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From *Abadi Nan Jaya* to *The Elixir*: A Cross-Cultural and Semantic Shifts in Translating Indonesian Film Title for Global Audiences

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Abstract

Film titles often contain cultural meanings that can change in translation for other cultures. Therefore, this paper examines the translation of the title of the Indonesian film Abadi Nan Jaya into The Elixir, with a focus on how this meaning would change in various cultural backgrounds. Thus, this study will explain why translations have become more direct and object-focused in adapting them for international audiences. The qualitative approach used in analyzing these two titles is through semantic analysis and cross-cultural communication theory by Hall (1976) and Hofstede (1984). The results show that Abadi Nan Jaya reflects the spiritual values and collective strength originating from Indonesia's high-context culture, while The Elixir meets the expectations of low-context and individualist audiences who prefer clear and concrete titles. This research clearly illustrates that the processes involved in translating film titles are not only linguistic but also cultural; these processes often reduce the original meaning in film titles to meet the expectations of international audiences.

Kata Kunci : film title translation, semantic shift, cultural adaptation, cross cultural communication

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I. INTRODUCTION

Film titles determine the cultural knowledge expected of the audience, as a collective cultural knowledge embedded in the film. Indonesian cinema has a collection of artistic film titles that utilize symbolism in the best way and have deep moral or philosophical meanings in Indonesian culture. The meaning of these film titles is not direct or explicit in any way. Gupta and Sukamato (2020) highlighted how communication in Indonesia tends to be metaphorical in a way that fits the abstract meaning of the film title "Abadi Nan Jaya," which symbolizes

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resilience on a spiritual or moral level along with collective victory. The word "Abadi" symbolizes spiritual victory or resilience on a moral or collective level. This concept is easily understood within the Indonesian cultural background. In local film industries, titles are usually created with the assumption that audiences share similar cultural knowledge and communication styles. This is especially true in cultures that rely on implicit communication and shared meanings. Indonesia is commonly described as a collectivist society with a high-context communication style, where meaning is often conveyed indirectly through symbols, moral values, and cultural references. As a result, Indonesian film titles frequently use abstract expressions, philosophical ideas, or spiritual concepts that resonate deeply with local audiences. These titles may not explicitly explain their meaning, but Indonesian viewers are generally able to interpret them through shared cultural understanding.

However, challenges arise when films cross national and cultural boundaries. In the context of globalization, films are no longer consumed only by local audiences. Instead, they are distributed internationally through cinemas, streaming platforms, and digital media. When a film enters the global market, its title often needs to be translated or adapted to suit audiences from different cultural backgrounds. This process is not merely linguistic, as cultural meanings embedded in the original title may not be easily understood by international viewers. Differences in communication styles, cultural values, and audience expectations can lead to significant changes in how a title is presented. When the film is prepared for international distribution, the title has to be translated to be understandable for global audiences who do not share the same cultural background. The semantic and cultural adjustment entailed in the use of the concrete, object-based idea of *The Elixir* as an English title represents a key semantic and cultural adjustment from the abstract moral concept expressed in the original title. This is in line with expectations set by low-context cultures. According to Broeder (2021), it is in low-context cultures that effective communication is based on explicit, direct, and clearly articulated verbal messages. Here, meaning is not assumed to be shared or understood; speakers have to express information clearly and unambiguously so the listener will comprehend without any prior contextual or cultural understanding. Such a change leads to semantic simplification that changes the philosophical depth present in the original title into a more recognizable narrative device.

One of the most common challenges in film title translation is the difference between high-context and low-context cultures. Cross-cultural communication theories reveal how meaning is packaged and decoded differently by different cultures. According to Hall's (1976) theory of cross-cultural communication, high-context cultures rely heavily on shared experiences, cultural background, and implicit meaning. In contrast, low-context cultures prefer direct, explicit, and clear communication, where meaning is stated openly rather than implied (Levitt, 2022). Many Western societies, particularly English-speaking ones, are categorized as low-context cultures. Audiences from these cultures often expect titles to be straightforward, descriptive, and easy to understand without requiring additional cultural knowledge. This directly impacts how film titles need to be translated to reach a global audience. Translators also need to decide to what extent meaning can be imported from their own culture to ensure clarity and marketability.

As stated by Noble (2021), semantic shifts are also influenced by various factors related to community size, stability, and grouping, in addition to variables at the word level, including frequency and semantic change. This phenomenon may indeed be related to cultural factors that contribute to why films from countries with collectivist cultural patterns, such as Indonesia, have titles that focus on shared core values and moral unity, as described in Hofstede's (1984) framework of cultural variables. This can be in stark contrast to film titles from countries with individualistic cultural patterns. As stated by Vishkin et al. (2022), individuals living in countries with individualistic cultures exhibit more uniform patterns in terms of expressing their emotions, as they are encouraged to follow more explicit and direct norms. This contrast shows that movie titles need to be adjusted in certain ways when crossing

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cultural boundaries in order to meet the expectations of global audiences. Consider a movie title like “Abadi Nan Jaya" its true meaning becomes complex for people in Western cultures, who favor individualism and are not given as much context as in Indonesia, and are more inclined towards straightforward explanations like another movie title called "The Elixir.”

This research proposes to analyze semantic and cross-cultural shifts that happen in the translation of Abadi Nan Jaya to The Elixir. It also investigates how meaning is shifted and how semantic shifts happen in translating *Abadi Nan Jaya* to *The Elixir*. This is significant in terms of enhancing translation practices to ensure representation in global media platforms.

II. LITERATURE REVIEW

This chapter examines previous studies and concepts that are relevant to the discussion of what is meant by translating film titles, what is the meaning of a shift in meaning translation, what exists between high-context communication and low-context communication, and what is meant by a shift in values between a collectivist society and an individualist society. It is divided into four parts. This will help to build a foundation in determining what Abadi Nan Jaya actually means in relation to The Elixir in the translation of the film title.

FILM TITLE TRANSLATION

Film title translation is the meeting point between language and marketing. Film titles are not just language. The title is the promise, the hook, and the doorway to the world of the film. The title of the film must attract potential viewers, give the audience an understanding of the content of the film, and must meet the audience's expectations. Unlike subtitle and dialogue translations, the translation process in this context often prioritizes aesthetics over literal translation, thereby providing freedom in the translation process.

Previous research has shown that film titles are often modified to suit the cultural and commercial needs of the target market. According to scholars in audiovisual translation, titles may be shortened, reworded, or completely changed to make them more appealing or understandable for international audiences. This process is especially common when the original title contains cultural references, idioms, or abstract concepts that may not translate well into another language.

Several studies show domestication as a common practice in translated titles. Removing and replacing foreign cultural aspects with something more easily understood by the target audience through domestication makes it easier to quickly understand a film's genre and themes. In contrast to this potential function, domestication can deprive a film of its distinctiveness by removing its cultural identity through reducing the possibility of the translated title reflecting the cultural identity of the source material.

In global markets, English language titles often serve as a gateway to distribution. With a diverse English speaking community coming from various cultural backgrounds, the title was developed to be simple but easy to understand. Such economic factors significantly influence translation practices and explain why many non-English titles tend to be significantly altered when distributed globally.

SEMANTIC SHIFT IN TRANSLATION

Semantic shift refers to the behavior of words in a word, phrase, or idiom when it finds a new environment. This can happen due to various contexts or languages that belong to a certain space. In the domain of translation studies, this is a rather common practice that takes place when the source and target languages belong to a particular space. Semantic shift, as observed by Noble (2021), is also influenced by the dynamics between people and their use of words, and what is already known and assumed by the audience and their culture. Once the word enters a new environment where a new linguistic and cultural context applies, meanings tend to shift to adapt to what new audiences can understand and expect. This can explain why abstract meanings often get translated into literal meanings when rendered into a new context.

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In film title translation, semantic shift is particularly noticeable because titles are short and highly condensed. A classic example of sense shift in film title translation is how meaning is packed into compact forms in film titles. Each word carries meaning, and this is why any changes, no matter how trivial, end up leading the viewer to read differently. Translators may intentionally shift meaning to make a title more appealing or understandable, even if this means altering the original concept. Such shifts are not necessarily errors, but rather strategic choices shaped by cultural and commercial considerations.

Considering the semantic shift observed in the changeover from “Abadi Nan Jaya” to “The Elixir” there is a move from an abstract semantic field to a concrete semantic field. Such transitions occur often in a changeover from a culture entrenching implicit semantics to a culture entrenching explicit semantics. The semantic shift thus functions as a link or a hindrance in the process of inter-cultural transfer.

HIGH-CONTEXT AND LOW-CONTEXT COMMUNICATION

Hall's model for better understanding high- and low-context communication is as follows: In high-context cultures, many messages are embedded in context, not directly stated but implied by situations and relationships. Indonesia is generally known as a high-context society. In high-context cultures, communication relies on elements of symbolism, moral overtones, and cultural metaphors. Film titles in high-context cultures can hint at the narrative rather than reveal it and rely entirely on the audience's familiarity with the subject matter in terms of conceptualization. This is why Indonesian film titles often seem philosophical.

Regarding this, low-context communication styles favor clarity and directness. Communication occurs explicitly using words that require no interpretation. In this regard, the Western world consists of countries that communicate in a low-context style and primarily use English as their common language. Residents in this region tend to prefer titles that are clear and easily understood in terms of their meaning and significance within the cultural context. When high-context films interact with low-context cultures, a gap can arise. If a work is based on context, it can confuse those unfamiliar with that context. The proper translation technique is to clarify this context. This is also why The Elixir uses simple, clear terms that are culture-independent.

COLLECTIVISM AND INDIVIDUALISM IN CULTURAL VALUES

Hofstede's cultural dimensions, which demonstrate how social values differ across cultures, serve to shed light on how film titles travel across borders. One of the most influential dimensions is collectivism versus individualism. Collectivist societies focus on harmony in the group, shared responsibility, and collective identity. In individualist societies, the focus shifts to personal aims, independence, and personal achievement.

Indonesia is always thought of as being collectivist. Its cultural manifestation, including movie titles, reflects shared values, moral lessons, and social cohesion. The title of a movie is often abstract, like honour, fate, or spiritual survival, rather than centring on a single character or object. This tone resonates in the title Abadi Nan Jaya, which alludes to a moral victory of the many, rather than a specific plot point.

In contrast, individualist cultures tend to be interested in storylines that rest on personal quests, clear results, and tangible aspects. Their movie titles tend to highlight concrete objects, characters, or actions that constitute the focus of the plot development. A study by Vishkin et al. (2022) suggests that people in individualistic contexts adhere more strongly to clear emotional conventions, paralleling perhaps a general predilection for explicit, concrete utterances in communication. That thus explains why The Elixir focused on a well-understood object that represented transformation or power.

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III. METHODOLOGY

RESEARCH DESIGN

This study uses a qualitative descriptive approach to examine how the translation of *Abadi Nan Jaya* into *The Elixir* differs in semantic meaning, cultural associations, and communicative effects. A qualitative method is appropriate because the analysis focuses on meaning in language, cultural interpretation, and cross-cultural communication rather than numerical data. The study is based on close textual analysis of the film titles and their lexical components, supported by theories of translation, culture, and communication. By combining linguistic analysis with cultural context, this approach allows the study to explain how meaning shifts when a culturally specific Indonesian title is adapted for a global audience.

DATA SOURCES

The primary data consisted of the Indonesian film *Abadi Nan Jaya* and its English translation *The Elixir*. Secondary sources include dictionaries, scholarly articles, and theoretical books related to semantic, translation studies, and cross-cultural communication. These data sources were taken from published academic books, peer-reviewed articles, and official language references such as the *Kamus Besar Bahasa Indonesia* (*KBBI*).

INSTRUMENTS OR MATERIALS

The study used document-based instruments, such as *Kamus Besar Bahasa Indonesia* (*KBBI*) for definitions and semantic grounding of Indonesian terms, and English etymological dictionaries for tracing the meaning of "elixir". In addition, theoretical frameworks such as Edward T. Hall (1976) and Geert Hofstede (1984) also used to examine the high-low- context models and interpret cultural differences in meaning reception. Lastly, scholarly books and peer-reviewed articles on Indonesian culture, translation studies, and collective memory were also examined to support cultural interpretation and to strengthen the analytical validity of the study.

PROCEDURES

The procedures for this study followed several steps. First, each film title was separated into its main lexical components ("*abadi*", "*jaya*", and "elixir"). Their dictionary meanings and basic etymology information were identified to establish core semantic meanings of each term. This step provided a neutral linguistic foundation before cultural interpretation was applied. Next, the lexical meanings were examined within broader cultural frameworks that describe Indonesian collectivist values, shared memory, and moral symbolism. The English title was then analyzed using low-context cultural assumptions to explore how Western audiences may interpret "elixir" as a concrete object, narrative device, or symbolic element with immediate meaning.

Afterward, the interpretations from both titles were compared to identify semantic shifts and changes in cultural emphasis resulting from translation. These findings were then aligned with Halls' (1976) high- and low-context communication model and Hofstede's (1984) cultural dimensions to explain how different audiences may interpret the same narrative title differently. Finally, results from the three analytical layers, which are semantic, cultural, and communicative were combined into a final interpretation of how each title functions within its cultural system. This final step allowed the study to explain how each title functions within its own cultural system and how translation reshapes meaning when moving from a local Indonesian context to a global English-speaking audience.

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DATA ANALYSIS METHODS

The data were analyzed using qualitative content analysis to identify patterns of meaning within the film titles. First, the lexical items were examined and coded into semantic categories such as permanence, victory, symbolism, material object, and narrative function. These categories were developed based on repeated meanings found in the titles and supported by dictionary definitions and previous studies in translation and cultural analysis. After the initial coding, each category was interpreted using cultural references from Indonesian and Western contexts to understand how meaning is shaped by social values, shared knowledge, and cultural assumptions. This step allowed the analysis to distinguish between culturally embedded meanings and more direct or literal interpretations.

The coded data were then compared using Hall's (1976) high- and low-context communication framework and Hofstede's (2001) cultural dimensions. Through this comparison, the study examined how cultural context influences audience expectations and interpretation of film titles. Finally, the results of the semantic and cultural analyses were synthesized to identify shifts in meaning and potential cultural gaps that emerge when Indonesian film titles are translated for global audiences. This analytical process enabled the study to explain how translation choices may simplify, transform, or redirect meaning to suit different cultural communication styles.

IV. RESULTS AND DISCUSSION

CROSS-CULTURAL SEMANTIC SHIFTS IN TRANSLATION

Cross-cultural translation of film titles often leads to changes in meaning because translators must balance the original meaning with the need to make the title understandable and work for a different audience. Film titles are often adjusted to match the narrative patterns and genre expectations that are familiar to viewers in the target culture (Nida, 1964). Indonesia is often described as a high-context culture, where meaning is shaped by shared background knowledge, symbolic language, and cultural familiarity (Hall, 1976). Because of this, Indonesian film titles contain metaphorical or symbolic wording that reflects local cultural understanding, but when translated into English, these expressions become more direct to ensure immediate recognition.

For example, *Penyalin Cahaya* is translated into *Photocopier* by removing the symbolic use of "light" associated with truth and exposure and replacing it with a concrete object that English-speaking audiences can connect to a digital investigation story. Similarly, *Tinggal Meninggal* becomes *Better Off Dead,* which uses an English idiom to maintain the comedic tone but shifts away from the original's wordplay. There is also *Laskar Pelangi* to *The Rainbow Troops*, where the poetic "*laskar*" rooted in cultural imagery becomes a simple and accessible term for global audiences.

These changes are closely related to differences between high-context and low-context communication styles. English-speaking audiences are often described as belonging to low-context cultures, where meaning is expected to be expressed clearly and directly in the text itself (Hall, 1976). As a result, translated titles tend to emphasize concrete objects, clear narrative cues, or familiar genre signals. The same pattern appears in the shift of translation from *Abadi Nan Jaya* to *The Elixir*. In its Indonesian context, the original title suggests lasting moral victory and shared cultural values, which align with a high-context setting where audiences can understand layered meanings without detailed explanation through cultural familiarity. When adapted for a global audience, the title is changed into a single object, *The Elixir*, which gives immediate narrative clarity and fits with the expectations of a low-context audience. This shift shows how translation reshaped meaning not only across languages but also cross cultural systems of interpretation (Katan, 2014)

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THE SEMANTIC AND CULTURAL MEANING OF *ABADI NAN JAYA*

The lexeme "*abadi*" in Indonesian denotes permanence or lasting existence, as the official descriptive entry defines it as "*tidak berakhir*, *tetap ada*" (Kamus Besar Bahasa Indonesia [KBBI], 2016). Semantically, "*abadi*" in common cultural use often carries more than temporal continuity. It is invested with moral and spiritual overtones. Ethnographic descriptions of Javanese and broader Indonesian cultural life show that expressions related to lasting existence are commonly tied to shared moral remembrance and communal values (Geertz, 1960). In other words, when an Indonesian audience encounters "*abadi*," the meaning often extends beyond duration to include ideas of moral continuity and shared social memory.

The phrase "*nan jaya*" is a poetic construction, with "*nan*" functions as an archaic or literary equivalent of "*yang*" (that/which), while "*jaya*" is a lexical item of Old Malay/Sanskrit origin that means victorious or glorious. Combined, *Abadi Nan Jaya* reads as "that which is ever-victorious" or "the eternally glorious," a phrase that foregrounds triumph as moral and collective achievement rather than individual conquest. Historical and anthropological studies of Indonesian social life indicate that concepts of triumph ("*jaya*") are frequently linked to social harmony, communal honor, and spiritual legitimacy (Koentjaraningrat, 1985). Thus, the phrase implies a form of victory that is preserved in communal memory and moral discourse.

Together, the title *Abadi Nan Jaya* points to a set of cultural meanings, which are lasting value linked to moral worth, victory tied to social dignity, and endurance as something the community remembers and keeps alive. These readings align with cross-cultural ideas that people in collectivist, high-context societies often hide social and moral meaning inside words and expect listeners to fill in the rest (Hall, 1976). Seen this way, *Abadi Nan Jaya* works as a short cultural sign that hints at themes of communal strength, moral continuity, and shared memory that an Indonesian audience will readily understand (Geertz, 1960).

THE SEMANTIC AND CULTURAL MEANING OF *THE ELIXIR*

"*Elixir*" literally means a potent liquid with medicinal or magical properties to heal, revive, or prolong life. It has always been defined by major dictionaries in England as "a potion or substance possessing transformative, healing, or life-extending properties" (Oxford Dictionary). This literal meaning points out that "*elixir*" is something concrete and object-oriented, very common in Western mythical stories. It contrasts greatly to the abstract or value-oriented expression in its original Indonesian title.

The title "*The Elixir*" provides clear and explicit language about the film's narrative focus, in terms of semantics. Unlike *Abadi Nan Jaya*, which expresses philosophical and moral concepts, the English title directs attention to a concrete object that is likely to be the center of the story. Its meaning does not depend on cultural symbolism or shared collective knowledge. Instead, this title provides a direct reference that is easily understood by viewers regardless of their cultural background. This reflects communication preferences in low-context and individualistic cultures, which expect clarity, assertiveness, and minimal ambiguity.

From Hofstede's (1984) perspective, *The Elixir* reflects the characteristics of an individualist culture, where narratives often highlight personal goals, autonomy, and the actions of individual characters rather than collective moral values. By centering the title on a concrete object, the translation aligns with individualist storytelling traditions that emphasize clear motivations and personal transformation. In Hall's high-context and low-context communication framework, *The Elixir* fits firmly within a low-context communication style, as its meaning is delivered explicitly through a recognizable and tangible term rather than through implicit cultural symbolism. This explicitness is necessary for audiences who rely on direct verbal cues instead of shared cultural knowledge to interpret meaning. The title is therefore culturally strategic, ensuring that international viewers particularly those from Western, low-context societies can easily grasp the film's thematic focus. While this adaptation increases accessibility, it simultaneously reduces the layered cultural significance present in the original

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Indonesian title, demonstrating how translation often shifts meaning to fit the communicative expectations of the target culture.

IMPLICATIONS

The findings of this study show that translating a film title is more than simply replacing words from one language with words from another. Instead, translation involves understanding how people in different cultures think, communicate, and interpret meaning. The shift from *Abadi Nan Jaya* to *The Elixir* shows that Indonesian audiences, who come from a more collectivist and high-context culture, easily understand titles that contain symbolic, philosophical, or moral values. However, international audiences, especially those from low-context, individualist cultures prefer titles that are clear, direct, and focused on concrete objects. This means that translation must adapt to match the expectations of the target culture. The implication is that film distributors and translators must carefully balance cultural accuracy with accessibility so that the original meaning is not completely lost. At the same time, this study reminds us that global media circulation can lead to simplification or reduction of cultural depth, raising questions about how cultural identity is represented in international film markets.

LIMITATION OF THE STUDY

This study has a few limitations that should be taken into account when interpreting the findings. First, the analysis focuses on a single film title, *Abadi Nan Jaya*, which limits the scope of the conclusions. Because film title translation practices vary across genres, production contexts, and target markets, the findings cannot be generalized to all Indonesian films or to cross-cultural translation more broadly. Future studies that include a wider range of film titles and language pairs would provide a more comprehensive understanding of semantic and cultural shifts in translation.

Second, the study relies solely on textual and theoretical analysis and does not incorporate responses from actual audiences. As a result, the interpretations presented here reflect analytical inference rather than empirical evidence of audience reception. Although Hall's (1976) high- and low-context communication model and Hofstede's (1984) cultural dimensions are widely used in cross-cultural research, these frameworks may oversimplify cultural realities. Contemporary societies are increasingly shaped by globalization, media exposure, and multicultural interaction, which means that individual viewers may not fully align with the cultural patterns described in these models. Therefore, cultural interpretations based on these theories should be viewed as general tendencies rather than fixed categories. The analysis is limited to the film titles and does not examine the full narrative, visual elements, or thematic development of the films themselves. Since film titles often interact with plot, character development, and genre conventions, excluding the full content may restrict the depth of interpretation. Future research that combines title analysis with film content analysis could offer richer insights into how meaning is constructed and transformed across cultures.

SIGNIFICANCE OF FINDINGS

The findings of this study are important because they show how cultural differences strongly influence the way film titles are translated for global audiences. By comparing *Abadi Nan Jaya* and *The Elixir*, the study demonstrates that meaning is not only changed through language, but also through cultural expectations about how messages should be communicated. This helps explain why titles from collectivist, high-context cultures tend to use symbolic or moral expressions, while titles translated for individualist, low-context cultures must be more direct and concrete. The results highlight that translators and film distributors play a key role in shaping how cultural values are represented and understood internationally. These findings also encourage greater awareness about how much cultural depth can be lost when titles are simplified for marketability. Overall, the study contributes to a better understanding of how

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translation acts as a bridge between cultures while also revealing the challenges of keeping cultural meaning intact in global media.

V. CONCLUSION

This study shows that translating the film title *Abadi Nan Jaya* into *The Elixir* creates important changes in both meaning and culture. The original Indonesian title carries deep values about spiritual strength, unity, and moral victory. Meanings that make sense in a high-context and collectivist culture like Indonesia. However, the English title *The Elixir* is more direct, simple, and object-focused, which fits the expectations of Western audiences, low context audiences who prefer clear and easy to understand messages. This difference shows that translation is not only about changing language, but also about adjusting to what different cultures expect.

The choice of *The Elixir* thus represents a culturally adaptive shift designed to meet the expectations of global audiences. By using a universally recognizable term grounded in Western narrative traditions, the translated title becomes more accessible to viewers who may not share the cultural context of the original Indonesian expression. While this shift enhances marketability, it also involves a degree of cultural simplification. The abstract and culturally embedded meaning of *Abadi Nan Jaya* is transformed into a more literal and commercially familiar expression, illustrating how semantic meaning changes when titles move across cultural boundaries.

The study also finds that when films are prepared for global audiences, some cultural richness from the original title may be reduced to make the title more marketable and easier to understand. As a result, international viewers may not fully grasp the cultural depth of the original Indonesian meaning. Overall, these findings show that film title translation is a cultural negotiation that tries to balance keeping the original identity while making the title accessible and appealing for global audiences.

CONTRIBUTIONS FOR FUTURE RESEARCH

Future research can explore a wider range of film titles from different cultures and genres to better understand whether the patterns found in this study also appear in other translation contexts. Examining more examples will help researchers identify common strategies and challenges in translating culturally rich titles for international audiences. It would also be useful for future studies to collect responses from viewers through surveys, interviews, or focus groups. Audience feedback can give deeper insight into how people interpret translated titles and how those titles influence their interest or expectations before watching a film.

In addition, researchers may consider interviewing translators, subtitlers, or film marketing teams to learn more about the practical and commercial factors that influence title translation decisions. Their professional perspectives can help explain why certain titles are simplified, changed, or adapted for global markets. Finally, future research could focus on younger or multicultural audiences who are more exposed to global media. Understanding how these audiences interpret high-context and low-context titles may reveal how globalization is shaping new communication habits and cultural understanding.

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