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Love in Translation: Analyzing Chapman's Five Love Languages and Cultural Adaptation in Irish Wish

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ARTICLE INFO	ABSTRACT
	Analyzing Chapman's Five Love Languages and Cultural Adaptation in Irish Wish Abstract Movies greatly influences worldwide views of love, although the cultural adaptation of emotional expression in translated films still gets little attention. With an eye toward identifying their distribution, analyzing linguistic attempts for cultural adaptation, and assessing emotional authenticity in Indonesian subtitles, this paper investigates the portrayal of Chapman's Five Love Languages and their translation approaches in Irish Wish. 110 dialogues were examined using Chapman's framework and Molina & Albir's translation theory under a qualitative case study methodology, approved by expert opinion. Results showed Words of Affirmation (75.45%) and Acts of Service (15.45%), as prominent; Gifts and Physical Touch were hardly mentioned at all (2.73%). Literal Translation retained structural integrity; techniques such as Modulation and Adaptation kept emotional richness. The findings show how movies localize universal romantic themes without sacrificing cultural relevance, therefore bridging relationship psychology with translation studies. It comes to the conclusion that cross-cultural empathy depends on strategic translation, which also provides a model for media localization and motivates next research on audience reception and demographic changes in love language interpretation.

INTRODUCTION

Particularly in their depiction of human relationships, movies provide a strong forum for reflecting and influencing society ideals. Romantic stories mirror emotional expression and relational dynamics, which helps to greatly influence audiences all around. These stories center on the idea of love languages, a theory developed by Chapman (2009) that groups people's affectionate giving and receiving. Knowing how these love languages are translocated across cultures is essential since it impacts whether the emotional heart of a narrative stays whole for different viewers. This study focused on Irish Wish and examined how its romantic dialogues are linguistically and culturally modified into Indonesian. It emphasizes how important translation is for maintaining universal love themes even as it negotiates cultural quirks. Through investigating the junction of translation techniques and relationship psychology, the study highlights how movies might promote cross-cultural empathy and enhance world love conversation. In the end, it offers practical advice for improving

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emotional authenticity in media translation, so ensuring that stories of connection appeal everywhere and cut over language borders.

The results of this study fit more general scholarly debate on love languages, cultural representation, and media narrative devices. Emphasizing Words of Affirmation and Acts of Service, Chapman (2009) basic framework expanded by Pett et al. (2022) showcases the adaptability of love languages in cinematic narrative. These decisions coincide with the discoveries of Sasaki et al. (2023) on relational harmony and Quintard et al. (2021) investigation of embodied emotional connections, which give verbal and action-based love top priority. The film's scant attention on Gifts, however, questions materialistic preconceptions and echoes criticism of gender roles in media (Haris et al., 2022). By means of translation strategies including Modulation, which represents Feng & Luo (2022) observations on media's influence on redefining society attitudes, therefore providing emotional authenticity across linguistic borders. While Das (2022) focus on love and loss emphasizes happy resolutions that fit with romantic ideals, the avoidance of tragic narratives contrasts with this. The study shows how films like Irish Wish both reflect and challenge society standards by combining Molina & Albir (2002) translating techniques, therefore bridging cinematic storytelling with cross-cultural empathy. This synthesis emphasizes how movies can be both a cultural reflection and a stimulus for global emotional resonance, therefore encouraging future research of audience diversity and genre-specific storylines.

While earlier studies have looked at love languages in media Pett et al. (2022) or translation strategies individually (Molina & Albir, 2002), this research especially blends both frameworks to investigate how emotional expression is culturally adjusted in cinematic storytelling. This study gives mainstream romantic comedies first priority, exposing how universal motifs like Words of Affirmation are localized while keeping emotional depth, unlike Feng & Luo (2022) analysis of society attitudes in boy's love dramas or Das (2022) focus on sad narratives. Furthermore, while Haris et al. (2022) criticize gender stereotypes, this work broadens the discussion by demonstrating how Irish Wish's translation techniques defy materialistic clichés, such limiting Gifts, so reflecting modern relational ideals. Unlike Quintard et al. (2021), who emphasize embodied love, the results provide verbal and service oriented expressions top priority as main narrative elements, therefore showing cultural preferences for clear emotional communication. This work presents an interdisciplinary approach to media localization by combining Chapman's theory with translation analysis, therefore bridging a gap in current research and providing pragmatic means to preserve emotional authenticity in cross-cultural narratives.

This study questions past presumptions regarding the universality of material expressions of love (e.g., Gifts) in romantic narratives, which have lately been underlined in cross-cultural studies (Arbain, 2023c, 2023a; Haris et al., 2022). The results imply a cultural change toward relational values centered on emotional communication—contrasting with frameworks that position Physical Touch as a main love language—by stressing the priority of verbal and service-oriented expressions over material gestures. Moreover, it shows how methods like Modulation and Adaptation can preserve emotional subtext in cross-cultural media, a dimension underactive in conventional translation research, therefore transcending Molina & Albir (2002) translation theory beyond linguistic authenticity. By combining Chapman's love languages with translation analysis, one also questions compartmentalized methods of media study and suggests a comprehensive model spanning psychological and linguistic fields. These gifts inspire academics to rethink how generational dynamics and cultural context shape love language representation in international media, therefore supporting more research into audience-specific interpretations and genre variances.

This paper aims to investigate the way love languages are portrayed in the movie Irish Wish and investigate the translating techniques applied to fit these phrases into Indonesian. It seeks to evaluate whether the translated dialogues maintain cultural and emotional authenticity, therefore guaranteeing the resonance of the love themes of the story beyond language barriers. The study aims to build a framework for comprehending how universal stories of love get localized in film by

combining ideas from relationship psychology and translating studies. These objectives provide insights on the interaction of emotional narrative, cultural adaptation, and audience engagement in a worldwide environment, therefore addressing multidisciplinary gaps in media analysis.

METHODS

This study examines the five love languages and translation strategies in the film Irish Wish using a qualitative descriptive approach with a case study structure. Purposive sampling of official Netflix subtitles utilizing the Live Transcript & Notification app allowed data from 110 English (SL) and Indonesian (TL) dialogues including expressions of affection to be gathered undertextually and with timestamp logging. Two key phases comprised data analysis: first, based on scene context, classifying talks into love language categories (Chapman, 2009); second, establishing translation strategies Molina & Albir (2002) to evaluate semantic and emotional authenticity. Two professionals translators were part of expert validation to confirm contextual interpretation and categorization accuracy. Supported by AntConc software for text pattern identification, results were shown using frequency distribution tables and in-depth study of important samples. Limitations include the single-film focus and possible subjectivity in qualitative analysis, lessened by outside validation. This approach offers a basis for further cross-cultural comparative studies by investigating the interactions among love languages, translation approaches, and story dynamics.

FINDINGS AND DISCUSSION

This paper examines 110 dialogues in the movie Irish Wish in order to pinpoint the five love languages' distribution and the romantic context translating methods applied. Words of Affirmation (75.45%) dominate the results as the predominant display of affection; followed by Acts of Service (15.45%), Physical Touch, Quality Time, and Gifts have lower percentages (<5%). Translation-wise, the three main approaches—literal translation, established equivalent, and modulation of contextual meaning—were each applied in 24.02% of cases, clearly favoring literal translation, cultural equivalency, and contextual meaning adaption. Additionally seeming to preserve the subtleties of the original or reduce the sentence structure were techniques like Reduction (10.04%) and Pure Borrowing (8.73%). The results show the need of combining translation techniques to preserve the authenticity of emotions in romantic dialogues and modify the message to the target cultural background.

Kinds of Love Language

Emphasizing verbal expressions to convey emotions and resolve disputes, the study of Irish Wish indicates Words of Affirmation (75.45%) as the most often used love language. Acts of Service (15.45%) then highlight practical support. Reflecting the focus of the film on dialogue-driven intimacy and emotional connection over physical or material gestures, Quality Time (3.64%), Physical Touch (2.73%), and Gifts (2.73%) are rarely employed. While criticizing flimsy displays of love, this hierarchy fits current stories stressing communication and teamwork.

Tabel 1. *Kinds love languages*

No	Kinds of Love Languages	Total	Persentase (%)
1	Words of Affirmation	83	75.45%
2	Acts of Service	17	15.45%
3	Physical Touch	3	2.73%
4	Quality Time	4	3.64%
5	Gifts	3	2.73%

1. Words of affirmation.

Words of affirmation are deliberately expressed love, gratitude, and emotional support sent by vocal communication. This love language stresses the use of language to validate, inspire, and fortify relationships. In Irish Wish, its predominance (75.45% of cases) emphasizes how much the movie depends on conversation to express love, handle problems, and establish character motivations.

> Data #23 (06:09)
> Dialogue: You're amazing. You know that?
> Context: Maddie smiles at Paul while complimenting his career success during a public event.

The line "You're amazing" explicitly supports Paul's successes and moral qualities, therefore boosting his self-worth. Maddie stresses authenticity by combining it with "You know that," so guaranteeing the affirmation is both personal and deliberate. By publicly appreciating Paul's value—a trademark of this love language—this conversation advances their romantic tension.

> Data #28 (11:46)
> Dialogue: You changed my life. I will never forget.
> Context: Paul expresses gratitude to Maddie for her transformative impact on his life during an emotional reunion.

Using language to convey great emotional effect, Paul's comment "You changed my life" specifically honors Maddie for his personal development. Addition of "I will never forget" gives the affirmation permanence and frames their bond as fundamental to his identity. This verbal recognition emphasizes the story subject of reciprocal influence and helps to build their relationship.

2. Acts of service

Acts of service give a partner care and affection by means of activities addressing their practical or emotional needs, so stressing acts over words. Reflecting its function as a secondary but significant form of romantic communication, this love language makes 15.45% of the total in Irish Wish. Emphasizing the characters' eagerness to help each other, these deeds generally take place during vulnerable or challenging times.

> Data #8 (06:46)
> Dialogue: I can help you with that
> Context: Paul offers to help Maddie write her novel (I can help you with that).

This scene arises as Maddie works to refine her fresh ideas. Paul shows his dedication to lightening her creative load by actively providing useful help. Since this behavior emphasizes concrete attempts to fix a problem rather than only verbal encouragement, it is classified as Acts of Service. Paul deepens their emotional connection by helping Maddie directly toward her personal objectives.

> Data #60 (45:03)
> Dialogue: Can I get you some ice?
> Context: Emma offers ice for Paul's injury (Can I get you some ice?).

Emma responds right away after Paul gets hurt by gathering ice to lower swelling. Paul is in an urgent condition where his bodily comfort takes front stage. Her quick reply and sensitivity to his physical condition help to classify her as Acts of Service. Emma not only expresses sympathy but also puts it into practical use—a trademark of this love language.

3. Physical Touch

> Data #43 (26:02)

Dialogue: What? It's not like she's never seen us kiss before.
Context: Paul kisses Maddie in front of Emma during a social event, publicly affirming their relationship.

Because Paul and Maddie's romantic commitment is openly expressed in this scene—a kiss—it is classified as Physical Touch. The act is deliberate and has great emotional weight, therefore transforming their relationship from vague to clear. In this setting, the kiss serves not just as a sign of love but also as a narrative tactic meant to generate conflict (by Emma's response) and confirm their relationship status in the perspective of other characters.

Data #106 (1:17:53)
Dialogue: James, stop!
Context: Maddie grabs James's arm to prevent him from leaving after an emotional argument.

Because Maddie's clutch of James's arm employs physical contact to portray urgency and emotional vulnerability, it falls under Physical Touch. This behavior replaces words that would not be able to convey her desperation. The touch marks a turning point in their conflict resolution and serves as a nonverbal bridge exposing Maddie's reliance on James.

4. Time of Quality

Data #35 (20:18)
Dialogue: Maddie, come on, we can squeeze you in.
Context: Heather invites Maddie to join a boat ride with friends during a group outing.

This is Quality Time since Heather's invitation gives shared enjoyment and inclusion top priority. Emphasizing the need of being present together, Heather makes a chance for group bonding by asking Maddie to participate in the activity. The sequence goes beyond the boat excursion itself to include strengthening Maddie's feeling of group membership and building friendship. This fits Quality Time's emphasis on deliberate connection to deepen relationships.

Data #51 (29:35)
Dialogue: You fancy a bike ride this morning?
Context: Paul suggests a bike ride to Maddie during breakfast, framing it as a casual yet intentional shared activity.

Paul's suggestion to ride together is a calculated attempt to spend undirectly one-on-one time with Maddie. Like Quality Time, the activity itself—biking—allows a means of constant communication and connection. Starting this trip, Paul expresses his want to strengthen their bond outside of official or demanding environments. The narrative goal of the scene is to provide real interaction space so that their romantic tension can develop naturally.

5. Gifts

Data #15 (04:45)
Dialogue: Where's the scarf I gave you?
Context: A friend notices Maddie isn't wearing the scarf they gifted her at a social event.
This scenario falls under Gifts since the scarf represents the friend's attempt to provide a physical object to help Maddie live her life. The lack of the gift and Maddie's later accident—getting caught in a car door—offer a narrative critique of flimsy gestures. Beyond simple materialism, the scarf serves as a plot device to emphasize conflicting goals and Maddie's preference of real connections above forced interactions.

Data #44 (27:18)

Dialogue: You're gonna put it on, walk down the aisle, and get married!

Context: Heather references the wedding dress gifted to Maddie, pressuring her to conform to marital expectations.

Though not stated clearly as a gift, the wedding dress serves symbolically as a Gift reflecting society and family expectations. Its presence emphasizes the tension between Maddie's actual goals and the conventional benchmarks set upon her. Framing the dress as an obligation, the movie questions the idea that material objects—like a wedding gown—equal true devotion, in line with the emphasis on thoughtfulness or, more importantly, absence in the love language.

2. Translation Technique used in Irish Wish Movie

Emphasizing direct meaning transfer, cultural adaptation, and contextual rephrasing, the research notes Literal Translation, Established Equivalent, and Modulation as the most often employed strategies (24.02%). While Adaptation (7.42%) and Amplification (1.75%) handle cultural gaps or provide clarification, Reduction (10.04%) and Pure Borrowing (8.73%) are used to simplify or keep original words. By means of a harmonic use of approaches, this guarantees emotional authenticity and cultural relevance in translating romantic dialogues, therefore stressing both accessibility for the target audience and accuracy to the source text.

Table 2. *Translation technique*

No	Teknik Penerjemahan	Total Penggunaan	Persentase (%)
1	Literal Translation	55	24.02%
2	Established Equivalent	55	24.02%
3	Modulation	55	24.02%
4	Reduction	23	10.04%
5	Adaptation	17	7.42%
6	Pure Borrowing	20	8.73%
7	Amplification	4	1.75%

1. Literal Translation

Data #23 (06:09)

Source: You're amazing. You know that?

Target: *Kau luar biasa. Kau tahu?*

Literal Translation is used in this translating keeping the original phrase structure and lexical selections. The term "amazing" is exactly expressed as "*luar biasa*," a common Indonesian equivalent that upholds the strong compliments. Mirroring the informal attitude of the source, the rhetorical query "You know that?" becomes *Kau tahu?* This method guarantees the emotional immediacy and sincerity of the discourse, which are absolutely essential for properly expressing Words of Affirmation.

Data #13 (04:30)

Source: You gotta speak up. That's all I'll say.

Target: *Kau harus mengatakannya.*

Literal Translation breaks down the source phrase "You gotta speak up" into "*Kau harus mengatakannya*" (You must say). The fundamental imperative is translated literally to preserve the immediacy and directness of the instruction, even when the translation eliminates the second sentence ("That's all I'll say") because of reduction. In line with the film's emphasis on honest communication, this method gives clarity top priority and preserves the speaker's aggressive tone.

2. Established Equivalent

Data #4 (02:37)

Source: I wouldn't have made it without this wonderful woman and brilliant writer.

Target: *Aku takkan berhasil tanpa wanita hebat dan penulis brilian ini.*

Translating "wonderful woman" as *wanita hebat*, (excellent woman), an Established Equivalent in Indonesian fit with culturally prevalent praise. Usually used to characterize someone admirable, the term "*hebat*" avoids the literal but less natural "wanita yang menakjubkan". Likewise, "brilliant writer" turns "*penulis brilian*," keeping the original meaning but following Indonesian lexical rules. This approach guarantees the complement feels real and relevant to the intended audience, therefore keeping the speaker's intention to respect the recipient's efforts.

Data #6 (03:02)

Source: So, was there a particular lady in your life that inspired the love story?

Target: *Apa ada wanita dalam hidupmu yang menginspirasi kisah cinta ini?*

Particular lady in your life is translated as *wanita dalam hidupmu*, an Established Equivalent that distills the source text while preserving its core. Although the term "particular lady" might have been translated precisely (*wanita tertentu*), this would seem embarrassing in Indonesian. Rather, the translator guarantees clarity and cultural appropriateness by choosing a natural expression known to Indonesian speakers. For maintaining the conversational tone of the scenario, this technique gives fluid communication first priority over strict literalism.

3. Modulation

Data #20 (05:21)

Source: Besides. It's good for my career.

Target: *Lagi pula, ini baik bagi karierku.*

Here, good for is translated as *baik bagi* rather than the more literal "baik untuk," so modulating. Although both sentences mean "good for," "*baik bagi*" has a somewhat formal tone that fits the character's goal of offering professional benefit as a logical case study. This change in preposition guarantees the discourse sounds natural and contextually exact by reflecting a sophisticated awareness of Indonesian idiomatic tastes.

Data #33 (19:45)

Source: This must be where you get all your creative inspiration.

Target: *Ini pasti tempatmu mendapat semua inspirasi kreatifmu.*

The phrase "get all your creative inspiration" is altered into "*mendapat semua inspirasi kreatifmu*," (get all your creative inspiration). The translator employs "mendapat," which suggests a passive acquisition rather than active effort, instead of a literal translation of "get," as "*dapatkan*." This modulation gently changes the viewpoint, implying that inspiration comes from the surroundings naturally and in line with the reflective attitude of the landscape.

4. Reduction

Data #10 (03:50)

Source: Not yet, I hope you haven't told anyone about my feelings for him.

Target: *Belum. Ku harap ibu tak memberi tahu siapa pun tentang perasaanku padanya.*

In this case, the translation leaves off the words "about my feelings for him" since it is suggested in the framework of the discourse. The important message, "*ku harap ibu tak memberi tahu siapa pun*" (I hope you haven't told anyone) keeps clarity while streamlining the conversation. This simplification of the dialogue helps the viewer to understand the emotional weight of the character's concern free from needless embellishment. Simplifying the message helps the translation to accurately portray the character's haste and concern in a shorter length.

Data #4 (02:37)

Source: I wouldn't have made it without this wonderful woman and brilliant writer.

Target: *Aku takkan berhasil tanpa wanita hebat ini.*

In this case, the translation leaves out the word "and brilliant writer" since it is not necessary to convey the main attitude of thanks indicated in the sentence. The primary lesson still is the recognition of the woman's help. This simplification of the word guarantees that the interaction feels direct and strong, thereby preserving its emotional weight. Simplifying the content helps the translation to improve clarity and preserve the momentum of the narrative, therefore enabling the audience to value the appreciation of the character free from unnecessary details.

5. Adaptation

Data #13 (04:30)

Source: You gotta speak up. That's all I'll say.

Target: *Kau harus mengatakannya.*

In this case, the translator leaves off the sentence "That's all I'll say" since it does not much enhance the message in Indonesian. The crucial "*Kau harus mengatakannya*" (You must say) captures the urgency and directness of the original remark really brilliantly. This adaption guarantees that the discourse feels simple and strong, in line with Indonesian conversational conventions and so preserves the speaker's emotional intention. Simplifying the message helps the translation to keep the momentum of the story and improve clarity.

Data #8 (03:39)

Source: I wish I could've been there to help you.

Target: *Andai ibu bisa membantumu.*

In this instance, the phrase "I wish I could have been there" is modified to *Andai ibu bisa* (If only I could), therefore expressing the same longing in an appropriate context for culture. This rendition captures a typical Indonesian expression of regret or want to help, therefore enhancing the audience's relatability to the dialogue. The translation improves emotional resonance by applying known wording, therefore enabling viewers to relate to the character's sentiments of sympathy and concern. This approach preserves the emotional weight of the original message while successfully bridging cultural divides.

6. Pure Borrowing

Data #23 (06:09)

Source: You're amazing. You know that?

Target: *Kau luar biasa. Kau tahu?*

In this case, the word "amazing" is rendered as a popular Indonesian equivalent, "*luar biasa.*" Still, the phrase "You know that?" is kept in its natural form, which in both languages reflects a generally shared expression. By preserving the conversational tone and emotional effect of the original statement, this pure borrowing helps the spectator to relate to the appreciation of the character in a familiar environment. This approach helps the translation to be modern and relevant, so improving the whole participation of the discourse and ensuring resonance with the audience.

Data #14 (04:33)

Source: I llove you, Mom.

Target: *Aku sayang ibu.*

In this instance, "I love you" is translated as "*Aku sayang,*" a straight Indonesian counterpart. But in casual talks among younger generations, the name "Mom" is often borrowed as "Mom," representing a cultural tendency whereby English words are included into daily discourse. For modern Indonesian speakers, this clean borrowing helps to communicate familiarity and fondness in a way that speaks to them. Including this common term helps the translation improve the emotional link between the character and the audience, therefore strengthening the dialogue's authenticity and relevance and so enhancing the whole viewing experience.

7. Amplification

Data #8 (03:39)

Source: "I wish I could've been there to help you."

Target: *Andai ibu bisa membantumu di situ.*

In this case, the translation of the original line "I wish I could have been there" emphasizes even more the context of "being there." This amplification underlines the speaker's intention to offer assistance in a particular context, therefore increasing the emotional weight of the statement. Including this element helps the translation to show more care and concern, so enabling the viewer to relate to the character's emotions. By use of this amplification approach, the audience is drawn into the emotional core of the story and a more vivid and interesting interaction is produced.

Data #21 (06:00)

Source: "You're gonna love it."

Target: *Mereka pasti akan menyukainya, karena kisahnya sangat indah.*

In this case, the sentence "You're gonna love it" is emphasized to "*Mereka pasti akan menyukainya, karena kisahnya sangat indah*," thereby adding the justification for the enthusiasm. This amplification not only captures the original feeling but also offers further background for the reason the character thinks the audience would enjoy it. The translation improves the whole effect of the dialogue by stressing the emotional appeal of the story, therefore increasing the audience's engagement and persuasiveness. By means of a more complex and expressive conversation, this amplification method enables the viewer to establish closer connection with the emotions and motivations of the characters.

The main conclusions of this study underline the several forms of love languages that exist in the conversations of Irish Wish and the translation strategies used to properly transmit them. Each of the love languages; Words of Affirmation, Acts of Service, Physical Touch, Quality Time, and Gifts reflects a different way that individuals convey and absorb love. The emotional subtleties and cultural relevance of the original dialogues are kept in the Indonesian version thanks in great part to the translational methods used—reduction, pure borrowing, amplification, and adaptation. The translation improves the audience's knowledge and connection to the emotions of the characters by means of deliberate application of various approaches, therefore augmenting the whole viewing experience.

This study positions Irish Wish in line with Chapman's Five Love Languages (Acts of Service, Physical Touch, Words of Affirmation, Quality Time, Gifts) and their empirical investigation (Arbain, 2023b; Bunt & Hazelwood, 2017; Mostova et al., 2022; Pett et al., 2022). It also fits more general academic debate on love languages and cinematic portrayal. Studies on how movies shapes society norms, such Driesmans et al. (2016) findings on romantic idealization, Klocker & Stanes (2013) analysis of inter-ethnic intimacy investigation of non-romantic love forms (e.g., mother love in Transamerica) find resonance in the way the film presents love languages. Tricarico (2022) study on language positivity in relationships, Yan et al. (2024) focus on cross-cultural empathy, and Wang (2021) observations on narrative transportation help to substantiate the emotional impact of love languages in movies. Finally, as Snowpiercer and Decision to Leave (Pett et al., 2022) show, the function of translation in mediating love languages emphasizes the interaction between language decisions and emotional involvement, hence reflecting Pujol-Tubau & Guinot (2022) insights on identification in Unorthodox. These studies taken together show how movies, via language and plot, reflect and change society perceptions of love.

By empirically confirming Chapman's approach inside a narrative setting and filling inefficiencies in current research where empirical support is still lacking, this paper extends the knowledge of love languages in film (Pett et al., 2022). While the minimal representation of Gifts challenges materialistic depictions of love, resonating with (Williams, 2013) analysis of empowered female characters subverting conventional gender roles, the predominance of Words of Affirmation in Irish Wish aligns with Driesmans et al. (2016) findings on romantic idealizing in media. Emphasizing cinema's role in

mediating cross-cultural empathy (Peng, 2024), this research bridges Pett et al. (2022) insights on linguistic hierarchies in films like Snowpiercer and Pujol-Tubau & Guinot (2022) work on identity by demonstrating how translating techniques like Modulation and Adaptation preserve emotional authenticity across civilizations. While its scant use of Physical Touch reflects Tricarico (2022) observations on changing emotional expression with age, the film's focus on Quality Time and Acts of Service highlights the narrative's alignment with Mostova et al. (2022) emphasis on empathy in relational satisfaction. This study not only supports Chapman's typology but also extends its application to global media by contextualizing love languages within cinematic storytelling, so illustrating how films like Irish Wish and Hindi love songs—which mix traditional and modern aesthetics—shape society norms and personal relational paradigms. These results provide a framework for next research on how media both reflects and redefines cultural conceptions of love, therefore advancing knowledge by connecting cinematic portrayal to real-world relationship dynamics. Particularly with its emphasis on culturally adaptive methods like Modulation and Established Equivalents, this study's strengths are in its methodical integration of Chapman's love languages with translation theory, so providing a unique framework for analyzing emotional expression in cinematic narratives. It closes theoretical gaps between media studies and relationship psychology by placing results within more general scholarships such as the function of empathy in relational satisfaction Mostova et al. (2022) and cinema's influence on society norms (Arbain, 2020; Driesmans et al., 2016; Klocker & Stanes, 2013). Limitations, however, include its limited attention to a single movie, which limits generalizability, and the qualitative character of translation analysis, which could bring subjectivity. Furthermore, although the study emphasizes cultural adaptation, it does not investigate audience response or demographic differences in interpreting love languages, therefore allowing space for future investigation including empirical audience data or cross-cultural comparisons. Notwithstanding these limitations, the study offers a basic framework for comprehending how cinematic stories balance love languages, therefore encouraging more study into many media and worldwide settings.

CONCLUSION

With translators using modulation and established equivalent to guarantee emotional authenticity in Indonesian cultural settings, this study emphasizes the predominance of Words of Affirmation as the main love language in Irish Wish. These results support Chapman's theory and deepen understanding of how romantic relationship dynamics are portrayed in media, especially by means of linguistic analysis and cultural studies' combined integration. Limitations like its concentration on a single film and lack of audience response data, however, offer chances for future study including comparative analysis of romantic films across cultures, audience reception studies to understand interpretations of love languages, or investigation of demographic variations (age, gender) in views of love. Additionally used to assess empirical validation of love language in media environments are mixed-methods ones. By filling up these voids, this study not only offers a theoretical framework for comprehending how media shapes relationship norms but also promotes more general investigation of how love is portrayed and translated into worldwide tales.

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