

Loss in Translation of Culture-Specific Items in *Laskar Pelangi* from Indonesian to Japanese

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ABSTRACT

Keywords:

loss, culture-specific items,
Laskar Pelangi

This study addresses the challenges of translating culture-specific items in literary texts, particularly focusing on the phenomenon of meaning loss in the Indonesian novel *Laskar Pelangi* and its Japanese translation. The objective of this research is to identify the types of loss occurring in the translation process and to examine their implications for translation equivalence. The study employed a qualitative descriptive approach, using data derived from the source text and its Japanese version. Data were collected through documentation techniques and analyzed using translational equivalence, descriptive, comparative, and interpretive methods. The findings reveal that out of 572 identified culture-specific items, 294 (51.4%) experienced loss, categorized into untranslated words, inaccurate translation, generalization, adaptation, and paraphrasing. Inaccurate translation emerged as the most dominant type of loss. The study further shows that these losses lead to two forms of equivalence: partial equivalence and non-equivalence, with non-equivalence occurring more frequently. In conclusion, the translation tends to prioritize target-language readability through domestication strategies, which often results in cultural meaning loss. The study highlights the importance of cultural competence in translation to minimize loss and improve equivalence, especially in culturally rich literary works.

INTRODUCTION

Newmark (1988) defines culture as a way of life with its distinctive manifestations within a society that also uses a distinctive language. Language can reflect a society's culture, and vice versa. Culture can also reveal an individual's or group's identity within a nation (Hall & Du Gay, 2011). Language and culture are two interrelated and inseparable aspects of human life. Every country has its own language and culture, so translating terms related to its culture is always a major challenge for translators. Therefore, translation, as a communication tool, must overcome differences between two cultures when conveying messages from the source to the target language (Sutrisno, 2019; Ye, 2024).

However, in reality, translating culture-specific items is not easy. Differences in language and culture can lead to ambiguity, vagueness, and uncertainty, making it impossible to fully convey the meaning of a word in the target language (Nida, 1964) and causing the word to lose its meaning (loss). Loss occurs when the translator fails to accurately convey the source language message into the target language, so that the message and the response received by the target reader differ from those of the source reader (Hervey & Higgins, 1992; Nida, 1964). On the other hand, if the translator can convey the message contained in the source text so that the target text becomes more flexible and functional, as well as easier for the target reader to understand (Nozizwe & Ncube, 2014; Bassnett, 2006), gain occurs. Gain is a form of explicitation, something implicit in the source text is made explicit in the target text (Vinay & Darbelnet, 1995). A translator's competence, along with good knowledge and understanding of a culture, can create something new from what already exists (Tiwiyanti,

2017) so that gain can be created because in the translation process, the translator is faced with the choice of either maintaining cultural identity (Ma'shumah & Sajarwa, 2022) or rejecting the intervention of foreign culture in the target text (Sajarwa, et al., 2023).

In the field of translation studies, several studies have used *Laskar Pelangi* as their subject, such as research on translation techniques and ideology (Briyanti, 2016; Devi Maylia Permata Sari et al., 2025), category shift (Nurjanah, 2018), the stylistic device of simile (Halimurti & Suhardijanto, 2021), and metaphors (Irwan, 2018), as well as directive speech acts (Riri, 2019). Regarding research on loss and gain, some studies conducted include loss and gain in the translation of legal texts (Pascarina et al., 2017) and the Quran (Nawaz et al., 2022), loss and gain in the translation of stylistics (Nguyen & Tran, 2017), and loss and gain in the translation of film subtitles (Firdausi & Setiawan, 2022). Other studies on loss and gain that use novels as their subject include those conducted by Itieba et al. (2023), Tiwiyanti & Retnomurti (2017), Sari (2020), and Wijaya et al. (2020). The research findings indicate that certain translation strategies—such as omission, the use of more general terms, the use of neutral or less expressive words, translation through cultural substitution, and paraphrasing with unrelated words—result in loss, whereas paraphrasing with related words yields gain in the translation. Additionally, gain can occur through the addition of information to clarify terms and expressions in the source language, as well as through the use of loanword modification techniques to transform implicit components into explicit ones in the source text.

Unlike previous studies that focused on the techniques used to translate culture-specific items and the translation strategies that result in loss and gain, this study aims not only to analyze the loss in the translation of culture-specific items in *Laskar Pelangi* but also to explain its implications for equivalence. Thus, the research questions can be formulated as follows: (1) how does loss occur in the translation of culture-specific items in the novel *Laskar Pelangi*, and (2) how does this loss affect equivalence.

This study seeks to support the argument that there is no perfect, truly equivalent translation due to linguistic and cultural differences between the source and target texts. Additionally, this study aims to complement previous research on the translation of culture-specific items, particularly in the novel *Laskar Pelangi*.

METHOD

The data in this study were obtained from the novel *Laskar Pelangi* by Andrea Hirata as the source text and its Japanese translation, *Niji no Shōnentachi*, translated by Shintaro Fukutake and Hiroaki Kato as the target text. This novel has been translated into 40 languages and has received awards, including first place in the General Fiction category at the 2013 New York Book Festival and first place at the 2013 Buchawards. *Laskar Pelangi* tells the story of ten poor children attending a Muhammadiyah elementary and middle school on Belitung Island, an island rich in tin. Through this novel, we can see the richness of the language and culture of the people of Belitung, who come from various races, ethnic groups, and religions. When two languages and cultures meet and interact, the translator faces a major challenge in translating words specific to a particular society's culture. The cultural richness of the novel *Laskar Pelangi*, along with the differences between Indonesian and Japanese languages and cultures, makes it a compelling subject for study.

The research data consists of words or phrases that were manually documented and analyzed using four methods in translation analysis: the translational equivalence method, the descriptive method, the comparative method, and the interpretive method (Sajarwa, 2021). The translational equivalence method is used to classify data according to its formal objects. The descriptive method provides descriptions of the meanings of culture-specific items in the source text and their translations, using Indonesian and Japanese dictionaries. The next

method is the comparative method, which compares data from the source text with data in the target text. The final method is the interpretive method. After the data has been compared, the next step is data interpretation. The interpretive method is used to reveal the intended meaning and explain why differences exist in the data.

The data is collected in several stages. First, carefully read the novel *Laskar Pelangi* and identify the culture-specific items in both the source and target texts. Next, list all culture-specific items in the source text and their translations. After data collection, the next step is data analysis. The data is analyzed by: (1) classifying the data based on Newmark's cultural category, (2) identifying loss occurred in the translation of culture-specific items, (3) comparing the meanings of the paired data by referring to Kamus Besar Bahasa Indonesia online version for Indonesian language and Kotobank online dictionary for Japanese language, and then (4) analyzing how these losses affect equivalence in accordance with Bell and Reyburn's theory.

RESULTS AND DISCUSSION

Newmark divides culture into five categories: (1) ecology, (2) material culture, (3) social culture, (4) organizations, customs, and ideas, and (5) gestures and habits. In the novel *Laskar Pelangi*, 572 culture-specific items were identified. Organization, customs, and ideas are the most dominant category (229 data), followed by ecology (165 data) and material culture (122 data), while social culture is the least frequently appearing category (56 data).

Table 1. Cultural Category in the Novel *Laskar Pelangi*

No.	Cultural Category	Data
1.	Ecology	165
2.	Material culture	122
3.	Social culture	56
4.	Organizations, customs, ideas (political, administrative, social, legal, religious, artistic)	229
5.	Gestures and habits	0
	Total	572

In the translation of culture-specific items in *Laskar Pelangi* from Indonesian into Japanese, loss is the most dominant phenomenon. Of the 572 culture-specific items, 294 data (51.4%) experienced loss. The loss is categorized into five groups: (1) loss due to untranslated words, (2) loss due to inaccurate translation, (3) loss due to generalization, (4) loss due to adaptation, and (5) loss due to paraphrasing. The most common type of loss is loss due to inaccurate translation (94 data). It is followed by loss due to untranslated words (77 data), generalization (58 data), and adaptation (53 data). Loss due to paraphrasing is the least common phenomenon, with 11 data.

Table 2. Loss in Translation of Culture-specific Items

No.	Loss	Data
1.	Loss due to untranslated words	77
2.	Loss due to inaccurate translation	94
3.	Loss due to adaptation	54
4.	Loss due to generalization	58
5.	Loss due to paraphrasing	11
	Total	294

3.1 Loss due to Untranslated Words

Table 3. Loss due to Untranslated Words

No.	Source Text	Target Text
1.	<i>Dan agaknya cinta pertamaku dulu amat berkesan karena ia telah melambungkanku ke puncak kebahagiaan sekaligus membuatku menggelongsor karena patah hati di antara keranjang buah mengkudu busuk di toko itu.</i>	<p>僕の初恋はとても印象深いものだった。それは 彼女が僕を幸せの絶頂まで連れていってくれたと同時に、悪臭漂うあの店で僕は失恋し、失意の底まで落ちたからだった。</p> <p><i>Cinta pertamaku sangat berkesan karena dia membawaku ke puncak kebahagiaan, tetapi pada saat yang sama, aku patah hati dan jatuh ke jurang keputusan di toko yang berbau busuk itu.</i></p>
2.	<i>Ibu Ikal sedang meracik tembakau, buah pinang, kapur sirih, dan gambir yang bertumpuk-tumpuk di dalam kotak tembaga yang disebut keminangan.</i>	<p>イカルの母親はタバコ、ビンロウ樹の実、消石灰、そして銅の器に山積みになっているガンビールの葉を調合していた。</p> <p><i>Ibu Ikal sedang mencampurkan tembakau, buah pinang, kapur sirih, serta daun gambir yang ditumpuk tinggi di dalam sebuah wadah tembaga.</i></p>

Table 1 illustrates loss that occurs when culture-specific items in the source text are not translated into the target language. Because these culture-specific items are not translated, certain information is lost or not conveyed in the target text. Mengkudu (1) is a plant commonly found in Indonesia but not in Japan. The fruit of the mengkudu tree often has a rotten or pungent odor due to its high organic acid content. Since the phrase *buah mengkudu* is not translated into the target language, the fruit element in the source text is lost. Nevertheless, the element of the rotten odor in the source text is still conveyed in the target text through the phrase *akushū tadayou ano mise* (toko yang berbau busuk itu).

From sentence (2) in the data, it is known that *keminangan* refers to a box made of copper. In the target text, the word *keminangan* is not translated because its meaning is already explained through the phrase *dō no utsuwa* (wadah tembaga). However, because the word *keminangan* is omitted, the specific term for a container commonly used to store betel-chewing ingredients is not conveyed in the target text.

3.2 Loss due to Inaccurate Translation

Table 4. Loss due to Inaccurate Translation

No.	Source Text	Target Text
3.	<i>Kalau hanya perkara perselisihan peneng sepeda dengan aparat desa, informasi di mana bisa menjual beras jatah PN, atau bagaimana cara mendapatkan karcis pasar malam separuh harga, serahkan saja padanya, ia bisa memberi solusi total.</i>	<p>自転車のステッカーを巡る警察との言い争い、錫開発公社からの配給米をどこに横流しするか、そして、半額で闇のチケットを手に入れる方法に至るまで、彼に相談すれば何でも解決した。</p>

No.	Source Text	Target Text
		<i>Mulai dari berselisih dengan polisi soal stiker sepeda, di mana menjual beras jatah dari Perusahaan Pengembangan Timah, hingga cara mendapatkan tiket pasar gelap setengah harga, jika berdiskusi dengannya, semua terselesaikan.</i>
4.	<i>Pak Harfan telah puluhan tahun mengabdikan di sekolah Muhammadiyah nyaris tanpa imbalan apa pun demi motif syiar Islam</i>	<i>それを受け継ぎハルファン校長は数十年、ほとんど無償でイスラム教育の砦であるこの学校に身を捧げた。 Kepala Sekolah Harfan mewarisi dan mendedikasikan dirinya selama beberapa dekade, nyaris tanpa imbalan demi sekolah ini, sebuah benteng pendidikan Islam.</i>

Table 4 illustrates loss that occurs when culture-specific items in the source text are inaccurately translated into the target language. Because the translation is inaccurate, the meaning becomes different. Pasar malam (3) is a market that operates at night and offers a variety of food and entertainment (Badan Bahasa, 2017). Pasar malam is not only a place for buying and selling but also a venue for preserving traditions, featuring various local entertainment and cuisine (Pratama, 2025). In the target text, the phrase *karcis pasar malam* is translated as *yami no chiketto* (tiket gelap). This translation is inaccurate because *tiket gelap* refers to a ticket for a black market a market involving illegal transactions that violate laws and regulations (Badan Bahasa, 2017).

Syiar means glory or grandeur (Badan Bahasa, 2017). Syiar Islam (4) is an effort to spread Islamic teachings and values through various media and approaches and serves to strengthen faith and piety, as well as foster brotherhood among the faithful (BPKH, 2024). In the target text, the phrase syiar Islam is translated as *isuramu kyōiku no toride dearu kono gakkou* (sekolah ini, sebuah benteng pendidikan Islam). This translation is inaccurate because syiar Islam refers to da'wah, the mission of spreading the Islamic faith, not an institution or organization as a place for Islamic education.

3.3 Loss due to Generalization

Table 5. Loss due to Generalization

No.	Source Text	Target Text
5.	<i>Di sisi lain kami juga sering jengkel pada Trapani karena setiap kali kami punya “acara”, misalnya menyangkutkan sepeda Pak Fahmi guru kelas empat yang tak bermutu dan selalu menggertak murid—di dahan pohon gayam, Trapani harus minta izin dulu pada ibunya.</i>	<i>たとえば四年生のとき、理由なくいつも怒っていたファヒミ先生の自転車を木に引っ掛けようと盛り上がったときも、トラパーニは母の許しを事前に得なければならなかった。 Misalnya, saat kami kelas empat dan sangat antusias menggantungkan sepeda Pak Fahmi guru yang selalu marah tanpa alasan di pohon, Trapani tetap harus meminta izin ibunya terlebih dahulu.</i>
6.	<i>Ia adalah muslimah yang menjaga aurat rapat-rapat.</i>	<i>サハラは、人に見られてはならない部分</i>

No.	Source Text	Target Text
		<p>をしっかりと守り隠す、敬虔なイスラムの信徒なのだ。</p> <p><i>Sahara adalah seorang penganut Islam yang taat dan sangat berhati-hati dalam melindungi dan menyembunyikan bagian yang tidak boleh dilihat orang lain</i></p>

Table 5 shows examples of loss due to generalization. A more specific term is translated into a more general one in the target language due to cultural differences. *Pohon gayam* (5) is a legume tree native to tropical regions, such as Indonesia. The name "gayam" is believed to derive from the Javanese phrase "gayuh ayem," meaning "to seek tranquility" (Indrokilo Botanical Garden, 2022). This philosophy aligns with the gayam tree's function as a shade tree that offers a sense of "ayem" (tranquility). In the target text, the phrase *pohon gayam* is translated as *ki (pohon)*. The specific element of the tree's species (*gayam*) is lost when it is translated into a more general term using the word *ki*. Additionally, the cultural aspect of the name "gayam" is also not conveyed in the target text.

Muslimah (6) is a term for a woman who follows the Islamic faith. In the target text, the word *muslimah* is translated as *isuramu no shinto* (penganut Islam). The term *shinto* refers to someone who believes in a religion (Kotobank, 2020). The specific gender feature (woman) is lost in translation, as it is rendered as the more general term, *isuramu no shinto*.

3.4 Loss due to Adaptation

Table 6. Loss due to Adaptation

No.	Source Text	Target Text
7.	<i>Dia ikan lele yang menggeliat dalam timbunan lumpur beku kemarau sekolah kami yang telah bosan dihina.</i>	<p>リントンは、さんざんバカにされ続けてきた僕たちの学校の、乾季でからからに乾いた地面の下で、身をよじらせるナマズだった。</p> <p><i>Lintang adalah ikan lele yang menggeliat di bawah tanah kering kerontang karena musim kemarau, di sekolah kami yang terus-terusan dihina.</i></p>
8.	<i>Flo memulai kisah bahwa ia menemukan piring-piring dari tanah liat di sekitar kuburan dengan ukuran seperti dulang dan kondisinya masih utuh.</i>	<p>フロウは、その墓の周辺の粘り気のある土の中から数々の皿を発見した話を始めた。その皿は お盆くらいのサイズで、まったく破損していなかった。</p> <p><i>Flo mulai bercerita dari dalam tanah liat di sekitar makam itu, dia menemukan sejumlah piring. Piring-piring itu berukuran sebesar nampan dan sama sekali tidak rusak.</i></p>

Table 6 shows examples of loss due to adaptation. A cultural element in the source language is replaced with a similar cultural element in the target language because no equivalent exists or because the substitute cultural element is more familiar to the target reader. *Ikan lele* (7), commonly found in Indonesia, is *Clarias batrachus*, a member of the *Clariidae* family which inhabits throughout Southeast Asia. In the target text, the phrase *ikan*

lele is translated as *namazu*. *Namazu*, or the Japanese catfish, is *Silurus asotus*, a species in the family *Siluridae*, which inhabits throughout East Asia. Both *ikan lele* and *namazu* share similar characteristics they are both freshwater fish and have barbels but belong to different families. The type of fish in the source text is replaced with a more familiar type to the target culture to ensure the translation feels more natural to the target readers.

Dulang is a tray made of wood (Badan Bahasa, 2017). In Malay society, there is a tradition of eating with a *dulang*, which symbolizes togetherness, harmony, and tolerance (Diskominfo, 2024). In the target text, *dulang* is translated as *obon (nampan)*. *Obon* is a concave or flat container used to carry items or dining utensils (Kotobank, 2020). The translation of the word *dulang* into *obon* is based on the similarity in their functions both are objects used as containers to carry things but *obon* does not carry the same philosophical meaning as the word *dulang*. The functional aspect is retained in the target text, but the cultural aspect is lost.

3.5 Loss due to Paraphrasing

Table 7. Loss due to Paraphrasing

No.	Source Text	Target Text
9.	Oleh karena itu, ia ditempatkan di bagian akhir paling siang. Fungsinya hanya untuk menunggu waktu Zuhur , yaitu saatnya kami pulang, atau untuk sekadar hiburan bagi Bu Mus karena dengan menyuruh kami bernyanyi beliau bisa menertawakan kami.	つまり、この授業の役割は僕たちが帰宅する昼下がりの礼拝の時間までの時間つぶし、あるいはもしかしたら、単なるムス先生の娯楽だったのかもしれない。 Dengan kata lain, tujuan kelas ini untuk mengisi waktu luang sampai waktu pulang ibadah siang hari, atau mungkin hanya sebagai bentuk hiburan bagi Bu Mus.
10.	Sekarang beliau berani mengangkat wajahnya, matanya juga berkaca-kaca dan bibirnya bergumam, " Subhanallah, subhanallah... "	今や彼女は顔を上げて、その目は潤み、神への感謝の言葉を繰り返し唱えていた。 Sekarang beliau berani mengangkat wajahnya, matanya berkaca-kaca, berulang kali mengucapkan kata syukur kepada Tuhan.

Table 7 shows examples of loss due to paraphrasing. Cultural terms in the source text are rephrased in a different form in the target text to make them easier to understand. The word *zuhur* (9) means midday; it can also refer to the obligatory prayer performed during the daytime (Badan Bahasa, 2017). In the target text, the word *zuhur* is paraphrased as *hirusagari no reihai no jikan (waktu ibadah siang)*. The meaning of "salat" in the source text is rendered more generally through the use of the word *reihai (ibadah)* in the target text. In the translation, the elements of time (daytime) and worship remain, but the Islamic religious element is lost.

Subhanallah (10) means "Glory be to Allah," purifying Allah from all forms of evil, imperfection, or things unworthy of being ascribed to Him (Buya Yahya, 2022). *Subhanallah* is also a phrase of remembrance (dhikr) that connects a servant to his Lord. According to Shihab (2018), the Quran indicates that the word *subhanallah* is used when one witnesses something awe-inspiring. In the target text, the phrase *subhanallah* is translated as *kami e no kansha no kotoba o kurikaeshi o tonaeteita (berulang kali mengucapkan kata syukur kepada Tuhan)*. In the translation, the religious element remains, but the function of expressing awe present in the source text is lost and transformed into gratitude in the target text.

3.6 Loss and Its Implication for Equivalence

Bell (1991) states that a translation can be fully equivalent or partially equivalent in terms of context, semantics, grammar, etc., or in terms of words, phrases, and sentences. Since language translation also entails cultural translation, a translator must be sensitive to cultural differences between the source and target texts (Reyburn, 1969). According to Reyburn, there are three types of cultural equivalence: (1) *the unknown*, where objects and activities are unknown or do not exist in the target culture; (2) *the partially known*, where objects and activities are known or recognized in the target culture, but there are differences in terms of quality, quantity, time, space, form, function, value, or method; (3) *the well-known*, where objects and activities are well-known or recognized in the target culture. From these two theories, three types of equivalence are identified: full equivalence, partial equivalence, and non-equivalence.

In examples (1) and (2), the translator decided not to translate the phrase *buah mengkudu* and the word *keminangan* into the target language. Since the phrase *buah mengkudu* was not translated, the specific element regarding the type of fruit is lost. The nuance of local fruits is also lost in the target text. The meaning of "foul odor" is still conveyed through the phrase *akushū tadayou ano mise (toko yang berbau busuk itu)*, but the meaning of the sentence changes. In the source text, it is clear that the source of the odor is the *mengkudu* fruit, but in the target text, "the foul-smelling one" is the shop, not the *mengkudu* fruit. In example (2), the functional element as a container and the material element (copper) are still conveyed in the target text through the use of the phrase *dō no utsuwa (wadah tembaga)*. However, the specific term for a cultural object is lost, so the cultural meaning contained in the word *keminangan* namely, a container for storing betel-chewing ingredients is not conveyed in the target text. Moreover, since the word *keminangan* was not translated, the target readers may have a different imagination of the shape of the *keminangan* compared to the source readers. In the source text, it is clearly stated that the *keminangan* is a box-shaped container. However, in the target text, the container's shape becomes unclear because the translator only mentions a "copper container." Data (1) and (2) indicate that loss due to untranslated words in the target text can lead to non-equivalence because the translation carries a different meaning, and the imagination formed regarding the cultural object in the target reader's mind differs from that of the source reader, thereby rendering the source cultural object unknown.

In examples (3) and (4), the translations of the phrases *karcis pasar malam* and *syiar Islam* are inaccurate, resulting in a difference in meaning between the source and target texts. The meaning of *pasar malam* as a cultural activity is lost and transformed into a place where illegal activities take place. In data (4), the Islamic element is not lost, and the meaning of devotion is still conveyed in the target text through the clause *mi o sasageta (mendedikasikan diri)*. However, the meaning regarding dissemination or da'wah (*syiar*) is not conveyed in the target text. Furthermore, the abstract concept (efforts to spread Islamic teachings and values) in the source text has transformed into a concrete one (Islamic educational institutions) in the target text. Data (3) and (4) indicate that loss due to inaccurate translation can also lead to non-equivalence due to differences in meaning.

In examples (5) and (6), generalization occurs in the translation of the phrase *pohon gayam* and the word *muslimah*. Although the specific element of the tree variety (*gayam*) and the cultural meaning contained in the word *gayam* are lost, the core meaning "a tree where bicycles are hung" in the source text is still conveyed in the target text. The same occurs in the translation of the word *muslimah*. Generalization causes the specific gender element (woman) to be lost in the target text, while the core meaning, "a follower of Islam," remains intact. Thus, data (5) and (6) indicate that loss due to generalization results in partial

equivalence because the core meaning remains the same even though some cultural aspects are lost.

In examples (7) and (8), adaptation occurs in the translation of the phrase *ikan lele* and the word *dulang*. Although the *ikan lele* in the source text and the target text belong to different families, its function as a metaphor (like an "*ikan lele*") in the target text remains the same. In the translation of the word *dulang* into *obon*, the cultural meaning contained in *dulang* is lost, but its function as a size comparator (the size of a *dulang*/as big as a tray) remains unchanged in the target text. Data (7) and (8) indicate that loss due to adaptation also implies partial equivalence because the equivalent words in the target text are similar and their functions in the sentence remain unchanged.

In examples (9) and (10), paraphrasing occurs in the translation of the words *zuhur* and *subhanallah*. Although the specific term *zuhur* is not retained in the target text, the meanings of "prayer" and "time marker" (midday) are still conveyed through the phrase *hirusagari no reihai no jikan* (waktu ibadah siang), and the meaning of "time to go home from school" is also conveyed through the verb *kitakusuru* (*pulang ke rumah*). In data (10), because the word *subhanallah* was paraphrased, the meaning "Glory be to Allah" is lost. The Islamic element is also lost due to the use of the word "kami" (Tuhan), which is more general in nature in the target text. The meaning of the word "*subhanallah*" as an expression of awe also shifts to an expression of gratitude due to the use of the phrase *kami e no kansha no kotoba o kurikaeshi o tonaeteita* (*berulangkali mengucapkan kata syukur kepada Tuhan*). However, the religious meaning (the relationship between humans and their God) is still conveyed in the target text. Thus, data (9) and (10) indicate that loss due to paraphrasing implies partial equivalence because the core meaning remains the same even though some cultural aspects are lost.

Based on Table 6, the loss occurring in the translation of culture-specific items in *Laskar Pelangi* is partial equivalence and non-equivalence. Non-equivalence (169 data) occurs more frequently than partial equivalence (125 data). Organization, customs, and ideas are the cultural categories that most frequently show partial equivalence and non-equivalence. For the categories of ecology and material culture, the occurrence of non-equivalence and partial equivalence is fairly balanced. Meanwhile, non-equivalence occurs more frequently than partial equivalence in the category of social culture.

Table 8. Loss and Its Implication for Equivalence

Cultural Category	Full Equivalence	Partial Equivalence	Non-equivalence
Ecology	0	39	39
Material culture	0	33	33
Social culture	0	7	17
Organization, customs, ideas (politics, administration, social, law, religion, art)	0	46	80
Total	0	125	169

In the categories of organization, customs, and ideas, non-equivalence is caused by the large number of culture-specific items that are not translated and by inaccurate translations into the target language. The partial equivalence found in these categories is largely due to adaptation. In the ecology category, non-equivalence also occurs because of the large number of culture-specific items that are not translated into the target language. In contrast, partial equivalence is largely due to generalization. Meanwhile, the partial equivalence observed in the material culture category is due to adaptation and generalization, whereas non-equivalence stems from inaccurate translation and untranslated terms. In the social culture

category, inaccurate translation and untranslated terms cause non-equivalence, while partial equivalence results from inaccurate translation and generalization.

CONCLUSION

This study examines the loss incurred in translating culture-specific items from Indonesian into Japanese in Andrea Hirata's *Laskar Pelangi*. Based on Newmark's cultural category, the most frequent culture-specific items are organization, customs, and ideas. In translating culture-specific items, the loss includes untranslated words, inaccurate translation, generalization, adaptation, and paraphrasing. Loss due to inaccurate translation is the most dominant type of loss. The loss led to partial equivalence and non-equivalence. The non-equivalence most frequently occurred due to untranslated words and inaccurate translation into the target language. On the other hand, partial equivalence is most often due to generalization and adaptation. Based on the research conducted, it can be concluded that the translation of culture-specific items in *Laskar Pelangi* is oriented toward the target language or domestication. The translators strive to create a translated text that is easy to understand, dynamic, and communicative. The translators do not translate the source-language culture-specific items to minimize confusion that might arise if they are translated into the target language. The translators also use adaptation as much as possible to create a text that feels familiar to the target reader, replacing source culture-specific items with similar or more familiar cultural elements in the target culture. Moreover, the translators employ generalization and paraphrasing to address cultural differences between the source and target texts. Adequate competence and skills are required to translate the culture-specific items in the source text, particularly those related to Islam, politics, administration, and social roles, to minimize loss and avoid errors. Further research with different subject matter and languages is needed to enrich the study of translation, particularly regarding the translation of *Laskar Pelangi*.

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