

## Indo–Arabic Translation Strategies in Webtoon Comic *Virgo and The Sparklings* by Author Annisa Nisfihani

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ARTICLE INFO	ABSTRACT
<p><b>Article History:</b>                      Received : 23/01/2026                      Revised : 12/02/2026                      Accepted : 16/02/2026                      Published : 25/02/2026</p> <p><b>*Corresponding Author:</b>                      Name : Baedt Giri Mukhoddam Billah                      Phone/WA : +6285791367487</p>	<p>The digital age has made it easier to access reading from various languages including Webtoon <i>Virgo and The Sparklings</i> comic reading. This comic has been translated into various languages including Indonesian and Arabic. This study focuses on mapping the translation strategy of Webtoon <i>Virgo and The Sparklings</i> comics by highlighting Indo-Arab, in addition to analyzing aspects of the various strategies used. In particular, the study examines how meaning, style, and cultural references are transferred from the source language into the target language within the context of digital comics. This study used qualitative descriptive method based on primary data of online comics. Data collection techniques are carried out by observation, reading and recording. Data analysis techniques are carried out through data reduction, data display, data interpretation and conclusions. The study concluded that the Indo-Arabic translation strategy in the comics covered the strategy of literal, free, adoptive, apacitation, free, and substantive strategies, which reflect the translator's effort to balance textual accuracy with readability and cultural acceptability for Arabic-speaking readers.</p>
<p><b>Keyword</b></p>	<p>Comic; Indo-Arab; Translation Strategy; Webtoon Comic</p>

### Introduction

In the contemporary digital era, flows of information and culture can easily circulate across geographical boundaries. One form of popular culture that has experienced rapid growth is webtoon comics, which have emerged as a global phenomenon across various countries. In this context, the translation of webtoon comics plays a crucial role in expanding audience reach and facilitating cross-cultural exchange. One webtoon that has attracted considerable attention is *Virgo and The Sparkling*. Originating from South Korea, this comic has gained significant popularity among webtoon readers worldwide. In order to broaden its audience, the comic has

been translated into multiple languages, including an Indonesian–Arabic version aimed at bridging Indonesian and Arab cultures. However, within the translation process, a phenomenon commonly referred to as “Indonesianization” often emerges, namely the adaptation of content to Indonesian cultural contexts. This occurs when translations modify narrative elements, characters, and settings to align with Indonesian cultural references (Graff, 2021), with the intention of enhancing comprehensibility for Indonesian readers. Although this strategy seeks to make the story more relatable to local audiences, it has also generated criticism from certain scholars and practitioners.

The Indo–Arabic translation strategies employed in the webtoon *Virgo and The Sparklings* emerge for several reasons. First, some scholars argue that translation from the source language into the target language may at times diminish the essence and authenticity of the original narrative. When alterations are made to characters, plotlines, or settings, there is a risk that the original message and nuances intended by the comic’s author cannot be fully preserved. Second, criticism also arises because Indo–Arabic translations that adopt language and expressions more familiar to Indonesian and Arab readers may lead to misunderstandings or interpretations that diverge from the author’s original intent. Cultural differences, value systems, and social contexts among Indonesia, the Arab world, and South Korea complicate such adaptations and may result in inconsistencies with the original narrative. Furthermore, Indo–Arabic translations characterized by the phenomenon of Indonesianization also raise critical questions regarding cultural equality and representational balance.

Previous studies in translation research can be mapped into three major trends. First, a body of research focuses on evaluating translated texts from the source language to the target language from a grammatical perspective (Ahya, 2021; Anisya & Bidari, 2021; Fahmi, 2016; Sujefri et al., 2022). In the context of Indo–Arabic translation, errors have been identified at the morphological level, particularly in word forms and verb usage, as well as at the syntactic level, including phrases, clauses, sentences, and the misuse of prepositions (Fahmi, 2016). Studies on Indonesian–Arabic translation using Google Translate reveal various problems related to word choice, reading accuracy, pronunciation, and grammatical rules. These issues result in mismatches between the source language and the intended meaning in the target language, potentially leading to misinterpretation by readers of the translated text (Sujefri et al., 2022). Second, another strand of research examines translation from the perspective of translation dynamics and paradigmatic approaches (Al Bayan, 2020; Fathurrofiq, 2019; Fitriyah & Fauzi, 2020; Istianah, 2016). The translation of a text may take markedly different forms. One approach adheres to ethical and aesthetic paradigms, prioritizing stylistic beauty and depth of meaning, often enriched with literary nuance. In contrast, another approach adopts a

theological paradigm, grounding translation practices in Qur'anic exegesis, which results in highly cautious translations with restricted meanings and limited interpretive scope (Istianah, 2016). Third, several studies address the problems encountered in translating from the source language into the target language (Ma'suq, et al, 2024; Hanafi, 2011; Rosada & Wulandari, 2021; Siregar & Fitriani, 2019). Translation problems are generally classified into two categories: linguistic and non-linguistic. Linguistic problems include morphology, syntax, textual structuring, semantics, and idiomatic expressions. Non-linguistic problems encompass both internal factors—such as students' background and conditions—and external factors.

This study aims to complement existing research on translation from the source language to the target language by examining the forms of translation from Indonesian into Arabic. Specifically, it seeks to analyze the translation strategies employed in the Indo-Arabic translation of the webtoon *Virgo and The Sparkling*. In line with this objective, the study formulates two research questions: (1) What forms of Indonesianization are evident in the Indo-Arabic translation of the webtoon *Virgo and The Sparkling*? and (2) Which translation theories underpin the Indonesianization strategies applied in the Indo-Arabic translation of *Virgo and The Sparkling*? Addressing these questions is essential for understanding critical perspectives on the phenomenon of Indonesianization in the Indo-Arabic translation of the webtoon *Virgo and The Sparkling*.

## **Literature Review**

### ***Translation Strategy***

Translation strategy refers to a set of conscious decisions made by a translator to transfer a message from the source language to the target language, taking into account the equivalence of meaning, function, and communicative impact. Nida (1991) emphasized the concept of functional equivalence, namely that the quality of a translation is measured by the extent to which the message produces an equivalent response in the target language reader. Meanwhile, Vinay and Darbelnet (1995) classified translation strategies into two main categories, namely direct and indirect strategies, which include techniques such as borrowing, calque, transposition, modulation, equivalence, and adaptation. Newmark (1988) then developed a procedural approach that positions the translator as a cultural mediator, not just a language transferor. Thus, translation strategies are not mechanical, but contextual and are greatly influenced by the purpose of the translation, the type of text, and the characteristics of the target reader.

In the development of modern translation studies, translation strategies are understood as dynamic practices that involve simultaneous linguistic, pragmatic, and cultural

considerations. Molina and Albir (2002) emphasize that translation strategies or techniques must be analyzed based on the function they perform in the target text, not only based on changes in linguistic form. Furthermore, Munday (2016) emphasizes that the choice of strategy is highly dependent on social norms, ideology, and the medium of the text being translated. In the context of popular and digital texts, translators are often faced with space limitations and readability requirements, so strategies such as reduction, amplification, and paraphrase become dominant. Therefore, translation strategies function as conceptual tools that help translators balance fidelity to the source text and the acceptability of the target text.

In addition to these theoretical perspectives, recent developments in audiovisual and digital translation further expand the understanding of translation strategies as multimodal and platform-sensitive practices. Scholars argue that in digital environments such as webcomics, social media narratives, and webtoons, translators must negotiate not only verbal meaning but also visual sequencing, typography, and reader interaction patterns. The constraints of screen size, speech-bubble space, and scrolling formats influence strategic decisions, often encouraging concise structures, adaptive reformulation, and culturally responsive expressions. Moreover, contemporary translation research highlights the increasing role of audience reception and participatory culture in shaping translation norms. Translators are expected to anticipate reader expectations, genre conventions, and community standards while maintaining textual coherence. Consequently, translation strategies in modern contexts operate at the intersection of linguistic transfer, cultural mediation, technological affordances, and reader-oriented communication, reinforcing the view that translation is a complex socio-semiotic practice rather than a purely linguistic procedure.

### ***Characteristics of Arabic and Indonesian in Translation***

Arabic and Indonesian have significant typological differences, particularly in morphology and syntax, which directly impact the translation process. Arabic is an inflective language with a root-and-pattern-based morphology system, allowing a single root word to produce various grammatical and lexical meanings (Ryding, 2005). In contrast, Indonesian is agglutinative and analytical, with grammatical meaning changes generally realized through affixation and reduplication (Sneddon et al, 2012). Syntactically, Arabic allows for variations in word order, such as the number of *fi'liyyah* and the number of *ismiyyah*, while Indonesian tends to use the Subject–Predicate–Object pattern. These differences require the application of transposition and restructuring strategies to ensure the message remains conveyed naturally in the target language.

In addition to structural differences, Arabic–Indonesian translation challenges also arise at the semantic and cultural levels. Arabic is rich in idiomatic expressions, metaphors, and religious expressions deeply rooted in the social and historical contexts of its speakers (Ryding,

2005). Many of these expressions lack direct equivalents in Indonesian, so literal translation has the potential to create ambiguity or loss of meaning. In such circumstances, translators need to employ cultural adaptation strategies or functional equivalences to maintain the communicative effect of the text (Nida, 1991). Sneddon et al. (2012). emphasized that Indonesian prioritizes clarity and economy of language, so translators often make explicit meanings that are implicit in Arabic. Thus, Arabic–Indonesian translation demands linguistic sensitivity as well as a deep understanding of the cultural contexts of both languages.

Beyond morphology, syntax, and semantics, pragmatic and sociolinguistic factors also play a crucial role in Arabic–Indonesian translation. Arabic employs a rich system of honorifics, gender agreement, and levels of formality that are grammatically embedded in verbs, pronouns, and nominal structures. Indonesian, by contrast, expresses politeness and social hierarchy more lexically than morphologically, often through address terms and contextual markers rather than inflectional changes. This divergence can create challenges in conveying nuances of respect, intimacy, or authority. Moreover, Arabic frequently omits subject pronouns because they are encoded in verb conjugations, whereas Indonesian tends to state subjects explicitly for clarity. As a result, translators must carefully determine when to retain implicit references and when to explicate them. These pragmatic adjustments are essential to preserve interpersonal meaning, narrative voice, and social relationships within the translated text.

### ***Webtoon Comics as Multimodal Texts***

Webtoon comics are a form of digital comics specifically designed for online platforms and mobile devices, with the main characteristics of a vertical layout and sequential scrolling reading. Unlike conventional verbal texts, Webtoons combine language, images, colors, and layouts as a single, meaningful whole, so they can be categorized as multimodal texts. McCloud and Martin (1993) states that meaning in comics lies not only in the text or images separately, but in the interaction between the two. In translation studies, this means that translators must pay attention to the relationship between dialogue, visual expression, and panel flow. Therefore, Webtoon translation cannot be understood solely as a linguistic process, but as a semiotic practice that involves various sign systems simultaneously.

In the context of translation, Webtoons present specific challenges such as limited space in dialogue bubbles, the use of spoken language and slang, and the presence of onomatopoeia and visual symbols. Comic translation often requires intersemiotic adaptation and compensation strategies to maintain cohesion between text and images. In Webtoons, translators often reduce text length or amplify meanings not fully implied by the visuals. Furthermore, recent research indicates that Webtoon translation is also influenced by localization practices and fan participation, which emphasize cultural acceptability and

emotional connection with the target audience (Nam & Jung, 2022). Thus, Webtoon translation strategies are hybrid, combining linguistic, visual, and cultural considerations.

Moreover, the digital nature of Webtoons introduces technological and platform-specific constraints that further shape translation strategies. The vertical scrolling format affects pacing, suspense building, and the placement of dialogue, requiring translators to consider rhythm and timing in addition to meaning. Typography, font size, and graphic integration must also be adjusted to fit the visual design without disrupting aesthetic balance. In some cases, sound effects and embedded text within images cannot be easily modified, prompting the use of paratextual explanations or selective substitution. The interactive environment of online platforms—where readers can comment, share, and respond instantly—also influences translation norms, as audience feedback may impact future translation choices. Consequently, Webtoon translation operates within a dynamic digital ecosystem in which linguistic accuracy, visual harmony, technological feasibility, and reader engagement intersect simultaneously.

## **Method**

The type of research used is a qualitative descriptive method with primary data in the form of the translation results of the webtoon comic entitled *Virgo and the Sparklings*. This study took samples of several translated results in comics, and then analyzed from the perspective of translation strategies proposed by the Indonesian language institute. The qualitative descriptive approach was chosen because it enables an in-depth interpretation of linguistic phenomena within their natural context, particularly in examining meaning transfer between Indonesian and Arabic. The data focused on selected dialogues, narration texts, and culturally bound expressions that potentially reflect specific translation strategies. The sampling technique applied was purposive sampling, selecting translation units considered representative and relevant to the research objectives. The data were limited to Episode 1 to maintain focus and analytical depth. To access the comic, the Indonesian version can be viewed through the Webtoon platform, and the Arabic version can also be accessed through its corresponding translation page on the same platform. To access the comic can be through the Indonesian comic link: [https://www.webtoons.com/id/fantasy/virgo-and-the-sparklings/episode-1/viewer?title\\_no=1123&episode\\_no=2](https://www.webtoons.com/id/fantasy/virgo-and-the-sparklings/episode-1/viewer?title_no=1123&episode_no=2), and the Arabic comic link can be accessed through the link: <http://m.webtoons.com/translate/viewer?titleNo=1123&translatedWebtoonType=WEBTOON&episodeNo=2&languageCode=ARA&teamVersion=0>.

Data collection techniques were conducted through observation, reading, and note-taking. Observations were conducted by reading the comic online at the link, observing the entire reading both in Indonesian and Arabic. The reading technique was carried out by carefully and critically reading the Indonesian and Arabic versions of the comic, reading three

times to ensure accuracy in the research data collection. The note-taking technique was carried out by marking and noting several Indo-Arabic translations in the comic and then determining the translation strategy used. Prior to the data collection process, the researcher first verified the authenticity and completeness of both language versions to ensure that the texts were officially published and comparable. The observation stage also involved identifying visual contexts, speech bubbles, narrative boxes, and cultural references that might influence translation choices. During the repeated readings, the researcher focused on lexical, syntactic, and semantic elements that potentially indicated specific translation strategies. Each identified translation unit was categorized based on words, phrases, clauses, or sentences to maintain systematic analysis. The note-taking process was conducted using a structured data sheet containing columns for source text, target text, page number, and preliminary strategy classification.

The collected data was then analyzed according to Mils and Huberman's data analysis techniques, namely data reduction, data display, data interpretation, and conclusion drawing. Data reduction was carried out by selecting and sorting research data that were relevant to the research topic. Next, the data was mapped thematically in line with the various translation strategies proposed by the Indonesian language institution, which include: adoption, adaptation, literal, free, addition, and deletion. Next, data interpretation was carried out, namely providing an interpretation of the existing data so that correct conclusions could be drawn. In the data reduction stage, irrelevant dialogues, repetitive expressions, and untranslated visual elements were excluded to maintain analytical focus. Coding was applied to each translation unit to facilitate systematic classification and retrieval during analysis. In the data display stage, the reduced data were organized in tabular form to clearly compare source and target texts alongside their identified strategies. This visual organization enabled patterns and dominant strategies to be more easily identified. During interpretation, the researcher examined contextual, cultural, and linguistic factors influencing each translation choice. Finally, conclusions were drawn by synthesizing the findings and verifying them through repeated review to ensure analytical consistency and validity.

## **Result and Discussion**

Translating the Webtoon comic *Virgo and The Sparklings* into Arabic requires a precise translation strategy to ensure the message, nuance, and meaning of the comic are well preserved in the translated version. Comic translation is not just about transferring words from one language to another; it also involves a deep understanding of the culture, context, and style of the language used in the comic. One of the translation strategies used in translating the Webtoon comic *Virgo and The Sparklings* into Arabic is Indo-Arabic translation. This strategy

involves several approaches to ensure that the translation can provide a similar experience for Arabic readers as it does for native readers. In addition, the translator must consider visual elements such as character expressions, sound effects, and layout limitations within speech bubbles. Cultural references, humor, and idiomatic expressions require careful adaptation to maintain their communicative impact. Therefore, the translation process demands not only linguistic competence but also cultural sensitivity and contextual awareness to achieve equivalence in meaning and reader response.

The strategy of replacing words with other words (adoption strategy) is used to transfer the meaning of words in Indonesian into Arabic, which has a different vocabulary (Abdelaal & Alezzawie, 2019). In this case, the translator must choose words that have appropriate meanings so that the story can still be understood well by Arab readers. In addition, transliteration of names is also an important translation strategy in translating the Webtoon comic *Virgo and The Sparklings*. In transliteration of names, the names of characters and places in the comic are translated using the appropriate Arabic letters. This aims to maintain the character's identity and make it easier for Arab readers to identify and follow the storyline (Ghassemiazghandi & Tengku-Sepora, 2020). Moreover, transliteration helps preserve the phonological uniqueness of proper nouns while adapting them to the Arabic writing system. This strategy also minimizes semantic distortion that might occur if names were fully translated. In digital comics, where character branding and recognition are essential, maintaining consistent name forms across episodes strengthens narrative continuity and reader familiarity.

The use of simple sentences is also an effective translation strategy in the Indo-Arabic translation of the Webtoon comic *Virgo and The Sparklings*. In translating dialogue and narration, complex sentences in Indonesian can be simplified to make them easier to understand for Arab readers who may have different levels of Indonesian language comprehension (Abdelwahab, 2022). Simplification does not merely reduce sentence length, but also restructures clauses, clarifies implicit subjects, and avoids ambiguous references. This strategy enhances readability, particularly in digital comic formats where limited panel space requires concise and direct expressions. Cultural adaptation is a very important translation strategy. The Webtoon comic *Virgo and The Sparklings* may contain cultural references, humor, or certain concepts specific to Indonesian culture (Ghassemiazghandi & Tengku-Sepora, 2020). In translating into Arabic, translators need to understand and adapt to the cultural context to keep the story relevant and accessible to Arab readers. Such adaptation may involve substituting culturally bound terms, reformulating jokes, or adjusting pragmatic expressions to align with Arabic sociocultural norms. Through this process, the translator ensures that the

emotional tone, narrative flow, and communicative intent remain effective in the target language.

Overall, the Indo-Arabic translation strategy used in translating the Webtoon comic *Virgo and The Sparklings* was to maintain the story's integrity and ensure a good reading experience for Arab readers. By combining word substitutions, name transliterations, the use of simple sentences, and cultural adaptations, the translation is expected to reach and connect Arab readers with an original and entertaining story, as shown in Table 1.

Table 1. Translated excerpts from the Webtoon comic *Virgo and The Sparklings*

No.	Indonesian Translation	Arabic Translation	Code
1			Adaptation Literal
2			Literal Free Addition Adaptation
3			Free Literal

4			Adoption Disappearance
5			Adoption Substance

Table 1 shows 7 types of Indo-Arabic translation strategies used in the Webtoon comic *Virgo and The Sparklings*, namely literal translation, adoption, adaptation, free translation, substance translation, omission, and addition. Point 1 shows the adaptation and literal strategies used. The adaptation strategy is exemplified in the word "Zaaaaa" which means the sound of rain, in Arabic it is translated with the word "مطر" (*rain*). The literal strategy is illustrated in the sentence (*I clearly see the color of the sound of rain*) which is translated in Arabic as "أنا أستطيع أن أرى بوضوح لون المطر". Adapted translation is used when the original text has cultural references, norms, or conventions that cannot be directly translated or understood in the target culture. Translators make adjustments or changes to ensure the translated text remains relevant and understandable to readers in the target culture (Sulistijani & Parwis, 2019; Muassomah, 2023). Literal translation, on the other hand, involves translating the text word for word, without changing the sentence structure or conventions of the source language (Febriyanti, 2020). The goal is to maintain fidelity to the original text and produce the closest possible word-for-word translation (Febriyanti, 2020). However, this strategy may not always be effective in conveying the correct meaning, especially if there are cultural or linguistic differences between the source and target languages.

Point 2 demonstrates the literal, free, addition, and adaptation strategies. The literal translation in point 2 is exemplified in the sentence (*Tell him to dance, or read Pancasila 100x*), which is translated into Arabic as "اجعلهم يرقصون أو يقرؤون البانشاسيلا مئة مرة". Where each sentence is translated the same in terms of word order and language rules according to the appropriate. There is one word, such as the word البانشاسيلا (*Pancasila*), translated by adoption, that is, taken directly from the sentence without translating it, but with adjustments to the Arabic spelling. The sentence (*Oh! This person is annoying, huh...*) is translated as "هذا

"السنيور ... حقا ... مزعج" is included in the free strategy. Where the target language (Arabic) chooses the diction generally used, even though it is less appropriate in the translation. Where this strategy involves adding information or explanations that are not in the original text to ensure better understanding in the target language (Febriyanti, 2022). The translator adds words, phrases, or sentences that are not in the original text so that the message contained in the text can be conveyed clearly in the target language. The sentence (*if that's the case*) is translated as "حسنا إذا" which is included in the adaptation strategy, namely adapting to the word patterns and diction used in the target language.

Point 3 involves the use of free and literal strategies. An example of a free strategy is the sentence (*Well, sis, it was his fault, so why are we too...?*) translated into Arabic as "عفوا، لكنّها هي؟ الملامه لماذا علينا جميعا أن تعاقب؟". Free translation involves the use of artistic freedom and adjustment of meaning in the translated text (Febriyanti, 2020). Translators use their creativity to convey the right message and meaning in the target language, even at the expense of faithfulness to the original words or phrases (Rosadi, 2020). Free translation is often used in literary works or marketing materials where style and nuance are more important than word-for-word fidelity (Sulistijani & Parwis, 2019). The literal strategy occurs in the sentence (*Which one do you choose? Increase the punishment or do it?*) which is translated as "ماذا تختارين؟ تفعلين؟ هذا أو أجعل العقاب أكثر؟" where each word is literally in accordance between the source and target languages.

Point 4 uses the translation strategy of adoption and omission. The adoption strategy is found in the word (*eh*) translated with the word "أيه" where the word is borrowed directly from Indo by adjusting the Arabic letters and spelling. Meanwhile, the sentence (*there is unused gitar*) translated with the sentence "هذا قيتار" is an omission strategy in translation. Where omission translation involves removing irrelevant or inaccurate information from the original text (Febriyanti, 2020). The translator omits parts of the text that are difficult to translate or that do not have a clear meaning in the target language. This strategy involves replacing the original words or phrases with words or phrases that have a similar meaning in the target language. The translator uses more common or familiar words or phrases in the target language to convey the same message as the original text (Natalia & Nugroho, 2014).

Point 5 uses literal and substantive translation strategies. Adoption and substantive translation can be seen in the sentence (*wow, it's really good!*) which is translated as "واو رائع". The translation of the word (*wow*) "واو" falls into the category of adoption translation strategies by borrowing directly from the source language with adjustments to the Arabic letters. Meanwhile, the sentence (*it's really good*) which is translated as "رائع" is included in substantive

translation, where the translation has taken the substance of the sentence in the source language, but has adopted an Arabic sentence that has the same meaning from the substantive aspect and can be understood by the Arab community (Supsiadji & Mirahayuni, 2021).

The findings indicate that the translator of this Webtoon chose a pragmatic strategy: literal translation was used when structure and references could be maintained, while adaptation, addition, and omission were used to bridge cultural and linguistic gaps and text space limitations. Additions appeared to clarify visual implication or provide missing context, while omissions were used when non-essential information disrupted the panel's rhythm. This pattern aligns with studies on Webtoon localization and transcreation practices that prioritize audience acceptance and visual pacing over absolute literalness (Wang & Yecies, 2024). Furthermore, the strong presence of Arabic–Indonesian lexical traces (loanwords and adoptions) suggests that local language contact factors also influenced translation decisions. The translator's choices demonstrate sensitivity to both narrative coherence and reader accessibility. In several instances, culturally specific humor was reformulated to maintain its communicative effect in the target language. The balance between fidelity and flexibility reflects an effort to preserve the original tone while ensuring readability. Overall, the strategy reveals a dynamic negotiation between textual meaning, visual constraints, and sociolinguistic context.

Comics studies emphasize the importance of multimodal analysis—utilizing image-text relationships to decide whether to compress, elaborate, or retain elements of the source (Vasylenko & Chalapchii, 2024; Vivoli et al., 2024). Research on transcreation and the role of fan translators also shows a tendency toward hybrid strategies (domestication + creativity) for the sake of readers' emotional connection (Nam & Jung; Wang & Yecies, 2024). However, platform developments (e.g., WEBTOON's discontinuation of the Fan Translation Service in November 2025) signal a practical shift: pressure for standardization and local professional quality is growing, so that fan-led transcreation is no longer the sole distribution channel for unofficial translations. This shift indicates a transition from community-based translation practices toward institutionally regulated production systems. As a result, translators are increasingly required to follow editorial guidelines, linguistic norms, and copyright regulations. The emphasis on quality control also affects stylistic choices, limiting excessive creativity while prioritizing clarity and consistency. Consequently, the dynamics between multimodality, creativity, and professional standardization have become a central issue in contemporary comic translation studies.

The findings of this study corroborate recent scholarship in comic and Webtoon translation over the past five years, particularly regarding the dominance of hybrid and pragmatic strategies in multimodal texts. Similar to the present results, which reveal the

combined use of literal, adaptation, adoption, addition, omission, and substantive strategies, recent studies emphasize that Webtoon translation tends to balance fidelity and creativity to accommodate visual constraints and cultural accessibility (Wang & Yecies, 2024; Vivoli et al., 2024). The frequent application of adaptation and addition in this research aligns with findings that translators often adjust culturally bound expressions and implicit meanings to maintain narrative coherence and reader engagement (Muassomah, 2023; Sulistijani & Parwis, 2019). Furthermore, the use of adoption and lexical borrowing reflects patterns of language contact and localization noted in contemporary digital comic translation studies (Nam & Jung, 2022). Thus, the present study strengthens the argument that Webtoon translation operates within a multimodal, audience-oriented, and platform-sensitive framework.

The study recommends four operational steps in translating: (1) Create a specific Indo→Arabic glossary & style guideline for Webtoon (including handling onomatopoeia, cultural names, emotional expressions) so that adoption and substance are consistent across episodes; (2) Use a multimodal approach — collaboration between translators and graphic editors to adjust balloon length and layout when amplification or omission is needed (Vasylenko & Chalapchii, 2024); (3) Integrate multimodal/AI tools for text extraction (OCR) and pre-translation so that human editors focus on cultural decisions; (4) Maintain traces of paratext (small notes/gloss) while preserving cultural elements. These steps align with research on technology adoption and professional localization in the modern Webtoon ecosystem.

## Conclusion

This study concludes that the Indo–Arabic translation of the Webtoon *Virgo and The Sparklings* is characterized by the systematic use of hybrid and pragmatic translation strategies. Literal translation is applied when linguistic structure and meaning can be preserved without disrupting comprehension, whereas adaptation, adoption, addition, omission, free translation, and substantive translation are employed to accommodate cultural references, emotional expressions, and multimodal constraints inherent in Webtoon panels. The phenomenon of Indonesianization identified in the data reflects an intentional localization process rather than arbitrary distortion, aiming to maintain narrative flow, visual rhythm, and reader engagement. These strategies demonstrate that translation in digital comics operates beyond textual equivalence, requiring sensitivity to visual context, cultural proximity, and platform-specific limitations that shape translators' decision-making processes.

Theoretically, this research contributes to translation studies by reinforcing the relevance of multimodal translation, domestication–foreignization dynamics, and transcreation within the context of digital comics. It expands Indo–Arabic translation scholarship by highlighting how Indonesianization functions as a localized mediation strategy influenced by cultural contact and

visual narration. Practically, the findings provide valuable insights for translators, editors, and localization practitioners involved in Webtoon translation, particularly in managing onomatopoeia, culture-bound terms, and emotional expressions. The study also underscores the importance of developing standardized glossaries and style guidelines to ensure consistency across episodes. Moreover, it offers operational recommendations for integrating multimodal collaboration and technological tools, aligning translation practice with the evolving professional standards of the global Webtoon industry.

Despite its contributions, this study has several limitations. The analysis is confined to a single Webtoon title and focuses primarily on textual translation strategies, without incorporating audience reception or comparative analysis across multiple genres. Additionally, the study does not quantitatively measure reader comprehension or emotional response to Indonesianized elements. Future research may expand the corpus to include different Webtoon genres or compare professional and fan-based translations to capture broader localization patterns. Further studies could also integrate reader reception analysis, corpus-based methods, or AI-assisted translation evaluation to explore how emerging technologies influence Indo-Arabic Webtoon translation. Such directions would deepen understanding of translation practices within the rapidly evolving ecosystem of digital comics.

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