



## Transparency in the Netflix Series “*Baitu Tahir*” Subtitles and Its Implications for Dynamic Equivalence

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**Abstract:** This article presented the subtitles transparency from the Netflix series *Baitu Tahir*. Additionally, the implications of transparency were illustrated on dynamic equivalence. In this article, the Arabic and Indonesian subtitles were analyzed from the first episode, focusing on 569 data points using a descriptive qualitative comparative method. In this study, Venuti's theory identified translation techniques, while Nida's theory examined dynamic equivalence. The analysis revealed that foreignization (literal translation, transposition, and borrowing) and domestication (omission, transposition, addition, and adaptation) are both employed, with 68 instances of foreignization and 501 of domestication. The findings indicated that domestication is used more frequently to create a natural effect in Indonesian, the target language (TL). The balance of dynamic equivalence and transparency was crucial for ensuring subtitle accessibility while preserving cultural nuances. The study underscores the importance of strategic translation choices in subtitling, ultimately contributing to a better understanding of how foreign and domestic elements influence viewers' comprehension and the overall quality of translated content on global platforms like Netflix.

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## Introduction

Transparency in translation relates to ideology, which produces clear, easy to understand, and faithful texts to the original meaning, and close to domestication in translation strategies. Translation strategies have rapidly evolved over time and are now widely used by many translators, including Netflix's translation team. The rise of Netflix

and other streaming platforms has expanded translation from books to include Audiovisual Translation (AVT).<sup>1</sup>

Venuti stated that a fluent translator must create an illusion of invisibility, making the translation feel natural and hiding the domestication of foreign texts. Invisibility refers to rewriting in a transparent way that fits the TL and selecting foreign texts that ensure smooth translation. This creates the appearance of true semantic equivalence, though it involves partial interpretation.<sup>2</sup>

There are two category types of studies on transparency: (1) studies on transparency from the perspective of translator ideology and (2) transparency studies with foreignization and domestication. The first group, which includes Gunawan, investigates that the use of translation techniques shows a strong relationship between translation techniques and translator ideology.<sup>3</sup> Sajarwa revealed that the ideologies of foreignization and domestication appeared in French novels throughout the colonist and post-colonist eras.<sup>4</sup> Furthermore, Salafy wrote about the ideology of domestication in the translation of religious texts.<sup>5</sup> Hadi investigated translator ideology through students' translated texts.<sup>6</sup> Arianto and Fadly found that translator ideology can also be seen through cultural words from Indonesian to Japanese.<sup>7</sup> Andriani et al. addressed translation ideology in short stories translated from Japanese to Indonesian.<sup>8</sup> Arif et al. found that research on translation ideology can also be conducted on the translation of taboo words in films.<sup>9</sup>

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<sup>1</sup> Violita and Hayatul Cholsy, "Speech Acts Equivalence of Audiovisual Translation on Enola Holmes Netflix Movie Subtitle," *Ideas: Journal on English Language Teaching and Learning, Linguistics and Literature* 10, no. 1 (2022): 209–225.

<sup>2</sup> Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995).

<sup>3</sup> Fahmi Gunawan, "The Ideology of Translators in Quranic Translation: Lessons Learned from Indonesia," *Cogent Arts & Humanities* 9, no. 1 (2022): 1-14.

<sup>4</sup> Sajarwa Sajarwa, "Translation Ideology of French Novels into Indonesian in Colonial and Post-Colonial Period," *JOALL (Journal of Applied Linguistics and Literature)* 6, no. 2 (2021): 330–347.

<sup>5</sup> Thalhah As Salafy, "Teknik, Metode dan Ideologi Penerjemahan Arab-Indonesia dalam Terjemahan Buku Manzhumah Al-Qawaid Al-Fiqhiyyah Karya Syekh Abdurrahman Bin Nashir As-Sa'Diy," *Uktub: Journal of Arabic Studies* 1, no. 2 (2021): 113-133.

<sup>6</sup> Muhammad Zaki Pahrul Hadi, "Komunikasi Ideologi Penerjemahan dalam Teks Terjemahan Mahasiswa," *Sadharananikarana: Jurnal Ilmiah Komunikasi Hindu* 2, no. 1 (2020): 239-250.

<sup>7</sup> Anggiarini Arianto and Ahmad Fadly, "Ideologi Penerjemahan Kata Budaya dari Bahasa Indonesia ke dalam Bahasa Jepang," *Jurnal Bahasa Jepang Taiyou* 1, no. 02 (2020): 46-61.

<sup>8</sup> Natalia Andriani, I Nyoman Rauh Artana, and Made Ratna Dian Aryani, "Metode dan Ideologi Penerjemahan Makna Kanyouku Organ Tubuh dalam Cerpen Kappa Karya Akutagawa Ryuunosuke," *Jurnal Sakura: Sastra, Bahasa, Kebudayaan dan Pranata Jepang* 1, no. 2 (2019): 92-103.

<sup>9</sup> Muhammad-Arif, et al., "Ideologi Penerjemah dalam Terjemahan Kata Tabu pada Film 22 Jump Street," *Linguistik Indonesia* 37, no. 2 (2019): 131–144.

The second group consists of Zhuo, who investigated foreignization and domestication in network terminology,<sup>10</sup> Yonamine and Puspitasari et. al. who found that foreignization and domestication can also be studied through interlingual subtitles,<sup>11,12</sup> Zuhaerana et al. who investigated foreignization and domestication in the translation of novels from English to Indonesian. In their study, they found more domestication data compared to foreignization data,<sup>13</sup> Budianto who conducted research on foreignization and domestication in the Indonesian translation of the Chinese text Tao Te Ching<sup>14</sup> and Nasution et al. who found that foreignization and domestication can also be studied in the localization of ministry websites.<sup>15</sup>

Unlike previous research, this article focused on the transparency in creating Indonesian subtitles for Arabic language Netflix series. Comparing the last research presentation, it becomes even more apparent that there is still very little research on the topic of transparency, primarily when it is used in an Arabic context. This study used Indonesian as the TL and Arabic as the source language (SL) for two reasons: the research was grounded in the Indonesian cultural context, and the translator-oriented approach focused on the measure of translator manipulations by referring to the semantic density of the source text. The study addressed the following questions: (1) what forms of transparency are used by the translator in writing subtitles? (2) why is this transparency used by the translator? (3) what are the implications of the transparency employed?

This study argued that transparency is linked not just to translator ideology but also to equivalence. Venuti suggested that transparency arises when a translator selects a marginal foreign text and translates it using the norms of the TL's canonical discourse.

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<sup>10</sup> Yanling Zhuo, "Translation Strategies of Domestication and Foreignization Used in Network Catchwords," *Advances in Educational Technology and Psychology* 6, no. 4 (2022): 59-64.

<sup>11</sup> Mariana Yonamine, "Domestication and Foreignization in Interlingual Subtitling: A Systematic Review of Contemporary Research," *The International Journal of Translation and Interpreting Research* 14, no. 1 (2022): 198-213.

<sup>12</sup> Mega Septy Puspitasari, Sri Endah Tabiati, and Esti Junining, "Translation in Movie Subtitles: Foreignization and Domestication," *Lensa: Kajian Kebahasaan, Kesusastraan, dan Budaya* 10, no. 1 (2020): 1-15.

<sup>13</sup> Baiq Zuhaerana, Untung Waluyo, and Lalu Thohir, "Foreignization and Domestication of Lexicons Used in The Novel 'Did I Mention I Love You' Translated by Dina Begum," *Journal of English Education Forum* 1, no. 1 (2021): 43-51.

<sup>14</sup> Pauw Budianto, "Foreignization and Domestication Strategies in Indonesian Translation of Tao Te Ching," *Litera* 18, no. 2 (2019): 185-195.

<sup>15</sup> Ely Hayati Nasution, Roswita Silalahi, and Vivi Adryani Nasution, "Foreignization and Domestication in The Ministerial Website Localization," *JOALL (Journal of Applied Linguistics & Literature)* 4, no. 2 (2019): 136-145.

## Methods

The research data were collected from the subtitles of the Saudi Arabian Netflix series titled "*Baitu Tahir*," which translates to "*Rumah Keluarga Tahir*" in Indonesian language. Based on Al-Arabiya English, this first original Netflix series from Saudi Arabia premiered on September 6<sup>th</sup>, 2023. This series is intriguing to study, as it is the first Saudi Arabian series to premiere on Netflix, serving as a benchmark for assessing the extent of innovation in Saudi Arabian series and films. This marks a significant advancement since the establishment of the General Commission for Audiovisual Media (GCAM) in the Kingdom of Saudi Arabia in 2012.<sup>16</sup> It gives impact to this commission's formation, besides successfully premiering the first Netflix series in 2023, includes the reopening of cinemas in Saudi Arabia in 2017 after a 30-year ban following the tragic attack on the Masjid al-Haram in Mecca.

This comedy series depicts the life of a familiar enthusiast who suddenly faced the task of turning his own family's misery, an unsuccessful fish store, into a prosperous business. The series is directed by Saudi director Sultan al-Abdulmohsen with the leading actors: Mohammed Bakhsh, al-Hashimi al-Faisal, Mohammed al-Faza, and Joud Sofyani. Because the series revolves around family life, therefore modern Arab culture within a family context can be clearly reflected in those series. Culture defines the way of living, encompassing all expressions that are specific to a group of people who speak the same language.<sup>17</sup> As a cultural product, films or series naturally evolve over time through various means: ideology, religion, social factors, and economics.<sup>18</sup> Netflix plays a pivotal role as the first streaming platform to introduce Saudi Arabian culture, particularly from Saudi Arabia, to global audiences through a series.

This research used a comparative descriptive design, which included in qualitative method. Moleong<sup>19</sup> defined qualitative research as an approach to gaining an inclusive understanding of any phenomena felt or observed by the research subjects, expressed in natural language. The purposive sampling method was used in this

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<sup>16</sup> Musab Alamri, "Film Regulation and Censorship Practices in Saudi Arabia: A Case Study of GCAM," *Asian Journal of Media and Communication* 7, no. 1 (2023): 1-16.

<sup>17</sup> Muhammad Yunus Anis and Syed Nurulakla Bin Syed Abdullah, "A Comparative Analysis of Cultural Terms in Arabic-Javanese Religious Texts Through the Lens of al-Hikam Aphorisms Translation," *Jurnal Al Bayan: Jurnal Jurusan Pendidikan Bahasa Arab* 15, no. 2 (2023): 472-490.

<sup>18</sup> Nurman Hakim, "Film dan Arah Kebudayaan," *Jurnal IMAJI: Film, Fotografi, Televisi dan Media Baru* 12, no. 1 (2021): 8-15.

<sup>19</sup> Lexy J. Moleong, *Metodologi Penelitian Kualitatif* (Bandung: Remaja Rosdakarya, 2007).

qualitative study. This method does not aim to provide statistical representation but instead focuses on comparable characteristics of the population.<sup>20</sup> However, frequent calculations were used to support the qualitative arguments. Additionally, Ritchie et al. suggested that sample diversity is essential to increase the likelihood of uncovering various aspects or components related to the problem locus. In this study, qualitative data was used and then described by using a descriptive method by comparing the SL with the TL (TL). An episode out of the total 6 episodes available was selected to be used as data.

Data collection involved downloading subtitles from Netflix for the series *Baitu Tahir*, including both Indonesian and Arabic subtitles. The data collection process involved the following steps: (1) downloading the “Subtitles for Netflix” and “Tampermonkey” applications from Google Extensions; (2) downloading the Arabic and Indonesian subtitles of the first episode *Baitu Tahir* series using these applications; (3) combining both subtitles into one Excel sheet file; (4) organizing the data in the Arabic and Indonesian subtitles based on the corresponding time durations.

After the data collection, it was analyzed using a descriptive qualitative comparative technique. The following are the steps in analyzing the data: (1) classifying the data in the Excel file based on the translation strategies according to Venuti's theory; (2) counting and grouping the classified data; (3) selecting several domestication data samples with complex issues from each data group; (4) describing the selected data; (5) comparing the subtitles in the SL and TL; (6) analyzing the causes of the problems that arise in translating from the SL to the TL; (7) identifying the implications of using these strategies on dynamic equivalence using Eugene Nida's theory.

## Results and Discussion

Based on the Netflix series "*Baitu Tahir*," analysis, the writers found that the translator used seven out of the eight translation strategies according to Venuti, which fall into the categories of foreignization and domestication as follows.

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<sup>20</sup> Jane Ritchie et al., *Qualitative Research Practice: A Guide for Social Science Students and Researchers* (Los Angeles, California: SAGE, 2014).

**Table 1.** Number of Foreignization and Domestication Strategies

<b>Foreignization</b>	<b>Number</b>	<b>Percentage</b>	<b>Domestication</b>	<b>Number</b>	<b>Percentage</b>
Literal Translation	40	7.02%	Transposition	15	2.63%
Transliteration	10	1.75%	Omission	201	35.32%
Borrowing	18	3.16%	Addition	8	1.4%
Transference	-	0.00%	Adaptation	277	48.68%

Based on Table 1, literal translation was found to be the dominant strategy under the foreignization category, while the strategy with the highest percentage of occurrences was adaptation under the domestication category. Thus, only domestication strategies were used more frequently than foreignization, as suggested by the data of the study.

**Table 2.** Persentation of Foreignization and Domestication

<b>No</b>	<b>Translation Strategies</b>	<b>Number</b>	<b>Percentage</b>
1	Domestication	501	88,05%
2	Foreignization	68	11,95%

Table 2 showed that in the subtitles of the series *Baitu Tahir*, domestication is used more frequently, with a rate of 88.05%. Thus, it can be seen that the subtitle translator in the series *Baitu Tahir* has made a sincere effort to make the translation transparent. Table 3 is presented to observe the translator's strategy in their attempt to make the translated text feel transparent and natural to Indonesian readers.

**Table 3.** The Data of Domestication Strategies

No	Strategy	Source Language	Target Language
1	Transposition	"إِلَى زَوْجِي وَصَدِيقِي وَحَبِيبِي (يُوسُفُ)" هُم عَادَةٌ فِي رَمَضَانَ تَرَى أَزْحَمَ مِنْ كَدَا.	Untuk Youssef, suami, teman dan kekasihku. Biasanya lebih ramai saat Ramadhan
2	Omission	أَنَا "يُوسُفُ"، الْجُنْدِيُّ الْمَجْهُولُ فِي هَذِهِ الْعَمَلِيَّةِ. وَاللَّهِ يُمَكِّنُ يُوظَّفُوكَ دَاجِينَ. رُحْ تَغْرِقِيهِ بِالْمَوِيَّةِ. اسْتَجِدُوا بِاللَّهِ. اهْدُوا.	Aku Youssef, prajurit yang tak dikenal. Mereka mungkin mempekerjakanmu. Kau membanjirinya. Tenanglah
3	Addition	أُخْتِي "عَزِيزَةُ" هِيَ الْفُلُوسُ وَالْمَحَاسِبَةُ. تَقَبَّلَ اللَّهُ. صَحْ.	Adikku, Aziza, <u>bertugas mengurus</u> uang dan pembukuan Semoga Allah menerima <u>doa nenek</u> . Benar, <u>bukan?</u>
4	Adaptation	مَا لَكَ حَقِّي يَا "جُمُعَةُ". وَحَمَاتُهُ، سَيِّ "لَطْفِيَّةُ"، هِيَ الْعَقْلُ الْمُدَبِّرُ. مَوْ شَغَلْتِكَ؟ اللَّهُ يَرَحْمُكَ يَا "مَرِيَمُ". مَرَّةً مَرَّةً مَبْسُوطَةً إِلَيَّ لِحَفَّتْ أَشُوقَكَ	Kau tak boleh bilang begitu, Jumaa. Nenek dari pihak ibuku, Nenek Lutfia, adalah pengarahnya. Sungguh? Semoga jiwamu tenang, Mariam. Aku senang bisa bertemu denganmu.

Table 3, highlights essential differences between transposition, omission, addition, and adaptation in the domestication process. Domestication involves broader aspects such as word types, sentence structure, and, most importantly, cultural elements. In the domestication process, omission, addition, and adaptation often occur to ensure that the content is preserved, aligns with cultural values, and is acceptable to the TL readers.

Transposition, also known as shift in the context of translation, is a theory proposed by Catford.<sup>21</sup> It refers to several different kinds of changes, including shifts in sentence structure, rank, system, and word class. On the other hand, Al-Kadery mentioned that transposition is a change in grammatical classification without sacrificing meaning.<sup>22</sup> Essentially, the structural shift occurs when components of a sentence in the SL are altered to fit the grammatical structure of the TL. For example, English noun phrases typically follow the “det + noun” format, whereas in Indonesian, the format is “noun + det”.

**Table 4.** Glossing Datum (1)

إِلَى زَوْجِي وَصَدِيقِي وَحَبِيبِي (يُوسُفُ)،						
<i>Ila zauji wa sadiqi wa habibi (Yusuf)</i>						
إِلَى	زَوْجِي	وَ	صَدِيقِي	وَ	حَبِيبِي	(يُوسُفُ)
<i>Ila</i>	<i>zauji</i>	<i>Wa</i>	<i>sadiqi</i>	<i>Da</i>	<i>suamiku</i>	<i>Untuk</i>
						<i>n</i>
Untuk Youssef, suami, teman dan kekasihku.						

In Table 4, it showed the exchange of positions from the SL to the TL. “*Yusuf*” means the prophets mentioned in Al-Qur’an.<sup>23</sup> However, in this datum, “*Yusuf*” is a person’s name that carries the hope that the person will possess qualities like those of the Prophet Yusuf. “*Yusuf*” appears after the word “*habibi*” in its translation practice. The translation of the word is placed behind the word “*Ila*” in line. If transposition does not occur, then the translation of the sentence above will be “*Untuk suami, teman, dan kekasihku, Youssef*”. But in practice, the translator chose to use a transposition strategy with the following translation results “*Untuk Youssef, suami, teman dan kekasihku.*”

This practice indicates that in Arabic, the pattern uses “det + noun”, while in the Indonesian language, the pattern uses “noun + det”. The word “*Yusuf (Youssef)*” as a noun and the words “*zauji, sadiqi, habibi (suamiku, temanku, kekasihku)*” as determiners.

<sup>21</sup> J. C. Catford, *A Linguistic Theory of Translation: An Essay in Applied Linguistics* (Oxford: Oxford University Press, 1978).

<sup>22</sup> Suad Abdulaziz Khalil Al-Kadery, “Translation of Poetry: A Study of Translatability of Pragmatic and Cultural Elements,” *World Journal of English Language* 14, no. 4 (2024): 276-283.

<sup>23</sup> Misnal Munir and Moses Glorino Rumambo Pandin, “The Prophet Joseph on Qur’an and The Historical Philosophical Perspective and Its Relevance for Human Development,” *Qubahan Academic Journal* 3, no. 4 (2023): 219–233.



**Table 5.** Glossing Datum (2)

هُمُ عَادَةً فِي رَمَضَانَ تَرَى أَزْحَمُ مِنْ كِدَا.							
<i>Hum 'adatan fi ramadana tara azhamu min kida</i>							
هُمُ	عَادَةً	فِي	رَمَضَانَ	تَرَى	أَزْحَمُ	مِنْ	كِدَا
<i>Hum</i>	<i>'adatan</i>	<i>Fi</i>	<i>ramadana</i>	<i>tara</i>	<i>azhamu</i>	<i>min</i>	<i>kida</i>
Mereka	biasanya	Di	Ramadhan	tampaknya	lebih	dari	ini
Biasanya lebih ramai saat Ramadhan							

The transposition in Table 5 is found in the phrase “*fi ramadana*”. The word “*ramadana*” means a special month for Muslims, during which they are required to observe fasting for an entire month.<sup>24</sup> This word is in the form of “*isim*”. The term “*isim*” in Arabic is a noun that indicates an independent meaning and is not accompanied by a time sense. The word “*fi*” has the form of “*harf jar*”. The term “*harf jar*” in Arabic is known as a preposition. The word of “*fi*” means “*di/saat*” in the Indonesian language.

The phrase “*fi ramadana*” appears after the word “*adatan*”, and in its translation practice, the translation of the phrase is placed at the end of the line. The sentence in the Indonesian language has “S + P + O + K (Subject + Predicate + Object + Adverb)” for the structure. The phrase “*fi ramadana (saat Ramadhan)*” is an adverb of time or as known as “*keterangan (K) waktu*” in Indonesian. Therefore, the translator placed the term “*fi ramadana (saat Ramadhan)*” at the end of the line based on the structure “S + P + O + K”. Even though in this sentence, it does not have a complete structure.

Omission is frequently employed for specific purposes, such as an idiomatic “set phrase” or an emphasized intensifier.<sup>25</sup> Cultural substitution is more strongly associated with emphatic intensifiers. Omission also involves the removal of Extralinguistic Cultural References (ECR) from the SL without any substitution, as the term is not rendered in the TL.<sup>26</sup> The omission is dominant in the translation approach after the adaptation of *Baitu Tahir’s* subtitle, among other strategies.

<sup>24</sup> Royanulloh and Komari, “Bulan Ramadan dan Kebahagiaan Seorang Muslim,” *Jurnal Psikologi Islam dan Budaya* 2, no. 2 (2019): 127-138.

<sup>25</sup> Yousef Sahari, “Subtitling the F-Word into Arabic in Hollywood Films: A Corpus-Based Study,” *Humanities and Social Sciences Communications* 11, no. 1 (2024): 1-10.

<sup>26</sup> Sameer Naser Olimat, et al., “Subtitling Sensitive Arabic Language for English Audiences: A Case Study of Netflix’s *Jinn* and *Al-Rawabi Shows*,” *Ampersand* 11 (2023): 1-8.

**Table 6.** Glossing Datum (3)

أَنَا "يُوسُفُ"، الْجُنْدِيُّ الْمَجْهُولُ فِي هَذِهِ الْعَمَلِيَّةِ.						
<i>Ana Yusuf, aljundiyyu almajhulu fi hazihi al'amaliyyati</i>						
أَنَا	يُوسُفُ	ال-جُنْدِيُّ	ال-مَجْهُولُ	فِي	هَذِهِ	ال-عَمَلِيَّةِ
<i>Ana</i>	<i>Yusuf</i>	<i>al-jundiyyu</i>	<i>al-majhulu</i>	<i>fi</i>	<i>hazihi</i>	<i>al-'amaliyyati</i>
aku	Youssef	Prajurit	Tak dikenal	dalam	ini	Perbuatan
Aku Youssef, prajurit yang tak dikenal.						

Table 6 showed that the word "*al-'amaliyyati*" was not translated by the translator. This is an example of the omission strategy. The word "*al-'amaliyyati*" is observed as an emphasized intensifier. Because this is just an emphasis, the translator chose to omit it to save the subtitling duration.

**Table 7.** Glossing Datum (4)

وَاللَّهِ يُمَكِّنُ يُؤَظَّفُوكَ دَاحِينَ.				
<i>Wallahi yumkinu yuwazifuka dahini</i>				
وَ	اللَّهِ	يُمَكِّنُ	يُؤَظَّفُوكَ	دَاحِينَ
<i>wa</i>	<i>Allahi</i>	<i>yumkinu</i>	<i>yuwazifuka</i>	<i>dahini</i>
demi	Allah	mungkin	mempekerjakanmu	memindahkan
Mereka mungkin mempekerjakanmu.				

Table 7, it is showed that the phrase "*wallahi*" is a type of oath phrase.<sup>27</sup> The oath phrase in Arabic is known as "*qasam*". In Indonesian culture, an oath or promise aims to ensure that something is done with honesty, sincerity, and full of responsibility, not only to others but also to the Almighty God.<sup>28</sup> The sentence "*yumkinu yuwazifuka dahini (mereka mungkin mempekerjakanmu)*" is not a sufficiently serious statement, so in Indonesian culture, it does not need to be preceded by an oath. Therefore, the translator omitted this oath phrase.

<sup>27</sup> Ilma Amalia, Izzah Faizah Siti Rusydanti, and Maya Herawaty, "Penggunaan Sumpah Allah Swt dengan Dzt-Nya dan Makhlu-Nya dalam al-Qur'an," *Al-Munir: Jurnal Studi Ilmu Al-Qur'an dan Tafsir* 5, no. 1 (2023): 165-214.

**Table 8.** Glossing Datum (5)

رُحٌ تَغْرَقِيهِ بِالْمَوْبَةِ.			
<i>Ruh tagraqihi bi almauyati</i>			
رُحٌ	ب	تَغْرَقِيهِ	ال-مَوْبَةِ
<i>Ruh</i>	<i>bi</i>	<i>tagraqi-hi</i>	<i>al-mauyati</i>
pergilah	dengan	Kau membanjirinya	Air
Kau membanjirinya			

Flooding (*garaqa/banjir*) in Indonesia is often caused by river water overflowing into residential areas.<sup>29</sup> Therefore, in Indonesian, the word "*banjir*" is often associated with a liquid substance, especially river water. In datum (5), the translator chose to not translate the word "*al-mauyati/air*" which means "water," because in Indonesia, the word "*banjir*" is closely associated with water. In the translation practice in datum (5), the translator feels it is unnecessary to explain what something is flooded with, as it is evident in the context of life in Indonesia that a flood naturally involves water.

**Table 9.** Glossing Datum (6)

اسْتَحِدُوا بِاللَّهِ. اهْدُوا.			
<i>Istahidu billahi. Ahda`u</i>			
اسْتَحِدُوا	بِ	اللَّهِ	اهْدُوا
<i>Istahadu</i>	<i>bi</i>	<i>Allahi</i>	<i>Ahda`u</i>
Kalian mintalah petunjuk	dengan	Allah	tenanglah
Tenanglah			

Religious tolerance has been a particular concern in Indonesia due to numerous examples that have demonstrated recurrent conflicts based on religion in different locations.<sup>30</sup> The phrase "*Istahadu bi Allahi/mintalah kalian petunjuk kepada Allah*" in datum (6), which means "seek guidance from Allah", indicates a bias towards a particular religion, even though not all religions in Indonesia refer to their god as Allah. In the translation practice of datum (6), the omission of the phrase "*Istahadu bi Allahi/mintalah*

<sup>28</sup> Rizal Rahman, "Sumpah Pejabat Menggunakan Mushaf Al-Qur'an," *Jurnal Multidisiplin Ilmu Akademik* 1, no. 3 (2024): 880-890.

<sup>29</sup> Ramlan Balahanti, Windy Mononimbar, and P. H. Gosal, "Analisis Tingkat Kerentanan Banjir di Kecamatan Singkil Kota Manado," *Jurnal Spasial* 11, no. 1 (2023): 69-79.

<sup>30</sup> Ayu Ashara Harahap, et al., "Analisis Keberagaman Agama dan Meningkatkan Kerukunan Bermasyarakat dan Sikap Toleransi di Desa Pijor Koling," *Reslaj: Religion Education Social Laa Roiba Journal* 5, no. 5 (2023): 2427-2435.

*kalian petunjuk kepada Allah*” serves as an indicator that the translator possessed a high level of tolerance.

**Table 10.** Glossing Datum (7)

وَاللّٰهُ بِحَتَاٰجِهِۦ مَرَّةً كَثِيْرَةً، خُصُوْصًا بَعْدَ اِلّٰى صَارَ الْيَوْمَ									
Wallahi bahtajuhu marrah kasirah, khususnya ba'da illi sara alyauma									
وَاللّٰهُ	بِحَتَاٰجِهِۦ	مَرَّةً	كَثِيْرَةً	خُصُوْصًا	بَعْدَ	اِلّٰى	صَارَ	اَلْيَوْمَ	وَ
Allahi	bahtajuhu	marrah	kasirah	khususannya	ba'da	illi	sara	alyauma	Wa
Allah	aku	berkali	banyak	terutama	setelah	yang	Terjadi	hari ini.	dan
	membutuh								
	kannya								
Ini kubutuhkan. Terutama setelah hari ini.									

Wordiness has to do with the quantity and manner maxims. Both maxims see any statement via prescriptive boundaries, serving as guidelines for appropriate communication practices. These maxims state that redundancy is should be avoided since it is regarded as an error.<sup>31</sup> In datum (7), the phrases "*wa Allahi/demi Allah*" which means "for the sake of Allah" and "*marrah kasirah/banyak sekali*" which means "very much" are considered redundant. In the context of data (7), Youssef's wife gave a notebook as a small gift for his new work, which was clearly needed by someone who worked in an office. Since the notebook is evidently necessary, the phrases "*wa Allahi*" which is an oath, and "*marrah kasirah*" which is an exaggeration, are omitted by the translator. In reality, these phrases express how happy Youssef was to receive the gift from his wife.

Additions take place in that cases some lexical or grammatical features are inserted in a translated text or in the confidence that the source and the target text will use dissimilar strategies to achieve the "similar" thing. In general, additions refer to cultural implications or differences between the source and TLs, technical implications with reference to the subject area, or linguistic implications involving the justification of use of certain words.

<sup>31</sup> D Jupriono, "Pemborosan Kata Ragam Berita Menurut Kajian Bahasa," *Jurnal Kajian Budaya Bahasa dan Sastra* 2, no. 2 (2022): 27-38.

**Table 11.** Glossing Datum (8)

أُخْتِي "عَزِيزَةٌ" هِيَ الْفُلُوسُ وَالْمُحَاسِبَةُ.					
Ukhti 'azizah hiya alfulusu wa almuhasabatu					
أُخْتِي	عَزِيزَةٌ	هِيَ	ال-فُلُوسُ	وَ	ال-مُحَاسِبَةُ
Ukhti	'azizah	hiya	al-fulusu	Wa	al-muhasabatu
adikku	Aziza	adalah	Uang	dan	pembukuan
Adikku, Aziza, bertugas mengurus uang dan pembukuan					

A sentence's acceptability is evaluated from multiple angles: the meaning of the sentence, the grammatical structure of the sentence, and the reasoning of the logical connection between the clauses.<sup>32</sup> If taken literally, the line “Ukhti 'azizah hiya alfulusu wa almuhasabatu” in datum (8) would become incomplete and would not satisfy the acceptable conditions. “Adikku, Azizah adalah uang dan pembukuan/My sister Azizah is money and bookkeeping” is how that line would be translated literally. Semantically, the sentence does not meet the criteria for acceptability. Therefore, the translator used an additional strategy by inserting the words “bertugas dan mengurus/ ‘on duty’ and ‘to handle’” to meet the criteria for acceptability.

**Table 12.** Glossing Datum (9)

تَقَبَّلَ اللهُ.	
Taqabbala Allahu	
تَقَبَّلَ	اللهُ
Taqabbala	Allahu
Ia (laki-laki) menerima	Allah
Semoga Allah menerima <u>doa nenek.</u>	

Based on their objects, verbs are classified into two types: transitive and intransitive verbs. Transitive verbs need a thing, while intransitive verbs do not need it.<sup>33</sup> In datum (9), the verb “taqabbala” which means “he accepts” is a transitive verb. The phrase “Taqabbalallahu” consists of a subject + predicate/verb and does not yet have an object. Considering its structure, the phrase does not fulfill the grammatical aspect, rendering it unacceptable. Therefore, the translator used an addition strategy by adding an object according to the context to form a complete and understandable sentence for the audience. The object is “doa nenek/the grandmother's prayer”. The phrase above, if

<sup>32</sup> Heny Sulistyowati and Endik Tri Lutfi, “Keberterimaan Kalimat dalam Pidato Anies Baswedan,” *Jurnal Program Studi Pendidikan Bahasa dan Sastra Indonesia* 7, no. 3 (2019): 1-13.

translated literally, would be “*Allah menerima/Allah accepts*”. After undergoing the addition process, it becomes “*Semoga Allah menerima doa nenek/May Allah accept grandmother's prayer*”.

**Table 13.** Glossing Datum (10)

صَحَّ
<i>sah</i>
صَحَّ
<i>sah</i>
Benar
Benar, <u>bukan?</u>

Context exploration plays a crucial role in determining a translation quality.<sup>34</sup> From datum (10), “*sah*” word literally translates to “*benar/right*”. However, in context, “*sah*” is a phrase used to confirm something. Therefore, the translator added the word “*bukan?*” to clarify the context of the phrase.

Adaptation is a form of translation involving several modifications to ensure that the resulting text captures the spirit of the original text. The occurrence of creative translation is substantially supported by adaptation strategies, which enable translators to generate translations that accurately represent the meaning of the SL while also making them more readable and engaging for the readers in the TL.<sup>35</sup> It is actually the activity of transforming the text matter in identical language as the translation (intralingual adaptation) or in changed language (interlingual adaptation) into new text, which can be linked back to the pre-existing text but cannot be translated directly.

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<sup>33</sup> Izzudin Mustafa, Tabagus Kesa Purwasandy, and Isop Syafe'i, “Kata Kerja Transitif dan Intransitif dalam Bahasa Arab dan Bahasa Indonesia (Studi Linguistik Kontrastif),” *Studi Arab* 11, no. 1 (2020): 1–12.

<sup>34</sup> Andika Hendra Mustaqim and Nanang Haroni, “Implikatur Pada Berita Terjemahan (Kajian Prinsip Kerja Sama Maksim Grice di BBCIndonesia.Com),” *Wanastra: Jurnal Bahasa dan Sastra* 12, no. 1 (2020): 191-201.

<sup>35</sup> Novanda Alim Setya Nugraha and Rizky Eka Prasetya, “Strategi Penerjemahan Dokumen Administrasi Berbahasa Inggris dalam Lingkungan Bisnis Startup di Indonesia (Studi Kasus pada Perusahaan XYZ),” *Jurnal Serasi* 20, no. 2 (2022): 126-139.

**Table 14.** Glossing Datum (11)

مَا لَكَ حَقٌّ يَا جُمُعَةَ.				
<i>Ma laka haqqun ya Jum'ah</i>				
جُمُعَةَ	يَا	حَقٌّ	لَكَ	مَا
<i>Jum'ah</i>	<i>ya</i>	<i>haqqun</i>	<i>Laka</i>	<i>Ma</i>
Juma	Wahai	hak	Kamu punya	tidak
Kau tak boleh bilang begitu, Jumaa.				

Transmitting the language's meaning is one of the aims. A good translation is communicative in nature, meaning the target audience can understand the language and content.<sup>36</sup> Therefore, creative translation is needed to produce a translation that can be easily understood.

The example in datum (11) is an illustration of the adaptation strategy. Literally, the sentence would translate to "*Kamu tidak punya hak wahai, Juma/You have no right, Juma,*" but the translator chose to reconstruct the translation to make it a sentence that is understandable for readers. The sentence "*Kau tidak boleh bilang begitu, Juma/You shouldn't say that, Juma,*" is more accessible to accept and understand for Indonesian audiences. The sentence "*Kau tidak boleh bilang begitu, Juma/You shouldn't say that, Juma*" is a creative form of the sentence "*Kamu tidak punya hak wahai, Juma/You have no right, Juma.*" In translation, it is necessary to recognize the context for producing a creative and understandable translation. If the context is not understandable, the translation may fail to deliver the aimed meaning from the SL successfully. It can lead to misunderstandings, resulting in poor translation quality.

**Table 15.** Glossing Datum (12)

وَجَمَاتُهَا، سِيَّتِي "لُطْفِيَّةٌ"، هِيَ الْعَقْلُ الْمُدَبِّرُ.						
<i>Wa himatuhu siti lutfiyah hiya al'aqlu almudabbiru</i>						
وَجَمَاتُهَا،	سِيَّتِي	لُطْفِيَّةٌ	، هِيَ	ال-عَقْلُ	ال-مُدَبِّرُ	
<i>himatuhu</i>	<i>siti</i>	<i>lutfiyah</i>	<i>hiya</i>	<i>al'aqlu</i>	<i>almudabbiru</i>	Wa
mertuanya	nyonya	Lutfiah	adalah	Akal	pengatur	dan
Nenek dari pihak ibunya, Nenek Lutfia, adalah pengarahnya.						

<sup>36</sup> Misyi Gusthini, "Penerapan Prosedur, Metode, dan Analisis Terjemahan pada Teks Naratif 'The Endless Tale,'" *Jurnal Humaya: Jurnal Hukum, Humaniora, Masyarakat, dan Budaya* 2, no. 2 (2022): 129–138.

The politeness standard is essentially a social guideline about what constitutes proper and improper behavior. A norm is a guideline or regulation that governs how members of a community live. Moreover, norms provide order, control, and guidance for behavior. Within a society, norms are often unwritten regulations that are followed.<sup>37</sup> The sentence in datum (12) is Youssef's narrative as he talked about his family to the audience. The phrase "*himatuhu*" in datum (12) means "*mertuanya*/his parent-in-law". The pronoun "*nya*/his" refers to Youssef's father. In Indonesian culture, referring to someone as "*Nenek dari pihak ibu*/grandmother from the mother's side" is considered more polite than using the term "*mertuanya*/his parent-in-law."

**Table 16.** Glossing Datum (13)

مَوْ شُغَلَاتِكْ؟	
<i>Mau syuglatik?</i>	
مَوْ	مَوْ شُغَلَاتِكْ؟
<i>Mau</i>	<i>Syuglatik?</i>
Bukan	Kesibukanmu?
Sungguh?	

Adaptation is a strategy where the translator adjusts the text to better suit the cultural context or the manner of expression in the TL. The situational context and cultural context surrounding the texts are the functional studies focus.<sup>38</sup> In this case, although "*bukan kesibukanmu?*/not your business?" literally means that someone shouldn't interfere, the translator chooses to change it to "*sungguh?*/really?" which is more concise and might be more appropriate for the communication context in the target language. This change is made to make the expression more relevant, natural, and easily understood by the TL reader, especially in everyday conversational situations. So, the choice to replace a literal translation with a more familiar or natural expression in the target language is a form of adaptation.

<sup>37</sup> I Nengah Adi Drastawan, "Kedudukan Norma Agama, Kesusilaan, dan Kesopanan dengan Norma Hukum pada Tata Masyarakat Pancasila," *Jurnal Komunitas Yustisia* 4, no. 3 (2021): 928–939.

<sup>38</sup> Destra Wibowo Kusumo and Distya Kusuma Wardani, "Ragam Penelitian dalam Studi Penerjemahan," *Jurnal Linguistik Terapan* (2019): 20-31.



**Table 17.** Glossing Datum (14)

اللهُ يَرْحَمُكَ يَا مَرْيَمُ			
<i>Allahu yarhamuki ya Maryam</i>			
مَرْيَمُ	يَا	يَرْحَمُكَ	اللهُ
Maryam	ya	yarhamuki	Allahu
Maryam	wahai	ia (lak-laki) merahmatimu	Allah
Semoga jiwamu tenang, Mariam.			

Studies of religion have been long conducted in the social sciences. Religion has brought its adherents together, and many of its principles—many of which are sacred—tend to be upheld and unaltered. At that point, religion starts to really serve a purpose in upholding social norms. While religion is acknowledged for its usefulness in social interactions, it is also understood to have the capacity to split, disintegrate, and even destroy civilization.<sup>39</sup>

In Arabic, "*Allahu yarhamuki*" literally means "*Allah merahmatimu*/May Allah have mercy on you," which is a religious expression specific to Islam, often used to pray for someone who has passed away, asking for Allah's mercy. When translated as "*Semoga jiwamu tenang*/May your soul rest in peace," the translator chose to adapt the meaning into a more general and neutral form, removing the direct religious reference while still retaining the essence of a prayer or a good wish for the deceased.

The adaptation strategy is used in datum (14) because the translator adjusts the expression to make it more relevant and easily understood by readers in the TL, especially if the cultural or religious context in the TL differs from the SL. The translator modified the phrase to be more familiar and comfortable in Indonesian without losing the core meaning, which is a good wish for the late Mariam.

**Table 18.** Glossing Datum (15)

مَرَّةً مَرَّةً مَبْسُوطَةً إِنِّي لَجِئْتُ أَشْوَكَ					
<i>Marrah marrah mabsutah inni lahiqtu asyufak</i>					
أَشْوَكَ	لَجِئْتُ	إِنِّي	مَبْسُوطَةً	مَرَّةً	مَرَّةً
asyufak	lahiqtu	inni	mabsutah	marrah	Marrah
melihatmu	aku	sesungguhnya	menyenangkan	kali	kali
	bertemu	aku			
Aku senang bisa bertemu denganmu.					

<sup>39</sup> Muhammad Fajar, A Nurul Mutmainnah, and Abd Rasyid, "Konflik Sosial dalam Kegiatan Keagamaan di Masa Pandemi Covid-19," *Sosiologia: Jurnal Agama dan Masyarakat* 1, no. 1 (2022): 18-28.

The translator faced cultural barriers that were challenging to deliver the idea from the text.<sup>40</sup> The Arabic phrase translation of "*Marrah marrah mabsutah inni lahiqtu asyufak*" into "*Aku senang bisa bertemu denganmu*/I'm happy to meet you" in datum (15) falls under the adaptation strategy. Literally, "*Marrah marrah mabsutah*" means "*kali-kali(lagi-lagi) menyenangkan*/Very very happy" or "Extremely happy," and "*inni lahiqtu asyufak*" means "*aku bertemu melihatmu*/I managed to see you." However, the translator chose to simplify this expression into "*Aku senang bisa bertemu denganmu*/I'm happy to meet you", which sounds more natural in Indonesian. This is an example of adaptation because the translator does not translate literally but prioritizes the core meaning being conveyed, using language more appropriate to the norms of communication in the TL (Indonesian). The expression in the SL is adapted to sound more natural and fluid in the TL without losing the original intent of the sentence, which is the happiness of being able to meet someone.

Based on the data exploration, translators predominantly use domestication strategy. This demonstrates that translators have strived to provide transparent translations to their readers. The strategies employed by translators imply a reasonably good equivalence, allowing readers to understand the film's storyline naturally through the subtitles created by the translators. Dynamic equivalence, typically associated with Eugene Nida, also known as functional equivalence, is a translation approach that focuses on conveying the meaning and meaning of the original text and not how using the words and phrases creates a specific resonating tone. The purpose of translation is to create an objective apprehended by the target audience in the same manner as the source text apprehended by the source audience. The approach prioritizes the overall sense and emotional impact of the message, making it sound natural and meaningful in the TL, even if it requires deviating from a literal, word-for-word translation.

Translation is a communication form conducted by the translator with the speakers of the TL. Communication is fundamentally shaped by the dynamic interplay of language, culture, and identity, highlighting the importance of communication as a tool

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<sup>40</sup> Tri Pujiati, "Analisis Pengaruh Aspek Budaya dalam Penerjemahan Ujaran pada Novel Eclipse Karya Stephenie Meyer," *Lingua Rima: Jurnal Pendidikan Bahasa Dan Sastra Indonesia* 6, no. 2 (2019): 61-75.

for establishing and reaffirming social connections.<sup>41</sup> Translation with dynamic equivalence prioritizes producing a result that is easier to understand by the intended audience over the translation form itself.<sup>42</sup>

Dynamic equivalence in the data above is influenced by cultural context and meaning context. Translators translate the SL text's meanings and messages into the TL while also taking the target audience's culture into consideration. Otherwise, translation is the process of transferring and adapting language and culture.<sup>43</sup> Conversational misunderstandings can result from a variety of things, such as context, language structural variations, and differences in cultural backgrounds. Therefore, the translator has to comprehend the SL context and transfer it to the TL.<sup>44</sup>

The data presented in the discussion show that the translation carried out by the Netflix translator *Baitu Tahir* made significant efforts to produce a natural effect in the TL. Transposition, omission, addition, and adaptation are translation strategies that support the achievement of transparency as well as dynamic equivalence. Thus, the aspects leading to dynamic equivalence have been achieved.

There are some limitations to this study that can be improved in future investigations. Firstly, the sample sizes of participants in this study were comparatively small, and therefore one might predict a relative limitation of external validity of this research study. Such research could be conducted with a more representative sample being gathered in the future. Also, the study was prepared and carried out among the participants from the specific culture of the given country or nations only. Comparative studies across different cultural or linguistic backgrounds would provide deeper insights into the phenomena under investigation. Future research could also explore the translator's ideology in creating subtitles, as well as the cultural hybridity between Arab and Indonesian cultures reflected in the subtitles.

Another limitation is the focus on a single method of data collection, which may have introduced bias. Future studies could utilise a mixed approach in the data collection

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<sup>41</sup> Ismail Abdulwahhab Ismail, "Exploring Translation Theories and Literary Criticism: Translating Al-Jawahiri's Poem 'O Sir! Inspire Me' (in Praise of King Hussein Bin Talal of Jordan) into English," *Jordan Journal of Modern Languages and Literatures* 16, no. 1 (2024): 117–146.

<sup>42</sup> Muhammad Ibnu Pamungkas and Akmaliah Akmaliah, "Analisis Strategi Penerjemahan dalam Terjemahan Diwan Al-Imam Al-Syafi'i," *Adabiyat: Jurnal Bahasa dan Sastra* 3, no. 1 (2019): 74-95.

<sup>43</sup> Sausan Abu Tair, et al., "Challenges in Netflix Arabic Subtitling of English Nonbinary Gender Expressions in 'Degrassi: Next Class' and 'One Day at a Time,'" *Humanities and Social Sciences Communications* 11, no. 1 (2024): 1-13.

procedure, as, in addition to the qualitative data acquired during the current research, there could be qualitative data of relevance in understanding the subject.

Lastly, while this research explored specific aspects of dynamic equivalence in translation, other factors, such as reader reception and the role of technology in translation processes, were not examined. Such elements must be considered in future research to yield additional information on translation strategies and their efficiency.

## **Conclusion**

This article presented the subtitle translations majority for the Netflix series "*Baitu Tahir*" employed domestication strategies, with adaptation and omission being the most frequently used techniques. These strategies helped achieve transparency, allowing viewers to better understand the cultural nuances and making the text more accessible to Indonesian audiences. Although foreignization strategies were present, their use was limited compared to domestication, reflecting the translator's priority in aligning the text with the TL's cultural context. The research also highlights the significance of transparency in achieving dynamic equivalence, suggesting that a balance between foreignization and domestication is essential to preserve meaning while ensuring clarity and naturalness in translation. While this study offers valuable insights into subtitle translation practices, its scope is limited to a single episode of a single series. Further research involving a broader dataset could provide a more comprehensive understanding of transparency's impact on subtitle translation quality, especially across different cultural and linguistic contexts. More in-depth studies could investigate the connection between transparency and translation quality. Future research could also examine the translator's ideology in creating subtitles, as well as the cultural hybridity between Arab and Indonesian culture reflected in these subtitles. Such studies would require sharper and more comprehensive analysis.

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<sup>44</sup> Alalddin Al-Tarawneh, "Exploring the Dynamics of Miscommunication between Arabic and

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### **Author Contributions Statement**

AR, AM, and SS contributed to developing ideas and collecting data; AS helped with the literature review and data analysis; and DO helped classify and present the data. DG formatted and edited the article's language. Every contributor participated in the final writing and talked about the findings.

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