

Negotiation of Islamic Identity in *Mencari Hilal* Movie Subtitles Translation into English

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ABSTRACT

The present research aims to analyze the negotiation of Islamic identity in the English translation of *Mencari Hilal* movie subtitles. The qualitative descriptive method is used to uncover the underlying patterns and nuances in translation, especially in texts with cultural and religious significance. The research data consists of instances of Islamic identity manifested in words and phrases found in the movie subtitles. The primary data source is the bilingual subtitle texts of *Mencari Hilal*, containing both the original Indonesian dialogue and their English translations. Data collection is carried out using the observation-note taking technique, which involves systematic reading and documentation of relevant translation instances. Data analysis follows the interactive model, which includes data reduction, data display, and conclusion drawing. The study identifies ten negotiation patterns in the subtitle translation of *Mencari Hilal*, reflecting efforts to adapt Islamic identity into the English cultural context. These patterns include religious commemoration, supernatural beings, religious constructions, religious artifacts, moral and ethical criteria, specialized religious activities, owner of religion, eschatology, religious events, and religious personages. These findings have significant implications for translation studies, particularly in translating texts with religious and cultural nuances. Negotiation in translation can shape audience perceptions of Islamic identity in the film.

Keywords: Negotiation, Islamic Identity, Translation

INTISARI

Penelitian ini bertujuan untuk menganalisis negosiasi identitas Islam dalam terjemahan bahasa Inggris subtitle film *Mencari Hilal*. Metode deskriptif kualitatif digunakan untuk mengungkap pola dan nuansa yang mendasari proses penerjemahan, terutama dalam teks yang memiliki signifikansi budaya dan religius. Selain itu, pendekatan komparatif dan interpretatif diterapkan dengan membandingkan subtitle asli berbahasa Indonesia dengan terjemahan bahasa Inggrisnya untuk mengidentifikasi pola negosiasi. Dengan menganalisis bagaimana identitas Islam dipertahankan, dimodifikasi, atau dinegasikan dalam penerjemahan, penelitian ini bertujuan untuk menentukan sejauh mana elemen linguistik dan budaya dipertahankan atau diubah dalam bahasa sasaran. Data penelitian terdiri dari unsur identitas Islam yang direpresentasikan dalam bentuk kata dan frasa dalam subtitle film. Sumber data utama adalah teks subtitle bilingual *Mencari Hilal*, yang mencakup dialog asli dalam bahasa Indonesia dan terjemahannya dalam bahasa Inggris. Teknik pengumpulan data

dilakukan dengan metode simak-catat, yaitu membaca secara sistematis dan mendokumentasikan kasus-kasus penerjemahan yang relevan. Analisis data mengikuti model interaktif, yang mencakup reduksi data, penyajian data, dan penarikan kesimpulan. Studi ini mengidentifikasi sepuluh pola negosiasi dalam penerjemahan subtitle Mencari Hilal, yang mencerminkan upaya adaptasi identitas Islam ke dalam konteks budaya bahasa Inggris. Pola-pola tersebut mencakup peringatan keagamaan, makhluk supranatural, konstruksi keagamaan, artefak keagamaan, kriteria moral dan etika, aktivitas keagamaan khusus, pemilik agama, eskatologi, peristiwa keagamaan, dan tokoh keagamaan. Temuan ini memiliki implikasi yang signifikan dalam studi penerjemahan, khususnya dalam menerjemahkan teks dengan nuansa keagamaan dan budaya. Negosiasi dalam penerjemahan dapat membentuk persepsi audiens terhadap identitas Islam dalam film tersebut

Kata Kunci : Negosiasi, Identitas Islam, Penerjemahan

INTRODUCTION

Islam is a monotheistic religion that teaches the oneness of Allah (*tauhid*) (Haerul et al. 2023; Aini and Amiruddin 2024; Mansur 2021; Arifin 2024) and was brought by Prophet Muhammad (peace be upon him) as the final messenger (Alwani 2019; Habibi and Habibi 2016). Islam encompasses teachings that cover various aspects of life, including worship, ethics, law, and social matters. As one of the largest religions in the world, Islam is followed by more than a billion people across different countries with diverse cultural backgrounds (Esposito 2011). Islam is also a belief system that emphasizes a balance between worldly life and the hereafter, with its core principles outlined in the Qur'an and Hadith. In practice, Islamic teachings reflect values such as justice, compassion, brotherhood, and social responsibility. Beyond being a religion, Islam has also played a significant role as a civilization, making great contributions to science, art, philosophy, and law throughout history (Iqbal 2018; Ahmed and Ahsani 2005).

The spread of Islam is closely related to its identity, as Islam is not only understood as a religion but also as a value system, culture, and civilization that has evolved over time. Islamic identity is reflected in its teachings, religious practices, and the ways in which Muslims interact with their social and cultural environments across different regions. Historically, Islam spread through various channels, including trade, preaching (*dakwah*), diplomacy, and conquest (Hajam 2021; Aljunied 2019). This process allowed Islam to adapt to local cultures without losing the essence of its teachings. For example, in the Nusantara region, Islam developed through a cultural approach that incorporated local arts, language, and traditions, shaping a uniquely Indonesian Islamic identity (Marjani 2023; Kersten 2017). Translation and cross-cultural communication have also played a crucial role in the spread of Islam. When Islamic teachings are introduced in a language and context that people can understand, Islamic identity is negotiated to remain aligned with the core values of the religion while being accepted by local communities. Thus, the spread of Islam not only expands its sphere of influence but also shapes diverse expressions of Islamic identity, all rooted in its fundamental principles.

The classification of Islamic identity can be analyzed through the theory of religious terminology proposed by several scholars (AlGhamdi 2016; Yulianita 2017; Mujazin et al.

2021). This theory categorizes religious terms into several main groups. Eschatology includes concepts of the afterlife, such as heaven, hell, and divine reckoning (*hisab*). Moral and ethical criteria encompass terms like *halal*, *haram*, *sunnah*, and *wajib*. Religious artifacts refer to objects like the *mushaf* (Qur'anic manuscript) and *sajadah* (prayer mat), while religious constructs pertain to Islamic systems such as *sharia* and *fiqh*. Religious events include *Isra' Mi'raj* and *Lailatul Qadr*, whereas religious groups encompass *Ahlus Sunnah* and *Shia*. Religious figures, such as Prophet Muhammad and Islamic scholars (*ulama*), play significant roles in Islam. Sacred places like the Kaaba and Al-Aqsa Mosque hold spiritual value, while specific religious activities include *hajj*, *umrah*, and *tahajjud* prayer. Supernatural beings, such as angels and *jinn*, are also part of Islamic belief. Revelation-related terms refer to the Qur'an and *Hadith*, while the divine entity in Islam is Allah. Lastly, religious commemorations such as *Maulid Nabi* (the celebration of the Prophet's birth) are integral to Islamic tradition. This classification clarifies various aspects of Islamic identity across different contexts.

The existence of Islamic identity is evident in the film *Mencari Hilal*, which depicts the relationship between Mahmud, a conservative Muslim father who strictly follows Islamic teachings, and his son Heli, a progressive activist sceptical of religious traditions. Their conflict peaks when Mahmud, disturbed by the commercialization of rukyat hilal (crescent moon sighting), embarks on a journey to sight the moon traditionally. During this journey, they meet various individuals representing diverse Islamic practices, leading both to understand each other's views and discover a more inclusive understanding of Islam.

Negotiation in translation adapts meaning between languages while considering linguistic and cultural differences (Eco 2013). In translating *Mencari Hilal's* subtitles to English, religious terms deeply connected to Islamic concepts require appropriate strategies (Gambier 2012), such as retaining original terms with explanations or using familiar equivalents. This negotiation has ideological implications, as translation influences how international viewers perceive Islam. The process must balance between literal translation that may be unclear and oversimplification that risks distortion, making it both a linguistic transfer and negotiation of Islamic identity in cross-cultural communication.

Research on religious texts has been studied by several scholars. Mardhatillah (2018) analyzes how Abdullah Yusuf Ali interprets the Jewish people in *The Holy Qur'an: Text, Translation and Commentary*, considering his role as a Muslim, a British official, and a proponent of interfaith dialogue who lived in a non-Muslim environment. Rohmana (2019) analyzes the differences, uniqueness, and limitations of the Sundanese language as a target language in translating the Qur'an from Arabic, using a linguistic approach to translation. Mukminin et al. (2023) examine the use of translation strategies and the assessment of translation quality in the Arabic-Indonesian translation of *Bidāyatul-Hidāyah*. Research on the translation of religious terms has been conducted by several scholars. Hassan (2016) conducts a semantic analysis of the translation and transliteration of Islamic religious terms (IRTs) into English, specifically in the translated text of *An-Nawawī's Forty Ḥadīths* by Ezzeddin Ibrahim and Denys Johnson-Davies. Yulianita, Nababan, and Djatmika (2018) identify the translation techniques used and assess the acceptability of religious term translations in *The Complete Idiot's Guide to Understanding Islam*. Arrasyid and Sajarwa (2023) observe patterns of

resistance and negotiation in the translation of religious cultural terms from Indonesian to French, analyzing how resistance and negotiation manifest in the translated text. Listimariam, Kustanti, and Budiarti (2025) examine the types of translation techniques and the acceptability of translations in sentences containing religious terms in the bilingual book *Prophet Nuh AS*.

This study analyses the negotiation of Islamic identity in the translation of subtitles for the film *Mencari Hilal* from Indonesian to English. It fills a research gap in studying Islamic identity translation in films through subtitles. Previous studies on religious text translation have focused on written texts like the Qur'an, hadith, and Islamic books, while research on Islamic identity negotiation in film subtitle translation remains scarce. The study's novelty lies in analysing Islamic identity negotiation in an audiovisual context, involving linguistic, cultural, and ideological aspects in *Mencari Hilal*'s subtitle translation. The benefits include understanding translation strategies for religious and cultural terms in films and their impact on audience perception. For viewers, this research promotes intercultural understanding by showing how religious identity is conveyed through translation, raising awareness about representing Islamic values in global media. The study helps viewers critically engage with subtitled films and recognizes translation's influence on interpretation. For the translation industry, this research provides guidelines for subtitles working with religious content, ensuring translations are linguistically accurate and culturally appropriate, supporting meaningful cross-cultural communication in global film distribution.

METHOD

This study employs a qualitative descriptive approach to analyze the negotiation of Islamic identity in the English translation of *Mencari Hilal* movie subtitles. A qualitative descriptive method is suitable for understanding the underlying patterns and nuances in translation, particularly in texts with cultural and religious significance. The study also adopts a comparative and interpretative approach, comparing the original Indonesian subtitles with their English translations to identify negotiation patterns. By examining how Islamic identity is preserved, modified, or neutralized in translation, this research aims to uncover the extent to which linguistic and cultural elements are retained or altered in the target language.

The research data consists of instances of Islamic identity manifested in words and phrases found in the movie subtitles. The primary data source is the bilingual subtitle texts of *Mencari Hilal*, which contain both the original Indonesian dialogue and their English translations. However, the analysis does not cover all subtitle content in the film. Instead, it focuses specifically on subtitle segments that are relevant to the construction and negotiation of Islamic identity. These include dialogues that contain religious terminology, expressions, references, or culturally embedded concepts related to Islam. Data collection is carried out using the observation-note taking technique, which involves close reading and systematic note-taking of relevant translation instances. This method allows for the identification of patterns in how Islamic identity elements are rendered in English, considering lexical choices, cultural substitutions, and semantic shifts.

Data analysis is conducted using the interactive model, which includes data reduction, data display, and conclusion drawing. The collected data is categorized based on negotiation

patterns, analyzed for translation techniques, and interpreted in relation to cultural and linguistic contexts. The results are then presented in a narrative report format, providing a detailed discussion of how Islamic identity is negotiated through translation. This method ensures that the findings are systematically organized, allowing for a comprehensive understanding of the strategies employed in translating religious and cultural elements in *Mencari Hilal*.

FINDING AND DISCUSSION

This study identifies ten types of Islamic identity negotiation patterns in the translation of *Mencari Hilal* movie subtitles into English. These patterns are reflected in 40 instances of Islamic identity elements that undergo translation adjustments. To understand these patterns of Islamic identity negotiation, the following table is presented along with its analysis.

Table 1. Negotiation in Religious Commemoration

No	ST	TT
1	Katanya mau cari-cari baju buat lebaran	They wanted to buy clothes for Eid
2	Kirab ini merupakan hijrah hati dan mencari menemukan fitrah	This parade is a migration of the heart in seeking to find fitrah
3	Sebelum akhirnya, kirab dipindah ke Telogo Pekerti	Before finally, the carnival was removed to Telogo Pekerti

In the translation of religious commemoration, Islamic identity negotiation often occurs to adjust terms from the source language to the target language. For example, the term *Lebaran* is translated as *Eid* (1), which is a form of adaptation using a globally recognized term in Islam. Although *Eid* can refer to *Eid al-Fitr* or *Eid al-Adha*, this translation removes the local aspect of *Lebaran*, which, in the Indonesian cultural context, has a broader meaning, including the tradition of *mudik* (homecoming) and *silaturahmi* (social gatherings). Meanwhile, *Kirab* is translated as *parade* (2), which is a form of generalization since *parade* is a generic term for a procession without emphasizing specific religious or cultural aspects. This translation makes the term easier to understand for an international audience but may lose its traditional nuance. In another case, *Kirab* is translated as *the carnival* (3), which represents cultural substitution because, in the Western context, a "carnival" is often associated with a lively festival full of entertainment, which may not fully represent the meaning of *Kirab* in Islam or Javanese culture.

Table 2. Negotiation in Supernatural Beings

No	ST	TT
4	Nak, orang yang menunda solat, nanti di alam kubur akan bertemu Saja'ul Aqra	Young man, people who delay prayer, later in the hereafter will meet the snake king

In the translation of supernatural beings, Islamic identity negotiation occurs to adjust the source language term to a concept that is more easily understood by the target audience. For example, *Saja'ul Aqra* is translated as *the Snake King* (4). In Arabic, *Saja'ul Aqra* has a specific connotation that not only refers to a snake but also carries certain mythological or religious meanings. However, in English, this term is translated more generally as *the Snake King*, which still reflects a supernatural character but in a more direct and comprehensible way for non-Arab audiences. The negotiation pattern in this translation involves meaning reduction since the religious or mythological elements in the original term are not fully preserved.

Table 3. Negotiation in Religious Constructions

No	ST	TT
5	Satu masjid sudah dilewati	One mosque has passed
6	Tadi ada musala kelewatan	We have passed one mosque
7	Maaf, ini teman di pesantren	Sorry, he's my friend at an Islamic boarding school

In the translation of religious constructions, Islamic identity negotiation occurs to adapt terms from the source language to the target language while considering cultural context and audience understanding. The term *Masjid* is translated as *Mosque* (5), following a common equivalence strategy, as *mosque* is a standard English term for a Muslim place of worship, resulting in no significant change in meaning. Meanwhile, *Musala* is also translated as *Mosque* (6), representing generalization, since English lacks a specific term to differentiate a smaller prayer space from a mosque. This translation may lead to the loss of the cultural distinction between *masjid* and *musala* in the original context. On the other hand, *Pesantren* is translated as *Islamic Boarding School* (7), which reflects explicit description because *pesantren* is a unique Indonesian educational institution without a direct English equivalent. While this translation explains its function, it may not fully convey the traditional aspects and distinctive educational system of *pesantren*.

Table 4. Negotiation in Religious Artifacts

No	ST	TT
8	Ya silakan bikin rusuh mumpung pakai jubah kayak gitu	Yes, please make a lot while wearing a robe like that
9	Silakan dibaca kitab ini, Pak	Please read this book , sir

In the translation of religious artifacts, Islamic identity negotiation occurs to adapt terms from the source language to the target language while considering cultural and religious contexts. *Jubah* is translated as *robe* (8), following a common equivalence strategy, as *robe* is a commonly used term for a long, loose-fitting garment, including those worn for religious purposes. However, this translation may not fully capture the specific religious or cultural

significance of *jubah* in Islamic tradition. Meanwhile, *Kitab* is translated as *book* (9), which represents generalization since *kitab* in an Islamic context often refers to religious scriptures or significant theological texts. The translation as *book* neutralizes its religious connotation, potentially leading to a loss of meaning specific to Islamic scholarship.

Table 5. Negotiation in Moral and Ethical Criteria

No	ST	TT
10	Kita bertaubat sebelum disiksa di akhirat	We have to repent before being tortured in the hereafter
11	Dan aku sudah mengharamkan diriku untuk menginjakkan kakiku di sana	And I have forbidden myself to set foot there
12	Takut murtad , Pak Ustadz	Fear of apostasy , Mr. Ustadz
13	Sejak kapan amalan-amalan semacam ini bisa menentukan keselamatan, Pak?	Since when practices like this can determine your safety, sir?
14	Itu risikonya bid'ah	That's the risk of heresy
15	Nah, inti dari tausiyah saya malam ini mengenai kemunafikan	Well, the essence of my preaching tonight is about hypocrisy
16	Dari hati muncul jadi akhlak	From the heart emerges morality
17	Dari manfaat jadi rahmat	From benefits become grace
18	Tapi yang penting rida	It's all about sincerity
19	Kirab ini merupakan hijrah hati dan mencari menemukan fitrah	This parade is a migration of the heart in seeking to find fitrah
20	Jangan-jangan nak ini pernah berzina ?	Have you ever committed adultery ?

In the translation of moral and ethical criteria, Islamic identity negotiation occurs to adapt religious and ethical concepts to the target language while maintaining their intended significance. *Bertaubat* is translated as *to repent* (10), following common equivalence, as both terms convey the act of seeking forgiveness for sins. *Mengharamkan* is translated as *forbidden* (11), involving generalization, since *forbidden* does not explicitly reflect the religious legal ruling (*haram*) in Islamic teachings. *Murtad* is translated as *apostasy* (12), representing common equivalence, as both terms refer to the act of leaving a religion, though *apostasy* may carry different legal and theological implications in various cultural contexts. For *Amalan-amalan* is translated as *practices* (13), this translation follows generalization, as *practices* does not specify religious observances, whereas *amalan-amalan* in an Islamic context typically refers to acts of worship or righteous deeds. *Bid'ah* is translated as *heresy* (14), which is a case of cultural substitution, as *heresy* in English is commonly associated with deviation in Christian doctrine, while *bid'ah* in Islam refers to innovations in religious practice that are considered unacceptable. *Kemunafikan* is translated as *hypocrisy* (15), following direct equivalence, as both terms refer to insincerity or deceit, though *kemunafikan* in Islam has a stronger theological dimension linked to faith. Meanwhile, *Akhlak* is translated as *morality* (16), representing generalization, as *akhlak* in Islamic teachings encompasses not just ethical conduct but also a deeply spiritual aspect, which may not be fully captured by *morality*. *Rahmat* is translated as

grace (17), which is a case of semantic shift, as *grace* in English often has Christian theological connotations, whereas *rahmat* in Islam refers to divine mercy and compassion. *Rida* is translated as *sincerity* (18), involving approximation, as *rida* conveys a sense of divine approval and contentment beyond mere sincerity. *Hijrah* is translated as *migration* (19), which is an example of neutralization, as *migration* refers to general movement between places, whereas *hijrah* in an Islamic context specifically refers to the Prophet Muhammad's journey from Mecca to Medina, symbolizing spiritual transformation. Lastly, *Berzina* is translated as *adultery* (20), following common equivalence, as both terms refer to unlawful sexual relations, though *berzina* in Islam encompasses both adultery and fornication.

Table 6. Negotiation in Specialized Religious Activities

No	ST	TT
21	Puasa itu harus bisa menahan lapar	Fasting is about holding back hunger
22	Nah, inti dari tausiyah saya malam ini mengenai kemunafikan	Well, the essence of my preaching tonight is about hypocrisy
23	Setelah itu solat subuh berjamaah , kemudian kirab ke selatan mencari hilal	After that, pray Fajr together then parade to the south looking for hilal
24	Ini kan udah mau buka	It's already time to break fasting
25	Apa yang namanya ibadah itu harus mempersulit hidup?	Does devotion mean you always have to make your life harder?
26	Anak-anak tak ajari ngaji	I teach the kids to recite Quran
27	Mbok ya kita ini solat dulu to, nak	Why don't we pray first, young man?

In the translation of specialized religious activities, Islamic identity negotiation occurs to adapt religious terms to the target language while ensuring clarity and cultural relevance. *Puasa* is translated as *fasting* (21), following common equivalence, as both terms refer to abstaining from food, drink, and other physical needs for a religious purpose. *Tausiyah* is translated as *preaching* (22), which is a case of generalization, as *tausiyah* in an Islamic context refers specifically to religious advice or sermons, while *preaching* is a broader term used in various religious traditions. For *Solat Subuh berjamaah* is translated as *pray Fajr together* (23), this translation follows explicit description, as *pray Fajr together* clarifies that it is the dawn prayer performed in congregation. *Buka* is translated as *to break fasting* (24), involving explicit clarification, as *buka* in Indonesian culture carries social and communal aspects, whereas *to break fasting* simply states the action without those cultural nuances. *Ibadah* is translated as *devotion* (25), representing semantic shift, since *devotion* in English implies dedication to religious practice, but *ibadah* in Islam includes both worship rituals and daily acts considered as religious observance. Meanwhile, *Ngaji* is translated as *recite Quran* (26), following explicit description, as *ngaji* in Indonesian refers specifically to reading or studying the Quran, while *recite Quran* makes the meaning clearer to a non-Indonesian audience. *Solat* is translated as *pray*, involving generalization, as *pray* in English refers to communication with God in a broad sense, whereas *solat* in Islam is a structured ritual prayer with specific movements and recitations.

Table 7. Negotiation in Owner of Religion

No	ST	TT
28	Kamu itu lebih takut pada Allah atau pada mertuamu?	Are you afraid of God or your in-laws?
29	Alah Gusti , paringono sabar	My God , please give me patience

In the translation of owner of religion, Islamic identity negotiation occurs to adapt religious references while considering theological and cultural nuances. *Allah* is translated as *God* (28), following common equivalence, as both terms refer to the supreme deity in monotheistic beliefs. However, *Allah* is a specific Arabic term used predominantly in Islam, whereas *God* is a more general term that can apply to various religious traditions. This translation may lead to neutralization, as it removes the distinctly Islamic connotation of *Allah*. Similarly, *Gusti* is translated as *God* (29), representing approximation, as *Gusti* in Javanese culture conveys both reverence for God and a sense of nobility or lordship. While *God* is the closest equivalent, it does not fully capture the cultural and hierarchical nuances embedded in *Gusti*.

Table 8. Negotiation in Eschatology

No	ST	TT
30	Nak, orang yang menunda solat, nanti di alam kubur akan bertemu Saja'ul Aqra	Young man, people who delay prayer, later in the hereafter will meet the snake king
31	Sro, nanti kalau kamu di akhirat ...	Sro, when you go to hereafter ...
32	Jadi kalau nanti di akhirat jadi ahli neraka	But in the hereafter, you are a member of hell
33	Nanti kalau tiba-tiba sampeyan mati, terus bekal akhirat opo?	So, when you suddenly die, what is your afterlife provision ?

In the translation of eschatology, Islamic identity negotiation occurs to adapt concepts of the afterlife while ensuring they remain understandable in the target language. *Alam kubur* is translated as *hereafter* (30), following generalization, as *alam kubur* specifically refers to the stage of existence in the grave before resurrection, whereas *hereafter* broadly refers to life after death. Similarly, *Akhirat* is translated as *hereafter* (31), representing common equivalence, as both terms refer to the afterlife, although *akhirat* in Islam encompasses specific theological beliefs about judgment and eternal existence. Meanwhile, *Ahli neraka* is translated as *member of hell* (32), involving explicit description, as *ahli neraka* refers to those condemned to hellfire, while *member of hell* makes the meaning clear in English but may sound unnatural compared to *inhabitant of hell* or *hell-dweller*. *Bekal akhirat* is translated as *afterlife provision* (33), following explicit description, as *bekal akhirat* refers to good deeds or religious preparation for the afterlife, whereas *afterlife provision* conveys the idea but lacks the full spiritual and moral implications in Islamic teachings.

Table 9. Negotiation in Religious Events

No	ST	TT
34	Sudah dzuhur	It's noon
35	Supaya sebelum maghrib nyampe	I want to arrive before sunset
36	Ini bulan puasa , belajar respect sedikit!	This is the month of fasting , learn a little manners!

In the translation of religious events, negotiation occurs to adapt Islamic identity while ensuring clarity for the target audience. *Dzuhur* is translated as *noon* (34), following generalization, as *dzuhur* specifically refers to the midday prayer in Islam, whereas *noon* is a broader term referring to the time of day without its religious context. Similarly, *Maghrib* is translated as *sunset* (35), also following generalization, since *maghrib* in Islam refers to the prayer performed at sunset, while *sunset* only describes the time of day without the prayer aspect. Meanwhile, *Bulan puasa* is translated as *month of fasting* (36), following explicit description, as *bulan puasa* refers specifically to Ramadan in Islamic tradition, while *month of fasting* conveys the practice but does not explicitly name Ramadan.

Table 10. Negotiation in Religious Personages

No	ST	TT
37	Wong yang kamu rasani itu bapak-bapak haji , loh	The people you're talking about all hajji
38	Kenapa dengan nabi , Pak?	What about that prophet , Dad?
39	Kita ini musafir kan, Pak?	We are travelers , aren't we, sir?
40	Supaya bisa bangkit untuk memperjuangkan umat	So I can be able to rise to fight for the people

In the translation of religious personages, negotiation occurs to adapt culturally specific religious terms into a more universally understood context. *Bapak-bapak haji* is translated as *all hajji* (37), following generalization, as *bapak-bapak haji* refers to a group of men who have completed the Hajj pilgrimage, while *all hajji* simplifies the reference without explicitly indicating the formal or honorific aspect of *bapak-bapak*. *Nabi* is translated as *prophet* (38), following direct equivalence, since both terms refer to a messenger of God in religious traditions. *Musafir* is translated as *travelers* (39), involving neutralization, as *musafir* in Islam specifically refers to a traveler with religious implications, such as exemptions in prayer and fasting, whereas *travelers* is a general term without religious connotations. Meanwhile, *Umat* is translated as *people*, also following neutralization, since *umat* in an Islamic context refers specifically to a religious community, whereas *people* is a broader term that does not necessarily convey the religious unity implied by *umat*.

The negotiation of identity in the translation of religious commemorations reflects efforts to balance cultural meaning and global understanding. In this process, translators often employ translation strategies such as adaptation, generalization, and cultural substitution.

Adaptation is used to adjust terms to concepts more familiar in the target culture (Amenador and Wang 2022), while generalization abstracts the meaning to make it broader and easier to understand (Molina and Albir 2002). Cultural substitution replaces terms with equivalents in the target culture that carry similar meanings, although it may sometimes lead to shifts in meaning (Davies 2003). These strategies illustrate how religious identity in texts can be altered or adjusted to enhance acceptance by readers from different cultural backgrounds. Thus, the translation of religious commemorations serves not only as a linguistic transfer but also as a process of negotiation between local identity and global reception.

The negotiation of identity in translating supernatural beings and religious constructions adapts original meaning to broader understanding in the target language. In translating supernatural beings, meaning reduction is employed, where mythological elements are compromised for comprehensibility, reflecting conceptual differences between source and target cultures (Richter 2005). For religious constructions, strategies like common equivalence, generalization, and explicit description are applied. Common equivalence is used for terms with established counterparts, while generalization makes meaning more inclusive (Molina and Albir 2002). Explicit description provides detailed explanations when no direct equivalent exists. These strategies show how Islamic identity is negotiated to balance cultural authenticity and global understanding.

In translating religious artifacts, Islamic identity negotiation occurs through general equivalence and generalization strategies. Common equivalence applies when terms have recognized counterparts in the target language, though specific religious nuances may not fully transfer (Molina and Albir 2002). Generalization translates specific Islamic terms into broader, neutral words (Molina and Albir 2002). This negotiation balances target audience readability while preserving cultural and religious meaning.

In the translation of moral and ethical criteria as well as specialized religious activities, the negotiation of Islamic identity involves strategies such as equivalence, generalization, cultural substitution, and meaning shifts. Equivalence is employed when a term in the source language has a well-recognized counterpart in the target language, although theological connotations may differ. Generalization occurs when a term with a specific meaning in Islam is translated into a broader and more neutral word, potentially removing its theological aspect. Cultural substitution is applied to terms that lack direct equivalents in the target language, adapting them to concepts more familiar to the target audience. Meanwhile, meaning shifts arise when translated terms undergo conceptual changes due to differences in belief systems and traditions. This negotiation highlights how translation is not merely about conveying meaning literally but also about considering the cultural understanding and sensitivities of the target audience.

In the translation of the concepts of religious ownership and eschatology, the negotiation of Islamic identity aims to balance theological accuracy with readability in the target language. In terms of religious ownership, translating *Allah* as *God* reflects general equivalence but may neutralize Islamic identity, as *Allah* holds a distinct significance in Islam that is not fully captured by *God*. Similarly, *Gusti*, which carries an honorific connotation in Javanese culture, is approximated as *God*, thereby losing its local cultural nuance. In the

translation of eschatology, concepts such as *alam kubur* and *akhirat* are rendered as *hereafter*, representing generalization. *Alam kubur* is specifically understood in Islam as the phase before the Day of Resurrection, whereas *hereafter* has a broader scope. Additionally, translating *ahli neraka* as *member of hell* is more descriptive, though it sounds less natural than alternatives like *hell-dweller*. This negotiation demonstrates that translators strive to balance Islamic cultural understanding with the comprehension of the target language audience. However, in some cases, meaning shifts occur, which may alter the original theological nuances.

In the translation of religious events and religious figures, the negotiation of Islamic identity seeks to balance the original meaning with readability in the target language. Regarding religious events, generalization occurs in translating terms such as *dzuhur* as *noon* and *maghrib* as *sunset*. In Islam, these terms specifically refer to designated prayer times, but in the target language, they are rendered as general time references, stripping them of their religious significance. Similarly, *bulan puasa* is translated as *month of fasting*, which is descriptive but does not explicitly mention *Ramadan*, thereby weakening its direct association with Islamic traditions. For religious figures, negotiation takes the form of generalization and neutralization. *Bapak-bapak haji* is translated as *all hajji*, which retains the concept of individuals who have performed the Hajj pilgrimage but omits the honorific aspect conveyed by *bapak-bapak*. Meanwhile, *musafir* is translated as *travelers*, removing the Islamic legal nuance related to worship exemptions for travelers. Neutralization is also evident in the translation of *umat* as *people*, diminishing the strong religious connotation in Islam regarding the Muslim community.

The findings of this study reveal several points of comparison with existing literature. Similar to works such as those by Hashemi (2023), Mahbouba and Haider (2024) and Ali, Musa, and Dawoud (2024), which explore the challenges in translating Islamic terms due to cultural specificity and theological significance. This study affirms that religious terms are not only linguistic entities but also markers of identity that require careful handling in translation. However, unlike those studies that mostly address written religious texts, this study sheds light on the dynamic interaction between visual context and subtitle translation, demonstrating how visual cues influence and sometimes constrain the translator's choices. In contrast to earlier studies that advocate for a literal translation of religious terminology to preserve meaning, this research identifies a tendency in audiovisual translations to employ the translation strategies to suit the cognitive and cultural expectations of international audiences. This shift illustrates a practical negotiation between faithfulness to the source identity and accessibility for the target audience, a tension less frequently discussed in prior research. Moreover, while earlier works often examine translation in static and text-based formats, this study underscores the multimodal nature of subtitle translation, where verbal, visual, and ideological elements converge. For instance, certain Islamic expressions that carry ideological weight in Indonesian are neutralized or generalized in the English subtitles of *Mencari Hilal*, reflecting a broader trend of cultural filtering in global media translation.

CONCLUSION

This study found a pattern of negotiation in the translation of subtitles in the film *Mencari Hilal*, reflecting efforts to adapt Islamic identity into the cultural context of the English language. These negotiation patterns include religious commemoration, supernatural beings, religious constructions, religious artifacts, moral and ethical criteria, specialized religious activities, owner of religion, eschatology, religious events, and religious personages. These findings have implications for translation studies, particularly in relation to translating texts with religious and cultural nuances. Negotiation in translation can influence the audience's understanding of Islamic identity in the film. Cultural generalization and substitution may enhance message accessibility for a global audience but risk diminishing theological and cultural meanings. The findings of this study are also relevant for professional translators in considering the balance between accuracy, readability, and cultural sensitivity when translating Islamic texts. Future research is recommended to explore the translation of Islamic texts in other media, such as novels or religious sermons, to observe broader patterns of negotiation. Comparative studies of film subtitles from various Muslim-majority countries could also provide deeper insights into how Islamic identity is constructed in audiovisual translation.

This study fills a theoretical gap in translation studies by shifting the focus from sacred written texts to narrative-based audiovisual media. While previous research has concentrated on translating the Qur'an, hadith, and Islamic books, this study highlights how Islamic identity is negotiated in film subtitles of Islamic concepts to suit global audiences. Theoretically, the study strengthens the idea of "translation as mediation," where translators act as cultural mediators balancing fidelity to the source text with accessibility for the target audience. In cases involving religious figures or eschatological terms, translators often make strategic choices to maintain narrative flow and emotional impact, even if it reduces theological specificity. Practically, the findings offer valuable guidance for translators working with religious content in film. A one-size-fits-all approach is inadequate; instead, a context-sensitive strategy is required, considering semantic accuracy, cultural sensitivity, and ideological positioning. These findings are also relevant for educators in translation studies, encouraging the inclusion of religious audiovisual texts in teaching materials to build students' critical awareness. Future research should explore other religious media—such as sermons, documentaries, or faith-based dramas—and compare how Islamic identity is translated across different cultures, contributing to a broader understanding of religious identity in translation.

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