

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



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ABSTRACT

Romantic films play a pivotal role in shaping global perceptions of love, yet little is known about how emotional expressions are adapted across cultures through translation. This study explores the intersection of Chapman's Five Love Languages and translation strategies in the Indonesian subtitling of Irish Wish. Using a qualitative case study, 110 dialogues were purposively sampled from the official Netflix subtitles. Dialogues were classified into love language categories (Chapman, 2009) and analyzed through Molina and Albir's (2002) translation framework. AntConc software assisted in text pattern identification, while expert validation ensured coding reliability. Findings reveal Words of Affirmation (75.45%) as the most dominant love language, followed by Acts of Service (15.45%), with minimal presence of Gifts, Quality Time, and Physical Touch. Literal translation, modulation, and established equivalents emerged as the most frequently applied strategies, supported by selective use of adaptation, reduction, and borrowing to maintain emotional nuance. The study highlights how translators balance linguistic fidelity and cultural resonance, ensuring emotional authenticity in Indonesian contexts. By integrating relationship psychology with translation studies, this research contributes to media localization scholarship and underscores the importance of culturally adaptive subtitling for cross-cultural empathy.

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INTRODUCTION

Movies have long been regarded as cultural texts that both mirror and shape human relationships. Among them, romantic films occupy a central role because they depict ideals of intimacy, affection, and gender roles that audiences often internalize. With the rapid growth of streaming platforms, such as Netflix, these narratives now circulate widely across national and cultural boundaries, exposing viewers to new codes of romance. This global circulation raises important questions in translation studies: How are emotions, particularly expressions of love, preserved or adapted when films are subtitled? Subtitling is not a matter of simple linguistic substitution but an act of negotiation between source-language authenticity and target-culture resonance.

One framework that helps to explore these negotiations is Chapman's Five Love Languages (2009). Chapman identified five modes of affectionate communication—Words of Affirmation, Acts of Service, Receiving Gifts, Quality Time, and Physical Touch. Originally developed in counseling contexts, the model has been adapted across disciplines to study communication patterns, relational satisfaction, and cultural adaptation (Mostova, Stolarski, & Matthews, 2022; Pett, Lozano, & Varga,

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2022). In films, these categories operate as semiotic resources that shape how characters express and interpret affection. Their prominence in dialogue influences not only character development but also how audiences construct ideas about meaningful love.

Despite its relevance, research on the intersection of love languages and film translation remains limited. Previous studies have examined how films construct romantic ideals (Driesmans, Vandenbosch, & Eggermont, 2016) or how translation strategies shape cultural representation (Molina & Albir, 2002), but few works have systematically connected these domains. Subtitling studies have often focused on technical constraints, equivalence, or cross-cultural misinterpretations (House, 2015; Baker, 2018). Yet subtitling romance requires more: it involves preserving emotional authenticity so that affective resonance is not lost when dialogues cross linguistic and cultural borders. This study addresses that gap by investigating how Chapman's Five Love Languages appear in *Irish Wish* (2023) and how Indonesian subtitles mediate their meaning.

Irish Wish is a Netflix romantic comedy that provides a rich site for such analysis. The film centers on themes of longing, affirmation, and personal choice, with much of its emotional depth conveyed through dialogue. Indonesia, as a receiving context, is equally significant. As a collectivist society, Indonesian culture places strong emphasis on verbal affirmation and relational harmony in both romantic and family interactions (Yan, Feng, & Zare, 2024). Subtitling *Irish Wish* for Indonesian audiences therefore requires careful balancing: universal romantic themes must be retained, but they must also align with local expectations of intimacy. This prompts broader questions: To what extent are global love tropes modified or resisted in translation? And how do subtitling strategies foster cultural empathy?

Methodologically, this study combines Chapman's love language framework with Molina and Albir's (2002) taxonomy of translation techniques. This dual approach allows for a two-level analysis: identifying which love languages are most salient in the film, and evaluating the translation techniques used to convey them in Indonesian. By integrating relational psychology with translation theory, the study moves beyond descriptive accounts and provides a more interdisciplinary analysis. Such a perspective responds to calls in audiovisual translation research to consider not only linguistic but also cultural and psychological dimensions of meaning-making (Díaz Cintas & Remael, 2021).

The study also contributes to the discussion of cultural adaptation in subtitling. Translation scholars such as Venuti (2017) have emphasized the "invisibility" of translators, while others highlight how media translation requires active adaptation to audience norms (Ramière, 2019). Yet few have explored how intimate expressions of love are negotiated through subtitling practices. By focusing on the Indonesian subtitles of *Irish Wish*, this research examines how translators navigate between literal accuracy and affective authenticity, particularly in contexts where direct translations may not align with cultural expectations.

In addition, the case study contributes to broader debates in film and cultural studies. Romantic comedies often rely on universal tropes—such as verbal affirmation—while marginalizing others, such as gifts or physical gestures (Quintard et al., 2021; Sasaki et al., 2023). The dominance of Words of Affirmation in *Irish Wish* may reflect this global trend toward communicative intimacy. Examining how these tropes are translated into Indonesian sheds light on whether they resonate naturally with local viewers or whether they require recalibration. Such insights enrich not only translation studies but also cultural research into how global media narratives are localized.

The significance of this research lies in its interdisciplinary reach. For translation studies, it highlights how subtitling strategies impact emotional authenticity and audience engagement. For relationship psychology, it demonstrates how love language typologies extend beyond interpersonal counseling into media narratives. For cultural studies, it shows how global discourses of love are negotiated locally, with translators acting as cultural mediators who bridge universal themes and local sensitivities.

To pursue these goals, the study sets out three aims: 1) To identify the distribution of Chapman's Five Love Languages in the dialogues of *Irish Wish*. 2) To analyze the translation strategies

used to subtitle these expressions into Indonesian. 3) To evaluate whether the subtitles preserve cultural and emotional authenticity for Indonesian audiences. Together, these aims address the gap in research connecting translation, cultural adaptation, and relational psychology. They also contribute to broader debates about how global narratives are reconfigured in local contexts. By combining insights from psychology and translation theory, this study underscores the importance of culturally adaptive subtitling in fostering cross-cultural empathy and sustaining the emotional depth of global storytelling.

METHODS

Research Design

This study employed a qualitative descriptive design within a case study framework, which is widely acknowledged as appropriate for exploring cultural and linguistic phenomena in a bounded context (Creswell, 2018). The central aim was to examine how Chapman's Five Love Languages are represented in *Irish Wish* and to analyze the translation strategies employed in its Indonesian subtitles. Given the film-specific focus and the interpretive nature of translation analysis, a qualitative case study was selected to enable close examination of textual data and nuanced interpretation of affective meaning. The study followed an interpretivist orientation, recognizing that meanings embedded in language are socially constructed and context-dependent. Rather than quantifying viewer responses or measuring statistical correlations, the emphasis was on describing, classifying, and interpreting the instances of love language expressions and their corresponding translation strategies. Such an approach aligns with prior research in audiovisual translation that foregrounds meaning, context, and adaptation (Molina & Albir, 2002).

Data Source and Sampling

The primary data source was the official Indonesian subtitles of *Irish Wish* (2023), distributed on Netflix. Using purposive sampling, a total of 110 dialogue excerpts containing explicit or implicit expressions of affection were selected for analysis. Sampling was guided by two criteria: 1) The dialogue must involve interpersonal interaction that conveys relational meaning, whether verbal or non-verbal. 2) The dialogue must be represented in both English source language (SL) and Indonesian target language (TL) subtitles. This ensured that only relevant excerpts were included, avoiding peripheral lines unrelated to the romantic or emotional themes of the film. The purposive sampling approach was deemed suitable because it focused on the most information-rich cases (Patton, 2015).

Analytical Framework

Data analysis was conducted in two sequential phases. First, each excerpt was categorized into one of Chapman's Five Love Languages (2009): Words of Affirmation, Acts of Service, Receiving Gifts, Quality Time, and Physical Touch. Categorization was based on the semantic intent and relational function of the utterance, contextualized within the scene. For example, utterances such as "You're amazing" were coded as Words of Affirmation, while actions such as offering assistance were coded as Acts of Service. Second, translation strategies were identified using Molina and Albir's (2002) taxonomy, which includes techniques such as literal translation, established equivalent, modulation, adaptation, reduction, amplification, and borrowing. Each SL–TL pair was analyzed to determine which strategy or combination of strategies was used. This dual-layered coding enabled cross-analysis of how love languages were expressed and how they were mediated through translation.

To enhance credibility and mitigate subjectivity, the analysis incorporated expert validation. Two professional translators with experience in audiovisual translation were consulted to review the categorization of love languages and the identification of translation techniques. Discrepancies were discussed until consensus was reached. This triangulation of researcher judgment with expert opinion strengthened the reliability of the findings. Additionally, software support was employed. AntConc, a concordance program, was used to identify recurring lexical patterns and semantic clusters across the

subtitle corpus. This facilitated systematic identification of expressions relevant to each love language category, reducing the risk of overlooking less obvious examples.

FINDINGS AND DISCUSSION

This study examined 110 dialogues from *Irish Wish* to explore how Chapman's Five Love Languages were expressed and translated into Indonesian. The results show that Words of Affirmation (75.45%) dominated, with Acts of Service (15.45%) in second place, while Physical Touch, Quality Time, and Gifts appeared rarely (each under 5%). Regarding translation, literal translation, established equivalent, and modulation were most common (24.02% each), supported by reduction (10.04%) and pure borrowing (8.73%). These findings suggest translators combined strategies to keep emotional meaning authentic while making dialogues clear and natural for Indonesian viewers.

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.

able 1. *Kinds of Love Languages*

No	Kinds of Love Languages	Total	Percentage (%)
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%

The distribution outlined in Table 1 underscores the film's heavy reliance on verbalized affection, with Words of Affirmation forming the dominant mode of expressing intimacy. This finding reflects a narrative preference for dialogue-driven emotional exchange rather than material or physical gestures. The secondary presence of Acts of Service highlights practical support as another culturally resonant form of care, while Quality Time, Physical Touch, and Gifts remain marginal. Such a hierarchy not only reflects character development within *Irish Wish* but also illustrates broader cultural patterns in romantic storytelling, providing a basis for analyzing translation strategies in subsequent sections.

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 indirectly 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*

Translation techniques	Total use	Percentage (%)
Literal Translation	55	24.02%
Established Equivalent	55	24.02%
Modulation	55	24.02%
Reduction	23	10.04%
Adaptation	17	7.42%
Pure Borrowing	20	8.73%
Amplification	4	1.75%

The data in Table 2 shows that translators relied most heavily on literal translation, established equivalent, and modulation, suggesting a deliberate balance between accuracy, naturalness, and cultural resonance. These techniques ensured that the emotional weight of the source dialogue was maintained while aligning with Indonesian linguistic norms. The presence of reduction and pure borrowing indicates strategies for either simplifying expressions or retaining culturally familiar terms, while adaptation and amplification served to bridge subtle contextual gaps. Overall, this distribution highlights the flexible yet strategic approach required in subtitling romantic films for diverse audiences.

1. Literal Translation

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 #23 (06:09)

Source: You’re amazing. You know that?

Target: *Kau luar biasa. Kau tahu?*

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

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 #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.*

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

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 #20 (05:21)

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

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

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

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 #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.*

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

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 #13 (04:30)

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

Target: *Kau harus mengatakannya.*

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

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 #23 (06:09)

Source: You're amazing. You know that?

Target: *Kau luar biasa. Kau tahu?*

Data #14 (04:33)

Source: I love 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.

Discussion

The findings of this study underscore the multiple ways in which love languages are embedded within the romantic dialogues of Irish Wish and the strategies employed in their translation into Indonesian. Each of the five love languages—Words of Affirmation, Acts of Service, Physical Touch, Quality

Time, and Gifts—represents distinct modes of expressing affection. Their narrative significance lies not only in how they drive character development but also in how they mirror broader cultural values. The Indonesian subtitles preserved these nuances through a combination of strategies such as literal translation, modulation, established equivalent, reduction, amplification, and pure borrowing. These strategies, when applied judiciously, safeguarded the emotional tone of the original while ensuring comprehensibility for local audiences. This balance is critical in audiovisual translation, where dialogue must resonate with viewers both linguistically and culturally (Díaz Cintas & Remael, 2021).

Positioning *Irish Wish* within Chapman's (2009) Five Love Languages framework allows the film to be read alongside prior empirical investigations that connect love expressions with relational satisfaction (Mostova et al., 2022; Pett et al., 2022). The dominance of Words of Affirmation in the film reflects a growing trend in global romantic narratives that privilege verbal expression as a marker of intimacy. This aligns with Driesmans et al.'s (2016) findings that popular teenage movies often idealize romance through verbal declarations, while simultaneously challenging older media conventions that valorized material symbols of love. Conversely, the marginal presence of Gifts in *Irish Wish* disrupts stereotypical portrayals of romance based on material exchange and resonates with critiques of gender and consumerist representations in cinema (Williams, 2013).

The findings also fit within broader debates on how cinema mediates cultural and emotional values. Klocker and Stanes (2013), for example, highlighted the significance of film in negotiating cross-cultural intimacies, while Tricarico (2022) emphasized how couples' language use changes with age, privileging empathy and shared narratives over physical gestures. The low occurrence of Physical Touch in *Irish Wish* reflects this shift, particularly when compared with cultures where physical expressions remain central. Instead, the film highlights Acts of Service and Quality Time as meaningful alternatives, aligning with Mostova et al.'s (2022) observation that empathy and supportive actions are increasingly valued in sustaining relational satisfaction.

A crucial contribution of this study lies in demonstrating how translation techniques function as cultural mediators. The frequent use of modulation and established equivalent ensured that subtitled dialogues were not only linguistically accurate but also emotionally authentic within Indonesian norms. This echoes Venuti's (2017) discussion of translator visibility, where strategic adaptation makes the translator an active cultural broker rather than a neutral conduit. Similarly, Ramière (2019) conceptualizes media translation as cultural adaptation, where subtitlers anticipate the expectations of target audiences and reframe content accordingly. The Indonesian subtitles of *Irish Wish* exemplify this adaptive role, ensuring that universal themes of love remain resonant without erasing cultural distinctiveness.

By empirically situating Chapman's typology in cinematic storytelling, this study addresses a gap where psychological models of love have rarely been tested within mediated narratives. The integration of translation theory with relational psychology represents a methodological innovation, bridging two domains that are often studied separately. This interdisciplinary perspective reveals how translation not only conveys words but also reshapes affective meaning, reinforcing the importance of subtitling in global media circulation.

At the same time, certain limitations must be acknowledged. The reliance on a single film inevitably constrains the generalizability of the findings. Cultural and linguistic patterns observed in *Irish Wish* may not represent broader cinematic practices across genres or linguistic communities. Furthermore, the qualitative nature of the analysis, while valuable for in-depth interpretation, involves subjective judgment even when supported by expert validation. Most notably, this study does not investigate audience reception—a crucial element for understanding how viewers actually interpret translated expressions of love. Future research could therefore integrate reception studies, experimental designs, or cross-cultural comparisons across multiple films to provide a more comprehensive account.

Despite these limitations, the study makes important contributions. It shows that audiovisual translation plays a decisive role in shaping how global audiences experience narratives of love. It

provides evidence that Chapman's love languages, though developed in interpersonal psychology, can serve as a robust framework for analyzing media narratives across cultural contexts. Moreover, it illustrates how translation strategies act as interpretive filters, preserving emotional authenticity while adapting to the target culture. In this way, *Irish Wish* exemplifies how romantic films operate as sites where universal themes of intimacy are both reproduced and transformed through translation.

This study demonstrates that subtitling is not merely a linguistic exercise but a cultural act that mediates the global circulation of emotional values. By aligning Chapman's Five Love Languages with Molina and Albir's translation strategies, the research contributes to interdisciplinary debates in translation studies, media analysis, and relationship psychology. It highlights the potential of culturally adaptive translation to foster cross-cultural empathy, enrich global storytelling, and challenge narrow conceptions of romance. Far from being invisible, the translator emerges as a key figure in ensuring that love, in its many forms, remains intelligible and meaningful across linguistic and cultural borders.

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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