

THE SUBTITLING STRATEGIES OF ISLAMIC EXPRESSIONS NUSSA's SHORT MOVIE 'Kamu...Antta'

Pebrianingtyas Zahra Sabila¹, Irma Rahmawati²

^{1,2}English Literature Study Program, Dian Nusantara, Indonesia

¹311221021@mahasiswa.undira.ac.id, ²irma.rahmawati@undira.ac.id

Abstract

This study examines the subtitling strategies used to translate Islamic Expression in the animated short film Nussa: "Kamu... Anta". It aims to identify the subtitling strategies employed in translating Islamic expressions and to describe the frequency of each strategy. This research adopts a descriptive qualitative approach. The data consist of 13 dialogues containing Islamic expressions selected from Nussa: "Kamu... Anta". Data were collected through observation, note-taking, and documentation by examining the English subtitles together with the corresponding multimodal elements. The analysis was conducted using the subtitling strategy taxonomy proposed by Díaz-Cintas and Remael (2020), while the identification of Islamic expressions was based on the concept of Islamic Cultural Items (ICIs) developed by Al-Shlool and Alkhomayes (2025). The analysis identified five subtitling strategies, namely *Loan* (38.5%), *Literal Translation* (30.8%), *Substitution* (15.4%), *Compensation* (7.7%), and *Condensation* (7.7%). The predominance of Loan and Literal Translation indicates that the translator generally preferred source-oriented strategies to preserve the theological meaning and cultural identity embedded in the original expressions. The analysis also shows that multimodal elements, including facial expressions, gestures, visual context, and voice intonation, play an important role in supporting the interpretation of untranslated or culturally specific expressions, allowing their intended pragmatic meanings to remain accessible to the audience. Overall, the subtitling of Nussa: "Kamu... Anta" demonstrates an effort to maintain authentic Islamic values while presenting the dialogue in a way that remains understandable and communicative for international young viewers.

Keywords: Subtitling Strategies, Islamic Cultural Items, Multimodal Analysis, Cultural Conservation, Audiovisual Translation.

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INTRODUCTION

Audiovisual Translation (AVT) is a field of translation that deals with the transfer of meaning in audiovisual products, such as films, television programs, animations, and online videos. One of the most widely used modes of AVT is subtitling, which involves rendering spoken dialogue from a source language into written text in a target language displayed on the screen. Unlike the translation of written texts, subtitling is subject to spatial and temporal constraints, meaning subtitlers must convey the essential meaning of dialogue in a concise, readable, and natural form.

Subtitling is closely related to the multimodal nature of audiovisual texts. Meaning in a film is not constructed only through spoken dialogue or written subtitles, but also through the interaction of images, facial expressions, gestures, sound effects, background music, and voice intonation. One example of an Indonesian animated program that presents educational and Islamic values for children is Nussa. Its short movie, Nussa: "Kamu... Anta", is highly relevant to translation research because it contains Indonesian dialogue accompanied by official English subtitles.

The dialogues in Nussa: "Kamu... Anta" contain several Islamic expressions, such as greetings, expressions of gratitude, prayers, religious exclamations, moral instructions, and terms related to Islamic practices. These expressions are not merely linguistic units because they also carry religious, cultural, emotional, and social meanings. Translating Islamic expressions into English requires careful consideration because a literal rendering may not always convey their religious function, cultural nuance, or pragmatic meaning to international audiences. Therefore, this study aims to investigate the subtitling strategies used in translating these Islamic expressions and to identify the most frequently used strategy.

RESEARCH METHOD

This study employs a descriptive qualitative research method, which produces descriptive data in the form of written and spoken words. In conducting this research, the researcher employs an audiovisual text analysis approach (Audiovisual Translation) to describe and analyze how meanings in the source language are translated into the target language through subtitles.

The primary data consist of verbal utterances (dialogues) containing Islamic expressions and their official English subtitles taken from the animated short film Nussa: "Kamu... Anta", obtained directly from the film's official release on the Nussa Official YouTube channel. The data focuses on the application of five subtitling strategies out of the translation framework proposed by Díaz-Cintas and Remael (2020): Loan/Borrowing, Literal Translation, Substitution, Compensation, and Condensation. In addition, selected scenes are examined to identify the visual and auditory contexts that contribute to the delivery of the religious and pedagogical messages.

The data collection technique employed is the observation and note-taking technique. The procedures include: watching the film repeatedly, transcribing the dialogues, comparing the source-language dialogues with the English subtitles, and identifying phrases containing Islamic expressions. The data are then classified based on the types of expressions and the subtitling strategies employed, and evaluated holistically by considering multimodal elements.

DISCUSSION

Based on the analysis of 13 dialogue excerpts from the animated short film Nussa: "Kamu... Anta", this study found that the translator employed five of the subtitling strategies proposed by Díaz-Cintas and Remael (2020): Loan, Literal Translation, Substitution, Compensation, and Condensation. Among these, Loan was the most frequently applied strategy, accounting for 38.5% of the data (5 instances), followed by Literal Translation with 30.8% (4 instances). Substitution appeared in 15.4% of the data (2 instances), while Compensation and Condensation

each accounted for 7.7% (1 instance). The findings show that the translator predominantly relied on source-oriented strategies, with Loan and Literal Translation representing nearly 70% of all translation instances. This pattern suggests a clear intention to preserve the original forms of Islamic expressions in order to maintain their religious meanings and cultural identity. At the same time, the analysis demonstrates that the successful transfer of meaning is not achieved through the subtitles alone but is strongly supported by multimodal elements, including facial expressions, gestures, voice intonation, and visual context. These elements help international child audiences understand the intended meaning of untranslated Islamic expressions, such as *Astagfirullah* and *Alhamdulillah*, without reducing their authenticity. In contrast, target-oriented strategies such as Substitution, Compensation, and Condensation were used only when cultural adaptation or technical subtitling constraints made them necessary. For example, translating *Lebaran* as *Eid* and *buka puasa dulu yuk* as *Let's eat* demonstrates how the translator selectively adapted culturally specific expressions to improve readability and accessibility for global audiences. Overall, the findings indicate that the translator successfully balanced the preservation of Islamic cultural values with the need to produce subtitles that are natural, comprehensible, and accessible for international child viewers.

CONCLUSION

Based on the analysis of the translation of Islamic Expressions in the animated short film *Nussa: "Kamu... Anta"*, this study concludes that the subtitling successfully conveys Islamic cultural values and religious meanings while remaining understandable for international audiences. Despite the spatial and temporal constraints of audiovisual translation, the translator effectively applied five subtitling strategies: Loan, Literal Translation, Substitution, Compensation, and Condensation.

The findings show that Loan (38.5%) and Literal Translation (30.8%) were the most frequently used strategies, indicating that the translator mainly prioritized preserving the original religious expressions and their cultural identity. The analysis also demonstrates that the success of these translation strategies cannot be separated from the multimodal elements of the film. Facial expressions, gestures, voice intonation, and visual context work together with the subtitles to help viewers understand the intended meaning, even when Islamic expressions are retained in their original form. Therefore, the subtitles in *Nussa: "Kamu... Anta"* function not only as a linguistic translation but also as a medium for transferring Islamic cultural values. Overall, the translator successfully balanced cultural preservation with audience accessibility, allowing the moral and religious messages of the film to remain clear and meaningful for international child audiences.

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