

The Influence of Culture on the Translation Process of Cultural Terms and Expressions in English Novels into Indonesian

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ABSTRACT

Research on the translation of cultural terms in literary works still faces many obstacles, particularly when the source text contains cultural realia with no direct equivalent in the target language. This study aims to analyse the translation techniques used by three translators in rendering cultural terms and expressions in the novel *The Old Man and the Sea*, and to assess the quality of the translations in terms of accuracy, acceptability, and readability. The study uses a descriptive qualitative approach with a case study design, focusing on one source novel and three Indonesian translations. The research data included all cultural terms in the book, their translations, and quality assessments from six raters purposively selected. Data collection was conducted through document analysis, questionnaires, and focus group discussions, while data analysis followed the stages of domain analysis, taxonomy, component analysis, and cultural themes. The results show that the three translators utilised a combination of established equivalents, borrowing, generalisation, explicitation, paraphrasing, addition, omission, adaptation, and variation techniques, with differences in the intensity and combination of techniques used. These findings confirm that translation techniques influence how the source culture is represented in the target text and the quality of the resulting translation. Implicitly, this study provides a theoretical basis and practical guidelines for translators in handling cultural terms, while also opening up space for the development of translation technique models in cross-cultural literary studies.

Keywords: Cultural Translation Techniques, Translation Quality, Cultural Representation, *The Old Man and The Sea*, Literary Translation.

I. Introduction

The translation of literary works, especially novels, cannot be understood merely as a process of language transfer, but rather as a complex practice of intercultural communication (Bassnett, 2014). In translating novels from English into Indonesian, translators face the challenge of conveying not only lexical meaning and grammatical structure but also the cultural embeddedness of specific terms and expressions. Culture-bound terms or culture-specific items often refer to distinctive concepts, such as kinship systems, religious practices, local traditions, living environments, and social symbols, that may not have direct equivalents in the target language. In this context, translators must consider the cultures of the source language (SL) and the target language (TL), as well as the text's communicative purpose and the expectations

of the target audience. As described by Rudnitzky (cited in Kurnia, 2022), translation work can be compared to the effort of describing a beautiful house that exists only in another country, while in the translator's own country, houses with similar architecture are unknown. This description emphasises that literary translation requires both linguistic and cultural sensitivity.

Translation inherently involves at least two language systems that are almost always different, whether in terms of structure, lexicon, or socio-cultural meaning. BSu and BSa rarely have a one-to-one correspondence, so matching meanings, especially in literary texts, is a complex task fraught with the risk of shifting meanings. Translators are required not only to transfer form, but also to reconstruct the aesthetic effect, atmosphere, and "spirit" of the original text in a different cultural context. Therefore, many contemporary translation theories view literary translation as an act of cultural negotiation rather than merely linguistic transfer (Bassnett, 2014; Catford, 1965; Nida & Taber, 1969/2003). In line with this, various studies emphasise that the source culture shapes literary texts at various levels: genre conventions, pragmatics, content, and lexical choices. Translators, therefore, need to recognise and process context-bound cultural elements, such as realia, culturally connotative idioms, metaphors grounded in specific cultural experiences, and terms that have meaning only within a specific cultural horizon. When such terms or expressions are translated into English, cultural differences can render them relatively untranslatable, at least in the form of a lack of direct equivalents. However, this untranslatability can often be bridged through the application of various translation techniques that are selected functionally and contextually (Molina & Hurtado Albir, 2002; Newmark, 1988). Translation literature records various classifications of translation techniques applied across language pairs and text types (Baker, 2018; Molina & Hurtado Albir, 2002; Newmark, 1988; Nida & Taber, 1969/2003). In Indonesia, several studies have examined the translation of culturally contextualised terms or expressions in various texts, such as religious books, traditional ceremony texts, tourism booklets and brochures, descriptions of traditional fabrics, foreign novels, bilingual Bible texts, and dubbed or subtitled films. In general, these studies focus on: (1) the classification of cultural term categories, (2) the translation techniques used, (3) the types of meaning shifts that occur, and (4) the quality of translation in terms of accuracy, acceptability, and readability.

However, several limitations remain that open the door to further research. First, many studies only focus on one cultural domain, for example, material culture alone, so they do not provide a more comprehensive cross-domain picture of cultural term management. Second, many studies stop at mapping translation techniques and shifts, without systematically linking them to translation quality or cultural representation in the target text. Third, although the direction of translation and text types vary, there have been few attempts to synthesise these findings into a model or prototype of a translation technique for cultural terms/expressions that can serve as a practical guideline, especially for the English–Indonesian language pair. As a result, existing research tends to remain at the level of case studies, making generalization difficult.

In light of this gap, Ernest Hemingway's novel *The Old Man and the Sea* is considered a relevant work for study. This novel contains many terms and expressions closely related to maritime culture and environment, social relations, and the symbolism of fishermen's lives. In addition, the existence of several Indonesian translations opens up opportunities for rich comparative analysis, particularly regarding the techniques each translator uses to render cultural terms and expressions. By comparing the three translated texts, it is possible to examine how translators chose specific techniques (e.g., borrowing, established equivalents, generalization, explicitation, paraphrasing, addition, omission, adaptation, etc.) and the extent to which these technical choices contributed to the representation of BSu culture in BSa.

This study not only focuses on mapping the translation techniques used by three translators in rendering cultural terms and expressions in *The Old Man and the Sea*, but also analyzes their differences and similarities, as well as their implications for cultural representation in the translated text. The findings from the analysis of the three translations are then enriched with the results of several previous studies on the translation of cultural terms, making it possible to develop a preliminary design (prototype) of a more empirically tested model of translation techniques for culturally contextualised terms or expressions for the

English–Indonesian language pair. Based on the above description, this study focuses on the following three main questions:

1. What translation techniques were most commonly used by the three translators in translating cultural terms and expressions from the novel *The Old Man and the Sea* into Indonesian?
2. What are the similarities and differences in the translation techniques applied by the three translators to cultural terms and expressions in the novel *The Old Man and the Sea*?
3. How do these translation technique choices impact the cultural representation in the translated text of the novel *The Old Man and the Sea*?

Theoretically, this research is expected to strengthen the study of cultural translation, particularly in the context of English-Indonesian literary translation. In practical terms, the results of this study are expected to serve as a reference for translators and translation teachers in selecting the most appropriate techniques for handling cultural terms and expressions, thereby improving the quality and acceptability of literary translations without sacrificing the cultural richness of the source text.

II. Literature Review and Hypothesis Development

2.1. Cultural Terms and Expressions (Culture-Specific Items)

Cultural terms and expressions, often referred to as culture-specific items (CSI), are lexical elements or expressions whose meanings are bound to a particular cultural context, making them difficult to translate directly into another language (Aixelá, 1996). Several categories of CSI include material culture, social culture, organizations, religious concepts, environmental systems, and idiomatic expressions that are only understood within specific cultural communities (Klaudy, 2018). In the context of literary translation, CSI plays a central role in building the story world, character identities, and social environment that the author wishes to portray. Therefore, handling CSI requires translators to understand the source text's cultural background and consider its impact on the target audience, so that the cultural meaning is not narrowed or distorted (Nedergaard-Larsen, 1993).

2.2. Techniques for Translating Cultural Terms

Various translation techniques have been developed to address the relative untranslatability of CSI. Vinay and Darbelnet (1995) propose seven main procedures used in interlingual translation, including modulation, transposition, and equivalence. Meanwhile, Davies (2003) identifies explicitly seven strategies for translating cultural terms: preservation, addition, omission, globalization, localization, transformation, and creation. These strategies are selected based on the pragmatic context, the translation's purpose, and the extent to which the cultural elements of the source culture (BSu) are to be preserved or adapted to the target culture's (BSa) cultural norms. In novel translation, strategies such as preservation (borrowing), globalization (generalization), and addition (explicitation) are often used to maintain the integrity of cultural meaning while ensuring the text's readability for the target audience. Each technique has consequences for cultural representation, so its selection is not only linguistic but also ideological and functional.

2.3. Cultural Representation in Literary Translation

Cultural representation in the target text refers to the extent to which the values, symbolism, and cultural identity of the source text can be preserved, both functionally and aesthetically, in the translation process (Hall, 1997). In literary translation studies, this concept is closely related to the issues of domestication and foreignisation (Venuti, 2012). Foreignization preserves traces of the source culture so that the target

audience feels the "foreignness" of the text. At the same time, domestication adapts cultural elements to make them more familiar.

Contemporary studies show that cultural representation is influenced by a range of factors, including the translator's ideology, translation norms, publisher expectations, and the profile of the target reader (Buzelin, 2005). Therefore, cultural representation is not merely the result of applying specific techniques, but a product of the interaction between linguistic choices, cultural strategies, and the context of translation production.

2.4. Hypothesis Development

2.4.1. The Relationship between Translation Techniques and Translator Choice Variations

The translation techniques used by translators result from complex negotiations among linguistic competence, cultural understanding, translation ideology, and the communicative purpose of the target text. Chesterman (1997) explains that translators' decisions are influenced by three types of norms, namely conceptual norms (expectancy norms), professional norms, and personal norms (accountability norms). These three norms shape translators' preferences when determining the most appropriate technique in a given context. In translating cultural terms and expressions, translators who prioritize preserving the source culture's identity tend to use techniques such as borrowing, preservation, or transliteration to maintain the authenticity of the source culture's form (Pedersen, 2011). Conversely, translators who are more oriented towards the fluency of the target reader's understanding usually choose generalization, adaptation, or lexical transformation, which allow cultural alignment with local norms (Koster, 2010; Bernal-Merino, 2015). Studies on domestication and foreignization confirm that translation ideology strongly influences the choice of technique. Venuti (1995) explains that domestication encourages translators to remove elements of "foreignness" so that the text feels natural to the target reader, while foreignization allows foreign elements to remain visible as part of the cultural experience. This ideological difference practically results in variations in the dominance of translation techniques among translators when dealing with the same cultural terms.

H1: It is suspected that there are differences in the dominance of translation techniques among translators in translating cultural terms and expressions.

2.4.2. The Relationship between Translation Techniques and Cultural Representation in Target Texts

Cultural representation in translation is determined mainly by how translators manage the cultural distance between the source text and the target audience. According to Katan (2014), translators act as cultural mediators, deciding whether to preserve the cultural nuances of the source or adapt them to the target culture. This choice is closely related to domestication and foreignization strategies. Foreignization techniques such as borrowing, preservation, and calque allow readers to experience the strangeness of the source culture and maintain a strong cultural representation (Taheri & Mokhtari, 2016). Conversely, domestication techniques such as generalization, adaptation, or cultural substitution produce a softer cultural representation because foreign elements are reduced or replaced to conform to the cultural norms of the target audience (Dimitriu, 2006). Several empirical studies show that when techniques that preserve the form of the source culture are used predominantly, cultural representations become more explicit and authentic. However, when cultural adaptation techniques are more frequently chosen, the intensity of the source culture's traces tends to decrease, leading to localized cultural representations (Al-Qahtani, 2020; Ghazala, 2014). Thus, translation techniques function not only as linguistic procedures but also as cultural filtration mechanisms.

H2: It is suspected that the translation techniques used by translators influence the level of cultural representation in the target text.

III. Research Method

This study uses a descriptive qualitative approach with a case study design that focuses on one source text, namely Ernest Hemingway's novel *The Old Man and the Sea*, and three target texts in the form of three Indonesian translations. The qualitative approach was chosen because the data examined consisted of linguistic elements—words, phrases, clauses, and discourse units—that were laden with cultural content and required a deep contextual understanding, rather than mere numerical measurement. In line with Sutopo's (2006) view, qualitative data is considered better at conveying meaning and understanding in its entirety than mere numerical frequency, because it emphasizes context and interpretation as important elements in the analysis. This approach is also in line with the naturalistic inquiry paradigm, which emphasises the natural context and subjective meanings constructed by the actors, including translators, assessors, and target readers (Lincoln & Guba, 1985).

In terms of its ultimate goal, this research is also characterised as research and development because it not only describes the phenomenon of translating cultural terms and expressions, but also develops a prototype model for translating culturally contextual terms or expressions from English into Indonesian. The developed model is expected to serve as a practical reference for translators and translation teachers in making more appropriate technical decisions. The theoretical framework used in this study is based on equivalence theory, specifically dynamic equivalence (Nida & Taber, 1969), scopos theory (Vermeer, 1989), translation technique theory (Molina & Hurtado Albir, 2002), and a translation quality assessment model that covers the aspects of accuracy, acceptability, and readability (Nababan, Nuraeni, & Sumardiono, 2012). These approaches and theoretical frameworks are directly related to two theoretical hypotheses proposed, namely the existence of differences in the dominance of translation techniques among translators (H1) and the influence of translation techniques on the level of cultural representation in the target text (H2).

3.1. Data and Data Sources

The primary data in this study are linguistic data and translation quality assessment data. The linguistic data include culture-specific items from the novel *The Old Man and the Sea* (BSu) as the source text and their equivalents in three Indonesian translations (BSa) as the target text. This data takes the form of language units that contain cultural content, such as terms related to maritime ecology, social systems, beliefs, customs, and other cultural symbols. In addition, translation quality assessment data were collected in the form of scores and comments from raters on the accuracy, acceptability, and readability of the translations of these cultural terms and expressions. The assessment was carried out using a 1–3 scale adapted from the translation quality assessment model by Nababan et al. (2012), enabling analysis of the relationship between the translation techniques used and the resulting translation quality.

The research data sources consisted of documents, informants (raters), and additional readers. The primary document sources included Ernest Hemingway's novel *The Old Man and the Sea* (1952) in English as the source text, as well as three Indonesian translations: Sapardi Djoko Damono (1973), Dian Vita Elliyati (2008), and Yuni Kristianingsih Pramudhaningrat (2015). In addition, secondary documents were also used in the form of novel reviews, relevant academic studies, and previous research reports discussing the translation of cultural terms and the application of translation techniques, particularly those referring to the taxonomy of techniques by Molina & Hurtado Albir (2002) and the strategy of translating cultural terms according to Davies (2003). The informants in this study consisted of six raters: three assessed translation accuracy, and the other three assessed readability. The accuracy raters were selected based on their educational background in English language and literature or translation, their experience in translating English-Indonesian texts, and their understanding of translation theory. The readability raters were native Indonesian speakers who enjoyed

reading novels and understood the concept of readability in the context of narrative reading. In addition to the raters, three target readers were involved to strengthen the readability data; they were native Indonesian speakers who had never read *The Old Man and the Sea* or its translation but were interested in literary texts.

3.2. Sampling Technique

The sampling technique used in this study was criterion-based purposive sampling, as described by Creswell & Creswell (2018) and Moleong (2014). This technique was chosen because the study required selecting data and informants that met specific criteria relevant to the research objectives. For linguistic data, the criteria were all terms and expressions that could be categorised as culturally contextual in the source text and had explicit equivalents in the three Indonesian translations. Thus, all identified culture-specific items (CSIs) were treated as data, not as random samples, ensuring that the data corpus covered all phenomena considered relevant for analysis. Informants, both raters and additional readers, were selected purposively based on criteria of competence and relevance to the research focus as described in the previous subsection. This approach was intended to ensure that the translation quality assessment was provided by academically competent parties representative of the target readers, so that the assessment results could be methodologically accountable.

3.3. Data Collection Techniques

Data collection was carried out using three main techniques, namely document analysis, questionnaires, and focus group discussions (FGDs). Document analysis was used to identify and inventory all culturally contextual terms and expressions found in the source text, as well as to find their equivalents in each translation text. At this stage, the researcher systematically traced the source text and target text, recorded the BSu–BSa data pairs, and then classified the translation techniques used by each translator based on the taxonomy of translation techniques proposed by Molina & Hurtado Albir (2002), Vinay & Darbelnet (1995), and Davies (2003). The results of the document analysis are a list of cultural terms and expressions, equivalent relationships in the three translation versions, and a list of translation techniques applied in each data case.

In addition to document analysis, data collection was conducted through a questionnaire designed to elicit raters' assessments of translation quality. The questionnaire contained a list of cultural terms and expressions, along with their translations in three versions, and raters were asked to rate accuracy, acceptability, and readability on a 1–3 scale adapted from Nababan et al. (2012). The questionnaire was structured as a combination of closed- and open-ended questions: the closed section included score options, while the open section provided space for raters to write their reasons and comments for the scores they gave. Thus, the questionnaire not only produced descriptive numerical data but also qualitative data in the form of explanations that enriched the researchers' interpretation.

The third technique was a focus group discussion (FGD) conducted with the six raters. The FGD was used to clarify and confirm the researcher's identification of translation techniques, discuss data that led to differences in assessment, and reflect on the relationship between translation techniques and translation quality from the raters' perspective. In the final stage of the research, FGD was also used to test and refine the prototype design of the translation technique model for culturally contextualized terms or expressions. This approach aligns with the principle of member checking in qualitative inquiry, which views dialogue with informants as a means of strengthening the validity of interpretation (Lincoln & Guba, 1985).

3.4. Data Analysis Techniques

Data analysis was conducted inductively in accordance with the characteristics of qualitative research (Moleong, 2014; Spradley, 1980). The initial stage of analysis is domain analysis, which includes a thorough reading of the source text and three target texts, identification of culturally contextualized terms and

expressions, an inventory of translation techniques used in each data, and collection of translation quality assessment scores from raters. At this stage, the researcher compiled a structured data corpus comprising BSu–BSa, translation techniques, and translation quality scores.

The next stage is taxonomic analysis, which involves grouping data into more organized categories. The data are classified by cultural categories, translation techniques, and translation quality levels (accuracy, acceptability, and readability). From this, the researcher compiles usage patterns for each translator and identifies the dominant techniques. The results of this taxonomic analysis are directly related to testing H1, namely the assumption that there are differences in the dominance of translation techniques among translators. This was followed by a component analysis that aimed to link translation technique components to translation quality components. At this stage, the researcher examined trends, such as which techniques tended to produce more accurate, acceptable, or readable translations, and, conversely, which techniques were often correlated with low-quality scores in certain aspects. This analysis directly contributed to testing H2, namely the assumption that translation techniques influence the level of cultural representation in the target text, which, in this study, was proxied by translation quality indicators.

The final stage is cultural theme analysis, which involves formulating the main themes that emerge from the relationships among translation techniques, translation quality, and cultural context. At this stage, the researcher compiled a comprehensive interpretation of the cultural translation strategies used by the three translators, the forms of cultural representation of BSu in BSa, and the consequences of technical choices on the enrichment or narrowing of cultural meaning. The results of this cultural theme analysis provide the conceptual and empirical basis for developing a prototype model of translation techniques for culturally contextualized terms or expressions. In addition to qualitative analysis, the frequency of use of translation techniques by each translator is also calculated descriptively to strengthen the argument regarding the dominant techniques and support the discussion related to H1 and H2 (Baker, 1995; Toury, 1995).

3.5. Data Validity

Data validity in this study was maintained through the application of source triangulation and method triangulation as recommended in qualitative research (Moleong, 2014; Lincoln & Guba, 1985). Source triangulation was carried out by comparing and contrasting information obtained from documents (source texts, three versions of translations, and previous research reports), raters (accuracy and readability assessors), and target readers. In this way, researchers can examine the consistency of findings and reduce the risk of bias arising from a single informant type. Triangulation of methods was carried out by combining document analysis, questionnaires, and focus group discussions (FGDs). Document analysis provided a detailed textual description of the techniques used, and questionnaires provided structured assessments from raters. At the same time, FGDs allowed for an in-depth exploration of the reasons and considerations behind these assessments. In addition, peer debriefing was conducted through discussions with fellow translation researchers and through audit trail documentation, including systematic documentation of the data identification process, technique coding, and analytical decision-making. These strategies are intended to meet the criteria of trustworthiness, including credibility, transferability, dependability, and confirmability, in qualitative inquiry.

3.6. Research Procedure

Broadly speaking, the research procedure comprises three interrelated stages. The first stage consists of preliminary studies, data collection, and initial analysis. At this stage, the researcher establishes the main corpus (the novel *The Old Man and the Sea* and its three translations), identifies and inventories culturally contextualised terms or expressions, classifies the cultural categories and translation techniques used by each translator, compiles and distributes questionnaires to raters, and collects raters' scores and comments for preliminary analysis. The second stage involves comparative analysis and synthesis with previous studies. The

researcher compared translation technique patterns and translation quality across the three translated versions studied and four relevant previous studies, identified similarities and differences in cultural translation strategies, and linked these findings to the theoretical framework in the Literature Review and to the H1–H2 hypotheses formulated. The third stage is the design and validation of the prototype model. At this stage, the researcher compiled a preliminary design of a prototype model for the translation technique of culturally contextual terms or expressions based on the findings of the first and second stages, tested it through FGDs with raters and limited discussions with translation experts, then refines the model and formulates applicable recommendations for translators and translation researchers, while concluding the dominance of translation techniques among translators (H1) and the influence of techniques on cultural representation in the target text (H2).

IV. Results and Discussion

4.1. Research Findings

4.1.1. Translation of Cultural Terms in *The Old Man and The Sea*

Analysis of the three translations of *The Old Man and the Sea* shows that translators consistently employ a range of translation techniques to handle culturally specific terms and expressions related to the maritime world, Catholic devotional practices, cuisine, marine fauna, units of measurement, and geographical names. These techniques not only transfer the lexical meaning from the source language (SL) to the target language (TL), but also address the cultural distance between the Caribbean-Atlantic context described by Hemingway and the horizon of experience of Indonesian readers. These findings are in line with the view that the translation of cultural terms always involves a negotiation between fidelity to the source culture and the needs of the target reader (e.g., in the context of novels, religious texts, and films; see Zuliani, 2011; Turnip, 2016; V. A. Nurhidayah, 2014; Simarmata, 2015). In general, the techniques identified include established equivalents, borrowing (pure and natural), generalization, explicitation, paraphrasing, addition, omission, particularization, adaptation, literalism, variation, and a combination of several techniques in a single data unit (couplets and triplets). At the practical level, the three translators display patterns that are similar in that they are based on established equivalents and borrowing, but with variations in the intensity and combination of complementary techniques.

4.1.2. Established Equivalents as the Main Strategy

Established equivalents emerged as one of the three translators' most prominent and consistently used techniques. This technique was realised through the selection of B_{Sa} lexemes that were already common and recognised in the Indonesian lexical system, so that B_{Su} cultural terms were not translated literally but replaced with forms already rooted in the language practices of the target readers. Translator A makes extensive use of established equivalents to render maritime, Catholic devotional, and everyday terms, including food, clothing, and fauna. Terms that mark the reality of maritime culture or religious practices are transposed into forms familiar to Indonesian readers, so that the Caribbean world in the novel is projected through a relatively familiar conceptual framework. Translator B shows a similar pattern with a broader coverage of maritime lexicon and marine fauna. At the same time, Translator C adds a focus on culinary and health terms well-established in Indonesian discourse.

The dominance of established equivalents not only indicates an orientation towards acceptability and readability but is also consistent with previous research findings. Turnip (2016), for example, reports that common equivalents are among the most effective techniques for maintaining accuracy and acceptability in the translation of bilingual Bible texts, while Simarmata (2015) finds that common equivalents achieve a very high level of acceptability in subtitles for religious-themed films. Thus, the choice of established equivalents

in this Hemingway corpus reinforces the pattern that those socialised in BSa tend to be a safe "middle ground" for balancing cultural representation and linguistic naturalness.

4.1.3. Generalization: Negotiating Specificity and Comprehensibility

Generalization is used when the source language lacks a term with the level of specificity of the target language, or when specific details are not considered crucial to the target audience. In this technique, terms that originally refer to specific entities are elevated to more general categories.

Translator A, for example, elevates a term in BSu that refers to a specific type of small boat to the generic term 'boat'. The concept of slave work is transferred to hard labor, which is semantically more general but still activates images of exploitation in the imagination of Indonesian readers. Translator B applies generalization to marine fauna, for example, by summarising several types of turtles terminologically distinguished in BSu as "turtles" in BSa. Translator C extends this pattern to terms for wind and natural phenomena by shifting concrete terms into the categories of "wind" or "land wind". This kind of generalization has also been reported in subtitling research. V. A. Nurhidayah (2014) found that generalization was widely used for cultural terms in the film *Percy Jackson and The Olympians: The Lightning Thief*, especially when there was not enough space on the screen for detailed explanations. In both contexts—Hemingway's novel and the fantasy film—generalization serves as a compromise: technical and ethnographic nuances are partially reduced, but the text becomes more inclusive for readers or viewers without specialized knowledge.

4.1.4. Explication: Revealing Implicit Information

Explication occurs when the translator adds explanatory elements that are only implied in the source text to help the target reader identify the intended categories or semantic relations. This technique is widely used for geographical terms, marine fauna, and material objects that are very familiar in the source environment but may not be known to Indonesian readers. Translator A, for example, adds category labels, such as 'ocean currents,' when rendering the names of specific currents, so that readers understand that what is meant is an oceanographic phenomenon. Translator B explicitly translates fishing gear terms by adding the word 'spear' or a similar term. At the same time, Translator C combines explication with the selection of more familiar fish names, accompanied by fish category markers. These findings resonate with Zuliani's (2011) research on *The Kite Runner*, which shows that explication and descriptive amplification help maintain the clarity of cultural references (e.g., traditional clothing, local cuisine) without sacrificing accuracy. Both in the Afghanistan–Indonesia context (Zuliani, 2011) and the Caribbean–Indonesia context (this study), explication acts as a cognitive bridge between the source world and the target reader's conceptual schemata.

4.1.5. Paraphrasing: Narrative Descriptions of Unmatched Terms

Paraphrasing is used when the source text does not provide an adequate lexical equivalent or when the translator assesses that a single-word equivalent is insufficient to activate the desired cultural image. Instead of retaining unfamiliar technical terms, the translator breaks down their meaning into descriptions that explain their visual characteristics, texture, function, or effect. All three translators used paraphrasing to explain marine organisms not found in Indonesian fauna, ship maintenance materials, and specific species of turtles. The linguistic form shifted from a single lexeme to a longer narrative description, but Hemingway's cultural imagery and atmosphere were still preserved. This pattern of paraphrasing aligns with the practice reported by Turnip (2016) in the translation of religious terms without a single-word equivalent in BSa, where paraphrasing is used to preserve the theological content without imposing a form that confuses the reader.

4.1.6. Additions and Omissions: Managing Information Density

Additions, changes/and reductions are used to manage the density of cultural information. On the addition side, the translator adds categorical elements (e.g., plants, trees, fish) or geographical markers to clarify the referent without changing the propositional meaning. On the omission side, elements that are considered redundant, too technical, or not essential to the communicative agenda of the target text are simplified or deleted, for example, adjectives whose meaning is already inherent in the nouns used. This arrangement of information density was also an important finding in Simarmata's (2015) research on religious film subtitling, where compression and omission techniques were used to adjust the text to the display time limit while retaining the main theological information. In Hemingway's novels, although there are no time restrictions, similar strategies are used to maintain narrative rhythm and avoid excessive cognitive load on the reader.

4.1.7. Particularization and Adaptation: Cultural Condensation and Substitution

Particularization is used when the translator chooses a more specific equivalent than the BSu term, for example, a general food term is narrowed down to a specific type of rice that is culturally loaded in Indonesia. Adaptation is a form of cultural substitution, which involves replacing elements with BSa elements that have equivalent functions, such as converting pounds to kilograms or fathoms to depa. These techniques of particularization and adaptation are also found in Simarmata's (2015) research, which notes the use of adaptation and cultural substitution in the film *Jesus'* subtitles for cultural terms unfamiliar to Indonesian audiences. In the context of *The Old Man and the Sea*, both techniques serve to preserve the social function and pragmatic effect of the terms, even though their lexical form has been replaced.

4.1.8. Literal and Variation: Foreignness and Register

The literal technique is relatively rare and is generally applied to structures or toponymy that are syntactically and semantically parallel between English and Indonesian to avoid awkwardness. Variation relates to adjustments in register, style, or social dialect, for example, changing kinship terms to adjust the level of formality in dialogue. These findings are consistent with V. A. Nurhidayah's (2014) report that literal techniques are risky for idiomatic cultural terms but are still safe for terms whose structures are parallel across languages. In contrast, variation affects social nuances more than propositional content.

4.1.9. Combination of Techniques and Translator Tendencies

In addition to single techniques, a combination of techniques (couplets, triplets) was also found in several data, for example, a combination of borrowing with explicitation or established equivalents with additions. Translator C seemed to use this combination most often, followed by Translator B, while Translator A used single techniques more often. This pattern is reminiscent of Simarmata's (2015) findings, which saw the use of couplets and triplets as a characteristic of the translation of complex cultural terms in film texts. Thus, it can be concluded that the translation of cultural terms in *The Old Man and the Sea* does not depend on a single technique. However, in orchestrating several techniques, each is adapted to the data's complexity. Overall, these results confirm H1, which posits differences in the dominance and pattern of technique combinations among translators. At the same time, the similarity in technical foundations (borrowing and established equivalents) places the three translations within a spectrum of strategies that can still be read as part of the norms of English–Indonesian cultural translation that have developed in previous traditions (compare with Zuliani, 2011; V. A. Nurhidayah, 2014; Turnip, 2016; Simarmata, 2015).

4.1.10. Analysis of the Accuracy of Cultural Term Translation

The accuracy analysis shows that the quality of cultural term translation is not solely determined by the technique used, but by the accuracy of its application in a particular context. Pure borrowing and established equivalents consistently yield many translations considered accurate, especially when targeting proper names, religious devotion terms, units of measurement, and cultural realia that already have established equivalents. This pattern is in line with Zuliani's (2011) findings, which show that pure and natural borrowing is the central pillar of accuracy in the translation of Afghan cultural terms–Indonesian terms, as well as with the findings of Turnip (2016) and Simarmata (2015), which place common equivalents as a stable technique for maintaining semantic equivalence in religious texts and films with religious themes. In the Hemingway corpus, generalization, explicitation, paraphrasing, and addition have also been proven to maintain accuracy when applied in a controlled manner. Generalization is considered accurate if the details that are elevated are not crucial to the thematic structure. At the same time, explicitation and addition remain accurate as long as the information made explicit is already implied in the source text and does not add new speculative meanings. Paraphrasing maintains accuracy when the rephrasing still contains the same core propositions and narrative effects. This pattern is parallel to the practices reported in cultural terms studies of *The Kite Runner* and *Percy Jackson* subtitles (Zuliani, 2011; V. A. Nurhidayah, 2014).

Conversely, the categories "less accurate" and "inaccurate" arise when these techniques are used without sensitivity to semantic implications. Generalization becomes inaccurate when it removes important cultural dimensions; borrowing becomes problematic when left without contextual support; explicitation is inaccurate when it adds interpretations of values or ideologies not implied in the source text; and adaptation can shift meaning when the substitute cultural element carries different connotations. This pattern is consistent with warnings in previous studies that the same technique can produce very different qualities depending on the thoroughness of the contextual analysis (Zuliani, 2011; Turnip, 2016; Simarmata, 2015). Thus, the results of the accuracy analysis in this study not only describe the quality profiles of the three Hemingway translations but also confirm key findings from previous research on the importance of contextual sensitivity in the operation of cultural term translation techniques.

4.2. Discussion

4.2.1. Translation Techniques and Translation Quality

This discussion integrates findings on technique frequency and quality assessment (accuracy, acceptability, readability) to examine how translation techniques affect the quality of cultural term translations and to test H2, which posits a relationship between technique and cultural representation in the target text. In general, borrowing (pure and natural) and established equivalents are the two most dominant techniques used by the three translators. Borrowing contributes to high accuracy, especially for Catholic devotional terms, place names, and realia that lack direct equivalents. These findings align with the patterns reported in the study of cultural terms in *The Kite Runner* (Zuliani, 2011) and with the tendency to use borrowing in film and religious text corpora (V. A. Nurhidayah, 2014; Turnip, 2016; Simarmata, 2015). However, as also noted by Zuliani (2011) and confirmed by the data in this study, pure borrowing tends to cause problems of acceptability and readability when its intensity is high and is not balanced with explanatory techniques such as explicitation or description.

Established equivalents, on the other hand, appear to be the most stable technique in terms of quality. In all three Hemingway translations, established equivalents consistently produce accurate, acceptable, and readable translations. This profile is almost identical to the findings of Turnip (2016) and Simarmata (2015), which show that established equivalents in the translation of religious texts provide an optimal combination of accuracy, acceptability, and readability. When these findings are synthesized, it appears that established equivalents are the "meeting point" between controlled domestication and the

preservation of meaning, so it is only natural that this technique should be a key pillar of the proposed prototype model.

Generalization, explicitation, paraphrasing, addition, and particularization in this study show a similar quality profile to that reported in previous studies. In the subtitle of Percy Jackson, V. A. Nurhidayah (2014) notes that generalization aids readability but has the potential to reduce cultural detail; the same pattern appears in Hemingway's translations when fauna species or technical maritime terms are categorized. Explicitation and addition, as in the studies by Zuliani (2011) and Turnip (2016), proved effective in enhancing cultural clarity and preventing ambiguity, provided that the additional information did not exceed what could be inferred from the source text. Paraphrasing and particularization demonstrate the ability to balance between preserving nuance and adjusting form, as also noted in the context of religious texts and films (Turnip, 2016; Simarmata, 2015).

Omission and adaptation techniques show a more ambivalent profile. In this study, omissions targeting peripheral elements were relatively unproblematic, but omissions of elements with important cultural functions reduced accuracy and obscured the representation of the source culture. These findings are consistent with warnings in previous studies that reductions and modulations can be sources of inaccuracy when not strictly controlled (Turnip, 2016; Simarmata, 2015). Adaptation demonstrates a high capacity to improve acceptability and readability—as also seen in Simarmata's (2015) work—but requires a high sensitivity to the cultural connotations of the replacement elements to avoid unwanted shifts in meaning.

Literal and variation are used selectively and have proven to be relatively safe when applied to parallel structures and register adjustments. This aligns with V. A. Nurhidayah's (2014) findings that literal is only productive in units that are not idiomatic, while variation mainly affects social nuances rather than propositional content. If all these findings are linked to H2, it appears that techniques that preserve the form and lexicon of the source culture (borrowing, partial literal translation) tend to strengthen the intensity of cultural representation but risk reducing acceptability and readability if not supported by other techniques. More domesticating techniques (generalization, specific adaptation) facilitate understanding and increase acceptability, but they may also reduce the richness of cultural representation. Hybrid techniques such as explicitation, addition, paraphrasing, and particularization provide a middle ground: the core meaning and cultural image are preserved, but in a format that is more transparent to the target reader. Thus, H2 is confirmed: the chosen translation technique influences how the source culture is presented in the target text, affecting its intensity, clarity, and accessibility to readers.

4.2.2. Similarities and Differences in Techniques Among the Three Translations in the Perspective of Previous Studies

In terms of similarities, all three Hemingway translators rely primarily on borrowing and established equivalents, with generalization and explicitation as relatively uniform supporting techniques. This profile places all three in the same vein as the findings of Zuliani (2011), V. A. Nurhidayah (2014), Turnip (2016), and Simarmata (2015), in which common equivalents, borrowing, generalization, and description are a combination of techniques that consistently appear in various types of texts (novels, religious texts, films). Thus, the three Hemingway translations fall within the same "technical norm" as the general practice of translating British–Indonesian cultural terms.

The difference is that Translator C more frequently uses a combination of techniques, additions, omissions, and reductions compared to the other two translators, so that their strategy appears to be more interventionist in managing information density. Translators A and B are relatively more conservative, with a predominance of established equivalents and borrowings, as well as more intensive use of generalization and explicitation. This pattern aligns with observations from previous descriptive studies: although the main techniques in a language community are relatively similar, individual translators still display a distinctive "technical style" related to ideological preferences and interpretations of the target audience's needs (Zuliani,

2011; Turnip, 2016). Thus, H1 is supported not only in the context of Hemingway's case but also is consistent with trends observed in other corpora.

When linked to four previous studies discussing different texts and genres—the novel *The Kite Runner* (Zuliani, 2011), the film *Percy Jackson and The Olympians: The Lightning Thief* (V. A. Nurhidayah, 2014), the biblical text *Kisah Sengsara Yesus Kristus (The Passion of Christ)* (Turnip, 2016), and the film *Jesus* (Simarmata, 2015)—this study's position becomes an important complement. The Hemingway corpus fills the gap by focusing on maritime-religious cultural terms in canonical literary novels, but reveals a pattern of technique that remains consistent with the four studies. Based on a synthesis of the results of the analysis of the three translations of *The Old Man and The Sea* and key findings in previous studies (Zuliani, 2011; V. A. Nurhidayah, 2014; Turnip, 2016; Simarmata, 2015), a preliminary prototype model for the translation technique of culturally contextualised terms or expressions for the English–Indonesian language pair can be formulated. This model prioritises accuracy, balanced by acceptability and readability as balancing parameters, and organises translation techniques as a flexible, context-sensitive hierarchy of choices.

V. Conclusion

This study concludes that the translation of culturally contextualized terms and expressions in *The Old Man and the Sea* is a complex negotiation process that involves considerations of lexical meaning, cultural function, narrative context, and the target reader profile. All three translators based their translation decisions on established equivalents and borrowing, which proved to be the most stable techniques for maintaining meaning equivalence, naturalness of form, and cultural representation. However, there were differences in the dominance of techniques among the three, particularly in the use of generalization, explicitation, paraphrasing, addition, omission, and combination of techniques. This confirms that each translator brings strategic and ideological preferences that influence the quality and way the source culture is represented. This study also concludes that translation techniques directly affect the level of cultural representation in the target text. Techniques that preserve the form and cultural identity of the source tend to produce stronger cultural representations, while techniques that are domesticating or simplifying emphasize the fluency of meaning for the target reader. The overall findings show that the quality of translation—in terms of accuracy, acceptability, and readability—is highly dependent on the translator's ability to select and combine techniques appropriately to the cultural context and narrative demands.

The theoretical implications of this study strengthen the understanding that the translation of cultural terms cannot be reduced to a linguistic procedure but is an interpretive process rooted in skopos theory, dynamic equivalence, and cultural studies. The research findings reinforce the literature's argument that translation techniques are not inherently hierarchical but rather contextual and dependent on the purpose of communication. In addition, this study expands on the relationship between translation techniques and cultural representation in the context of maritime-religious literature. This topic has not been widely studied in the English-Indonesian language pair.

The practical implications of this research are important for translators, editors, and translation teaching. The successfully formulated prototype model of techniques provides operational guidelines for handling cultural terms in a more structured manner, especially in literary texts rich in cultural references. This research also emphasizes the need for cultural sensitivity and contextual analysis skills among translators, as inaccuracies in technique can shift cultural meanings or diminish the reader's aesthetic experience. For publishing institutions, the results of this research can be used as a basis for evaluating translation quality, both in terms of cultural fidelity and reader acceptance.

This study has several limitations that should be noted. First, the research corpus only focuses on one source novel and three Indonesian translations, so the findings are not intended to be generalized to all literary texts or all types of cultural terms. Second, the analysis of translation quality mainly relies on the assessments of raters and target readers who were selected purposefully. However, the selection was rigorous; variations in perception remain a possibility in qualitative assessments. Third, this study does not directly

examine translators' cognitive processes, so the dynamics of technical decisions can be inferred only from the translated product. Fourth, the study focuses more on lexical cultural terms, thereby not providing a broader analysis of cultural discourse at the narrative level, such as symbolism or ideological values.

Given these limitations, future research should expand the corpus to include a broader range of literary genres and multimodal texts, enabling a more comprehensive comparison of the dominance of translation techniques. Further research could also involve the field of translation psychology to explore the cognitive processes behind technique selection, for example, through think-aloud protocols or observation of the translation process. In addition, future research should explore the relationship between translation techniques and readers' perceptions across social groups, enabling a broader analysis of the impact of cultural representation. The development of a prototype model of translation techniques can also be refined by testing its validity across different corpora, thereby evolving into a more universal model for English–Indonesian language pairs.

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