



**BETWEEN RESISTANCE AND NEGOTIATION: MATERIAL CULTURE
TRANSLATION INTO ARABIC OF GADIS KRETEK NOVEL**

***ANTARA RESISTANSI DAN NEGOSIASI: TERJEMAHAN BUDAYA
MATERIAL NOVEL GADIS KRETEK KE DALAM BAHASA ARAB***

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Abstract

The present research aims to analyze patterns of resistance and negotiation in the translation of material cultural elements from the novel *Gadis Kretek* by Ratih Kumala into Arabic in Mohammad Ramadhan's translation, *Fatatu as-Sajair*. The data analyzed consist of material cultural terms such as physical objects, food, clothing, and other cultural products closely related to the life of Indonesian society, especially Javanese culture and the kretek industry. The research methods used are qualitative descriptive, comparative, and interpretative. Data collection was carried out through documentation, involving reading and noting the material cultural terms appearing in the source and target texts. Data analysis includes data reduction, data display, and drawing conclusions. The results show patterns of resistance in the categories of culinary, buildings, transportation, accessories, and household appliances, where the translator maintains the original terms through transliteration or general equivalents, without cultural adaptation. Negotiation patterns were found in the categories of culinary, buildings, transportation, clothing, accessories, and household appliances, in which the translator provides adaptation or descriptive explanations to make it easier for Arabic readers to understand. Factors influencing these patterns include the absence of direct equivalents, efforts to preserve the original cultural values, cultural differences, and the target readers' level of familiarity. In conclusion, the translation of material culture in this novel demonstrates a balance between preserving cultural authenticity and facilitating cross-cultural understanding.

Keywords: resistance; negotiation; material culture; translation

Abstrak

*Penelitian ini bertujuan untuk menganalisis pola resistansi dan negosiasi dalam penerjemahan unsur budaya material dari novel *Gadis Kretek* karya Ratih Kumala ke*

dalam bahasa Arab pada terjemahannya Fatatu as-Sajair oleh Mohammad Ramadhan. Data yang dianalisis berupa istilah budaya material seperti benda fisik, makanan, pakaian, dan produk budaya lain yang terkait erat dengan kehidupan masyarakat Indonesia, khususnya budaya Jawa dan industri kretek. Metode penelitian yang digunakan adalah deskriptif kualitatif, komparatif, dan interpretatif. Teknik pengumpulan data dilakukan melalui dokumentasi, dengan membaca dan mencatat istilah budaya material yang muncul pada teks sumber dan teks sasaran. Analisis data meliputi reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan pola resistansi yang diterapkan pada kategori kuliner, bangunan, transportasi, aksesoris, dan peralatan rumah tangga, di mana penerjemah mempertahankan istilah asli melalui transliterasi atau padanan umum tanpa adaptasi budaya. Pola negosiasi ditemukan pada kategori kuliner, bangunan, transportasi, pakaian, aksesoris, dan peralatan rumah tangga, di mana penerjemah melakukan adaptasi atau penjelasan deskriptif agar lebih mudah dipahami pembaca Arab. Faktor yang memengaruhi pola ini meliputi ketiadaan padanan langsung, upaya pelestarian nilai budaya asli, perbedaan budaya, serta tingkat familiaritas pembaca sasaran. Kesimpulannya, penerjemahan budaya material dalam novel ini memperlihatkan keseimbangan antara mempertahankan keaslian budaya dan memudahkan pemahaman lintas budaya.

Kata kunci: resistansi; negosiasi; budaya material; penerjemahan

1. Introduction

The practice of cultural translation is not merely a matter of language transfer, but also involves a process of resistance and negotiation of meaning between the source and target cultures. The translator acts as a mediator who must decide to what extent foreign cultural elements should be retained or adapted to be acceptable within the target culture (Asadova, 2024). This process often generates resistance, especially when the translated cultural elements carry strong symbolic, ideological, or emotional values. On the other hand, negotiation is carried out to find a meeting point between preserving the meaning's authenticity and ensuring the target readers' comprehension (Tessicini, 2014). A clear example can be seen in the translation of material culture, such as traditional clothing, local cuisine, or household items (Dant, 1999). These elements often embody symbolic, historical, and cultural values that may not have direct equivalents in other cultures. Therefore, the translator must take into account the cultural context, social function, and the target readers' perception to ensure that the intended meaning remains understandable and acceptable.

Research on the translation of material culture has been widely conducted, yet it tends to emphasize fragmented aspects rather than offering an integrative perspective.

Studies on translation strategies (Al-Maziidi and Hariri, 2022; Muryati and Astuti, 2020; Sari and Gusthini, 2023) primarily focus on procedural choices made by translators, highlighting how cultural elements are transferred across languages. However, these studies often remain descriptive and do not sufficiently engage with the ideological implications behind such choices. In contrast, research on translation ideology (Indriyany, 2019; Arianto and Fadly, 2020; Syaidina et al., 2024) foregrounds the tension between foreignization and domestication but tends to generalize about these tendencies without closely examining how they operate within specific cultural items. Meanwhile, studies on translation equivalence (Hasanah et al., 2024; Perdana and Ali, 2023) evaluate the degree of meaning preservation, but often overlook the socio-cultural dynamics that shape equivalence itself. Similarly, research on translation techniques (Dhaniar and Kurniawati, 2022; Akhidna and Endrayanto, 2022; Santiani and Anam, 2021) provides detailed classifications of methods, yet these approaches frequently isolate techniques from broader discursive and ideological contexts.

Although previous studies have examined translation strategies, ideology, equivalence, and techniques in translating material culture, they tend to treat these aspects separately and descriptively. Most research focuses either on procedural choices or on ideological tendencies, without integrating the two into a broader analytical framework. In addition, limited attention has been given to how socio-cultural dynamics influence translation decisions in specific contexts, particularly in literary works. More importantly, the concepts of resistance and negotiation as dynamic processes in translation remain underexplored. Therefore, there is a clear research gap in understanding how these processes interact in the translation of material culture into Arabic, especially within culturally rich narratives such as *Gadis Kretek*.

This study is based on the argument that translation is a form of cross-cultural communication that plays a crucial role in conveying messages from one language to another without losing the original meaning, context, and cultural values (Khasawneh, 2023; Kuzenko, 2017). In the translation process, the translator does not merely transfer words but also interprets the meaning embedded in the source text so that it can be understood by readers within the target culture (Buden et al., 2009). This requires a deep understanding of both the source and target cultures (Matthews et al., 2011). Cross-cultural communication in translation demands sensitivity to differences in

values, norms, and cultural symbols. The translator must strike a balance between preserving the authenticity of the source culture (resistance) and adapting to the reader's culture (negotiation) to effectively deliver the message. The main challenge in cross-cultural translation arises when there are cultural concepts or terms that have no direct equivalents in the target language (Choi et al., 2012). Therefore, translation is not merely a linguistic process, but also a social and cultural act.

The present study aims to analyze the patterns of resistance and negotiation of material culture in the translation of the novel *Gadis Kretek* into Arabic. The main focus lies on how elements of material culture are translated and on the extent to which the translator retains or adapts them. To achieve this aim, the study addresses the following research questions:

- (1) How do patterns of resistance and negotiation emerge in the process of translating material culture?
- (2) What factors influence these patterns?

2. Theoretical Basis

Material culture refers to all forms of culture that are physical in nature and can be touched, seen, or used in everyday life (Hilman et al., 2020; Olsen, 2003). This concept reflects a society's way of life through the tangible objects it produces, uses, and passes down. Material culture not only serves practical functions but also carries symbolic, social, and cultural identity values of a particular community (Buchli, 2004). Material culture can be classified into several categories, including cuisine, architecture, transportation, clothing and accessories, and household equipment (Beaudry, 2006; Newmark, 1988). Cuisine refers to distinctive foods and drinks that reflect a culture's tastes, eating habits, and certain social symbols (Civitello, 2011). Buildings include houses, places of worship, and characteristic architecture that represent aesthetic values and social functions (Kulik et al., 2022). Transportation encompasses traditional and modern modes of transportation used for daily mobility (Meyer, 2016). Clothing and accessories refer to traditional garments and jewelry that reflect ethnic identity, social status, or religious rituals (Ho et al., 2010). Living equipment includes domestic utensils, agricultural equipment, and other objects used to meet daily needs (Osemeobo, 2005). Operationally, these categories serve as coding units to identify and classify

material culture items in the source and target texts, enabling analysis of how each category is translated and how cultural meanings are maintained, transformed, or negotiated.

In cultural translation, resistance and negotiation are two fundamental and inevitable processes. Resistance arises when cultural elements in the source text are perceived as too foreign, sensitive, or incompatible with the norms and values of the target culture (Venuti, 1995), leading to either implicit or explicit rejection during translation. Meanwhile, negotiation occurs as the translator's effort to strike a balance between preserving the original meaning and adapting it to the target reader's context (Eco, 2013). These two processes operate simultaneously and influence each other. Resistance may compel the translator to be more selective in choosing strategies, while negotiation encourages flexibility and the adaptation of meaning. The translator serves as a cultural mediator, requiring a deep understanding of the social, historical, and ideological dynamics embedded in the text (Katan & Taibi, 2021; Munday, 2007). The negotiation process does not always yield a fully equivalent translation, but it aims to ensure that the core message is conveyed and accepted by the target audience. Accordingly, the analysis examines how resistance and negotiation manifest across translated material culture items and evaluates the extent to which these processes shape the preservation, transformation, or reinterpretation of cultural meanings in the target text.

3. Research Method

This study focuses on data in the form of material culture terms found in the novel *Gadis Kretek* by Ratih Kumala and its Arabic translation, *Fatatu as-Sajair* by Mohammad Ramadhan. Material culture terms include physical objects, food, clothing, and other cultural products closely related to the lives of Indonesian people, particularly in the context of Javanese culture and the *kretek* (clove cigarette) industry. The data source was chosen because *Gadis Kretek* is a well-known contemporary Indonesian literary work (Rahayu et al., 2021), has been translated into various languages (Sul-toni & Hilmi, 2023), and was adapted into a Netflix series (Juniarti et al., 2024). Furthermore, the novel is rich in distinctive local cultural elements, making it highly relevant for analysis in the context of cultural translation. Its Arabic translation serves

as an important source, as it illustrates how Indonesian culture is transformed within the context of the vastly different Arab culture.

The present study employs descriptive qualitative, comparative, and interpretive methods. The descriptive qualitative method aims to provide a detailed depiction of the phenomenon of material culture translation in the novel *Gadis Kretek* and its Arabic translation. This method emphasizes an in-depth understanding of data in context, rather than numerical measurement (Lim, 2025). The study is also comparative, comparing material culture terms in the source and target texts. The goal is to identify similarities and differences in how these terms are translated, as well as the strategies translators use to either preserve (resistance) or adapt (negotiation) them to Arab culture. In addition, an interpretive approach is used to analyze the meaning behind translation choices. Its purpose is to understand how cultural meanings from the source text are transferred and absorbed into the target text. These three approaches complement one another in comprehensively examining the cross-cultural translation process.

The data collection technique in this study involved documenting the novel *Gadis Kretek* and its translation. The researcher carefully read both texts, took notes, and classified the material culture terms that appeared. The data collected focused on terms representing material culture and their equivalents in the translated version. The data analysis in this study follows the Miles & Huberman (1994) model, which consists of three stages: data reduction, data display, and conclusion drawing. Data reduction was carried out by filtering relevant material culture terms from both the source and target texts. The collected data were then presented in tables and narrative descriptions to facilitate comparative analysis. Finally, conclusions were drawn by identifying patterns of resistance or negotiation, along with the factors that influenced them. The analysis was conducted on 20 selected data items containing material culture expressions identified in the translation corpus. These data were purposively selected because they demonstrated clear instances of cultural transfer and decision-making in translation. The dataset consisted of 10 examples, each categorized as either resistance or negotiation.

4. Discussion

This section presents research findings and discusses the translation of material culture elements from Indonesian into Arabic, focusing on resistance- and negotiation-based categories, such as cuisine, buildings, transportation, clothing, accessories, and household equipment. Social, cultural, and linguistic factors are also taken into account. Each finding is analyzed in light of cultural and linguistic factors that shape the translator's choices.

Table 1. Resistance Patterns in Material Culture Translation

No	ST	TT	Material Culture Categories
1	Dia mengajak Roemaisa minum <u>cendol</u> (GK, IV/84) [He invited Roemaisa to drink cendol]	فتجرأ الرجل على أن يطلب منها أن تشرب معه كأس " كيندول " <i>Fatajarrā 'a ar-rajulu 'alā an yathluba minhā an tasyraba ma 'ahu ka 'sa "Kīndūl"</i> (FS, IV/89) [The man boldly asked her to drink a glass of cendol with him]	Cuisine
2	<i>Nogosari karo kuto opo, siji meneh aku lali.</i> " (GK, IV/85) [Nogosari and another town, I've forgotten its name]	أحد المدن اسمها على ما أعتقد نوجوساري ، لقت نسيت اسم الأخرى <i>Achad al-mudun ismuhā 'alā mā a 'taqid Nujūsārī, laqad nasītu isma al-ukhra</i> (FS, IV/90) [One of the towns was called, I believe, Nogosari, but I forgot the name of the other one]	Cuisine
3	Kami memutuskan untuk sekadar meluruskan badan di <u>pabrik</u> (GK, IX/164) [We decided to simply lie down and rest at the factory]	قررنا أن نمكث في المصنع <i>Qarrarnā an namkutsa fī al-Mashna'</i> (FS, IX/172) [We decided to stay at the factory]	Building
4	Ia membantu Kyai Idris, yang punya usaha dagang sepatu di <u>pasar</u> Kota M (GK, XI/190) [He assisted Kyai Idris, who ran a shoe trading business in the city market]	و عمل لدى كاي إدريس الذي كان يعمل في تجارة الأحذية في سوق المدينة <i>Wa 'amila ladā Kāy Idrīs alladzī kāna ya 'malu fī tijārah al-achdzyah fī sūq al-madīnah</i> (FS, XI/205) [He worked for Kyai Idris, who was engaged in the shoe trade at the city market]	Building
5	Karim keluar <u>mobil</u> , berdiri di tepi jalan	خرج كريم من السيارة ووقف على جانب الطريق	Transportation

	(GK, XI/188) [Karim got out of the car and stood by the roadside]	<i>Kharaja Karīm min as-sayyārah wa waqafa ‘alā jānib ath-tharīq</i> (FS, XI/202) [Karim got out of the car and stood by the side of the road]	
6	Menunggu <u>bis</u> apa pun yang lewat dan mau membawanya ke terminal mana pun (GK, XI/188) [Waiting for any bus that came by and was willing to take him to any terminal]	منتظرا الحافلة القادمة لتقله إلى أي محطة <i>muntazhiran al-chāfilah al-qādimah li-tuqillahu ilā ayyi machaththah</i> (FS, XI/202) [Waiting for the next bus to take him to any station]	Transportation
7	Seolah senyum itu memang sengaja dipasang sebagai perhiasan, seumpama <u>kalung</u> ... (GK, X/176) [As if the smile had been deliberately worn as an ornament, like a necklace...]	كما لو أنها وضعت هناك لتزين وجهها ، تمامًا كالقلادة ... <i>Kamā lau annahā wudhi ‘at hunāka lituzayyina wajhahā, tamāman kal-qilādah...</i> (FS, X/187) [As if it had been placed there to adorn her face, just like a necklace...]	Accessories
8	Yang aneh, perempuan itu tak mengenakan <u>anting-anting</u> , meski lubang telinganya terlihat menganga. (GK, VII/119) [Oddly enough, the woman was not wearing any earrings, even though the holes in her ears were clearly visible]	والشيء الغريب أنه بالرغم من كل تلك الحلي لم تكن ترتدي أي أقراط في أذنها <i>Wa asy-syai ‘u al-gharīb annahu bi-raghmi min kulli tilka al-chulī lam takun tartadī ayyā aqrāthin fī udzuni-hā</i> (FS, VII/123) [Strangely enough, despite all that jewelry, she was not wearing any earrings]	Accessories
9	Lalu aku menyodorkan sebuah <u>amplop</u> lagi. (GK, XV/273) [Then I handed over another envelope]	ومن ثم أخرجت مظروفًا آخر <i>Wa min tsumma akhrajtu mazhrūfan ākhar</i> (FS, XV/295) [Then I took out another envelope]	Living Equipment
10	Sosok itu mulai terlihat jelas. Dia masih mengenakan <u>helm</u> . (GK, IX/168) [The figure began to come into clear view. He was still wearing a helmet.]	الآن يمكنني أن أرى الرجل بوضوح ، لقد خلع الخوذة <i>Al-ān yumkinunī an arā ar-rajula bi-wudhūchi, laqad khala ‘a al-khūdzah</i> (FS, IX/177) [Now I could see the man clearly. He had taken off his helmet.]	Living Equipment

The pattern of resistance in the translation of material culture is evident in the translator’s tendency to retain certain terms from the source language, especially when

no direct equivalent exists, or to preserve the uniqueness of Indonesian culture. In the culinary category, for instance, the terms *cendol* and *nogosari* are untranslated descriptively but are retained through transliteration as *كيندول* /*Kīndūl*/ (1) and *نوجوساري* /*Nujūsārī*/ (2). This indicates an effort to preserve cultural identity through the names of traditional foods. Meanwhile, in the building category, terms such as *pabrik* (factory) and *pasar* (market) are translated into common Arabic equivalents, namely *المصنع* /*al-Mashna'*/ (3) and *سوق* /*sūq*/ (4). A similar pattern appears in the transportation category, where *mobil* (car) and *bis* (bus) are translated as *السيارة* /*as-sayyārah*/ (5) and *الحافلة* /*al-chāfilah*/ (6), which are standard Arabic terms. For accessories, the translator uses lexical equivalents such as *القلادة* /*al-qilādah*/ for *kalung* (necklace) (7) and *أقراط* /*aqrāthin*/ for *anting-anting* (earrings) (8). In the household equipment category, the word *amplop* (envelope) is translated as *مظروفًا* /*mazhrūfan*/ (9) and *helm* (helmet) as *الخوذة* /*al-khūdzah*/ (10).

Table 2. Negotiation Patterns in Material Culture Translation

No	ST	TT	Material Culture Categories
11	Sambal goreng ati, <u>risoles</u> , sup serta es puter rasa nangka, semua telah dicicipinya (GK, XIII/223) [She had tasted everything: sambal goreng ati, risoles, soup, and jackfruit-flavored es puter.]	ساميل جورنج أتي بالفلفل الحار وكبد الدجاج ، والكفتة ، والحساء ، وإس بوتربنكهة الأناناس كحلويات ، وبدأت تجرب كل هذه الوصفات <i>Sāmīl jūranj atī bil-filfil al-chār wa-kabid al-dajāj, wal-kaftah, wal-chasā', wa'īs būtar bi-nakhat al-anānās ka-chalawiyyāt, wa-bada'at tajrib kullu hādzihi al-washāfāt</i> (FS, XIII/240) [Sambal goreng ati with chili peppers and chicken liver, croquettes, soup, and pineapple-flavored es puter for dessert—she began trying all of these dishes.]	Cuisine
12	Dengan uang sekadarnya, ia membeli sebungkus <u>pecel</u> untuk makan malam (GK, VIII/154) [With the little money he had, he bought a packet of pecel for dinner.]	شترى بواسطة المال القليل الذي أخرجته من جيبه بعض الأرز ، التوفو ، الخضروات المغطاة بصوص جوز الهند الحار ولفها في ورقة من أوراق شجر الموز <i>Isytarā bi-wasīthati al-māl al-qalīl alladzī akhrajahu min jaibihī ba'dla al-ruz, al-tūfū,</i>	Cuisine

		<p><i>al-chudlarawāt al-mughthāh</i> <i>bi-shūsh jauz al-hind al-chār</i> <i>wa-laffahā fī waraqah min</i> <i>aurāq syajar al-maūz</i> (FS, VIII/161) [With the little money he took out of his pocket, he bought some rice, tofu, and vegetables covered in a spicy coconut sauce, wrapped in a banana leaf.]</p>	
13	<p>Karim menuruti Lebas, menepi di sebuah <u>warung</u>. (GK, XI/197) [Karim did as Lebas instructed and pulled over at a roadside stall]</p>	<p>اتجه ليباس بالسيارة إلى متجر صغير <i>Ittijahu Lībās bis-sayyārah ilā matjar shaghūr</i> (FS, XI/212) [Lebas drove the car toward a small shop]</p>	Building
14	<p>Idroes Moeria pernah mendengar ramalan itu dari Kyai yang dia temui di <u>langgar</u>. (GK, III/49) [Idroes Moeria had once heard that prophecy from a Kyai he met at a prayer house]</p>	<p>سمع إدروس موريا ذات مرة عن نبوة الشيخ في مسجد قريب <i>Sami 'a Idrūs Mūriyā dhāta marratin 'an nubu'ati asy-syaikh fī masjid qarīb</i> (FS, III/59) [Idroes Moeria once heard the sheikh's prophecy at a nearby mosque]</p>	Building
15	<p>Para buruh yang saling bergurau menaiki <u>sepeda jengki</u> atau <u>pit onthel</u>. (GK, IX/166) [The workers, joking among themselves, rode jengki bicycles or pit onthel, traditional Indonesian bicycles]</p>	<p>بهؤلاء العمال الذين يتحدثون ويرمون النكات معًا على دراجاتهم النارية <i>bi-hā'ulā'i al-'ummāl alladzīna yatachaddatsūna wa yarmūna an-nukāt ma'an'alā darājātihim al-nāriyyah</i> (FS, IX/173) [Those workers chatted and joked together while riding their motorcycles]</p>	Transportation
16	<p>Lalu membungkus bayi merah itu dengan <u>jarit batik</u> sebagai bedong. (GK, VI/103-104) [Then she wrapped the newborn baby in a batik jarit as a swaddling cloth]</p>	<p>ومن ثم لفت الطفلة في قطعة من القماش <i>Wa min tsumma laffat ath-thiflata fī qith'atin min al-qimāsyi</i> (FS, VI/107) [Then she wrapped the baby girl in a piece of cloth]</p>	Clothing
17	<p>Ia ingin mengenakan <u>kebaya</u> Jawa beludru hitam, dengan sanggul sasakan serta selop penuh berhiaskan manik-manik. (GK, XIII/223)</p>	<p>وخطت لارتداء بلوزة جاوية بقطيفة سوداء مُقَلَّمة، وكعكة رسمية في شعرها، وفي قدميها حذاء مغطى بالخرز المزخرف <i>Wa khaththat li-irtidā'i blūzah jawiyyah bi-qatīfah sawdā'a muqallamah, wa</i></p>	Clothing

	[She wanted to wear a black velvet Javanese kebaya, with a sasakan-style bun and slippers adorned with beads]	<i>ka 'katun rasmiyyatun fī sya 'rihā, wa fī qadamayhā chidzā'an mughaththayan bil-kharazi al-muzakhrāf</i> (FS, XIII/240)	
		[She planned to wear a black striped velvet Javanese blouse, a formal hair bun, and shoes adorned with decorative beads]	
18	Tak cuma gelang keroncong yang memang seharusnya dikenakan bergerumbul (GK, VII/119) [It was not only the keroncong bracelets that were meant to be worn in clusters]	وكان ساعداها مرصعين بالأسورة ، بحفنة من تلك الأسورة على وجه الدقة <i>Wā kāna sā'idāhā mursha'īn bil-aswīrah, bi-chafnah min tilka al-aswīrah 'alā wajhi al-diqah</i> (FS, VII/123) [Her forearms were adorned with bracelets—several of them, to be precise]	Accessories
19	Ternyata di sini masih pake kompor sumbu (GK, XIV/247) [It turns out they still use wick stoves here]	يبدو أنهم ما يزالون يستخدمون موقدًا خشبيًا هنا <i>Yabdu annahum mā yazālūna yastakhdimūna mauqidan khasyabiyyan hunā</i> (FS, XIV/265) [It seems they still use a wood-burning stove here]	Living Equipment
20	Bagaimana tidak, kretek mampu membuat seseorang merasa ketergantungan. (GK, XIII/221) [How could it not? Cigarettes can make a person become dependent on them]	ولم لا، والسجائر تجعل المرء يشعر بالانتماء <i>Wa lima lā, wa as-sajā'ir taj'alu al-mar'a yasy'uru bil-intimā'</i> (FS, XIII/237) [Why not? Cigarettes make people feel a sense of belonging]	Living Equipment

The pattern of negotiation in the translation of material culture is evident in the translator's tendency to adapt source culture terms so they can be understood by readers in the target culture. In the culinary category, the term *risoles* is translated as الكفتة /*al-kaftah*/ (11), a food more familiar to Arab readers, while *pecel* is explained descriptively as الأرز، التوفو، الخضروات المغطاة بصوص جوز الهند الحار ولفها في ورقة من أوراق شجر الموز /*al-ruz, al-tūfū, al-chudllarawāt al-mughthāh bi-shūsh jauz al-hind al-chār wa-laffahā fī waraqah min aurāq syajar al-maūz*/ (12), to make its meaning easier to grasp. In the building category, *warung* is rendered as متجر صغير /*matjar shaghīr*/ (small shop) (13),

and *langgar* becomes مسجد قريب /*masjid qarīb*/ (nearby mosque) (14), offering a more familiar picture of the functions of these places for Arab readers. In the transportation category, *sepeda jengki* or *pit onthel* is translated as دراجات النارية /*darājāt al-nāriyyah*/ (motorcycles) (15), which is a shift in meaning intended to increase familiarity. This shift indicates that the translator prioritizes target-reader familiarity over preserving the original cultural specificity embedded in *sepeda jengki* or *pit onthel*. For clothing, *jarit batik* is translated as القماش /*al-qimāsyi*/ (cloth) (16) and *kebaya* becomes بلوزة /*blūzah*/ (blouse) (17), as an adaptation to more general clothing terms in the target culture. In the accessories category, *gelang keroncong* is translated as الأسورة /*al-aswīrah*/ (bracelets) (18). Meanwhile, in the category of household equipment, *kompur sumbu* is translated as موقدًا خشبيًا /*mauqidan khasyabiyyan*/ (wood stove) (19) and *kretek* as السجائر /*as-sajā'ir*/ (cigarettes) (20), showing an adaptive approach aimed at making the meaning more comprehensible within the Arab cultural context.

The translation of material culture often encounters challenges when there is no direct equivalent in the target language. This compels translators to choose a transliteration strategy to preserve the original form and identity of the source cultural term (Levy, 2011). One such example appears in the novel *Gadis Kretek*, where traditional Indonesian foods like *cendol* and *nogosari* lack direct equivalents in Arabic. Therefore, the translator opted to transliterate them as كيندول /*Kīndūl*/ and نوجوساري /*Nujūsārī*/. This choice reflects resistance to replacing the terms with descriptive equivalents or local Arabic expressions, aiming instead to introduce the uniqueness of Indonesian culture to the target readers. This strategy also allows Arab readers to encounter foreign elements without losing the cultural context inherent in the terms. By not translating them descriptively or adapting them to the target culture, the translator preserves the original cultural value, enriching the cross-cultural reading experience (Al-Tarawneh, 2025). Thus, the absence of direct equivalents becomes a key factor in the emergence of resistance patterns in the translation of material culture.

Resistance in the translation of material culture is not only seen through transliteration but also appears in the use of commonly accepted equivalents in the target language. The translator still chooses lexically appropriate terms without further cultural adaptation. For example, the terms “pabrik” (factory) and “pasar” (market) are translated as المصنع /*al-Mashna'*/ and سوق /*sūq*/, respectively. Both are standard Arabic

equivalents widely used and do not require additional explanation. The same occurs in the transportation category, where “mobil” (car) is translated as *السيارة* /*as-sayyārah*/ and “bis” (bus) as *الحافلة* /*al-chāfilah*/. These terms are well-known in modern Arabic vocabulary, so there is no need to change their form or provide contextual explanations. For accessories, “kalung” (necklace) and “anting-anting” (earrings) are translated as *القلادة* /*al-qilādah*/ and *أقراط* /*aqrāthin*/, which are also common equivalents easily recognized by readers. In the category of everyday tools, “amplop” (envelope) is translated as *مظروفًا* /*mazhrūfan*/ and “helm” (helmet) as *الخوذة* /*al-khūdzah*/, both standard terms in Arabic. Thus, resistance in this form occurs because the translator maintains the original meaning through established equivalents without significantly altering or adapting the cultural context.

In the translation of material culture, negotiation occurs when the translator adapts source culture terms to make them easier for readers in the target culture to understand. This adaptation aims to avoid confusion by using more familiar, culturally relevant equivalents (Onomejoh et al., 2024). One form of adaptation is replacing terms with local equivalents already known to the target readers (Mukminin et al., 2023). For example, in the culinary category, the term *risoles* is translated as *الكفتة* /*al-kaftah*/, a food more familiar to Arab readers. In the building category, *warung* is translated as *متجر صغير* /*matjar shaghīr*/ (small shop) and *langgar* as *مسجد قريب* /*masjid qarīb*/ (nearby mosque), making the function of these places easier to understand. For clothing, *jarit batik* is translated as *القماش* /*al-qimāsh*/ (fabric) and *kebaya* as *بلوزة* /*blūzah*/ (blouse), adjusting to the target culture's clothing terms. In the accessories category, *gelang keroncong* is translated as *الأسورة* /*al-aswīrah*/ (bracelet), and in the living equipment category, *kompur sumbu* is translated as *موقدًا خشبياً* /*mauqidan khasyabiyyan*/ (wood stove), while *kretek* is translated as *السجائر* /*as-sajā'ir*/ (cigarettes). This adaptation helps target readers understand foreign terms without losing relevant cultural context.

Descriptive explanation is used when translating material culture terms that are difficult to understand or lack direct equivalents in the target language. This strategy aims to provide a clear explanation of the term's meaning so that target readers can understand the cultural context and function it conveys (Baker, 2018). With detailed explanations, readers do not merely receive a foreign term but also understand the cultural characteristics and components inherent in it (House, 2023). A clear example

of this strategy is seen in the translation of the term *pecel*, which is descriptively translated as *الأرز، التوفو، الخضروات المغطاة بصوص جوز الهند الحار ولفها في ورقة من أوراق شجر الموز* /*al-ruz, al-tūfū, al-chudllarawāt al-mughthāh bi-shūsh jauz al-hind al-chār wa-laffahā fī waraqah min aurāq syajar al-māūz*/, meaning “rice, tofu, vegetables covered in spicy coconut sauce and wrapped in a banana leaf.” This explanation helps Arab readers visualize the dish more vividly and in context while preserving the rich cultural meaning of the original term. The descriptive approach is highly effective when translating cultural terms that are difficult or impossible to translate without losing essential meaning or cultural nuance. Thus, a descriptive explanation becomes a solution for maintaining cultural authenticity while bridging cross-cultural understanding between the source and the target.

The findings demonstrate that resistance and negotiation should not be understood merely as translation techniques but as ideological positions that shape how material culture is represented across languages. In the resistance pattern, transliteration and the use of established lexical equivalents indicate the translator’s orientation toward preserving source-culture visibility rather than maximizing readability for target readers. This tendency aligns with Venuti’s (1995) notion that resistance functions as a counterbalance to excessive domestication by maintaining linguistic and cultural difference within translation. The transliteration of culinary items such as *cendol* and *nogosari* shows that material culture is treated not simply as referential meaning but also as a cultural marker that carries local identity and historical context. Likewise, the retention of standard lexical equivalents such as factory, market, or car suggests that resistance does not always imply foreignization in form. Rather, it reflects the translator’s decision to avoid unnecessary reinterpretation of already transferable concepts. These findings indicate that resistance emerges when cultural preservation is prioritized over immediate accessibility in the target language.

At the same time, the negotiation pattern reveals that translation involves continuous mediation between cultural authenticity and communicative effectiveness. The adaptation of terms such as *risoles*, *warung*, *kebaya*, and *kretek* illustrates Eco’s (2013) argument that translation is fundamentally a process of negotiating meaning rather than reproducing linguistic equivalence. Through adaptation and descriptive explanation, the translator selectively reconstructs cultural references so that they

remain understandable within the interpretive framework of Arab readers. This process demonstrates that negotiation does not eliminate cultural differences but reorganizes them into forms considered meaningful in the target context. Descriptive translation of *pecel*, for instance, transforms a culture-specific item into an experiential explanation that emphasizes ingredients, function, and consumption practices. From the perspective of cultural translation theory, these choices position the translator as a cultural mediator who actively determines which cultural meanings are retained, transformed, or made accessible. Therefore, the interaction between resistance and negotiation reflects a dynamic intercultural dialogue rather than a binary opposition between preservation and adaptation.

5. Closing

The translation of material culture in the novel *Gadis Kretek* into Arabic reflects a dynamic interplay between patterns of resistance and negotiation. The resistance pattern is observed in the categories of cuisine, buildings, transportation, accessories, and living equipment. In this pattern, the translator retains the original terms through transliteration or uses general equivalents without further cultural adaptation. This approach is driven by several factors, including the absence of direct equivalents in Arabic, efforts to preserve the original cultural values, the intention to introduce Indonesian culture to Arab readers, and the availability of commonly known general terms. Meanwhile, the negotiation pattern appears in the categories of cuisine, buildings, transportation, clothing, accessories, and living equipment. The translator employs adaptation or descriptive explanation to make cultural terms more accessible to the target audience. Factors influencing this pattern include cultural differences and the reader's level of familiarity, the lack of direct equivalents, and strategies to bridge intercultural differences across languages. Thus, the translator plays an active role in choosing between a resistance and a negotiation strategy based on the cultural and linguistic context. These two patterns represent complementary approaches in conveying the richness of Indonesian culture to Arab readers without diminishing the meaning or cultural significance of the original terms.

This study has several limitations. First, the data analyzed focus solely on material culture in the novel *Gadis Kretek*, thereby excluding non-material cultural elements

such as values, norms, and belief systems. Second, the research is limited to one language pair, Indonesian to Arabic, so the findings cannot yet be generalized to other language pairs. Third, the analysis is limited to a descriptive approach and does not empirically examine the impact of translation strategies on target readers' comprehension or responses. For future research, it is recommended to expand the scope to include non-material culture in order to provide a more comprehensive view of cultural translation strategies. Additionally, analysis can be extended to other language pairs to explore patterns of resistance and negotiation more comparably. Future studies may also employ quantitative methods or reader reception studies to measure the effectiveness of the translation strategies used. An interdisciplinary approach that draws on cultural studies, linguistics, and intercultural communication could further enrich the analysis. In this way, research on cultural translation will become more in-depth and contribute more broadly to translation studies and cross-cultural understanding.

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