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Translating cultural elements for tourism: The case of an Indonesian–English guidebook for tourist guides

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Abstract: As professional mediators representing tourist destinations, tourist guides often require reliable resources to communicate local and indigenous heritage to international visitors. However, compared to materials for general tourists (e.g., brochures, travel guidebooks), resources designed specifically for tourist guides remain limited, particularly bilingual materials that can support their linguistic and cultural mediation needs. This study examines the *Pocket Guide Book for Tour Guides: Lamandau* (PGBFTG), a bilingual Indonesian–English resource designed to equip tourist guides with standardized information about tourism attractions in Lamandau, Central Kalimantan. By applying anthropological and quantitative translation analysis frameworks, it identifies and categorizes 186 Dayak Tomun cultural references and investigates the translation procedures employed to understand how these choices potentially shape tourist guides' representation of Dayak culture for international visitors. The results reveal that translation procedures vary across cultural categories: references to material culture, religious rituals, and social customs retain original Dayak terms while providing explanatory information; artistic and knowledge-related references, by contrast, tend to preserve untranslated terms with minimal explicitation; while economic or livelihood-related references are mostly neutralized or replaced with familiar equivalents. Overall, the PGBFTG demonstrates a tendency to retain Dayak cultural references, which may support the visibility and promotion of Dayak culture but may also pose challenges for novice or less culturally familiar tourist guides. The study therefore suggests that supplementary glossaries and cultural mediation training could help tourist guides negotiate the balance between maintaining culturally specific references and ensuring comprehensibility for international visitors.
Keywords: Dayak; indigenous; Indonesia; tourism; cultural mediator.

1. Introduction

Central Kalimantan, the largest province in the Indonesian portion of Borneo Island (an island shared by Indonesia, Malaysia, and Brunei), is home to a vast tourism sector defined by its rich biodiversity and cultural heritage. Within this landscape stands Lamandau Regency, a region distinct

for its indigenous cultural tourism, characterized by its focus on immersive encounters with the host community's contemporary way of life, engaging visitors in the active preservation of tangible and intangible cultural heritage (Ruhanen & Whitford, 2019; Schmider et al., 2024; Van, 2024). As the home of the indigenous Dayak Tomun people, Lamandau offers tourism experiences, ranging from village stays and traditional craft workshops to witnessing cultural ceremonies (Bappeda Kabupaten Lamandau [Regional Development Planning Agency], 2020; BPS Kabupaten Lamandau [Regional Bureau of Statistics], 2023). The success of these offerings is underscored by a significant surge in international visitors, which increased by over 115% from 2016 to 2019 (BPS Kabupaten Lamandau, 2022, 2023). To sustain this growth, the regency has prioritized several aspects of tourism development, including the services provided by tourist guides.

Tourist guides' role is central for this development because Lamandau's tourism appeal rests on cultural encounters. As frontliners and intercultural mediators representing tourist destinations (Agorni, 2019; Cohen, 1985; Katan, 2016; Rabotic, 2010), tourist guides' quality service, particularly communication effectiveness, is a critical determinant of tourist satisfaction and destination image (Kamel, 2021; Syakier & Hanafiah, 2021). However, this effectiveness is often hampered by a lack of professional resources. Texts aimed at general tourists (e.g., brochures, travel guidebooks) are abundant, but they are written primarily to create a favorable impression and attract readers to become tourists (Sulaiman, 2020; Sulaiman & Wilson, 2018). Materials designed specifically for tourist guides, by contrast, remain limited, and some are primarily produced in a monolingual format, often in English (e.g., Parasakul, 2011; Suppasetseree, 2004). Such monolingual materials undermine the potential of bilingual or multilingual resources to support guides' cultural interpretation and linguistic needs (Lin, 2023; Quétel-Brunner & Griffin, 2014; Wahyuningtyas et al., 2024). Without such materials, guides in various destinations must resort to insufficient interpretation without clear references (Girik Allo et al., 2024; Kemala & Agoes, 2021; Supartini et al., 2024), which hampers their roles as informational, cultural and experience brokers (Weiler & Black, 2015). For a destination like Lamandau, whose tourism offer centers on how Dayak Tomun culture is represented to foreign visitors, bilingual resources designed to address these needs and functions are therefore especially valuable.

Responding to this need, tourism stakeholders, including tourist guides from Lamandau Regency and Pangkalan Bun city of Kotawaringin Barat Regency, the Lamandau Tourism Office, and the Swisscontact WISATA development team, produced a bilingual Indonesian-English guidebook, "Pocket Guide Book for Tour Guides: Lamandau" (HPI Kotawaringin Barat [Indonesian Tourist Guide Association of Kotawaringin Barat Regency], 2018), henceforth PGBFTG. As part of larger efforts to improve tourism quality in Central Kalimantan by the local government body and Swisscontact WISATA[1], and extend tourism activities beyond Tanjung Puting National Park in Pangkalan Bun[2], the PGBFTG was produced as a resource for cultural communication and tour guiding training for guides working in both regions. Its bilingual format is significant because it supports both Pangkalan Bun guides, who are more fluent in English and frequently accompany

[1] Other notable products from this project include "English for Tourism" series (Leo, 2016a, 2016b) for vocational high schools in Central Kalimantan.

[2] In this case, Lamandau serves as a complementary destination to Tanjung Puting National Park trip, offering indigenous cultural tourism. Tanjung Puting is a popular wildlife conservation ecotourism in Central Kalimantan where visitors can take a 3–5-day boat tour and see orangutans in their natural habitat.

English-speaking foreign visitors on the Tanjung Puting trip but may have less experience with Lamandau tourism, and Lamandau guides, many of whom are more familiar with the region but may have limited English proficiency. The guidebook thus establishes a shared informational resource about tourism attractions in Lamandau and enhances communication skills across both groups. Since it conveys Dayak Tomun culture to tourist guides through translation, the way its cultural elements are rendered into English matters for how guides may later present that culture to foreign visitors.

This paper therefore examines the PGBFTG to shed light on how the Dayak cultural elements are translated from the Indonesian source text into the English target text, and how these translation choices potentially shape tourist guides' intercultural mediation practices. Drawing on Koentjaraningrat's (1985) anthropological framework to identify the domains of Dayak cultural elements, and Olk's (2013) translation analysis framework to examine the procedures used for each cultural reference, and building on existing literature on tourism discourse in translation studies, this study aims to offer new insights and suggest theoretical solutions to the problems or challenges identified in the translation of this specific product, particularly regarding how Dayak cultural elements are represented in the tourism context of Lamandau Regency.

2. Literature review

2.1 Dayak Tomun language and community

Borneo, shared by Indonesia, Malaysia, and Brunei, is home to an exceptionally diverse Dayak population, comprising numerous distinct ethnic subgroups and languages across the island (Ananta et al., 2015). Within Indonesian Kalimantan specifically, Bahasa Indonesia (the official term for Indonesian language) functions as the national lingua franca alongside more than 700 regional and indigenous languages (Aji et al., 2022). This diversity sets the broader backdrop against which the more localized linguistic situation of Lamandau Regency, discussed below, should be understood.

As the indigenous people of Lamandau Regency, the Dayak Tomun maintain their own language, Tomun, alongside Indonesian, the national language and the primary means of communication in tourism, education, and administration across the region (Bappeda Kabupaten Lamandau, 2020; BPS Kabupaten Lamandau, 2023). According to Ethnologue (www.ethnologue.com), Tomun belongs to the Malayic Dayak group of languages spoken across parts of West and Central Kalimantan, and recent linguistic documentation has identified internal dialect variation within Tomun itself across villages in Lamandau Regency (Septiana et al., 2023). As with most regional languages in Indonesia, however, Tomun has no standardized written form and remains primarily oral, a pattern consistent with the broader linguistic landscape of the country, where the vast majority of its more than 700 regional languages lack an established orthography (Aji et al., 2022).

This context is directly relevant to how the PGBFTG mediates Dayak Tomun culture in translation. Because Tomun has no standardized written form, the Dayak-specific cultural references documented in this study are recorded in Indonesian rather than in Tomun itself, meaning the guidebook's source text already reflects one layer of linguistic mediation before the translation procedures analyzed here take place. This explains why the PGBFTG relies on Indonesian, rather

than Tomun, as its source language, and why tourist guides using it engage with Dayak cultural content that has already been rendered into the national language before being translated into English.

2.2 The role of tourist guides in contemporary tourism

Tourist guides, also called tour guides, occupy a pivotal position in the tourism industry, functioning as multifaceted professionals whose work extends beyond providing logistical information (Rabotic, 2010). The term "tour guides" can also refer to printed or digital travel guidebooks (e.g., Lonely Planet, Bradt Travel Guides). To avoid this confusion, this study uses "tourist guide" for the professional and follows the definition of the European Federation of Tourist Guides Associations (FEG) and the European Standardisation Committee (CEN) in EN13809:2003: a "person who guides visitors in the language of their choice and interprets the cultural and natural heritage of an area, which person normally possesses an area-specific qualification usually issued and/or recognised by authority" (FEG, 2019, p. 1). Likewise, the term "guided tour" refers to a "tour of a specified length covering cited elements [sic] of the cultural or natural heritage of a city and/or an area, conducted by a tourist guide" (FEG, 2019, p. 4). Although the terms tourist, traveler, and visitor may be defined differently (United Nations & World Tourism Organization, 2010), this study uses them interchangeably to refer to individuals or groups who move outside their usual place of residence to distant destinations for a variety of purposes, including recreation, leisure, or knowledge acquisition.

As professionals, tourist guides are conceptualized as fulfilling two principal roles: leadership and mediation (Cohen, 1985). In these roles, they ensure the organizational success of tours while also serving as cultural brokers, or intercultural mediators, who interpret and bridge local meanings with tourist expectations. However, the nature of tour guiding has transformed significantly in recent decades. Rather than adhering to the traditional one-way communicative model, in which tourists remain passive recipients and guides are merely authoritative presenters or storytellers, contemporary perspectives emphasize more interactive, experience-centered approaches (Karacaoğlu, 2024; Rabotic, 2010). Modern tourist guides increasingly assume the role of experience brokers who co-create meaningful, memorable, and personalized encounters with visitors (Weiler & Black, 2015). Some research even describes the guide's role as shifting from a professional who primarily handles logistical responsibilities (e.g., leading, driving, and photography) to an agent who actively promotes health, sustainability, and lifestyle advocacy (Ren et al., 2023).

This changing role is relevant to how tourists' satisfaction and guides' communicative service are evaluated. Recent studies report that tourist guides' performance, particularly communication effectiveness, reliability, and attentiveness to visitor needs, positively affects satisfaction and tourists' likelihood of revisiting a destination (Çapar & Atçı, 2023; Kamel, 2021; Kapa et al., 2022; Syakier & Hanafiah, 2021). Beyond individual satisfaction, tourist guides also contribute substantially to destination image and to visitors' positive impressions of culture, heritage, nature, and place (Saragih & Sukristiningsih, 2025; Yanan et al., 2024). Tourist guides therefore do more than just provide information; these professionals also shape tourists' experiences and influence how destinations are perceived. Given their mediating role (Weiler & Black, 2015), the specifically designed materials they

rely on and the way those materials render local culture across languages (Girik Allo et al., 2024; Kemala & Agoes, 2021; Maci & Spinzi, 2026), are relevant to how tourist guides present that culture to international visitors.

2.3 Tourism materials and their functions

Tourism materials, or tourism texts, encompass a wide range of publications and media (e.g., brochures, guidebooks, maps, websites, signage, audio guides) that provide information to any kind of visitor, advertise a tourist destination, and encourage visitation (Kelly, 1997). Their general text functions are promotional, informative, and operative, that is, to stimulate interest, to give knowledge, and to empower the reader to act and do something (Katan, 2012). However, because of their differing target audiences, materials aimed at general tourists need to be distinguished from those designed specifically for tourist guides.

Materials for general tourists are primarily intended to "pull" potential tourists to select and visit a destination (Sulaiman & Wilson, 2018, p. 6), often through persuasion techniques that create a favorable impression of it (Manca, 2016; Sulaiman, 2020). Francesconi (2014) adds that such texts serve three different roles at different stages of travel: (1) in pre-trip planning, they help travelers make informed decisions (e.g., promotional brochures and travel websites); (2) during the trip, they help orient tourists *in situ* (e.g., with maps, guidebooks, interpretive panels, and audio tours); and (3) in the post-trip, they reinforce memories and allow reflection on the trip experience (e.g., collected brochures, postcards or souvenirs).

In contrast, materials designed specifically for tourist guides function as professional resources (Maci & Spinzi, 2026). They often compile facts, transportation schedules, anecdotes, and interpretive scripts that aid tourist guides structure guided tours and adapt to different audiences (Girik Allo et al., 2024; Kemala & Agoes, 2021; Supartini et al., 2024), including children, international visitors, and special-interest groups (Chowdhary, 2013; Manning & Ramirez, 2014). They also offer practical tour management strategies, such as itinerary and tours planning, hotel reservations and inquiries, and tips for handling complaints or special requests (Amato, 2021; Kamugisha et al., 2019; Saputri et al., 2025). Because these materials serve tourist guides working with visitors from other language backgrounds, the next section considers their translation.

2.4 Translating tourism materials for tourist guides

Because tourist guides typically work in intercultural contexts with visitors from diverse cultural backgrounds, the availability of materials that support their linguistic and cultural needs is central to effective tour guiding. Effective intercultural communication in this context depends on proficiency in the language(s) of the visitors they guide (Al-Ragdhi et al., 2024) and on adequate knowledge of the destination's culture and heritage, which tourist guides must convey to those visitors (Newlands & Wressnig, 2016). Existing literature emphasizes the importance of developing bilingual (also multilingual) materials that support tourist guides in both respects, equipping them with the necessary language skills and destination-specific cultural knowledge for effective

intercultural mediation (Lin, 2023; Quétel-Brunner & Griffin, 2014; Supartini et al., 2024; Wahyuningtyas et al., 2024).

Despite this importance, however, resources designed specifically for tourist guides remain relatively limited, and research on this topic suggests that such materials can address a range of practical and professional needs. Sompakdee and Danvivath (2020), for instance, found that an English-language resource developed for Thai guides working at Khmer historical sites produced substantial improvements in trainees' knowledge of Khmer-related topics and history, as well as their vocabulary, language patterns, and site-specific knowledge. In the Philippines, Giye and Cuilan (2023) similarly found that guides in Sagada often experienced communication breakdowns (e.g., avoiding culture-related topics) linked partly to resource deficits, and recommended reinforcing guides' competence through educational material addressing common communication difficulties, such as representing cultural references in English.

For tourist guides working with international visitors, the usefulness of such resources also depends on how effectively information is made available across languages and cultural contexts. The bilingual or multilingual format of these resources is therefore particularly important. Quétel-Brunner and Griffin's (2014) study illustrates the cost of overlooking this, where they found providers at Irish heritage sites in Dublin often assumed a single foreign language provision would suffice for a linguistically diverse audience, and where language support for guided tours did exist, it was often limited to a literal translation of the local-language script, with little sensitivity to visitors' cultural understanding. Lin (2023) found that extensive engagement with such materials helps trainee guides discover nuanced meanings within their local culture, fostering greater fluency and accuracy in expressing cultural concepts across languages, while also helping them identify similarities and differences between cultures and encouraging them to be active knowledge seekers. Evidence from Indonesia further demonstrates the practical consequences of the absence of such resources altogether. Kemala and Agoes (2021), for example, reported that local guides in Kampung Tajur (West Java, Indonesia) had no materials to draw on and consequently resorted to insufficient cultural interpretation without clear references. They concluded that bilingual guidebooks are needed as a standard reference that gives guides a shared body of information in both languages (i.e., Indonesian and English), thereby reducing reliance on improvised cultural interpretation and supporting more consistent communication with international visitors. Similar findings were reported by Girik Allo et al. (2024), Ratnawati (2018), and Supartini et al. (2024).

However, translating such materials involves complex challenges, particularly when they contain cultural references (Olk, 2013), or culture-specific items (Aixelá, 1996), that are often rooted in specific historical, geographical, and socio-cultural aspects (Agorni, 2012). Translating these cultural references requires significant mediation to navigate the tension between foreignization, an attempt to introduce and preserve distinct cultural references, and domestication, an attempt to mitigate foreign cultural references to make them familiar in the target language and culture (Olk, 2013; Venuti, 1995/2003). Unless mediated mindfully so that the translated text remains relevant and accessible to target readers (Katan, 2016), translation risks either alienating or diluting the unique cultural appeal of the destination (Agorni, 2016).

Research on tourism translation provides evidence of how this tension is negotiated differently according to text type, audience, and the nature of the cultural reference. An earlier study

by Petillo (2012) illustrates this variation. Examining a guidebook, a monograph, and five tourist brochures about Apulia region in Italy, Petillo (2012) found that although all three text types share a primary promotional function, they differ in how much they treat cultural references: the guidebook showed a relatively balanced mix of translated and untranslated cultural references; the monograph, aimed at a more specialized readership, leaned more toward a foreignization approach; and the brochures relied predominantly on domestication for easier comprehension. More recent studies report similar patterns of variation. Turzynski-Azimi's (2020) study of tourism promotional websites in Japan found that the category of a culture-specific item, such as a historical figure or an architectural term, conditioned which translation procedure was chosen, and that cultural losses were especially likely for historical references unfamiliar to non-Japanese readers. Amenador and Wang's (2023) study of Chinese-English food menus similarly found a strong preference for neutralizing culture-specific items rather than foreignizing or domesticating them, a strategy they identified as softening the items' unfamiliarity and projecting China as an accommodating destination.

Although these studies demonstrate the importance of translation choices in shaping the accessibility and cultural-authenticity representation of tourism materials, their primary focus has been on materials aimed at general tourists. Research specifically on tourism materials designed for tourist guides, by contrast, remains limited, despite growing interest in tourism contexts within translation studies more broadly. Existing research has largely centered on the persuasion effects of tourism texts in promoting tourist destinations (Budiharjo et al., 2022; Maci & Spinzi, 2026; Manca, 2016; Sulaiman, 2020; Sulaiman & Wilson, 2018), and on the cultural challenges of translating such texts (Chen & Zhou, 2024; Khye Ling et al., 2018; Napu & Pakaya, 2021). A significant gap therefore remains in systematically analyzing the unique cultural challenges of translating materials such as the PGBFTG, which is designed specifically as a professional resource for tourist guides.

By examining the PGBFTG, this paper addresses the gap by exploring how Dayak cultural elements are translated from the Indonesian source text into the English target text. The study aims to illuminate the way translation functions as a mechanism of cultural representation within the context of indigenous cultural tourism in Indonesia. Drawing on Koentjaraningrat's (1985) anthropological framework to identify the domains of Dayak cultural elements present in the PGBFTG, and applying Olk's (2013) translation analysis framework to investigate the translation procedures used for each Dayak cultural reference, this study examines how these translation choices potentially shape the intercultural mediation practices of tourist guides. Specifically, the present study is guided by the following research question: How do the translation procedures employed in translating Dayak cultural elements potentially shape the way tourist guides present Dayak culture when communicating with international visitors?

3. Methodology

This study employed a product-oriented textual analysis, situated within translation studies and tourism discourse analysis, to examine the translation of Dayak cultural elements from Indonesian into English in the PGBFTG. Dayak cultural references in the guidebook were identified, classified quantitatively by cultural category and translation procedure, and examined qualitatively

for patterns or tendencies in how they were transferred from the source to the target texts, following the procedures detailed below.

3.1 Data collection and analysis

The corpus for this study was made up of the retrieved segments (i.e., headings, subheadings, paragraphs, and textual sections) from the Indonesian and English texts of the PGBFTG. These segments were aligned in a comparable, parallel format (side-by-side) within a spreadsheet file, from which the unit of analysis was identified. The unit of analysis is the "cultural reference" (CR), adapted from Olk's (2013, p. 346) operational definition—here defined as any lexical item, phrase, or expression that refers explicitly to Dayak-specific cultural knowledge, including material artifacts, rituals, social institutions, beliefs, practices, and culturally embedded concepts. Using this definition, both segments of the guidebook were studied to identify and extract all instances of cultural references (CRs), yielding a total of 186 CRs for analysis.

Each of the 186 CRs was then classified along two dimensions: (1) its cultural category, using the six coarse-grained categories described in Section 3.1.1, and (2) its translation procedure, using the seven CR translation procedures described in Section 3.1.2. Each CR was assigned to one coarse-grained category and one translation procedure only, ensuring mutually exclusive coding across the dataset. The coarse-grained categories were used for the primary classification of CRs, including the inter-coder agreement testing detailed below, given their broader scope and lower risk of ambiguity between raters. This primary classification formed the basis for the quantitative analyses reported in the results and discussion sections.

To ensure the reliability of this primary classification, an inter-coder agreement test was conducted following the procedure outlined by O'Connor and Joffe (2020). As the full dataset of 186 CRs was relatively manageable, the inter-coder agreement test was conducted on the entire dataset rather than a sample subset. The first author and an external coder (who was briefed about the coding systems described in the following subsections) independently coded the full dataset as coder 1 and coder 2, respectively, without discussing or comparing their interpretations before finalizing their initial coding decisions for each CR's cultural category and corresponding translation procedure. Cohen's Kappa coefficient was then calculated to assess agreement between the two coders. The results yielded average κ values of 0.95 for the classification of CRs and 0.91 for the classification of translation procedures. According to McHugh (2012), Kappa values above 0.90 indicate very high agreement, suggesting a high level of consistency between the two coders and supporting the reliability of the primary classification.

Following this primary classification, the first and second authors further examined each CR using the fine-grained subcategories described in Section 3.1.1. This secondary analysis was qualitative in nature and was informed by relevant literature on Dayak cultural practices (e.g., Bappeda Kabupaten Lamandau, 2020; Dyson & Asharini, 1980; Danandjaja, 1984; Suswandari et al., 2022). It allowed for closer attention to how individual CRs relate to specific facets of Dayak cultural life, including cases where a CR's meaning or function extended across multiple cultural domains despite being assigned to a single coarse-grained category in the primary classification. Findings from this secondary analysis are reported alongside the primary quantitative results in Section 4.1.

3.1.1 Cultural elements categories

The CRs embodying Dayak culture were identified using categories adapted from universal cultural elements (Koentjaraningrat, 1985). Table 1 below summarizes the categories and their corresponding links with existing taxonomies within the field of translation studies.

Table 1: Categories of cultural elements used in this study

Coarse-grained	Fine-grained	Description
Technology	Objects and tools; Foods; Clothing and jewelry; Shelters and housing; Transportation.	It encompasses tangible, physical, or material objects created, used, and valued by the Dayak people. It corresponds to the existing taxonomy, such as ethnographic realia (Vlakhov & Sider, 1969), material culture (Newmark, 1988), and concrete culture-specific concepts (Baker, 2018).
Economy	Livelihood; Work.	It is related to the ways in which the Dayak people produce, distribute, and consume goods and services. This category corresponds to the industrial level (Nedergaard-Larsen, 1993), and work (Newmark, 1988).
Social	Kinship; Social community; Social leadership; Control systems.	It encompasses patterns of relationships, interactions, and organizations within Dayak society. It corresponds to society (Nedergaard-Larsen, 1993), socio-political realia (Vlakhov & Sider, 1969), and social culture (Newmark, 1988).
Knowledge	Nature; Flora and fauna; Gesture and habit.	It encompasses various knowledge about the natural world, raw materials, and ecological knowledge. This category corresponds to geography (Nedergaard-Larsen, 1993), geographical realia (Vlakhov & Sider, 1969), and ecology (Newmark, 1988).
Arts	Fine arts; Literature; Performance arts.	It encompasses the Dayak people's aesthetic and creative products or expressions. This category corresponds to culture and leisure activities (Nedergaard-Larsen, 1993), art and culture (Vlakhov & Sider, 1969), and leisure and activities (Newmark, 1988).
Religious	A system of belief; Rituals and ceremonies; Religious community; Ceremonial objects and tools.	It encompasses various beliefs, practices, sacred objects, and rituals in Dayak culture. This category corresponds to culture and rituals (Nedergaard-Larsen, 1993), abstract culture-specific concepts (Baker, 2018), ethnic realia (Vlakhov & Sider, 1969), and organization, customs, activities, procedures, concepts (Newmark, 1988).

Source: Authors (2026)

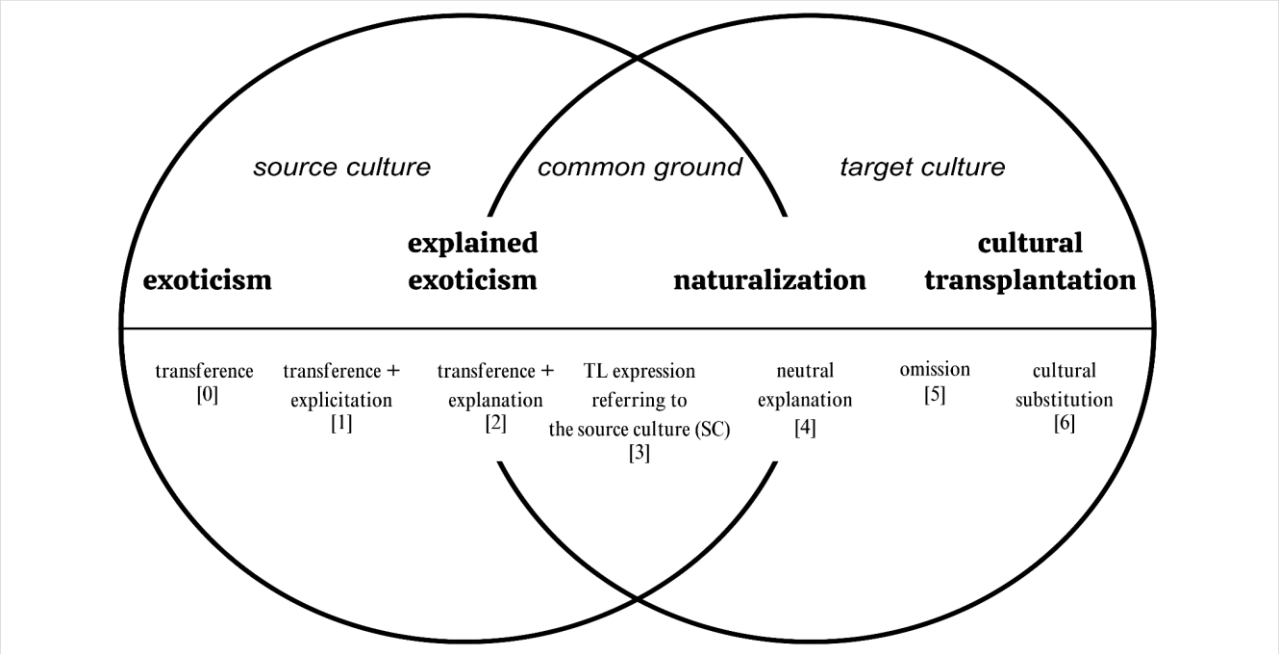
As cultural tourism involves exploring both tangible and intangible cultural elements of a given community, the present study recognized that a holistic perspective on culture—as ideas, behaviors, and material artifacts—was essential to fully grasp the dynamics of how an object (material) is shaped by underlying beliefs and attitudes (ideas) and expressed through social practices (behavior) (Koentjaraningrat, 1985). These categories, shown in Table 1, were therefore used to capture the wider range of cultural aspects depicted in the PGBFTG, and to illustrate how the guidebook equips tourist guides with Dayak cultural knowledge ranging from the most concrete (e.g., foods, fine arts) to the most abstract (e.g., religious beliefs).

3.1.2 Classification of translation procedures

This study adopted Olk's (2013) analytical framework to investigate the translation of CRs and their associated text procedures (see Figure 1). This framework enables a comprehensive, data-

driven examination capable of revealing translators' overarching trends in handling CRs. Olk (2013) structured the framework into two core components: (1) the classification of individual CR translation procedures, and (2) the aggregation of these procedures to determine dominant text procedures. The first component of Olk's (2013) framework involves classifying CR translation procedures. This classification forms the foundational data for the quantitative analysis. Following Olk's (2013) model, each occurrence of the identified CRs in the target text (TT) is classified into one of seven CR translation procedures, each assigned a value from 0 to 6, where "transference being allocated the lowest value of [0] and cultural substitution the maximum value of [6]" (Olk, 2013, p. 347), denoting the increasing order of cultural transposition from the source culture (SC) to the target culture (TC), detailed in the subsequent component.

Figure 1: Olk's model of text procedures and associated CR procedures



Source: Modified from Olk (2013, p. 352)

The seven CR translation procedures in Olk's (2013) framework can be summarized as follows:

(1) Transference [Value=0]: The "transference" involves transferring a CR from the ST to the TT without additional information (Olk, 2013, p. 348). Additionally, Olk (2013) explains that transference may involve integrating the ST's CR with the target-language linguistic (TL) convention (e.g., grammatical or phonological) or replacing the original CR with another source-language (SL) term considered more acceptable in the target culture. It aims to maintain the source culture's identity, potentially at the expense of target text readability.

(2) Transference + explicitation [Value=1]: The "transference + explicitation" involves transferring a CR from the ST into the TT along with additional contextual information

to aid comprehension (Olk, 2013, p. 348). While the core element remains unchanged, the added information enhances understanding without fully naturalizing the foreign term. It aims to enable target-text readers to infer the function of the lexical item even in the absence of a precise semantic meaning.

(3) Transference + explanation [Value=2]: The "transference + explanation" involves transferring a CR while providing explanations of its meaning and significance (Olk, 2013, p. 349). Such explanations include a single generic term or extended glosses, where both can be in the forms of literal translation, general definition, or comparison to an equivalent in the target culture (Olk, 2013). It prioritizes reader understanding while still maintaining the original cultural references.

(4) Target-language (TL) expression referring to the source culture (SC) [Value=3]: The procedure of "target-language expression referring to the source culture" involves substituting the original CR from the source culture with a target-language equivalent which stills originated from the source culture (Olk, 2013, p. 349). It opts for a familiar term that balances cultural authenticity with the reader's comprehension.

(5) Neutral explanation [Value=4]: The "neutral explanation" involves shedding the foreignness of the source culture's lexical or conceptual reference in the TT by providing a more neutral explanation that removes cultural specificity (Olk, 2013, p. 350). It aims to enhance readability for target language readers by avoiding the need for specialized cultural knowledge.

(6) Omission [Value=5]: The "omission" involves a deliberate removal of the ST's CR in the TT when deemed non-essential or potentially distracting (Olk, 2013, p. 350).

(7) Cultural substitution [Value=6]: The "cultural substitution" replaces a source culture reference with a target culture equivalent that serves a similar function or evokes similar connotations (Olk, 2013, p. 351). It aims to facilitate understanding by providing a culturally familiar reference item.

The second component of Olk's (2013) framework involves examining the average cultural transposition and the resulting text procedures. This analysis proceeds in two steps. The first step calculates an overall average score across all identified CRs, based on the values assigned to the seven CR translation procedures described above (0–6). This average is obtained by summing the values of all CR translation procedures and dividing by the total number of CRs analyzed, following the formula below.

$$Average\ score = \frac{\sum\ (Value\ of\ CR\ procedure)}{(Total\ number\ of\ CRs\ analyzed)}$$

As explained further in the next step, this average score positions each translation along a continuum between two orientations: a lower average score (closer to 0) reflects a SC-oriented tendency, favoring exoticism (or foreignization); a higher average score (closer to 6) reflects a TC-oriented tendency, favoring cultural transplantation (or domestication).

The second step identifies four text procedures based on the distribution of individual CR procedures and the calculated average score. Following Olk's (2013, p. 352) framework, the four text procedures can be summarized as follows:

1. Exoticism: Characterized by a high frequency of transference [0] and transference + explicitation [1]. As a result, the text feels distinctly foreign to the TC audience.

2. Explained exoticism: Characterized by a high frequency of transference + explicitation [1], transference + explanation [2], and TL expression referring to the SC [3]. In this procedure, foreign elements are retained but actively explained for the TC audience.

3. Neutralization: Characterized by a high frequency of TL expression referring to the SC [3], neutral explanation [4], and omission [5]. In this procedure, cultural specificity is systematically reduced or deleted.

4. Cultural transplantation: Characterized by a high frequency of neutral explanation [4], omission [5], and cultural substitution [6]. The text is heavily adapted to fit the TC audience.

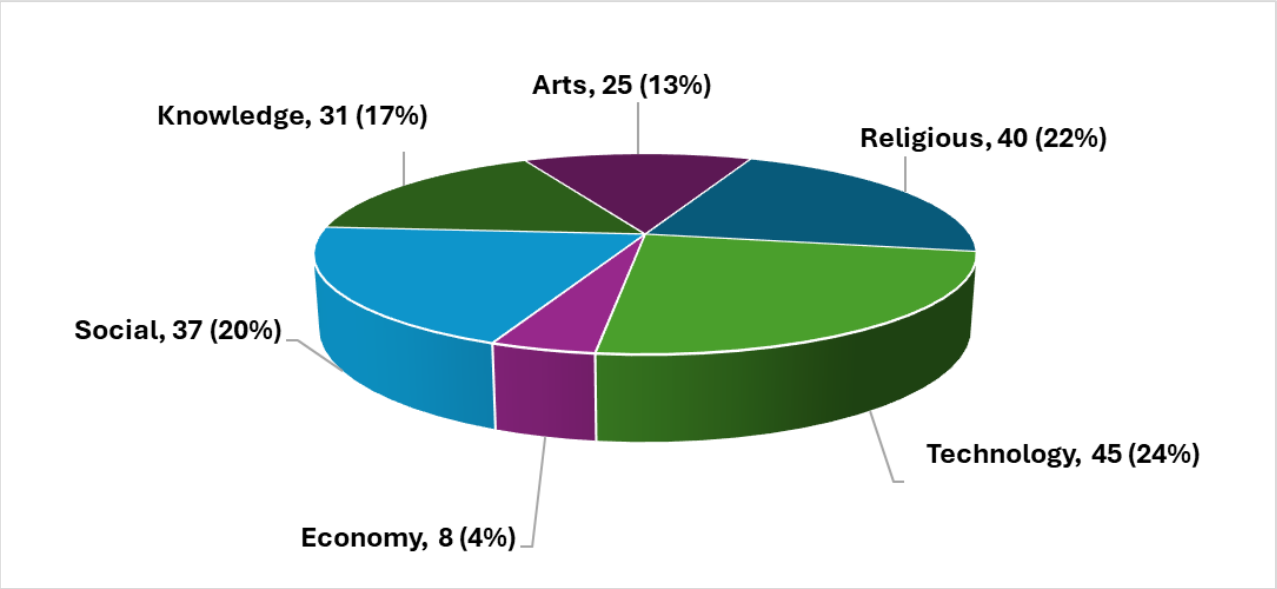
Olk (2013) presents the seven CR translation procedures and their associated four text procedures along a continuum between the SC (the left-hand circle) and the TC (the right-hand circle), with the middle, overlapping area representing "common ground" between the two cultural systems (Olk, 2013, p. 352; see Figure 1). In this study, the average cultural transposition score was calculated at two levels: an overall average across all 186 identified CRs, indicating the guidebook's general translation tendency, and a separate average for each of the six categories of cultural elements, allowing comparison of how translation tendencies vary across categories. Each average score—overall and for each category individually—is discussed in relation to its relative position along Olk's (2013) cultural transposition continuum, illustrated in Figure 1, to characterize the general translation tendency it reflects, rather than being assigned to a discrete text procedure.

4. Results

4.1 Cultural element classification in the PGBFTG

Based on the taxonomy described in Table 1, the distribution of 186 identified CRs points toward a varied representation of Dayak culture across the six coarse-grained categories. As shown in Figure 2, Technology (45, 24%) and Religious (40, 22%) are the two highest-scoring coarse-grained categories, followed by Social (37, 20%); together, these three categories account for approximately 66% of all identified CRs. Knowledge (31, 17%) and Arts (25, 13%) together comprise close to one-third of the documented CRs, while Economy (8, 4%) is by far the least frequent.

Figure 2: Distribution of Dayak cultural elements in the PGBFTG



Source: Authors (2026)

This distribution suggests the PGBFTG's representation of Dayak culture leans toward the material culture, spiritual, and social custom dimensions of Koentjaraningrat's (1985) cultural elements framework, rather than toward the everyday livelihoods that also constitute lived cultural practice. This pattern could potentially contribute to a somewhat selective portrayal of Dayak culture, particularly one that appears to privilege heritage displays over lived reality. Table 2 presents fine-grained categories along with illustrative examples of CRs within each.

Table 2: Fine-grained CR categories pertaining to Dayak cultural elements

Coarse-grained	Fine-grained	Frequency	CRs	Referring to
Technology	Objects and tools	16 (36%)	*Tempayan* and *Tajau*	Large ceramic jar
	Foods	11 (24%)	*Arak*	Traditional liquor
	Clothing and jewelry	4 (9%)	*Laung*	Head covering
	Shelters and housing	13 (29%)	*Rumah Betang*	Dayak longhouse
	Transportation	1 (2%)	*Kelotok*	Wooden riverboat
Economy	Livelihood	6 (75%)	*Ladang berpindah*	Shifting cultivation
	Work	2 (25%)	*Bertani*	Farming practice
Social	Kinship	5 (14%)	*Asbah*	Family representative
	Social community	17 (46%)	*Dayak Tomun*	Sub-group of Dayak tribe
	Social leadership	10 (27%)	*Mantir adat*	Dayak elder
	Control systems	5 (14%)	*Danda adat*	Customary fines
Knowledge	Nature	5 (16%)	*Sampuraga*	A hill in Lamandau
	Flora and fauna	23 (74%)	*Kucing Kalimantan*	Bornean bay cat
	Gesture and habit	3 (10%)	*Menyirih*	Betel nut chewing practice
Arts	Fine arts	6 (24%)	*Sempudu*	Traditional wooden statue
	Literature	3 (12%)	*Barayah*	Traditional poetry
	Performance arts	16 (64%)	*Tarian Babukung*	Traditional mask dance
Religious	A system of belief	4 (10%)	*Alam Baka*	Spiritual world
	Rituals and ceremonies	24 (60%)	*Babukung*	Funeral dance
	Religious community	4 (10%)	*Kaharingan*	Traditional folk religion
	Ceremonial objects and tools	8 (20%)	*Sandung*	House-shaped ossuary

Source: Authors (2026)

As shown in Table 2, the most frequent fine-grained elements were rituals and ceremonies (n=24) and flora and fauna (n=23), followed by social community (n=17), performance arts (n=16), and objects and tools (n=16). These fine-grained elements, particularly from Knowledge and Arts categories, seem to point toward the guidebook's emphasis on observable Dayak creative expressions and Kalimantan rainforest ecosystem; while those from Religious, Social, and Technology, further highlight the material, institutional and spiritual dimensions.

A further pattern observed in the classification is that CRs assigned to one dominant category often carry meanings that extend beyond that primary classification. A closer qualitative examination revealed that some CRs also carried meaningful associations with a secondary cultural category, reflecting the intertwined nature of the cultural traditions represented in the PGBFTG. The guidebook, for instance, described:

> Nowadays, the body of the deceased [family member] is buried until the family is able to hold the *Tiwah* [second burial] ceremony ([which may take place] up to 40 years [after the initial burial]). The ceremony itself is staged in different *Babukung* dances (HPI Kotawaringin Barat, 2018, p. 56).
>
> The *Babukung* ritual was originally performed when someone died to entertain the bereaved family … The Babukung Festival [annual event in Lamandau Regency] is now one of the largest cultural activities in Lamandau, where each district competes to get the title for the best costume or *luha* [masks] (HPI Kotawaringin Barat, 2018, p. 78).

Here, the *Babukung* dance (primarily categorized under Arts) also carries a strong secondary association with rituals and ceremonies within the Religious category, particularly as an integral component of the *Tiwah* ceremony, suggesting that art in Dayak culture, at least as represented in this guidebook, also serves a ceremonial or spiritual function. Other CRs showing similar secondary associations with religious practices and ceremonies include *rumah Betang* (primarily categorized under Technology), and *mantir adat* (primarily categorized under Social); while these two CRs represent, respectively, the Dayak's traditional shelters and housing and social leaders, they also serve as a key venue and a figurehead for religious rituals and important cultural ceremonies.

In total, 17 CRs (9% of the 186 analyzed) showed this kind of secondary cross-category association, suggesting that, within this guidebook, a notable subset of CRs are not singular in meaning but operate across multiple layers of cultural reality, even when the primary classification scheme requires mutually exclusive coarse-grained coding. This complexity may point to a broader challenge for rigid classification systems and raises a question worth considering for tourism translation: how might layered cultural meanings be conveyed without fragmenting or flattening them?

4.2 The translation of Dayak cultural elements

The analysis of 186 CR translations from Indonesian to English revealed three distinct frequency levels among the seven CR translation procedures. The most frequent procedures were transference (n=68), transference + explicitation (n=34), and cultural substitution (n=31). These were followed by secondary-level procedures, including transference + explanation (n=23) and neutral explanation (n=18). The least frequent procedures were TL expression referring to the SC

and omission, each occurring 6 times. Table 3 summarizes these frequencies, along with the resulting overall average score.

Table 3: Frequency and overall average score of CR translation procedures in the PGBFTG

CR translation procedures	Frequency	Value x Frequency
Transference [Value=0]	68	0 × 68 = 0
Transference + explicitation [Value=1]	34	1 × 34 = 34
Transference + explanation [Value=2]	23	2 × 23 = 46
TL expression referring to the SC [Value=3]	6	3 × 6 = 18
Neutral explanation [Value=4]	18	4 × 18 = 72
Omission [Value=5]	6	5 × 6 = 30
Cultural substitution [Value=6]	31	6 × 31 = 186
Total	186	386
Average score		2.08

Source: Authors (2026)

Using Olk's (2013) scoring system, in which values range from 0 (transference) to 6 (cultural substitution), the overall average cultural transposition score for the CRs translation in the PGBFTG was 2.08. Positioned along Olk's (2013) continuum (see Figure 1), this value falls closer to the SC end, suggesting that the guidebook's overall translation approach leans toward retaining key Dayak terms (an exoticizing tendency) while frequently supplementing them with explanations. In practical terms, original Dayak terms tend to remain salient in the text, with additional information provided to aid comprehension for TC audience.

4.2.1 Translation procedures according to categories of cultural elements

The distribution of CR translation procedures across the six cultural categories hints at potential differences in translation tendencies within the dataset. Table 4 presents this distribution, along with the average score for each cultural category calculated following the same procedure as Table 3 (parenthetical values represent the assigned value multiplied by frequency).

Table 4: Distribution of CR translation procedures across cultural categories

CR translation procedures	Technology	Economy	Social	Knowledge	Arts	Religious
Transference [Value=0]	15 (0)	0 (0)	13 (0)	12 (0)	13 (0)	15 (0)
Transference + explicitation [Value=1]	4 (4)	0 (0)	7 (7)	9 (9)	6 (6)	8 (8)
Transference + explanation [Value=2]	10 (20)	0 (0)	3 (6)	3 (6)	5 (10)	2 (4)
TL expression referring to the SC [Value=3]	0 (0)	0 (0)	1 (3)	5 (15)	0 (0)	0 (0)
Neutral explanation [Value=4]	7 (28)	2 (8)	6 (24)	1 (4)	0 (0)	2 (8)
Omission [Value=5]	2 (10)	0 (0)	1 (5)	0 (0)	1 (5)	2 (10)
Cultural substitution [Value=6]	7 (42)	6 (36)	6 (36)	1 (6)	0 (0)	11 (66)
Total	45 (104)	8 (44)	37 (81)	31 (40)	25 (21)	40 (96)
Average score	2.31	5.5	2.19	1.29	0.84	2.4

Source: Authors (2026)

As shown in Table 4, the six cultural categories vary considerably in their average scores, ranging from 0.84 (Arts) to 5.5 (Economy). Positioned along Olk's (2013) cultural transposition continuum (see Figure 1) and compared against the overall average score of 2.08 reported in Table

3, these figures suggest that certain cultural element categories seem to align more closely with SC-oriented tendency than others, explored further below.

The Arts category shows the lowest average score (0.84), suggesting the strongest tendency toward retaining SC terms. This is reflected in a high frequency of transference (13 of 25 CRs) and transference + explicitation (6 of 25), with no instances of neutral explanation or cultural substitution. For example, CRs in traditional arts (e.g., "sempudu" and "barayah") were typically carried over unchanged, sometimes with minimal cues to infer (e.g., "Tarian Kanjan" → "Kanjan Dance").

The Knowledge category shows the next-lowest average score (1.29), also indicating a comparatively strong SC orientation, though somewhat less pronounced than Arts. Transference accounts for 12 of 31 CRs in this category, and the category shows the highest frequency of TL expression referring to the SC (5 of 31) among all six categories. Nature-related CRs such as local river and animal names (e.g., "Delang" → "Delang river"; "owa" → "owa owa [or owa-owa, local name for a gibbon]") were typically retained or with minimal clarification.

The Social (2.19), Technology (2.31), and Religious (2.4) categories cluster closely together, each scoring somewhat above the overall average of 2.08. This suggests these three cultural elements may share a broadly similar tendency to retain original Dayak terms while supplementing them with clarifying detail. This pattern is reflected in the relatively high aggregated frequencies of transference, transference + explicitation, and transference + explanation (Technology: 29 of 45 CRs; Social: 23 of 37 CRs; Religious: 25 of 40 CRs). For example, Dayak social community and leadership were often handled with explicitation and explanation (e.g., "suku Dayak" → "the Dayak people"; "Demang" → "Demang (Village Head)"). Similarly, Dayak traditional tools (e.g., "ambang" → "ambang weapons", referring to a type of Dayak traditional sword) and housing (e.g., "Rumah Betang" → "Betang house" or "Rumah Betang (long house)") were usually rendered along with cues, glosses, or parenthetical explanations. In the Religious category, ceremonies such as *Tiwah* were preserved but contextualized (e.g., "Tiwah" → "Tiwah ritual" or "Tiwah ceremony").

The Economy category shows a markedly higher average score (5.5) than any other category and well above the overall average (2.08). No instances of transference, transference + explicitation, or transference + explanation appear in this category; instead, cultural substitution (6 of 8 CRs) and neutral explanation (2 of 8 CRs) account for its entire distribution. CRs relating to livelihood and agriculture were consistently rendered with familiar English equivalents (e.g., "ladang", referring to a clearing from slash-and-burn practice → "fields"; "bercocok tanam", referring to planting dry rice and other crops → "agriculture"). This suggests a pronounced TC orientation not observed in any other category, though it should be noted that this category also contains the fewest identified CRs (n=8), and this comparatively small sample should be kept in mind when interpreting its average score.

5. Discussion

The analysis results revealed that the application of translation procedures in the PGBFTG varies significantly depending on the cultural element categories, suggesting a multi-layered way of representing Dayak cultural heritage. Within the categories of Technology, Religious, and Social, a

relatively balanced, explanatory translation approach is emphasized, providing tourist guides with more contextual details to Dayak CRs. In contrast, the Arts and Knowledge categories both lean more toward SC retention, which may prompt guides to actively act as cultural mediators. The Economy category, meanwhile, leans strongly toward TC accessibility, which may significantly reduce the burden on tourist guides to explain SC-specific references. As Olk (2013) suggests, however, these procedural patterns should be interpreted as indicative tendencies rather than absolute metrics for Dayak cultural translation. The following discussion explores how these findings shape tourist guides' cultural mediation, focusing on macro- and micro-level representations of Dayak culture, and the ongoing tension between authenticity and accessibility in tourism translation.

At the macro level, the proportional imbalances identified from the six cultural element categories point toward underlying representational priorities in how Dayak culture is framed within the guidebook. This suggests the guidebook may have been produced with a curatorial view of Dayak culture, in which only certain contents—such as the Technology, Religious, and Social categories reported in Section 4.1—seem to be persistently selected to increase the value of tourism consumption (Richards, 2024). From a tourism perspective, this deliberate curation may reflect editorial priorities or assumptions about the "tourist gaze" (Urry & Larsen, 2011, p. 4): the PGBFTG appears to design its content for tourist guides in anticipation of what foreign tourists are presumed to want to see and hear. At the same time, this curation risks producing a museum-like portrayal of the Dayak culture: an image of culture as static heritage rather than dynamic livelihood (Cai, 2023). Anthropological scholarship cautiously warns against such an approach, particularly when it exoticizes indigenous traditions as mere exhibits (den Toonder et al., 2016; Fiskesjö, 2015; Wang, 2015). By underrepresenting certain elements (such as the Economy category), the guidebook inadvertently risks essentializing Dayak identity into stereotypical "living fossils" (Wang, 2015, p. 126). A more nuanced approach would acknowledge how, for example, the second burial ceremony (the *Tiwah*) is deeply tied to not only moral responsibility and social status but also financial resources (Dyson & Asharini, 1980).

At the micro level, the cultural representation identified in the PGBFTG raises a conceptual challenge for translation studies in mediating complex, interconnected cultural systems without reducing them to one-dimensional artifacts. As noted in the analysis, a subset of Dayak CRs (such as *Babukung*, *Tiwah*, and *rumah Betang*, see Section 4.1) spans multiple categories, and classifying them under a single category risks oversimplifying their meaning. In such cases, translators may grapple with a challenging choice: whether to highlight, for example, a term's ritual significance or its social function. The guidebook does offer alternative renderings for the subset of Dayak CRs that balance transference against neutral explanation—for instance, "Tiwah" appears as "Tiwah ceremony" and "second burial". However, within the subset, only *Tiwah*, *rumah Betang*, and *Babukung* receive such treatment, suggesting that while such strategic resources are available for tourist guides, they are not a systematic feature of the PGBFTG's translation approach. Another way to address this complex, cross-categorical relationship may include providing footnotes, or additional contextual chapters, in the original text so that translators, and by extension tourist guides, can convey why a single cultural concept or practice matters on multiple levels, and thus reduce the risk of fragmenting a holistic cultural tradition into discrete, decontextualized items (Ergun, 2010).

Furthermore, the translation patterns identified in the PGBFTG reflect a broader tension between cultural authenticity and accessibility in tourism translation (Agorni, 2018; Katan, 2012; Petillo, 2012; Sulaiman, 2020). By foregrounding Dayak CRs, the guidebook seems to empower experienced tourist guides to deliver authentic cultural presentation (Weng et al., 2020), while also assuming a role of cultural ambassador in promoting linguistic and cultural vitality—including language preservation and intercultural awareness (Collins, 2019; Cronin, 2017; Melati & Rahardi, 2022). Translation studies, however, caution that this foreignizing approach (i.e., retaining the untranslated Dayak terms) can also create comprehension barriers without adequate information support (Agorni, 2018; Katan, 2019; Kwieciński, 2001), and risk overestimating readers' prior knowledge (Nord, 2000). This is particularly true for novice guides, non-local tourist guides, or guides from urban backgrounds with limited exposure to Dayak culture, for whom the untranslated references may pose representational challenges without additional training. Although the guidebook's reliance on untranslated terms may reflect an intent to showcase Dayak cultural identity, it would greatly benefit from being paired with more explanatory material, so as not to alienate novice guides or uninformed tourists (Agorni, 2016; Kelly, 1997; Rihova & Alexander, 2024).

In light of the findings discussed above, the study offers several practical and pedagogical recommendations for both translators and tourist guides, summarized in Table 5.

Table 5: Summary of practical and pedagogical recommendations for translators and tourist guides

Area	Pattern Observed	Translators	Tourist Guides	Pedagogical Implication
Technology, Religious, and Social CRs	The average scores (2.19–2.4) reflect a relatively balanced approach, retaining original Dayak terms while supplementing them with explanatory detail.	Treat this cluster's translation procedure pattern as a potential workable model and consider extending similar treatment to categories showing stronger imbalance.	Use the contextual details already provided in these categories as a model for how much explanation to offer when discussing less-explained categories.	Training could use this cluster as a reference case for what a balanced explanatory approach looks like in practice, to compare against categories needing more mediating support.
Arts and Knowledge CRs	These categories show the lowest transposition scores (0.84, 1.29), with terms often left untranslated with little to no explanation, risking comprehension barriers for guides and tourists unfamiliar with Dayak terms.	Retain culturally significant terms where appropriate and provide concise explanations through glosses or contextualization when they exhibit interconnected cultural systems.	Build a working knowledge of untranslated Dayak terms in these categories before leading tours, since the guidebook itself offers limited explanatory support.	Translator training could incorporate various possible compensatory devices. Tourist guide training should build on these mediation practices to support novice or less culturally familiar tourist guides to anchor their cultural interpretation in underexplained cultural domains.
Economy CRs	All CRs in this category use neutral explanation or cultural substitution, risking a flattened or overly generic rendering of	Reassess the domestication default in this category to address the potential risk of underrepresenting lived Dayak cultural practice.	Supplement domesticated terms (e.g., "fields," "agriculture") with additional cultural context on the specific Dayak	Tourist guides need content knowledge to fill the gaps domestication leaves behind, while translators need approximate criteria

Area	Pattern Observed	Translators	Tourist Guides	Pedagogical Implication
	Dayak livelihood practices.		livelihood practices they represent.	for when domestication is appropriate; both would benefit from shared training on this category's representational tendency.
Cross-category, multi-layered CRs	Single-category classification can oversimplify CRs whose meaning spans multiple domains; only a few such CRs receive alternative renderings, so this treatment is not systematic across the guidebook.	Apply alternative renderings (e.g., "Tiwah ceremony" or "second burial") more systematically and consider footnotes or contextual chapters to convey cross-domain meaning.	Learn the layered significance of key multi-domain terms (e.g., both the ritual and social dimensions of Tiwah) to convey a fuller picture to visitors.	Joint case-study workshops using the guidebook could train translators to render layered meaning systematically and tourist guides to communicate it accurately, reducing the risk of fragmented understanding on either side.
Authenticity vs. accessibility (overall pattern)	The guidebook's general lean toward foreignization (SC-oriented retention) supports cultural authenticity but risks alienating novice, non-local, or urban-background guides with limited prior exposure to Dayak culture.	Along with the guidebook's producer, develop a supplementary resource, such as a bilingual glossary or annotated appendix, potentially supported by digital tools (e.g., QR codes linking to short explanatory videos).	Along with the guidebook's producer, develop intercultural communicative competence (ICC) to move flexibly between a cultural ambassador role (introducing authentic terms) and an informer or educator role (explaining them to visitors).	Role-play of tour scenarios using the guidebook as a case study could train tourist guides in this dual role, while involving translators in developing the supplementary resource would ground it in guides' actual on-the-ground needs.

Source: Authors (2026)

6. Conclusion

This study has shown that the PGBFTG applies varied translation procedures across Dayak cultural elements: references to material culture, religious rituals, and social customs retain original Dayak terms while providing explanatory information; artistic and knowledge-related references, by contrast, tend to preserve untranslated terms with minimal explicitation; while economic or livelihood-related references are mostly neutralized or replaced with familiar equivalents. This translation tendency shapes both the interpretive labor tourist guides must perform and the depth of cultural knowledge they need to represent these elements adequately. As discussed in the previous section, such a translation tendency may empower knowledgeable local guides to give compelling, authentic presentations, yet it poses challenges for novice or non-local guides, and tourists encountering untranslated terms throughout guided tours without adequate support may feel confused rather than enlightened. These findings therefore underscore the need for a

translational balance that preserves indigenous cultural specificity while ensuring effective communication to diverse audiences.

Several limitations should be noted. First, as a product-oriented translation analysis, the study cannot determine how translation choices actually affect guided tour outcomes or visitor experiences. Second, the study lacks insight into the guidebook's production context: whether particular translation choices reflect editorial policy, individual translator decisions, or practical constraints such as layout space cannot be determined from the text alone. Third, the distribution of cultural element categories, particularly the comparatively small number of Economy references, may reflect editorial choices this textual analysis cannot explain. Finally, the analysis reflects a single published tourism guidebook edition at one point in time; as Dayak culture and tourism practices evolve, future editions may need to as well.

These limitations point toward directions for future research. Interviews with the guidebook's authors, publishers, and translators would help clarify the production-side decisions this study could not observe. Similarly, direct engagement with tourist guides and tourists, through observation of guided tours, surveys of tourist comprehension, or focus groups, would help evaluate whether the translated content functions as intended in practice, rather than only as text. Participatory approaches, such as co-designing a training module with guides and measuring its effect on tour quality, could more directly link translation choices to learning outcomes. Longitudinal work could also track how future revisions to the guidebook, such as adding a glossary or digital supplement, affect tourist engagement over time.

Finally, the study offers a starting point for refining how the PGBFTG, and materials like it, can better support tourist guides in mediating culture to international visitors, particularly in tourism settings where indigenous identity forms a central component of visitor experience.

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