



Representational Illocution and Politeness Strategies in *Siraj's* YouTube Animation Translation: A Pragmatic Study of Searle and Leech

¹Gita Putri Ramadhani

Universitas Pendidikan Indonesia, Bandung, Indonesia, gitaputriramadhani12@upi.edu

²Mohamad Zaka Al Farisi

Universitas Pendidikan Indonesia, Bandung, Indonesia, zaka@upi.edu

³Rinaldi Supriadi

Universitas Pendidikan Indonesia, Bandung, Indonesia, rinaldisupriadi@upi.edu

⁴Athaya Salsabila

University of Jordan, Amman, Jordan, ata8250988@ju.edu.jo

Article info

Received Date: November 7, 2025

Accepted Date: December 7, 2025

Published Date: January 31, 2026

Keywords:*

Representative Illocution, Politeness Strategy, Audiovisual Translation, Pragmatic Studies

Abstract*

In the era of globalization and digital media, translating educational animation subtitles across cultures is crucial for effectively delivering messages to children in different languages. This study aims to examine the use of representative illocutionary acts and politeness strategies in the dialogue of the Arabic animated series *Siraj* and its Indonesian subtitle translation. The urgency of the research lies in the lack of pragmatic studies that combine Searle's speech theory and Leech's principle of Politeness in the context of translating children's animation, especially from Arabic to Indonesian. Using a descriptive qualitative method, *Siraj's* dialogue data were analyzed to identify the types of representative actions (e.g., statements, descriptions, reports) and the utilization of the six maxims of Politeness (wisdom, generosity, appreciation, humility, agreement, and sympathy). The results of the study show that all speech in *Siraj's dialogue* is representative of illocution, and the translation of the subtitles maintains the illocution's function without shifting its meaning. In addition, every principle of Politeness in the original dialogue—such as subtle instruction, agreeing with opinions, praise, being humble, and empathetic—is consistently reflected in the translation. These findings confirm the importance of pragmatic sensitivity in subtitle translation, ensuring that educational messages and moral values remain intact for cross-cultural audiences. Theoretically, this study enriches cross-linguistic pragmatic research in audiovisual translation, while, practically, it encourages translators to attend to aspects of speech and Politeness in subtitles to enhance translation quality.

1. Introduction

In the era of globalization and the advancement of digital media, audiovisual content such as films and animations has become an essential means of conveying cross-cultural messages (Yusnaini, Nufus, Saleh, & Wibowo, 2025). This is related to translation. *Subtitles* play a vital role as a bridge for cross-lingual audiences, especially when dialogue is rich in implicit meaning, cultural expression, and politeness strategies (Rababah & Al-zoubi, 2025). Therefore, the process of translating language in *Subtitling* is not simply a matter of lexical or grammatical translation; a deep understanding of the pragmatic context is needed to convey the original meaning and nuances effectively (Baharuddin et al., 2025). This aligns with the findings (Baharuddin et al., 2025) that translation *Subtitling* must go beyond lexical equivalents and demand pragmatic sensitivity from the translator.

The rapid development of digital media and the widespread access of children to educational animation on platforms such as YouTube (e.g., the animated series "Siraj") demand translation quality that is not only linguistically accurate but also pragmatically precise (More Valencia, Nizama Reyes, Lizana Puelles, & Sandoval Valdiviezo, 2023). In the pragmatic realm, representative illocution (in Searle's classification) and politeness strategy (Leech's principle) are two key aspects. Speech is a basic unit of communication that not only conveys literal information but also reflects the Speaker's sociocultural values (Helvira, Hutabarat, Sitanggang, & Natsir, 2025). Meanwhile, the application of the principle of Politeness in speech is critical to maintaining manners and morality, especially in children's education. In fact, the adaptation of politeness strategies in translation can effectively convey social and moral values and contribute to the formation of children's character (Dewi et al., 2024). Conversely, neglecting the pragmatic aspect can lead to a shift in the characters' politeness levels in the translated version, thereby reducing the accuracy of the message.

Siraj's YouTube animation is an example of cross-cultural educational content that demands pragmatic attention in translation. *Siraj* is an Arabic cartoon series designed for children to introduce Arabic letters interactively. This series has been equipped with Indonesian *subtitles* on YouTube, so that Indonesian viewers can access it. Through this *subtitle*, there is an intercultural transfer of messages: in addition to textual meaning, the content of speech and Politeness must be maintained. Educational cartoons like *Siraj* not only provide entertainment but also contain complex cultural values and social interactions. Therefore, an in-depth study of representative illocutionary and Politeness strategies in animation audiovisual translation is urgent to ensure effective translation outcomes with high communicative value.

Research on pragmatic translation in audiovisual subtitles has made significant advances, particularly through speech approaches and the principle of Politeness. Research (Arbain, 2020) Review movie subtitles *Becoming Jane* using a pragmatic approach to identify speech translation strategies. This study emphasizes the importance of maintaining the illocutionary function in subtitles, as outlined by Austin and Searle. (Huang, 2023) In his study, Leech emphasizes that his maxims must be considered in translation to ensure the value of manners is not lost. It is also relevant for educational animations such as *Siraj*, which targets children from various cultural backgrounds—analyzing Speech in Short Film: *The Translator*. Using Searle's classification, this study confirms the importance of understanding pragmatic structures for translating messages in a complete and accurate manner. (Widyawanti et al., 2024) Studying Pragmatic Translation Techniques in Subtitles *Inside Out*. He shows that techniques such as expansion, omission, and adaptation are needed to convey meaning within the technical limitations of subtitles while maintaining aspects of speech and Politeness appropriate to the target cultural context. (Hafdhi, 2023) In his reflective study, he emphasizes the pragmatic role of literature in translation,

primarily through an understanding of context, communicative intent, and cooperation between writers and translators. This approach is relevant to the translation of narrative subtitles, such as animations, *Siraj*, which is full of educational and cultural messages.

Various previous studies have discussed pragmatic translation in the audiovisual context, highlighting the importance of speech theory and the principle of Politeness in maintaining equality of meaning across languages. However, there is a striking gap. First, previous research has generally focused on adult films or formal videos; no one has specifically studied subtitles for children's educational animation, especially Arabic-language ones such as *Siraj*. Second, although Searl and Leech's theories have been used in various studies, no study has combined them in a single comprehensive analysis of children's animated subtitles. Third, the context of translating from Arabic culture into Indonesian in children's media is still rarely used as an object of study, even though cultural differences and communication norms can affect the delivery of pragmatic messages such as Politeness, invitations, and emotional expression.

To fill this gap, this study analyzed *Siraj*'s animated series on YouTube, which is Arabic and accompanied by Indonesian subtitles. This study aims to examine how the speech and the principle of Politeness in the original dialogue are translated, and the extent to which these pragmatic functions are maintained or changed. Two formulations of the problem are proposed: (1) the act of representative illocution speech in *Siraj's dialogue* and its classification according to Searle; (2) how Leech's principle of Politeness is embodied in the original dialogue and whether the translated version defends that Politeness. This research is expected to make a theoretical contribution to the study of cross-lingual pragmatics and a practical contribution to translators and creators of children's educational content.

2. Research Methods

This research uses a qualitative, descriptive approach (Ugwu, Chinyere N., and Eze Val, 2023). Through this approach, the researcher examines *Siraj*'s YouTube data thoroughly and contextually, rather than merely measuring or testing hypotheses as in quantitative research. The descriptive approach aims to describe an object or phenomenon as it is, without manipulating variables (Dilanti, Yarno, & R. Panji Hermoyo, 2024). The description is based on field data and empirical facts, so the research results reflect the actual condition of the object being studied. In the context of this study, the focus is directed on representative illocution and language politeness strategies in subtitle translation (Widyawanti et al., 2024)

The data for this study include both primary and secondary data. Primary data were obtained from foreign-language video material on the YouTube channel "*Siraj*," translated into Indonesian via subtitles, featuring speech that employed representative illocutionary and language politeness strategies. The data were collected using the observation method (*simak*) with a recording technique, applying the free *semak profat profat* (SBLC) (Auliya Eka Wijayatri et al., 2025). Secondary data come from theories and previous research, including Searle's (1975) theory of illocution and Leech's (1983) theory of Politeness, as well as various relevant journals that support pragmatic analysis and subtitle translation.

Data analysis is carried out systematically through several qualitative stages. In the initial stage, each speech in the source dialogue and its subtitle translation is classified according to the type of illocution act based on Searle's (1975) theory, with the primary focus on the category of representative illocution. In addition, each of these speeches was identified as employing a politeness strategy, as defined by Leech's six maxims of Politeness (1983). Furthermore, the source-language speech pairs and their translations were analyzed in pairs to examine the equivalence of illocutionary function and politeness level. Each pair was evaluated to determine whether the translation retained its original representational illocution function and politeness

strategy or whether a change occurred. The analysis focused on the potential shifts in pragmatic meaning and politeness levels resulting from the translation process. Shifts are identified when a particular translation technique alters the strength of the illocution or the level of Politeness of the speech. Any changes, such as softening speech or shifting from direct to more polite forms, are documented, and their impact is examined.

To validate the data, the researcher reviewed all records and transcriptions to ensure their relevance and accuracy to the research focus, namely the act of illocution and politeness strategies. This step involves comparing findings across episodes and matching them to the pragmatic theoretical framework that underpins the analysis.

3. Result and Discussions

No	Source Language Dialogue	Indonesian Translation	Functions of Representative Illocution	Leech Politeness Principle
1.	كانت المغامرة الأولى مع الهمة والأسد أسامة ممتعة جداً يا نورة، وتعلمت الكثير	Petualangan pertama dengan hamzah dan lion osama sangat menyenangkan, noura, dan saya belajar banyak	Assertive of reporting	Maksim Kesepakatan-Agreement Maxim
2.	نعم يا راشد، وأنا أيضاً أحببت أسد وكوكب الأرانب، وتعلمت كثيراً عن لغتنا العربية، مثل التشكيل	Ya, Rashid. Saya juga. Saya menyukai lion Osama dan planet Kelinci, dan saya belajar banyak tentang bahasa Arab, seperti diakritik.	Assertive of opinion	Maxim of Praise - Approbation Maxim
3.	أنا آسفة، لا أستطيع فتح الباب، فأنا بقرة بانسة	Maaf, saya tidak bisa membuka pintu, aku seekor sapi yang menyedihkan	Assertive of describing self	The Maxim of Humility - Modesty Maxim
4.	بسمه تعني ابتسامه، ولكنك تبكين	Basmah berarti tersenyum, tetapi kamu menangis	Assertive of explaining	The Maxim of Wisdom - Tact Maxim
5.	هذه هي المشكلة، فقصتي حزينة، ولكن لا بد لكل قصة من نهاية سعيدة	Inilah masalahnya, ceritaku menyedihkan. Dan setiap cerita harus memiliki akhir yang bahagia.	Assertive in claiming & predicting	Maxim Sympathy - Maxim Sympathy
6.	قبل أن نبدأ يجب عليكما التعرف على أول حرف من اسمي، وهو الباء، ويُنطق "ب" ويكتب هكذا: ب	Sebelum kita mulai, kamu harus mempelajari huruf pertam'a namaku, Baa'	Assertive of informing	The Maxim of Wisdom - Tact Maxim
7.	كانها ابتسامه وتحتها نقطة، أرايت يا راشد؟	Tampak seperti senyuman dengan titik dibawahnya. Apakah kamu memperhatikan, Rashid?	Assertive in describing	Maxim Agreement - Agreement Maxim

8.	هذا هو النادي الرياضي الذي تمارس فيه كل الحيوانات الرياضة	Inilah klub olahraga tempat semua hewan berolahraga	Assertive of stating	The Maxim of Wisdom – Tact Maxim
9.	هذا جميل، فالرياضة مهمة لصحة الإنسان	Ini indah, berolahraga sangat penting untuk kesehatan manusia	Assertive of general truth	Maxim of Praise – Approbation Maxim
10.	وللحيوان أيضاً	Dan kesehatan hewan juga	Assertive of adding	Maksim Kesepakatan – Agreement Maxim
11.	هذا إعلان عن التحدي الرياضي السنوي، الذي سيُقام بعد ثلاثة أيام، وسأشارك فيه	Ini pengumuman tentang tantangan olahraga tahunan, yang dimulai tiga hari lagi, dan saya akan ikut serta.	Assertive in reporting & informing	The Maxim of Wisdom – Tact Maxim
12.	ولكنني أخاف أن أخسر كما في كل مرة أشارك فيها	Namun rasa takut kalah terus menghantui saya, setiap kali saya ikut serta	Assertive of admitting	The Maxim of Humility – Modesty Maxim
13.	أه، الآن فهمت! أنت تريد الفوز في التحدي وأن تصبِح بطلاً	Sekarang saya mengerti, anda ingin memenangkan tantangan dan menjadi juara	Assertive of concluding	Maksim Simpati – Sympathy Maxim
14.	نعم، البطولة بسمّة	Ya , juara Basma	Assertive of confirming	Maksim Kesepakatan – Agreement Maxim
15.	هذه صور الفائزات في التحدي، فكل واحدةٍ منهن فازت في السنوات الماضية	Foto-foto ini adalah foto para juara tantangan, semuanya menang dalam beberapa tahun terakhir.	Assertive in reporting	The Maxim of Wisdom – Tact Maxim
16.	بطة، بجعة، بيبغاء — كلها طيور تبدأ بحرف الباء	Battah, Bajaja, Babagha' semuanya burung yg diawali huruf baa'	Assertive of describing	Maksim Kesepakatan – Agreement Maxim
17.	هذا صحيح يا راشد، أحسنت	Benar, Rashid. Bagus sekali	Assertive of confirming	Maxim of Praise – Approbation Maxim
18.	أنا فعلاً مختلفة، فكل من سيشارك في السباق من الطيور، وأنا بقرة وليس لدي أجنحة.	Aku sungguh berbeda. Semua yang berpartisipasi dalam lomba ini adalah burung, dan aku seekor sapii tanpa sayap.	Assertive in describing oneself	The Maxim of Humility – Modesty Maxim

19.	الواجب عن حرف الباء، وكيف يظهر هذا الحرف في أول الكلمة ووسطها وآخرها	Ini tentang huruf baa', dan bagaimana bentuknya di awal, tengah, dan akhir kata!	Assertive in explaining	The Maxim of Wisdom – Tact Maxim
20.	سأشارك معك في التحدي الرياضي، وأتمنى أن تهديني نصيحة مفيدة.	Aku akan ikut serta dalam tantangan olahraga dan aku berharap kalian akan memberiku nasehat yang berharga	Assertive in stating intention	Maksim Simpati – Sympathy Maxim
21.	أنصح بالالتزام بالتمارين الرياضية وأدائها كلما استطعتم	Aku menyarankan semua orang untuk berkomitmen berolahraga dan melakukannya kapan pun kalian bisa.	Assertive in advising	Maksim Kedermawanan – Generosity Maxim
22.	بالطبع، فقد التزمت بالتمارين الرياضية وأكلت الفواكه المفيدة.	Tentu saja, aku berkomitmen untuk berolahraga dan makan buah-buahan sehat	Assertive in informing	The Maxim of Humility – Modesty Maxim
23.	هذا رباط لونه بني، لون يبدأ بحرف الباء	Ini adalah pita coklat (bunny), warna yang dimulai dengan huruf baa'	Assertive in stating	Maksim Kesepakatan – Agreement Maxim
24.	برتقالي! لون يبدأ بحرف الباء	Jingga (butuqoli), warna yang dimulai dengan huruf baa'	Assertive of asserting	Maxim of Praise – Approbation Maxim
25.	قد قمت بمساعدة جميع أصدقائك، وتعلمت أن الفوز في التحدي يحتاج إلى الإرادة، والالتزام بالتمارين، والأكل الصحي	Kau telah membantu semua temanmu, dan kau belajar bahwa memenangkan tantangan ini membutuhkan tekad dan komitmen untuk berolahraga dan makan sehat	Assertive of concluding	Maksim Simpati – Sympathy Maxim

Table 1. Analysis of the Siraj Animation

Based on the Table of Arabic dialogue data and its translations, this section explains the results of the analysis of the function of representative illocution according to the theory of John R. Searle (1975) and the principle of Politeness according to Geoffrey N. Leech (1983). The analysis focuses on identifying possible shifts in the function of meaning in translation, as well as on the consistency with which the value of Politeness is applied across languages.

A. Functions of Representative Illocution

1. Assertive of reporting: Speeches in Dialogues 1, 8, 11, and 15 function to state facts or information. All of these speeches retain the function of representative illocution in translation.
2. Assertive of opinion: The speeches in Dialogues 2 and 9 express the speakers' opinions and judgments. Both expressed appreciation for the experience and the importance of the sport. The representative function is still maintained because speech continues to convey opinions and views that the Speaker considers correct. There is no shift in meaning, only a slight difference in the intensity of the word without changing the primary meaning
3. Assertive of explaining: The utterances in Dialogues 4, 6, and 19 function to provide explanations or information. The three explain the meaning of words, the recognition of the letters *Baa'*, and the shape of the letters in different positions. This representative function is still maintained; all speech remains informative without any change in meaning or shift in function.
4. Assertive of describing: The utterances in Dialogues 7, 16, 23, and 24 show descriptions of the Speaker's observations of the forms of letters and words beginning with *Baa'*. Each speech describes a visual or phonetic finding that is considered correct. In translation, all of these speeches retain their representative function as descriptive statements.
5. Assertive of describing self: Speeches in Dialogues 3, 12, 18, and 22 express the Speaker's state and feelings towards himself. This speech includes acknowledging weaknesses, differences, and personal habits that the Speaker believes to be true. Indonesian translations retain a representative function; The Speaker still describes himself honestly and humbly without changing the meaning.
6. Assertive in stating intention: The speech in Dialogue 20 expresses the Speaker's intention and expectation to take part in the sports challenge while also asking for advice from the listener. Functionally, this speech is representative because it informs personal plans and desires. The Indonesian translation remains declarative and informative, with no change in the illocutionary function or meaning.
7. Assertive of advising: The speech in Dialogue 21 contains general advice for listeners to commit to exercise. Although it is objectively directive, this speech is delivered in the form of a declarative statement, making it still a representative speech act.
8. Assertive of concluding: The utterances in Dialogues 13, 14, 17, and 25 are related to affirmation and conclusion of the situation that occurred in the conversation. The four speeches display the process of understanding, confirming, and concluding the results of the conversation or experience that the character has experienced. This representative function is still maintained; Each sentence still serves as a conclusive and affirmative statement.

B. Principle of Politeness

1. Tact Maxim: The speech in Dialogues 4, 6, 8, 11, and 19 applies the Maxim of Wisdom, which is an effort to minimize losses and maximize benefits for the interlocutor. These speeches convey information or directions subtly without a coercive tone. The translation maintains the Politeness of the speech, so it still sounds polite and informative without adding an element of coercion.
2. Generosity Maxim: The speech in Dialogue 21 illustrates the Maxim of Generosity, which is the attitude of minimizing self-interest and maximizing benefits for others. The speech contained advice for listeners to commit to exercising for their own good. In translation, the Speaker still sounds sincere in advising without feeling selfish.

3. **Approbation Maxim:** The utterances in Dialogues 2, 9, 17, and 24 reflect the application of the Approbation Maxim, which is an effort to avoid criticism and highlight appreciation for others. Translation retains an appreciative tone and a positive meaning; All speeches still express support and appreciation.
4. **Modesty Maxim:** The utterances in Dialogues 3, 12, 18, and 22 apply the Maxim of Humility, which is to minimize self-praise and emphasize humility. The four speeches describe the recognition of the Speaker's weaknesses, differences, or limitations without the impression of boasting. All these nuances of humility are maintained; the Speaker still appears honest and humble and does not highlight personal achievements.
5. **Agreement Maxim:** The words in Dialogue 1, 7, 10, 14, 16, and 23 show the application of the Maxim of Agreement, which is an effort to minimize differences of opinion and strengthen harmony with the interlocutor. These speeches affirm consent, add information in line with the statement, and support the statement of the speaking partner. There is no tone of rejection or contradiction in the translation, so that the principle of Politeness is maintained.
6. **Sympathy Maxim:** The utterances in Dialogues 5, 13, 20, and 25 reflect the Sympathy Maxim, which is an effort to minimize antipathy and foster empathy between the Speaker and the listener. These speeches express concern, support, and appreciation for the interlocutor's feelings and achievements, such as acknowledging sadness, understanding of desires, and congratulations. Translations maintain the value of empathy and solidarity of all dialogues and show warmth and care.

Discussions

A. Classification of Representative Illocution Acts

Application-focused analysis of the Theory of Representative Illocution according to John R. Searle in the animated dialogue *Siraj*. This theory highlights how speech conveys information, opinions, beliefs, or descriptions of reality that the Speaker considers accurate (Rahayu, Jannah, & Siagian, 2025). In the context of educational animation, representative action plays an important role because each conversation is designed to build understanding and to convey a moral message straightforwardly. Based on the results of the analysis of 25 dialogue data, it was found that all speech was included in the category Assertive Speech Act, with various subfunctions such as *stating*, *describing*, *reporting*, *claiming*, *concluding*, *advising*, and *admitting* that appear consistently in the interaction between characters (Searle, 1975). Based on the results of identifying the type of speech in the dialogue, *Siraj*, the following section will outline in more detail the form and function of Representative Acts of Illusion according to Searle's theory.

1. Assertive of Reporting (Menyatakan Fakta atau Informasi)

Speech *Reporting* Function conveys objective facts, reports, or information that can be verified by the opponent (Zulfa & Puji Haryanti, 2023). Deep *Siraj*, this function appears in Dialogues 1, 8, 11, and 15.

At Dialogue 1, the statement "*The first adventure with Hamzah and Lion Osama was amusing, Noura, and I learned a lot*" conveys factual experiences.

This sentence is informative, indicating that the Speaker is objectively reporting experiences and learning outcomes. Likewise, Dialogue 8 "*This is a sports club where all animals exercise*" is a factual report on the location of the activity, which is descriptive but still factual. At Dialogue 11, the speech "*It is an announcement about the annual sporting challenge that will be held in three days, and I will be taking part.*" It is also included in this category because it conveys concrete information about specific times and activities. Likewise, Dialogue 15, "*These photos are the champions in the previous challenge*", functions to report verifiable visual data. All of these data confirm that the *Reporting* in the source text and translation does not shift; both still serve the function of delivering objective information that reflects situational reality in an educational context.

2. Assertive of Opinion (Menyatakan Pendapat atau Pandangan Pribadi)

This category arises when a speaker expresses a personal attitude, evaluation, or view. This function is found in Dialogues 2 and 9.

Dialogue 2, "*Me too. I liked Lion Osama and Planet of the Rabbit, and I learned a lot about the Arabic language,*" is an appreciative expression of the learning experience and shows the Speaker's favorable opinion of the characters and activities. Dialogue 9, "*It is beautiful, sport is important for human health,*" contains evaluative assessments that indicate a positive attitude towards sports. In Searle's framework, both are statements of *opinion* because the Speaker conveys a proposition based on his own beliefs rather than objective facts. The translation into Indonesian retains this representative function completely. There is no shift to expressive or directive functions; The difference is only in lexical intensity (e.g., the word "like" is slightly less intense than "أحببت"), but it does not alter the semantic or pragmatic function of speech.

3. Assertive of Explaining (Menjelaskan Makna atau Memberikan Informasi Edukatif)

Speech *Explaining*: Include an explanation of a concept, term, or process that aims to broaden listeners' understanding (Rahayu et al., 2025). This function appears in Dialogues 4, 6, and 19. At Dialogue 4, "*Basmah means smiling, but you cry,*" the Speaker explains the name's lexical meaning while contrasting it with the opponent's behavior. This speech serves an educational function as well as mild affective purposes, but is predominantly representative because it focuses on the Explanation of the meaning of the word.

Dialogue 6, "*Before we begin, you should learn the first letter of my name, Baa'*," introduces Arabic phonemes ب (Baa') with concrete examples. This speech is informative and instructive, but it does not rule directly, so it is still representative. Dialogue 19, "*It is about the letter Baa' and how it forms at the beginning, middle, and end of the word,*" Expanding information about the form of grapheme, emphasizing the pedagogical function in the context of language learning. The translation of these three dialogues retains their informative nature

without any illusory changes. Thus, the *Explanation* was consistently delivered across languages.

4. Assertive of Describing an Object, Situation, or Observation

This type includes speech that describes the shape, color, or characteristics of something based on the Speaker's perception. The data that fall into this category are Dialogues 7, 16, 23, and 24. Dialogue 7, "*It looks like a smile with a dot underneath. Are you paying attention, Rashid?*", displays a visual description of the letter *ب*, which is equated with a smile.

Dialogue 16, "*Batta, Bajaja, Babagha' — all birds that begin with the letter Baa*," serves to describe the phonetic similarities between words. Dialogue 23 "*It is a brown ribbon, a color that starts with the letter Baa*" and Dialogue 24 "*Orange! Colors beginning with the letter Baa*" also contain descriptions of the results of observations and phonological discoveries. All of this speech contains a purely representative function — the Speaker expresses what he sees and knows without any element of subjective judgment. In translation, this descriptive function is maintained; the description remains factual and does not become expressive or evaluative.

5. Assertive of Describing Self (Menyatakan Keadaan dan Perasaan Diri)

This function stands out in Dialogs 3, 12, 18, and 22. In this category, the Speaker conveys their physical or psychological state honestly. Dialogue 3, "*I am sorry, I cannot open the door, I am a miserable cow*," conveys the Speaker's helplessness in a humble tone. Dialogue 12, "*Yet the fear of defeat continues to haunt me every Time I participate*," acknowledges personal weakness and fear.

Dialogue 18, "*I am really different... I am a cow without wings*," is also a self-reflection that shows an awareness of limitations. Dialogue 22, "*Of course, I am committed to exercising and eating healthy fruits*," describes the Speaker's good habits without giving the impression of bragging. The four serve a representative function because they describe the Speaker's personal condition and beliefs as realities he or she admits are true. In translation, all of those introspective meanings and humility are retained, not turning into commands or exaggerated emotional expressions.

6. Assertive of Stating Intention (Menyatakan Niat dan Harapan Pribadi)

This category is found in Dialogue 20: "*I will take part in a sports challenge, and I hope you will give me valuable advice*." The speech expresses the Speaker's intention to participate in the activity and the hope of receiving advice from others. Although it contains elements of request, this form of speech is declarative-informative, not a direct request. According to Searle, such a statement of intent is still representative because the Speaker presents his plan as a fact believed to be carried out. Translation retains the declarative form and does not

transform the function into a directive, so that the meaning of the illocution remains intact.

7. Assertive of Advising (Memberi Nasihat Umum)

The saying in Dialogue 21, "*I advise everyone to commit to exercise and do it whenever you can,*" is pragmatically intended to influence the listener's behavior (directive). However, in terms of form and structure, the sentence is in the form of a declaration (*I advise...*) so that the classification remains representative, because the Speaker expresses a personal belief about the importance of the action. Translation retains the form of the declarative sentence and its communicative function. Thus, the advice's meaning is still conveyed without shifting to a direct command form.

8. Assertive of Concluding (Menyimpulkan dan Menegaskan Kebenaran)

This type is seen in Dialogues 13, 14, 17, and 25, where the Speaker concludes previous events or conversations. Dialogue 13, "*Now I understand, you want to win the challenge and become the champion,*" marks the Speaker's understanding and affirmation of the interlocutor's intentions. Dialogue 14, "*Yes, Basma champion,*" serves as confirmation of this conclusion. Dialogue 17, "*That is right, Rashid. Very good,*" confirming the truth of the interlocutor's statement as well as praising (overlap between representative and Politeness). Finally, Dialogue 25, "*You have helped all your friends, and you have learned that winning this challenge requires determination...*", serves as the moral conclusion of the whole story. All of these speeches affirm the representative function because they state the proposition that the Speaker concludes from previous facts. In translation, the affirmative and conclusive nuances remain intact — neither do they turn into interrogative nor expressive forms.

Based on an in-depth analysis of 25 dialogues in the educational animation "Siraj", all speech is classified as an act of representational illocution (assertive) with various subfunctions identified, including the delivery of facts or information, statements of opinions, explanations of concepts, descriptions, self-acknowledgments, statements of intentions, advice, and affirmation of conclusions. These findings show the consistency of representative speech in building understanding and conveying moral messages straightforwardly, where each speech affirms a proposition believed to be true by the Speaker, according to Searle's (1975) theory. In addition, the translation of the dialogue into Indonesian has been shown to maintain the representative illocutionary force without altering it, so that the desired educational message is still conveyed clearly and effectively.

B. Application of Leech's Principle of Politeness in Original Dialogue and Its Translation

Application-focused analysis: The Six Maxims of Politeness (Leech, 1983) is evident in the interaction of the animated character *Siraj*. This principle of Politeness is key to understanding how characters communicate by maintaining respect, empathy, and social

balance between the Speaker and the listener. In the context of educational discourse, the use of polite language not only embellishes speech but also reflects moral values and character traits intended to be instilled in children's audiences. Based on the analysis, all of Leech's maxims—namely, Wisdom (tact), Agreement, Approval, Modesty, Sympathy, and Generosity—were identified in conversational data, with varying forms and functions (Leech, 1983). Each maxim shows a different form of Politeness: from giving instructions without force, agreeing with friends' opinions, offering compliments, showing humility, expressing empathy, to giving sincere advice (Rahmawanto & Rahyono, 2019). The diversity of the application of this maxim shows that communication in *Siraj* is built on the foundation of Cooperation, Appreciation, and Empathy, which reinforces the pragmatic function as well as the educational value of the translated dialogue. To clarify the application of the principle of Politeness in dialogue, *Siraj*, the following section describes the six maxims identified in the data by Leech (1983), complete with their contexts and forms of realization.

1. The maxim of wisdom (tact) arises especially when the character gives instructions or requests indirectly in order to avoid coercion on the opponent. For example, in dialogue [6], the teacher says, "*Before we begin, you must learn the first letter of my name...*" instead of ruling directly. This utterance fulfills the maxim of wisdom by reducing the burden of commands (not directly telling "learn now!", but framing it as a prerequisite before starting).
2. The maxim of agreement is very prominent in *Siraj*'s dialogue, as seen from the many speeches that avoid disputes and strengthen agreement. For example, dialogues [1] and [2] affirm each other: the character of Noura responds to Rashid with "*Yes, Rashid. I too...*" and agrees that the adventure is fun. Similarly, in dialogue [14], Basma affirms his friend's words with "*Yes, Basma champion*" to agree to the nickname "Batul (champion) Basma".
3. Maximum praise (approbation) occurs when the figure gives positive assessments and praise to others, thereby maximizing appreciation. For example, the dialogue [17] of the character Rashid receives the praise "*That is right, Rashid. Excellent*" after answering appropriately. This speech avoids criticism and instead praises speech partners, in line with the maxim of praise.
4. The maxim of modesty is seen in the speech of a figure who humbles himself or admits his shortcomings, so that he does not seem to be boastful. Basma figures often apply this strategy. In dialogue [3], Basma says, "*I am sorry, I cannot open the door, I am a miserable cow*". Here, Basma not only apologized but also belittled himself as a "miserable cow", fulfilling the maxim of humility to minimize self-praise. Another example is the dialogue [18], in which Basma declares, "*I am completely different... I am a cow without wings*," implying self-awareness of its limitations. Modest speeches like this evoke empathy in the opponent and encourage a polite response.
5. The maxim of sympathy is also present, especially in the context of empathy and emotional support between characters. For example, the dialogue [5] when a friend tries to comfort Basma: "*My story is sad. Moreover, every story should have a happy ending.*" This speech shows sympathy by offering hope for Basma's sad story, amplifying feelings of sympathy and reducing antipathy or indifference. Furthermore, in dialogue [13], the character of Rashid responds to Basma's desire to become a champion with "*Now I understand, you want to win the challenge...*", which reflects an attempt to understand Basma's feelings and ambitions (sympathy). Even at the end of

the story (dialogue [25]), sympathy emerges when it *concludes*, "You have helped all your friends, and you have learned that winning this challenge requires determination...", an empathetic statement that acknowledges Basma's struggles and the lessons he has learned.

6. The maxim of generosity, although the rarest, is seen in the speech of the type of advice or offer that benefits others at the expense of the Speaker. One prominent example is the dialogue [21], where the character (possibly the teacher) advises: "I advise everyone to commit to exercise and do it whenever you can." Here, the Speaker advises the listener (health), without benefit to himself, fulfilling the principle of generosity.

From the mapping above, the pattern of Politeness in Siraj's dialogue is very thick; the characters try to empathize with the opponent, foster a positive atmosphere, and encourage cooperation. The dominance of *the maxim of tact* and *agreement* indicates a conversation with minimal confrontation – the characters often avoid disagreement and do not impose their will directly. Often, the maxims of *modesty* and *sympathy* also reflect the story's dynamics, in which the main character (Basma) experiences weakness or worry, and the other characters respond with empathy. This pattern aligns with the context of children's animation, which is full of moral messages: a humble, willing character is helped by supportive friends through polite, encouraging language.

The analysis also compared the original dialogue (source language: Arabic) with the Indonesian translation to determine whether the politeness strategy described above was maintained. The results show that the translation successfully maintains the principles of Politeness in Leech's original speech. Each maxim identified in the source-language dialog remains visible in the target-language speech. There was no significant shift in the maxim of Politeness – the translators seemed to maintain the same nuances of prudence, appreciation, and empathy.

Some minor differences in the translation's lexical choices actually reveal the translator's efforts to adjust for the politeness norms of the target language. For example, there is a mixture of the use of the pronouns "I" and "I" in Basma's translations of dialogues. The word "I" is used when the context is more formal or polite (e.g., when Basma says at the beginning, "... I learned a lot"), while "I" appears in personal emotional situations (such as "I am a miserable cow"). Although slightly inconsistent, this selection reflects the nuances of relative Politeness: "I" for respect toward the opponent in public speaking, "I" for familiarity between close friends, both of which remain within the realm of Indonesian manners.

Overall, the translated version maintains the polite, friendly, and cooperative tone just like the original dialogue. Every strategy, such as indirect denying, giving praise, expressions of sympathy, and humility, is reconveyed with the maximum possible equivalence. There are no cases of translation that eliminate the element of Politeness; the translator can convey the content of the message as well as the pragmatic function (representative illocution and maxim of Politeness) in its entirety. This is important because, in pragmatic translation, the equivalence of social functions and manners is just as crucial as that of lexical meaning. These findings indicate that Siraj's *animated translation* has met the expected principle of Politeness, ensuring that the educational and moral message conveyed remains effective for cross-lingual audiences.

In summary, the study's results show that there is a relationship between the illocutionary form and the politeness strategy in Siraj's dialogue, and that they are consistent in translation. The dominant representative speech used by the characters is based on considerations of Politeness: information and opinions are conveyed in ways that do not threaten the face of the interlocutor and, in fact, tend to strengthen the relationship (e.g., through mutual agreement and praise). The application of Leech's principle of Politeness to the original dialogue remained undisturbed by the translation process – every maxim was maintained through the proper equivalents of expressions in Indonesian. Thus, the two pragmatic aspects studied (the type of illocution and the politeness strategy) support each other in building effective communication in Siraj's animation, and pragmatically sensitive translation efforts have succeeded in maintaining the richness of these functions in the Indonesian version.

4. Novelities

The novelty of this research lies in its pragmatic translation analysis of the subtitles of the educational animation “Siraj” as Arabic–Indonesian content for children, integrating Searle’s theory of representative illocutionary acts and Leech’s politeness principles within a single analytical framework. Unlike previous studies that focused on adult films and relied on only one theoretical approach, this research examines in depth how illocutionary functions and levels of politeness are maintained or shifted during the translation process, in order to ensure the effective transfer of educational values across cultures in digital media.

5. Conclusion

This study revealed that the translation of the animated series *Siraj* has succeeded in maintaining a pragmatic aspect across languages, answering two formulations of research problems. First, all speech in the original dialogue *Siraj* includes acts of representative (assertive) illocution, such as stating facts, expressing opinions, giving explanations, describing, self-recognition, expressing intentions, giving advice, and concluding. Translation into Indonesian subtitles can achieve a function of illocutionary force, thereby changing the type of speech act. The dialogue delivered by the character as a statement or piece of information in Arabic still functions the same in the translated version, so that the communicative purpose of each speech is fully achieved. Second, Leech's principles of Politeness that color the conversation—including the maxims of wisdom, generosity, appreciation, humility, agreement, and sympathy—can all be identified in dialogue *Siraj* and proven to be consistently maintained in Indonesian subtitles. The translator maintains the Politeness of the native language by using expressions that conform to the target language's norms.

The findings confirm that *Siraj's translation* not only conveys the lexical meaning but also maintains the illocutionary force and the level of intercultural Politeness. Thus, the risk of shifting pragmatic meanings that can reduce message accuracy or alter the image of the character's Politeness is successfully avoided. This success aligns with Searle's (1975) speech act theory and Leech's (1983) principle of Politeness, which emphasize the importance of maintaining communicative functions and Politeness in cross-lingual communication.

This study contributes to applied pragmatic studies and translation studies by demonstrating that combining speech and politeness theory frameworks is effective for analyzing the quality of audiovisual translations. Practically, these results encourage subtitle translators to be more sensitive to the cultural context and implicit intentions of native speakers, so that the educational and moral values in children's content are conveyed accurately and politely to cross-




cultural audiences. Further research can extend the analysis to other episodes or series and examine the role of specific translation techniques (e.g., adaptation or omission) in preserving pragmatic aspects, thereby establishing guidelines for high-quality subtitle translation.

References

- Arbain. (2020). Translating Subtitles of *Becoming Jane* Film: A Pragmatic Approach. *LANGKAWI*, 6(1), 17–28.
- Auliya Eka Wijayatri, Adinda Rizka Aulia Putri, Alif As-syifatul Azizah, Anita Fitriani, Weni Destrianti Zhaputri, Asep Purwo Yudi Utomo, ... Tutik Wijayanti. (2025). Analisis Tindak Tutar Ekspresif dalam Film “Budi Pekerti” Karya Wregas Bhatuneja. *Sintaksis : Publikasi Para Ahli Bahasa Dan Sastra Inggris*, 3(5), 172–203. <https://doi.org/10.61132/sintaksis.v3i5.2282>
- Baharuddin, Putera, L. J., Wardana, L. A., Herayana, D., Pramestya, I. G. A. A. S. D. A., Camila, A. F., ... Wulandari, D. (2025). AN IN-DEPTH TRANSLATION ASSESSMENT ON SUBTITLING STRATEGIES IN DOCUMENTARY YOUTUBE CAPTIONS. *JOLLT Journal of Languages and Language Teaching*, 13(3), 1149–1164.
- Dewi, I. K., Khrisna, D. A. N., Budiharjo, B., Nababan, H., Nababan, M. R., & Kusumastusi, F. (2024). *Translating Politeness: Adapting Directive Speech Acts in Children’s Storybooks for Indonesian Culture*. Atlantis Press SARL. https://doi.org/10.2991/978-2-38476-321-4_53
- Dilanti, P., Yarno, Y., & R. Panji Hermoyo. (2024). Tindak Tutar Ilokusi Searle dalam Film Pendek Jarak Antar Kanvas Karya Turah Parthayana. *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, 10(2), 2269–2282. <https://doi.org/10.30605/onoma.v10i2.3707>
- Hafdhi, K. (2023). Role of Literary Pragmatics in Translation: A Personal Case Study. *Open Journal of Modern Linguistics*, 13, 423–435. <https://doi.org/10.4236/ojml.2023.133026>
- Helvira, J., Hutabarat, S. W., Sitanggang, A., & Natsir, M. (2025). Speech Acts in Indonesian Online Newspaper: A Case Study of Tribunews. *CULTURALISTICS: Journal of Cultural, Literary, and Linguistic Studies*, 9(1), 78–5. Retrieved from <http://ejournal.undip.ac.id/index.php/culturalistics>
- Huang, H. (2023). A Politeness Principle-Based Study on Subtitle Translation for Business Greeting Videos. *Open Journal of Social Sciences*, 11, 185–193. <https://doi.org/10.4236/jss.2023.113012>
- Leech, G. (1983). *Principle of Pragmatics*. London: Longman.
- More Valencia, R. A., Nizama Reyes, M. E., Lizana Puelles, E. Y., & Sandoval Valdiviezo, J. M. (2023). Effectiveness Associated With Learning With Video and Multimedia Content in Engineering Students’ Classroom Sessions. *Journal of Higher Education Theory and Practice*, 23(19). <https://doi.org/10.33423/jhetp.v23i19.6738>
- Rababah, L. M., & Al-zoubi, D. N. (2025). Cultural Challenges and Subtitling Strategies in American Animated Movies. *Journal of Posthumanism*, 5(2), 893–907.
- Rahayu, D., Jannah, N. Z., & Siagian, R. L. (2025). Dynamic of Public Communication: Illocutionary Speech Acts Analysis in Ariana Grande ’ s Interview. *Jurnal Onoma: Pendidikan, Bahasa Dan Sastra*, 11(2), 2505–2514.
- Rahmawanto, D., & Rahyono, F. X. (2019). Strategies for Establishing Harmony in Javanese Face-to-face Dialog in Purwa Shadow Puppet Performances. *3L: The Southeast Asian Journal of English Language Studies*, 25(1), 115–128. <https://doi.org/10.17576/3L-2019-2501-09>
- Searle, J. R. (1975). *Expression and Meaning: Studies in the Theory of Speech Acts*. Cambridge University Press. <https://doi.org/https://doi.org/https://doi.org/10.1017/CBO9780511609213>

- Ugwu, Chinyere. N. and Eze Val, H. U. (2023). Qualitative Research. *International Digital Organization for Scientific Research*, 8(1-January), 209.
- Widyawanti, A. L., Aisyah, S., & Prasetyo, Y. (2024). Illocutionary Speech Acts in The Short Movie “ The Translator ”: Pragmatic Study. *JELITA: Journal of English Language Teaching and Literature*, 5(1), 144–165.
- Yusnaini, Y., Nufus, H., Saleh, R., & Wibowo, W. A. S. (2025). The Digital Era and the Evolution of Media Paradigms: A Critical Review of the Adaptation of Old Media in New Media Ecosystems. *Society*, 13(1), 573–599. <https://doi.org/10.33019/society.v13i1.853>
- Zulfa, M., & Puji Haryanti, R. (2023). Assessing the Realization of Speech Acts in the Conversation Section of “Interactive English 1” Textbook. *English Education Journal*, 13(2), 170–180. <https://doi.org/10.15294/eej.v13i2.72034>

Biography of Authors

	<p>Gita Putri Ramadhani is magister student in Indonesia University of Education (UPI), Faculty of Language and Literature Education, Departement of Arabic Language Education, Bandung, Indonesia <i>Email:</i> gitaputriramadani12@upi.edu</p>
	<p>Prof. Dr. Mohamad Zaka Al Farisi, S.Pd, M.Hum. is professor in Indonesia University of Education (UPI), Faculty of Language and Literature Education <i>Email:</i> zaka@upi.edu <i>SCOPUS ID:</i> 57200607719</p>
	<p>Dr. Rinaldi Supriadi, M.Pd. is Lecturer in Indonesia University of Education (UPI), Faculty of Language and Literature Education. <i>Email:</i> rinaldisupriadi@upi.edu</p>



Athaya Salsabila is magister student in University of Jordan, Faculty of Arts, Department of Arabic Language, Program: Arabic Language for Non - Speakers of Arabic.

Email: ata8250988@ju.edu.jo