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Negotiation of Javanese Cultural Identity into Arabic Culture in the Myth Film Translation of 'Lima Wasto'

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ABSTRACT

This study aims to identify the patterns and factors of Javanese cultural identity negotiation in the Arabic translation of the film *Lima Wasto*. The research data consists of subtitles from both the original Javanese version and the Arabic translation available on the VIU platform. A qualitative approach is employed using descriptive-comparative and interpretative methods. Data collection is conducted through observation and note-taking techniques. Data analysis follows the interactive model, which includes data reduction, data display, and conclusion drawing. The findings reveal four patterns of cultural negotiation: material culture, social culture, gestures and habits, and ecology. Cultural negotiation occurs due to differences in value systems, symbolism, and social structures between Javanese and Arab cultures. The main factors driving negotiation include the purpose of translation, symbolic differences, the norms of the target culture, and limitations of audiovisual media. Domestication strategies are often applied to make the meaning acceptable in the target culture. In conclusion, negotiation is an inevitable form of compromise in intercultural and interlingual translation.

Keywords : Negotiation, Cultural Identity, Translation

INTISARI

Penelitian ini bertujuan untuk mengetahui pola dan faktor negosiasi identitas budaya Jawa dalam terjemahan film Lima Wasto ke dalam bahasa Arab. Data penelitian berupa subtitle film versi bahasa Jawa dan versi terjemahan Arab yang tersedia di platform VIU. Penelitian ini menggunakan pendekatan kualitatif dengan metode deskriptif-komparatif dan interpretatif. Teknik pengumpulan data dilakukan melalui metode simak dan catat. Analisis data menggunakan model interaktif yang mencakup reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan empat pola negosiasi budaya: budaya material, budaya sosial, kebiasaan dan gerak tubuh, serta ekologi. Negosiasi budaya terjadi akibat perbedaan sistem nilai, simbolisme, dan struktur sosial antara budaya Jawa dan Arab. Faktor utama penyebab negosiasi meliputi tujuan penerjemahan, perbedaan simbolik, norma budaya sasaran, dan keterbatasan media audiovisual. Strategi domestikasi sering digunakan agar makna dapat diterima di budaya sasaran. Kesimpulannya, negosiasi merupakan bentuk

kompromi yang tidak terhindarkan dalam penerjemahan budaya antarbahasa dan antarbudaya.
Kata Kunci : Negosiasi, Identitas Budaya, Penerjemahan

INTRODUCTION

Film has become one of the main mediums for spreading cultural identity (Chan 2022), connecting communities with the values and traditions present in a particular country or community. Through visual and audio narratives, film can communicate stories, language, and customs that are characteristic of a specific culture (Chow 2023). Additionally, film also functions as a tool for introducing local culture to a global audience, enabling a broader cultural exchange. In the context of Indonesia, films often serve as a means to introduce the richness of local culture such as traditions, language, music, and ways of life of people from various regions (Sampurno et al. 2024; Putri et al. 2023). The stories in films can showcase the dynamics of everyday life as well as the challenges faced by individuals in preserving and adapting their culture amidst globalization. Thus, film becomes a bridge that connects various cultures around the world.

Film translation through subtitles has become an important tool in bridging cultural differences between nations. With subtitles, audiences from different parts of the world can enjoy films in their original language while still understanding the story being conveyed (Black 2022; Petillo 2023). Subtitles allow viewers to experience the original tone, expressions, and cultural context embedded in the dialogue without losing meaning. This translation process not only involves language translation but also cultural adaptation, so that viewers from different backgrounds can understand references, humor, and norms that may be unfamiliar in their own culture. This makes film an effective tool in introducing foreign cultures in a deeper and more realistic way. With the advancement of technology, subtitles are now accessible on various streaming platforms, making films easier to enjoy by a global audience (Gouleti 2023). Translation through subtitles thus becomes an effective bridge, opening opportunities for the spread of culture and cross-country understanding.

Cultural identity is reflected in language, symbols, and social practices, which are essential elements in shaping the character of a community. In the context of translation, the theory of Cultural Specific Items (CSI) proposed by Newmark (1988) offers insight into how these elements should be translated with consideration of their unique cultural context. CSI

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refers to words, phrases, or expressions that hold specific meanings within a particular culture, which are often difficult to understand or translate into another language without losing their original cultural essence. Newmark (1988) classifies CSIs into ecology, material culture, social culture, organizations, and gesture. By applying the CSI theory, translators can be more sensitive to these cultural elements, choosing translation strategies that preserve the authenticity of meaning.

In translation, negotiation refers to the process of adjusting between the source culture and the target culture to preserve the meaning, values, and messages being conveyed (Eco 2013). This process often involves adapting to differences in language, symbols, social norms, and cultural contexts. The translator plays a key role in navigating these differences, either through domestication, which makes the text feel more familiar to the target audience, or through foreignization, which preserves foreign cultural elements even though they may be difficult to understand (Venuti 1995). Furthermore, negotiation also includes the selection of words, idioms, and relevant cultural references, often requiring a compromise between cultural authenticity and acceptability in the target culture. In audiovisual contexts, such as films or other digital media, negotiation also involves considerations of media and time limitations. These translation decisions can influence how culture is received or understood by a global audience.

Lima Wasto is a mythological fiction work rich in Javanese cultural values and symbols drawing on local myths from Surakarta. It depicts five elements—*Wisma* (house), *Curigo* (keris or weapon), *Kukila* (turtledove), *Turangga* (horse), *Gangsa* (gamelan)—that represent the moral and spiritual maturity of a Javanese man (Wijayatno and Sudrajat 2011). These five elements are collectively known as *Lima Wasto*, which serve as guiding principles in the Javanese way of life. Through a narrative that blends mythology and social reality, the film not only presents a story but also conveys moral messages and philosophical insights of Javanese society. This issue is academically significant because it touches the intersection of language, ideology, and identity in translation. While prior studies have explored cultural identity negotiation in literary translation, few have addressed how audiovisual translation mediates spiritual and ideological boundaries between two distinct civilizations. Therefore, investigating the negotiation of Javanese cultural identity in the Arabic subtitling of *Lima Wasto* is crucial to understanding how translation reshapes myth, spirituality, and identity in cross-cultural communication.

Research on cultural identity negotiation has been explored by several scholars. These researchers have examined cultural identity negotiation through various contexts and language pairs. Adawiyah & Ma'nawi (2025) examine cultural identity negotiation in the Netflix series *Baitu Tahir* with an Arabic-Indonesian language pair. Ma'shumah et al. (2021) examine cultural identity negotiation in the novel *The Secret Garden* with an English-Indonesian language pair. Arrasyid & Sajarwa (2023) examine cultural identity negotiation in the novel *Cantik Itu Luka* with an Indonesian-French language pair. Sajarwa et al. (2023) analyze cultural identity negotiation in the novel *L'Étranger* and its translation into Javanese *Wong Njaba*. Meanwhile, Fatin & Cholsy (2022) discuss cultural identity negotiation in the novel *Tenki No Ko* with a Japanese-Indonesian language pair.

This study aims to examine the patterns and factors of Javanese cultural identity negotiation in the translation of the film *Lima Wasto* into Arabic. While several previous studies have discussed cultural identity negotiation in various contexts and language pairs, none have specifically focused on Javanese cultural identity negotiation in an audiovisual medium with a Javanese-Arabic language pair. This gap is what this study aims to fill. The novelty of this research lies in its focus on a mythological film text set in Javanese culture, as well as the involvement of translation strategies in the context of cross-cultural and complex audiovisual media. This research is beneficial for scholars of translation, cultural studies, and applied linguistics, as it provides insight into how local culture is negotiated in the global domain through language. Furthermore, this study contributes to the development of the Cultural Specific Items (CSI) theory and the application of the Skopos theory in the context of non-dominant languages. This research also provides practical contributions to professional translators, especially when dealing with the challenges of translating minority cultures into majority languages with different value systems. Therefore, this study broadens the scope of cross-cultural translation studies both theoretically and practically.

METHOD

This study employs a qualitative approach with descriptive, comparative, and interpretative methods. The qualitative approach focuses on understanding meaning, context, and cultural interpretation rather than numerical measurement. The descriptive method is used to describe the forms of Javanese cultural identity found in the film *Lima Wasto* and how they appear in the Arabic translation. The comparative method systematically compares the source

text (Javanese) and the target text (Arabic) to identify shifts or adaptations in cultural meanings. Meanwhile, the interpretative method is applied to analyze and interpret the data, focusing on the patterns and factors of negotiation that occur in the translation process between Javanese and Arabic cultures.

This study uses data in the form of subtitles from the film *Lima Wasto*, both in the original Javanese version and the Arabic translation available on the VIU streaming platform. The primary data source is the film itself, which was watched repeatedly to identify segments containing elements of Javanese culture and how these elements were transferred into Arabic. The data were selected using a purposive sampling technique, focusing on subtitle segments that explicitly contain cultural terms, expressions, or symbols unique to Javanese culture. The unit of analysis consists of 16 subtitle segments from both the original Javanese version and the Arabic translation available on VIU.

The collected data includes cultural terms that hold distinctive cultural meanings specific to the Javanese context. The data collection technique involves observation and note-taking. The researcher carefully observed the film *Lima Wasto* in both language versions (Javanese and Arabic), then noted relevant linguistic and cultural data. Each appearance of Javanese cultural terms, expressions, or symbols that were altered or adapted in the Arabic version was systematically recorded. Data analysis was carried out using interactive model, which consists of three main steps: data reduction, data display, and conclusion drawing. The collected data were then classified based on cultural categories, and analyzed to uncover patterns of negotiation and its factors.

This study is grounded in Newmark's (1988) theory of Cultural Specific Items (CSI), which provides the main analytical framework for identifying and classifying Javanese cultural elements found in the film *Lima Wasto*. Newmark's CSI theory is applied to categorize cultural elements into five types—ecology, material culture, social culture, organizations, and gestures—allowing for a structured analysis of how these elements are rendered in translation.

FINDING

Cultural Identity Negotiation Patterns

The present research explores the cultural identity negotiation patterns presented in the film *Lima Wasto*. Through a detailed analysis, this study identifies how various cultural elements are negotiated during the translation process from Javanese to Arabic. These

negotiation patterns are categorized into material culture, social culture, gestures and habits, and ecological contexts. The findings are presented in the following tables to highlight the key strategies used in preserving cultural identity while adapting it to the target culture.

Table 1. Negotiation Patterns of Material Culture

No	ST	TT
1	*Wis entuk omah warisan, __motor warisan__, saiki manukmu anyar?* [Have you received an inheritance house, an inheritance motorcycle, and now a new bird?]	لقد ورثت بيتاً، و**دراجة نارية**، والآن أصبح لديك طائر جديد؟ *Laqad waritsu baitan, wa **darājah nārīyah**, wal-ān ashbacha ladaika thā'irun jadīdun?*
2	*Nggih, ten ajengan __ruko__ putih niki to?* [Yes, in front of this white shop, right?]	أجل، أمام **متجر** أبيض أليس كذلك؟ *Ajal, amāma **matjarin** abyadhin, alaisa kadzālika?*

In the process of translating the film *Lima Wasto* into Arabic, Javanese material culture undergoes negotiation. One example is the term 'motor warisan' (inheritance motorcycle), which is translated as دراجة نارية /*darājah nārīyah*/ (1). Lexically, this equivalent is indeed accurate as a representation of a two-wheeled motor vehicle. However, in the context of Javanese culture, 'motor warisan' carries a deeper symbolic meaning, such as family memories, social status, and intergenerational relationships. This translation reflects a process of functionalization, where the symbolic aspects of culture are replaced by literal and universal meanings. A similar occurrence happens with the term 'ruko', which is translated as متجر /*matjar*/ (2), an equivalent that refers solely to '*toko*' (store) without representing the dual function of a ruko as both a residence and a place of business (rumah toko).

Table 2. Negotiation Patterns of Social Culture

No	ST	TT
3	*Niku jenenge __jodo__ mas* [That's called destiny, Sir]	يسمى هذا "**توأم الروح**" يا سيد *Yusamma hadzā **"tawa``am ar-rūchi"** yā sayyid*
4	*Kula niki nindakake amanat Pak, jangkep __Lima Wasto__*	أود تنفيذ المطلوب مني يا سيدي لتحقيق **"الصالحات الخمسة"**

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	[I am fulfilling the trust, Sir, completing the Five Wasto.]	*Awad tanfidu al-mathlūb minnī yā sayyidī li-tachqīqi "**ash-shālichāt al-khamsah**"*
5	*Niku syarate saking calon **morotuo**, Pak* [Those are the requirements from the future in-laws, Sir]	إنها مطالب **أسرة زوجتي** المستقبلية *Innahā mathālib **usrah zaujatī** al-mustaqbaliyyah*
6	*Wasto sing liyane mpun keturutan, **Mas**?* [Has the other Wasto been fulfilled, Sir?]	هل نفذت البنود الأخرى يا **سيد؟** *Hal nadafta al-bunūd al-ukhra yā **sayyid**?*
7	*Apik-apik **Mas*** [Everything is good, Dear]	بخير يا **عزيزي** *Bi-khairin yā **'azīzī***
8	*Piye kabarmu **dik**?* [How are you doing, Dear?]	كيف حالكِ يا **عزيزتي؟** *Kaifa chāluki yā **'azīzatī**?*
9	*Sampun no, **Pak*** [It's all good, Sir]	أجل فعلت يا **سيدي** *Ajal fa'altu yā **sayyidī***
10	*Kapan rabimu, **Cok**?* [When is your wedding, Cok?]	متى ستتزوج **يا صاح؟** *Matā satatazawaju **yā shāh**?*
11	*Manuk apik-apik ngene kok gawe **sial*** [A beautiful bird like this can bring bad luck]	كيف يمكن لطائر بهذا الجمال أن يجلب **سوء الحظ** *Kaifa yumkinu li-thā'irin bi-hadzāl-jamāli an yajlibu **sū'a al-chadzhi***
12	*Pak, niki kula sing badhe **COD** manuk* [Sir, I will be the one to do the Cash On Delivery for the bird]	سيدي، أنا الذي أريد **بيع** الطائر *Sayyidī, anā alladzī urīdu **bai'a**th-thāi'ra*

In the process of translating the film *Lima Wasto*, Javanese social culture undergoes a complex negotiation when shifted into Arab culture. One example is the term "jodoh," which is translated as توأم الروح /*tau'am ar-rūchi*/ (3) or "soulmate." Although this equivalent is emotionally aligned, the meaning of "jodoh" in Javanese culture is deeply tied to social aspects, such as parental blessings and fate, whereas in the Arabic equivalent, the emphasis is more on

the spiritual and personal dimension. The film title *Lima Wasto* is also translated as الصالحات الخمسة /ash-shālichāt al-khamsah/ (4), meaning "five righteous women," indicating a shift from the original meaning, which emphasized local wisdom, to an emphasis on moral values within the Islamic framework. The kinship term "morotuo," which refers to the wife's parents, is translated as أسرة زوجتي /usrah zaujatī/ (5), a more general equivalent that obscures the specific social relationship in Javanese culture.

Terms of address like "mas" undergo contextual negotiation, translated as سيد /sayyid/ (6) in formal situations and عزيزي /ʿazīzī/ (7) in a more familiar context. Similarly, "dik" is translated as عزيزتي /ʿazīzatī/ (8), conveying closeness but losing the social-hierarchical dimension typical in Javanese society. The title "Pak" becomes سيدي /sayyidī/ (9), showing an effort to maintain respect, although it does not fully represent the local social structure. In the informal realm of address, the word "Cok," which connotes a casual and sometimes rough tone, is translated as يا صاح /yā shāh/ (10), which is closer in meaning to "bro" or "mate," as a form of stylistic adaptation. Expressions like "sial" are translated as سوء الحظ /sū'a al-chadzhi/ (11), meaning "bad luck," which is more refined and neutral, while contemporary terms like "COD" are translated as بيع /bai'/ (12), or "sale," which does not fully capture the context of online transactions found in modern Javanese popular culture.

Table 3. Negotiation Patterns of Gestures and Habits

No	ST	TT
13	*Kula saged **ngelamar*** [I will be able to propose for marriage]	سيمكنني التقدم **للزواج** *Sayumkinunī at-taqaddum **liz-zawāj***
14	*Wis wis, **mandeg o nyangkem*** [Enough... enough, be quiet!]	يكفي ... يكفي، **اسكت**! *Yakfī ... yakfī, **uskut**!*
15	***Mlipir** sik aku* [Let me move aside for a while]	يجب أن **أبتعد عن الطريق** لدقيقة *Yajibu an **abta'id 'an ath-tharīq** li-daqīqah*

The translation of gestures and customs in the film *Lima Wasto* also shows an interesting pattern of cultural negotiation when shifted into the Arabic language. One example is the word "ngelamar," which in the context of Javanese culture refers to the process of formally proposing a partner with specific traditional procedures. In the Arabic translation, this term is rendered as زواج /zawāj/ (13), meaning "marriage." This change indicates a simplification of meaning, as "ngelamar," which is the initial stage in the marriage process, is overlooked, and its meaning

is directly merged into the final result, marriage itself. This suggests a reduction in the cultural value associated with the stages of social relationships in Javanese society. Meanwhile, the expression "mandeg o nyangkem," which in Javanese carries an expressive and sometimes imperative tone, telling someone to be quiet in a typical manner, is translated as اسكت /uskut/ (14), meaning "be quiet!" or "shut your mouth!" in Arabic. While the imperative meaning is conveyed, the local Javanese tone and style, which may carry elements of humor, a gentle reprimand, or a strict command depending on the context, are lost in this literal translation. Another typical gesture, "mlipir," which means walking slowly on the side or stepping aside politely so as not to disturb, is translated as أبتعد عن الطريق /abta'id 'an ath-tharīq/, meaning "step aside from the road." This translation is more direct and instructional, without conveying the polite nuance and caution inherent in the term "mlipir."

Table 4. Negotiation Patterns of Ecology

No	ST	TT
16	Jenengan iki loh, cah enom golekane **kutut** [You are like this, a young person looking for a turtle dove]	كما تعرف، من النادر رؤية شاب يبحث عن **طائر قمري** *Kamā ta'rifu, min an-nādiri ru'yat syāb yabchatsu 'an **thā`irin qamariyy***

The translation of ecological terms in the film *Lima Wasto* also reveals a significant form of cultural negotiation, as seen in the word '*kutut*,' which is translated into Arabic as طائر قمري /thā'ir qamarī/ (16), meaning '*turtle dove*' or '*moon dove*'. In Javanese culture, '*kutut*' is not merely a type of bird, but a symbol of spirituality and social status. The kutut bird is often associated with good omens, luck, and the Javanese philosophy of life, which is rich in meaning. However, in the Arabic version, this bird is translated biologically, based on the species that most closely resembles its physical form, without carrying the symbolic meaning attached to "kutut" in its original cultural context.

Factors Causing Cultural Identity Negotiation

In the process of translating the film *Lima Wasto* into Arabic, various forms of cultural negotiation emerge, reflecting differences in value systems, social structures, and symbolism between Javanese and Arab cultures. These negotiations not only illustrate linguistic challenges but also reveal the complexity of preserving cultural meanings embedded in specific terms, expressions, and social practices. To understand the causes of such negotiations in translation, an analysis based on key theories in translation and cultural studies is necessary.

Negotiation in the translation of the film *Lima Wasto* becomes inevitable due to fundamental differences between the source culture (Javanese) and the target culture (Arab). According to Skopos theory by Vermeer (1994), the purpose of translation (skopos) determines the strategy used, leading translators to often adapt meanings to achieve communicative functions in the target culture. This aligns with Bassnett (2013) view that cultural meanings cannot always be directly transferred, as symbols, values, and social conventions are particular to each culture. For example, the term "motor warisan" can be denotatively translated as دراجة نارية /darājah nārīyah/ (motorcycle), but its connotative meaning, related to family memory and social status in Javanese culture, is lost. Nida (1977) theory of dynamic equivalence also emphasizes that cultural meaning must be adjusted to be semantically and pragmatically acceptable to the target audience. Thus, negotiation becomes the translator's tool to balance fidelity to the source text and acceptability in the target culture.

Negotiation arises because translation is not just a language transfer, but a transfer of meaning within different social contexts. Even-Zohar's (1979) polysystem theory explains that foreign texts entering the target system will adjust to the dominant norms in place. In this context, for example, the term "jodoh" is translated as توأم الروح /tau'am ar-rūchi/. This translation reflects an emotional adaptation strategy but obscures social aspects such as parental approval and the strong concept of fate in Javanese culture. A similar phenomenon is found in Venuti's (1995) study on domestication and foreignization, where translators perform domestication to adapt foreign meanings so they feel natural in the target culture. However, this process also implies the loss of the original cultural content. Negotiation also reflects pragmatic choices, as suggested by House (2015), where translators must consider communication goals, relationships between speakers, and social implications in translation practice. Thus, word choices like "mas" becoming سيد /sayyid/ or عزيزي /'azīzī/ are not just a change in form, but a compromise between social identities.

Negotiation in translation is also caused by differences in symbolic and ecological representations inherent in cultural terms. In Barthes' (1972) semiotic study, cultural signs carry myths that shape societal perspectives. For example, the "kutut" in Javanese culture is not just a bird, but a symbol of spirituality, status, and life harmony. When translated as طائر قمري /thā'ir qamarī/ (turtle dove), which only carries its biological identity, the symbolic meaning is lost. In the theory of thick translation developed by Appiah (2021), cultural translation should provide enough context to preserve the symbolic meaning. However, due to limitations in audiovisual media, translators often reduce meaning for smoother communication. Research by Kulko et al. (2019) also shows that ecological terms are among the most difficult to translate because they are highly contextual and tied to local nature and cultural experience. Therefore, negotiation occurs as a compromise between the integrity of cultural meaning and the limitations of representation in the target language, especially when inter-cultural referential systems lack direct equivalents.

DISCUSSION

The translation of material culture in the film *Lima Wasto* demonstrates a complex process of meaning negotiation. The term *motor warisan* is translated as دراجة نارية /*darājah nārīyah*/, whereas in Javanese culture, this term carries family memories and social status. This aligns with Venuti's (1995) theory of domestication and foreignization, where the source culture can be tamed to fit the target culture. In this case, there is a domestication of meaning, where cultural symbolism is replaced by a neutral equivalent. Research by Gilyazetdinov (2025) also emphasizes the importance of maintaining cultural content in translation to prevent the loss of cultural meaning. Another example is *ruko*, which is simply translated as *matjar* (store), although in its original context it has a dual function as both a residence and a business. This shows that translators tend to opt for a literal equivalent that is universal, rather than contextual. This phenomenon reflects the tendency in cross-cultural translation to sacrifice symbolic meaning for cross-linguistic understanding. As a result, the richness of local meaning in Javanese culture undergoes reduction when transferred into Arabic.

Social culture in the film *Lima Wasto* also undergoes negotiation in the translation process. The term "jodoh" is translated as توأم الروح /*tau'am ar-rūchi*/, an equivalent that places more emphasis on the spiritual relationship rather than the social one. In Javanese culture, "jodoh" is closely tied to parental blessings and the social destiny line. This process aligns with Vermeer's (1994) Skopos theory, which emphasizes that the purpose of translation determines the translation strategy. In this case, it seems the purpose of translation is adaptation to the Arab value system, rather than preserving local values. The film title *Lima Wasto* is translated as الصالحات الخمسة /*ash-shālichāt al-khamsah*/, which focuses on religious values, rather than the local wisdom found in the original version. Research by Tabrizi & Mair (2025) points out that cross-cultural translation often does not only translate language, but also transforms ideologies. Therefore, the shift in meaning of "jodoh" and "Lima Wasto" reflects a shift in values from Javanese socio-cultural values to the religious value system of Arabic culture, demonstrating a strategy of cultural adaptation in cross-cultural translation.

The translation of address terms in *Lima Wasto* also shows a shift in social values and hierarchical relationships typical of Javanese culture. The word "mas" is translated as سيد /*sayyid*/ in formal situations and عزيزي /'*azīzī*/ in an informal context, while "dik" becomes عزيزتي /'*azīzatī*/. In Javanese culture, these terms of address not only indicate familiarity but also social structure and age. This aligns with Nida's (2021) theory of equivalence, which distinguishes between formal equivalence and dynamic equivalence. In this case, the translator

opts for dynamic equivalence, seeking functional meaning equivalence while sacrificing cultural content. Mukminin et al. (2025) research also highlights the importance of considering pragmatic functions in translating address terms. Moreover, informal terms like "Cok" are translated as يا صاح /yā shāh/, which are functionally equivalent, but lose the emotional and local cultural context. Thus, the translation of address terms in this film shows the dilemma between preserving the original cultural identity or simplifying the meaning to make it more understandable for the target audience.

Social gestures and practices such as "ngelamar," "mandeg o nyangkem," and "mlipir" are also translated literally in the Arabic version of *Lima Wasto*. The term "ngelamar" is translated as زواج /zawāj/, which directly refers to "marriage," not the initial formal proposal stage in Javanese culture. This indicates a simplification of social meaning, as outlined in Baker's (2018) theory of cultural substitution, where cultural elements are replaced with equivalents that are more familiar to the target audience. However, in this process, local values and social stages within the source culture are lost. Similarly, "mlipir," which conveys politeness in movement, is translated as أبتعد عن الطريق /abta'id 'an ath-tharīq/, which is more blunt and instructional. Adami and Pinto (2019) research states that when translating gestures or cultural expressions, it is crucial to consider connotative meaning. The failure to preserve these connotations and nuances leads to a reduction in the richness of local cultural expressions. Thus, such translation reflects the limitations in capturing the social and aesthetic dimensions of the source culture.

The translation of ecological elements such as "kutut" into طائر قمري /thā'ir qamarī/ in the film *Lima Wasto* demonstrates the removal of local symbolism. In Javanese culture, the "kutut" bird symbolizes spirituality, good luck, and a philosophy of life, not just a type of bird. Andrews and Lotman (2003) cultural semiotics theory states that every symbol in a culture carries its own system of meaning, which cannot always be directly transferred into another culture. In this case, "kutut" is translated referentially, rather than symbolically. This shows the translator's failure to preserve the layers of meaning in the cultural symbol. Holubenko's (2022) research also reveals that cross-cultural translation must consider the implicit meanings within local symbols. Translating "kutut" as "moon dove" is zoologically accurate, but it fails to convey the local values embedded in it. Thus, this shift occurs not only linguistically but also at the level of cultural and philosophical meaning. This reflects that in cross-cultural

translation, even ecological symbols face challenges in maintaining the integrity of the original cultural meaning.

The findings of this study align with and extend previous research on cultural identity negotiation in translation. Similar to studies by Adawiyah and Ma'nawi (2025) and Sajarwa et al. (2023), this research confirms that translation between culturally distant languages often results in meaning reduction and adaptation to the dominant cultural system. However, this study expands the discussion by examining a minor-to-major language translation (Javanese–Arabic) in an audiovisual context, showing how cultural nuances are not only linguistically negotiated but also mediated through visual and temporal constraints. The results support Venuti's (1995) views that domestication is often used to achieve audience acceptability, yet they also reveal the ideological tension between preserving authenticity and ensuring intelligibility.

Empirically, this study contributes to translation studies by highlighting how Javanese culture, as a minority language system, undergoes ideological negotiation when translated into Arabic, a major language with strong religious and symbolic structures. Theoretically, it enriches the concept of cultural identity negotiation by situating it within audiovisual translation, where meaning is shaped not only by language but also by sound and image. This study also provides insights for professional translators on managing cultural sensitivity and maintaining local authenticity in cross-cultural media production. Hence, it bridges academic theory and translation practice, emphasizing the need for context-aware and ethically responsible strategies in representing local identities globally.

CONCLUSION

The negotiation of Javanese cultural identity in the Arabic translation of *Lima Wasto* reflects a conceptual intersection between language, culture, and ideology. The translation process emerges not merely as linguistic substitution but as a symbolic negotiation where meaning is reshaped to align with the target culture's values and semiotic systems. This study identifies four patterns of cultural identity negotiation in the translation of Javanese cultural identity into Arabic in the film *Lima Wasto*. First, material culture, which is related to objects and artifacts. Second, social culture, focusing on social interactions. Third, gestures and habits, covering habits and body movements. Fourth, ecology, connecting culture with the physical environment. Cultural negotiation in the translation of the film *Lima Wasto* into Arabic occurs

due to differences in value systems, symbolism, and social structures between Javanese and Arab cultures. Key factors include the goals of translation, symbolic differences, the acceptance of the target culture, and the norms of the target system. Domestication strategies are often used to make the meaning feel natural, even at the expense of the original cultural content. The translator also considers social context and speaker relationships. The limited ecological term equivalents and audiovisual media constraints lead to the frequent reduction of cultural meaning, making negotiation an inevitable compromise.

This study reveals that the negotiation of Javanese cultural identity in the Arabic translation of *Lima Wasto* involves an interplay between linguistic strategies, cultural symbolism, and ideological adaptation. The relationship between translation strategy and cultural identity shows that domestication often reduces symbolic depth to achieve communicative clarity, while foreignization preserves authenticity but risks cultural opacity. These dynamics illustrate how translation operates as a site of cultural negotiation, mediating value systems between Javanese and Arabic worldviews. Academically, the findings contribute to translation and intercultural studies by positioning translation as a form of identity reconstruction within global discourse. Practically, this study provides insight for translators, subtitlers, and cultural mediators in balancing fidelity and acceptability in cross-cultural media translation. It highlights the need for cultural sensitivity and semiotic awareness when translating audiovisual texts that carry deep cultural or mythological meanings.

This study has several limitations. First, the analysis focuses solely on the film *Lima Wasto*, so the findings cannot fully represent the entire form of Javanese cultural identity negotiation in film translation into Arabic. Second, the study does not directly involve the perspective of Arabic cultural recipients, which limits the understanding of cultural meaning reception. Third, technical aspects of audiovisual translation, such as duration and synchronization, are not discussed in depth. Future research is recommended to expand the scope of analysis to include other Javanese cultural films translated into various languages. Further studies should also involve interviews with translators and target-culture audiences to better understand the dynamics of cultural reception. In addition, a multimodal approach can be employed to analyze visual, verbal, and symbolic aspects more comprehensively.

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