

GLOBALIZING JAVANESE CULTURE THROUGH LITERARY TRANSLATION: A CRITICAL DISCOURSE ANALYSIS OF JAVANESE TERMS IN RATIH KUMALA'S *GADIS KRETEK*

Eka Yunita Liambo, Ika Oktaviana, Rosdiana Puspita Sari

Universitas Jenderal Soedirman (UNSOED), Purwokerto, Indonesia

E-mail: eka.yunita@unsoed.ac.id

Received: 2025-12-20

Accepted: 2026-02-04

Published: 2026-06-05

Abstract

This study analyzes Javanese cultural terms in Ratih Kumala's *Gadis Kretek* and their English translations within the context of cultural globalization. As a contemporary Indonesian novel rich in local cultural expressions, *Gadis Kretek* presents challenges for translators in mediating Javanese social practices and cultural values for international readers. This study aims to identify Javanese cultural terms, classify them according to Katan's cultural levels (surface, formal, and deep culture), and examine their ideological implications using Fairclough's Critical Discourse Analysis framework. The data are drawn from the Indonesian source text and its official English translation, translated by Annie Tucker and published by Monsoon Books in 2016 (2024 edition). Employing a qualitative discourse analysis approach, this study compiled 167 culture-specific items and analyzed their corresponding renderings in the target text. Translation strategies were identified based on Baker's taxonomy and interpreted through Venuti's domestication and foreignization frameworks. The findings reveal a predominance of domestication-oriented strategies, particularly cultural substitution and neutralization, alongside selective foreignization through loan-word retention. This pattern indicates an ideological tendency to prioritize accessibility for global audiences while partially maintaining Javanese cultural markers. As a result, the cultural meanings intended for global introduction are not fully transmitted, as domestication tends to simplify, generalize, or dilute culture-specific nuances embedded in the source text. In this respect, the study demonstrates that translation acts as a mediating practice that reshapes cultural identity in globalization by negotiating between cultural visibility and readability, contributing to discourse-oriented research in literary translation.

Keywords: *cultural globalization; discourse analysis; foreignization; Javanese culture; translation ideology*

1. Introduction

The translation of Ratih Kumala's *Gadis Kretek* illustrates how Javanese culture enters global literary circulation through English. In the context of globalization, translation plays a crucial role as a medium through which local cultures are introduced to international

audiences. As a cross-cultural practice, translation does not merely transfer linguistic meaning but negotiates cultural values, worldviews, and social practices embedded in the source text (Siregar et al., 2022). In this sense, translation functions as a mediating space where local identities are represented, reinterpreted, and made accessible to global readers.

Translation is not simply a mechanical process of transferring meaning from a source language into a target language, but a complex intercultural practice that negotiates meaning between linguistic and cultural systems (Mukhtarovna & Tanjung, 2020). This negotiation becomes particularly challenging when translation involves culture-specific terms, as meaning is closely intertwined with culturally shared knowledge, beliefs, and social practices (Zitouni, 2022). Javanese culture, in particular, embodies distinctive practices, symbols, philosophies, and social norms rooted in its historical and cultural background, which pose significant challenges for translators when rendered into another language (Maksvytytė, 2019).

These challenges are especially evident in literary translation. Cultural exchange through translation is prominently reflected in literary works, which often contain dense cultural expressions that represent the identity of the source community (Fitriana, 2016; Zahrawi, 2018). In the context of globalization, literary translation plays a vital role in globalizing local culture by mediating culturally embedded expressions for international audiences. Literary works function not only as aesthetic artifacts but also as cultural media that convey values, traditions, and ways of life (Indrastuti, 2018). However, when Indonesian literary works rich in local cultural elements are translated into English, inaccurate or ideologically driven translation choices may result in textual distortion, simplification, or the loss of cultural nuance, thereby limiting target readers' comprehensive understanding of the source culture. As a literary work deeply rooted in local traditions, social hierarchies, and cultural expressions, *Gadis Kretek* presents numerous cultural markers that are closely tied to Javanese ways of life. When translated into English, these cultural elements require careful negotiation to maintain their meanings while remaining accessible to global readers.

Although numerous studies have examined the translation of cultural elements in literary texts, research that specifically focuses on the translation of Javanese cultural expressions in contemporary Indonesian novels remains limited. In particular, few studies have explored the translation of Javanese cultural terms in *Gadis Kretek* by linking translation strategies with translator ideology within the broader context of cultural globalization. Moreover, studies that integrate domestication and foreignization strategies with a Critical Discourse Analysis perspective to conceptualize translation as a discursive and ideological practice are still scarce.

To address this gap, the present study focuses on the English translation of *Gadis Kretek*. This study aims to identify Javanese cultural terms in the novel, classify them based on Katan's cultural levels, and analyze their ideological implications using Fairclough's Critical Discourse Analysis. By doing so, this research contributes to translation studies and cultural globalization by demonstrating how translator ideology shapes the global visibility and representation of Javanese culture in international literary circulation.

2. Literature Review

Previous studies have explored *Gadis Kretek* in both its novel and film adaptations, applying various analytical perspectives. A significant emphasis has been placed on translation studies: (a) studies on *Gadis Kretek* and its cultural element (Hardiyanti et al.,

2021; Virtianti et al., 2024; Arifianto & Asmarani, 2024; Widarwati & Purnomo, 2025; Wulandari et al., 2025); (b) studies on translation ideology (Mukminin & Sajarwa, 2025a-c; Sianipar et al., 2025; Azizah et al., 2025). Several studies have examined the translation of cultural elements in *Gadis Kretek*, but their analytical scope is often limited. While Hardiyanti et al. (2021) focus on translation issues in general terms, their framework lacks ideological analysis, which this study addresses through CDA. On the other hand, Wulandari et al. (2025) point out information loss due to cultural and social gaps but do not analyze the specific mechanisms through which this loss occurs or how translation strategies can help preserve cultural nuances. Widarwati and Purnomo (2025) also discuss how gender representation is influenced by Javanese cultural elements; however, they do not systematically apply critical discourse analysis to reveal how cultural ideology is constructed and conveyed through translation.

Furthermore, Virtianti et al. (2024) analyze cultural words in the first episode of the *Gadis Kretek* series, while Arifianto and Asmarani (2024) examine subtitle translations using Newmark's translation procedures. Although these studies make valuable contributions, they do not extend beyond micro-linguistic analysis to explore how translation choices serve as strategies for promoting local culture to a global audience. In contrast, Sianipar et al. (2025) address the challenges of translating sarcasm and irony, especially with machine translation tools like ChatGPT. However, their focus remains on technological limitations rather than the broader concept of cultural globalization. Additionally, Azizah et al. (2025) identify variations in the techniques used to translate interrogative sentences, specifically single, couplet, and triplet structures. Mukminin and Sajarwa (2025a-c) examined Javanese address terms and cultural negotiation but did not explore globalization. Hence, these studies provide valuable insights but remain limited in scope.

Based on the explanation above, few studies integrate discourse analysis and ideology to examine Javanese cultural terms in *Gadis Kretek*. This study redefines literary translation, viewing it not just as a linguistic transfer but as a strategic tool for cultural globalization. Unlike earlier studies, this research applies Katan's cultural levels and CDA to reveal ideological implications. It seeks to identify Javanese cultural terms in the novel *Gadis Kretek*, classify these terms according to Katan's three levels of culture (surface, formal, and deep), and analyze their implications using Fairclough's Critical Discourse Analysis framework. By employing discourse analysis to explore the translation of Javanese cultural terms, this research goes beyond merely identifying translation techniques; it investigates how translation choices construct, negotiate, and globalize local cultural meanings for international audiences. By integrating insights from translation studies, discourse analysis, and cultural globalization, this study highlights how local Javanese culture is represented, recontextualized, and circulated through literary translation. This perspective provides new insights into the role of translation as an active agent in shaping cultural meanings in a global context, an aspect that has not been systematically addressed in previous studies of *Gadis Kretek*. Hence, this study extends translation research by showing how translator ideology mediates Javanese culture in global literary circulation and shifts from micro-linguistic focus to macro-level discourse and ideology.

In sum, the analytical framework is constructed by integrating three main theoretical perspectives: Venuti's ideology of translation, Fairclough's critical discourse analysis, and Katan's cultural classification. These frameworks are complementary in explaining how cultural elements are represented, mediated, and negotiated in translated texts. Venuti's

concepts of domestication and foreignization are employed to identify the translator's ideological orientation in selecting translation strategies, particularly in determining the extent to which source-culture elements are preserved or adapted to the target culture.

Katan's cultural classification, meanwhile, serves as the basis for identifying and categorizing cultural elements found in the source text according to their levels of cultural depth, ranging from surface culture to deep culture. This classification enables a more systematic analysis of which types of cultural elements are most frequently modified or maintained in the translation process. Furthermore, Fairclough's critical discourse analysis is applied to interpret the ideological implications of these translation choices, particularly at the level of *discursive practice*, where translation is understood as a non-neutral social practice shaped by power relations, ideology, and target readers' expectations. By integrating these three perspectives, this study conceptualizes translation not merely as a linguistic process, but as a discursive practice that plays a significant role in the globalization of local culture. To clarify the integration of these theoretical perspectives and their analytical functions in this study, a conceptual framework is presented in Table 1, summarizing the relationship between cultural elements, translation strategies, ideological orientation, and discursive practice.

Table 1.
Conceptual Framework of Cultural Translation Analysis

Theoretical Framework	Key Concept	Analytical Function in This Study
Katan (2009)	Cultural levels (surface, intermediate, deep culture)	Identifying and classifying types of cultural elements in the source text.
Baker (1992)	Translation strategies	Analyzing how cultural terms are translated in the target text.
Venuti (1995)	Domestication & Foreignization	Interpreting the ideological orientation of the translator.
Fairclough (1995)	Discursive practice	Explaining translation as a social and ideological practice within cultural globalization.

Note: Table X summarizes the analytical framework of this study, illustrating how cultural classification, translation strategies, and ideological analysis are systematically integrated to examine the representation of Javanese culture in the translated text.

3. Research Method

This study analyzes the translation of Javanese cultural terms in Ratih Kumala's *Gadis Kretek* and its English translation using a descriptive qualitative approach grounded in discourse analysis. The focus of the analysis is on how culture-specific expressions are translated and how translation strategies reflect the translator's ideological orientation in the context of cultural globalization. The data consist of the Indonesian novel *Gadis Kretek* by Ratih Kumala, first published by Gramedia Pustaka Utama in 2012, and its official English translation. The analysis is based on the English version of *Gadis Kretek*, translated by Annie Tucker and published by Monsoon Books in 2016 (2024 edition). A purposive sampling technique was employed to select the data. The entire source text was read closely to identify lexical items, expressions, and references that explicitly or implicitly represent Javanese cultural values, traditions, social practices, and belief systems. Only terms that

carry culture-specific meanings and pose potential translation challenges were included, resulting in a total of 167 cultural terms. Terms with purely denotative meanings or without cultural relevance were excluded from the dataset.

The analytical procedure was conducted in three systematic stages. First, identification was carried out by extracting culture-specific expressions from the source text and pairing them with their corresponding renderings in the target text. Second, categorization was performed by classifying each identified term according to Katan's (2009) cultural levels—surface culture, formal culture, and deep culture—to determine the depth of cultural meaning involved. Third, interpretation was conducted through comparative discourse analysis by examining how the selected terms were translated and how translation strategies reflect ideological positioning within the broader context of cultural globalization. Translation strategies were coded based on Baker's taxonomy, including cultural substitution, loan words, paraphrase, and omission. The application of these strategies was then interpreted in relation to Venuti's domestication and foreignization frameworks to identify the translator's dominant ideological tendency (as cited in Gang, 2024). To support analytical rigor, the frequency of each translation strategy was tallied to identify dominant patterns and tendencies in the translation.

To ensure the validity and reliability of the findings, expert triangulation was employed through consultation with translation scholars. This process was conducted to verify the consistency of term selection, cultural categorization, strategy identification, and ideological interpretation. Overall, this methodological design ensures analytical rigor and provides a replicable framework for examining cultural globalization through literary translation.

4. Results and Discussion

This study reveals how translation strategies mediate the representation of Javanese culture in the novel *Gadis Kretek*. Before examining the specific strategies applied in the English translation, it is necessary to map the cultural landscape of the source text by identifying and classifying the Javanese cultural terms embedded in the narrative. The classification of these terms provides an analytical foundation for understanding which aspects of Javanese culture are most frequently represented and how they function within the story. By organizing the cultural terms into structured categories, this study establishes a basis for interpreting subsequent translation choices and assessing how different types of cultural elements are treated in the process of translation.

Table 2.

The Classification of Javanese Cultural Terms in the Novel Gadis Kretek

No.	Cultural Level	Total	Data
1.	Technical/Surface Culture	45	<i>Abab, Cendol, Dingklik, Kendil</i>
2.	Formal/Intermediate Culture	95	<i>Bejo, Boro-boro, Cethot</i>
3.	Informal/deep culture	27	<i>Dedemit, Menyan, Sanggul, Kebaya, Batik</i>
	Total	167	

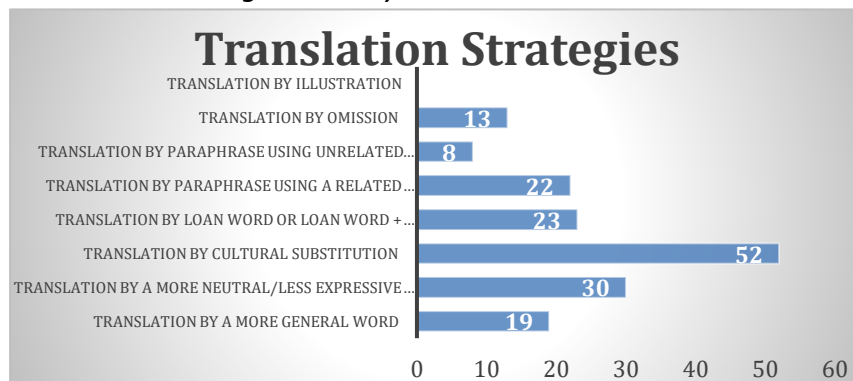
Note. The table classifies Javanese cultural terms found in the English translation of *Gadis Kretek* based on their cultural depth, adapted from surface, intermediate, and deep cultural levels.

The classification results indicate that formal or intermediate cultural elements constitute the largest proportion of the data, followed by technical or surface cultural elements, while informal or deep cultural elements appear less frequently. This distribution suggests that the novel predominantly represents Javanese culture through socially embedded practices, institutional norms, and everyday interactions rather than through deeply implicit cultural values. Such a pattern has important implications for translation, as intermediate cultural elements tend to be more visible and context-dependent, making them more susceptible to strategic adaptation in the target text. This classification therefore provides a necessary basis for examining how different types of cultural elements are negotiated through translation strategies.

Building on this cultural classification, the following section examines the translation strategies employed to render these cultural elements into English, as summarized in chart 1.

Chat 1.

Translation Strategies used by Gadis Kretek Translator



Of the 167 identified cultural terms, translation by cultural substitution emerges as the most frequently applied strategy, accounting for 52 instances (31.1%). This is followed by translation by a more neutral or less expressive word with 30 instances (18.0%), translation by loan word or loan word plus explanation with 23 instances (13.8%), and translation by paraphrase using a related word with 22 instances (13.2%). Another strategy that appears with a noticeable frequency is translation by a more general word, which occurs in 19 cases (11.4%), indicating a tendency to reduce cultural specificity while maintaining core meaning. Less frequently employed strategies include translation by omission with 13 instances (7.8%) and translation by paraphrase using unrelated word with 8 instances (4.8%). Meanwhile, translation by illustration is not observed in the data. These proportions suggest that the translator predominantly prioritizes readability and accessibility for target readers while selectively retaining culturally specific elements.

4.1 Translation Strategies in Translating Cultural Terms

The findings indicate that the translator employed various translation strategies as proposed by Baker (2018). These strategies were used to address semantic gaps and cultural differences between the source language and the target language. The results reveal a clear tendency toward target-oriented translation practices, with domestication emerging as the dominant ideological orientation.

Among the eight strategies identified, translation by cultural substitution appears most frequently, with 52 instances. This strategy involves replacing source-culture elements with culturally familiar terms in the target language to enhance readability and comprehension. The dominance of this strategy suggests that the translator prioritizes accessibility for international readers by adapting culturally specific concepts into more familiar referential frameworks. One illustrative example is the translation of *jimat* as *magic charm*. In Javanese culture, *jimat* embodies complex spiritual, metaphysical, and ritual meanings closely associated with *kejawen* beliefs and inherited traditions (Fauzia, 2020). However, when rendered as *magic charm*, these multilayered cultural meanings are simplified into a more general notion of a supernatural object commonly found in Western fantasy narratives. This shift results in semantic narrowing and cultural reduction; whereby philosophical and spiritual dimensions embedded in the original term are diminished in favor of conceptual proximity and reader familiarity.

Such cultural substitution aligns with the findings of Yonamine (2022) and Husin (2022), who argue that translators often resort to more universal concepts to balance cultural specificity and communicative effectiveness. From Fairclough's perspective, this practice represents a form of cultural re-representation, in which linguistic choices function ideologically to reshape how the source culture is constructed within target-language discourse. In this context, the translator implicitly positions Javanese culture as requiring adaptation to meet global readability norms, thus reinforcing domestication as a dominant translation ideology (Venuti, as cited in Gang, 2024).

In addition to cultural substitution, the strategies of translation by a more neutral or less expressive word (30 instances) and translation by paraphrase using a related word (23 instances) are also frequently employed. These patterns indicate the translator's consistent emphasis on clarity and textual fluency, suggesting a prioritization of readability for target readers over the retention of culturally embedded affective meanings. For instance, the translation of *simbok* as *mother* demonstrates semantic neutralization: while *mother* accurately conveys kinship relations, it fails to capture the emotional closeness, social hierarchy, and cultural intimacy inherent in *simbok* within Javanese society. This loss reflects a broader tendency in cross-cultural literary translation to streamline culturally specific terms for global accessibility. As noted by Kirana, Widhyasmaramurti, and Wrihatni (2025), Javanese maternal terms carry pragmatic and affective meanings that resist full representation through neutral lexical equivalents in English. Consequently, such translation choices not only shape textual fluency but also influence how Javanese cultural values are mediated and circulated within global literary spaces.

Similarly, the translation of *dolan* as *pleasure of some leisure time* illustrates the use of paraphrase to explicate culturally embedded concepts. In Javanese culture, *dolan* refers to communal and socially oriented leisure activities rather than individual recreation. Consistent with Baker (2018), paraphrasing is often employed when implicit cultural meanings may lead to ambiguity in the target language. While this strategy enhances explicitness and comprehension for global readers, it simultaneously reduces the expressive distinctiveness of the source culture by reframing collective social practices into more generalized notions of leisure.

Viewed through the lens of translation ideology, the dominance of neutralization and paraphrasing strategies further reinforces domestication as the guiding principle of the

translation. As Venuti (2017) argues, domestication prioritizes reader comfort and textual fluency by minimizing cultural strangeness. However, as Munday and Zhang (2017) note, translation also functions as a discursive process that shapes how cultures are represented and interpreted, meaning that excessive simplification may result in partial cultural representation, particularly in translations of culturally dense literary texts such as *Gadis Kretek*.

Conversely, instances of translation by loan word or loan word plus explanation (22 instances) demonstrate selective efforts toward foreignization. The retention of cultural terms such as *kebaya* indicates the translator's decision to preserve culturally significant symbols that embody identity, tradition, and social values. By maintaining the original term, the translator allows the source culture to remain visible within the translated text, inviting target readers to encounter cultural difference rather than its erasure. This practice supports Zaid and Bennoudi's (2023) assertion that translation is inherently ideological, with translators actively shaping cultural representation rather than merely transferring meaning. Beyond dominant domestication-oriented strategies, several secondary strategies were identified, including translation by a more general word (19 instances), translation by paraphrase using unrelated words (8 instances), and translation by omission (13 instances). For example, translating *kembang setaman* as *a plant* results in the loss of ritualistic and symbolic meanings associated with Javanese traditions. Likewise, the omission of terms such as *kromo*, *kulo*, and *paitan* eliminates markers of social hierarchy and politeness that are central to Javanese sociolinguistic practices. Omission thus reduces the representation of social hierarchy, limiting readers' exposure to Javanese relational systems that structure respect, social distance, and interpersonal positioning. In this sense, omission does not merely simplify the text but fundamentally alters the cultural logic through which social relations are understood, risking a flattened and decontextualized portrayal of Javanese society. As Kruger and van Rooy (2016) argue, omission functions ideologically by regulating which cultural meanings are made visible or invisible in the target discourse, thereby shaping how the source culture is selectively framed for the target audience.

Notably, the absence of translation by illustration suggests that the translator did not employ visual or explanatory mediation to bridge cultural gaps. Overall, these findings indicate that target-oriented strategies dominate the translation of *Gadis Kretek*, reinforcing the prevalence of domestication while allowing limited space for foreignization to sustain cultural authenticity.

4.2 Translator's Ideology

The ideological orientation of the translation is examined through Venuti's framework of domestication and foreignization. The findings reveal that domestication is the dominant ideology guiding the translation process. This is evident in the frequent use of cultural substitution and neutralization strategies, which aim to align Javanese cultural expressions with the expectations and interpretive frameworks of international readers. Nevertheless, foreignization is not entirely absent. The use of loan words and loan words accompanied by explanations indicates the translator's awareness of the importance of preserving local cultural elements that lack direct equivalents in English. These instances function as ideological interventions that resist complete cultural assimilation and maintain the visibility of Javanese identity within global literary circulation.

The coexistence of domestication and foreignization suggests ideological hybridity rather than a strict binary opposition. While domestication enhances accessibility and global reach, selective foreignization serves as a corrective strategy to prevent excessive cultural dilution. This finding supports Fitriyantisya and Munandar's (2021) and Haseeb et al.'s (2025) arguments that balanced translation practices are necessary to sustain cultural identity in the context of globalization. In this sense, the translation of *Gadis Kretek* operates as a site of ideological negotiation, where readability for a global audience is continuously weighed against the responsibility to preserve culturally embedded meanings. Such negotiation highlights the translator's agency in mediating local values for international circulation, demonstrating that translation is not merely a technical act but a culturally and politically situated practice.

4.3 The Perspective of Critical Discourse Analysis

Within Fairclough's Critical Discourse Analysis framework, the translation of *Gadis Kretek* is understood as a discursive practice shaped by ideology and power relations (Ali & Jassim, 2022). At the textual level, the dominance of domestication strategies reflects the translator's tendency to universalize Javanese cultural meanings in accordance with global readership norms (Martynyuk & Akhmedova, 2022). These choices align with globalization logic that prioritizes readability and market accessibility (Bořtuć, 2021), but they also risk reducing cultural complexity (Hasmiati et al., 2025).

At the level of socio-cultural practice, the translation operates as a site of negotiation between local identity and global circulation. The translator functions as a mediating agent who selectively filters cultural meanings for an international audience that occupies a dominant position in the global literary system (Tymoczko, 2021). In the case of *Gadis Kretek*, this mediation is evident in the consistent prioritization of culturally neutral lexical choices alongside the selective retention of emblematic cultural terms, which together shape how Javanese social life, values, and traditions are made legible to global readers. Although domestication prevails, the selective use of foreignization through retained cultural terms represents limited resistance to cultural homogenization (Tian, 2023), allowing fragments of Javanese cultural specificity to remain visible within a translation otherwise oriented toward global readability.

Thus, the translation of *Gadis Kretek* exemplifies how translation ideology operates as a mechanism of compromise, balancing cultural adaptation with the preservation of local identity within global discourse. The predominance of domestication, tempered by selective foreignization, demonstrates how Javanese cultural meanings are not fully erased but strategically reshaped to align with global readability norms. This pattern confirms that the translator's choices actively structure which aspects of Javanese identity become visible, simplified, or marginalized in the English version of the novel. As argued by Njonge (2024), translation is not a neutral act but a socially embedded practice that reflects broader power relations in cross-cultural communication, a dynamic that is clearly manifested in the mediated global circulation of *Gadis Kretek*.

5. Conclusion

By positioning translation as an ideological site where domestication, foreignization, and global power asymmetries intersect, this study offers a novel contribution by

demonstrating that the global circulation of local literature is shaped not only by linguistic choices but also by discursive constraints that regulate the visibility and legitimacy of local culture within the international literary sphere. This study is also among the first to apply CDA and Katan's cultural levels to *Gadis Kretek*. The findings confirm that the translation of *Gadis Kretek* operates as a non-neutral social practice, in which translators' decisions are influenced by readability demands, global readership expectations, and the position of Javanese culture within the global literary hierarchy. The dominance of domestication reflects an adaptive strategy that enables wider circulation of the text, while simultaneously revealing an ideological negotiation that risks reducing the complexity of source-culture meanings. Nevertheless, the selective use of foreignization indicates that translation also functions as a limited site of resistance against cultural homogenization, allowing certain local elements to remain visible and recognizable in the translated text. Hence, domestication facilitates accessibility, while selective foreignization preserves cultural authenticity. This suggests that the translation ideology in *Gadis Kretek* is hybrid and contextual rather than strictly dichotomous, operating as a strategic compromise shaped by global power relations. Therefore, the findings inform translator decision-making in balancing readability with cultural preservation.

However, this study is limited by its focus on a single novel and a single language pair, which restricts the broader generalizability of the findings. In addition, the analysis relies primarily on qualitative interpretation and does not incorporate readers' reception or translators' perspectives, both of which could provide deeper insights into ideological motivations and interpretive effects. Future studies may expand the scope by comparing different Indonesian novels, examining multiple language pairs, or investigating readers' responses to translated cultural terms. Nevertheless, this study contributes to translation studies and cultural globalization by demonstrating how translator ideology mediates the global representation and visibility of Javanese culture.

Acknowledgements

The authors gratefully acknowledge the financial and institutional support provided by the Institute for Research and Community Service (LPPM), Universitas Jenderal Soedirman, under Contract No. 14.451/UN23.34/PT.01/V/2025.

References

- Ali, A., & Jassim, N. (2022). A critical discourse analysis of power and ideology in Ilhan Omar's victory speech. *Journal of Tikrit University for Humanities*, 29(9), 43-66. <https://doi.org/10.25130/jtuh.29.9.2.2022.24>.
- Arifianto, I. E. W., & Asmarani, R. (2024). Translation analysis of cultural terms in film series "*Gadis Kretek*". *STRUKTURAL (Seminar on Translation, Applied Linguistics, Literature, and Cultural Studies)*, 2(1), 231-237.
- Azizah, P., Firmansyah, D., & Supena, A. (2025). Analisis teknik terjemahan teks kalimat tanya bahasa Indonesia dan bahasa Inggris pada novel '*Gadis Kretek*' karya Ratih Kumala. *Jurnal Ilmiah Wahana Pendidikan*, 11(10.A), 5-14.
- Baker, M. (2018). *In other words: A coursebook on translation* (3rd ed.). London, England: Routledge.

- Bołtuć, M. (2021). Cultural adaptation, manipulation and creativity in translation. *Acta Neophilologica*, 1, 229-238. <https://doi.org/10.31648/an.5512>.
- Fauzia, A. (2020). Religious materiality and the everyday life of Javanese Muslims. *Indonesia and the Malay World*, 48(140), 25–46. <https://doi.org/10.1080/13639811.2020.1718322>
- Fitriana, I. (2016). Translation analysis of directive speech acts in *Eat Pray Love* novel and its translation into Indonesian. *PRASASTI: Journal of Linguistics*, 2(2).
- Fitriyantisya, H., & Munandar, A. (2021). Postcolonial translation studies: Foreignization and domestication of culture-specific items in of mice and men's Indonesian translated versions. 8, 1-14. <https://doi.org/10.22146/rubikon.v8i1.65478>.
- Gang, A. (2024). Domestication and foreignisation in translation studies: A bibliometric analysis of was core journal articles. *Journal of Intercultural Communication*, 24(4), 13– 22. <https://doi.org/10.36923/jicc.v24i4.933>
- Hardiyanti, D., Nugraheni, Y., Nababan, M., & Santosa, R. (2021). The reconstruction of the image of Javanese as an old language through an English translation of Javanese cultural terms in Indonesian novel “*Gadis Kretek*”. *Indonesian Journal of Applied Linguistics*, 11(1), 30–38. <https://doi.org/10.17509/ijal.v11i1.34670>
- Haseeb, M., Khan, F., & Masood, F. (2025). Cultural translation in practice: Domestication and foreignization in the English translation of Bano Qudsiya's *Raja Gidh*. *ACADEMIA International Journal for Social Sciences*. <https://doi.org/10.63056/acad.004.02.0305>.
- Hasmiati., Syamsudduha., & Azis. (2025). Social, Political, and Cultural Discourse in the Film *Gadis Kretek: A Critical Discourse Analysis* by Ruth Wodak. *Journal of Asian Multicultural Research for Social Sciences Study*. 6(2), 029-043. <https://doi.org/10.47616/jamrsss.v6i2.606>.
- Husin, N. (2022). Domestication and foreignization in the translation of English non-material cultures into Malay. In *Proceedings of the 2nd International Virtual Colloquium on Multi-disciplinary Research Impact* (pp. 59–65). Shah Alam, Malaysia: Universiti Teknologi MARA.
- Indrastuti, N. S. K. (2018). Representasi unsur budaya dalam cerita rakyat Indonesia: Kajian terhadap status sosial dan kebudayaan masyarakat. *Malaysian Journal of Social Sciences and Humanities (MJSSH)*, 3(3), 189–199.
- Katan, D. (2009). *Translating cultures: An introduction for translators, interpreters, and mediators* (2nd ed.). Manchester: St. Jerome Publishing.
- Kirana, N., Widhyasmaramurti, Wrihatni, N., S. (2025). Bentuk dan penggunaan kata sapa ibu dalam bahasa Jawa. *Jurnal Intelek Insan Cendikia*, 2(1) <https://jicnusantara.com/index.php/jiic/article/view/2170>
- Kruger, H., & van Rooy, B. (2016). The translation of ideology: A critical discourse analysis of translated political texts. *Target: International Journal of Translation Studies*, 28(2), 229–255.
- Kumala, R. (2012). *Gadis kretek*. Jakarta: Gramedia Pustaka Utama.
- Kumala, R. (2016). *Cigarette girl* (A. Tucker, Trans.). Singapore: Monsoon Books. (Original work published 2012)
- Maksvytytė, J. (2019). Culture-bound elements: Rendering and preserving in translation.

- Martynyuk, A., & Akhmedova, E. (2022). (Sub)cultural specificity of fiction simile and the choice of translation strategy. *Topics in Linguistics*, 23, 50 - 62. <https://doi.org/10.2478/topling-2022-0011>.
- Mukhtarovna, S. A., & Tanjung, S. (2020). Analisis penerjemahan unsur budaya materiil pada kumpulan cerpen berbahasa Rusia karya Anton Chekhov ke dalam bahasa Indonesia. *LingTera*, 7(2), 122–140.
- Mukminin, M. S. & Sajarwa, S. (2025a). Translation strategies of Javanese addresses terms into Arabic in *Gadis Kretek* novel. *Suar Betang*, 20(1), 85—96. <https://doi.org/10.26499/surbet.v20i1.30783>
- Mukminin, M. S. & Sajarwa, S. (2025b). Social relation transformation in the Javanese addresses expressions translation into Arabic in *Gadis Kretek* Novel. *CMES: Center of Middle Eastern Studies*, 18(1), 131-148. <https://doi.org/10.20961/cmest.18.1.101679>
- Mukminin, M. S. & Sajarwa, S. (2025c). Negotiating Indonesian cultural identity in the Arabic translation of the novel *Gadis Kretek*. *ALSUNIYAT: Jurnal Penelitian Bahasa, Sastra, dan Budaya Arab*, 8(2), 294-310. <https://doi.org/10.17509/alsuniyat.v8i2.82858>
- Munday, J., & Zhang, M. (2017). *Discourse analysis in translation studies*. Amsterdam: John Benjamins Publishing Company.
- Njonge, E. (2024). Role of translation in global literary circulation. *American Journal of Literature Studies*, 3(2), 45–54. <https://doi.org/10.47672/ajls.2316>
- Sianipar, N. N., Sipayung, K. T., & Octavianna, Y. (2025). An analysis of translation techniques between students and chat-GPT in translating sarcasm and irony in the *Gadis Kretek* novel. *Jurnal Kajian Ilmu Pendidikan (JKIP)*, 6(2), 286-304. <https://journal.al-matani.com/index.php/jkip/article/view/1322>
- Siregar, R., Safriandi, F., Ramadhan, A., Kalsum, E. U., & Suregar, M. Z. (2022). Penerjemahan sebagai jembatan antarbudaya. *Jurnal Derma Pengabdian Dosen Perguruan Tinggi ((Jurnal DEPUTI)*, 2(1). DOI: <https://doi.org/10.54123/deputi.v2i1.109>
- Tian, M. (2023). Research on the application of domestication and foreignization in literary translation. *International Journal of Education and Humanities*. 9(1), 87-92. <https://doi.org/10.54097/ijeh.v9i1.9364>.
- Tymoczko, M. (2021). Translation, ideology, and creativity. *Linguistica Antverpiensia, New Series – Themes in Translation Studies*. Antwerp, Belgium, 2. doi:10.52034/lanstts.v2i.74.
- Venuti, Lawrence. (2017). *The translator's invisibility*. London: Routledge
- Virtianti, R., Yuliasari, R., & Sari, F. P. (2024). Translation procedure of cultural words of the first episode of *Gadis Kretek* series. *Jurnal Pujangga*, 10(1), 43-55. <https://doi.org/10.47313/pujangga.v10i1.3410>
- Widarwati, N. T., & Purnomo, B. (2025). Javanese patriarchal culture of gender stereotypes in the English translation of *Gadis Kretek*: a critical discourse analysis. *Cogent Arts & Humanities*, 12(1). <https://doi.org/10.1080/23311983.2025.2526141>
- Wulandari, P. G. P., Sosiowati, I. G. A. G., & Laksmi, L. P. (2025). Loss of cultural meaning in Netflix's *Gadis Kretek* Indonesian-English translation. *Lexicon*, 12(2), 68-79. <https://doi.org/10.22146/lexicon.v12i2.107042>.
- Yonamine, M. (2022). Domestication and foreignization in interlingual subtitling: A systematic review. *Translation & Interpreting*, 14 (1), 199-213. DOI: 10.12807/ti.114201.2022.a11

- Zahrawi, S. (2018). Maintaining cultural identity in translated literary texts: Strategies of translating culture-specific items in two Arabic plays. *Arab World English Journal for Translation and Literary Studies*, 2(2), 2–16.
- Zaid, A., & Bennoudi, H. (2023). Ideology and translation. *International Journal of Language and Literary Studies*, 5(1), 243–253.
- Zitouni, M. (2022). Interdependence of culture and translation with special reference to the Arabic translation of cultural terms in *Romeo and Juliet*. *Journal of Language and Linguistic Studies*, 18(1), 235–249.