

Research Article

Negotiation of Japanese Cultural Identity into Indonesian Culture in The Translation of Comic *Kocchi Muite Miiko*

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Abstract

This study explores Japanese cultural terms in comics, focusing on the negotiation of meaning in their translation to achieve semantic equivalence and serve as a bridge between the source and target cultures. Drawing on Newmark's categorization of cultural terms, this research adopts a descriptive qualitative method with a comparative approach to identify patterns in the translation of Japanese cultural identity that undergo a process of negotiation into Indonesian culture. The material object of this study is the Japanese comic *Kocchi Muite Miiko* and its Indonesian translation *Hai, Miiko* on Volume 17 and 18. The findings reveal a total of 31 data, indicating that the negotiation of cultural identity encompasses 17 data of material culture, 9 data of socio-cultural elements, and 5 data of customs, and activities. No data were found for the aspects of gestures and habits. This study also highlights the translator's efforts to address the complexities of mediating cultural differences between the source and target cultures within the visual medium of comics.

Keywords: Negotiation; Cultural identity; Translation; Comic

1. Introduction

The translation of cultural identity in comics presents a distinct challenge within the field of translation studies. This challenge affects the translation process, as not all cultural terms have direct equivalents in other cultures (Prabawati in Sari & Gusthini, 2023). One way to address this issue is through the negotiation of cultural identity in translation, which seeks to render cultural elements by conveying meanings that are both ideal and acceptable within the context and background of the target culture (Setyawan et al., 2023). In practice, comic translation requires particular attention, as it involves both textual (linguistic) and visual (non-linguistic) components—such as images or illustrations—which play a crucial role in conveying cultural identity (Larasati & Rasikawati, 2022; Robati et al., 2024). A translator is not merely a linguistic mediator; cultural sensitivity is essential to

navigate the contextual differences between cultures, ensuring that the intended message is both comprehensible and acceptable to the target audience.

Studies on negotiation, resistance, and cultural identity have been widely conducted across various languages (Arrasyid & Sajarwa, 2023). Translation negotiation across different media has also garnered scholarly attention, particularly in the context of novels (Arrasyid & Sajarwa, 2023; Fatin & Cholsy, 2022; Ma'shumah et al., 2021; Supardi & Sayogie, 2019). Other studies have investigated the negotiation of cultural identity in alternative media forms, such as video games, as explored by Setyawan et al. (2023). Research on resistance frequently appears alongside negotiation, as reflected in the works of Arrasyid & Sajarwa (2023), Ma'shumah et al. (2021), and Setyawan et al. (2023). Thus far, research on comic translation have primarily focused on techniques, methods,

translation strategies, and the pursuit of equivalence (Borodo, 2014; Ilham et al., 2024; Larasati & Rasikawati, 2022; Martawijaya & Lestari, 2022; Septiani & Amri, 2024). Specific research on the comic *Kocchi Muite Miiko* has tended to examine its structural elements (Andini, 2023), translation strategies (Septiani & Amri, 2024), speech acts (Fadia, 2022), semiotic aspects (Shomami, 2016), and literary aspects (Amelia & Lubis, 2017; Safira, 2022). Based on these trends, it becomes evident that the negotiation of translation—particularly in the context of popular media such as comics—remains relatively unexplored area. Therefore, this study focuses on the negotiation of Japanese cultural identity into Indonesian in the comic *Kocchi Muite Miiko*.

This study aims to examine translation negotiation in the Japanese-to-Indonesian comic translation context. The negotiation process is essential in preserving the essence of the Japanese language and culture, particularly in maintaining Japanese cultural values so that the intended message can be accessed, appreciated, and understood by Indonesian readers. In line with this aim, the research question addressed is: How are the patterns of cultural identity negotiation represented in the translation of the comic *Kocchi Muite Miiko*, Volumes 17 and 18? Accordingly, this study seeks to contribute to the development of translation studies, with a particular focus on comic translation.

One of the central challenges in translation lies in achieving equivalence between the cultural identities of the source and target cultures. Since no two cultures are entirely identical, it becomes essential to identify culturally appropriate equivalents in the target culture to ensure that the message is both acceptable and comprehensible to the reader. Cultural aspects, therefore, play a pivotal role in the translation process. Negotiation in translation often entails adapting meaning

into forms that are ideal and culturally acceptable within the socio-cultural and contextual framework of the target audience (Setyawan et al., 2023). This process poses its own set of challenges, as translators must make numerous decisions to produce a coherent and culturally resonant translation (Fatin & Cholsy, 2022). Accordingly, this study aims to identify patterns of cultural identity negotiation in the translation of the comic *Kocchi Muite Miiko* and its Indonesian version.

2. Methods

Comics have emerged as one of the most widely consumed forms of reading media in contemporary times. A notable example is *Kocchi Muite Miiko*, known in its Indonesian translation as *Hai, Miiko*, a long-running comic series written and illustrated by mangaka Ono Eriko since 1995. The series portrays various aspects of daily life infused with humour, primarily targeting a young readership, particularly children. The story centers on the everyday experiences of Miiko, a fourth to fifth grade elementary school student in Japan, highlighting her interactions and routines with friends and family, both at home and at school. Miiko is depicted as a cheerful and energetic character, and her story offers insight into Japanese childhood culture. As such, the comic clearly reflects cultural differences between the source language (Japanese) and the target language (Indonesian). The negotiation of cultural identity in the comic serves to achieve equivalence and to facilitate the effective transmission of meaning and message to an Indonesian-speaking audience. In this regard, *Kocchi Muite Miiko* provides a rich site for the representation of cultural identity, making it a compelling object of study—particularly considering its child-oriented audience. This research focuses specifically on Volumes 17 and 18 of the comics, with the data consisting of

linguistic units—namely, words and phrases—found within the dialogue discourse of the comic.

This study adopts a descriptive qualitative method to identify and classify instances of cultural identity and their translations. The descriptive qualitative approach facilitates an in-depth understanding of the phenomenon through textual analysis (Creswell, 2009). In addition, a comparative method is applied to examine the differences and equivalences between the source and target languages throughout the translation process (Williams & Chesterman, 2002). In this research, the source language is Japanese, and the target language is Indonesian. The integration of descriptive qualitative and comparative methods enables the research to specifically investigate the linguistic dimensions of cultural identity as represented in the translation of the comic *Kocchi Muite Miiko*.

Data were collected through several stages using the observation and note-taking method. According to Zaim (2014), the observation method (*metode simak*) involves collecting data through careful listening or observation of the language being studied. The data collection procedures consisted of the following steps: (1) reading the source-language comic and its Indonesian translation; (2) identifying and marking Japanese cultural terms that contained within; (3) classifying culturally loaded Japanese words based on Newmark's cultural categories; and (4) presenting the classification results in table form consisting comparisons between Japanese and Indonesian translation side by side. Newmark's (1988) theory of cultural categorization was employed to identify variations in cultural identity, which are divided into five categories: (a) ecology—flora, fauna, winds, plains, hills, (b) material culture—food, clothes, houses and towns, transport, everyday objects, (c) social culture—work, leisure, address,

greetings, (d) organizations, customs, activities, procedures, and concepts—political and administrative, religious, artistic, and (e) gestures and habits.

The next step involves analyzing the collected data. The data analysis procedures consist of the following steps: (1) comparing Japanese culture-bound terms with their Indonesian translations; (2) analyzing the patterns in the translation of Japanese cultural identity into Indonesian; and (3) drawing conclusions based on the findings and analysis. The outcome of this research is the identification of patterns of cultural identity negotiation that emerge in the translation of the comic *Kocchi Muite Miiko*.

3. Result and Discussion

Japan and Indonesia possess distinct cultural characteristics, with both nations exhibiting rich cultural diversity. *Kocchi Muite Miiko* is a comic that not only portrays the everyday experiences of the protagonist, Miiko, and her friends, but also introduces various elements of Japanese culture, particularly to its primary target audience—children. For example, the comic depicts aspects of Japanese school life, such as sports festivals (*undoukai*), summer holiday, and other culturally embedded practices. These cultural aspects are likewise reflected in the translation, highlighting various features of Japanese life. As a form of popular media, comics serve as a medium of cultural diplomacy on the international stage. Translating children's comics presents a distinct challenge, especially in rendering cultural identity in a manner that fosters cross-cultural understanding and remains accessible to young readers. Therefore, the negotiation of cultural identity becomes an essential strategy for communicating cultural values and ensuring their comprehensible for the target audience.

Patterns of negotiation can be identified in the translation of material

culture, particularly artifacts. Material culture encompasses the physical objects and architectural elements that reflect and shape a society's cultural practices (Ciribuco & O'Connor, 2022; Moscatelli, 2022). This includes clothing, tools, buildings, works of art, and other items used in everyday life. In the comic Kocchi Muite Miiko, patterns of negotiation related to material culture are evident in the translation of food, architecture, and clothing. Furthermore, instances of negotiation are also observed in the translation of material culture objects such as manga or comics.

Table 1 Negotiation Patterns in The Translation of Material Culture

No.	TSu	TSa
1	メールっておもしろいね。あつ、今日の給食おいしかったね、サイコー。あたし、みそラーメン大好きー。んじや返事待ってるねー。みい子。 <i>Meeru tie omoshiroi ne. Ah, kyou no kyunshoku oishikatta ne, saikoo. Atashi, miso raamen daisuki. Njya henji matteru nee. Miiko.</i> (KMM17/N4)	Email asyik juga, ya. Makan siang kemarin enak sekali. Aku suka sekali <u>mi miso</u> . Kunggu balasannya. Miiko. (HM17/N4)
2	みい子おしいーこの紅茶。 <i>Miiko oishi kono koucha</i> (KMM17/N11)	Miiko, <u>tehnya</u> enak! (HM17/N11)
3	10/8~10/23 00円以上お買い上げの方にチョココネ、クリームパン、コアアあんぱんのうちどれかおひとつサービス!! 10/8~10/23 300円お買い上げの方にはチョココネ、クリームパン、コアアあんぱんのうちどれかおひとつサービス!! <i>korone, kurimu pan, kora anpan no uchi doreka ohitotsu sabishu!!</i> (KMM17/N20)	Dari tanggal 8 Oktober sampai 22 Oktober: Untuk pembelian di atas 300 yen, akan mendapatkan choco horn, roti krim atau <u>roti koala</u> ! (HM17/N20)
4	ホレチョコ <i>Hore choko</i> (KMM18/N9)	<u>Coklat sihir</u> (HM18/N9)
5	あやつのカステラ切りましょー <i>Ayatsu no kasutera kirimashoo</i> (KMM18/N14)	Nah, kupotongkan <u>kue bolu</u> ... (HM18/N14)
6	冷凍庫のタッパにからあげがあるからね <i>Reizokou no tappaa ni karaage ga aru kara ne</i> (KMM18/N16)	Ada <u>ayam goreng</u> di kulkas (HM18/N16)
7	エクレアパン1コ残ってるよーほしい人ー!! <i>Ekrupan ikko nokotteru yoo hoshii hitoo!!</i> (KMM18/N18)	<u>Kue sus coklat</u> masih sisa satu! Siapa yang mau! (HM18/N18)
8	まり? たった今お母さんとデパートに出かけたけど <i>Mari? Tatta ima okasan to depaato dekaketakedo.</i> (KMM17/N11)	Mari? Dia ke <u>taka</u> bersama ibu. (HM17/N11)
9	コンビニに行ってるこの下書き全部コピーしてきてくれる? <i>Konbini ni itte kono shingaki zenbu kopishite kite kureru?</i> (KMM17/N9)	Tolong fotokopi semua sketsa ini di <u>mini market</u> (HM17/N9)
10	むこうに渡ってまっすぐ行くところ公園だから <i>Mukouni watatte massugu ikuto hebou kounen dakara...</i> (KMM17/N12)	Kalau menyeberang ke sana dan jalan lurus, kau akan sampai di <u>Peace Memorial Park (Taman Perdamaian)</u> (HM17/N12)
11	まっ町のどまん中に球場。すごいー <i>Ma-Machi no doman naka ni kyuujiyuu... Sugoi-</i> (KMM17/N13)	Hebat, <u>stadionnya</u> di tengah kota... (HM17/N13)
12	国民学校って...何? <i>Kokumin gakkouite... Nani?</i> (KMM17/N19)	<u>Sekolah rakyat?</u> (HM17/N19)
13	モコヘアアセ好きさうだから... <i>Moko he akuse suki sou dakara...</i> (KMM17/N25)	Kayaknya Moko suka <u>pengikat rambut</u> itu... (HM17/N25)
14	竜平! 応えん団長本番で学ラン着るんだって? <i>Tappei! Kotaeen danchou honban de gakuran kirundatte?</i> (KMM18/N27)	Tappei! Kau sudah punya <u>seragam</u> pemimpin pemandu sonak? (HM18/N27)
15	うふふ今描いてるまんのキャラなのよ <i>Ufufu ima kaiteiru mangu no kyara na no yo</i> (KMM18/N6)	Hihi, ini karakter dalam <u>komikku</u> (HM18/N6)
16	お年玉の残りで思い切って買ったやつ <i>Otoshidama no nokoride omoikitte kacchatta...</i> (KMM18/N20)	Semuanya kubeli dengan sisa <u>angpao</u> (HM18/N20)
17	ゆうべから目の回りにメンタムぬりまくってたらハレちゃって... <i>Yuube kara me no mawari ni mentamu nurimabattetara hare chatte...</i> (KMM18/N24)	Semalaman aku olesi mataku pakai <u>minyak menthol</u> , biar nggak tidur. Eh, malah bengkok kayak begini (HM18/N24)

Table 1 presents instances of translation negotiation within the category of material culture. In the subcategory of food, *miso raamen*—a dish consisting of chewy thin noodles served with miso

broth—is translated as "mi miso" (1). Other examples include *koucha* as "teh" (2), *koala anpan* as "roti koala" (3), *hore choco* as "coklat sihir" (4), *kasutera* as "kue bolu" (5), *karaage* as "ayam goreng" (6), and *ekureapan* as "kue sus coklat" (7). In the architectural subcategory, which encompasses buildings and public spaces, such as *depaato* is translated as "toko" (8), *konbini* as "mini market" (9), *heiwa kounen* as "Peace Memorial Park (Taman Perdamaian)" (10), *kyuujiyuu* as "stadion" (11), and *kokumin gakkou* as "sekolah rakyat" (12). In the clothing subcategory, *aakusesu* is rendered as "pengikat rambut" (13), while *gakuran* is translated as "seragam" (14). Additional material culture items include *manga* translated as "komik" (15), *otoshidama* as "angpao" (16), and *mentamu* as "minyak menthol" (17).

Table 2 Negotiation Patterns in The Translation of Social Culture

No.	TSu	TSa
18	ゴメンゴメンゆうべはドラマ見てたんできー <i>Gomen gomen yuube wa drama mitetan de sa</i> (KMM17/N5)	Sori, sori. Aku lagi nonton <u>teve</u> . (HM17/N5)
19	おにいちゃん <i>Oniichan</i> (KMM17/N15)	<u>Kakak</u> ... (HM17/N15)
20	あの朝...友だちと先生がいつもみたいにこうていであそんじよって... <i>Ano asa... Tomodachi to sensei ga itsumo mitai ni koutei de asonjotte...</i> (KMM17/N18)	Pagi itu... teman-teman dan <u>bu guru</u> ... bermain di halaman sekolah (HM17/N18)
21	あの先生がお茶が好きだからですか? <i>Ano sensei ga ocha ga suki dakara desu ka?</i> (KMM18/N3)	Memangnya <u>Bu</u> Ono suka minum teh, ya? (HM18/N3)
22	わー先生だ <i>Waa sensei da</i> (KMM18/N11)	Wah, <u>pak guru</u> ! (HM18/N11)
23	ホントにいたらバケモンだな <i>Honto ni itara bakemon dana</i> (KMM18/N7)	Iya, kayak <u>siluman</u> (HM18/N7)
24	じゃああたしオニ! <i>Jya atashi oni!</i> (KMM18/N17)	Nah, aku yang <u>jaga</u> ! (HM18/N17)
25	ペンダコ <i>Pendako</i> (KMM18/N21)	<u>Kutli</u> (HM18/N21)
26	すごい浦内さん...手相見られるなんてー <i>Sugoi Urai san... Tesou mirareru nantee</i> (KMM18/N22)	Uranai hebat ya, <u>bisa baca rajah tangan</u> (HM18/N22)

In the domain of social culture, cultural terms are often translated through adaptation to the norms of the target culture. As shown in Table 2, the term *dorama*, adapted from the English word *drama*, is translated as "teve" (18). In terms of forms of address and greetings, the term *oniichan*, which refers to an older brother, is rendered as "kakak" (19). Similarly, the honorific *sensei* is translated in various ways, including "Bu guru" (20), "Bu" (21), and "Pak guru" (22). The term *bakemono* is rendered as "siluman" (23), while *oni* is translated as "jaga" (24). Additionally, *pendako*—a compound of pen and *dako*—

is translated as "kutil" (25). Meanwhile, *tesou mirareru* is interpreted as "bisa baca rajah tangan" (26).

Table 3 Negotiation Patterns in The Translation of Organization, Cutoms, Activities, Procedures, and Concepts

No.	TSu	TSa
27	せつかくの子どもの目ですが全国的に雨です <i>Sekkaku no kodomo no hi desu ga zenkoku ni ame desu</i> (KMM17/N2)	Di hari anak ini, hujan turun dengan deras (HM17/N2)
28	運動会まであと1週間!! <i>Undoukai made ato toshukan!!</i> (KMM18/N26)	Seminggu lagi festival olahraga! (HM18/N26)
29	ねっかくわんぼでもない? <i>Ne kakurenbo demo shinai?</i> (KMM17/N16)	Main petak umpet, yuk? (HM17/N16)
30	最初はグー! じゃんけんポン!! <i>Saishou wa gu! Jankenpon!!</i> (KMM18/N19)	Hompimpah! (HM18/N19)
31	ボクの演出が... <i>Boku no enshutsu ga...</i> (KMM17/N23)	Sandiwaraku... (HM17/N23)

Several terms related to organizations, customs, activities, procedures, and concepts are identified in the comic *Kocchi Muite Miiko* and its Indonesian translation. For instance, *kodomo no hi* is translated as "hari anak" (27), and *undoukai* as "festival olahraga" (28). The game *kakurenbo* is rendered as "petak umpet" (29), while *jankenpon* is translated as "batu-gunting-kertas" (30). Additionally, *enshutsu* is translated as "sandiwaraku" (31).

3.1 Material Culture

Negotiation in translation facilitates both translators and readers in understanding cultural identities from diverse parts of the world. The primary objective of this approach is to achieve equivalence in the target language, ensuring that the translation is easily comprehensible while minimizing cultural misunderstandings. One important aspect of cultural identity is material culture, which encompasses clothing, tools, buildings, art, and other everyday objects. In the comic *Kocchi Muite Miiko*, numerous elements of cultural identity undergo negotiation. Food-related terms are among the most frequently encountered. For instance, *miso raamen* (1), a dish consisting of chewy thin noodles served with miso broth, is translated as "mi miso" (miso noodle) to enhance accessibility, particularly for child readers. The term *koucha* (2), which literally means

"teh hitam" (black tea), is translated simply as "teh" (tea) in the comic. This translation reflects the Indonesian context, where "teh" commonly refers to black tea without requiring a qualifier. This differs from the Japanese context, where various types of tea exist, such as *ryokucha* (green tea), *koucha* (black tea), *houjicha* (roasted green tea), *mugicha* (barley tea), and others (Rie, 2023). Additionally, the term *horechoko* (4), composed of *hore* meaning "jatuh cinta" (to fall in love) and *choko* meaning "coklat" (chocolate), is translated as "coklat sihir" (magic chocolate). Just like magic, when someone eats *horechoko*, they instantly fall in love with the person who gave to them. Thus, this phrase—*horechoko*—also aligns closely with the story context in the title 「あやしいホレチョコ」 /ayashii hore choko/, which means "coklat misterius" (mysterious chocolate).

Meanwhile, *kasutera* (5) is translated as "kue bolu" (sponge cake), and *ekureapan* (7) as "kue sus coklat" (chocolate cream puff). The term *kasutera* originates from the word *castella*, a soft-textured, fragrant cake with a relatively mild sweetness. Castella was introduced to Japan by Portuguese missionaries and is commonly served as a morning snack or dessert during tea time (Pergikuliner, 2023; Puratos, n.d.). Since *kasutera* or *castella* is relatively unfamiliar in Indonesia, the translator opted for "kue bolu", as the appearance of castella closely resembles this type of cake. Similarly, *ekureapan* derives from the French word *éclair* and added the Japanese word *pan* which means "bread". Éclair is a pastry made from choux dough filled with cream or custard and topped with fondant. The chocolate éclair is the most popular variety (Alfaro, 2022). In the comic's illustration, *ekureapan* is resembled a chocolate cream puff, prompting the translator to negotiate the term into "kue sus coklat" (chocolate sponge cake) to enhance familiarity for Indonesian readers. Additionally, *karaage*,

a dish consisting of chicken coated in a thin batter and deep-fried (Feinstein, 2022). It is translated as "ayam goreng" (fried chicken) to ensure greater recognition and relatability among the target audience, rather than retaining the untranslated term.

Negotiation of material cultural identity is also evident in the translation of architectural terms. The word *depaato* (8), which derived from the English term *department store*, refers to a retail establishment offering a wide range of consumer products, commonly referred to in Indonesian as "toko serba ada" or "toserba". These products may include household appliances, jewelry, accessories, cosmetics, children's toys, home furnishings, electronics, and more (Natalia, 2022). In the comic's translation, *depaato* is rendered simply as "toko" (store), rather than department store or "toserba". This choice reflects the translator's consideration of the target audience's familiarity with the term "toko", which is more commonly used in everyday Indonesian. Similarly, the term *konbini* (9) is translated as "mini market". A *konbini* resembles small convenience stores in Indonesia, such as Alfamart, Indomaret, and others. However, *konbini* in Japan are distinguished by the broader range of services they offer, including movie ticket sales, tour reservations, and courier pick-up and delivery services (I'Mc Center, 2012). Thus, in comic, *konbini* translated simply as "mini market" since this term is commonly used in Indonesia.

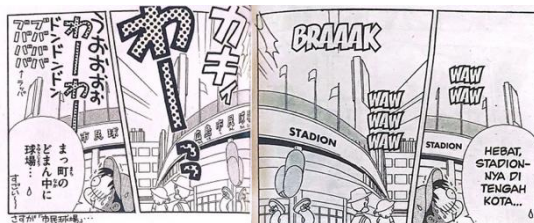


Figure 1. Influences of Speech Ballon and Space on The Translation of Building Terms

(Data No. 11, Left: KMM 17/N13; Right: HM 17/N13)

The naming of buildings in *Kocchi Muite Miiko* also involves a process of negotiation. The term *heiwa kouen* (10), which literally means "peace park," is translated in the comic as "Peace Memorial Park" as the official international name, with an additional explanatory phrase "Taman Perdamaian" (Peace Park) appended for clarification in Indonesian. Meanwhile, *kyuujyou* (11), which refers specifically to a stadium used for baseball tournaments, is translated simply as "stadion" (stadium). As shown in Figure 1, this choice is influenced by spatial constraints within the speech balloon and designated space, which is relatively small, allowing only the simplified term "stadion" to be accommodated.

The term for school in Japan, *kokumin gakkou* (12) is translated as "sekolah rakyat" (national people's school). However, the phrase "sekolah rakyat" is rarely encountered and used in contemporary Indonesian, where the more common equivalent is "sekolah negeri" (public school). The translator's choice to use "sekolah rakyat" may be attributed to the historical context of the original term. In Japan, *kokumin gakkou* was used specifically between 1941 and 1947 to refer to elementary schools during the wartime period (Jisho, 2025). In the story, the character Miiko encounters this term during a visit to the Peace Memorial Park (Atomic Bomb Museum) in Hiroshima and asks Tappei about its meaning. Her question underscores the outdated nature of the term, which is no longer in use in modern-day Japan.

Figure 2. *Gakuran*

(Source: KMM Vol. 18; ntbhshop.com)

Clothing is also included in the category of material culture. Two relevant terms found in the comic are *aakuse* (13) and *gakuran* (14). The term *aakuse* originates from the English word accessories and is equivalent to “aksesoris” in Indonesian. However, in the comic, it is negotiated and translated as “pengikat rambut” (hair tie), as the accompanying illustration depicts a specific type of accessory—namely, a hair tie. Meanwhile, *gakuran*, as shown in Figure 2, refers to a traditional Japanese male student uniform, characterized by a high, stiff collar that nearly covers the neck, gold buttons, and a matching black shirt and trousers (Fitinline, 2022). In *Kocchi Muite Miiko*, *gakuran* is associated with the cheerleading team and is worn by the character Tappei, who is assigned to lead the group. The depiction of *gakuran* in the comic aligns with the description provided by Fitinline (2022), although the shirt appears slightly longer than the standard version. Given that *gakuran* is a culturally specific uniform style with no direct equivalent in Indonesian culture, the translator chose the more general term “seragam” (uniform) to facilitate understanding among the target readerships.

3.2 Social Culture

Social culture encompasses terms related to occupations, forms of address, appellations, and everyday expressions that do not possess a physical form. One such term is *dorama* (18), a loanword from the

English word *drama*, commonly used in Japanese to refer to television dramas. In Indonesian, the most accurate equivalent would be “sinetron” (soap opera). However, in the comic, the term is translated as “teve” (TV). This translation choice reflects the translator’s intention to align with the Indonesian linguistic context and enhance accessibility for child readers, allowing them to more easily grasp the narrative without being burdened by unfamiliar terminology.

Negotiation also encompasses social relations, particularly in the use of forms of address and terms of reference or appellations. In Japanese, the term *oniichan* (19) is commonly used to refer to an older brother. However, the Indonesian language does not differentiate older siblings by gender; both male and female older siblings are referred to simply as “kakak” (older sibling). Consequently, *oniichan* is translated as “kakak” in the comic. Similarly, the term *sensei* is rendered in various forms depending on the dialogue context, including “Bu” (Mrs./Ms.) on data number (21), “Bu guru” (female teacher) on data number (20), and “Pak guru” (male teacher) on data number (22). These variations are contextually adapted to suit the Indonesian language and cultural conventions. Although *sensei* literally translates to “guru” (teacher), in Japanese it functions as a broader honorific title used not only for educators but also for professionals with recognized expertise, such as doctors, artists, and writers. For example, in *Kocchi Muite Miiko*, the term *sensei* follows the name Ono, referring to the manga artist of the comic. To maintain both the honorific and contextual nuances, it is translated as “Bu Ono” (Mrs. Ono) in the Indonesian version.

The term *oni* (24), which literally means “setan” (demon) or “raksasa” (ogre), is translated as “jaga” (meaning “guard” or “the one who watches”) in the comic. This translation aligns with the context in which the character Miiko is playing hide-and-

seek and assumes the role of the player who guards the base while counting. In Indonesian culture, the term “setan” (demon) is not typically used to refer to this role in the game. Therefore, the use of “jaga” is a more contextually appropriate and culturally resonant choice. Meanwhile, the word *pendako* (25), a coined term derived from *pen* (pen) and *dako* (callus), refers to a callus that forms due to prolonged use of a pen, particularly in the context of drawing, as depicted in the comic. However, this term is translated as “kutil” (wart) in the Indonesian version. The choice of “kutil” may be problematic, as according to the Kamus Besar Bahasa Indonesia (2016), “kutil” denotes small, wart-like growths on the skin, often reddish in colour and similar in appearance to pimples. This difference in meaning may lead to confusion and misinterpretation among readers, thereby disrupting the coherence and clarity of the narrative.

3.3 Organization, Customs, Activities, Procedures, and Concepts

Aspects of organization, customs, activities, procedures, and concepts are also present in the comic *Kocchi Muite Miiko*. Within the category of customs and activities, the terms *kodomo no hi* (27) and *undoukai* (28) appear. *Kodomo no hi*, which translates to “hari anak” (Children’s Day), is categorized as a custom because it is a celebration held annually on May 5th to pray for the health and success of children. It also involves a series of traditional activities, thereby overlapping with the category of activity. The term *kodomo no hi* consists of *kodomo* meaning “anak” (child) and *hi* meaning “hari” (day). This term is translated as “hari anak” to facilitate reader comprehension without retaining the original phrase literally. Likewise, *undoukai*, derived from *undou* (meaning “exercise” or “sports”) and *kai* (meaning “gathering” or “event”), is translated as “festival olahraga” (sports festival). In Japan, *undoukai* refers to a

sports festival held in schools and universities with purposes such as fostering social bonds and maintaining physical fitness. In contrast, similar events in Indonesia are usually organized to commemorate the Independence Day of the Republic of Indonesia.



Figure 3. Influences of Small Space on The Translation of Activity Terms (Data No. 30, Left: KMM 18/N19; Right: HM 18/N19)

The activity aspects depicted in the comic *Kocchi Muite Miiko* include *kakurenbo* (29) and *jankenpon* (30). *Kakurenbo* is translated into Indonesian as “petak umpet.” Both *petak umpet* (hide and seek) and *kakurenbo* are children’s games common to Indonesia and Japan, so the term *kakurenbo* is translated as *petak umpet* to better align with Indonesian cultural context. Meanwhile, *jankenpon* is translated as “hompimpah.” *Jankenpon* is also a children’s game familiar in both cultures but is more widely known in Indonesia as “batu-gunting-kertas” (rock-paper-scissors). The term “hompimpah” is a more familiar game used to determine a winner by showing the upper or lower side of the palm (CNN, 2024; Sarbani, 2024). In the comic, *jankenpon* would be more accurately translated as “batu-gunting-kertas,” since the depicted activity involves playing rock-paper-scissors, illustrated by hand gestures from the characters Miiko, Tappei, and Yoshida forming rock, scissors, and paper. The choice of “hompimpah” may stem from its close relation to “batu-gunting-kertas” and the limited space within the small space, as shown in Figure 2, which necessitated a more concise term to fit inside the designated space.

4. Conclusion

The findings of this research reveal that cultural disparities between the two cultures lead to translations that cannot fully achieve complete equivalence of meaning. The translator makes significant efforts to preserve the original author's intended meaning, acting as a mediator between the author and the reader. The translation results reflect the translator's attempts to approximate meaning equivalence as closely as possible to the source text. Negotiation in the translation process is one of the key strategies employed to achieve this equivalence.

This research reveals that the negotiation of Japanese cultural identity into Indonesian in the translation of *Kocchi Muite Miiko* Volumes 17 and 18 involves various patterns influenced by several key factors affecting decisions on meaning equivalence. The identified negotiation patterns cover three categories: material culture, social culture, and organizations, customs, activities, procedures, and concepts. These include variations in cultural object terms, socio-cultural concepts, as well as customary practices and ideas. Additionally, factors such as the perspective of child readers and the limited space within speech bubbles play important roles in shaping the negotiation process.

However, this research is limited to analyzing the translator's decisions without examining the ultimate implications of meaning negotiation on the target readers' understanding and acceptance. This research remains open-ended, dynamic, and transformative. Therefore, further studies are necessary to investigate how the negotiation of cultural identity in translation influences Indonesian readers' comprehension and perception of Japanese culture. Additionally, future research could broaden the scope to include multimodal comic translation, exploring the interaction

and negotiation of meaning between verbal and nonverbal elements.

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