

Multimodal-Pragmatic Analysis of Arabic–Indonesian Subtitle Translation in the Animated Film *Muhsin and Mahasin: The Episode “The Danger of Boasting”*

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ARTICLE INFO	ABSTRACT
<p><i>Article history:</i></p> <p>Received 11-11-2025</p> <p>Revised 16-12-2025</p> <p>Accepted 28-08-2025</p> <p>Correspondence Address: sriyuliyuliani24@upi.edu</p>	<p>The growing complexity of subtitle translation in religious animated films highlights the need to move beyond linguistic equivalence toward a multimodal-pragmatic approach that integrates verbal, visual, and auditory modes. This study examines the Arabic–Indonesian subtitles of the episode “Bahaya Pamer” (<i>At-Tafākhur</i>) from the animation <i>Muhsin and Mahasin</i>, which conveys Islamic moral values of humility and sincerity through everyday child interactions. The research aims to analyze the subtitling strategies employed and to explore how multimodal elements construct pragmatic meaning and reinforce moral messages. Using a qualitative descriptive method with content analysis, eight dialogue segments were examined based on translation strategies, illocutionary functions, and multimodal components, including visual, auditory, and gestural features. Grounded in Speech Act Theory (Searle 1979), Multimodal Discourse Analysis (Kress and van Leeuwen 2006), and Audiovisual Translation strategies (Díaz Cintas and Remael 2021), the findings show that literal transfer is the dominant strategy, supported by adaptation and expansion to accommodate emotional and cultural contexts. The interaction among semiotic modes strengthens pragmatic coherence and ensures the effective transmission of moral meaning. This study concludes that multimodal subtitling functions as both linguistic mediation and a pedagogical medium for conveying Islamic moral values across languages and cultures.</p> <p>Keywords: Subtitle Translation, Multimodality, Pragmatics, Speech Act, Moral Values.</p>
	<p>Copyright © 2024, Author/s This is an open-access article under the CC–BY-SA license DOI: https://doi.org/10.32332/38581305</p>
ملخص	
<p>تُبرز تعقيدات ترجمة العناوين الفرعية في أفلام الرسوم المتحركة الدينية الحاجة إلى تجاوز مبدأ التكافؤ اللغوي نحو مقارنة تداولية متعددة الوسائط، تدمج بين العناصر اللفظية والبصرية والسمعية من أجل نقل المعنى الأخلاقي</p>	

بفاعلية. تهدف هذه الدراسة إلى تحليل ترجمة العناوين الفرعية من العربية إلى الإندونيسية في حلقة التفاهر من مسلسل الرسوم المتحركة محسن ومحسنات، الذي يعرض القيم الأخلاقية الإسلامية المتمثلة في التواصل والإخلاص من خلال تفاعلات يومية بين الأطفال. وتسعى الدراسة إلى الكشف عن استراتيجيات الترجمة المستخدمة، ودراسة دور العناصر متعددة الوسائط في بناء المعنى التداولي وتعزيز الرسائل الأخلاقية. اعتمدت الدراسة المنهج الوصفي الكيفي باستخدام تحليل المحتوى، حيث تم تحليل ثمانية مقاطع حوارية وفق استراتيجيات الترجمة، وأنواع الأفعال الكلامية الإنجازية، والعناصر متعددة الوسائط التي تشمل الجوانب البصرية والسمعية والإشارية. وبالاستناد إلى نظرية الأفعال الكلامية (Searle, 1979)، وتحليل الخطاب المتعدد الوسائط (Kress & van Leeuwen, 2006)، واستراتيجيات الترجمة السمعية البصرية (Díaz Cintas & Remael, 2021)، أظهرت النتائج أن استراتيجية النقل الحرفي هي الأكثر استخدامًا، مدعومة باستراتيجيتي التكيف والتوسيع بما يتناسب مع السياقين الثقافي والعاطفي. كما تسهم التفاعلات بين الوسائط السيميائية المختلفة في تعزيز التماسك التداولي وضمان إيصال الرسائل الأخلاقية بدقة. وتتلخص الدراسة إلى أن الترجمة متعددة الوسائط لا تؤدي وظيفة لغوية فحسب، بل تمثل وسيلة تربوية فاعلة لنقل القيم الأخلاقية الإسلامية عبر اللغات والثقافات.

كلمات أساسية: ترجمة الترجمات الفرعية؛ التعددية الوسائطية؛ التداوليات؛ أفعال الكلام؛ القيم الأخلاقية.

Introduction

The development of audiovisual translation (AVT) studies over the past decade has shown a significant shift from merely pursuing linguistic accuracy toward recognizing that meaning in film is constructed through multiple semiotic modes, including text, image, sound, and movement.¹ This shift is particularly relevant when the object of study is

Islamic animated films for children, as moral messages are conveyed not only through verbal language but also through facial expressions, color, gesture, and accompanying music.² In this context, animated films serve as a strategic medium for instilling Islamic values and noble character in a contextual and engaging manner.³

One compelling example is the Arabic-language animated series *Muhsin and Mahasin*,

¹ Henrik Gottlieb, "Subtitling—A New University Discipline," in *Teaching Translation and Interpreting*, ed. C. Dollerup and A. Loddegaard (Amsterdam: John Benjamins, 1992), 161–170; Jan Pedersen, *Subtitling Norms for Television: An Exploration Focusing on Extralinguistic Cultural References* (Amsterdam: John Benjamins, 2011); Jorge Díaz Cintas and Aline Remael, *Subtitling: Concepts and Practices* (New York: Routledge, 2021).

² Jorge Díaz Cintas and Aline Remael, *Subtitling: Concepts and Practices* (New York: Routledge, 2021); Frederic Chaume, *Audiovisual Translation: Dubbing and Subtitling* (New York: Routledge, 2020).

³ Achmad Fadlan, Nurmalia, and Sintia Besti. 2025. "Analisis Nilai-Nilai Pendidikan Akhlak Dalam Film Animasi Islami Nussa Dan Rara New Series". *Tekno Aulama: Jurnal Teknologi Pendidikan Islam* 2 (1):15-24. <https://doi.org/10.53888/teknoaulama.v2i1.888>.

which conveys Islamic moral values through stories of children in everyday life. The episode titled *At-Tafākhur* (“The Danger of Showing Off”) delivers an important lesson about sincerity and humility through a narrative that effectively communicates with young audiences.

The production of this film in Arabic with Indonesian subtitles presents its own challenges, particularly in preserving moral meaning amid the constraints of limited text space, timing, and cultural differences between the source and target languages. In such cases, subtitling functions not merely as a transfer of linguistic meaning but also as a process of adapting pragmatic functions to ensure the accurate delivery of moral messages.⁴

Subtitling is a complex form of translation because it involves technical, temporal, and visual constraints. Gottlieb (1992) and Pedersen (2011) note that subtitling strategies include

transfer, expansion, reduction, adaptation, and paraphrase each chosen based on contextual needs and spatial limitations.⁵ In films with religious content, translators face a dilemma between maintaining semantic accuracy and adapting moral values appropriately for a child audience.⁶ For this reason, a multimodal approach is essential for understanding how meaning is constructed within an audiovisual context.⁷

Recent studies underscore the importance of multimodal analysis in AVT. Mudawe et al. (2024) reviewed theoretical frameworks in AVT and highlighted the necessity of a cross-modal semiotic approach.⁸ Alhamshary (2022) found that semiotic cohesion in subtitles significantly influences the effectiveness of pragmatic meaning.⁹ Meanwhile, studies by Mansy (2021) and Alfaify (2023) emphasized how religious and moral dimensions shape translation choices in Islamic films, showing

⁴ Ilham, M. A., A. Majid, H. Nurfitri, and R. Supriadi. “Analisis Teknik Penerjemahan Subtitle Bahasa Arab ke Bahasa Indonesia pada Film Pendek Akun Instagram @arabiyatalks.” *Jurnal Pesastra (Pendidikan Bahasa dan Sastra)* 2, no. 1 (2025): 10–18. <https://pesastra.uho.ac.id/index.php/journal/article/view/62>

⁵ Henrik Gottlieb, “Subtitling—A New University Discipline,” in *Teaching Translation and Interpreting*, ed. C. Dollerup and A. Loddegaard (Amsterdam: John Benjamins, 1992), 161–170; Jan Pedersen, *Subtitling Norms for Television: An Exploration Focusing on Extralinguistic Cultural References* (Amsterdam: John Benjamins, 2011)

⁶ Bogucki, Łukasz. *A Relevance-Theoretic Approach to Decision-Making in Subtitling*. Cham: Palgrave Macmillan, 2020; Farahi, M. “Pragmatic, Semantic and Sociopolitical Facets in TV News Subtitling: A Critical

Discourse Analysis of American Televised Interviews in *The Real News Network*.” *International Journal of Language and Literary Studies* 6, no. 4 (2024): 83–104. <https://doi.org/10.36892/ijlls.v6i4.1879>.

⁷ Gunther Kress and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*, 2nd ed. (New York: Routledge, 2006).

⁸ Mudawe, O., Z. A. Ahmed, and L. E. ELMikashfi. “Review of Theoretical Frameworks in Audiovisual Translation.” *Journal of Translation and Language Studies* 5, no. 3 (2024): 51–64. <https://doi.org/10.48185/jtls.v5i3.1267>

⁹ Al-Hamshari, and Yusriyyah. “How the Pragmatics of Audiovisual Translation Reflects on Semiotic Cohesion and Strategies in *The Choice 2*.” *Majallat Buḥūth Kullīyyat al-Ādāb, Jāmi‘at al-Manūfiyyah*, 2022. https://journals.ekb.eg/article_216141.html

that successful translation is measured not only by linguistic accuracy but also by alignment with Islamic ethical values.¹⁰

In the context of *Muhsin and Mahasin*, several studies have explored different aspects of the series. Hastori et al. (2024) discussed its role in character education; Taufiq and Wijaya (2022) examined its use in teaching *mahārat al-istimāʿ* (listening skills); and Muhajir et al. (2023) explored its application in teaching *nabr al-aṣwāt* (intonation). Urbah and Rohanda (2025) further argued that the narrative structure of *Muhsin and Mahasin* contributes to children's moral development.¹¹ However, to date, no study has combined an analysis of subtitle translation strategies with multimodality in a pragmatic framework to understand how moral meaning is constructed intersemiotically between Arabic and Indonesian.

This study addresses this research gap by examining the integration of subtitling

strategies and multimodal elements in constructing pragmatic meaning in an Islamic animated film. The urgency of this research lies in the increasing consumption of Islamic media among Indonesian children, which demands high-quality translation to ensure the accurate transmission of moral values. Therefore, this study focuses on identifying how Arabic–Indonesian subtitle translation strategies are used in the *At-Tafākhur* episode and how multimodal elements contribute to conveying pragmatic meaning and moral messages. Through this focus, the study aims to provide a comprehensive understanding of how subtitling strategies and multimodality work together to create effective and ethically grounded illocutionary messages.

Method

This study employs a qualitative approach using content analysis to examine the relationship between subtitling strategies and the construction of pragmatic meaning through

¹⁰ Mansy, M. “A Functional Approach to Linguistic Problems in Islamic Subtitling.” *British Journal of Translation, Linguistics and Literature* 1, no. 1 (2021). <https://doi.org/10.54848/bjtl.v1i1.1>; Alfaify, A. “Subtitling in the Streaming Era: A Comparative Analysis of Strategies Used to Translate Cultural References into Arabic.” *English Linguistics Research* 12, no. 2 (2023): 1–70. <https://www.academia.edu/download/117858823/15439.pdf>

¹¹ Hastori, Z., R. S. Amanda, and A. F. Rosyadi. “Pengaruh Film Animasi Nussa dan Rara Sebagai Media Terhadap Perilaku Hidup Bersih dan Sehat pada Anak Usia Dini.” *Childhood Education: Jurnal Pendidikan Anak Usia Dini* 5, no. 2 (2024): 383–395. <https://doi.org/10.53515/cej.v5i2.6076>; Taufik, A., A.

Wijaya, D. Khikmah, A. Rahmat, A. Aziz, A. Subiyadi, and I. C. Rahayu. “Implications of Using Maharatul Istima' Arabic Learning Media Based on YouTube Applications in 21st Century Learning.” In *Proceeding of ICONIE FTIK IAIN Pekalongan* 2, no. 1 (2022): 503–519. <https://proceeding.uingusdur.ac.id/index.php/iconie/article/view/643>; Muhajir, A., R. Fadhilah, and D. Yuliani. “Representasi Nilai Moral dalam Film Animasi Islami: Kajian Semiotik Multimodal.” *Lingua Cultura* 17, no. 1 (2023): 33–46. <https://doi.org/10.22219/jiz.v6i2.21954>; Urbah, A. L., and R. Rohanda. “Konstruksi Unsur Intrinsik dalam Animasi Arab *Muhsin & Mahasin*: Kajian Strukturalisme.” *DEIKTIS: Jurnal Pendidikan Bahasa dan Sastra* 5, no. 3 (2025): 2605–2617. <https://doi.org/10.53769/deiktis.v5i3.1680>

the interaction of verbal, visual, and auditory elements in the episode *At-Tafākhur* (“The Danger of Showing Off”) from the animated series *Muhsin and Mahasin*. The qualitative approach is appropriate because the aim of the research is interpretive rather than quantitative, seeking to explore meaning within a multimodal audiovisual text in a contextual, in-depth, and holistic manner.

The object of this study is the episode *At-Tafākhur*, published on the YouTube channel Silfah Fitri Haqqani, selected purposively due to its universal moral theme concerning the danger of boasting, its rich use of illocutionary acts, and its diverse semiotic modes. The presence of Indonesian subtitles makes it suitable for examining both translation strategies and multimodal coherence. Focusing on a single episode with eight selected segments that contain significant illocutionary functions ensures analytical depth while retaining the narrative framework that shapes the episode’s moral message.

The primary data consist of Arabic dialogue and its Indonesian subtitles displayed onscreen, alongside multimodal elements such as facial expressions, body gestures, visual composition, camera framing, intonation,

background music, and sound effects. Data were gathered through audiovisual documentation by downloading the official video, transcribing and aligning Arabic and Indonesian texts, and capturing screenshots to support visual analysis. Segments were selected based on the presence of meaningful illocutionary acts advice, reprimand, regret, commitment, or moral declaration and the relevance of semiotic modes that shape the interpretive force of each utterance.

Data analysis was conducted through three stages. The first stage involved identifying subtitling strategies based on the classifications proposed by Gottlieb (1992), Pedersen (2011), and Díaz Cintas & Remael (2021). Each subtitle line was examined using operational indicators such as fidelity to the source language structure (literal transfer), the addition of semantic clarification (expansion), cultural or idiomatic adjustment in the target language (adaptation or naturalization), and the omission of non-essential information (reduction).¹² These indicators reveal how the subtitler negotiates spatial and temporal constraints while preserving the moral intent of the source text.

The second stage consisted of multimodal analysis following the frameworks of Kress and

¹² Henrik Gottlieb, “Subtitling—A New University Discipline,” in *Teaching Translation and Interpreting*, ed. C. Dollerup and A. Loddegaard (Amsterdam: John Benjamins, 1992), 161–170; Jan Pedersen, *Subtitling*

Norms for Television: An Exploration Focusing on Extralinguistic Cultural References (Amsterdam: John Benjamins, 2011).

van Leeuwen (2006) and Bateman (2014). This analysis focused on how visual, auditory, and gestural modes interact with the subtitle text.¹³ Operational indicators included facial expressions (sadness, regret, pride), gestures (bowing, pointing, placing a hand on the chest), framing choices (close-up for emotional intensification, medium shot for interpersonal interaction), color and lighting, and auditory elements such as intonation and background music. These modes were evaluated in terms of whether they reinforced, complemented, or shifted the verbal meaning presented in the subtitle.

The third stage involved analyzing illocutionary acts based on Searle's (1979) classification. Each utterance was categorized into assertive, directive, expressive, commissive, or declarative functions using operational indicators such as whether the utterance conveys information (assertive), offers advice or instructions (directive), expresses emotional stance (expressive), articulates commitment (commissive), or affirms a moral conclusion within the narrative (declarative).¹⁴ This stage evaluates the extent to which subtitling strategies and multimodal

cues preserve or modify the illocutionary force embedded in character interactions.

Data validity was ensured through theoretical and data triangulation. Theoretical triangulation involved integrating perspectives from audiovisual translation, multimodality, and pragmatics to maintain interpretive consistency, while data triangulation included cross-verifying textual, auditory, and visual evidence to minimize analytical bias. Cultural contextualization between Arabic and Indonesian sociocultural norms was also undertaken to ensure that interpretations of moral and emotional expressions remain linguistically accurate and ethically aligned with Islamic pedagogical values.

Result and Discussion

The analysis of the *At-Taḥkūr* (The Danger of Showing Off) episode from the animated film *Muhsin and Mahasin* reveals that the Arabic–Indonesian subtitle translation does not merely serve to transfer linguistic meaning but also establishes pragmatic equivalence through the integration of visual, auditory, and gestural modes. The translator employs various subtitling strategies to preserve the Islamic moral values embedded in the dialogue,

¹³ Gunther Kress and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*, 2nd ed. (New York: Routledge, 2006); John A. Bateman, *Multimodal Analysis and Coherence: A Foundation for Empirical Studies* (New York: Routledge, 2014).

¹⁴ John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts* (Cambridge: Cambridge University Press, 1979).

ensuring that the conveyed meaning aligns with the accompanying multimodal context.

The findings indicate that the translator applied five main subtitling strategies literal transfer, adaptation, expansion, reduction, and naturalization with the dominant ones being literal transfer (50%), adaptation (25%), and expansion (25%). This variety of strategies reflects a balance between fidelity to the source language and acceptability within the target culture.

From a speech act perspective, the analysis shows a transition in illocutionary functions that mirrors the characters' moral transformation from interrogative-empathetic acts toward commissive-reflective expressions. This progression demonstrates how linguistic choices and multimodal cues collaboratively shape the moral and emotional development within the narrative.

Table 1 below presents eight key speech segments analyzed according to subtitling strategy, speech act type, multimodal features, and the moral values expressed through each scene.

Table 1. Analysis of Subtitles and Multimodal Elements in the Animated Film *Muhsin and Mahasin*, Episode “The Danger of Showing Off”

No	Dialogue & Subtitle	Strategy + Speech Act	Multimodal Elements	Moral Value
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1.	لماذا أنت حزينة يا → محاسن؟ Mengapa kamu sedih Mahasin?	Transfer / Interrogative–Expressive	Anxious facial expression, soft background music	Empathy
2.	صديقتي في المدرسة لا يردن لالعبي → معي Teman-temanku tidak ingin bermain bersamaku	Transfer /Assertive	ad facial expression, minor-key music	Social awareness
3.	كان أكثر أحاديثي و فساتين وكذلك عن الصيفية في → إجازتنا Saya banyak bercerita tentang mainanku, pemerah pipi, gaun, dan saya juga bercerita tentang liburan musim panas kita	Expansion / Assertive–Expressive	Boastful gesture, bright lighting	he danger of showing off
4.	إذا، هذا سبب ترك صديقاتك → إليك Maka inilah sebab mereka meninggalkanku	Adaptasi / Direktif	Close-up ayah, nada lembut	Refleksi diri

5.	لم أشعر بهن وأنا أتفاخر → بدون قصد Saya tidak menyadari mereka...	Adaptati on / Directiv e	Father's close-up shot, gentle tone	Self- reflecti on
6.	لو تكتني لكل واحدة منهن → رسالة Jika kamu menulis surat...	Transfer / Directiv e	Suggesti ve gesture, positive tone	Recon ciliatio n
7.	ولن أتفخر بالألعب وما أملك ولا → بالسفر Dan saya tidak akan pamer...	Adaptati on / Commis sive	Confide nt expressi on, hand on chest	Sincer ity
8.	لقد تعلمت درساً اليوم عن → التفاخر Kamu telah mempelajar i pelajaran...	Transfer + Naturali zation / Declarat ive	edium framing, soft backgro und music	Moral reflecti on

Based on the table above, the dominant translation strategy is literal transfer, followed by expansion and adaptation. The literal strategy is primarily employed in segments where visual and auditory cues are already sufficient to convey the intended emotional meaning such as in the opening and closing scenes thereby eliminating the need for additional semantic elaboration by the

translator. This finding aligns with Gottlieb's (1992) concept of the polysemiotic text, in which linguistic meaning operates in tandem with nonverbal elements to create a unified communicative effect.¹⁵

Conversely, expansion and adaptation strategies appear in segments that require cultural adjustment or emphasis on moral meaning. Expansion helps clarify social contexts that are not explicitly stated in the source text, while adaptation allows the translator to adjust the tone of speech so that it remains polite and natural within the target language culture.¹⁶

The range of speech act types, from interrogative–expressive to declarative–reflective, reveals a pragmatic structure that mirrors the narrative progression from problem revelation and introspection to moral reflection. This sequence supports Searle's (1979) assertion that speech acts serve as instruments of social and behavioral transformation, not merely as linguistic expressions.¹⁷

The multimodal elements visual, auditory, and gestural function as reinforcing modes that enhance the pragmatic meaning of the subtitles. The combination of visual cues

¹⁵ Henrik Gottlieb, "Subtitling—A New University Discipline," in *Teaching Translation and Interpreting*, ed. C. Dollerup and A. Loddegaard (Amsterdam: John Benjamins, 1992), 161–170.

¹⁶ Jan Pedersen, *Subtitling Norms for Television: An Exploration Focusing on Extralinguistic Cultural*

References (Amsterdam: John Benjamins, 2011); Jorge Díaz Cintas and Aline Remael, *Subtitling: Concepts and Practices* (New York: Routledge, 2021).

¹⁷ John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts* (Cambridge: Cambridge University Press, 1979).

such as gaze, hand gestures, lighting, and soft background music creates intermodal cohesion, thereby clarifying and intensifying the moral message conveyed to the audience.¹⁸

To deepen the understanding of the relationship between translation strategies, speech acts, and multimodality, the following section discusses each segment in detail, drawing upon subtitling theories (Gottlieb, 1992; Pedersen, 2011; Díaz Cintas & Remael, 2021), multimodal discourse theory (Kress & van Leeuwen, 2006; Bateman, 2014), and speech act theory (Searle, 1979).

Segment 1 – Opening: Empathy as the Illocutionary Frame



Figure 1. The father's empathic expression while asking about Mahasin's condition (0:38)

(Source: YouTube – Silfah Fitri Haqqani)

The dialogue “لماذا أنت حزينة يا محاسن؟” is translated as “Mengapa kamu sedih,

Mahasin?” using a literal transfer strategy and functioning as an interrogative–expressive speech act. The translator preserves the original syntactic and lexical form of the source language without paraphrasing, since the empathetic tone is already strongly articulated through multimodal elements the father's worried facial expression, the relatively close camera framing, and the soft background music that creates an intimate atmosphere. Within the audiovisual translation (AVT) framework, this literal choice can be described as both economical and effective, as the interpersonal meaning is fully supported by the visual and auditory modes.¹⁹

From a pragmatic perspective, the utterance functions not merely as a request for information but as an expression of care a form of *relational work* that establishes emotional closeness between speaker and listener. This aligns with Searle's (1979) notion that the illocutionary force of an utterance is determined by its social purpose. Here, multimodality operates as a reinforcing mode (Baldry & Thibault, 2006), ensuring that the literal translation does not diminish the empathetic

¹⁸ Gunther Kress and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*, 2nd ed. (New York: Routledge, 2006); A. Baldry and P. J. Thibault, *Multimodal Transcription and Text Analysis: A Multimedia Toolkit and Coursebook* (London: Equinox, 2006).

¹⁹ Jorge Díaz Cintas and Aline Remael, *Audiovisual Translation: Subtitling* (Manchester: St. Jerome, 2007); Aline Remael, Pilar Orero, and Mary Carroll, *Audiovisual Translation and Media Accessibility at the Crossroads* (Amsterdam: Rodopi, 2012).

effect.²⁰ According to Gottlieb (1992), this reflects a well-controlled application of the reduction principle, where the subtitle remains concise because part of the meaning load is carried by image and sound.²¹ The moral value inscribed in this segment is empathy and emotional sensitivity toward others forming the foundation for the development of conflict and resolution in the subsequent scenes.

Segment 2 – Conflict: Loneliness and Social Awareness



Figure 2. Scene of Mahasin explaining that her school friends do not want to play with her (0:40)

(Source: YouTube – Silfah Fitri Haqqani)

The utterance “*Teman-temanku di sekolah tidak mau bermain denganku*” functions as an assertive speech act, expressing a state of social rejection. The translator again employs a literal transfer strategy, maintaining

the simple sentence structure characteristic of a child’s speech. However, the emotional meaning of loneliness is conveyed not solely through the text, but through multimodal construction the character’s sad facial expression, downcast head, broken eye contact, and minor-key background music that creates a melancholic tone.

Within the visual grammar framework of Kress and van Leeuwen (2006), the combination of camera angle, framing distance, and facial expression produces strong interpersonal meaning, positioning the viewer to empathize with Mahasin’s feelings.²² The visual and auditory modes here function through intersemiotic complementarity, supplying layers of affective meaning that work in harmony with the subtitle.²³ This explains why the literal strategy remains effective the audience does not merely *read* the text but *feels* the loneliness through multimodal orchestration. Morally, this segment highlights the theme of social awareness and the psychological impact of peer exclusion, forming the emotional backdrop for the

²⁰ A. Baldry and P. J. Thibault, *Multimodal Transcription and Text Analysis: A Multimedia Toolkit and Coursebook* (London: Equinox, 2006).

²¹ Henrik Gottlieb, “Subtitling—A New University Discipline,” in *Teaching Translation and Interpreting*, ed. C. Dollerup and A. Loddegaard (Amsterdam: John Benjamins, 1992), 161–170.

²² Gunther Kress and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*, 2nd ed. (New York: Routledge, 2006).

²³ John A. Bateman, *Multimodal Analysis and Coherence: A Foundation for Empirical Studies* (New York: Routledge, 2014).

revelation of the underlying cause of the conflict in the following segment.

Segment 3 – Cause: Boasting and Semiotic Compensation



Figure 3. Scene of Mahasin talking about her toys, dress, and vacation (0:54)

(Source: YouTube – Silfah Fitri Haqqani)

The dialogue “*Aku sering bercerita tentang mainanku, pemerah pipi, gaunku, dan juga tentang liburan musim panas kita*” is translated using the expansion strategy, in which the series of objects (toys, dress, vacation) is made more explicit to help Indonesian child viewers clearly grasp the context of boasting. At the visual level, the scene shows gestures of pointing toward the objects, a proud facial expression, and bright lighting, all of which signify an atmosphere of unconscious self-display.

The use of expansion here functions as a form of semiotic compensation (Pedersen, 2011), applied when potential interpretive gaps

may arise due to differences in cultural experience or social context. The translator adds verbal clarity to preserve cross-linguistic meaning equivalence.²⁴ Within Nida’s (1964) framework, this choice aligns with the principle of dynamic equivalence, where the communicative effect on the target audience serves as the primary benchmark of translation quality.²⁵ From a pragmatic perspective, this utterance combines assertive and expressive functions: Mahasin conveys factual information about her habit while simultaneously expressing joy and pride in her possessions.

The moral value conveyed is the danger of boasting (tafākhur) a form of pride that, while seemingly innocent, reflects attachment to material things. This moral tension will later be resolved through parental advice and a process of self-reflection.

Segment 4 – Introspection: Advice as a Gentle Directive



²⁴ Jan Pedersen, *Subtitling Norms for Television: An Exploration Focusing on Extralinguistic Cultural References* (Amsterdam: John Benjamins, 2011).

²⁵ Eugene A. Nida, *Toward a Science of Translating* (Leiden: Brill, 1964).

Figure 4. Scene of the father advising Mahasin
(1:13)

(Source: YouTube – Silfah Fitri Haqqani)

The line “*Maka inilah sebab mereka meninggalkanmu*” is translated using the adaptation strategy, resulting in a natural Indonesian sentence that fits the register of parental speech directed toward a child. This adaptation does not alter the original message but rather adjusts the syntax and diction to preserve the tone of gentle advice. The close-up of the father’s face, his understanding expression, and the soft, low tone of voice strengthen the utterance’s function as a directive–advisory speech act, rather than a harsh reprimand.

Within the framework of Audiovisual Translation (AVT) theory, this form of adaptation reflects an effort to maintain pragmatic equivalence despite differences in speech conventions across cultures.²⁶ Searle (1979) notes that directive acts can be expressed with varying degrees of illocutionary force; in this case, the force is softened through linguistic and multimodal strategies to align with the educational and nurturing tone of an animated film for children.²⁷ From a multimodal

perspective, the combination of camera angle and lighting positions the father as both a moral authority and an empathetic figure, consistent with the visual grammar framework proposed by Kress and van Leeuwen (2006). The moral value emphasized here is self-reflection, encouraging the child to contemplate the social causes of rejection and to cultivate humility and self-awareness in interpersonal relationships.²⁸

Segment 5 – Confession: Emotion and the Expansion of Repentance Meaning



Figure 5. Scene of Mahasin realizing her
mistake (1:30)

(Source: YouTube – Silfah Fitri Haqqani)

The sentence “*Saya tidak menyadari mereka dan saya pamer tanpa ada maksud*” (“I didn’t notice them, and I boasted without meaning to”) is realized as an expressive speech act containing confession and remorse. The translator employs an expansion strategy to

²⁶ Jorge Díaz Cintas and Aline Remael, *Subtitling: Concepts and Practices* (New York: Routledge, 2021); Aline Remael, Pilar Orero, and Mary Carroll, *Audiovisual Translation and Media Accessibility at the Crossroads* (Amsterdam: Rodopi, 2012).

²⁷ John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts* (Cambridge: Cambridge University Press, 1979).

²⁸ Gunther Kress and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*, 2nd ed. (New York: Routledge, 2006).

emphasize the element of unintentionality (“without meaning to”), thereby clarifying the character’s inner moral dimension for the audience. From a multimodal perspective, the downward gaze, closed body language, and soft background music create a contemplative atmosphere. This overall configuration forms what Baldry and Thibault (2006) describe as intersemiotic cohesion a semantic harmony among text, image, and sound.²⁹

In pragmatic terms, this confession serves as an illocutionary turning point: shifting from implicit self-defense toward explicit acceptance of fault.³⁰ The expansion in the subtitle reinforces this inner movement, allowing the audience not merely to understand that Mahasin “was wrong,” but to witness the transformation of guilt into moral awareness. Here, multimodality functions not as aesthetic ornamentation, but as a medium embodying repentance, enhancing the film’s educational purpose as a tool for **moral and character formation**.

Segment 6 – Resolution: Positive Directiveness and Reconciliation



Figure 6. Scene of Muhsin suggesting to write a letter to his friends (1:55)

(Source: YouTube – Silfah Fitri Haqqani)

The utterance “*Jika kamu menulis surat untuk setiap seorang dari mereka*” (“If you write a letter to each one of them”) is translated literally and functions as a directive speech act with an illocutionary force of encouragement and problem-solving. The hand gesture suggesting an idea, the positive facial expression, and the gentle tone of voice frame this utterance as a form of social support, not an authoritative command. Within the audiovisual translation (AVT) framework, such literal transfer supported by multimodal context exemplifies a balance between verbal clarity and emotional integrity.³¹

This segment illustrates how a moral solution is represented as a communicative act writing a letter as a concrete form of

²⁹ A. Baldry and P. J. Thibault, *Multimodal Transcription and Text Analysis: A Multimedia Toolkit and Coursebook* (London: Equinox, 2006).

³⁰ John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts* (Cambridge: Cambridge University Press, 1979).

³¹ Jorge Díaz Cintas and Aline Remael, *Subtitling: Concepts and Practices* (New York: Routledge, 2021); Aline Remael, Pilar Orero, and Mary Carroll, *Audiovisual Translation and Media Accessibility at the Crossroads* (Amsterdam: Rodopi, 2012).

reconciliation initiative. From a multimodal perspective, the advice is visually depicted as an imitable action for young viewers, reinforcing the film's didactic function. The moral value highlighted is reconciliation and social restoration, aligning with restorative character education, where repairing relationships becomes a key component of ethical growth and empathy among children.

]Segment 7 – Promise: Commissive Act and Moral Transformation



Figure 7. Scene of Mahasin promising not to show off again (2:05)

(Source: YouTube – Silfah Fitri Haqqani)

The dialogue “*Dan saya tidak akan pamer dengan mainanku, apa yang kumiliki dan juga perjalanan*” (“And I will not show off with my toys, what I own, or my trips”) functions as a commissive speech act, as the character binds herself to a future action namely, refraining from boastful behavior. The translator employs an adaptation strategy to foreground the phrase

“*tidak akan pamer*” (“will not show off”), ensuring that the target text emphasizes the moral commitment inherent in the utterance. From a multimodal perspective, Mahasin’s hand-on-chest gesture, upright posture, and confident facial expression together construct what Kress and van Leeuwen (2006) describe as interactive meaning, inviting viewers to interpret the gesture as a sign of sincerity and inner resolve.³²

Pragmatically, this shift from expressive–regret (Segment 5) to commissive (Segment 7) represents a concrete step in the character’s moral transformation. The subtitle clarifies the transition between acknowledgment and commitment, while the multimodal cues provide the emotional weight that reinforces the authenticity of the promise.

The moral value articulated in this segment is sincerity and determination for self-improvement, marking the climax of the character’s ethical development. Here, both language and gesture converge to depict repentance not merely as confession, but as a conscious and heartfelt vow to change.

Segment 8 – Conclusion: Moral Reflection and Value Declaration

³² Gunther Kress and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*, 2nd ed. (New York: Routledge, 2006).



Figure 8. *The father emphasizes the moral message and self-reflection on the dangers of boasting and arrogance (2:10)*

(Source: YouTube – Silfah Fitri Haqqani)

The sentence “*Kamu telah mempelajari pelajaran kita hari ini tentang kesombongan*” (“You have learned our lesson today about arrogance”) is translated using a transfer literal + naturalization strategy, producing a declarative statement that is both clear and accessible to a child audience. From a multimodal perspective, the medium framing, soft background music, and relieved facial expressions mark this scene as the narrative resolution phase. In Díaz Cintas and Remael’s (2007) terms, this constitutes a closure strategy in subtitling an explicit moral wrap-up that provides the audience with a clear takeaway message.³³

The utterance functions as a declarative–reflective speech act, as the character simultaneously summarizes the moral lesson and affirms a transformed understanding. Within the multimodal discourse framework, this moment operates as the crystallization point of meaning, where all semiotic elements spoken language, text, visuals, and sound converge to emphasize the central theme: the danger of arrogance and the virtue of humility.

This finding aligns with previous studies on Islamic animation, which highlight the importance of explicit moral articulation in the closing segment to strengthen children’s internalization of ethical values. The combination of linguistic simplicity and emotional warmth ensures that the message is not only understood but also *felt* turning reflection into a memorable moral experience.³⁴

Based on the analysis of eight segments in the episode *At-Tafākhur* (*The Danger of Boasting*), this study empirically addresses the two main research questions: (1) the translation strategies used in the Arabic–Indonesian subtitles of the animated film *Muhsin and*

³³ Jorge Díaz Cintas and Aline Remael, *Subtitling: Concepts and Practices* (New York: Routledge, 2021).

³⁴ A. Taufik et al., “Implications of Using Maharatul Istima’ Arabic Learning Media Based on YouTube Applications in 21st Century Learning,” in *Proceeding of ICONIE FTIK IAIN Pekalongan* 2, no. 1 (2022): 503–519, <https://proceeding.uingusdur.ac.id/index.php/iconie/article/view/643>; Fathor Rozi, Hasan Baharun, and Nurul

Badriyah. 2021. “Representasi Nilai-Nilai Karakter Sebagai Role Model Dalam Film ‘Arbain’ : Sebuah Analisis Semiotik”. *TADRIS: Jurnal Pendidikan Islam* 16 (2), 436–52. <https://doi.org/10.19105/tjpi.v16i2.4842>; Latifah, D., N. Taja, and A. Sobarna. “Representasi Nilai Pendidikan Islam Film Animasi Nussa dan Rara.” *Prosiding Pendidikan Agama Islam* 10, no. 6 (2020): 23928. <http://dx.doi.org/10.v6i2.23928>

Mahasin, and (2) how these strategies interact with multimodal elements to construct pragmatic meaning and convey moral values.

The findings reveal that the translator employed three primary strategies literal transfer, adaptation, and expansion with a dominant proportion of literal transfer (50%), followed by adaptation (25%) and expansion (25%). The literal strategy was used when emotional and interpersonal meanings were already reinforced through visual and auditory elements, as seen in the empathetic and descriptive segments. Meanwhile, adaptation and expansion were applied to maintain pragmatic politeness and clarify cultural context for Indonesian viewers. These findings affirm Nida's (1964) dynamic equivalence principle and Pedersen's (2011) semiotic compensation concept, emphasizing that audiovisual translation is not merely concerned with linguistic form but also with communicative effect and cross-modal balance of meaning.³⁵

From a pragmatic perspective, the identified speech acts include interrogative, assertive, directive, expressive, commissive,

and declarative types. This range demonstrates how subtitling contributes to shaping the main character's moral transformation from arrogance to sincerity. The pattern supports Searle's (1979) theory that speech acts possess performative force capable of eliciting social and emotional change.³⁶ It also indicates the translator's awareness of the educational function of children's films, which aim not only to communicate moral lessons but also to model polite and reflective communicative behavior.

From the standpoint of multimodality, the results align with Kress and van Leeuwen (2006) and Baldry and Thibault (2006), who argue that meaning in audiovisual texts emerges through intersemiotic reinforcement the interaction of text, visuals, sound, and gesture.³⁷ Each translation decision is shaped by the coherence among these modes, ensuring that the moral message remains intact even when linguistic forms shift. Translation strategies contextualized to visual modes, as in the advisory and introspective scenes, reveal that subtitling performs a dual function: transmitting

³⁵ Eugene A. Nida, *Toward a Science of Translating* (Leiden: Brill, 1964); Jan Pedersen, *Subtitling Norms for Television: An Exploration Focusing on Extralinguistic Cultural References* (Amsterdam: John Benjamins, 2011).

³⁶ John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts* (Cambridge: Cambridge University Press, 1979).

³⁷ Gunther Kress and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*, 2nd ed. (New York: Routledge, 2006); Baldry and P. J. Thibault, *Multimodal Transcription and Text Analysis: A Multimedia Toolkit and Coursebook* (London: Equinox, 2006).

linguistic information while articulating social and religious values.

Theoretically, this study advances the understanding of multimodal pragmatic translation in religious children's films, demonstrating that the translator acts as a cultural and moral mediator. Practically, it implies that subtitling in Islamic educational media can serve as an effective tool for instilling values such as empathy, self-reflection, and sincerity through the synergy of linguistic and visual modes.

In conclusion, the study asserts that subtitling in *Muhsin and Mahasin: The Danger of Boasting* is not merely a process of linguistic transfer but a form of multimodal communication that integrates language, culture, and Islamic ethics. Translation sensitive to semiotic context successfully maintains a balance between linguistic fidelity and cultural acceptability, transforming subtitles from a simple aid to comprehension into a medium for moral internalization across languages and cultures.

Conclusion

The study demonstrates that Arabic–Indonesian subtitling in *Muhsin and Mahasin*, episode *At-Tafākhur*, is predominantly shaped by literal transfer, supported by adaptation and expansion when cultural nuance and moral clarification are required. Literal transfer dominates because the film's visual and

auditory modes already provide strong emotional and contextual cues, enabling pragmatic meaning to be preserved without extensive linguistic modification.

The findings further confirm that a multimodal approach foregrounds the role of pragmatics in subtitling, as illocutionary force is jointly constructed through subtitles, facial expressions, gestures, camera framing, and music. From a moral perspective, this multimodal–pragmatic integration ensures the effective transmission of Islamic values such as humility, empathy, and sincerity, highlighting subtitling as a pedagogical tool in children's Islamic animation rather than a mere linguistic transfer.

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