



The Translation of *Meitantei Conan* Manga: The Comparison of Translator Ideology by Gender

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ABSTRACT

This study examines the translation ideology applied by male and female translators in the Indonesian versions of the *Meitantei Conan* manga, with a focus on how Culture-Specific Items (CSIs) are rendered. Using a qualitative descriptive approach, the research analyzes linguistic units such as words, phrases, and clauses categorized under Axeila's CSI framework. Newmark's translation methods and Venuti's concepts of foreignization and domestication serve as the theoretical basis for identifying ideological tendencies. Data were collected from the original manga and its Indonesian translations, supported by information from editors and translators involved in the publication process. Findings show that both male and female translators predominantly employ foreignization, indicating a shared preference for preserving Japanese cultural elements rather than fully adapting them to Indonesian norms. This tendency is evident across most CSI categories, including personal names, given names, brand names, foods, and measurements. However, gender-based differences appear in specific categories: male translators tend to domesticate folktales and myths, whereas female translators domesticate certain place names to enhance reader accessibility. Despite these differences, both groups demonstrate a consistent orientation toward maintaining cultural authenticity. Overall, the study concludes that translator gender influences specific stylistic choices but does not significantly alter the broader ideological pattern. The dominant use of foreignization reinforces the role of translated manga as a medium of cultural transmission, presenting Japanese cultural identity directly to Indonesian readers.

Keywords: *translator ideology; gender; foreignization; domestication; culture-specific items*

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INTRODUCTION

Ideology is a belief that believed to be true in society. This declaration is in line with Hatim and Mason's statement (1997:120), which states that ideology reflects a set of users' assumptions closely bound up with attitudes, beliefs and value systems. Meanwhile, van Dijk's detailed definition of ideology (1998:8) is something like a shared framework of social beliefs that organize and coordinate the social interpretations and practices of groups and their members and power and other relations between groups. This definition means that ideology allows a person as a member of a group to regulate social beliefs regarding what happened, good or bad, right or wrong, to act according to their beliefs.

Beliefs related to good-bad or right-wrong are fundamental in translation. The translator's ideology about good or bad translation will direct every action that the translator takes in the translation process. According to Newmark (1988: 5), the translation is 'Rendering the meaning of a text into another language in the way that the author intended the text'. Based on this definition, the translator will move the meaning of the text from one language to another according to the meaning intended by the author. It means that not only the written meaning of the text, the meaning of the implications contained in the text must also translate.

In translating a text, some translators tend to retain elements of the source language to provide a new experience for the reader. Some translators seek to make the reader understand the message more easily by translating the text according to the habits in the target language.

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Each translator has a different view of a good translation, even though they produce translations that the reader can understand. Venuti (2008) indirectly distinguishes this translator's tendency toward domesticating translation and foreignizing translation. Both of these translational tendencies came to be known as ideology in translation.

The translator of a text is usually only one person. However, when a text is very long and published over a long period, it does not close the possibility of the translator being more than one person. Detective Conan manga written by Gosho Aoyama has been translated and published in Indonesia for approximately 18 years since 1997. During this time, the number of Indonesian translated versions reached volume 96 (in 2019). The number of translators involved in translating detective Conan manga is five people. The translators were Tita Veronti (vol. 1-6), Tetriana Sawitri (Vol. 7-9), M. Gunarsah (Vol. 10-56, 63-87, 92-96), Ninuk Sulistyowati (Vol 57-62), and Nein (Vol. 88-91). There are translators of the male gender, such as M. Gunarsah, Nein and female such as Tita Veronti, Tetriana Sawitri, Ninuk Sulistyowati.

The gender differences of detective conan manga translators certainly affect the translation results. In language and gender research, it has commonly claimed that women's languages are not the same as men's (Holmes, 2013). Research in language and gender has consistently shown that women tend to use more standard linguistic forms and greater linguistic variety than men (Meyerhoff, 2006: 214). Given that the translators of the Detective Conan manga include both male and female translators, it follows that their translation choices may also differ systematically.

Some previous research related to manga translation includes Wijaya and Salim (2019). They examined and discussed the differences between two Indonesian translations of the Doraemon manga series commissioned and published by Elex Media Komputindo in the early 1990s and the early 2010s. They found that in some cases, the two translations employed different strategies to translate CSIs, with the older translations (OT) tending to adopt domestication ideology to some extent, and the newer translations (NT) almost consistently adopt foreignization ideology. While the shift to foreignization in the NT may reflect the shift of attitude and perspective of Indonesians towards Japanese culture post-World War II era, the domestication adopted by the OT can give a small glimpse of Indonesian socio-cultural conditions in the early 1990s.

Meanwhile, Carisya Nurmada (2019) conducted annotated translation consisting of a translation and translator's arguments for choosing the equivalents of several translation units that cause translation problems. The source text of this study is a comic book entitled *Psychiatric Tales*. This study shows that most of the translation units had to translate using the communicative method even though the source text is creative. Moreover, the translator has taken account of the visual elements of the comic book and made use of informal language registers. In conclusion, the translation of a comic book that contains psychiatric nursing terms and concepts requires particular attention because of the creative and informative nature of the text.

Research on the translation of Japanese manga into Indonesian is still limited. Currently, no study has examined how translators' ideological orientations manifest in manga translation. Therefore, this study aims to find out how the ideology of translators by comparing the ideology of translators based on gender.

METHODS

This research is qualitative because the data is a linguistic unit in the form of words, phrases, clauses, or sentences. For the translator’s ideology to be known, the data of this study focused on cultural terms. Newmark (1988:95) refers to this cultural word and classifies it as (1) Ecology, (2) Material culture (artefacts), (3) Social culture – work and leisure, (4) Organisations, customs, activities, procedures, concepts, and (5) Gestures and habits. Baker (1992:21) referred to these cultural terms as culture-specific concepts, which may be abstract or concrete and may relate to religious beliefs, social customs, or even types of food. Axeila (in(Brigita Brasiene, 2013) Brasiene, 2013) refers to the term culture as the cultural specific item (CSI), consisting of proper names and common expressions. In this study, the concept of CSI proposed by Axeila is used because it is easy to understand and commonly found in everyday life.

To obtain the data, samples were selected using purposive sampling with additional random selection procedures. The purposive element lies in the focus on linguistic units that qualify as culture-specific items (CSI), while the random procedure ensures that the data are not limited by researcher bias. The cultural terms were taken from a comic, and to maintain objectivity, panels containing CSI were identified first, and then a random selection technique (simple random sampling) was applied to choose which CSI instances would be analyzed from the larger pool of potential data.

The inclusion criteria for data selection were:

- (1) linguistic units (words, phrases, clauses, or sentences) containing culture-specific items;
- (2) items appearing both in the source text and its translated version;
- (3) items translated by both male and female translators, allowing comparison.

The exclusion criteria were:

- (1) linguistic units that do not contain cultural references;
- (2) repeated items that do not add new analytical value;
- (3) panels or text sections where translation is missing or incomplete.

Through these sampling procedures, the dataset reflects diverse cultural categories while ensuring that the selection remains systematic, representative, and free from subjective bias.

Categories	Subcategories
Proper name	<ol style="list-style-type: none"> 1. Personal names 2. Given names 3. Folktales and myths 4. Place names 5. Brand names
Common expressions	<ol style="list-style-type: none"> 1. Foods 2. Units of measurement and currencies 3. Date and time 4. Pursuits and customs 5. Ideophones

Although the last subcategory does not initially list in the model, ideophones, or sound effect, is an essential culture-specific item related to a verbal convention that constitutes an integral

part of comics and must be considered by comic translators (Nobis, 2013). Therefore, the present study proposes to include it under the common expression category.

The source of this research data is the *Meitantei Conan* manga and its Indonesian translated version by male and female translators. In addition, the data also equipped with information from several informants who are editors or translators of the *Meitantei Conan* manga and its Indonesian translated version.

SL emphasis

Word-for-word translation

Literal translation

Faithful translation

Semantic translation

TL emphasis

Adaptation

Free translation

Idiomatic translation

Communicative translation

In this study, first, the researcher looks for any choice of CSI includes words, expressions, or any other aspects in the *Meitantei Conan* manga and its Indonesian translated version. Each CSI was first analyzed using Newmark's (1988) translation methods to identify the strategy applied, after which the translation's ideological tendency was categorized according to Venuti's (2012) framework of foreignization and domestication.

RESULT AND DISCUSSION

1. The Translation of Proper Name

a. Personal names

A personal name is a proper name identifying a person. Today usually comprises a given name bestowed at birth or a young age plus a surname. The name of the Japanese people in modern times consists of a family name and a given name (Baresova, 2016). When written in Japanese letters, the family name is in front, followed by the given name, Sato Satoshi. Satoshi is a family name, and Sato is a given name. In the family environment, the person is commonly called Satoshi. In contrast, in a community environment such as at work, it is called Sato. The following is an analysis of personal names translations in the *Meitantei Conan* based on the translator's gender.

Male translator

Data 1

佐藤美和子

ウソでしょ？

由美...

(MC 96, 22)

Miwako Sato

Tidak mungkin!

Yumi...

(DC 96, 24)

In data 1, there is a personal name usage in the dialogue between a policeman named Sato Miwako and a fellow policeman named Miyamoto Yumi. The character Sato Miwako greets Miyamoto Yumi with the given name Yumi. Sato Miwako does not use the family name to Miyamoto Yumi even though they have a working relationship and are at work. The use of the given name Yumi shows the familiarity between them. The translator translates Yumi by faithful translation method into Yumi. This translation method is under the customs in Indonesian culture by using a given name to call someone.

Data 2

宮本由美	さっき、美和子送ってくれた八木の遺体の写真を見て... ピンと来たのよ!	(MC 96, 21)
Yumi Miyamoto	Miwako, foto mayat kak yagi yang kau kirim ini Membuatku teringat pada sesuatu	(DC 96, 23)

The personal name in data 2 is Yagi. Yagi is the family name of one of the murdered police used by a policeman named Miyamoto Yumi during a dialogue with Sato Miwako. Yagi's Given name is Shiori. Unlike data 1, the personal name in dialogue data 2 does not use the given name. The use of the family name here is a form of respect by Sato Miwako to Yagi Shiori. Yagi's name translated by faithful translation method into Yagi. The translation of Yagi from Japanese to Indonesian Yagi is correct. However, the use of surnames in everyday life in Indonesia is not appropriate.

Data 3

目暮警部	殺人現場を仕切ってる偉そうな少年というのは... やはり君だったか工藤君...	(MC 84, 7)
Inspektur Megure	jadi anak sombong yang sok memerintah di TKP ini ternyata memang... Kau, ya, kudo	(DC 84, 9)

data 3 is a dialogue between Inspector Megure and Kudo Shinichi. Inspector Megure uses Kudo's family name when greeting Kudo Shinichi. Kudo's use of the family name in this dialogue shows that Inspector Megure respects Kudo Shinichi for often helping to solve various crimes case. Kudo's name is translated by the faithful translation method to Kudo. Like data 2 family name not commonly used in everyday life in Indonesia.

Female Translator

Data 4

毛利小五郎	え、英理!? 何でここに!?	(MC 59, 30)
Kogoro Mouri	e, eri ? Kenapa di sini?	(DC 59, 32)

Data 4 above is a dialogue between Mouri Kogoro and Kiskeya Eri. They are husband and wife who are currently living apart. Mouri Kogoro greets Kiskeya Eri with Eri's given name showing the 'familiarity' between them. Although often fight, they take care of each other. Eri's name translated by the faithful translation method, which transliterated into Eri. Translation by this method is under the customs in Indonesian culture in terms of using a given name as a call.

Data 5

目暮警部	しかしねえ妃さん...	(MC59, 52)
Inspektur Megure	tapi, bu kisaki ...	(DC59, 54)

Data 5 is a dialogue between Inspector Megure and Kisaki Eri who call her by family name, Kisaki. Inspector Megure, in his dialogue, is seen respecting Kisaki Eri because she is a lawyer, so he uses family name during dialogue. The translator translates Kisaki by faithful translation method, which transliterated into Kisaki. However, in the daily dialogue in Indonesian, the use of a family name is not appropriate/unusual.

b. Given name

The given name refers to a name given or addressed to an animal or fictional character. A given name can also be called a nickname that means an informal, often humorous name for a person connected with their real name, personality or appearance, or something they have done (Oxford Advanced Learner's Dictionary, 2010).

Male Translator

Data 6

ベルモット	悪く思わないでね... シルバークレット君?	(MC 78, 5)
Vermouth	Jangan menyalahkanku ya Silver bullet	(DC 78, 7)

Data 6 is Vermouth dialogue that calls Edogawa Conan as Silver Bullet. Vermouth nicknamed Conan a Silver Bullet because Conan is a child who could solve complex problems. The translator translates Silver Bullet by literal translation method into Silver Bullet. Silver Bullet, a loanword in Japanese from English word Silver Bullet, then in Indonesian translated version is used as an absorption word.

Female translator

Data 7

ベルモット	シルバークレットは... 1発あれば十分よ...	(MC 59, 14)
Vermouth	satu peluru perak ... Cukup...	(DC 59, 16)

Vermouth again uses the word *Silver Bullet* as found in data 7. The translator renders *Silver Bullet* literally as *peluru perak*. This literal choice indicates that the female translator adopts a domestication ideology, making the foreign term more familiar and easily accessible to Indonesian readers while reducing its cultural foreignness.

c. Folktales and myths

Folk tale or folk is stories traditional and typical of ordinary people who live in a particular area. Myths, meanwhile, are an idea or story that many people believe, but which is not true (Longman, 2009). In *Meitantei Conan* manga, there are many kinds of festivals or myths of Japanese culture, which can see in data below.

Male translator

Data 8

<u>阿笠教授</u>	「天灯祭り」といってのオ... 八百万の神々を模した山車が町の中を練り歩くんじゃ！ (MC 48, 5)
Prof. Agasa	Festival tento, cahaya langit... Kendaraan festival yang membawa replica dewa-dewa yaoyozu melakukan parade keliling kota! (DC 48, 7)

Data 8 is a dialogue in which there are words related to festivals in Japan. Prof Agasa spoke this dialogue that told about the 「Tentou Matsuri」 festival. At this festival, local people parade replicas of yaoyozu gods around the city followed by installing fireworks and flying lanterns into the sky so that the parade atmosphere becomes beautiful. The translator translates 「Tentou Matsuri」 by using the adaptation method into 'Festival tento' with the other caption 'sky light'. The word 「Matsuri」 translates into 'festival', which combined with the writing of the word 「Tentou」 in Latin letters. The selection of this adaptation method is due to the absence of appropriate word equivalents because similar festivals do not exist in Indonesia.

Female translator

Data 9

ためふみ龍尾	景だよ！ 流鏝馬の練習の帰りに見つけたと言っていたよ... (MC 59, 74)
Tatsuo Tamefumi	Dia Akira! Dia menemukannya saat pulang latihan yabusame (DC 59, 76)

Folktales or myths in this data 9 is “*Yabusame*”. The word “*Yabusame*” appears in a dialogue said by Tamefumi Tatsuo. *Yabusame* is a culture that only exists in Japan. It is a type of cavalry (Kojien, 2008). An exercise in shooting quickly on a horse is a shooting technique that hits the target. The target is stand in three places, and one person's shoot three targets. Because it is a kind of traditional archery sport done while riding a horse with a specific target, there are no cultural activities like *Yabusame* in Indonesia, so there is no specific vocabulary equivalent to the word *Yabusame*. Translators use the word-for-word translation method of translating the word “*Yabusame*” into ‘*Yabusame*’. The word “*Yabusame*” written in kanji, is transliterated using Latin letters.

d. Place names

Place names referred here are place names that include names of cities or regions and the names of institutions and landmarks closely related to specific geographical locations. The data below is an example of translating the institution's name from translators of different genders.

Male translator

Data 10

警視庁	(MC 42, 184)
markas kepolisian	(DC 42, 186)\

Data 11

警視庁	(MC 56, 4)
Kepolisian pusat	(DC 56, 6)

Data 12

<u>小林澄子</u>	でも、どうして 警視庁 の白鳥警部がわざわざ... こういうちらしは、いつも近くの交番のお巡りさんが持つて来てくださるのに	(MC 71, 6)
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Sumiko Kobayashi	omong-omong, kenapa selebaran ini dibawa oleh pak shiratori dari kepolisian metropolitan ? Bukankah biasanya selebaran semacam ini dibagikan oleh petugas pos polisi sekitar sini?	(DC 71, 8)
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In data 10, 11, and 12, there is the name of the institution 警視庁 *Keishichou*, a Japanese police force based in Tokyo. The male translator renders *Keishichou* inconsistently as “markas kepolisian” (data 10), “kepolisian pusat” (data 11), and “kepolisian metropolitan” (data 12). Although these choices still indicate a faithful translation method, the inconsistency shows a lack of internal standardization in handling institutional names.

This inconsistency has ideological implications: it suggests that the male translator does not consistently apply a single translational stance—either toward domestication or foreignization. Instead, he alternates between more general, domesticated forms (“markas kepolisian”) and more specific, culturally closer forms (“kepolisian metropolitan”). Such variation may weaken terminological accuracy and reduce coherence for readers. Among the three versions, “kepolisian pusat” and “kepolisian metropolitan” align most closely with the author’s intended reference to Tokyo’s metropolitan police force.

Female translator

Data 13

警視庁	(MC 59, 12)
markas besar kepolisian	(DC 59, 14)

Meanwhile, on data 13, *Keishichou* is translated as police headquarters. The police headquarters is generated from the translation by free translation methods. Translators prioritize content that results in longer translations of the source text because it is a

paraphrase. In Indonesia, the police headquarters is called the police headquarters. Using the name of this place, the reader more easily understands what the author means.

e. Brand names

In the *Meitantei Conan* manga also found a proper name related to the brand name of a product. One of the brand names that appear is the car brand name in the data below.

Male translator

Data 14

工藤新一	アンフィニの車の鍵だよ！ アンフィニのマスターキーには、そのマークが刻み込まれたカ バーがついていたんだ！	(MC 43, 9)
Shinichi Kudo	Kunci mobil enfini! Lambang itu terukir pada gagang kunci master enfini!	(DC 43, 11)

In data 14, there is a brand name of the car 'Enfini' in the Kudo Shinichi dialogue that says 'Enfini no kuruma no kagi dayo!'. 'Enfini' is one of Mazda's luxury cars produced in 1991-1997, specifically sold in Japan. The name and logo 'Enfini' are not the same as other Mazda cars produced in the late 1980s. It is a 2-door sports car. The translator translates 'Enfini' using the faithful translation method to 'enfini', with no additional details. As a result, readers find it difficult to imagine the brand and emblem of this car that becomes a clue to the solution of the case because this car did not sell in Indonesia.

Female translator

Data 15

ニュースアンカー	炎上したのは黒いシボレー... 中に乗っていたのは20代から30代の男性で... 発見したのは、偶然別の事故現場にパトカーで向かっ ていた警察官2名！	(MC 59, 11)
Pembawa Berita	Yang terbakar mobil Chevrolet Hitam Penumpangnya laki-laki berusia 20-30 tahun Mobil ini tidak sengaja ditemukan dua polisi yang sedang menuju ke lokasi kecelakaan lain	(DC 59, 9)

'Shibore' is one of the other car brand names that appear in the *Meitantei Conan* manga. In data 15, the newsreader says, 'The burning car is Black Chevrolet'. The 'Shibore' is an American-made car that is a division of General Motors. For Indonesian, brand name Chevrolet is quite familiar because it has existed in Indonesia since the 1940s. Therefore, when the translator translates 'Shibore' by faithful translation method into Chevrolet, Indonesian readers can immediately understand and know the car in mention.

2. The Translation of Common expressions

a. Foods

Humans need food to live. Therefore, food appears in human life, including in literary works such as comics. The translation of food names in the *Meitantei Conan* manga can be seen in the data below.

Male translator

Data 16

目暮警部	な、なるほど...そうやって持って出た芯を仕事場のゴミ箱に捨て、 毒のついた左手でハンバーガーをつかんで食べれば、毒殺できるというわけですな...	(MC 42, 11)
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Inspektur Megure	Be, benar juga... dia membuang gulungan itu ke tempat sampah di ruang kerjanya Lalu, dia tewas karena makan hamburger dengan tangan kirinya yang berlumuran racun...	(DC 42, 9)
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Data 17

毛利小五郎	晩飯サンドイッチかよ？	(MC 76, 9)
Kogoro Mouri	Sandwich untuk makan malam?	(DC 76, 7)

In data 16 and data 17 can be found food like hamburgers and sandwiches. Both of these foods are western food. Hamburger is finely chopped beef made into a flat round shape that fried, often served in a bread roll, and sandwiches are two slices of bread, often spread with butter, with a layer of meat, cheese, between them. Translators translate the names of these foods by literal translation method into hamburgers and sandwiches, which is come from English vocabulary.

Female Translator

Data 18

高木渡る	いやー、吐くわ吐くわ... まるでカツ丼を食べさせたみたいに...	(MC56, 7)
Wataru Takagi	dia akhirnya mengaku juga Rasanya, seperti memberinya makan katsudon	(DC 56, 5)

Katsudon is the food name in data 18. In Koujien (2008), it explained that Katsudon stands for Katsuretsu Donburi is A dish made by simmering tonkatsu with thinly sliced onions in a sweet and savory broth, binding it with egg, and serving it on top of a bowl of rice. The translator translates katsudon by interpreting the word-for-word translation method by transferring the word in the source text to Katsudon. The word 'Katsudon' written using a combination of katakana and Kanji is transliterated using Latin letters.

Data 19

毛利蘭	行こ行こ！あその激辛チキン超おいしいって評判だから！	(MC 59, 173)
Ran Mouri	Boleh! Di sana ayam ekstra pedasnya terkenal, lho!	(DC 59, 171)

In data 19 can be found the name of the food 'geki kara chikin'. The name of this food consists of word chicken, spicy and extreme. The translator translated the name of this food by semantic translation method into an extra spicy chicken. The translator considers the aesthetic elements of the source language text, then looks for a translation whose meaning is close to the intended meaning of the source text.

b. Units of measurement and currencies

A unit of measurement is a definite magnitude of a quantity, defined and adopted by convention or by law, that is used as a standard for measurement of the same kind of quantity. For example, centimetres, meters, kilometres are units of length. Grams, ounces, and kilograms are units of weight. Because this manga story is located in Japan, the currencies found are yen. Data 20 and data 21 below are data on the translation of units of measurement.

Male translator

Data 20

工藤新一	被害者の身長は 180 cm ぐらいだから匂いが付いている場所からすると 165 cm ぐらいの女性... デートでハイヒールを履いていた可能性を踏まえると... マイナス 5 cm から 8 cm ...大体 160 cm 前後になる...	(MC 84, 13)
Shin'ichi Kudo	Tinggi badan korban 180 cm . dilihat dari titik tempat tercium bau parfum itu, berarti pacarnya memiliki tinggi setidaknya 165 cm Karena mereka sedang kencan, ada kemungkinan pacarnya itu mengenakan sepatu berhak tinggi Tinggi sepatu kurang lebih 5-8 cm . jadi, tinggi badan sesungguhnya sekitar 160 cm	(DC 84, 11)

The unit of length are used when measuring the length or distance of objects. In data 20, units of length cm are used to measure a person's height. Cm is an acronym for centimetre. The long unit cm from the source text is used directly by the translator without changing it to another form. Cm has been agreed internationally as one of the units of length in force. The use of cm in the source text and target text includes the use of word-by-word translation methods.

Female translator

Data 21

大和敢助	さっき木に吊られていた龍尾綾華の周りの土を 10 m 四方念入りに調べたが... 駆けつけた連中の足跡や馬の蹄の跡、スクーターや車のタイヤの跡しか残っていなかった...	(MC 59, 126)
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犯行に使える時間はコンビニに来る前が3-4分で、帰った後が2分弱...

人の首を切ってあそこまで運ぶには足らな過ぎるわ！

(MC 59, 49)

Eri Kasaki Dia meninggalkanku sekitar jam 8:20 karena ada urusan
Setelah urusan selesai, dia kembali jam 8:30
Dia ada di toko ini antara jam 8.23 sampai jam 8.24 dan kembali jam 8.28
Waktu yang bisa dipakai untuk melakukannya 3-4 menit sebelum ke toko dan 2 menit sepulangnya dari toko. Waktunya tidak cukup untuk memotong leher seseorang dan mengangkutnya

(DC 59, 47)

Meanwhile, time in data 23 is a chronological order in a case. Kasaki Eri said that Hasaka san left her 'at 8ji20fun', returned '8ji30fun' and was in the shop '8ji23fun kara 24fun'. The translator translates time by free translation method to 8:20, 8:30 and 8:23 to 8:24. The translator uses punctuation: to separate the clock from the minutes as it is in the digital clock.

d. Pursuits and customs

Pursuits and customs become subcategory for traditions or other cultural objects that do not include the above categories. One of the intangible cultures that can enter into this category is the songs in comics, as we could see in the following data.

Male translator

Data 24

江戸川コナン 思っきり景気のいい...
楽しい曲でな！

(MC 70, 6)

Conan Edogawa mainkan saja sesukamu
Lagu yang riang gembira ya!

(DC 70, 4)

猫 踏んじゃった 猫 踏んじゃった
猫 踏んづけちゃったら ひっかいた
猫 ひっかいた 猫 ひっかいた 猫びっくり しーて ひっかいた
悪い～ 猫め～ ツメを～ 切～れ～
屋根を～ 降りて～ ヒゲを～そ～れ～

(MC 70, 7)

Aku menginjak kucing, aku menginjak kucing
Kalau menginjak kucing kau akan dicakar
Kucing mencakarku, kucing mencakarku, si kucing kaget lalu mencakarku
Dasar kucing jahat, sini kupotong kukumu
Turunlah dari atap, sini kupotong kumismu

(DC 70, 5)

Data 24 is a song in the manga *Meitantei Conan*. Conan asked his friends to sing a joyous song that tells the story of a person's interaction with a cat. This song or the meaning

contained by this song is not related to the story because it is used as bait to lure a small child out of hiding. The translator translates the song by semantic translation method, which results in a translation whose meaning is close to the intended meaning of the source text.

Female translator

Data 25

涙のイエースタデー濡れる Summer wind 素敵だよね僕にみせてよ...
 そう満たされて、また流されて変わりゆくよ心のままに...

(MC 59, 174)

namida no yesterday... nureru summer wind... suteki da yo ne... boku ni misete yo...
 So mitasare, mata nagasare, kawariyuku yo... kokoro no mama ni...

(DC 59, 172)

Data 25 is also a song in the manga *Meitantei Conan*. The song is titled *Namida no yesterday* sung by garnet crow, a pop-rock band. Some other songs by Garnet Crow, such as *Yume Mita Ato de* and *Misty Mystery*, became the soundtrack anime *Meitantei Conan* (https://en.wikipedia.org/wiki/Garnet_Crow). In the manga, Ran and Sonoko sing the song at a karaoke place. The translator translated the song using word-by-word translation techniques by rewriting the song by transliterating it to Latin without changing it to Indonesian.

e. Ideophones

Dingemane (2019:16) defines *ideophone* as A member of an open lexical class of marked words that depict sensory imagery. Based on this definition, the ideophones emphasize the meaning that ideophones open lexical class, structurally marked, conventionalized words, depictive mode and sensory meanings. Akita and Pardeshi (2019:1) state that ideophones in Japanese are known as mimetics (or *giongo/gitaigo*). Ivanova (in Haiman, 2018) classifies ideophones of 4 types, namely *giseigo* (like *wan* 'bow wow', which imitate the sound of living creatures), *giongo* (like *ban* 'bang', which imitate the sound of manufactured objects), *gitaigo* (like *noronoro* 'drag oneself', which imitate physical actions), and *gijyoogo* (like *mukatsuku* 'irritating', which imitate psychological states). Meanwhile, Inose (2008) classifies these ideophones as *Onomatopoeia* (*giseigo* and *giongo*): That is to say, any words that imitate authentic sounds, be they human or animal voice or otherwise, and *Mimetic words* (*gitaigo*): Words that phonetically express states that do not produce sounds, such as an emotion, a movement or state of things. In this study, the classification of ideophone used is a classification according to Inose because it distinguishes the ideophone over formation (human or animal voice) and circumstances.

Male translator



figure 3 (1)



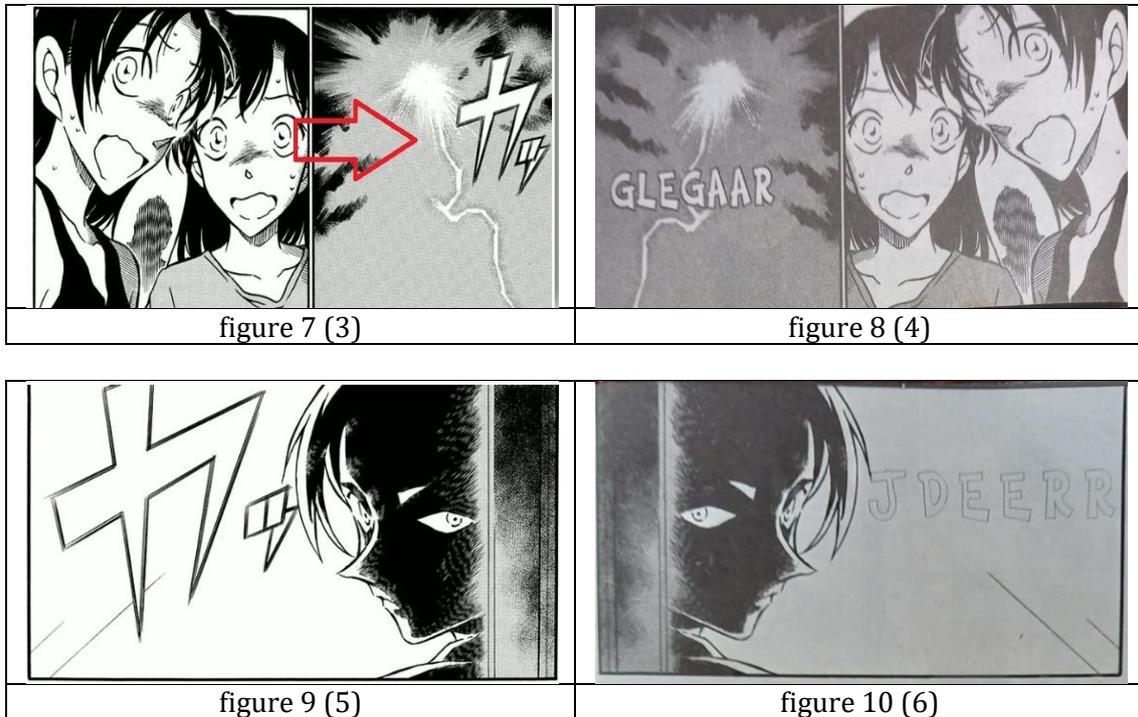
figure 4 (2)

In figure 1, there is mimetic 'kats'. 'kats' means 'the way the light becomes even brighter all at once'. The number of vocals on the sound of lightning shows the length of the sound of lightning. 'kats' in figure 1 is translated by the translator by adaptation method become 'kaaats' which is a transliteration of 'kats' with the addition of vocal a to indicate the state of the flashlight light directed to the face of one of the story characters.

カツ	(MC 59, 80)
kaaats	(DC 59, 78)

Female Translator

In figure 5 can be found onomatopoeia 'gorogorogoro' and mimetic 'kats'. Just like figure 2, the translator translates 'gorogorogoro' using the adaptation method become 'gluduk gluduk'. This adaptation method led to a change in the culture of the source language to the target language culture.



Mimetic カツ 'kats' could found in figures 3 and 5. In figures 6, the translator translates 'kats' using the adaptation method become 'jdeerr'. The number of vocal /e/ sounds indicates the length of lightning, while the double consonant /r/ gives rise to an image of a loud lightning sound. Meanwhile, in figure 6, the translator translates it become 'glegaar'. Translators use adaptation methods in translating mimetic 'kats'. In the translation of 'kats' here, there is also a miss-interpretation translator that does not translate the state of light but the sound of lightning. The 'glegaar' sound in the picture comes from the gelegar noun. Gelegar in KBBI interpreted as a mock rumble sound, such as the sound of a cannon or a bomb.

カツ	(M59, 94, 151)
glegaar	(D59, 92)
jdeerr	(D59, 149)

Based on the analysis of the data above, the findings of the study about translator ideology with data in the form of CSI in *Meitantei Conan* mangan summarized in the following table.

No	CSI Categories	Male Translator		Female Translator	
		foreignization	domestication	foreignization	domestication
1	Proper name				
	1. Personal names	V		V	
	2. Given names	V		V	
	3. Folktales and myths		V	V	
	4. Place names	V			V
	5. Brand names	V		V	
2	Common expressions				
	1. Foods	V		V	
	2. Units of measurement and currencies	V		V	
	3. Date and time		V		V
	4. Pursuits and customs	V		V	
	5. Ideophones		V		V

The table summarizes the translation ideologies applied by male and female translators of the *Meitantei Conan* manga in handling Culture-Specific Items (CSIs). Overall, the findings indicate that both male and female translators predominantly employ foreignization strategies, as demonstrated by the greater number of categories marked under foreignization (seven) compared to domestication (three). This preference suggests a shared tendency to preserve the cultural and linguistic characteristics of the Japanese source text rather than fully adapting them to Indonesian linguistic norms.

Across most CSI categories—such as personal names, given names, brand names, foods, and units of measurement—both groups consistently retain source-language forms, revealing a commitment to maintaining the original cultural context. This indicates that the translators prioritize cultural fidelity, allowing Indonesian readers to access Japan-specific references embedded in the narrative.

However, the table also highlights notable gender-based differences in two CSI categories:

1. Folktales and Myths
 - Male translators: favor *domestication*, providing target-language adjustments that make culturally unfamiliar concepts more accessible to Indonesian readers.
 - Female translators: favor *foreignization*, maintaining Japanese cultural terminology and preserving cultural specificity.
2. Place Names
 - Male translators: employ *foreignization*, retaining Japanese place names to preserve authenticity.
 - Female translators: adopt *domestication*, offering Indonesian equivalents that facilitate reader comprehension.

These contrasting tendencies suggest that while both groups lean more strongly toward source-oriented translation overall, female translators exhibit slightly greater sensitivity to target-reader accessibility in certain categories, whereas male translators tend to uphold source-text fidelity more consistently, except in the case of folktales and myths.

These findings contribute meaningfully to Indonesian manga translation scholarship by demonstrating how gendered patterns in translation ideology can shape the cultural texture of translated comics. The evidence of both consistent foreignization and selective shifts toward domestication highlights the importance of developing translator training that emphasizes terminological consistency, ideological awareness, and culturally sensitive decision-making. For manga translation specifically, the results show that translators must balance the preservation of Japanese cultural identity with accessibility for Indonesian readers—an issue central to pedagogical discussions in translation classrooms. Furthermore, the gender-based differences observed provide valuable insight for future research in gender and linguistic behavior, encouraging more detailed examinations of how male and female translators negotiate cultural meaning in popular media. Together, these implications reinforce the relevance of ideological analysis not only for improving translation quality but also for expanding theoretical perspectives within Indonesian translation studies, manga localization, and gender-focused linguistic research.

CONCLUSION

This study demonstrates that the translation of Culture-Specific Items in the *Meitantei Conan* manga reflects a clear orientation toward source-text preservation, indicating that both male and female translators share a similar overarching ideological stance. Rather than fully adapting Japanese cultural references to Indonesian norms, the translators tend to maintain the cultural presence of the original text, suggesting an intention to expose readers to the distinct cultural identity embedded within the manga. The subtle variations identified between male and female translators—particularly in how they navigate culturally dense elements—highlight that translator background can influence stylistic preference, yet these differences do not fundamentally alter the broader ideological pattern of the translation. Overall, the study underscores that foreignization remains the dominant ideological orientation in the Indonesian translation of *Meitantei Conan*, revealing a translational approach that prioritizes cultural authenticity and positions the manga as a cultural bridge rather than a domesticated adaptation.

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