Translation Techniques of Culture-Specific Items and Translation Ideology in *Sarimin Webtoon*

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ABSTRACT

This research uses linguistic research in the translation field. The source chosen is an online comic or webtoon titled *Sarimin* by Nagaterbang. This research selects *Sarimin* as the research subject because its theme heavily relies on Indonesian mysticism, emphasizing several culturally specific items in words, phrases, and sentences that are very hard to translate into English. There are three things studied in this research: (1) cultural terms in *Sarimin*, (2) translation techniques for the cultural terms, and (3) the translation ideology used in translating the cultural terms. The unit data are words, phrases, and sentences. The data are taken from the first season. The theoretical framework used in this analysis is the translation techniques from Molina and Albir (2002), Newmark's specific cultural terms (1988), and strategies of translation by Venuti (2001). This study found that the categories of cultural terms that appear most often are social culture, with 39%; organizations, customs, and ideas items following, not too far, with 35%. The study also found that the translator relied on adaptation which takes 41% of the items and prioritizes domestication over foreignization. The analysis of the translation techniques reveals that many cultural elements cannot be translated as is, and the chosen method may vary based on the story's context. The findings highlight the need for translation guidelines to balance these two ideologies to preserve cultural richness while making the translation relatable to the target audience.

Keywords: Culture-Specific Items, Translation Ideology, Translation Technique, Comic Books, Webtoon

INTRODUCTION

Culture is always an interesting topic to discuss regardless of the field because it affects everything. Moreover, it is well known that Indonesia is a nation that is rich in culture. Anthropologist Cateora (Sulasman & Gumilar, 2013) stated that a language is also a form of culture, which means that, without us realizing it, language is influenced by culture to the point that the characteristics of a nation can be seen from its language. It is what makes a language unique. In other words, culture in language and its comparison with other countries opens the possibility for new research with a broad scope.

One example of the questions that arise when discussing culture in a language is the translation study. Many experts have tried to coin the term translation over the years. Catford (1965) stated that translation attempts to replace textual material from one language with its natural equivalent material in another. Meanwhile, Larson (1998) indicated that translation attempts to transfer the meaning from the source language to the target language. Although the

language has changed, the meaning that is being transferred must be kept the same. From the two definitions above, it could be concluded that what is essential in the translation process is to keep meaning and nuance from one source language (SL) intact in the transfer process to the target language (TL). To do this, a translator should have a great understanding of both languages to transfer the information to be understood by the audience. Undoubtedly, many words are still easy to translate into other languages because they do not have cultural elements. In translation, this is called the problem of equivalence. According to Hoed (Machali, 2000), equivalence is the suitability of the message content of ST (source text) into TT (target text). No equivalent word found in the target text (TT) requires the translator to use a certain method to transfer the concepts in the SL into the TL. According to Catford (Purwantini et al., 2022), culture is an obstacle that most often arises in the translation process due to the existence of terms contained in SL culture that are not known in TL culture. It also aligns with Bake's (2011) opinion, which states that the specific concept of culture is one of two things that cause difficulties in finding equivalents.

Concerning culture, Newmark (1988) has defined the connection of culture and language as the way of life of a community, as culture manifested in the language as the way of expression. In his book, he (1988) mentioned that although each community has its means of expression, the distinction to categorize them is broad and fuzzy. Language, however, has all kinds of cultural traces in the grammar (gendered nouns), forms of address, and lexis, which are not universal like consciousness. Furthermore, the more specific that language to a particular culture, it can cause translation problems. Many languages and cultural customs cannot be translated, which can distort their meanings. Thus, classifications of cultural concepts are needed to detect and help translators avoid translation problems. Furthermore, he categorizes cultural concepts into five terms: ecology, material culture, social culture, organizations, and habits and gestures.

Moving further, culture-specific items like the above cannot be translated as it is. Procedures or strategies are needed to ensure the translation of words with cultural elements is appropriately rendered into the target language. A translator uses strategy to solve problems that appear while carrying the translation process (Hurtado Albir et al., 1994). These strategies and procedures, however, can be different from one another in the concept or definition because each expert has a different view of the procedure (Molina & Albir, 2002). For example, Newmark classifies his own procedure term that consists of functional equivalent, recognize translation, naturalization, translation label, and more. However, no general agreement for this terminology confuses, and overlapping terms can make it difficult to understand. Therefore, Molina and Albir (2002) proposed a new term based on the summary of the expert definition into eighteen points of techniques. In addition, in translating cultural elements, some of the influence from the translator will also enter the translation result. This translation ideology cannot be separated as an ideology is a part of the culture and can directly influence a translator in the translation process (Prasetyani, 2010). In his book, Venuti (2017) explains two poles of translation ideology that can happen when a translator is handling a foreign text: domestication, in which a translation is oriented in the target language and fit the culture of the target reader, and foreignization, a translation that is oriented in the source language, keeping the translation result as close as the original culture depicted in the source text.

In this study, researchers look for cultural elements in language to examine how the words are translated with data in webcomics. Reading and creating comic books in Indonesia has been a massive part of Indonesian culture. Bonneff (in Ramadhan & Rasuardie, 2020) said that the first Indonesian comic book could be traced as far as 1930, titled Put On from the

Malayan-Chinese newspaper Sin Po, in the 60s and 70s Indonesian comic industry reached its peak popularity. Many called it the golden age of Indonesian comic books. Martial art movies, American comic books, and wayang heavily influenced this era of comic books. Indonesian creators produced many great comic books due to this influence. Si Buta dari Goa Hantu from Ganes T. H. and Ken Arok from Wid NS are two of the many great Indonesian comic titles still remembered today (Soedarso, 2015). However, this era of Indonesian comic books must face a halting end when Japanese comic books dominate the Indonesian comic industry in the early 90s (Zeffry, 2000). However, this era of the absence of Indonesian comic production started to change in the last few years thanks to the appearance of a new comic form due to the internet and tech adaptation, Webtoon.

Webtoon is an online comic form that is seeing massive growth in its user base because of Indonesia's technological advancement and internet penetration. Webtoon itself is a term coined from web cartoons for a digital form of online comic posted regularly through a private website or a platform. This term became popular after the massively successful LINE Webtoon, a South Korean digital comic platform hosting thousands of webtoon titles translated into many different languages over many countries (Kim & Yu, 2019). This vast number can also attribute to how popular LINE Webtoon is in Indonesia. Among the 35 million active users worldwide, Indonesia contributed as the highest active user, putting in 6 million active users in August 2016 (Agnes, 2016).

Not only have substantial active users compared to other countries, but Indonesia has also already contributed to the platform's popularity. Many titles created by Indonesian artists have been published and released in Line Webtoon. These titles already rack up millions of views in Indonesia. Some labels even got movie adaptations (Lestari, 2020). Titles like Terlalu Tampan from Muhammad Ahmes Avisiena Helvin and Savenia Melinda become the first webtoon adapted into a movie, following the same trend of webtoon adaptation in South Korea (Rosalia, 2019). The other, Eggnoid, another highly popular webtoon in Indonesian LINE Webtoon, takes an even bolder approach. The movie version of Eggnoid is the sequel to the original webtoon series and shows how big the webtoon market is in Indonesia (Rosary et al., 2019). The ease of use to read and create on LINE Webtoon contributes to how popular this platform is for the reader and the artist. The popularity and fame of the Indonesian LINE Webtoon also paved the way to make these Indonesian titles available in many other languages. It started with Eggnoid, released in the English version of LINE Webtoon in 2017. In 2022, many decently popular Indonesian webtoons were also getting their English and other international version removed (Hermawan, 2022). These international releases are the result of the push of LINE Webtoon to expand its market globally. One of the webtoons that got such treatment is Sarimin.

Sarimin, or Tales of Sarimin the Jinn as its English title, tells the story of Sarimin, an all-powerful monkey djinn that can grant any wishes from people at the price of their soul. Yet, as the world progressed, he became weaker as fewer people still believed in spirits. This webtoon tells his attempt to get back on his feet to tempt a new generation of humans. What makes Sarimin different from many Indonesian webtoons is its genre. While many Indonesian webtoons have romance-comedy for their genre, Sarimin stands separate with its horror–comedy genre and a darker tone than its peers.

This research chooses Sarimin as the research subject for a particular reason. As mentioned, Sarimin dealt with darker tones than any other Indonesian webtoon. Sarimin brings horror–comedy to the table. However, unlike the usual horror webtoon, Sarimin's theme heavily relies on Indonesian mysticism, especially Javanese mysticism. This heavier emphasis

on mysticism also brings several culturally specific items in words, phrases, and sentences that are very hard to translate into English. However, Sarimin is already being translated until its second season in English, showing that the series is popular in Indonesia and overseas. The fact that Sarimin relies heavily on its cultural theme but is still popular outside its native country makes Sarimin worth researching, especially how the translator translates many cultural words, phrases, and sentences for its overseas fans. This research aims to see how the translator of Sarimin handles the problems when translating culturally specific items included in words, phrases, and sentences. The study also considers the translator's technique for translating Sarimin and what kind of translation ideology the translator chose to approach to solve this webtoon based on the choice of translation technique.

Regarding the novelty of the research, research on culture-specific items in translation has been done very often. An example is the research of (Martendi et al., 2022), who researched words with cultural elements in the film "Battle of Surabaya." Furthermore, there is also (Amenador & Wang, 2022) analyzed culture-specific items in food menus. The combination of research on words with the cultural element in webtoons has also begun to appear due to the rising popularity of webtoons. For example, Oktaviela & Herianto (Oktaviela & Herianto, 2022) examined the idiomatic expressions of the webtoon Winter Woods (Zeky, 2022) regarding the quality of the translation of Siren's Lament, the translation strategy of the webtoon Si Juki: Lika-Liku Anak Kos by (Bayu et al., 2022), and so on. Likewise, regarding the correlation between technique and ideology, this research refers to the study from (Hadi et al., 2020) who also researched the relationship between translation technique and ideology for one of Agatha Christie's many novels. At first glance, there seems to be nothing new from this research, but the data source that the researcher chooses, Sarimin, has many new things. In this webtoon, people can find a lot of names of spirits in Indonesia, along with regional spells. These things are closely related to culture, and almost no one has researched them, especially by taking webtoon data sources usually used as entertainment. In addition, in this study, the researcher examines not only various culture-specific items but also translation techniques which will lead to an analysis of the translation ideology.

METHOD

The data is taken from an online comic or webtoon titled Sarimin by Nagaterbang. The Indonesian version of Sarimin is retrieved from LINE Webtoon Indonesia, while the English version is retrieved from Tales of Sarimin the Djinn from the LINE Webtoon English website. The data is taken from each version's first season (57 episodes), making 114 episodes. There are two reasons why this research only uses Sarimin's first season. The first one is scope. The larger the scope of the research data, the more challenging for the researcher to create more accurate results. The second one is because of the translation speed. At the time of the making of this research, which is the last trimester of 2022, Sarimin, the Indonesian version, has already concluded its second season in Episode 73 of the second season. Meanwhile, Tales of Sarimin the Djinn just concluded its first season and started its second one. The incomplete data of the second season from the English version make the research unable to be done as this research depends on Sarimin's English translation result. The unit data are words, phrases, and sentences. The tools used for this research are the Indonesian to English dictionary, thesaurus dictionary, and encyclopedia, both offline and online. This research uses the qualitative method for literature review and data collection.

Meanwhile, the quantitative method as the secondary data. This research focuses on words, phrases, and sentences with cultural meaning and their translation technique. This research also focuses on the formation of phrases and sentences from the translated material to find out what ideology of translation the translator had when translating this title. This study first analyzes the story in its original Indonesian version. Then a list of words, phrases, and sentences with cultural meanings that can be problematic for non-Indonesian readers is created; it is then categorized into Newmark's culture-specific item categories.

Afterward, the English equivalent for those items in the English version of Sarimin, Tales of Sarimin the Djinn, is analyzed using Molina and Albir's translation technique. Using these results, the translated data's choice of words, phrases, and sentences was then further analyzed to find the translation ideology the translator of Sarimin might have used when translating the webtoon using Venuti's (2001) translation strategies. Some steps are being done for this research. The first steps are to read Sarimin's first season (57 Episodes) and then read Tales of Sarimin the Djinn's first season (57 Episodes) afterward. The researcher then re-read every single episode from the Indonesian version alongside the English version while keeping notes for every cultural object translated in the English version. Then, words, phrases, and sentences are sorted by their form to make the researcher easier to analyze their cultural content. The next step is to test the data set, where the word, phrase, and sentences are evaluated to see which cultural range can be used in the research.

FINDINGS AND DISCUSSION

This part is divided into three: a list of culture-specific item categories found in the source text, the translation techniques used to translate those items, and lastly, the ideology of translation based on the translation techniques used. All of those are presented as pie charts and tables for the explanation.

CULTURE-SPECIFIC ITEMS

The study finds fifty-one (51) culture-specific items in the form of words, phrases, and sentences in the first season of *Sarimin*. After analyzing every word, phrase, and sentence that has cultural elements, researchers categorize them based on the culture-specific items and find the data as follows: 20 social culture items (39%), 18 organizations, customs, and ideas items (35%), seven material culture items (14%), six ecology items (12%), and 0 gestures and habits items (0%).
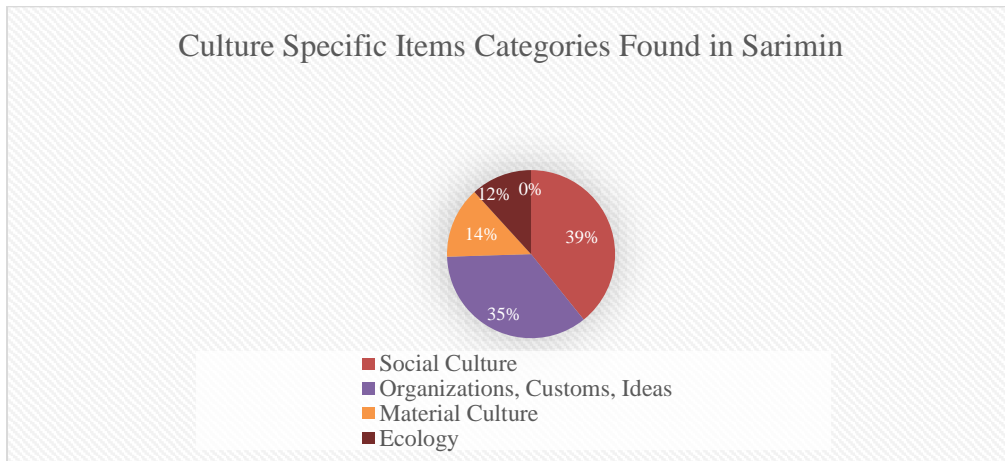
FIGURE 1. Culture-Specific Items Categories Found in Sarimin Webtoon

From the data, it is clear that the webtoon *Sarimin* is, as expected, full of cultural terms. Having 51 new culture-specific items in one season, which consists of 57 episodes, means that the webtoon almost always has new culture-specific terms in every episode. Furthermore, based on the number of culture-specific items appearing the most in the webtoon, which are social culture and organization, customs, and ideas, it can be concluded that *Sarimin* has a lot of cultural items in terms of supernatural and daily life.

TRANSLATION TECHNIQUES OF CULTURE-SPECIFIC ITEMS

Some translation techniques for culture-specific items in *Sarimin* are adaptation, borrowing, calque, description, discursive creation, established equivalent, generalization, and modulation. The table below details each translation technique found in this research. After analyzing the CSIs found above, researchers found the distribution of translation techniques used to translate the items are as follows: 21 adaptations (41%), ten generalizations (19%), six borrowings (12%), four descriptions (8%), four modulations (8%), three calques (6%), two established translation (4%), and one discursive creation (2%).
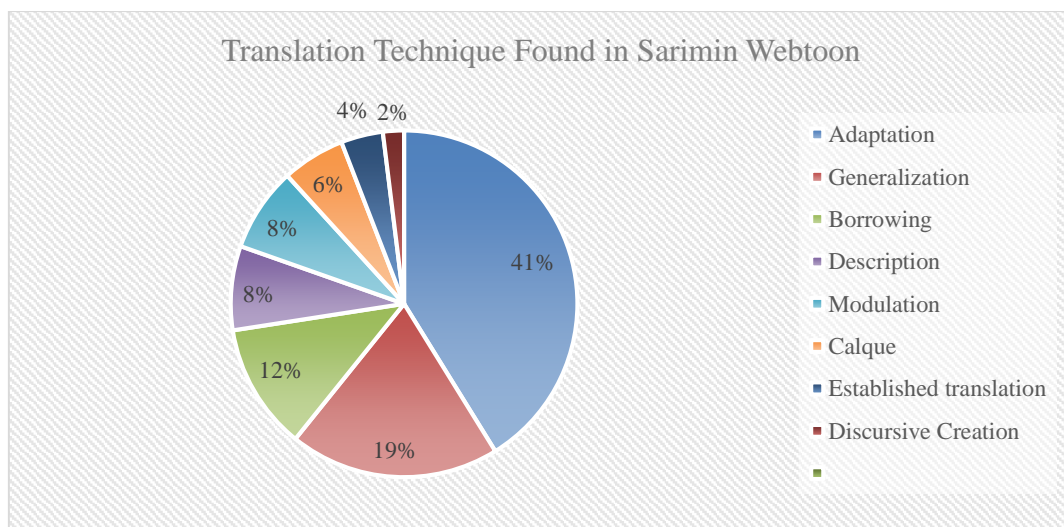

FIGURE 2. Translation Techniques Used in Translating CSI in Sarimin Webtoon

Due to the many items found in every technique, researchers do not try to explain everything. However, researchers take some significant things in every translation technique to explain in this part.

TABLE 1. Adaptation Translation Technique

No	SL	TL	Found in chapter
1	Indomie	Instant Ramen	14
2	Polri	Police	16
3	*Malam Jumat Kliwon*	Friday the 13th	47

The adaptation technique is the approach of changing the source language's cultural expressions into a culturally equivalent expression in the target language. This method is extensively utilized when translating *Sarimin*. Implementing the adaptation technique makes the translation more relatable to the intended readers and their cultural backgrounds. Words like *Indomie,* for example, *are* one of the local instant noodle products made in Indonesia, which is quite well known in other countries (Keren & Sulistiono, 2019). Due to the brand's popularity, Indonesians call instant noodles by its name. However, the brand name Indomie is still unfamiliar to English-speaking audiences. The brand then adapted into some kind of noodle familiar to the audience: instant ramen.

Another example is *POLRI*, an abbreviation of Polisi Republik Indonesia (lit. Police of the Republic of Indonesia). Due to its inclusive inherent to Indonesian readers only, the English translation translates it into police, a more general term. Lastly, *Malam Jumat Kliwon* is a term describing a very special day from the Javanese calendar where it said in those days, the barrier between the living and the dead is almost non-existent, and the souls of the dead are back from the afterlife (Rifyana, 2018). No specific term can describe this day for the target language. As such, it was adapted as *Friday the 13th*, known as the unlucky day in many Western superstition beliefs and popularized by modern pop media culture.

TABLE 2. Generalization Translation Technique

No	Word	Meaning	Found in Chapter
1	*Rukun Tetangga*	Neighborhood	23
2	*Pakdhe*	Uncle	27
3	*Paklik*	Uncle	28

The next technique of translation is generalization. Generalization involves translating cultural words or expressions from the source language to a more general expression in the target language. This technique does not consider cultural or knowledge implications associated with the original word in the source language. For this technique, the researcher tries to explain three cases where the generalization technique is used. The first one is *Rukun Tetangga*. In the source language, *rukun tetangga* means *the smallest government institution that works as a local community* (Putra, 2022). In the target language, it is translated as the neighborhood because there is no equivalent of such an institution in other countries. A general expression, leaving the details from the source language about the said institution: another example is *Pakdhe.* In Javanese's source language, his phrase is used as a term for the bigger brother of the Father or Mother in the family (Sahayu, 2015). And for the little brother from the father or Mother, the term is *Pakcik.* This term for the specific calling of the uncle figure

in the family based on their birth order does not exist in many languages, so the translation chooses to use the more general term, Uncle. Examples from the translation above omitted many of the cultural contexts from the phrase and changed it to a simpler phrase making it easier for the intended audience to understand.

TABLE 3. Borrowing Translation Technique

No	SL	TL	Found in Chapter
1	*Wewe Gombel*	*Wewe Gombel*	23
2	*Tuyul*	*Tuyul*	9

The next technique is the borrowing technique. As its name suggests, this technique borrows the terms from the source text, exposing the translated text to foreign elements. An example in the research is the phrase *Wewe Gombel*. The phrase in the source text points out a specific kind of ghost type from Indonesia called *Wewe Gombel*. This text as it is untranslated because there are no equivalent words or sentences that can replace it. This phrase is translated into *Wewe Gombel*, with an asterisk description of the ghost outside the panel not to disrupt the reader's reading flow. Using this technique, the intended readers can understand the specific things mentioned in the text without getting lost in translation. The same thing happens to the term *tuyul*, if not more severe. The word *tuyul* is borrowed from the English version, and there does not seem to be any explanation of what *tuyul* is throughout the story.

TABLE 4. Description Translation Technique

No	SL	TL	Found in chapter
1	*Topeng Monyet*	Dancing Monkey Show	34
2	*Dukun*	Indigenous medical practitioner	3

The description technique is a technique of translation that replaces a word, phrase, or sentence with its meaning. In *Sarimin's* webtoon, four description items are found, but the researcher will only explain two. The first one is *dukun*. Dukun in Indonesia is considered a local shaman who chants mantras for supernatural help. Locals seek treatment or ask a dukun for use (Fitriani & Erianti, 2020). However, the translated text replaces *dukun, an indigenous medical practitioner, in its description*. This way, an English-speaking reader can understand what *dukun* is without trying to describe the word fully, despite it becoming longer to read. Likewise, *topeng monyet* (literally "monkey mask") is explained by its description. Topeng monyet is a traditional art that has long been well-known in Indonesia, especially in Central and West Java, where a monkey is attractive while wearing a mask (Yasin, 2019). In the translated version, *topeng monyet* is translated as dancing monkey show, describing that it is a show which has a monkey dancing, one of its many attractions in *topeng monyet* itself.

TABLE 5. Modulation Translation Technique

No	SL	TL	Found in chapter
1	*Dia begal jenis baru*	He's trying to rob us	34
2	*Penjaga*	Protected by powerful force	26

Modulation is a technique that involves changing the focus or point of view of the source text into the target language. Many modulation techniques found in this research are mostly to shift the focus from the cultural terms into other things, making the translator not need to translate the cultural items. The example found from this research is the sentence *Dia begal jenis baru*. In the source language, the sentence includes the word *begal* which literally means a robber who hurts their victim while taking action. In the translation, however, the sentence's focus changes from the person being a robber to that of someone trying to rob the characters. This may happen if the translator does not want to look for the new word to explain what *begal* is. Likewise, there is a word *penjaga* in chapter 26, which has the same meaning as *khodam*—literally a guardian spirit. However, the translation shifts the focus into the person instead, that someone is protected by a powerful force, removing the very meaning of guardian spirit.

TABLE 6. Calque Translation Technique

No	SL	TL	Found in chapter
1	*Kali Pleret*	Pleret river	13
2	*Jin Ular Putih*	White Serpent Djinn	13

The next translation technique is calque. Calque translates things literally as it is in the scope of words and phrases. That is what Sarimin translator uses when translating both *Kali Pleret* and *Jin Ular Putih*. Kleret is a dam located in West Semarang District that holds back the flow of Kali Garang (Susanto & Roziki, 2022). The translator does not translate Kleret since it is a name and only adds 'river' as the equivalent of *kali*. The same thing happens to *Jin Ular Putih,* translated to White Serpent Djinn. As we already know, *jin* already has its English equivalence in English which is djinn, so the translator only adds "white serpent"— *ular putih*—in the translation.

TABLE 7. Established Equivalent Translation Technique

No	SL	TL	Found in chapter
1	*Jin*	Genie	3
2	*Selebgram*	Influencer	5

The established equivalent technique of translation aims to find a corresponding equivalent for each element in the source text in the target language. This technique focuses on preserving the meaning of the source text by using well-established, commonly accepted translation equivalents for each term, phrase, or sentence. The goal is to ensure that the translated text is easily understood by the intended readers while also accurately conveying the intended meaning of the source text. There are not a lot of established equivalents in *Sarimin*, might be due to how different Indonesian's culture is compared to the Western culture. Thus, the researcher can only explain two words. The first one is *jin* which is translated as genie. While Indonesian's perspective towards the word *jin* might be more secular than the English-speaking audience towards genie, the translation does not try to use other word and translate it to its established equivalent, "genie" instead. The next item is *selebgram,* a public figure in Instagram, short from *Selebriti Instagram* (Instagram Celebrity)(Giovani et al., 2023). As it is a man-made word in Indonesia, the translated text uses the more known term instead, which is an influencer.

TABLE 8. Discursive Creation Translation Technique

No	SL	TL	Found in chapter
1	*Getaran cinta yang tak dapat dihindar lagi*	I can't wait to be a grandpa	32

Discursive creation technique in translation technique by creating a temporary equivalence that may not be predictable without context. This technique is used to make the target text more suitable for the target audience or culture by introducing new information that was not present in the original version. One of the examples found in the source text is when the character humming a song *getaran cinta yang tak dapat dihindar lagi.* In context, this song conveys the character's happiness that his son will soon marry and give him grandchildren. The translation for this text is *I can't wait to be a grandpa.* The translation removes all the source text and makes the creative decision only to use the context of why the character act and hum those songs into a new sentence. That is why the target text is different from the source text.

TRANSLATION IDEOLOGY

As stated in the introduction above, domestication as translation ideology is a translation focused on the target language, where a translation is deemed "correct", "acceptable", or "good" if it caters to the preferences and expectations of readers who wants a translated text that is in line with the cultural norms of the target language. To convey a sense of authenticity, the translated text must be perceived as the original, rather than a translation, and must embody the cultural essence of the target language. On the other hand, foreignization is a translation ideology that gravitates toward the source language. As per this ideology, a translation is considered "correct", "acceptable", or "good" if it caters to the tastes and expectations of readers who seek to experience the originality of the source language's culture.

This study shows how a text uses domestication or foreignization ideology in translating culture-specific items based on the translation techniques used to solve the cultural terms. As Molina and Albir stated, some translation techniques logically will appear the most frequent depending on the aim of the translation, whether to produce a foreignizing or domesticating version. In this research, researchers categorize the techniques emerging in the text into ideology as follows, along with significant reasons why researcher put some techniques into some doctrines.

TABLE 9. Translation Techniques Categorized for Translation Ideology

Ideology	Technique	Reason	Number of Appearance (Percentage)
Domestication	Adaptation	This technique removes cultural elements in source text, replacing it with cultural elements in target text.	21 (41%)

	Description	This technique removes the cultural elements in source text, replacing it with its description in the target text.	4 (8%)
	Discursive Creation	This technique, used in *Sarimin* translation, is used in order to remove ST's cultural elements from appearing in TT.	1 (2%)
	Established Equivalent	This technique uses words or phrases that are already commonly known and familiar for English reader.	2 (4%)
	Generalization	This technique removes the cultural elements in source text, replacing it with the more common expression widely known for English audience.	10 (19%)
	Modulation	This technique, used in *Sarimin* translation, is used in order to remove ST's cultural elements from appearing in TT.	4 (8%)
Foreignization	Borrowing	This technique uses foreign words or phrases that that may not widely known and familiar for English reader.	6 (12%)
	Calque	This technique translates ST as it is, setting aside the reader's comprehension.	3 (6%)

The table above shows that almost all translation techniques used to translate cultural terms lead to domesticating the words. Thus, domestication ideology dominates the research by a lot. The number of items using this domestication ideology is 21 adaptations, ten generalizations, four descriptions, four modulations, two established equivalents, and one discursive creation, creating 42 things out of 51 items. Meanwhile, foreignization ideology in *Sarimin* English version is represented by borrowing (6 items) and calque (3 items). The findings of each ideology found are represented in this pie chart.
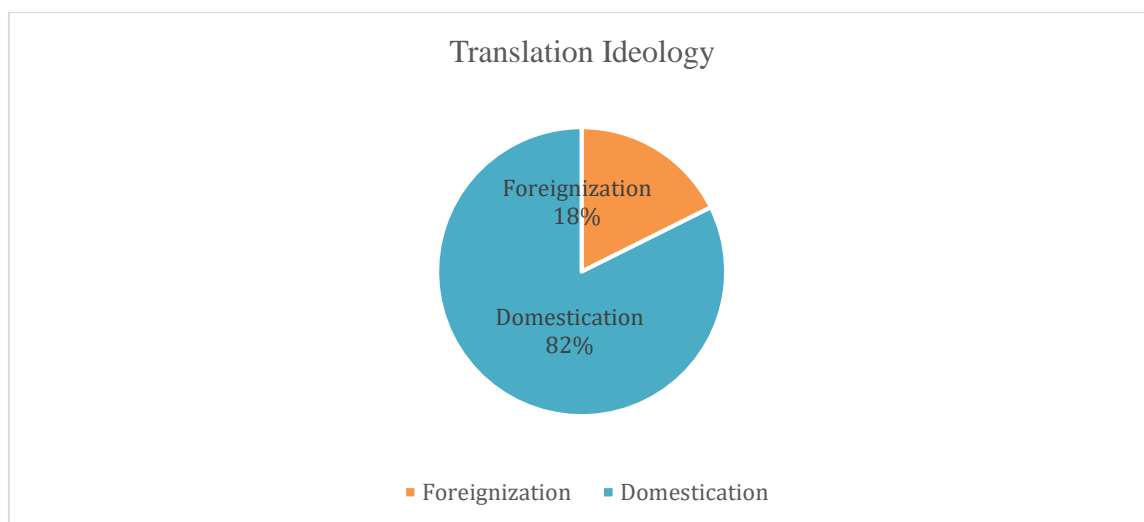

FIGURE 3. The Distribution of Foreignization and Domestication

From this chart, it becomes obviously clear that, during the process of translating the *webtoon Sarimin* from Indonesian to English, the webtoon is more slanted toward the target language or has domestication ideology as its ideology of cultural terms translation.

CONCLUSION

The Indonesian webtoon *Sarimin* is a unique type of Indonesian webtoon. Not only does it have a darker tone than any other Indonesian webtoon, but *Sarimin*'s theme also heavily relies on Indonesian mysticism. This culture-heavy theme makes the importance to research its official translation into English. Particularly, when looking at words, phrases, and sentences that bear cultural meanings, an analysis can provide valuable insights into how the *webtoon* is translated and the translation ideology held by the translator during the process of translating the *webtoon*. According to Newmark, from the first season of Sarimin, fifty-one culture-specific items were identified and classified into four categories: social culture, material culture, organization customs and ideas, and ecology. From this organization, the category of social culture was the most frequently shown. The translation techniques include adaptation, description, discursive creation, established equivalent, generalization, modulation, borrowing, and calque.

Applying different techniques indicates that cultural elements cannot be translated as it is, and the methods chosen for translation may vary depending on the target audience and context. The research found that the translator mainly relied on adaptation, which involves changing the source language's cultural expressions into a culturally equivalent expression in the target language. The translation has a domestication ideology as its translation ideology, aiming to be perceived as original and familiar to the target audience rather than introduce them to a foreign culture. As the cultural aspects of the source language fade away in the target text through the translation process, it can be inferred that the English translation of *Sarimin* prioritizes providing uncomplicated entertainment for its target audience.

Based on the conclusion of this research, it would be suggested that any webtoon translation needs to balance its domestication and foreignization ideology in its translation of cultural elements. While domestication may make the translated version more approachable to the target audience, it risks losing the cultural richness and uniqueness of the original text. On the other hand, foreignization might provide a more accurate representation from the source language's culture but might make it harder for the target audience to understand or appreciate. Therefore, a good translation process needs to balance these two translation ideologies to preserve the cultural elements of the original text while making it relatable to the target audience. Moreover, the findings of this research can also help in developing translation guidelines or standards for the translation of webtoons, which can help improve the translation's quality and accuracy.

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