’s role focused on maintaining the linguistic norms of the TL.

Interestingly, since the English translation of the novel was used as the source text for the Russian translation, and Russian culture shares many similarities with European culture, the most popular translation technique in the Russian translation of the novel is literal translation with 39 occurrences or 35% of all data. On the contrary, as outlined in the research conducted by Puspitasari, ‘the more different one language is from another, the more difficult it is for the translator to translate’ (2020). The examples below illustrate the Literal Translation technique.

- ID: “...hasil persilangan ngawur antara **lutung**,” p.6
- ENG: “...the result of randomly breeding a **monkey**...” p.8
- RUS: “...помесь обезьяны,” p.15 (...a crossbreed of a **monkey**.)

Table 9. Literal Translation. Data Analysis 7

No. Data	CSI type	Translation procedures 1	Translation procedures 2	Strategy (Ideology) 1	Strategy (Ideology) 2
006/Eco/Gen/ LT/D/D	Ecology	Generalization	Literal Translation	Domestication	Domestication

Translation Ideology

Similar to Husba’s (2020) findings, this study highlights the use of foreignization ideology in translating cultural terms from *Cantik Itu Luka* into English. However, this research expands the understanding of translation ideology by incorporating the Russian language, revealing a tendency toward domestication in Russian translation. As noted in Jaya’s paper (2020), translation ideology is a flexible concept that can shift throughout a translation project and is best understood as a multipoint continuum.

This research bridges Vinay and Darbelnet’s (1958) established theory of translation techniques with Venuti’s concepts of foreignization and domestication. As it was mentioned above in the research according to Vinay and Darbelnet, certain direct translation techniques, such as Borrowing and Calque, align with foreignization. On the other hand, oblique translation techniques, including Transposition, Modulation, Equivalence, Adaptation, False Friends, Loss, Compensation, Explicitation, and Generalization, typically align with domestication. Additionally, some translation techniques, such as Literal Translation and Amplification, can contribute to either foreignization or domestication, depending on their application.

Foreignization

In the English translation, the prevailing translation strategy (ideology) is foreignization, accounting for 71 cases or 65%. In contrast, the Russian translation demonstrates foreignization in 52 cases, or 47%. English translations may adopt foreignization more frequently to preserve the authenticity of the source text and highlight its cultural origins, appealing to an audience that values multiculturalism.

Here, the foreignization strategy is used by preserving the original term “*syukuran*” in the translations, emphasizing the cultural distinctiveness of the concept. By retaining the Indonesian term, the translators signal its cultural specificity and encourage readers to engage with the foreign context rather than replacing it with a familiar equivalent.

ID: “... dan Sang Shodancho mengadakan **pesta syukuran kecil** untuk itu.” p.234
ENG: “...Shodancho held **a small ceremony of thanksgiving.**” p.192
RUS: “...Шоданхо устроил небольшой благодарственный ритуал.” p.267 (*...Shodanko arranged a small thanksgiving ritual.*)

ID: “**Pesta syukuran** yang meriah tidak hanya dilakukan oleh para nelayan itu...” p.278
ENG: “The fishermen weren’t the only ones to hold a cheerful **syukuran ritual of thanks.**” p.226
RUS: “Не одни рыбаки затеяли веселую благодарственную церемонию сьукуран.” p. 311 (*Not only the fishermen initiated a joyful thanksgiving ceremony of syukuran.*)

Table 10. Foreignization Data Analysis

No. Data	CSI type	Translation procedures 1	Translation procedures 2	Strategy (Ideology) 1	Strategy (Ideology) 2
081/Org/Adap/LT/D/D	Organization, Customs, Ideas, Activities, Procedures, Concepts	Adaptation	Literal Translation	Domestication	Domestication
082/Org/Ampl/Ampl/F/F	Organizations, Customs, Ideas, Activities, Procedures, Concepts	Amplification	Amplification	Foreignization	Foreignization

Domestication

Domestication is the prevailing translation ideology in the Russian translation of the novel, with 58 CSIs being domesticated. This ideology is slightly prominent since the Russian translation of the Indonesian novel *Cantik Itu Luka* was done with the help of mediated translation which is English. Some of the culture-specific items were domesticated at first by the English translator and domestication tendency was kept in the Russian translation as well. Russian literary translation has a strong tradition of adaptation to make foreign works more familiar to readers. Russian translations often aim to reduce the sense of “otherness” to make the text feel more integrated into the Russian cultural context.

In contrast, domestication is observed in 39 cases or 35% in the English translation. For instance, translating “*Jalan Merdeka*” as “улица Свободы” (Freedom Street) provides a term that resonates with Russian readers without leaving them confused by a foreign term.

IND: “...toko-toko di sepanjang **Jalan Merdeka...**” p. 119
ENG: “...the stores along **Jalan Merdeka...**” p.101
RUS: “... и магазинчики на улице Свободы” p.146 (...and the small shops **on Freedom Street.**)

Table 11. Domestication Data Analysis

No. Data	CSI type	Translation	Translation	Strategy (Ide-	Strategy (Ideol-
		procedures 1	procedures 2	ology) 1	ogy) 2
048/Eco/ Bor/LT/F/D	Ecology	Borrowing	Literal Translation	Foreignization	Domestication

CONCLUSION

The analysis of *Cantik Itu Luka* by Eka Kurniawan revealed a total of 110 culture-specific items (CSIs) that encompass various aspects of Indonesian culture. These items were translated into English by Annie Tucker as *Beauty is a Wound* and into Russian by Marina Izvekova as *Красота – это зопа*. Through a detailed categorization of the CSIs, the study identified the most common categories, such as Material Culture, Social Culture, and Organizations and Customs. Both translations captured the essence of Indonesian culture but employed different strategies to reflect the nuances of the original text.

The findings suggest that the English translator, Annie Tucker, employed a diverse set of translation techniques, with borrowing (39%) and amplification (19%) being the most frequently used techniques. These techniques reflect a strong inclination towards foreignization, aiming to preserve the source text’s cultural richness. In contrast, the Russian translation by Marina Izvekova showed a tendency toward domestication, with domesticated items comprising 53% of the translated CSIs. Techniques like literal

translation (35%) and amplification (16%) were more common in the Russian version, potentially making the text more accessible to Russian readers while sacrificing some cultural specificity. Among the selected translation techniques, borrowing was the most frequently used in both English and Russian translations. In the English translation, borrowing appeared 43 times (39%), indicating a clear preference for retaining the original form and meaning of culture-specific terms. The Russian translation also featured borrowing as the second most common technique, accounting for 28%. However, the Russian version showed a stronger reliance on literal translation, occurring 39 times (35%), compared to just 8 times (7%) in the English translation.

The translation techniques employed by both translators reflect their underlying ideological approach to translation. Annie Tucker's frequent use of borrowing and amplification in the English translation suggests an effort to maintain the authenticity of Indonesian culture, providing a more immersive reading experience for English-speaking readers. Conversely, Marina Izvekova's use of domestication, including literal translation and generalization, is likely aimed at making the text more familiar and comprehensible to Russian readers, which may have resulted in a loss of cultural depth. Overall, these choices highlight the challenges of balancing cultural preservation with reader accessibility and the varying degrees to which each translator succeeded in preserving the cultural integrity of the source text.

Research on the translation of Indonesian texts into Russian is still very rare in Indonesia, so this study is expected to be an opener for further research. Future research could expand the analysis to include more language pairs beyond Indonesian, English, and Russian to explore whether the observed translation strategies for culture-specific items (CSIs) apply across different linguistic and cultural contexts. Translation techniques have proven to be a valuable tool for analyzing how cultural references function in the translation process and have frequently been used in studies for this purpose.

The analysis revealed that Newmark's classification of cultural-specific items (CSIs) is too broad, with some categories overlapping (such as Social Culture and Organizations, Customs, etc.). While this classification continues to hold significant influence in the academic field, future research could benefit from considering more detailed alternatives.

This research connected two existing theories, Vinay and Darbelnet's (1958) direct and oblique translation strategies and Venuti's (2008) foreignization and domestication ideologies. The theory of translation techniques proposed by Vinay and Darbelnet (1958) needs more attention and improvement because it may have some gaps or unclear parts. By looking at it more closely, we could find ways to make it clearer and more useful for modern translation practices, especially as new challenges and cultural differences

arise. Improving the theory or combining several theories would make it more relevant and practical for translation studies today.

Finally, it is important to recognize that although mediated translation distances the final text from the original work (through domestication), it plays a crucial intermediary role by linking three distinct cultures: Indonesian, English, and Russian.

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