

AN ANALYSIS OF CULTURAL ITEMS AND TRANSLATION TECHNIQUES IN VISIT INDONESIA WEBSITE

Muhamad Safi'i^{1✉}, Roobby Hamdanur², Ronika Apriyanti Manik³, Hanna Maria Panggabean⁴, Khoirun Nisaa' Arnoi⁵

Politeknik Negeri Medan, Jl. Almamater No. 1 Kampus USU, Kota Medan, North Sumatra, Indonesia^{1,2,3,4}
Politeknik Negeri Bandung, Jl. Gegerkalong Hilir, Ciwaruga, West Bandung, West Java, Indonesia⁵

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Abstract

The translation of culture-specific items (CSIs) impacts the way the local culture will be perceived by international tourists, which makes it an essential aspect of tourism translation. In this study, CSIs from the Visit Indonesia website and their translation using Newmark's (1988) methodology were investigated. The descriptive qualitative method with quantitative support was employed in the analysis of five tourism texts from the website. Documentation was utilized as the data collection method, while classification based on Newmark's cultural categories and translation techniques was implemented for data analysis. The study yielded 57 culture-specific items, including Ecology (29.8%), Material Culture (24.6%), Organizations, Customs, Activities, Procedures, and Concepts (19.3%), Social Culture (15.8%), and Gestures and Habits (10.5%). Ten translation techniques were revealed, with Literal Translation (21.1%) and Couplet (19.3%) being the most frequent ones. From the findings, it is clear that the preservation strategy has been adopted with explanations of terms used, while some very localized terms, especially those involving food items and symbolism, have been excluded from the corpus. This study finds that Visit Indonesia is successful in creating a balance between cultural authenticity and accessibility. Future research should expand the dataset to strengthen these findings.

INTRODUCTION

The fast development of international tourism has led to the need for high-quality multilingual communication and especially digital tourism promotion. Modern tourism websites provide prospective travelers with various information such as descriptions of the destinations, places of interest, cultural habits, goods, and experiences that may be received there. Translation becomes a key component in tourism marketing as digital technologies become more popular. Tourism translation can affect the destination image, the views of tourists and their decision to go to a certain place. Therefore, tourism translation is an important part of modern tourism promotion (Lu et al., 2023).

In comparison with many other types of translation, tourism translation includes both informative and persuasive functions. Touristic texts are not only the carriers of factual information; they also should create a positive image of places and culture to attract visitors. Thus, tourism translation is conducted in the intercultural environment in which the translator needs not only to transmit information but also to maintain its attractiveness to encourage tourists to visit the destinations and take part in various activities (Janodet & Jurado, 2025), and translators have the power to achieve that goal (Lu et al., 2023). Tourism translation is a specific type of translation which deserves special consideration in the theory of translation.

Among the components that exist in tourism discourse, culture deserves special attention. It is usually highlighted in the process of promotion as something unique about the destination that includes traditional cuisine, customs, ceremonies, performances, historical sites, and so on. Cultural features not only help define local identity but also make destinations attractive to potential tourists. In such a way, tourism can be interpreted as a kind of consumption of culture when visitors try to experience the culture of a certain place or community. For that reason, adequate representation of culture through translation is important for ensuring accessibility of the destination to foreign audiences (Shi, 2024).

Nevertheless, translating culture-related references poses serious difficulties since culture-specific items are usually deeply connected with the specific social, ideological, and historical context of the source language. By overcoming these difficulties, translated texts can play a significant role on the global stage in promoting not only attraction sites but also culture itself (Du, 2026). In many cases, there is no equivalent of a culture-specific item in the target language at all, making such items hard to translate adequately. According to Newmark (1988), culture and language cannot be separated, and translation is mostly the transferring of cultural meanings, which is especially relevant in tourism discourse, where translators have to balance maintaining cultural authenticity with facilitating understanding by foreign audiences (Lu et

al., 2023; Shi, 2024). The theoretical model developed by Newmark, together with related empirical studies, is discussed in detail in the Review of Literature.

Indonesia is a perfect case study for research into cultural representation in tourism translation. Being one of the most culturally diverse countries in the world, Indonesia is inhabited by many ethnic groups, languages, customs, cooking traditions, art, religions, and beliefs. Cultural diversity is considered one of the main attractions of the country for foreign tourists and is an integral part of its tourism image (Acim et al., 2023; Rahayu et al., 2023). Visit Indonesia is an official tourism promotion portal of the country which introduces many places across the archipelago and offers extensive information about Indonesian nature and culture in both Indonesian and English. There are many culture-related words on this portal that need to be translated for foreign tourists.

Despite numerous studies devoted to tourism translation and the translation of cultural items in different settings (Du, 2026; Li et al., 2022; Nasution & Kharisma, 2024; Pratama et al., 2021; Wiramarta et al., 2022), research on Indonesian tourism websites remains quite sparse. In addition, the current literature tends to focus either on cultural categories alone or on how items from a given category are translated in novels, movies, or booklets (Astari et al., 2024; Azzahra & Priantoro, 2026; Zahra & Indhiarti, 2023), or on the ideology of cultural translation (Amalia & Herniti, 2025), rather than jointly examining cultural categories and translation techniques within a single tourism website. Thus, there is clearly a need to conduct research that considers both the cultural categories present in tourism texts and the techniques applied by translators in rendering these categories, in order to better understand how cultural meanings can be transferred and represented in tourism discourse.

In order to fill this gap, the current study focuses on the cultural items present on the Visit Indonesia website and considers the way they are presented in the English versions. Using the model of cultural categories and translation procedures developed by Newmark (1988), the paper aims to answer the following research questions: (1) What cultural items are represented in Visit Indonesia according to Newmark's cultural categories? (2) What translation techniques are used to translate these items into English? (3) How do these techniques contribute to cultural representation?

REVIEW OF LITERATURE

Tourism Translation as an Intercultural and Communicative Process

Research on tourism translation has become increasingly comprehensive in terms of covering different dimensions of the field, such as destination branding, localization practices,

and the translation of culture-specific items (Chen et al., 2024; Safi'i, 2025; Widhiastuty & Paramarta, 2026). It has been demonstrated that tourism translation is an intercultural mediation practice which involves the presentation of local cultures to the external audience (Clouet, 2024). In this process, the translators' choices affect how local cultures will be perceived by potential tourists (Munday, 2012), and this implies that tourism translation must be considered not only as a linguistic practice, but also as a form of cultural presentation (Kusumantoro et al., 2025). This scientific knowledge base forms the theoretical framework for understanding tourism translation as a phenomenon that is not just linguistic, but also culturally significant.

Newmark's Model of Cultural Categories

One of the most effective frameworks of identifying cultural references in translations was developed by Newmark (1988), who identified five types of culture-bound terms: Ecology; Material Culture (Artefacts); Social Culture; Organizations, Customs, Activities, Procedures and Concepts; and Gestures and Habits. This model is popular in the field of translation research, as it helps identify cultural references systematically (Chunyuan et al., 2024; Halim et al., 2024; Rahmah et al., 2025). When it comes to the analysis of tourism-related texts, the categories suggested by Newmark encompass almost all cultural items that can be mentioned in tourism discourse, such as landscapes, cuisine, traditions, religions, and social activities.

Newmark's Translation Procedures for Culture-Specific Items

Alongside the classification of culture-bound terms, Newmark (1988) introduced a number of translation procedures that translators can use to translate such terms, among which are transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through-translation, transposition, modulation, recognized translation, compensation, componential analysis, reduction, expansion, paraphrase, and notes/glosses. Each of these procedures represents a distinct approach towards handling cultural differences in the process of translation from source to target language (Sajarwa et al., 2023). Some procedures focus on keeping the identity of the source culture intact, whereas others take into account the understanding of target language users. This duality in approach to translation of cultural content is critical to tourism text translation and serves as the starting point of the current research.

Cultural Representation in Tourism Translation

The issue of cultural representation plays an important role in tourism translation as it becomes a way for destinations to represent their cultures through translated texts (Chen et al.,

2023; Guo et al., 2024). Culture representation implies the transmission of values, traditions, practices, and identities through language and discourse. When translating tourism texts, translators' choices regarding which aspects of the culture should be kept, altered or excluded influence international images of destinations. The use of local terms is expected to enhance authenticity, while the provision of explanation helps to increase readability. Therefore, translators require cultural knowledge and the capacity to represent culture in the form of readable texts (Chen et al., 2023; Wiramarta et al., 2022).

Previous Studies on Culture-Specific Items in Tourism and Literary Texts

Several researchers have conducted studies on the translation of culture-specific items in different types of text. Wiramarta et al. (2022) carried out a study on the translation strategy of culture-specific items of tourism professionals in Bali, Pratama et al. (2021) analyzed the translation quality of cultural words in tourism promotional texts in Central Java and revealed the prevalence of environment and material categories, while Nasution & Kharisma (2024) studied the translation technique in tourism brochure of historical heritage and Du (2026) conducted a research on English translation strategy of red tourism culture in Guilin from an eco-translatological perspective.

Moreover, beyond the tourism context, some other researchers have employed the framework proposed by Newmark (1988) in different genres. Astari et al. (2024) studied the foreignization and domestication of Indonesian culture-specific terms in movie subtitles, Azzahra & Priantoro (2026) investigated the translation technique of culture-specific items in a translated novel, and Zahra & Indhiarti (2023) researched categories and procedures of translating culture-specific items in a short movie. Amalia & Herniti (2025) carried out a study on the ideology behind the translation of culturally loaded words in the Wonderful Indonesia tourism booklet and discovered that such words work ideologically as representations of Indonesian culture.

Overall, these studies provide evidence that culture-bound elements always raise translation difficulties in different genres, and that the decision about the process of translation always depends on the problem of whether to preserve the culture or to make it accessible for the reader. Therefore, the researchers are interested in examining both aspects simultaneously within a single Indonesian tourism site, as this combination has not been widely explored in previous studies.

METHOD

This study employed a descriptive qualitative design with quantitative support to investigate the cultural items represented in Visit Indonesia and the translation techniques used in its English translations. The study focused on identifying culture-specific items in the Indonesian source texts and analyzing how these items were translated into English based on Newmark's (1988) framework. A descriptive qualitative approach was considered appropriate because the research aimed to interpret and explain events, phenomena, or social conditions (Furidha, 2023), and this study focused on interpreting and explaining linguistic and cultural phenomena within authentic tourism texts, while quantitative frequency counts were used to reveal patterns in the occurrence of cultural categories and translation techniques.

The data were obtained from the official tourism website Visit Indonesia, which provides tourism information in Indonesian and English for local and global readers, respectively. The corpus consisted of tourism articles, destination descriptions, cultural attraction profiles, and promotional texts that were available in both languages. These articles were retrieved from a section of the website titled 'Spotlight', which features tourism content without displaying specific publication dates. The articles are Borobudur, Baluran National Park, Labuan Bajo, Komodo National Park, and Lake Toba. The study focused particularly on textual units containing cultural references, including words, phrases, clauses, and expressions that represented culture-specific concepts, which were selected as the primary units of analysis. These cultural items included references to traditional foods, clothing, customs, ceremonies, arts, geographical features, social practices, religious concepts, and other culturally significant elements associated with Indonesian society.

Data collection was conducted through documentation techniques. The researcher systematically accessed and reviewed the Indonesian and English content published on the website. Relevant texts were downloaded or archived for analysis, and all identified cultural items were extracted along with their corresponding English translations. Each cultural item was recorded in a data sheet containing the source-language expression, target-language translation, contextual information, cultural category, and translation technique. To ensure consistency, the data collection process involved repeated reading and comparison of the Indonesian and English versions of the texts.

The identification and classification of cultural terms have been done using the classification of cultural items by Newmark's (1988). Newmark classifies cultural items into five categories: ecology; material culture; social culture; organizations, customs, activities, procedures, and concepts; and gestures and habits. Each cultural item identified in the corpus

was assigned to one of these categories according to its semantic and cultural characteristics. This classification enabled the researcher to determine the dominant cultural representations appearing in the tourism texts and to examine how different types of cultural items were translated.

The analysis of translation techniques was also guided by Newmark's (1988) translation procedures. Each translation pair was examined to determine the procedure used in transferring the cultural item from Indonesian into English. The procedures included transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through-translation, transposition, modulation, recognized translation, compensation, componential analysis, reduction, expansion, paraphrase, and notes or glosses. In cases where more than one procedure was applied to a single cultural item, the translation was categorized according to the combination of procedures employed.

Data analysis was carried out through several stages. First, all extracted cultural items were identified and classified according to Newmark's cultural categories. Second, the corresponding English translations were analyzed to determine the translation techniques used. Third, the frequency of each cultural category and translation technique was calculated to identify dominant patterns. Finally, the findings were interpreted qualitatively to explain how Indonesian culture was represented through translation and how the selected translation techniques contributed to the communication of cultural meanings to international audiences.

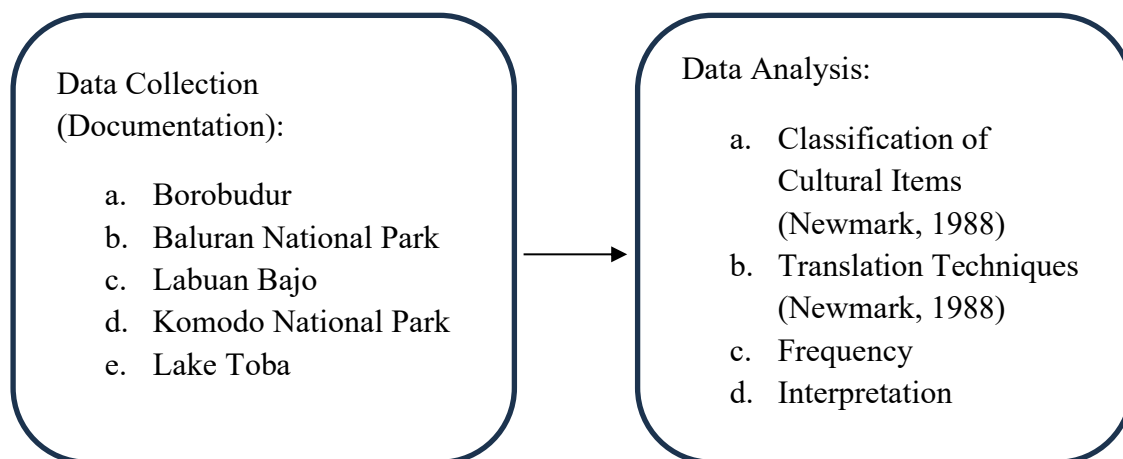


Figure 1: Research Methodology Flow

In order to increase the reliability of the analysis, the classification of cultural terms and translation techniques was performed systematically based on the definitions and criteria developed by Newmark (1988). Ambiguous cases were re-examined through contextual analysis to ensure the accuracy of categorization. The results were then presented through

descriptive explanations supported by examples and frequency tables, allowing both qualitative interpretation and quantitative description of cultural representation in the tourism translation of Visit Indonesia.

RESULTS AND DISCUSSIONS

Cultural Categories in Visit Indonesia Website

The analysis identified 57 culture-specific items in the Indonesian source texts of five tourism articles published on Visit Indonesia. Based on Newmark's (1988) classification, these items were distributed across five cultural categories: Ecology, Material Culture, Organizations, Customs, Activities, Procedures and Concepts, Social Culture, and Gestures and Habits.

Table 1. Distribution of Cultural Categories

Cultural Category	Frequency	Percentage
Ecology	17	29.8%
Material Culture	14	24.6%
Organizations, Customs, Activities, Procedures and Concepts	11	19.3%
Social Culture	9	15.8%
Gestures and Habits	6	10.5%
Total	57	100%

It is observed that the category that dominated among the other categories was Ecology, which included 17 (29.8%) items. The next category that featured a large number of items was Material Culture with 14 items (24.6%). Organizations, Customs, Activities, Procedures and Concepts comprised 11 items (19.3%), Social Culture contributed 9 items (15.8%), and Gestures and Habits represented the smallest category with 6 items (10.5%).

The dominance of ecological items reveals the nature of Indonesia's tourism promotional activities, as natural attractions and biodiversity are the key aspects of tourism in Indonesia. Terms like *Gunung Merapi*, *padang savana*, *hutan mangrove*, *Komodo*, and *Danau Toba* show that there is a tendency to highlight the uniqueness of the environment of the country on the website. Such emphasis aligns with contemporary destination branding strategies that highlight natural heritage as a distinctive competitive advantage.

The category of Material Culture formed the second place in terms of frequency. It involved examples such as traditional architecture, fabrics, transportation means, crafts, and food items, namely, *candi*, *batik*, *songke*, *ulos*, *rumah adat Batak Toba*, and *kapal pinisi*. Material culture being highly frequent illustrates the role of tangible cultural heritage in the context of tourism marketing. Such artefacts represent not only cultural signs but also attractions carrying the spirit of local identity and authenticity. The high number of fabric and

architectural references proves that Indonesian tourism discourse tries to offer culture as something visible and tangible to tourists. The same tendency has been revealed in tourism translation studies, where researchers underline that material cultural goods form one of the most popular topics in the context of destination culture marketing as it is both marketable and culturally distinct (Amenador & Wang, 2023).

The category of Organizations, Customs, Activities, Procedures and Concepts accounted for nearly one-fifth of the identified items. Examples include *Dinasti Syailendra*, *Situs Warisan Dunia UNESCO*, *Tor-Tor Dance*, *upacara kematian keluarga*, and *wisata berbasis komunitas*. This finding is consistent with Azzahra & Priantoro (2026), who found that the Organizations, Customs, and Institutions category was the most frequently occurring type of culture-specific item in their Newmark-based analysis of translated text. These results reveal that tourism-related discourses not only sell destinations, but also convey the country's history, religion, and socio-cultural practices, a pattern also observed by Amalia & Herniti (2025) in their study of culturally loaded words on the Wonderful Indonesia tourism website, which found that such terms function to represent Indonesian culture ideologically to an international audience. In doing so, the website portrays tourism as an activity which enables tourists to engage with the culture of Indonesia.

Social Culture and Gestures and Habits appeared less frequently. Social Culture included terms related to tourism activities, occupations, and social interaction, such as *Desa Wisata*, *ranger*, *glamping*, and *nelayan*. In addition, Gestures and Habits comprised behaviors that were related to cultural etiquette and local traditions, such as putting on a sarong when traveling to Borobudur, showing reverence for religious ceremonies, and local transportation habits. Similar findings were reported by Zahra & Indhiarti (2023), who noted that categories tied to social behavior and customs, while less numerous than institutional or material terms, still carried significant cultural weight in cross-cultural texts. While these categories were less frequently used, they still offer significant knowledge on how cultural behaviors and interactions are portrayed for international audiences.

As a result, one can conclude that cultural categories are presented by Visit Indonesia in a way in which Indonesian culture is presented via the use of environmental, material, customary, and social aspects. This aligns with Pratama et al. (2021), who found in their analysis of translated tourism promotional texts from Central Java that culture-specific terms were predominantly drawn from environmental and material categories, reflecting how regional identity is textually constructed for foreign readers. Therefore, the conclusion drawn from this

analysis is that the cultural identity of Indonesia is mainly constructed through the use of visual and experiential cultural aspects.

Translation Techniques Used in Translating Cultural Items

The study discovered ten translation methods that were applied in the translations of the English versions of the tourism texts. The most common method was Literal Translation or Calque, which appeared in 12 cases (21.1% of the total number of occurrences). Couplet (Transference plus Gloss or Classifier) technique appeared in 11 cases (19.3%), Descriptive or Functional Equivalent in 8 cases (14.0%), Omission in 6 cases (10.5%), Naturalization in 6 cases (10.5%), Pure Transference in 5 cases (8.8%), Established Equivalent in 5 cases (8.8%), Mixed Strategy in 2 cases (3.5%), Cultural Substitution in 1 case (1.8%), and Generalization in 1 case (1.8%).

Table 2. Distribution of Translation Techniques

Translation Technique	Frequency	Percentage
Literal Translation / Calque	12	21.1%
Couplet (Transference + Gloss)	11	19.3%
Descriptive / Functional Equivalent	8	14.0%
Omission	6	10.5%
Naturalization	6	10.5%
Pure Transference	5	8.8%
Established Equivalent	5	8.8%
Mixed Strategy	2	3.5%
Cultural Substitution	1	1.8%
Generalization	1	1.8%
Total	57	100%

Prevalence of Literal Translation suggests that there is a preference for keeping the meaning of culture-specific items intact, provided that there are English equivalents for these. For instance, *hutan mangrove* is translated as mangrove forests, *hutan dataran rendah* as lowland forests, and *Taman Nasional* as National Park. This technique maintains conceptual accuracy while ensuring accessibility for international readers.

The second most frequent technique was the Couplet strategy, which combines transference with explanatory information. This technique was commonly used for endemic species and unique cultural artefacts, as seen in translations such as *kancil* rendered as *kancil*, small Java mouse-deer and *ulos* translated as *Ulos*, a meticulously handwoven textile. The widespread application of this method suggests that attempts were made to maintain the cultural authenticity of the text and, at the same time, understandability. Instead of substituting local concepts for their equivalents in the target culture, the translator preserved the original Indonesian terms along with additional explanations.

Descriptive and Functional Equivalents were also widely employed. Terms such as *rumah adat Batak Toba* were translated as traditional Batak houses, while *upacara kematian keluarga* became family death ceremonies. This is because these translations seek to achieve effective communication by translating the function or meaning of the source item and not the literal translation of the linguistic form. This result can be explained through the communicative purpose of tourism documents.

A notable finding concerns the relatively high occurrence of omission. Several culture-specific items, particularly local culinary products such as *mangut beong*, *kupat tahu*, *sop senerek*, *roti kompiang*, and *kopi Manggarai*, were omitted entirely from the English versions. Similarly, symbolic explanations associated with *songke* motifs and certain health-protocol information were excluded. This implies that translators choose to cut down information that they consider culturally complex or hard to explain in promotional tourism discourse. Although omission might enhance clarity, it will definitely decrease the richness of the cultural information available to foreign readers.

Naturalization and Pure Transference further demonstrate the translator's preference for preserving cultural identity. Internationally recognized cultural terms such as *batik*, *sarong*, and *phinisi* were retained with minimal modification. This approach reflects the increasing global recognition of Indonesian cultural products and supports the promotion of local identity through tourism translation.

Institutional and administrative terms were primarily translated using Established Equivalents. Examples include *Situs Warisan Dunia UNESCO* rendered as UNESCO World Heritage Site and *Suaka Margasatwa* translated as Wildlife Refuge. This is consistent with Amalia & Herniti (2025), who observed that institutionally recognized terminology in Indonesian tourism texts was typically rendered using established, internationally standardized equivalents to preserve consistency with global discourse conventions. The use of established terminology ensures consistency with internationally recognized discourse and enhances the credibility of the translated texts.

Cultural Representation through Translation

Based on the analysis, the presence of culture in Visit Indonesia is seen as a combination of cultural preservation and communicative accessibility. The high number of literal translation, transference, and couplet translation techniques implies the inclination towards the preservation of Indonesian culture in the English texts. This tension between preservation and accessibility mirrors what Astari et al. (2024) identified in their analysis of Indonesian culture-

specific terms in film subtitling, where foreignization strategies such as borrowing and literal translation were used precisely to safeguard cultural authenticity, while domestication techniques such as adaptation and equivalence were reserved for terms requiring greater accessibility for foreign audiences. Names of local geographical features, indigenous animals, textiles, rituals, and traditional artefacts are usually kept intact rather than substituted by culture-neutral versions. Thus, the foreign audience gets to know about the actual cultural concepts existing in Indonesia, which helps increase awareness of local culture. Such observations are consistent with the geotourism translation studies where corpus-based analysis shows that culturally successful translations of geographical and ecological terminology involve the use of transference combined with explanatory glosses (Li et al., 2022).

On the other hand, the common application of explanatory glosses and descriptive equivalents shows that the translators are aware of the informational needs of international consumers. They do not assume any cultural knowledge but rather supply the context necessary for comprehending the text. It is a perfect balance between preservation and explanation which is inherent in tourism translation. This finding supports Newmark's argument that cultural translation often requires both preservation and explanation rather than simple substitution, a pattern also observed in other corpus-based studies of culture-specific items in tourism-related texts, where neutralizing procedures that combine retention with clarification consistently outnumber purely domesticating solutions (Amenador & Wang, 2022).

However, the phenomenon of omission indicates another level of cultural representation. There are certain types of local knowledge, specifically regional food, symbols, and expressions, which are not present in the English version. Therefore, some parts of the Indonesian cultural diversity may remain unnoticed by the international audience. In this way, the omission reflects the tendency towards domestication, whereby culture is simplified to ensure readability and promotional efficiency. This finding echoes recent research on Chinese-English travel guides, which found that omission and other domesticating procedures, while improving readability, were associated with the highest degree of cultural connotation and semantic loss among the strategies examined (Chen & Zhou, 2024).

Furthermore, instances of cultural substitution and generalization, although relatively rare, demonstrate how cultural specificity can be partially diluted. The translation of *candi* as temple removes the distinctive historical and architectural connotations associated with the Indonesian concept of *candi*, while the substitution of regional coffee names with the more internationally recognizable Sumatra Mandheling prioritizes market familiarity over cultural precision.

Generally, the results show that tourism translation in Visit Indonesia uses mostly the preservation strategy with explanation tactics. The strategy is in line with current tourism marketing trends whereby authenticity and cultural uniqueness are regarded as important characteristics of tourism destinations, as it is observed in a translation quality assessment study of other tourism translations where the scores of accuracy and acceptability of translations that kept the terms from the source culture together with explanation were generally higher (Putri et al., 2022). Indonesian cultural identity is preserved with keeping local terms and notions, whereas explanations make the texts understandable for a foreign audience. Nonetheless, the exclusion of some very local cultural elements indicates that the portrayal of Indonesian culture is to some extent dependent on tourists' expectations. Future research could expand this study by examining a wider range of Indonesian tourism websites or platforms. Since the present study only focuses on a single tourism website, comparative studies across multiple tourism platforms would help clarify whether translation choices are influenced by institutional guidelines, target audience, or platform-specific marketing goals.

CONCLUSION

The study examined the cultural items featured in Visit Indonesia and the techniques employed in translating them from Indonesian to English using Newmark's (1988) framework. All five groups of cultural items were found in the corpus, with Ecology and Material Culture appearing most frequently, indicating that Visit Indonesia defines Indonesia as a tourist destination mainly in terms of its nature, wildlife, traditional artefacts, architecture, textiles, etc. In terms of translation, Literal Translation and Couplet (a combination of Transference with Gloss/Classifier) were the most commonly applied techniques, alongside Descriptive/Functional Equivalent, Naturalization, Pure Transference, and Established Equivalent. Omission was found to be used in the translation of some local food items and their symbolic meanings.

These findings suggest that Visit Indonesia appear to take a preservationist approach to cultural representation, retaining local names and terms to preserve their uniqueness as the culture of Indonesia, while adding additional explanatory information to ensure the texts remain accessible to international readers. At the same time, the presence of omissions proves that there are some parts of cultural terms of Indonesia that are not fully conveyed in the English versions, pointing to a potential loss of meaning for global audiences.

This study highlights the role of translation in shaping how Indonesian culture is presented to global audiences and offers insights that may benefit translators, tourism operators, and

policymakers. As the study was limited to texts from a single tourism website, future research could expand the scope to other Indonesian tourism platforms or destinations to provide a more comprehensive picture of cultural representation in tourism translation.

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