

Arabic Cultural Vocabulary in Instagram Content @senmancung: Translation Strategy into Indonesian

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Abstract

This study analyzes translation strategies for Arabic culture-specific items (CSI) in Arabic language audiovisual content on the Instagram account @senmancung. The primary data consist of 12 videos selected from a total of 439 uploads through purposive sampling, based on the presence of cultural vocabulary that was manually translated by the creator (human translation). The secondary data include journals, books, and publications related to Aixelá's (1996) CSI theory and Molina & Albir's (2002) translation techniques. The data were examined using a content analysis approach, which involved several steps: identifying cultural vocabulary, classifying CSI types according to Aixelá (1996), and determining translation techniques based on the framework of Molina & Albir (2002). The findings reveal five cultural translation strategies, comprising two forms of conservation (intratextual gloss and linguistic/non-cultural translation) and three forms of substitution (limited universalization, synonymy, and naturalization). The most dominant technique is substitution, particularly limited universalization, which is used to adapt Arabic cultural vocabulary so that Indonesian audiences more easily understand it. These results demonstrate that translation in digital media is not merely a linguistic activity but also a process of cultural negotiation to ensure the acceptability of messages across languages.

Keywords

Arabic Culture; Instagram; Strategy; Translation Techniques.



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INTRODUCTION

In the era of digital globalization, culture is no longer disseminated solely through physical encounters or conventional media, but also through audiovisual social media platforms (Wiguna, et al., 2022; Zhu, 2023). Instagram, as one of the most popular visual platforms, has become a dynamic space for cultural production and distribution due to its fast, concise, and easily accessible content across countries (Rahman, et al., 2025). Beyond serving as entertainment, Instagram also functions as a medium for learning language and culture, including enriching Arabic vocabulary and understanding grammar through visual and interactive approaches (Rahman, et al., 2025; Khoiriyatunnisa & Yuniar, 2022). In this context, the Arabic audiovisual content on the Instagram account *@senmancung* demonstrates how Arab culture is represented and popularized to Indonesian audiences through short, light, and easily accessible videos, making it an important phenomenon to examine academically.

However, this development is followed by an increasing demand for the translation of audiovisual content on social media (Balipa, et al., 2025; Sihotang, et al., 2020). The main challenge lies in the fact that many translations are still carried out literally or remain too closely tied to the source language, resulting in cultural messages being conveyed incompletely (Albahiri, et al., 2025; Yuda, et al., 2020). This is evident in various videos on *@senmancung* that contain culturally specific Arabic vocabulary with no direct equivalents in Indonesian, potentially leading to misinterpretation of meaning (Alfarisi & Saifulloh, 2025; Anis, 2022). In fact, audiovisual translation requires a high degree of cultural sensitivity so that cross-cultural audiences can properly receive idiomatic meanings, distinctive expressions, and social symbols (Agusdtine, et al., 2022; Ristiawati, et al., 2021). Therefore, selecting appropriate translation techniques becomes crucial, as it determines not only linguistic accuracy but also the acceptability of cultural messages for Indonesian audiences consuming Arabic content on platforms such as *@senmancung* (Nzimande, 2025; Shutova & Adyeva, 2020).

Several previous studies have highlighted the importance of translation techniques in maintaining both accuracy and cultural meaning. Ather (2022) examined the subtitles of a Mandarin film and found that differences in translation techniques can impact both the quality of translation and the audience's reception of cultural meanings. Muhammadin (2021) demonstrated through an experiment on teaching color idioms to non-English major students that understanding cultural idioms can enhance cultural awareness and foster positive attitudes toward translation.

Furthermore, Ibikunle (2022) study on African literary works emphasized that literary translation is a form of cultural adaptation that requires artistic skill and social sensitivity. Similarly, Esmaili and Zangoei (2023) noted in their analysis of the film *Melody* that the choice of translation techniques depends on the needs of the target audience, thereby requiring attentiveness to cultural asymmetries. In the same vein, Nataliia, et al. (2021) investigated amateur subtitles from Ukrainian to English and showed that fansubbers' technique choices significantly influence how cultural elements are transmitted and understood by audiences.

Other studies also highlight the diverse range of media and translation strategies employed. Hanifa, et al. (2025) examined translation strategies in rendering the Arabic song *Kun Anta* into Indonesian, while Baking and Sajarwa (2023) investigated the translation techniques used for swear words in Najib Kaelani's novel *Rihlah ilā Allāh* along with the communicative functions of those expressions. In addition, Mogi, et al. (2023) focused on classifying translation strategies in the dubbed songs of the film *Moana*, whereas Romdloni and Asror (2024) highlighted the strategies used in translating metaphors in Humood Al-Khuder's album *Aseer Ahsan*. Meanwhile, Subhan (2020) analyzed translation techniques found in the packaging texts of Indonesian snack products. Collectively, these studies reveal a wide range of research contexts from films, songs, and novels to commercial products all of which reiterate that translation technique selection plays a crucial role in ensuring the successful transfer of cultural meaning into the target language.

Based on this review of previous studies, it is evident that translation research remains dominated by objects such as films, literary works, color idioms, songs, and commercial product texts. These studies generally emphasize broader strategies, translation quality, or the influence of cultural understanding in maintaining meaning equivalence. However, as current findings reveal, no research has specifically examined the translation of Arabic cultural vocabulary in short, social-media-based audiovisual content, particularly on Instagram. In fact, social media has now become a highly active space for cultural distribution, characterized by concise, visual, fast-paced texts rich in cultural context (Borysenko, et al., 2024; Rahman, et al., 2025). Therefore, this study seeks to fill that gap by selecting the Instagram account @senmancung as the research object. Using Molina and Albir's (2002), translation techniques and Aixelá's (1996) culture-specific items (CSI) framework, this study aims to identify the Arabic cultural vocabulary that appears, analyze the translation techniques applied, and evaluate how cultural meanings are transferred so that they remain communicative and culturally appropriate for Indonesian audiences. By examining Arabic cultural

vocabulary on social media, this study contributes to the field of digital cultural translation. Theoretically, it applies translation technique and culture-specific item theories to short-form audiovisual content. Practically, the findings can guide translation teaching, enhancing students' and practitioners' linguistic and cultural sensitivity. The study underscores that translation is not only about accuracy but also a crucial cross-cultural skill in the digital era.

METHOD

This study employs a qualitative approach with a content analysis design to identify Arabic cultural vocabulary and to examine how these cultural elements are transferred from the source language (SL) to the target language (TL). The cultural vocabulary in this study refers to the classification of culture-specific items (CSI) proposed by Aixelá (1996), which includes lexical, idiomatic, and expressive elements, as well as realia that do not always have direct equivalents in the TL. A qualitative approach is used because it allows the researcher to understand the meaning and context of utterances in depth (Creswell, 2014). While content analysis serves to interpret linguistic messages by taking into account the sociocultural background surrounding them (Krippendorff, 2018). The Instagram account *@senmancung* was selected because it presents Arabic language content translated directly by its creator, meaning that the subtitles included are human translations rather than automatic machine translations. This enables the researcher to examine the linguistic considerations and translation strategies employed by the creator when transferring cultural meanings into the TL. The primary data in this study consists of Arabic language videos containing culture-specific vocabulary and accompanied by manual translations, while the secondary data includes journals, scientific articles, and theoretical books related to translation and CSI.

The data were collected through purposive sampling, where videos relevant to the study's aims were selected. Of the 439 posts on the *@senmancung* account, most are not Arabic language content but rather product advertisements or general entertainment. Therefore, the researcher selected 12 videos containing Arabic utterances that include cultural vocabulary and have the potential to undergo shifts in meaning if translated literally. All utterances meeting the criteria were then analyzed using Aixelá's (1996) CSI classification to determine the type of cultural element, as well as Molina and Albir's (2002) translation techniques to observe the creator's pragmatic and creative considerations in transferring the message from the SL to the TL. The findings are presented

in descriptive narrative form and tables to provide a comprehensive overview of the translation strategies used for cultural vocabulary in the context of digital communication.

FINDINGS AND DISCUSSION

Findings

The researcher classified Arabic cultural vocabulary using Aixelá (1996) culture-specific items (CSI) framework, which divides translation strategies into conservation, aimed at preserving SL cultural elements, and substitution, aimed at adapting them for TL audiences. Of the eleven CSI strategies, five were found in the data: two from conservation (intratextual gloss and linguistic/non-cultural translation) and three from substitution (limited universalization, synonymy, and naturalization). These were presented in three main tables, organized by their approach.

Table 1. Conservation Strategies-Intratextual Goss & Linguistic (non-Cultural) Translation

No	SL	TL	Vocabulary Focus	Vocabulary Translation	Translation Technique	Translation Strategy
1	تعال، يا حمار	Sini, Wahai keledai	يا حمار	Wahai Keledai (makian: bodoh)	Literal	Conservation-Intratextual gloss
2	ولعلنا من بعد بُعِدْ نلتقي	Semoga kita, setelah sekian lama, dapat bertemu	من بعد بُعِدْ	Setelah sekian lama	Modulation	Conservation-Linguistic (non-cultural) translation
3	منجد؟ خسارة يعني	Yang bener aja? Rugi dong	خسارة يعني	Rugi dong	Amplification	Conservation - Linguistic (non-cultural) translation

Source: Instagram account @senmancung

Table 2. Substitution Strategies – Limited Universalization

No	SL	TL	Vocabulary Focus	Vocabulary Translation	Translation Technique	Translation Strategy
1	كيف اشرب قهوة؟ قدام	Gimana kalau kita ngopi? Gas	قدام	Gas	Discursive Creation	Limited Universalization
2	نجد فلم جديد، يلا	Ada film baru, ayo kita	ما لي نفس	Ga mood	Adaptation	Limited Universalization

	نتفرج! ما لي نفس	nonton! Ga mood				
3	مو كل العرب أخشاهم حاده، و مو كل أخشاهم حاده عرب	Nggak semua orang Arab itu mancung, and nggak semua yang mancung itu orang Arab	أخشاهم حاده	Mancung	Adaptation and Reduction	Limited Universalization
4	وجهي مليان حبوب / حب الشباب	Wajahku penuh banyak jerawat	حبوب / حب الشباب	Jerawat	Adaptation	Limited Universalization
5	انت ملقوف	Kamu Usil	ملقوف	Usil	Adaptation	Limited Universalization
6	لا تأكل على طول، اصبر	Jangan langsung makan, sabar	على طول	Langsung	Adaptation and Transposition	Limited Universalization

Source: Instagram account @senmancung

Table 3. Substitution Strategies – Synonymy & Naturalization

No	SL	TL	Vocabulary Focus	Vocabulary Translation	Translation Technique	Translation Strategy
1	العاقل إذا أخطأ يتأسف، والأحمق إذا أخطأ يتفلسف	Orang yang berakal jika berbuat salah, dia meminta maaf. Seandgkan orang dungu jika berbuat salah, dia malah berdebat atau mencari-cari alasan.	يتفلسف	Mencari-cari alasan	Adaptation	Synonymy
2	الذي ييغا عيدية ييحي	Yang mau THR, ke sini.	عيدية	THR	Amplification and Modulation	Naturalization

3	انت وصلت؟ لا، انا في الطريق	<i>Kamu udah sampai?Nggak-nggak, aku otw</i>	في الطريق	OTW	Literal	Naturalization
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Source: Instagram account @senmancung

The tables show that the creator uses CSI translation strategies for Arabic cultural vocabulary. Conservation strategies, such as intratextual glosses and linguistic translations, preserve original terms with explanations when necessary. Substitution strategies adapt vocabulary for Indonesian audiences: Limited Universalization renders terms without direct equivalents naturally, while Synonymy and Naturalization make idiomatic or socially specific terms more familiar, maintaining clarity and cultural meaning.

Discussion

The findings show that the Arabic cultural vocabulary in @senmancung's content is transferred through various strategies selected based on meaning, function, and the context of the utterance. Each item was then analyzed to observe how cultural elements were preserved, shifted, or replaced in Indonesian. These findings indicate that the translation process involves not only the transfer of linguistic forms but also cultural and pragmatic considerations. The following section provides a detailed discussion of the translation patterns that emerge within each data group.

Table 1

In the utterance يا حمار، تعال، the focus is on يا حمار literally "O donkey," which in Arab culture functions as an insult implying stupidity or stubbornness (Ilham, et al., 2024). The creator translates it literally as "Come here, O Donkey" and explains that, although impolite, it is commonly used in informal educational contexts (Fadilah, 2022; Ping, 2022). The literal translation demonstrates the literal technique, maintaining word equivalence and structure from SL to TL without syntactic changes (Molina & Albir, 2002). Since the literal form does not convey the cultural meaning fully, the creator adds an explanation of its insulting function (Ilham, et al., 2024). This approach aligns with the intratextual gloss strategy in Aixelá's (1996) CSI classification, preserving the SL cultural element while clarifying its social function for TL audiences. As a result, viewers understand that the expression is an informal insult, not just the name of an animal (Fadilah, 2022; Sun, 2024).

The creator presents this utterance not as an expression of hatred, but as Arabic language learning material. In Hymes's (1972) The SPEAKING model consists of the creator and the audience who are learning Arabic, while the Setting is a relaxed and informal environment. The Ends of this utterance are educational, namely to provide understanding of both the literal meaning and the cultural function of the expression. To help TL audiences understand its insulting nuance, the expression *يا حمار* can be compared to animal-based insults in Indonesian culture such as “*dasar Anjing*” (“you Dog”) or “*dasar Babi*” (“you Pig”), which do not refer to the actual animal but convey mockery or demeaning attitudes (Fadilah, 2022). This shows a similarity in connotative function even though the lexical forms differ (Ilham, et al., 2024). As Hymes (1972) explains, the speech situation, the relationship between participants, and the communicative purpose strongly influence the meaning of an utterance. With the creator’s additional explanation, the literal translation can still be understood contextually by TL audiences while preserving the original cultural value of the utterance (Hymes, 1972).

In the utterance *وَلَعَلَّانَا مِنْ بَعْدِ بَعْدٍ نَلْتَقِي*, the creator translates it as “*Semoga kita, setelah sekian lama, dapat bertemu*” (“Hopefully we, after so long, can meet again”). The focus is on *مِنْ بَعْدِ بَعْدٍ*, literally “from after the distance,” which would sound unnatural if translated word-for-word (Putri, 2024). The idiomatic “after so long” conveys the sense of longing and hope appropriately (Saputra, 2025). This translation uses the modulation technique, shifting from a spatial to a temporal perspective while preserving the main message (Molina & Albir, 2002). Since no cultural adaptations are introduced, it falls under Linguistic (non-cultural) translation in Aixelá’s CSI classification, maintaining SL structure and meaning (Enora, 2025; Saputra, 2025).

This utterance communicates longing and a desire to reunite. Within Hymes' (1972) The SPEAKING framework involves participants, including the creator who explains, and the audience learning Arabic. The setting takes place in a dark room with a somber atmosphere. The Ends element indicates the purpose of the utterance, which is to explain the literal and emotional meaning of the phrase. The creator delivers the sentence gently, reinforcing the sense of sadness and emotional closeness intended in the message. This demonstrates that the meaning of an utterance is deeply influenced by its social context, participant relations, and communicative goals, as described in

Hymes' ethnography of communication (Hymes, 1972). Thus, the TL translation successfully conveys the emotional depth present in the SL (Putri, 2024).

In the utterance *حَسَارَةٌ يَعْني؟ وَمِنْجِد؟*, the creator translates it as “*Yang bener aja?*” (“Seriously?”) and “*Rugi dong*” (“That’s such a loss”). The focus is on *حَسَارَةٌ يَعْني*, literally “loss, that is,” where *يَعْني* functions as a discourse marker expressing disappointment. The TL equivalent “*rugi dong*” preserves the meaning while adding the particle *dong* to convey the emotion naturally (Ilham, et al., 2024). This addition illustrates the amplification technique, enhancing the expressive force without altering the original meaning (Molina & Albir, 2002). According to Aixelá (1996), this fits Linguistic (non-cultural) translation, as it maintains SL structure and meaning. The use of colloquial forms like *منجد؟* and *يعني* reflects code mixing, typical of informal Arabic conversations (Hoffman, 1991).

From a communicative perspective, this utterance appears as a spontaneous reaction to a disappointing situation. Within Hymes's (1972) SPEAKING model, the creator serves as the explainer and the Instagram audience as the message recipients, while the Setting is a relaxed, light, and educationally entertaining environment. The Ends component shows that the purpose of the utterance is not only to explain the meaning of the SL expression but also to display the accompanying emotion. The expressive style of speech indicates that the main function of this utterance is to express the speaker's stance rather than merely convey information. In line with Hymes (1972), the interpretation of an utterance is strongly influenced by the situation, social relations, and communicative goals. Through this approach, the TL translation successfully preserves the emotion, spontaneity, and context of the SL coherently and naturally.

Table 2

In the utterance *كَيْفَ أَشْرَاب قَهْوَةً؟ قَدَّام*, the creator translates it as “*Gimana kalau kita ngopi?*” (“How about we grab some coffee?”) with the response “*Gas*” (“Let’s go”). The focus is on *قَدَّام*, which literally means “in front,” but functions as a spontaneous agreement in casual conversation. The TL equivalent “*gas*”, a popular expression among Indonesian youth, conveys this pragmatic function naturally (Ilham et al., 2024; Syafarani, 2025). This use illustrates the discursive creation technique, where the TL word does not match the SL lexically but captures its social nuance (Molina & Albir, 2002). According to Aixelá (1996), it exemplifies limited universalization, replacing

the SL element with an accessible TL expression. The use of *قَدَّام* also reflects colloquial Arabic and code mixing, as its modern standard Arabic equivalent is *أمام* (Hoffman, 1991).

Viewed from its speech situation, this expression appears as a mild, friendly form of agreement between speakers. Within Hymes' (1972) The SPEAKING model involves participants, including the creator and an audience familiar with relaxed conversational styles, while the Setting occurs in a casual, shared space where light conversation takes place. The Ends show that the goal of the utterance is to build social closeness and express readiness to do an activity together, rather than to convey literal information. The creator's choice of "*gas*" effectively delivers this function of agreement to Indonesian viewers. This reinforces the idea that the meaning of an utterance does not come solely from its lexical form, but also from the surrounding social context, the relationship between speakers, and the communicative purpose that shapes it (Fadilah, 2022).

In the utterance *نجد فلم جديد، يلا تتفرج! ما لي نفس*, the creator translates it as "*Ada film baru, ayo kita nonton!*" ("There's a new movie, let's watch it!") with the response "*Ga mood*" ("Not in the mood"). The focus is on *ما لي نفس*, literally "I have no soul," which would sound awkward if translated directly. The idiomatic TL equivalent "*ga mood*" conveys reluctance naturally while preserving the emotional nuance (Saputra, 2025). This illustrates the adaptation technique, transferring the meaning into a TL idiom commonly used in the target culture (Molina & Albir, 2002). According to Aixelá (1996), it falls under limited universalization, replacing the SL emotional idiom with an accessible TL expression. The use of colloquial forms, such as *يلا*, also reflects code mixing in informal Arabic conversations (Hoffman, 1991).

From a social context perspective, this conversation portrays a light interaction between two speakers who share emotional closeness. In Hymes's (1972) The SPEAKING model involves the creator as the speaker and the audience, who follow the Arabic explanations casually. At the same time, the Setting is located in the living room, as shown in the video. The Ends highlight that the primary purpose of the utterance is to express feelings of reluctance or unwillingness politely, rather than issuing a direct refusal. The choice of the TL equivalent "*ga mood*" strengthens this expressive function and makes the communication feel natural to TL viewers. This aligns with the principles of ethnography of communication, which emphasize that the meaning of an utterance is shaped by the

situation, social relations, and communicative goals, not merely by its linguistic structure (Hymes, 1972). Thus, this adaptive translation succeeds in maintaining a balance between linguistic form, emotional expression, and cultural value from the SL (Fadilah, 2022).

In the utterance *مو كل العرب أخشامهم حاده، ومو كل أخشامهم حاده عرب*, the creator translates it as “Not all Arabs have pointed noses, and not everyone with a pointed nose is Arab.” The focus is on *أخشامهم حاده*, literally “their noses are sharp,” which would sound unnatural if translated directly. In context, it refers to prominent or pointed noses, a stereotype associated with Arabs (Ana & Nugroho, 2024). The TL equivalent “mancung” conveys this meaning naturally (Ilham et al., 2024), using the adaptation technique to shift from “sharp nose” to a more common Indonesian expression (Molina & Albir, 2002). The possessive element “their” is omitted as it is not crucial in TL. According to Aixelá (1996), this represents limited universalization, replacing the SL-specific term with a widely understood TL expression while preserving the descriptive and pragmatic function, allowing the social critique of the stereotype to be conveyed effectively (Muharom & Djuharie, 2025).

From a linguistic standpoint, this utterance employs colloquial Arabic forms, evident in two elements: *مو* as the informal counterpart of the modern standard Arabic *ما*, and *حاده*, a dialectal form of *حاددة* (modern standard Arabic). The presence of these colloquial Arabic lexicons indicates code mixing between formal and informal varieties in the SL, a phenomenon common in everyday conversations among Arabic speakers (Hoffman, 1991). Viewed through Hymes' (1972) SPEAKING framework, the Participants include the creator as the cultural explainer and the Indonesian audience as the recipients, while the Setting takes place in a park in a relaxed atmosphere. The Ends highlight the social purpose of correcting physical stereotypes through a light and humorous conversational style. The relaxed tone indicates that the utterance conveys not only information but also expresses the speaker's attitude and social evaluation regarding the stereotype. According to Hymes (1972), the meaning of an utterance is shaped by social relations, communicative goals, and the situational context. Through a translation approach that maintains pragmatic and cultural value, the SL message becomes naturally receivable while preserving the communicative character of the Arab speaker (Muharom & Djuharie, 2025).

In the utterance وجهي مليان حبوب / حب الشباب, the creator translates it as “*Wajahku penuh banyak jerawat*” (“My face is full of acne”). The focus is on حبوب and حبّ الشباب, literally “seeds” and “youth seeds,” which in everyday usage refer to acne. A literal translation like “youth seeds” would be unnatural, so the TL equivalent “acne” is used, conveying the meaning clearly (Ana & Nugroho, 2024). This reflects the adaptation technique, as the literal SL form cannot be naturally used in TL (Molina & Albir, 2002). The translation also involves a contextual shift: in SL, حبوب can mean various skin bumps, while in TL it specifically refers to acne. According to Aixelá (1996), this is limited universalization, replacing the culturally specific SL term with a widely understood TL form while preserving semantic function (Fadilah, 2022).

From a linguistic perspective, this utterance exhibits elements of colloquial Arabic, particularly in the word مليان, whose modern standard Arabic equivalent is مليء. The presence of this colloquial Arabic form, along with vocabulary such as حبوب, shows code mixing between formal and informal varieties in the SL, a phenomenon commonly found in casual conversations among Arabic speakers (Hoffman, 1991). Based on Hymes' (1972) SPEAKING model, the setting features the creator promoting a facial cleanser, with participants including the creator and an audience familiar with informal speech. The expression is used to express a light complaint about physical condition spontaneously, giving it a personal and expressive social function. Hymes (1972) emphasizes that utterance meaning is shaped not only by linguistic form but also by social relationships, communicative purposes, and the conversational atmosphere. Through adaptive translation that considers social context and cultural approach, the message in the SL can be naturally received by the TL audience without losing the nuances of the original communication.

In the utterance انت ملقوف, the creator translates it as “*Kamu usil*” (“You’re nosy”). The focus is on ملقوف, literally “someone grasped quickly,” which idiomatically describes someone overly curious. The TL equivalent “*usil*” conveys the same social connotation naturally (Ilham et al., 2024). This reflects the adaptation technique, replacing a literal meaning that is culturally irrelevant with an established TL expression carrying similar pragmatic value (Molina & Albir, 2002). According to Aixelá (1996), this is limited universalization, where the SL cultural item is replaced with a general

TL equivalent while preserving its social function, making the translation natural without losing the idiomatic meaning (Putri, 2024).

In terms of communication, this utterance is used in an informal situation when the creator provides examples of vocabulary commonly used in everyday conversations among Arabic speakers. According to Hymes (1972) The SPEAKING model features an empty, relaxed setting, with participants including the creator and the audience, who are learning SL vocabulary. The creator's light intonation shows that the utterance is used as a playful reprimand rather than a verbal attack. This pattern indicates that the meaning of the utterance is strongly influenced by the social relationship between speakers and the communicative goal, which is both educational and humorous. As Hymes (1972), states, the meaning of an utterance does not lie solely in its linguistic form but also in the social context that accompanies it. Through adaptive translation that considers this contextual dimension, the message in the SL can be received naturally while still reflecting the social function of the original utterance.

In the utterance *لا تأكل على طول، اصبر*, the creator translates it as "*Jangan langsung makan, sabar,*" ("Don't eat right away, be patient"). The focus lies on the phrase *على طول*, which literally means "*di atas panjang*" ("along the length"), but in Arabic dialects functions as an idiomatic expression meaning "*langsung*" or "*segera*" ("immediately" or "right away"). Since a literal translation would be irrelevant, the equivalent "*langsung*" is chosen to maintain the pragmatic function of the prohibition, which in the video is delivered casually as a reminder not to rush (Putri, 2024). The adjustment of meaning from "*di atas panjang*" to "*langsung*" demonstrates the use of the adaptation technique, since the translator changes the literal meaning into an idiomatic equivalent that matches the speaking habits of the TL (Molina & Albir, 2002). In addition, the shift in structure from "*jangan makan langsung*" (SL) to "*jangan langsung makan*" (TL) reflects transposition, namely altering the structure to follow the syntactic pattern of Indonesian (Molina & Albir, 2002). According to Aixelá's (1996) CSI classification, this strategy falls under limited universalization, in which the SL cultural expression is replaced with a general and established TL term that does not carry a specific cultural load. Through this approach, the message remains natural while its pragmatic function is preserved (Saputra, 2025).

Situationally, this utterance is used as light advice in an informal context. Referring to the SPEAKING model, the Setting is in a dining area while waiting for iftar, and the Participants consist

of the creator and the audience who are learning how SL expressions are used in everyday Arabic conversation. The creator's gentle tone emphasizes that the utterance is not a strict prohibition, but a friendly reminder. This interaction shows that the meaning of the utterance in the SL is shaped by the communicative purpose of encouraging patience and proper eating etiquette (Muharom & Djuharie, 2025). In line with Hymes (1972), the meaning of speech must be understood through its connection to social context, participant relations, and the speaker's intention. The translation adjustment that considers these aspects ensures that the TL message remains accurate and natural for Indonesian audiences.

Table 3

In the utterance *العاقل إذا أخطأ يتأسف، والأحمق إذا أخطأ يتفلسف*, the creator translates it as *"Orang yang berakal jika berbuat salah, dia meminta maaf. Seandgkan orang dungu jika berbuat salah, dia malah berdebat atau mencari-cari alasan"* ("A wise person apologizes when they make a mistake, while a foolish person argues or keeps making excuses"). The lexical focus is on *يتفلسف*, which literally means *"berfilsafat"* ("to philosophize,") but in Arabic conversation it is used figuratively to describe someone who refuses to acknowledge their mistake and instead looks for excuses. Therefore, the equivalent *"mencari-cari alasan"* is chosen to accurately convey the sarcastic tone and pragmatic meaning of the expression (Ana & Nugroho, 2024). The choice of *"mencari-cari alasan"* (to make excuses) reflects the use of the adaptation technique, since the literal meaning *"berfilsafat"* (to philosophize) is not semantically relevant in the SL context (Molina & Albir, 2002). In addition, this process also follows Aixelá's (1996), synonymy strategy, in which the translator uses a TL equivalent that is not lexically identical but shares contextual meaning and communicative function. This technique is necessary because *يتفلسف* functions as an evaluative expression used to criticize defensive behavior, and a literal equivalent would not convey this figurative message effectively. By selecting a form that operates at the same level of meaning and social function, the translation preserves the rhetorical effect embedded in the SL (Ana & Nugroho, 2024).

From a communicative situation perspective, this utterance functions as a form of social criticism delivered in a style resembling a proverb. Within Hymes' (1972) The SPEAKING framework refers to a dark room that is both relaxed and educational, while the Participants consist of the creator and an audience learning Arabic through contextualized expressions. The expression

يتفلسف is not used to represent intellectual activity, but rather as a form of sarcasm toward defensive behavior. Hymes (1972) The view emphasizes the significance of social relations, communicative goals, and cultural context in shaping the meaning of an utterance. With a contextually adjusted equivalent, the moral message and pragmatic function of the SL remain fully conveyed in the TL (Ilham & Maulani, 2024).

In the utterance الذي يبغا عيدية يحيي, the creator translates it as “Whoever wants THR, come here.” The lexical focus is on عيدية, which literally means “Eid gift,” but in the video it is used to refer to giving an envelope of money after Eid al-Fitr. Although the literal translation is accurate, it does not fully reflect the practice familiar to Indonesian speakers. Therefore, the creator chooses the equivalent “THR,” a well-established term directly associated with the custom of giving money during Eid, allowing the social meaning and conversational context to be conveyed naturally (Ilham & Maulani, 2024). The adjustment from the literal meaning of عيدية to “THR” demonstrates the use of amplification, since the TL form adds a new element in the acronym THR, specifically the word “*tunjangan*” (allowance), information that does not appear in the SL but is relevant for cultural understanding in the TL (Molina & Albir, 2002). This addition is necessary to align the concept of a festive gift in the SL with the formal interpretation recognized in Indonesian society. Consistent with this, the strategy used includes naturalization according to Aixelá (1996), because the culture-specific term from Arabic is replaced with an Indonesian cultural equivalent that serves the same social function, namely the giving of money during a holiday. Thus, the message in the SL is maintained while ensuring that TL audiences understand the cultural meaning more precisely (Fadilah, 2022).

From a linguistic perspective, the utterance shows the use of colloquial Arabic forms through the words يبغا (modern standard Arabic: يبغى) and يحيي (modern standard Arabic: يحيي). The presence of these dialectal forms indicates code mixing between formal and informal varieties in the SL, a characteristic of casual communication among Arabic speakers (Hoffman, 1991). Within Hymes' (1972) The SPEAKING framework sets the scene in a post-Eid situation, where the creator distributes money to children, with the creator serving as the giver and the children as recipients. The utterance is delivered as a spontaneous and friendly invitation, demonstrating the social function of language in creating warmth within the interaction. By considering the social context and communicative

purpose, this adaptive translation allows the SL message to be received naturally in the TL without losing the cultural nuances and original speech situation (Ilham & Maulani, 2024).

In the utterance *انت وصلت؟ لا لا، انا في الطريق*, the creator translates it as “Are you there yet?” and “No, no, I’m on the way.” The lexical focus is on the phrase *في الطريق*, which literally means “on the road,” but in everyday conversation functions as a brief response indicating that the speaker is still en route. The creator chooses the equivalent “OTW,” the commonly used abbreviation of *on the way* in digital communication among young Indonesian speakers (Syafarani, 2025), allowing the message to remain concise, natural, and aligned with the speaking habits of Indonesian users (Saputra, 2025). The selection of “otw” reflects the use of the literal technique, because the core meaning between the SL phrase *في الطريق* (“*di jalan*” / “on the road”) and the TL expression “on the way,” which underlies “otw”, remains semantically equivalent. There is no shift in the essential meaning; only the form of expression is adapted to fit the norms of Indonesian digital communication (Molina & Albir, 2002). From Aixelá's (1996) From this perspective, this strategy falls under naturalization, as the cultural element in the SL is transferred into a popular TL term that performs the same pragmatic function, namely, informing the hearer that the speaker is currently en route. Thus, the message is preserved accurately while adopting a form that is already established within Indonesian digital culture (Saputra, 2025).

Within Hymes' (1972) SPEAKING model, this utterance occurs in a relaxed, long-distance conversation conducted over the phone. The Participants consist of two speakers with an already close social relationship, making a short reply such as *"انا في الطريق"* acceptable without further explanation. The communicative function is informational, aiming to convey the speaker's situation quickly and efficiently. This illustrates how communicative goals and interpersonal relations shape the linguistic choices made. According to Hymes (1972), the meaning of an utterance lies not only in its linguistic structure but also in the social context and communicative purpose. By rendering it as “otw,” the SL message can be received naturally by TL audiences without losing its original pragmatic function.

CONCLUSION

This study shows that Arab cultural vocabulary in @senmancung's Instagram content is translated into Indonesian using strategies that consider linguistic aspects, social context, and cultural acceptability. The findings highlight that social media serves as a space for cultural exchange, where translating short audiovisual content requires both pragmatic and cultural sensitivity, particularly in handling idioms, colloquial Arabic, and emotional expressions. Thus, this study expands digital culture research while providing practical guidance for preserving cultural meaning and ensuring comprehension across languages.

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