Exploring Translation Strategies in Romantic Movie Titles on IMDB (2020–2024): A Pedagogical Approach to Enhancing Students' Translation Skills in Thai Context

Sommai Rodpan iD
University of Phayao- Thailand
sommai.ro@up.ac.th

Siripong Khamchaiya iD
University of Phayao -Thailand
sirippong.kh@up.ac.th

Corresponding author: Sommai Rodpan

Keywords	Abstract
	This research examines the different strategies employed in translating the titles of romantic movies released between 2020 and 2024 that fall within the IMDb rating range of 5.0 to 10.0. 46 movie titles were purposively selected to examine how translators adjusted globalized Thai contents within the Thai language and culture. These movie titles were released on Netflix, True ID, SF Cinema, and Prime. The study implements a quantitative methodology to analyze the strategies in terms of their use and allocation. Among the strategies applied, "naming a new name regardless of the old name" was the most popular option, being used 32.61% of the time. "All transliteration and adding Thai language" came in second, at 15.22%. The strategies "partial translation and adding Thai language" and "naming a new name based on the original meaning" each represented 10.87%. "All translations and adding Thai language" was 8.70% of the total. Other strategies, such as "transliteration and adding Thai language and partial transliteration without adding Thai language," contributed to 4.35% each as well. The strategies used the least were "partial transliteration and adding Thai language" and "partial translation without adding Thai language," both at 2.17%. This suggests that the translators' primary concern is the Thai audience, who strongly prefer culturally adapted transliterated titles. The integration of teaching materials that are geographically relevant, culturally important, and genre-specific, such as the titles of romantic movies, is very important for translation instruction. Students' understanding of translation and intercultural awareness is advanced as they engage, think critically, and analyse tone, sentiment, and cultural subtleties in the titles. This specific approach to a genre encourages students to creatively and assertively address the challenges involved in cultural mediation. This expands the teaching of translation and intercultural understanding. By nurturing the innovative transcreation and intercultural sensitivity in teaching, the Thai students in translation attain educational communicative competence.

คำสำคัญ	บทคัดย่อ
กลวิธีการแปล; การแปลชื่อภาพยนตร์แนวโรแมนติก; วิธีการจัดการเรียนการสอน; ทักษะการแปล; การเรียนรู้ของนิสิต	งานวิจัยนี้มุ่งศึกษากลยุทธ์ที่ใช้ในการแปลชื่อภาพยนตร์แนวโรแมนติกที่มีคะแนนใน IMDb ระหว่าง 5.0–10.0 ในช่วงปี ค.ศ. 2020–2024 โดยคัดเลือกภาพยนตร์จำนวน 46 เรื่องจากแพลตฟอร์ม Netflix, TrueID, SF Cinema และ Prime Video เพื่อวิเคราะห์วิธีที่ผู้แปลปรับเนื้อหาภาพยนตร์จากบริบทสากลให้สอดคล้องกับภาษาและวัฒนธรรมไทย งานวิจัยนี้ใช้ระเบียบวิธีเชิงปริมาณในการวิเคราะห์รูปแบบและอัตราการใช้กลยุทธ์การแปลแต่ละประเภท ผลการวิเคราะห์พบว่า กลยุทธ์ที่ใช้บ่อยที่สุดคือ "การตั้งชื่อใหม่โดยไม่คำนึงถึงชื่อเดิม" ซึ่งคิดเป็นร้อยละ 32.61 รองลงมาคือ "การถอดเสียงทั้งหมดพร้อมเพิ่มคำภาษาไทย" ร้อยละ 15.22 ส่วน "การแปลบางส่วนพร้อมเพิ่มคำภาษาไทย" และ "การตั้งชื่อใหม่โดยอิงจากความหมายเดิม" มีอัตราการใช้เท่ากันที่ร้อยละ 10.87 กลยุทธ์ "การแปลทั้งหมดพร้อมเพิ่มคำภาษาไทย" คิดเป็นร้อยละ 8.70 ขณะที่ "การถอดเสียงพร้อมเพิ่มคำภาษาไทย" และ "การถอดเสียงบางส่วนโดยไม่เพิ่มคำภาษาไทย" อยู่ที่ร้อยละ 4.35 กลยุทธ์ที่ใช้น้อยที่สุดคือ "การถอดเสียงบางส่วนพร้อมเพิ่มคำภาษาไทย" และ "การแปลบางส่วนโดยไม่เพิ่มคำภาษาไทย" ซึ่งคิดเป็นร้อยละ 2.17 ผลการวิจัยสะท้อนให้เห็นว่าผู้แปลให้ความสำคัญกับผู้ชมชาวไทยโดยเน้นความสอดคล้องกับบริบททางวัฒนธรรมมากกว่าความตรงตามต้นฉบับ การนำเนื้อหาภาพยนตร์แนวโรแมนติกมาประยุกต์ใช้ในชั้นเรียนการแปลยังช่วยพัฒนาทักษะการตีความเชิงวัฒนธรรม การคิดวิเคราะห์ และความคิดสร้างสรรค์ของนักศึกษา ซึ่งจะยกระดับสมรรถนะด้านการแปลและการสื่อสารข้ามวัฒนธรรมได้อย่างมีประสิทธิภาพ

1. Introduction

Considerations when translating titles of movies, particularly romantic ones, pertain not just to lexical translation but to cultural sensitivity, marketing, and audience engagement. The culturally imbued titles of romance, along with the emotions they signify, are especially resonant and challenging to translate literally. When they miss the emotional and cultural context, it is a case of a title translation failing to align creatively with the functional and technical requirements of the task. Instrumented creativity becomes a necessity to bridge the gap of loss along the lines of fidelity. When translating lyrics from English into Thai, the task becomes considerably more complex owing to the distinct cultural, idiomatic, and cinematic peculiarities of Thai culture.

Various translation strategies concerning the movie titles have been examined, specifically, literal translation, free translation, transcription, and cultural adaptation (Cintas & Remael, 2014; Nedergaard-Larsen, 1993). Typically, these strategies are chosen based on audience perception, the particular genre, and commercial value (Gambier, 2013). Nonetheless, the practicality and impact of such strategies within translation pedagogy have not been thoroughly studied, especially in terms of how learners engage with these strategies in practice. There is a wealth of theoretical literature; however, there

is little focus on the impact it has on student translators' outcomes in learning, especially in genres that are so culturally and emotionally laden, like romantic films.

Houses (2020) situates translation in the field of intercultural communication and argues that every transfer of language must also involve a transfer and mediation of culture. Following this reasoning, translation pedagogy should aim for more than the mechanics of equivalence and teach ICE (intercultural empathy) and critical reflexivity. This complements Kettongma's (2024) assertions that in translation, culture and meaning must be interrogated, negotiated, and reconstructed across and beyond linguistic borders. Considering the theory on the translation of romantic movie titles, one sees that the translator's task includes intercultural negotiation, that is, adapting metaphor, emotional tone, and genre-specific resonance in a way that fits the Thai context. In this light, every translated title is an intercultural act of translation, in which affective meanings are reimagined in a way that is consonant with audience appeal and cultural respect. In this sense, translation pedagogy must focus on training students in more than linguistic precision. The training must also include the pedagogy of intercultural reflexivity - the ability to recognize and discern tonal shifts, connotation, and emotion in a text, as a bridge to and from a different culture.

Literature in the Thai context has previously underscored a clear preference for a combination of literal translation and culturally meaningful adaptations. According to Thongwan (2012), audiences appreciate film titles that retain the original structure along with Thai cultural and emotional components. For example, The Hangover was translated as เมายกแก๊ง แฮงค์ยกก๊วน (Moa Yok Gang, Hang Yok Guan). The translated version added local humor and flavor to a somewhat ambiguous English title. Semantically, the two halves progress from เมา ("drunk") to แฮงค์ (a colloquial loan for "hang[over]"), from causative to comic conclusion, and previewing the premise of the film. The phonological components of the title (alliteration and near-rhyme), colloquial register, and informal partial transliteration really localize a vague English title, foregrounding the ensemble misadventure and humor for a Thai audience. Pedagogically, this example allows students to understand how the use of parallelism, intensifiers, slang loans, and semantic sequencing contributes to tone and market appeal, and therefore demonstrates the important skills of genre-sensitive translation.

Though IMDb contains an abundant collection of genre-related databases, it is still overlooked in translation pedagogy. For the purpose of this study, we gathered 46 romantic films from 2020 to 2024 with IMDb scores from 5.0 to 10.0 and checked for Thai releases to ensure the validity of the target-language titles in home sourcing platforms like Netflix, SF Cinema, and TrueID. Students worked with a sequence of translation strategies which included literal translation, adaptation, cultural substitution, and various forms of transliteration, followed by reflection, as well as feedback from the students' peers and instructors. This sequence makes a practical connection to translation theory: students examine the impact of certain choices on meaning, tone, and audience reception, and they provide a detailed explanation for the rationale that should be adopted in Thai

film title translation. This rationale encompasses the balance between linguistic fidelity and cultural impact.

The study is also grounded in contemporary teaching approaches that emphasize the combination of hands-on practice and reflective thinking (Kiraly, 2013; Pym, 2023). Students will be encouraged to comment thoughtfully on their translation choices, especially in relation to tone, cultural context, and emotional resonance. This reflective element is designed to support deeper learning. In focusing on the romantic genre, the study also examines how translating themes of love and emotion requires special attention to both cultural meaning and language subtleties.

Bringing together insights from the literature, this research situates itself where hands-on translation work meets teaching practice. It supports the view that translation is not only a technical skill but also an act of cultural interpretation. The study makes the case for including emotionally nuanced genres in translator training. By using romantic movie titles, texts that are both culturally meaningful and widely consumed, it shows how genre-specific, data-informed translation tasks can help students in Thai universities develop a well-rounded set of translation skills.

The objective of this study is to explore and analyze the translation strategies used in romantic movie title translation from English into Thai.

How do different strategies for translating English romantic movie titles into Thai influence students' translation abilities and intercultural awareness within a genre-based learning framework?

2. Literature Review

There are three main strategies for translating movie titles that determine meaning and form transfer cross-linguistically: *transliteration*, *translation*, and *naming a new name*. Firstly, for **transliteration**, English titles are written using letters of the Thai alphabets, retaining the original English pronunciation. As explained by Iglikova & Usataya (2019), this strategy draws attention to the phonetic aspects of the titles, while listener may overlook or ignire the absence of semantic translation. Secondly, for **translation**, the English title is converted into Thai using a literal or near-literal Thai equivalent and retaining the focus of the original text (Yu, 2018). Lastly, for **naming a new name**, title adaptation is performed for the Thai audience where the title is primarily designed for the Thai audience. The name is emotionally or culturally adapted to the audience, rather than directly derived from the English title. This strategy is described by Kettongma (2024).

Thailand's approach to translating movie titles illustrates the integration of culture, language, and marketing strategies. More recent pieces of scholars describe different strategies employed in translating English movie titles into Thai within the domains of culture, creativity, and the tension between the literal and local. This review systhesizes the primary scholar to outline the translation strategies employed in the case of Thailand.

Kettongma, for instance, notes that Thai translations of movie titles on the Monomax streaming platform do not resort to direct transliteration or partial translations as the default option (2024). Rather, titles undergo significant modification in line with Thai cultural expectations. This suggests that when translations do aim for verbal accuracy, relative clarity and cultural connectedness take priority.

Liu (2022) further substantiates the claim that the core function of a title is to encapsulate the essence of the movie and entice prospective audiences. Both Liu and Kettongma underscore the need to balance appreciation of meaning and marketing, thereby calling for translations that resonate with local audiences on both semantic and pragmatic levels.

The Thai film industry implements title adaptations to accommodate local preferences. Culturally attuned adaptations set the first impressions of films and influence the viewer. While their work addresses translation quality more than the Thai context specifically, it does demonstrate the value of maintaining the appeal and fidelity of the original title (Valızadeh & Vazifehkhah, 2022).

In the same direction, Putri and Wijaya (2021) stress the importance of localizing cultural elements in the translation of subtitles. Although their focus is on subtitles, this principle also applies to film titles: in order to capture the interest of the audience, a translation must, to a certain extent, make cultural sense to the audience.

Adaptation considers other things besides language. It considers what the title can do for the film's marketing ambitions. Marketing and capitalism continue to guide the title's focus. Manipuspika and Winzami (2021) explain that successful translations often contain idioms and language that reflect the culture. Their work aligns with Liu (2022), who argues that translations that take culture into consideration have a higher potential for a film's commercial success. Liu (2022) highlights cutting-edge technologies such as deep learning and data mining tools as pivotal advancements conditionally allowing translators to customise their output to the audience and market demands. These advancements imply a shift in focus to the more commercially driven objective. Unlike the classical translators, who personalised their translations based on their knowledge of the source and target culture, technology uses audience data to make predictive algorithmic translations. Predictive algorithms may lack the cognitive and reasoning capabilities of a consciousness, but data mining operates on a level that is inaccessible and inconceivably advanced to most humans. It is for this reason that overreliance on algorithms is thought to produce surface translations devoid of the richness and meaning of culture. Contemporary work on translation reiterates the need for an interlacing of the computational and the cultural, and the contextual as the core and primary focus.

There are still difficulties and complexities within newly developed strategies, particularly in the translating of movie titles, especially those that contain slang, humour, and idiomatic expressions. A balancing act transferrable to almost all cultures and societies is the 'tightrope analogy' delineated by Istiqomah et al. (2019), which describes the precarious position translators find themselves in when maintaining fidelity to the

original while also making it accessible to the Thai audience. It is from this that the need for further exploration and training within the field is most needed, especially in the educational sector.

As new technologies emerge, so does interest in this field of study. As the global market for films continues to change, so will the expectations of Thai translators to provide timely, precise, and culturally relevant translations.

Research shows that translating film titles in Thailand goes beyond the language ; it involves an understanding of the complexities of the film title's market. Research that focuses on title adaptation and the preservation of the original message, whilst creating meaningful ties to the Thai audience, is appreciated. The introduction of these tools and techniques to the field will improve it in ways that have not been possible before.

In the various strategies for transliteration and translation, other subcategories arise that detail the modifications for translation. The scope of these modifications is broad and some have been documented in the sections that follow.

N°	Strategies of Translation	Examples
1	All transliteration without adding Thai language	Sex and the City เซ็กซ์ แอนด์ เดอะ ซิตี้
2	All transliteration and adding Thai language	Due Date ดิว เดท คู่แปลกทริปป่วน
3	Partial transliteration without adding Thai language	High School Musical: Senior Year ไฮสคูล มิวสิคัล
4	Partial transliteration and adding Thai language	The Rebound = เผลอใจใส่เกียร์ รีบาวด์
5	All translation without adding Thai language	You don't mess with the Zohan = อย่าแหย่โซฮาน
6	All translation and adding Thai language	The Switch = ปุ๊บปั๊บสลับกิ๊ก
7	Partial translations without adding the Thai language	Virgin Territory = สะกดจูบ แดนเวอร์จิ้น
8	Partial translations and adding Thai language	Tooth Fairy = เทพพิทักษ์ ฟันน้ำนม
9	Naming a new name based on the original meaning	Kick-Ass = เกรียนโคตร มหาประลัย
10	Naming a new name regardless of the old name	Enchanted = มหัศจรรย์รักข้ามภพ

These 10 strategies will be used in this study as a framework for analyzing and categorizing the translation of movie titles. The classification system will help understand the patterns and rationale behind English-to-Thai movie title adaptation.

3. Methodology

This quantitative research served as the main methodology for this study. The section describes research design, including research sites and participants, research instruments, data collection, and data analysis. Each of these is described below.

46 romantic movie titles officially released on reliable sources, such as True ID, Netflix, SF Cinema, Google Play, Prime Video, The Standard, and book reviews. These movies were rated from 5.0 to 10.0 by IMBD ratings. In addition, the movies were on presses between 2020 and 2024.

After collecting 46 movie titles from various reputation sources, such as True ID, Netflix, SF Cinema, Google Play, Prime Video, The Standard, and book reviews. The next step involved organizing the data into a table, grouped by themes based on the reviewed translation strategies. The collected movie titles were analyzed according to the 10 translation strategies reviewed in the previous section. The percentage was used to present the frequency of the strategies employed in movie title translation, as follows:

$$(N \times 100) \div T$$

N = The frequency of a strategy used
T = The total number of strategies used

4. Results and Discussion

4.1. Results

This section describes the movie title translation strategies from English into Thai, illustrated in the forms of tables and the description as follows.

Table 1.

Movie Title Translation Strategies from English into Thai

N°	Translation Strategies	Frequency	Percentage (%)
1	Naming a new name regardless of the old name	15	32.61
2	All transliteration without adding Thai language	7	15.22
3	Partial translation and adding Thai language	5	10.87
4	Naming a new name based on the original meaning	5	10.87
5	Naming a new regardless of the old name	4	8.70

6	All translation and adding Thai language	4	8.70
7	All transliteration and adding Thai language	2	4.35
8	Partial transliteration without adding Thai language	2	4.35
9	Partial transliteration and adding Thai language	1	2.17
10	Partial translation without adding Thai language	1	2.17

Table (1) represents the frequency and percentage of translation strategies used in translating movie titles from English into Thai. The data indicate that the most employed strategy was "naming a new name regardless of the old name", accounting for 32.61%. The second most frequently used strategy was "all transliteration without adding Thai language", representing 15.22%. The third most prevalent strategies, each constituting 10.87% were "partial translation and adding Thai language" and "naming a new name based on the original meaning."

Table 2.

Naming a new name regardless of the old name

N°	English Movie Titles	Thai Movie Titles
1	Anyone But You	เกลียดนัก รักซะเลย
2	It Ends with You	ร่องรอยรักแห่งเรา
3	Poor Things	ชีวิตใหม่ไปให้สุดโต่ง
4	Where the Crawdads Sing	ปมรักในบึงลึก
5	Purple Hearts	รักวุ่นวาย นายทหารกับสาวต้านโลก
6	No Hard Feelings	แก่กว่าแล้วไง วัยกำลังแซบเลย
7	The Voyeurs	ส่อง แส ซวย
8	Killer Heat	เด็ดปีกฆ่า
9	Spin Me Round	ปริศนา ความรัก อิตาลี
10	Dangerous	ล่าขุมทรัพย์ลับลวงพราง
11	Alice, Darling	หลงผัวร้าย ลืมเพื่อนรัก
12	Disenchanted	มหัศจรรย์รักข้ามภพ 2
13	My Policeman	ขอเพียงหัวใจได้มีรัก
14	I want You Back	ปฏิบัติการกู้รักคืนใจ
15	Empire of Light	โรงหนัง ความหวัง ชีวิต

Table (2) demonstrates that translators tend to select a contextually or culturally significant element from the narrative rather than directly translating the original title. For instance, the English title *Purple Hearts* was rendered in Thai as *รักวุ่นวาย นายทหารกับสาวต้านโลก* (Netflix, rated 6.7/10.0). This translation does not incorporate any direct linguistic elements from the original title, suggesting a preference for adaptation that enhances audience engagement and cultural relevance rather than maintaining lexical fidelity.

Table 3.

   All Transliteration without adding Thai language

N°	English Movie Titles	Thai Movie Titles
1	Anora	อโนรา
2	Challengers	ชาเลนเจอร์ส
3	Bones and All	โบนส์ แอนด์ ออล
4	Holidate	ฮอลิเดท
5	West Side Story	เวสต์ ไซด์ สตอรี่
6	In the Heights	อิน เดอะ ไฮท์ส
7	Single All the Way	ซิงเกิ้ล ออล เดอะ เวย์

Table (3) illustrates a translation strategy in which English words are directly transliterated into the Thai movie title without the addition of Thai terms. For example, *West Side Story* was transliterated as เวสต์ ไวต์ สตอรี่ (SF Cinema, rated 7.1/10.0). This approach maintains a word-for-word phonetic correspondence with the original title, ensuring that the translated title remains concise, recognizable, and accessible to the target audience.

Table 4.

   Partial translation and adding Thai language

N°	English Movie Titles	Thai Movie Titles	Partial Translation	Added Thai Word
1	Love Lies Bleeding	รัก ร้าย ร้าย	Love	ร้าย ร้าย "evil" or "bad"
2	Ticket to Paradise	ตั๋วรักสู่พาราไดซ์	Ticket, Paradise	รัก "Love"

3	Life in a Year	ปีที่เหลือเพื่อเธอ	Year	ที่เหลือเพื่อเธอ "The rest is for you"
4	We Live in Time	เวลานั้นฉันและเธอ	in time	ฉันและเธอ "You and me"
5	Lonely Planet	ที่หมายใจโดดเดี่ยว	lonely	ที่หมายใจ "of the heart's desire"

Table (4) illustrates a translation strategy in which specific words from the source language are translated and supplemented with additional Thai expressions to enhance the title's appeal. For example, "*Lonely Planet*" is rendered as "ที่หมายใจโดดเดี่ยว" to create a more engaging and expressive title.

Table 5
Naming a new name based on the original naming

N°	English Movie Titles	Thai Movie Titles	Explanation
1	The Fall Guy	สตั้นแมนตัวจริง	Since the phrase "fall guy" means a scapegoat, it is related to a stuntman or "stun man."
2	Killer of the Flower Moon	คดีฆาตกรรมเมื่อดอกไม้ร่วงโรยในคืนจันทร์เต็มดวง	It refers to the original title, such as the words "Flower" and "Moon."
3	Love Hard	หลอกรักไว้ดักเลิฟ	The translation refers to the original title, specifically the word "Love."
4	The Idea of You	ภาพฝันฉันกับเธอ	It refers to the original title, specifically the word "Idea," which in some contexts can mean "dream," and the word "You."
5	The Last Letter from Your Lover	จดหมายรักจากอดีต	It refers to the original title, specifically the word "Letter."

Table (5) presents a strategy that modifies the original title while preserving its core meaning, subsequently translating it into Thai with additional contextual elements to enhance its appeal. For instance, *The Idea of You* was translated as ภาพฝันฉันกับเธอ to create a more engaging and culturally resonant interpretation."

Table 6.

   All translation without Thai language

N°	English Movie Titles	Thai Movie Titles and All Meanings in Thai
1	The Noel Diary	บันทึกของโนเอล
2	Finding You	ตามหาเธอ
3	A Castle for Christmas	ปราสาทคริสต์มาส
4	A Castle for Christmas	เจอกันคริสต์มาสหน้า

Table 6 presents a translation strategy in which the entire meaning is conveyed directly from the source language. This method is straightforward and often results in a more concise translation by avoiding unnecessary elaboration. For example, the English title *A Castle for Christmas* was translated as ปราสาทคริสต์มาส in Thai, preserving the original meaning while maintaining brevity.

Table 7.

   All translation and adding Thai language

No	English Movie Titles	Thai Movie Titles	Added Thai Word
1	A Perfect Pairing	คู่นี้ คือเพอร์เฟค	คือ (is)
2	Hit Man	นักฆ่า น่าหลอก	น่าหลอก (trick-worthy)
3	The Lost City	ผจญภัยนครสาบสูญ	ผจญภัย (adventure)
4	All the Bright Place	แสงแห่งหวังที่ทุกฝั่งฟ้า	หวัง (hope), ฝั่งฟ้า (sky)

Table 7 illustrates a translation strategy in which the original meaning is directly conveyed while incorporating Thai vocabulary that enhances rhyme through both consonant and vowel sounds. This technique is employed to create a catchy and memorable title, facilitating easier recall of the movie's name. For instance, pairs of words such as "ฆ่า" (kill) and "น่า" (worthy), "หวัง" (hope) and "ฝั่ง" (side), as well as "คู่" (pair) and "คือ" (is) exemplify this effect.

Table 8.

All transliteration and adding Thai language

N°	English Movie Titles	Thai Movie Titles	Added Thai Word
1	Thor: Love and Thunder	ธอร์: ด้วยรักและอัสนี	ด้วย (with)
2	Reminiscence	เรมินิสเซนซ์ ล้วงอดีต รำลึกเวลา	ล้วงอดีต รำลึกเวลา "Unveiling the Past, Reminiscing Time"

Table (8) presents a translation strategy in which English words are transliterated and supplemented with Thai vocabulary to elaborate on and clarify meaning for the audience. However, as this approach often results in longer titles, it is not widely adopted. For example, *Thor*: *Love and Thunder* was translated as ธอร์: ด้วยรักและอัสนี, where the Thai term ด้วย (with) was added to enhance comprehension in the target language.

Table 9.

Partial transliteration without adding Thai language

No.	English Movie Titles	Thai Movie Titles	Partial Translation
1	Lady Chatterley's Lover	ชู้รักเลดี้แชตเตอร์เลย์	Lady Chatterley
2	Falling for Christmas	ตกหลุมรักวันคริสต์มาส	Christmas

Table (9) presents a translation strategy in which certain English words, particularly those that are widely recognized, are transliterated. This approach enhances conciseness, elegance, and universal recognition within the target language. For instance, the word *Christmas* is often transliterated rather than translated, as is the case with *lady*, which appears as เลดี้ in Thai.

Table 10.

Partial transliteration and adding Thai language

N°	English Movie Titles	Thai Movie Titles	Partial Translation	Adding Thai Word
1	The Wrong Missy	มิสซี่ สาวในฝัน(ร้าย)	Missy	สาวในฝันร้าย"the Girl in the Nightnare"

Table (10) presents a strategy that involves transliterating English words while incorporating Thai elements. This approach is relatively uncommon, as the addition of Thai elements results in longer names.

Table 11.
Partial translation without adding Thai language

No.	English Movie Titles	Thai Movie Titles	Meaning of Partial Translation
1	Fly Me to the Moon	ทะยายสู่พื้นจันทร์	Fly to the Moon

Table (11) presents a strategy that involves selectively translating certain elements of the original language while refraining from incorporating Thai elements. This approach aims to minimize unnecessary length and create a more concise title. In the case of movie titles, the word 'me' was left untranslated to prevent excessive length and redundancy.

4.2. Discussion

This study aimed to investigate the translation romantic movie titles from English to Thai, specifically from the titles available on IMDB. The findings indicate the use of various translation strategies, which demonstrate the different tendencies within translation and offer viable ways to address concerns on student translation proficiencies. Additionally, this is the first research study to demonstrate the use of these strategies within the scope of intercultural competence in genre-oriented instruction. The impact of various translation strategies on student outcomes discussed in this study offers students the opportunity to suggest innovative pedagogical methods that incorporate the integration of culture and language.

o *Translation Strategies and Their Implications for Students*

The finding indicates that the most frequently used strategy—creating an entirely new title that does not align with the original (32.61%)—shows a clear preference for culture-bound interpretation as opposed to literal translation. Such a novel approach is beneficial in a teaching context as it develops in students the potential to adapt material for different cultural audiences. For instance, students engage in cultural transcreation in cinematographic classes, especially with adaptations like *Where the Crawdads Sing* and its transcreated film version as ปมรักในบึงลึก) A Love Knot in the Deep Marsh). This practice shifts students' attention to the articulation of the more pronounced ideas of a narrative as opposed to a mere translation (Byram, 2021), (Zhong et al., 2024), (Taşkın & Çömlekçi, 2023).

This practice further reiterates Byram's principles of intercultural communicative competence, particularly the need to appreciate varying cultural standpoints. Students'

ability to make the necessary adjustments and shifts as they work on a translation while maintaining a relationship with the audience markedly develops their holistic, critical, and creative problem-solving skills as a translator (Zhong et al., 2024; Taşkın & Çömlekçi, 2023).

Moreover, Ouahmiche and Bouguebs (2025) examine the advancements of English language teaching and English for specific purposes (ESP) teaching within the frameworks of digitally informed pedagogies that foster learner agency and intercultural interactions. They explore motivational teaching strategies and game-based learning, where learners engage meaningfully with authentic interactive digital materials. This type of instructional approach resembles the inventive flexibility demonstrated by Thai translators who adapt and localise movie titles for specific cultural contexts. In constructing contextualised tasks within the English for Specific Purposes (ESP) teaching framework, the translators undertake genre adaptation cultural re-creation, similar to Thai movie title translations. The aforementioned translation strategies in teaching practice facilitated the equitable digitally-enhanced pedagogy proposed by Ouahmiche and Bouguebs (2025). The strategies also fostered digital literacy, constructive reflective creativity, audience awareness, and the pedagogically constructive positioning of reflective practice.

o   *Reflecting Societal Changes Through Translation*

The approach to translation has evolved from the mere automatistic conversion of texts to the creative manipulation and culturally informed appropriation of texts (Mu & Yu, 2023). This evolution indicates the necessity of teaching students how the social structure and relations of an audience profile affect the translation choices. This relates to students' argumentative construction and cognitive skill as it advances cultural education, allowing students to explore and appreciate a text from diverse cultural perspectives and understand the complex relations a culture has with other cultures (Yang & Duan, 2022) (Kazykhankyzy & Alagözlü, 2019).

Consider the translation of *The Voyeurs* as an example, it has been translated as ส่อง แส ซวย） Spying, Darn Bad Luck), with meanings and tones appropriate for Thai audiences. This online translation has the potential to be used in the classroom because it shows students the extremes of how one can manipulate language for genre-specific purposes, and other translation techniques such as flexible wording, localized vernaculars, and genre shifts which are essential in teaching translation (Alhendi et al., 2022; Fantini, 2018).

Additionally, Hoyte-West (2024) claims that the way people and organizations communicate across and within borders increasingly relies on digital globalization, the internet, and artificial intelligence (AI) powered translation tools. Just as automated translation and media localization systems, human translators can also become multicultural systems, preserving the nuances, wit, and sentiments that automation fails to capture. With the advent of AI and automation, Hoyte-West (2024) tracks these

technological transformations in multilingual contexts and emphasises the finding of the current study that, in the context of digital convergence, creative adaptation and 'defensive translation closure' are far more prevalent. In this context, translators of Thai movie titles exemplify the human-digital agency hybrid that Hoyte-West (2024) discusses in the contemporary multilingual context. Technology can optimally access and disseminate information, but human translators retain and localize the cultural essence and identity embedded in the text.

     o *Genre-Specific Challenges and Intercultural Competence*

     Looking at translations like *Anyone but You* (translated as เกลียดนัก รักซะเลย (and *No Hard Feelings* (แก่กว่าแล้วไง วัยกำลังแซบเลย (provides an understanding of the cultural localization adjustments and the emotional tone that make the title more attractive and relatable to the Thai audience (Dvorianchykova et al., 2022; Sierra-Huedo & Llopis, 2022). In this case, the students understand the level of effort that goes into the translation, as well as how the translator goes beyond the shift of meaning to the more complex issues of tone and narrative style embedded in the text. Such an effort cultivates students' cultural awareness, emotional sensitivity, and, most importantly, the expected effort of understanding the genre of the film and the romance on a deeper level (Nikiforova & Skvortsova, 2021; Matthews, 2020).

     Practically any different translated title used in class directly assists students in developing their translation skills and building intercultural competence, which is one of the most important aims of education in the present (Taşkın & Çömlekçi, 2023; Kazykhankyzy & Alagözlü, 2019). Intercultural communication and, as a result, integration allow students to function in heterogeneous workplaces, which is the argument of Alhaj & Alwadai (2024) and Fantini (2018).

     At a broad theoretical level, Ouahmiche and Bouguebs (2024) maintain that as a structural system and a cultural phenomenon, language impact's identity, learning, and social cohesion. This helps explain why Thai translators tend to reimagine and innovate new romantic titles; as the loss of a linguistic substitution, what is gained is a cultural reframing that asserts and bolsters Thai social, emotional, and cultural identity. In the same way, the inclusion of these translation analyses in coursework bolsters the advocacy for translanguaging and intercultural focus to deepen learners' linguistic awareness and empathy. Analysing such inventive translations, students are able to understand the affordances of language in constructing, mediating, and shifting social meaning, and in establishing connections, play, and passion across diverse social groups.

     Finally, linking the insights of Hoyte-West (2024) and Ouahmiche and Bouguebs (2025) reveals an emerging synthesis, translation education needs to train students to operate in digitally mediated, interculturally complex settings. Translating movie titles no longer stands as an isolated linguistic task. It is a complex interplay of the circulation of globalized media, local culture, and innovation and technology. Students analyze strategies such as "naming a new name regardless of the old name" and "partial translation

with adding Thai language" to master the art of balancing global reach and local relevance, embodying the skills of a twenty-first century translator and a multilingual communicator.

5. Conclusion

In conclusion, this study elucidates the positive educational outcomes that arise from using the titles of romantic movies as a culturally meaningful instrument for developing learners' translation competencies. Students gain confidence and skill in solving the problems of disparate cultures while using a range of adaptation techniques. The findings advocate for the continuation of exercises in discipline-specific translation as part of translation pedagogy, since integrating translation that aligns with the cultural and social context of the globalised world helps address the disproportionate cultural and language literacies of the world.

In this instance, the detailed study of the adaptation of romantic films from English to Thai demonstrates the important relationship between transfer techniques and the educational aims of translation competency and intercultural communication.

References

[1] Alhaj, A. A. M., & Alwadai, M. A. M. (2024). A study of gain and loss in the translation of the Qurʾānic Arabic words of glad tidings known as Al-Bush'rā (البُشْرَىٰ) into English: An Islamic professional ethical perspective. Theory and Practice in Language Studies, 14(1), 233–240. https://doi.org/10.17507/tpls.1401.27

[2] Alhendi, O., Lengyel, P., Balogh, P., & Tóth, J. (2022). Psychometric properties of intercultural competences in a Central European context. *Sustainability, 14*(12), 7502. https://doi.org/10.3390/su14127502

[3] Bai, Z. (2018). On translation strategies of English movie titles. *Journal of Language Teaching and Research, 9*(1), 119-124. https://doi.org/10.17507/jltr.0901.15

[4] Byram, M. (2021). *Teaching and assessing intercultural communicative competence: Revisited*. Multilingual Matters. https://doi.org/10.21832/9781800410251

[5] Cintas, J. D., & Remael, A. (2014). *Audiovisual translation: Subtitling*. Routledge.

[6] Dvorianchykova, S., Bondarchuk, J., Syniavska, O., & Kugai, K. (2022). Development of intercultural communicative competence in the process of teaching English to future interpreters. *Arab World English Journal, 13*(2), 50–60. https://doi.org/10.24093/awej/vol13no2.4

[7] Fantini, A. E. (2018). Assessing intercultural communicative competence. In *Intercultural communicative competence in educational exchange* (pp. 46–62). Routledge. https://doi.org/10.4324/9781351251747-3

[8] Gambier, Y. (2013). The position of audiovisual translation studies. In *The Routledge Handbook of Translation Studies* (pp. 45–59). Routledge.

[9] Gu, Q., & Ling, Y. (2024). The translation of animation titles: A case study on English, Japanese, and Chinese titles. *Forum for Linguistic Studies, 6*(1). https://doi.org/10.59400/fls.v6i1.1961

[10] House, J. (2020). Translation as a prime player in intercultural communication. *Applied Linguistics, 41*(1), 10–29. https://doi.org/10.1093/applin/amz007

[11] Hoyte-West, A. (2024). Preface: Exploring the digital arena: Language, communication, and sociocultural shifts. *International Journal of Multilingualism and Languages for Specific Purposes, 6*(2), 9–12. https://doi.org/10.52919/ ijmlsp.v6i02.68

[12] Istiqomah, L., Rohimah, A. N., & Pratiwi, A. W. (2019). Slang language subtitle strategy in the movie entitled *The Social Network. Langkawi: Journal of the Association for Arabic and English, 5*(2), 152-162. https://doi.org/10.31332/lkw.v5i2.1298

[13] Iglikova, R. V., & Usataya, O. (2019). Strategies and techniques in the translation of movie titles (an English–Russian comparative case study). *Studies in Linguistics, Culture, and FLT, 7(3),* 59–70. https://doi.org/10.46687/SILC.2019.V07.005

[14] Iemtom, P., & Wongwattana, U. (2022). The translation of movie titles from English to Thai: A cognitive linguistics approach. *Journal of Liberal Arts, Thammasat University, 1*(23), 416–434. https://doi.nrct.go.th/admin/doc/doc_635377

[15] Janthajumrusrat, C. (2019). The strategies of foreign action movies translation into Thai. *Mahachula Academic Journal, 1*(6), 254–264. https://so04.tci-thaijo.org/index.php/JMA/article/view/169903

[16] Kaneeva, A., & Bagdasaryan, T. (2021). Features of translation transformations in film titles as a linguoculturological specificity of the language. *E3S Web of Conferences, 273*, 11035. https://doi.org/10.1051/e3sconf/202127311035

[17] Kazykhankyzy, L., & Alagözlü, N. (2019). Developing and validating a scale to measure Turkish and Kazakhstani ELT pre-service teachers' intercultural communicative competence. *International Journal of Instruction, 12*(1), 931–946. https://doi.org/10.29333/iji.2019.12160a

[18] Kettongma, N. (2024). Movie titles' translation strategies from English into Thai in Monomax application. *Community and Social Development Journal, 25*(3), 195–213. https://doi.org/10.57260/csdj.2024.269277

[19] Kiraly, D. (2016). Towards a view of translator competence as an emergent phenomenon: Thinking outside the box(es) in translator education. In D. Kiraly, C. Hansen-Schirra, & M. Maksymski (Eds.), *New prospects and perspectives for educating language mediators* (pp. 3–33). Umschlagabbildung.

[20] Laongpol, J. (2020). Translation of Korean movie and TV drama titles from English into Thai: Techniques and lexical usage. *Korea Open Access Journals, 26*(2), 261–290. https://doi.org/10.22473/kats.2020.26.2.009

[21] Liu, Y. (2022). Translation strategies for English-language movies under the application of mobile cloud computing combined with deep learning. *Preprint.* https://doi.org/10.21203/rs.3.rs-2221218/v1

[22] Nedergaard-Larsen, B. (1993). Culture-bound problems in subtitling. *Perspectives, 1*(2), 207–240. https://doi.org/10.1080/0907676X.1993.9961214

[23] Nikiforova, M., & Skvortsova, I. (2021). Intercultural competence and intercultural communication in the context of education for sustainable development. *E3S Web of Conferences, 296*, 08026. https://doi.org/10.1051/e3sconf/202129608026

[24] Manipuspika, Y. S., & Winzami, D. R. J. (2021). Translation of idioms: How they are reflected in movie subtitling. *Arab World English Journal for Translation and Literary Studies, 5*(1), 113–125. https://doi.org/10.24093/awejtls/vol5no1.8

[25] Matthews, B. (2020). The role of reflexive thought in the achievement of intercultural competence. *Intercultural Education, 31*(3), 330–344. https://doi.org/10.1080/14675986.2020.1728093

[26] Mu, Y., & Yu, B. (2023). Developing intercultural competence in college business English students: A study of innovative teaching in China. *International Journal of Intercultural Relations, 92*, 101747. https://doi.org/10.1016/j.ijintrel.2022.101747

[27] O-Thong, N., Prasitwanitch, S., & Boonrasamee, N. (2024). Translation strategies used in Netflix movie titles from English to Thai. *Aksara Pibul Journal, Faculty of Humanities and Social Sciences, Pibulsongkram Rajabhat University, 4*(1), 89–106.

[28] Ouahmiche, G., & Bouguebs, R. (2024). Preface: Beyond words: Investigating language's role in shaping society, learning, and identity. *International Journal of Multilingualism and Languages for Specific Purposes, 6*(1), 9–10. https://doi.org/10.52919/ijmlsp.v6i01.64

[29] Ouahmiche, G., & Bouguebs, R. (2025). Preface: Bridges and borders: Reframing English language education in a digital age. *International Journal of Multilingualism and Languages for Specific Purposes, 7*(1), 9–14. https://doi.org/10.52919/ijmlsp.v7i01.94

[30] Panakul, T. (2020). Translation and the problems of cross-cultural translation. *Humanities Journal (Graduate School), Ramkhamhaeng University, 9*(1), 60–71. https://so08.tci-thaijo.org/index.php/ghuru/article/view/241

[31] Putri, F. E., & Wijaya, A. (2021). The comparison of strategies used in translating idiomatic expressions in a fansub and the official subtitle of *Game Night* movie (2018). *International Review of Humanities Studies, 6*(2), 708-725. https://scholarhub.ui.ac.id/irhs/vol6/iss2/7

[32] Pym, A. (2023). *Exploring translation theories* (3rd ed.). Routledge.

[33] Sierra-Huedo, M. L., & Nevado-Llopis, A. (2022). Promoting the development of intercultural competence in higher education through intercultural learning interventions. *Revista Electrónica Educare, 26*(2), 1–21. https://doi.org/10.15359/ree.26-2.28

[34] Taşkın, B., & Çömlekçi, M. F. (2023). Building intercultural communication competence in translator training: A metacognitive approach. *Çeviribilim ve Uygulamaları Dergisi, 34*, 111–130. https://doi.org/10.37599/ceviri.1281338

[35] Thongwan, S. (2012). *Translating American comedy movie titles into Thai: Strategies and analysis.* (Master's thesis, Silpakorn University). http://www.sure.su.ac.th/xmlui/handle/123456789/12911

[36] Tosanguan, K. (2022). A study of Thai translation name patterns of Chinese horror films titles from 1980 to 2013. *HUSO Journal of Humanities and Social Sciences, 6*(2), 52–67.

[37] Gudmanian, A. G., & Tsubera, N. I. (2023). Ways of translating the filmonyms of American comedies into Ukrainian. *International Humanitarian University Herald. Philology, 61*, 207–210. https://doi.org/10.32782/2409-1154.2023.61.46

[38] Xu, L. (2024). A brief analysis of English film title translation from the perspective of the strategies of domestication and foreignization. *Journal of Education and Educational Research, 7*(2), 177–182. https://doi.org/10.54097/przswq97

[39] Yang, S., & Duan, E. (2022). Intercultural communication competence and intercultural communication method in German teaching. *International Journal of Frontiers in Sociology, 4*(4), 95–102. https://doi.org/10.25236/IJFS.2022.040416

[40] Yu, R. (2018). A preliminary study of English movie title translation. *Theory and Practice in Language Studies, 8*(12), 1658. https://doi.org/10.17507/tpls.0812.11

[41] Valızadeh, M., & Vazifehkhah, A. E. (2022). Investigating translation quality assessment on movie subtitling: Overt and covert analysis based on House's TQA model. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi, 30*, 1375–1381. https://doi.org/10.29000/rumelide.1190401

[42] Zhong, X., Liu, X., & Chen, Q. (2024). Research on enhancing students' intercultural awareness and competence in English teaching. *Journal of Contemporary Educational Research, 8*(7), 358–364. https://doi.org/10.26689/jcer.v8i7.7806

Acknowledgments

Authors' Biodata

Sommai Rodpan holds a PhD in intercultural communication from the University of Waikato in New Zealand, and he is currently working as a lecturer of English at the University of Phayao, Thailand. His research interests encompass translation studies, intercultural communication, and translation and culture. He is a member of Thai Association for Applied Linguistics (TAAL). His publications primarily consist of original research articles both nationally and internationally.

Siripong Khamchaiya just graduated from the University of Phayao majoring in English. His research interest includes translation studies. He conducted this research while he was in the last year of the University of Phayao. Currently, he left the university and continues his professional career in hotel business.

Authors' Contribution

Sommai Rodpan was responsible for the study design and revised the menuscript and provided critical feedback on the analysis and the interpretation of the findings. He continuted to the final version of the menuscript, read and proved it. There are no special agreements regarding authorship, and contribution were made based on the standard academic authorship criteria. *Siripong Khamchaiya* was responsible for the data collection and drafing the manuscript.

Disclaimer status on the use of Generative AI

ChatGPT was used as a grammar check tools in the preparation of this manuscript.

Declaration of conflicting interest

The authors declared no conflicts of interest to the article's research, authorship, and/or publication.