



© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta



**TRANSLATION TECHNIQUES AND PRAGMATIC
STRATEGIES IN THE ENGLISH TRANSLATION OF
INDONESIAN MOVIE TITLE ON NETFLIX**

BACHELOR'S THESIS

Submitted as One of the Requirements to Obtain a Bachelor's Degree
in Applied Linguistics

**POLITEKNIK
NEGERI
JAKARTA**

Shafa Aaliyah Alamudi

2208411053

**ENGLISH FOR BUSINESS AND PROFESSIONAL
COMMUNICATION STUDY PROGRAM
BUSINESS ADMINISTRATION DEPARTMENT
POLITEKNIK NEGERI JAKARTA**

2026



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

PRONOUNCEMENT

I, the undersigned:

Student Name : Shafa Aaliyah Alamudi
Student ID : 2208411054
Study Program : **English for Business and Professional Communication (BISPRO)**
Thesis Title : Translation Techniques and Pragmatic Strategies in The English Translation of Indonesian Movie Title on Netflix

Hereby declare that this thesis is my original work and is free from plagiarism or any form of imitation of others' works. All quotations and references from other sources have been appropriately cited following the applicable guidelines for academic writing.

If then this pronouncement proves false, I am willing to accept any academic punishment.

Depok, 20 Juli 2026

The declarant



Shafa Aaliyah Alamudi
2208411053



© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

LEGITIMATION

The following thesis is proposed by:

Student's Name : Shafa Aaliyah Alamudi
Student ID : 2208411053
Study Program : English for Business and Professional Communication (BISPRO)
Thesis Title : Translation Techniques and Pragmatic Strategies in the English Translation of Indonesian Movie Title on Netflix

It has been examined by the Board of Thesis Examiners on 15 June 2026 and decided "PASSED"

Board of Thesis Examiners		Signature
Head of Examiner & Examiner 1	: Eky Erlanda Edel, S.Pd., M.Pd.	
Examiner 2	: Prof. Dr. Dra. Ina Sukaesih, Dipl.TESOL., M.M., M.Hum.	
Examiner 3	: Septina Indrayani, S.Pd., M.TESOL.	

Under the supervision of Board of Thesis Supervisors

Board of Thesis Supervisor		Signature
Supervisor	: Eky Erlanda Edel, S.Pd., M.Pd.	

Legalized by:
Head of Department
Business Administration

Dr. Wahyudi Utomo, S.Sos., M.Si.
NIP 198007112015041001

Depok, 9 Juli 2026

Acknowledge by:
Head of Study Program
English for Business and Professional Communication (BISPRO)

Farizka Humolungo, S.Pd., M.A.
NIP 199103022023212042



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.

b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

PREFACE

With gratitude to Allah SWT, I have finally completed this thesis after approximately six months of hard work and dedication. The struggles and journey I have experienced throughout my university years have ultimately led me to this final stage. Although this thesis is far from perfect, I have always promised myself to give my best effort in completing it. This thesis would not have been completed without the guidance, blessings, prayers, support, and encouragement I have received throughout this journey. Therefore, I would like to express my deepest gratitude to:

1. Allah SWT, for always being the place where I turn to express my worries, share my burdens, place my hopes, ask for help, and seek strength. I would not have reached this point without Your guidance and intervention, Ya Allah.
2. Myself, for continuing to do my best, putting forth my energy and thoughts to complete this thesis on time, and remaining mentally and physically strong throughout the process. Thank you for staying sane, healthy, and resilient until finally reaching this point.
3. My parents and my two younger siblings, for always supporting and praying for me, believing in me, and never getting tired of listening to all my complaints throughout this journey. I believe that my parents' prayers have carried me this far.
4. All my closest friends, for always being a place where I can share my worries and for always being ready to help whenever I need it. Thank you for accompanying and supporting me from the beginning until the completion of my university journey.
5. My thesis supervisor, Ma'am Eky Erlanda Edel, for your guidance, patience, and support throughout the completion of this thesis. Thank you for helping me improve this research and for willingly guiding me throughout the process, even when I felt lost and unsure of what I was doing.



© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

6. Bispro buddies, thank you for the four years of wonderful experiences that made my uni life more enjoyable and meaningful. Thank you for all the memories, laughter, and moments we shared throughout these years. I know that someday, I will look back on these years with fondness and miss the moments we shared together.

Finally, I would like to thank everyone who has contributed, directly or indirectly, to the completion of this thesis. Every prayer, support, kindness, and encouragement has meant more to me than words can express. This thesis may not be perfect, but it represents the best effort I was able to give. I hope that this work will be useful for future readers and researchers.

Jakarta, 20 Juli 2026

Shafa Aaliyah Alamudi

**POLITEKNIK
NEGERI
JAKARTA**



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

CONSENT OF THESIS PUBLICATION FOR ACADEMIC INTERESTS

I, the undersigned:

Student Name : Shafa Aaliyah Alamudi
Student ID : 2208411053
Study Program : English for Business and Professional Communication
(BISPRO)
Department : Business Administration
Manuscript : Thesis (*Skripsi*)

In the pursuit of knowledge advancement, I hereby consent to entrust and grant to Politeknik Negeri Jakarta Non-exclusive Royalty-free Right for my thesis entitled:

TRANSLATION TECHNIQUES AND PRAGMATIC STRATEGIES IN THE ENGLISH TRANSLATION OF INDONESIAN MOVIE TITLE ON NETFLIX

along with any related materials (if necessary). With this Non-exclusive Royalty-free Right, Politeknik Negeri Jakarta reserves the right to store, transfer, disseminate, manage in the form of a database, maintain, and publish my thesis while continuing to acknowledge my name as the author/creator and copyright holder.

In witness whereof, I hereby make this statement truthfully.

Made in : Depok
On the date of : 20 Juli 2026
Declared by :

Shafa Aaliyah Alamudi

Manuscript: thesis, non-seminar papers, practical work reports, internship reports, professional and specialized tasks.



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

ABSTRACT

Shafa Aaliyah Alamudi. English for Business and Professional Communication Study Program. Translation Techniques and Pragmatic Strategies in the English Translation of Indonesian Movie Title on Netflix.

This study investigates the translation techniques, pragmatic strategies, and cultural adaptation elements in the English translations of Indonesian movie titles on Netflix. In global streaming, local film titles require strategic localization rather than literal transfer to balance linguistic clarity, cultural accessibility, and promotional appeal. Using a descriptive qualitative research design with content analysis, this study examines 60 title pairs selected via purposive sampling from the Netflix Tudum weekly Top 10 chart spanning 2021 to 2026.

The results reveal that out of nine utilized translation techniques, discursive creation was the most dominant (31.15%), followed by modulation (27.87%). This demonstrates a distinct preference for creative, context-specific equivalence to enhance emotional resonance. Regarding pragmatic strategies, coherence change (30.88%) and information change (26.47%) were the most frequent, illustrating that translators heavily prioritized textual clarity, logical arrangement, and genre reinforcement over strict formal adherence. Furthermore, cultural adaptation analysis shows that references to "Organizations, Customs, and Beliefs" were the most heavily modified elements (68.75%), especially in horror titles where localized supernatural concepts lack direct English equivalents.

In conclusion, the interaction between adaptive techniques and pragmatic strategies confirms that film title translation on digital streaming platforms operates as a powerful cross-cultural marketing tool. Netflix's localization ecosystem consistently prioritizes global audience reception, pragmatic impact, and commercial accessibility over rigid literal fidelity.

Keywords: Audiovisual translation; cultural adaptation; discursive creation; movie titles; Netflix localization



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

ABSTRAK

Shafa Aaliyah Alamudi. Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Profesional. Translation Techniques and Pragmatic Strategies in the English Translation of Indonesian Movie Title on Netflix.

Studi ini meneliti teknik penerjemahan, strategi pragmatis, dan adaptasi budaya pada judul film Indonesia di Netflix yang diterjemahkan ke bahasa Inggris. Lokalisasi judul film pada platform streaming global memerlukan penyesuaian strategis guna menyeimbangkan aspek kejelasan, keterbacaan budaya, dan fungsi promosi komersial. Menggunakan metode deskriptif kualitatif dengan analisis isi, penelitian ini mengkaji 60 pasang judul film yang diambil lewat purposive sampling dari daftar Top 10 Netflix Tudum periode 2021–2026.

Hasil penelitian mengungkap bahwa dari sembilan teknik penerjemahan yang ditemukan, discursive creation menjadi teknik paling dominan (31,15%), disusul oleh modulasi (27,87%). Hal ini menunjukkan kecenderungan penerjemah untuk merekonstruksi judul secara kreatif demi menghasilkan efek emosional yang kuat pada penonton target. Pada strategi pragmatis, coherence change (30,88%) dan information change (26,47%) paling sering digunakan, menegaskan bahwa kejelasan konteks teks, kelogisan visual, dan penguatan genre lebih diprioritaskan daripada struktur harfiah. Sementara itu, elemen budaya "Organisasi, Adat Istiadat, dan Kepercayaan" menjadi aspek yang paling banyak diadaptasi (68,75%), terutama pada genre horor lokal yang istilah supranaturalnya tidak memiliki padanan langsung dalam bahasa Inggris.

Kesimpulannya, interaksi antara teknik dan strategi adaptif ini membuktikan bahwa penerjemahan judul film di Netflix berfungsi sebagai instrumen pemasaran lintas budaya yang multifaset. Sistem lokalisasi platform ini secara konsisten lebih mengutamakan penerimaan audiens global serta daya tarik komersial dibandingkan kepatuhan linguistik yang kaku.

Kata Kunci: Adaptasi budaya; judul film; kreasi diskursif; lokalisasi Netflix; penerjemahan audiovisual.



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

Table of Contents

PRONOUNCEMENT	ii
LEGITIMATION	iii
PREFACE	iv
CONSENT OF THESIS PUBLICATION FOR ACADEMIC INTERESTS.....	vi
ABSTRACT.....	vii
ABSTRAK	viii
Table of Contents	ix
List of Table	xi
List of Figures	xii
CHAPTER I INTRODUCTION	1
1.1 Background of the Study.....	1
1.2 Problems Statement.....	5
1.3 Objectives of the Research	6
1.4 Limitation of the study	6
1.5 Significances of the Study.....	7
CHAPTER II LITERATURE REVIEW	8
2.1 Translation.....	8
2.1.1 Translation Techniques.....	10
2.2 Pragmatic Equivalence.....	15
2.3 Pragmatic Strategies.....	17
2.4 Cultural Adaptation	27
2.4 Netflix Translation	29
2.5 Relevant Studies.....	31
2.6 Theoretical Framework	34
CHAPTER III RESEARCH METHODS	35
3.1 Research Design.....	35
3.2 Data and Source of Data	36
3.2.1 Data	36
3.2.2 Source of Data.....	36



© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

3.3 Sampling Technique	37
3.4 Data Collection Technique	38
3.5 Data Validity	39
3.6 Data Analysis	40
3.6.1 Domain Analysis	40
3.6.2 Taxonomic Analysis	41
3.6.3 Componential Analysis	43
3.6.4 Cultural Theme Analysis	44
CHAPTER IV RESULT AND DISCUSSION	45
4.1 Result	45
4.1.1 Translation Techniques	45
4.1.2 Pragmatic Strategies	53
4.1.3 Cultural Adaptation Elements	60
4.2 Discussion	64
CHAPTER V CONCLUSION AND SUGGESTION	74
5.1 Conclusion	74
5.2 Suggestion	75
References	76
APPENDICES	82

**POLITEKNIK
NEGERI
JAKARTA**



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

List of Table

Table 3.1 Inclusion & Exclusion Criteria of Data	38
Table 3.2 Domain Analysis	41
Table 3.3 Taxonomy Analysis Translation Techniques	41
Table 3.5 Componential Analysis Cultural Adaptation Elements	43





Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

List of Figures

Figure 1.1 Original title of the Indonesian movies on Netflix	4
Figure 1.2 Translated version of the Indonesian movies on Netflix	4
Figure 2.1 Theoretical Framework.....	34
Figure 3.1 <i>Netflix Tudum</i>	37





Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

CHAPTER I INTRODUCTION

1.1 Background of the Study

As internet access and the use of digital devices have increased, entertainment consumption patterns have begun to shift toward online and on-demand services, allowing audiences to watch films and television programs more flexibly anytime and anywhere. This shift has contributed to the rapid growth of Subscription Video on Demand (SVOD) services, a digital streaming model in which users pay a subscription fee to access a worldwide audiovisual content. One of the most prominent SVOD platforms is Netflix, which has developed into a major global streaming service available in more than 190 countries (Sharabi, 2023). This phenomenon indicates that technological progress not only changes content distribution methods but also reshapes audience behavior toward more flexible and personalized entertainment consumption.

Netflix is growing in popularity in Indonesia since its launch on January 7, 2016. Netflix has shown significant growth and reached a market share of 24% by 2021 (Pratama, 2022). The presence of Netflix has not only changed the way people consume entertainment, but has also created opportunities for Indonesian films to reach international audiences. This global distribution is a massive opportunity for the Indonesian film industry. As Indonesian films gain popularity on global platforms, the demand for high-quality translation has become increasingly important for both audiences' understanding and the films' success in international markets. Studies in audiovisual translation suggest that meaning in films often undergoes shifts during the translation process, especially in subtitles, where cultural references, humor, and emotional nuances may be adapted or altered to suit target audiences (Díaz-Cintas & Remael, 2014; Pedersen, 2011). These changes can significantly influence how international viewers interpret the original narrative and cultural context of a film. Therefore, effective translation plays a crucial role in



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

preserving the authenticity of Indonesian films while ensuring their accessibility to global audiences.

As a result, translation quality plays an essential role in determining how well Indonesian films are received by international audiences. The quality of translation has been a crucial factor that helps Indonesian films, such as *Pengabdi Setan*, *Gundala*, *Senyap*, and *Marlina: Si Pembunuh dalam Empat Babak*, succeed at international festivals and streaming platforms (Auliany, 2024). For Indonesian films to compete globally, they must excel in both production and marketing, which heavily relies on proper cultural translation (Auliany, 2024). Therefore, it can be argued that translation plays a key role in bridging cultural differences and enhancing the global reach of Indonesian films.

In this case, as a global streaming platform, Netflix must adapt its content to audiences from different linguistic and cultural backgrounds, meaning that content cannot always be presented exactly as it appears in its original form. Instead, Netflix applies localization strategies to make its content more accessible and relevant to viewers in different markets. Successful localization is not limited to literal or word-for-word translation, but also involves redesigning and adapting content to fit the expectations of the target audience. To overcome language barriers, Netflix often relies on transcreation, a process that recreates the message while preserving the original tone, nuance, and communicative purpose rather than simply transferring the exact words (Sharabi, 2023). This approach suggests that effective localization is fundamentally a strategic act, not merely a linguistic one.

Translation in global film distribution plays an important role in shaping how content is presented and understood by international audiences, particularly through the localization of movie titles. In translation studies, this practice can be understood as a form of functional and pragmatic adaptation, where strict word-for-word translation is often abandoned in favor of producing content that works effectively in the target culture (Nord, 1994). For example, the Indonesian story *Legenda Malin Kundang*, when adapted for international audiences on Netflix, is presented with the English title *Smothered*. This change reflects a localization



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

strategy in which culturally specific references are transformed into more universally understandable terms, even if the original cultural nuance is partially altered. One of the most important elements of localization is the movie title. A title is not merely a name, but a form of communication that connects the film with its audience (Leonardi, 2011). A title does not only serve as a name, but also provides initial information about the film, such as its genre, theme, or atmosphere. It helps shape audience expectations and influences their interest in watching the film.

In the entertainment industry, movie titles work as marketing tools. Therefore, making a title work commercially in the target culture is much more important than keeping its exact dictionary meaning (Hu et al., 2025). In this context, the translation of non-English movie titles, particularly from Indonesian into English, becomes especially important to ensure that such content is both understandable and appealing to global viewers. The following figures illustrate how Indonesian film titles on Netflix appear in their original form and in their translated English versions.

**POLITEKNIK
NEGERI
JAKARTA**

Hak Cipta :

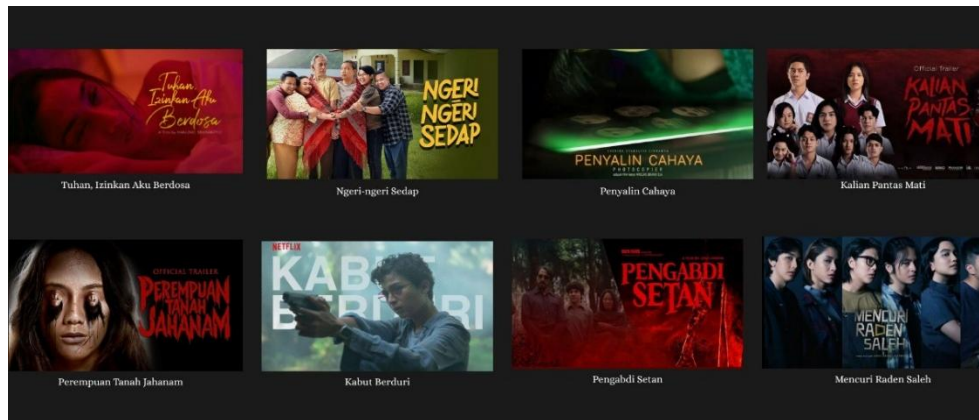
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.

b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

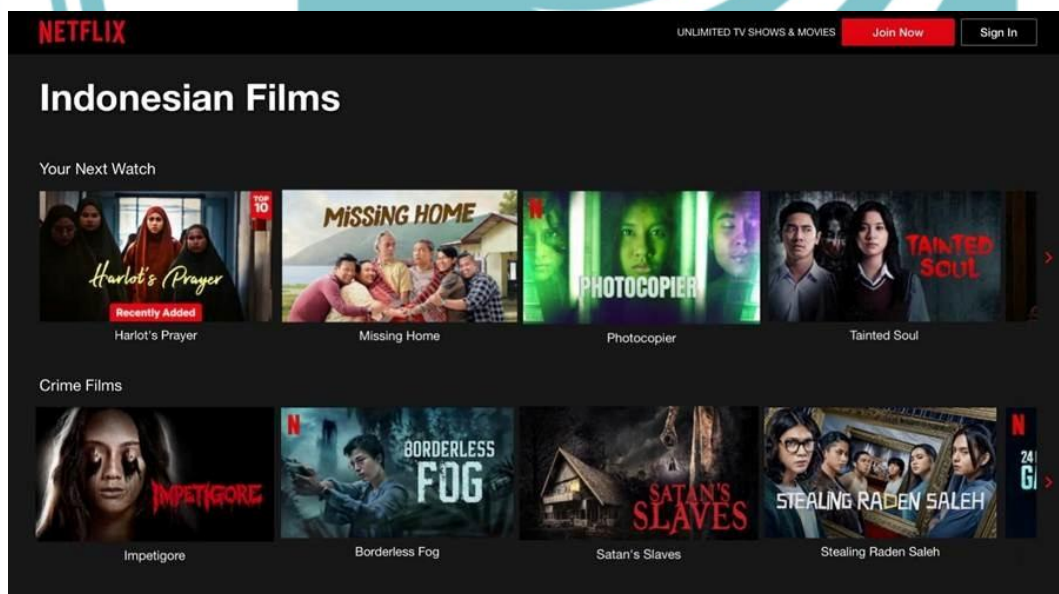
Figure 1.1 Original title of the Indonesian movies on Netflix



Source: Netflix Website

As shown in Figure 1.1, these films were originally titled in Indonesian. However, when distributed internationally through Netflix, their titles underwent significant changes, as can be seen in Figure 1.2 below.

Figure 1.2 Translated version of the Indonesian movies on Netflix



Source: Netflix Website

Based on the figures above, English titles assigned to these Indonesian films differ significantly from their originals, suggesting deliberate adaptation choices that go beyond direct translation. A clear example of this is seen in the translation of the Indonesian film *Ngeri Ngeri Sedap*, distributed globally by Netflix under the



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

English title *Missing Home*. From the director of the movie, he explicitly stated that a literal translation of this local dialect phrase would only confuse international audiences, and the title change was therefore a deliberate marketing decision (Ardian, 2022). This case illustrates that determining the right translation technique is not a minor linguistic task, it requires careful consideration of meaning, tone, and cultural context.

Based on the case above, many scholars have emphasized that translation techniques and strategies become essential when translators encounter challenges, especially when literal translation is insufficient to convey meaning, tone, and cultural nuances appropriately (Iglukova & Usataya, 2019). In translation studies, this practice can be understood through the lens of pragmatic adaptation, where the priority is not equivalence of words but equivalence of effect (Nord, 1994). It means that effective translation requires flexibility in strategy to ensure that the intended message and impact are successfully delivered to the target audience. Most previous studies in audiovisual translation tend to focus on subtitles, dubbing, or general translation issues, while movie title translation as a strategic and commercially oriented form of localization has received less scholarly attention. Therefore, this study is conducted to find out what translation techniques are used in translating original movie titles into English, examine the pragmatic strategies reflected in those translations, and explain how such strategies function in making the titles more accessible and appealing to international viewers.

1.2 Problems Statement

The research questions below are formulated based on the background above:

1. What translation techniques are used in the English translations of Indonesian movie titles on Netflix?
2. What pragmatic strategies are used in the English translations of Indonesian movie titles on Netflix?
3. What cultural adaptation elements are reflected in the English translations of Indonesian movie titles on Netflix?



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

4. How do translation techniques and pragmatic strategies shape the cultural adaptation elements in English translations of Indonesian movie titles on Netflix?

1.3 Objectives of the Research

The objectives as follows are compiled based on the research questions above:

1. To identify the translation techniques used in the English translations of Indonesian movie titles on Netflix.
2. To identify the pragmatic strategies used in the English translations of Indonesian movie titles on Netflix.
3. To investigate whether cultural adaptation elements are present and how they are applied in the English translations of Indonesian movie titles on Netflix.
4. To analyze how translation techniques, pragmatic strategies interact in shaping cultural adaptation elements in English translations of Indonesian movie titles on Netflix.

1.4 Limitation of the study

This study is limited to the English translations of Indonesian movie titles that appeared in the weekly Top 10 Movies in Indonesia chart on *Netflix Tudum*, a publicly accessible section of Netflix's official companion site that provides weekly Top 10 rankings of films and series by country from 2021 to 2026. The analysis focuses on identifying the translation techniques used in the English translations of the titles based on Molina and Albir's (2002) framework and examining the pragmatic strategies reflected in the translated titles using Chesterman's (1997) pragmatic strategies. This study only analyzes movie titles and does not include subtitles, dubbing, synopses, or the full content of the films, except when brief contextual information is needed to support the interpretation of a title.



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

1.5 Significances of the Study

A. Theoretical Significance

This study contributes to translation studies by providing insights into the translation techniques and pragmatic strategies used in the English translations of Indonesian movie titles on Netflix. It enriches the discussion of audiovisual translation, particularly in the area of movie title translation, by showing how titles are adapted not only linguistically but also pragmatically to suit global audiences. In addition, this study may serve as a useful reference for future researchers who are interested in translation techniques, pragmatic strategies, movie title translation, and digital content localization on streaming platforms.

B. Practical Benefits

The results of this study offer useful insights for translators, localizers, and content distributors into how Indonesian movie titles are translated and adapted for international audiences. The study may also offer useful considerations for streaming platforms such as Netflix and for Indonesian film producers in presenting movie titles that are more understandable, culturally appropriate, and appealing to global viewers. In this way, the study may support the wider international reach and marketability of Indonesian films.



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Based on the analysis of translation techniques, pragmatic strategies, cultural adaptation, and their interaction in the English translation of Indonesian movie titles on Netflix, it can be concluded that Indonesian movie titles are not translated through literal transfer only, but are frequently reconstructed to make them more understandable, attractive, and marketable for international audiences. The findings reveal that Discursive Creation emerged as the most dominant translation technique, indicating that translators tended to create new and more imaginative title forms rather than maintaining the original lexical structure. This technique was often employed to strengthen emotional appeal and increase the commercial attractiveness of the titles for global viewers. In terms of pragmatic strategies, Cultural Filtering and Coherence Change appeared frequently, demonstrating that translators adjusted culture-bound expressions, communicative meanings, and title structures to suit the linguistic and cultural expectations of international audiences.

Furthermore, the analysis of cultural adaptation showed that Organizations, Customs, Activities, and Beliefs were the most dominant cultural elements found in the data, suggesting that many Indonesian movie titles contain local beliefs, traditions, and cultural concepts that require adaptation to become more accessible to non-Indonesian audiences. In contrast, Ecology and Material Culture appeared less frequently, indicating that only a limited number of titles relied on geographical references or material cultural objects that required cultural adaptation in translation. The interaction between translation techniques and pragmatic strategies also demonstrates that title translation on Netflix functions not only as a linguistic activity but also as a localization and marketing strategy. Translators frequently combined creative translation techniques with pragmatic adjustments to preserve communicative effects while increasing audience accessibility and commercial



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

appeal. Overall, this study confirms that the English translation of Indonesian movie titles on Netflix prioritizes audience reception, pragmatic effect, and cultural accessibility rather than maintaining strict literal equivalence, reflecting Netflix's localization strategy in presenting Indonesian films to global audiences.

5.2 Suggestion

Based on the findings of this study, several suggestions are proposed for future researchers and parties related to translation and localization studies. Future researchers will be able to examine larger datasets of Indonesian movie titles from different streaming platforms, such as Disney+, Prime Video, or Viu, to compare localization strategies across platforms. Future studies may also investigate other audiovisual translation elements, including subtitles, dubbing, synopses, and promotional posters, to provide a broader understanding of translation and localization practices in digital streaming services. Researchers will also be able to explore audience reception toward translated movie titles to understand how international viewers interpret and respond to culturally adapted titles.

Furthermore, future research may combine translation studies with marketing or media studies perspectives to analyze how translated titles influence audience interest, streaming performance, and global marketability. Further studies will also be able to focus specifically on dominant translation techniques, such as Discursive Creation or Adaptation, to examine their effectiveness in preserving cultural meaning while attracting international audiences. In addition, future researchers may investigate the relationship between movie genres and translation strategies, since horror, comedy, drama, and action films may require different localization approaches in title translation. It is expected that these future studies will contribute to the development of translation and localization research, particularly in the field of audiovisual translation and movie title translation in digital streaming platforms.



Hak Cipta:

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.

b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta

2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

References

- Adiprabawa, G. (2023). Netflix Originals Dan Transnasionalisme Svod: Analisis Jaringan Semantik di Indonesia dan Korea. *Jurnal Ilmu Komunikasi*, 10(1). <https://doi.org/10.35308/source.v10i1.9257>
- al., M. e., Mahmud, E., Sobarna, C., Hartono, Rudi, & Moriyama, M. (2024). Chesterman's Pragmatic Strategies in Translating Sundanese Folklore Into English. *Theory and Practice in Language Studies*, 14(4), 1015-1023. <https://doi.org/https://doi.org/10.17507/tpls.1404.10>
- Amelinda , R., Salsabila, A., Fitriani , N., Kusumaningrum, T., & Syahid, A. (2025). Comparative Analysis of Culture-Specific Item Translation in Harry Potter and the Sorcerer's Stone . *Jurnal Pendidikan Tambusai* , 9(2), 14932-14936 .
- Amir, R., & Syukri, M. (2025). THE FUNCTION OF TRANSLATION AS A TOOL FOR INTERCULTURAL COMMUNICATION IN THE GLOBAL AGE. *Jle: Journal of Literate of English Education Study Program*, 6(2), 41-48. <https://doi.org/10.47435/jle.v6i2.4149>
- Anwar, S., & Khan, A. (2024). From Script to Screen: The Role of Transcreation in Movie Titles. *Balochistan Journal of Linguistics*, 12.
- Arbain. (2023). Translation techniques used and its Shift in Stranger Things Movie. *Journal of English Educators Society*.
- Arbain. (2023). Translation techniques used and its shift in Stranger Things movie . *JEES (Journal of English Educators Society)*, 8(2). <https://doi.org/https://doi.org/10.21070/jees.v8i2.1758>
- Ardian, D. (2022, September 24). *detikHot*. Retrieved from detikcom: https://hot.detik.com/movie/d-6309619/tayang-di-netflix-sutradara-bingung-cari-judul-bahasa-inggris-nger-nger-sedap#google_vignette
- Auliany, A. Z. (2024, September 15). *HaiBunda*. Retrieved from HaiBunda: <https://www.haibunda.com/trending/20240911181635-93-347383/12-film-indonesia-yang-mendunia-catat-prestasi-di-kancah-internasional>
- Baker, M. (2006). *In Other Words, A coursebook on Translation*. New York: Routledge.
- Catfor, J. C. (1965). *A Linguistic Theory An Essay in Applied Linguistics* . Oxford University Press .



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

- Ch, Schrijver, Van Vaerenbergh, & Van Waes. (2012). An Exploratory Study of Trans editing in Students' Translation Processes. *Journal of Language and Communication in Business*, 49, 99-117.
- Chesterman, A. (2007). *Memes of translation: The spread of ideas in translation theory*. Amsterdam & Philadelphia.
- Chung, J., & Eoh, J. (2019). Naming strategies as a tool for communication: application to movie titles. *International Journal of Advertising*.
<https://doi.org/10.1080/02650487.2019.1593719>
- Creswell. (2024). *Research Design*. California: SAGE.
- Denzin, N. K. (1978). Triangulation: A Case for Methodological Evaluation and Combination. *Sociological Methods*, 339-357.
- Devender. (2024). Qualitative, Quantitative and Taxonomy of Research. *International Research Journal*, 9(4).
- Ding, A. (2016). A Study of Film Title Translation From the Perspective of Peter Newmark's Communicative Translation Theory. *Studies in Literature and Language*, 13(3), 32-37. <https://doi.org/10.3968/8856>
- Edward, & Hutahean, S. (2014). ANALISIS TEKNIK DAN IDEOLOGI TERJEMAHAN PADA NOVEL LEAP OF FAITH OLEH DANIELLE STEEL DAN PURI KENANGAN OLEH KATHLEEN S.W. *Jurnal Ilmu Budaya*, 11(1), 12-22.
- Fitria, T. (2020). Translation Technique of English to Indonesian Subtitle in "Crazy Rich Asian" Movie. *Journal on Interdisciplinary Studies on Humanities*, 3(1), 51-65. <https://doi.org/http://dx.doi.org/10.34050/els-jish.v3i1.8415>
- Fitria, T. (2020). Translation Technique of English to Indonesian Subtitle in "Crazy Rich Asian" Movie . *ELS Journal on Interdisciplinary Studies on Humanities* , 3(1), 51-65. <https://doi.org/http://dx.doi.org/10.34050/els-jish.v3i1.8415>
- Fitriana, I. (2013). TRANSLATION ANALYSIS OF DIRECTIVE SPEECH ACTS IN "EAT PRAY LOVE" NOVEL AND ITS TRANSLATION INTO INDONESIAN. *UNS Journal of Language Studies*, 2(2).
<https://doi.org/https://doi.org/10.20961/prasasti.v2i2.332>
- Ghani, H. H., & Basari, A. (2024). Modulation Technique Translation of the Main Character's Utterances in Kung Fu Panda the Movie . *Undergraduate*



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.

b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta

2. Dilarang mengumpulkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

Conference on Language, Literature, and Culture (UNCLLE) , 4(1), 159-168.

Havumetsä, N. (2021). A COMPARATIVE STUDY OF INFORMATION CHANGE IN TRANSLATION. *Translation Matters*, 3(1), 8-24.
https://doi.org/10.21747/21844585/tm3_1a1

Hsiao. (2024). The Business Strategy Analysis of Netflix. *Transactions on Social Science, Education and Humanities Research*, 11.

Hsiao, Y.-H. (2024). The Business Strategy Analysis of Netflix . *Transactions on Social Science, Education and Humanities Research* , 11, 2.
<https://doi.org/https://creativecommons.org/licenses/by-nc/4.0/>

Hu, H. Z. (2025). A Systematic Literature Review of Film Title Translation. *Theory and Practice in Language Studies*, 15(7), 2227-2238.
<https://doi.org/https://doi.org/10.17507/tpls.1507.15>

Hu, H. Z. (2025). Translation of English Film Titles into Chinese: A Pragmatic and Socio-Cultural Adaptation Perspective. *World Journal of English Language*, 15(7). <https://doi.org/https://doi.org/10.5430/wjel.v15n7p308>

Hu, X., Halina, H. A., & Zin, Z. M. (2025). A Systematic Literature Review of Film Title Translation. *Theory and Practice in Language Studies*, 15(7), 2227-2238. <https://doi.org/https://doi.org/10.17507/tpls.1507.15>

Iglikova, R., & Usataya, O. (2019). STRATEGIES AND TECHNIQUES IN THE TRANSLATION OF MOVIE TITLES (AN ENGLISH-RUSSIAN COMPARATIVE). *Studies in Linguistics, Culture, and FLT*(3/2019), 10.
<https://doi.org/https://www.ceeol.com/search/article-detail?id=814765>

Indrawato, D., & Wibowo, A. P. (2022). The Translation Analysis of Illuuctionary Change in Jojo Moyes' The Last Novel Translation into Indonesia. *International Journal of Linguistics, Literature, and Translation*, 5(3), 190-195. <https://doi.org/https://doi.org/10.32996/ijllt.2022.5.3.25>

Kaman, Z., & Othman, Z. (2016). Validity, Reliability and Triangulation in Case Study Method: An Experience. *Qualitative Research Conference*.

Krippendorff, K. (2004). *Content Analysis An Introduction to Its Methodology*. SAGE Publications.

Lotz, A., Eklynd, O., & Soroka, S. (2022). Netflix, library analysis, and globalization: rethinking mass media flows. *Journal of Communication*,



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.

b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta

2. Dilarang mengumpukan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

72(4), 511-521.

<https://doi.org/https://academic.oup.com/joc/article/72/4/511/6605780>

Mala, & Zahro. (2025). Cultural Loss and Mediation in Translating Para Priyayi into German. *Jurnal Pengabdian Masyarakat dan Riset Pendidikan* , 4(1), 3840-3847. <https://doi.org/> <https://doi.org/10.31004/jerkin.v4i1.2195>

Milosevic, M. (2025, July 24). *DESIGNRUSH*. Retrieved from DESIGNRUSH: <https://www.designrush.com/best-designs/websites/netflix-streaming-platform>

Mohammadi, A. (2024). A Pragmatic Analysis of the Process of Explication in Simultaneous Interpretation . *Journal of Language Research*, 16(51), 167-195.

Molina, & Albir. (2002). Translation Techniques Revisited: A Dynamic and Functionalist Approach. *Meta*, 498-512. <https://doi.org/https://doi.org/10.7202/008033ar>

Munandar, O. a. (2023). Explication and Implication through Translation Shifts in the Annual Reports from Indonesia to English. *Culture, English Language, Teaching & Literature*, 23(1). <https://doi.org/https://doi.org/10.24167/celt.v23i1.3460>

Neira, E., Clares-Gavilán, J., & Sánchez-Navarro, J. (2023). Standing up to Hollywood: the Netflix glocal strategy for popularising non English-language series worldwide. *Profesional de la información*, 32(4). <https://doi.org/https://revista.profesionaldelainformacion.com/index.php/EPI/article/view/87280>

Newmark, P. (1988). *A Textbook of Translation*. Prentice HaH International vUIO Ltd.

Nguyen. (2025). Translation methods for movie titles: A case study in Vietnam. *Training, Language and Culture*, 9(1), 102-111. [https://doi.org/https://rudn.tlcjournal.org/issues/9\(1\)-08.html](https://doi.org/https://rudn.tlcjournal.org/issues/9(1)-08.html)

Nguyen, M. T., & Nguyen, N. Q. (2024). Strategies in Translations of Movie Titles from English to Vietnamese. *TESOL Working Paper Series*(22), 57-71.

Nida, E., & Taber, C. (2003). *The Theory and Practice of Translation*. Brill Academic Pub.



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengemukakan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

- Noftariani , S. (2019). AN ANALYSIS OF TRANSLATION TECHNIQUES USED IN TRANSLATING CULTURAL CATEGORIES IN BROWN'S ORIGIN INTO INDONESIAN . *English Education Study Program*, 3(2), 95-113.
- Nord, C. (1994). *Teaching Translation and Interpreting* 2. Cay Dollerup/Annette Lindegaard. <https://doi.org/https://doi.org/10.1075/BTL.5.11NOR>
- Orazova, Zharylgapov, Kelmaganbetova, & Omasheva. (2025). The Art of Adaptation: Translation in the Context of Intercultural Communication. *Forum for Linguistic Studies*, 07(05), 561-572. <https://doi.org/https://doi.org/10.30564/fls.v7i5.8980>
- Pedersen, J. (2007). Cultural Interchangeability: The Effects of Substituting Cultural References in Subtitling. *Studies in Translatology*, 15(1). <https://doi.org/10.2167/pst003.0>
- Prawanti, A., Kumala, I., Fadillah, M., Yolanda, R., Damanik, S., & Lubis, R. (2025). Desain, Jenis, dan Metode Dalam Penelitian Kualitatif. *Jurnal Ilmu Pendidikan dan Pengajaran*, 4(1). <https://doi.org/10.64464/tarbiyah.v4i1.186>
- Sabrina, A. (2024). THE IMPLEMENTATION OF PRAGMATIC STRATEGIES IN THE TRANSLATION OF THE TALES OF THE THREE BROTHERS. *Jurnal Sosial Humanioradan Pendidikan*.
- Saputra et al. (2021). TRANSLATION TECHNIQUES OF SUBTITLE FROM ENGLISH INTO INDONESIAN IN A MOVIE: A CASE ON LITERATURE. *Creative Commons*.
- Saputra, N., Fatmawati, E., & Herman. (2022). TRANSLATION TECHNIQUES OF SUBTITLE FROM ENGLISH INTO INDONESIAN IN A MOVIE: A CASE ON LITERATURE. *ScienceRise*, 2(30), 30-36. <https://doi.org/https://journal.eu-jr.eu/sciencerise/article/view/2422>
- Sayaheen, B. (2019). Manipulating Titles in Translation . *Journal of Educational and Social Research*.
- Sekartaji, S. (2023). THE FOUR FACTORS DOMINATING ONLINE STREAMING PLATFORMS AS WITNESSED BY NETFLIX IN THE WAKE OF GLOBALIZATION. *JOURNAL OF TRANSNATIONAL AMERICAN STUDIES*, 10(2), 161-174.



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.

b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

- Sharabi, C. (2023, September 18). *tasq.ai BLEND*. Retrieved from *tasq.ai BLEND*: <https://www.getblend.com/blog/localization-strategies-for-international-streaming-success/>
- Shokri. (2014). Translating Movie Titles: Strategies Applied on Persian to English Cases . *Mediterranean Journal of Social Sciences*, 5(20).
<https://doi.org/10.5901/mjss.2014.v5n20p2568>
- Spradley, J. P. (1980). *Participant Observation*. Social Science.
- Surayya, S. &. (2023). CULTURAL ADAPTATION IN LITERARY TRANSLATION: AN ANALYSIS OF THE NOVELS. *Journal Of Global Humanistic Studies*, 1(3).
- Teboho, M., & Tankiso, M. (2023). The Impact of Explicitation and Implication in English Sesotho Translation Texts of Selected Financial Institutions in Lesotho. *Modern Linguistics*, 13(4).
<https://doi.org/10.4236/ojml.2023.134031>
- Ulfah, Y., & Anugrah, R. (2026). A Critical Analysis Of Translation Techniques In Arabic-Indonesian Language Transfer. *Jurnal Kajian Ilmu Pendidikan Bahasa Arab*, 6(1), 111-127.
- Vasylevska, T. (2026). ADAPTATION OF FILM TITLES IN INTERCULTURAL COMMUNICATION . *Sworld Journal*(35). <https://doi.org/10.30888/2663-5712.2026-35-04-040>
- Viezzi. (2013). Titles and Translation. *Departmenr of Law, Language, Interpreting, and Translation Studies*.
- Viezzi, M. (2013). Titles and translation . *Department of Law, Language, Interpreting and Translation Studies* , 374-384.
<https://doi.org/10.70484/vakki.149138>
- Wang, Z. &. (2025). Cultural Filtering in Literary Translation: A Case Study of Sidney Shapiro's English Version of The Family. *Contemporary Educational Research*.
- Yulianti, R. H. (2022). TRANSLATION ANALYSIS OF IDIOMS IN NOVEL CRAZY RICH . *Asosiasi Ide Bahasa Keprii*.
- Zheng. (2018). Exploring Newmark's Communicative Translation and Text Typology . *Advances in Social Science, Education and Humanities Research*.



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

CURRICULUM VITAE



Shafa Aaliyah Alamudi, was born in Jakarta on 16 October 2004 and is the first of three siblings. Currently resides in Tebet, South Jakarta. Completed primary education at SDIT Al Ittihad in 2016, followed by SMP Muhammadiyah 36, graduating in 2019. Graduated from SMAS Yasporbi 1 in 2022. Currently pursuing a Diploma in Business Administration at Politeknik Negeri Jakarta, majoring in English for Business and Professional Communication.

**POLITEKNIK
NEGERI
JAKARTA**



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan sumber.
- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, dan sebagainya.
- b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apa pun tanpa izin Politeknik Negeri Jakarta

APPENDICES

No	Year	Indonesian Title	English Title	Genre	Translation Techniques	Pragmatic Strategies	Cultural adaptation elements
MT01	2026	<i>Pangku</i>	<i>On Your Lap</i>	Drama, Social Issue	Amplification	Explicitness Change	Social Culture
MT02		<i>Sampai Titik Terakhirmu</i>	<i>Until The Last of You</i>	Drama, Romance	Modulation	Coherence Change	No significant cultural element identified
MT03		<i>Keadilan</i>	<i>The Verdict</i>	Crime, Drama	Particularization	Information Change	No significant cultural element identified
MT04		<i>Legenda Kelam Malin Kundang</i>	<i>Smothered</i>	Mystery, Thriller, and Drama	Discursive Creation	Information Change	Organizations, Customs, and Beliefs
MT05		<i>Tukar Takdir</i>	<i>Twisted Fate</i>	Drama, Thriller, Psychological	Modulation	Coherence Change	No significant cultural element identified
MT06		<i>Dia Bukan Ibu</i>	<i>A Women Called Mother</i>	Psychological Horror, Drama	Discursive Creation	Explicitness change & Information Change	No significant cultural element identified
MT07		<i>Panggilan Dari Kubur</i>	<i>Call Of the Dead</i>	Horror, Supernatural Drama	Modulation	Coherence	Organizations, Customs, and Beliefs
MT08		<i>Pamali: Tumbal</i>	<i>Pamali: The Little Devil</i>	Supernatural Mystery, Folk Horror.	Discursive Creation	Partial Translation & Cultural Filtering	Organizations, Customs, and Beliefs & Social Culture
MT09		<i>Tinggal Meninggal</i>	<i>Better off Dead</i>	Dark Comedy, Drama	Modulation	Coherence Change	Social Culture



© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta:

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan sumber.
- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, dan sebagainya.
- b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apa pun tanpa izin Politeknik Negeri Jakarta

MT10		<i>Air Mata Mualaf</i>	<i>Tears of Faith</i>	Drama, Faith & Spirituality	Generalization	Cultural Filtering	Organizations, Customs, and Beliefs
MT11	2025	<i>Almarhum</i>	<i>The Deceased</i>	Horror, Thriller	Established Equivalent	Coherence Change	Organizations, Customs, and Beliefs
MT12		<i>Maryam: Janji dan Jiwa yang Terikat</i>	<i>Maryam: The Untold Story</i>	Horror, Supernatural, Thriller.	Discursive Creation	Information Change	No significant cultural element identified
MT13		<i>Selepas Tahlil</i>	<i>The Returning Dead</i>	Drama, Horror, Supernatural, Thriller	Discursive Creation	Cultural Filtering	Organizations, Customs, and Beliefs
MT14		<i>Pembantaian Dukun Santet</i>	<i>Massacre of The Witches</i>	Folk Horror, Horror, Thriller	Adaptation	Cultural Filtering	Organizations, Customs, and Beliefs
MT15		<i>Badarawuhi di Desa Penari</i>	<i>Dancing Village: The Curse Begins</i>	Folklore-inspired horror, Mystery, and Thriller	Discursive Creation	Explicitness Change	Ecology & Organizations, Customs, and Beliefs
MT16		<i>1 Kakak 7 Ponakan</i>	<i>A Brother and 7 Siblings</i>	Drama, Family, Comedy.	Modulation	Coherence Change	Social Culture
MT17		<i>Petaka Gunung Gede</i>	<i>Haunting of Mount Gede</i>	Supernatural, Folk Horror, Adventure.	Modulation	Coherence Change	Ecology & Organizations, Customs, and Beliefs
MT18		<i>Ketindihan</i>	<i>Sleep Paralysis</i>	Psychological Horror, Supernatural Horror, Thriller	Particularization	Coherence Change	Organizations, Customs, and Beliefs
MT19		<i>Panggonan Wingit 2: Miss K</i>	<i>The Haunted Apartment: Miss K</i>	Supernatural horror, thriller, and mystery.	Adaptation	Information Change & Cultural Filtering	Organizations, Customs, and Beliefs

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber.
- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, dan sebagainya.
- b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apa pun tanpa izin Politeknik Negeri Jakarta

MT20		<i>Hutang Nyawa</i>	<i>Blood Debt</i>	Horror, Thriller, and Supernatural	Modulation	Coherence Change	Organizations, Customs, and Beliefs
MT21	2024	<i>Believe: Takdir, Mimpi, Keberanian</i>	<i>Believe: The Ultimate Battle</i>	Action, Drama	Discursive Creation	Patial translation & Information Change	No significant cultural element identified
MT22		<i>Godaan Setan yang Terkutuk</i>	<i>The Cursed of Satan Temptation</i>	Religious Horror, Thriller	Literal Translation	Coherence Change	Organizations, Customs, and Beliefs
MT23		<i>Rahasia Rasa</i>	<i>The Secret Recipe</i>	Drama	Modulation	Explicitness Change	Material Culture
MT24		<i>Setetes Embun Cinta Niyala</i>	<i>Promised Heart</i>	Romantic Drama.	Discursive Creation	Information Change	No significant cultural element identified
MT25		<i>Laut Tengah</i>	<i>The Mediterranean Sea</i>	Romance, Drama	Established Equivalent	Coherence Change	Ecology
MT26		<i>Rumah Dinas Bapak</i>	<i>Father's Haunted House</i>	Horror-Comedy.	Adaptation & Amplification	Cultural Filtering & Explicitness Change	Social Culture
MT27		<i>Tuhan Izinkan Aku Berdosa</i>	<i>Harlot's Prayer</i>	Drama, Religious, Thriller	Discursive Creation	Information Change	Organizations, Customs, and Beliefs
MT28		<i>Siksa Kubur</i>	<i>Grave Torture</i>	Psychological Horror, Drama, Thriller	Literal Translation	Other Pragmatic Strategies	Organizations, Customs, and Beliefs
MT29		<i>Kabut Berduri</i>	<i>Borderless Fog</i>	Crime Thriller, Mystery, Drama	Modulation	Information Change	No significant cultural element identified
MT30		<i>Sampai Nanti, Hana!</i>	<i>Till Then, Hanna!</i>	Drama, Romance	Established Equivalent	Coherence Change	No significant cultural element identified



© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta:

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber.
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, dan sebagainya.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apa pun tanpa izin Politeknik Negeri Jakarta

MT31	2023	<i>Malam Para Jahanam</i>	<i>Night of Hell</i>	Horror, Thriller	Modulation	Cultural Filtering	Organizations, Customs, and Beliefs
MT32		<i>Pamali: Dusun Pocong</i>	<i>Pamali: The Corpse Village</i>	Folk Horror, Supernatural Thriller, Mystery	Adaptation	Cultural Filtering	Organizations, Customs, and Beliefs
MT33		<i>Tebusan Dosa</i>	<i>The Redemption of Sin</i>	Horror, Mystery	Modulation	Coherence Change	Organizations, Customs, and Beliefs
MT34		<i>Cinta Dalam Ikhlas</i>	<i>Pure Love</i>	Romance, Drama	Modulation	Coherence Change	Organizations, Customs, and Beliefs
MT35		<i>Panggonan Wingit</i>	<i>The Haunted Hotel</i>	Supernatural Horror, Suspense, and Comedy	Adaptation	Cultural Filtering & Information Change	Organizations, Customs, and Beliefs
MT36		<i>Sehidup Semati</i>	<i>Till Death Do Us Part</i>	Romance, action, and thriller	Established Equivalent	Coherence Change	Social Culture
MT37		<i>Ngeri-ngeri Sedep</i>	<i>Missing Home</i>	Drama, Comedy	Discursive Creation	Information Change	Social Culture
MT38		<i>Perang Kota</i>	<i>This City is a Battlefield</i>	War Drama, Thriller	Amplification	Explicitness Change	No significant cultural element identified
MT39		<i>Kalian Pantas Mati</i>	<i>Tainted Soul</i>	Supernatural horror	Discursive Creation	Information Change	No significant cultural element identified
MT40		<i>Gadis Kretek</i>	<i>Cigarette Girl</i>	Drama, Romance	Generalization	Cultural Filtering	Material Culture & Social Culture
MT41	2022	<i>Inang</i>	<i>The Womb</i>	Drama, Horror, Mystery, Thriller.	Discursive Creation	Information Change	Organizations, Customs, and Beliefs



© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta:

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber.
- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, dan sebagainya.
- b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apa pun tanpa izin Politeknik Negeri Jakarta

MT42		<i>Nokta Merah Pernikahan</i>	<i>Red Point of Marriage</i>	Romance, Drama	Literal Translation	Coherence Change	Social Culture
MT43		<i>Sinden Gaib</i>	<i>Mystic Singer</i>	Supernatural Horror	Adaptation	Cultural Filtering	Organizations, Customs, and Beliefs
MT44		<i>Galih dan Ratna</i>	<i>High School Serenade</i>	Romance, Drama	Discursive Creation	Information Change	No significant cultural element identified
MT45		<i>Jalan yang Jauh Jangan Lupa Pulang</i>	<i>A Long Way to Come Home</i>	Drama, Family	Modulation	Coherence Change	No significant cultural element identified
MT46		<i>Keramat 2</i>	<i>Sacred 2</i>	Horror	Modulation	Other Pragmatic Strategies	Organizations, Customs, and Beliefs
MT47		<i>Nanti Kita Cerita tentang Hari Ini</i>	<i>Today We'll Talk About that Day</i>	Drama, Romance	Modulation	Coherence Change	No significant cultural element identified
MT48		<i>Rego Nyowo</i>	<i>Take Me to Hell</i>	Horror, Supernatural, Thriller.	Discursive Creation	Explicitness Change & Interpersonal Change	Organizations, Customs, and Beliefs
MT49		<i>Tak Ingin Usai Disini</i>	<i>October Rhapsody</i>	Drama, Romance,	Discursive Creation	Information Change	No significant cultural element identified
MT50		<i>Pengabdi Setan</i>	<i>Satan's Slaves</i>	Horror, Supernatural, Thriller.	Modulation	Coherence Change	Organizations, Customs, and Beliefs
MT51	2021	<i>Seperti Dendam, Rindu Harus Dibayar Tuntas</i>	<i>Vengeance is Mine, All Others Pay Cash</i>	Action, Drama, Comedy	Discursive Creation	Interpersonal Change	Social Culture

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan sumber.
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, dan sebagainya.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apa pun tanpa izin Politeknik Negeri Jakarta

MT52	<i>Penyalin Cahaya</i>	<i>Photocopier</i>	Drama Mystery, Thriller	Reduction	Transediting	No significant cultural element identified
MT53	<i>Perempuan Tanah Jahanam</i>	<i>Impetigore</i>	Horror, Mystery	Discursive Creation	Information change	Organizations, Customs, and Beliefs
MT54	<i>Sultan Agung: Tahta, Perjuangan, Cinta</i>	<i>Sultan Agung: Throne, Rebellion, Love</i>	Biography, Action, Drama	Modulation	Coherence Change	Organizations, Customs, and Beliefs & Social Culture
MT55	<i>Detak</i>	<i>Heartbeat</i>	Thriller, Mystery, Crime	Amplification	Explicitness Change	No significant cultural element identified
MT56	<i>Jangan Minta Jatuh Cinta</i>	<i>No Love Allowed</i>	Romance, Comedy	Discursive Creation	Information Change	No significant cultural element identified
MT57	<i>Bebas</i>	<i>Glorious Day</i>	Drama, Comedy	Discursive Creation	Explicitness Change	No significant cultural element identified
MT58	<i>Mudik</i>	<i>Homecoming</i>	Drama	Generalization	Cultural Filtering	Social Culture
MT59	<i>Mata Batin 2</i>	<i>The 3rd Eye</i>	Supernatural Horror, Thriller	Established Equivalent	Coherence Change	Organizations, Customs, and Beliefs
MT60	<i>Sobat Ambyar</i>	<i>The Heartbreak Club</i>	Romance, Drama, Musical	Adaptation	Cultural Filtering	Social Culture