

Information Repackaging Revisited: Finding the Balance between Translation Accuracy and Appeal

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Abstract: There is a global rise in movie adaptations. This has contributed to the movies gaining popularity worldwide due to the socio-cultural and linguistic connections among viewers. The current study analyzes Nollywood (English) movie titles translated into Kiswahili and English movie titles translated into Spanish. Findings from a previous study serve as a springboard for the current study. The previous study analyzed Nollywood movie titles adapted for Kiswahili speakers. It outlined several strategies, including translation ellipses, transference, codeswitching, literal translations, insertion, and paraphrasing. The translation methods illustrate the difficulties translators face when they pursue either equivalence or alternative approaches in their target titles. Similar trends can be observed in English movie titles when translated into Spanish. The current study aims to extend this investigation by analyzing Nollywood movie titles in Kiswahili compared to English movie titles translated into Spanish. It analyzes different translation approaches among these contexts to understand how accurately maintaining original content compares to developing appealing titles for people with diverse backgrounds. The research collects data through questionnaires to contribute to existing views on movie title translation and adaptation. The results of the study questionnaire reveal that both sets of Kiswahili and Spanish translation students prefer translation that truthfully shows the original movie titles, and these results point to the significance of fidelity in translation as well as cultural adaptation. The comparative analysis expands understanding of how information repackaging through movie title translation affects socio-cultural and linguistic communication.

Keywords: information repackaging, translation accuracy and appeal, Kiswahili and Spanish translations, movie titles, equivalence

1. Background to the Scope of Study

Globalization of movies has facilitated narrative exchanges between cultures, greatly impacting local film production sectors. Li (2024), Gu & Yang (2024) and Singh et al. (2024) posit that the movies have become increasingly popular due to the socio-cultural and linguistic similarities between the global audience, contributing to movie adaptations' success. Nollywood films delivered a complete transformation of the cinematic landscape across multiple geographical areas in Kiswahili-speaking territories (Marjie, 2024). Through Kiswahili title translation, Nollywood movies become essential for offering local viewers (Kiswahili speakers) access and interest in these films. The translation process consists of voiceover/dubbing methods that combine cultural alignment with fidelity to the original

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content, as previously discussed (Marjie, 2024). According to Marjie (2024), translators deal with linguistic and cultural gaps, equivalence and functional equivalence of the source texts to the target texts to ensure the target text serves the same purpose as the source text, thereby achieving communication goals. The translation of movie titles, a critical aspect of this exchange, requires a delicate balance between preserving the original idea or meaning and appealing to the audience. Gu & Yang (2024) and Li (2024) add that movie titles are the first point of contact between a film and its audience. The title of a movie affects how audiences receive it, its success rate, and how it attracts new viewers with short titles. Special care should be dedicated to movie title translation because of its crucial objective. Translators need to preserve accurate information through their work to establish favorable connections between different cultural and linguistic backgrounds. Mounadil (2023) explains that effective communication for meaning reception and audience attraction requires translators to tackle cultural subtleties and language differences. Marjie (2024) agrees that the method and strategies for movie title translations used in adapting cinematic work for a diverse audience are multifaceted, such as adapting Nollywood movie titles into Kiswahili. According to Suima (2024), a translator bridges these languages by looking at cultural differences and language modifications so that the translated versions remain true/ or almost true to their original meaning. Thus, they face multiple barriers due to cultural and linguistic distinctions that force them to implement different approaches to translating original titles for the target market/ audience (Kaneeva & Bagdasaryan, 2021).

The increasing presence of Nollywood movies is an important point of study alongside Spanish translations of English film titles to analyze translation approaches. Based on these typical situations, movie title translation requires decisions about translation accuracy versus market availability. Xu & Enríquez-Aranda (2024) posit that translators must analyze linguistic and cultural components with audience acceptability to determine suitable titles that the audience will comprehend easily.

The research examines Nollywood (English) movie titles translated into Kiswahili and English movie titles translated into Spanish. It extends previous work by Marjie (2024) that looked into Nollywood film titles adapted for Kiswahili audiences. This research study examines different translation strategies across these contexts. It gathers data from questionnaires to understand views about movie titles and how audiences react to translated titles. The comparative framework helps to understand how information repackaging through movie title translation shapes socio-cultural and linguistic processes.

1.1 Research Questions

The paper explores the complicated act of translating Nollywood English movie titles to Kiswahili and English movie titles translated into Spanish, two culturally and linguistically diverse target languages. Movie titles are, therefore, a crucial part of attracting audiences as well as defining the meaning of the movie. Thus, translation of titles is like a link between preserving the original meaning and adhering to the cultural context. Considering the difficulties related to linguistic diversity and differences in the cultural background, it is rather essential to realize what strategies translators utilize and how learners and future practitioners in the field interpret the translation. For this study, three main questions are proposed:

RQ1: What specific translation strategies are employed in adapting English movie titles for Kiswahili and Spanish audiences?

RQ2: How do translation students perceive the balance between accuracy and appeal in these translated titles?

RQ3: How do the strategies and perceptions compare between the Kiswahili and Spanish contexts?

Together, these questions define the attempts of the study to understand translation as a linguistic and intercultural process, which is based on the significance of deliberate modification in cross-cultural communication.

1.2 Review of Related Works

Literature on movie title translation acknowledges the need for translators to balance between accurately maintaining source content and developing an appealing target title (Gu & Yang, 2024). Translation studies have been expanded into various interdisciplinary fields to produce better explanations about content adaptation when crossing linguistic boundaries. The argument has been that the successful adaptation of movies and their titles depends on how well the interlanguage communication plays out. Marjie (2024) confirms this assertion by positing that a translation professional who operates between two languages needs comprehensive knowledge. This is to maintain the precise meaning while translating. Fakharzadeh (2021) and Aboluwade (2019), while agreeing to the need to be competent in both languages, add that audience-oriented translation strategies require a balance of faithfulness with commercial appeal. They further argue that the titles need aesthetic value because the translation of movie titles depends on movie content and audience psychology. Thus, translation success requires a complete understanding of the languages and an approach to developing successful translation techniques. Yin's analysis (2009) supports the creation of accurate movie titles in the target language that bring visual beauty while staying true to the original content. It also agrees that movie titles are critical to their commercial potential.

Another layer of argument is the cultural nuances that the translator has to deal with. Li (2024) demonstrates that film title translation is beyond linguistic capabilities due to the necessary cultural, aesthetic and commercial elements. Li also believes that movies are essential for cultural understanding and exchange because they facilitate better connections between different cultural groups. Similarly, Mounadil (2023) argues that through their ability to transport cultural material across international boundaries, movies enable people from different cultural backgrounds to connect and progress with global communication and comprehension. The translation process, therefore, becomes more difficult because cultural gaps develop from cultural differences, leading to wrong interpretations or misunderstandings. When cultural differences produce understanding gaps, the target audience will have distorted perceptions of the movie throughout. Gu & Yang (2024) explain that movie titles require translation because audience expectations and cultural background need to be considered for successful outreach and audience perception. Research has shown that studies in movie title translations give insights into cultural exchange, audience reception processes, and intercultural communication practices (Li, 2024; Suima, 2024; Zhang, 2018).

While it is essential to consider the cultural nuances when translating movie titles, Dassanayake (2022) and Xu (2021) further mention that the translation of the titles represents cultural communication. This allows people to transmit ideas and emotions to advance societal development and progress. Research by Li (2024) alongside Xu (2021) and Fakharzadeh (2021) explains that the essence of movie titles demands complete knowledge of linguistic and

cultural understanding, with comprehension of audience perception. According to them, movie title translation serves as an entry point for understanding translation by exposing the techniques used to modify content for different audiences. The translation approaches used by Kiswahili and Spanish speakers change according to their linguistic resources and cultural settings. The translators require sensitivity toward the different languages to translate subject matter and understand language dominance while maintaining cultural understanding of both languages (Juma & Ghaeb, 2018; Dweik & Suleiman, 2013).

Fakharzadeh (2021) also acknowledges that the process of fan-based subtitling and dubbing is increasing. These rapid content translation initiatives from non-professional translators emerged because there is a shortage of experts. However, these initiatives produce unconventional text and title translations to appeal to viewers and build loyalty within popular culture. The current paper investigates how viewers perceive movie title translations following the investigation by Marjie (2024) into audience reactions toward movie titles. The study evaluates the impact of translated movie titles on audience reception while determining.

It is acknowledged that multiple elements affect movie title translation. Language barriers, combined with cultural values and market-related necessities, create difficulties. These existing variables substantially affect translator choices during the process and determine how the target audience receives the processed content. Effective cross-cultural and language communication requires translators to understand these elements well. Translators must handle these intricate elements to create titles that accurately represent original content while achieving positive

2. Theoretical Framework

The Skopos theory, propounded by Vermeer (1998) as explained by Munday (2001), states that translation should serve a specific purpose since translators need to prioritize the “skopos” of each translated text. It reintroduced functional integrity as the central assessment measure. According to Gu & Yang (2024), the translation technique allows experts to adjust the equivalence rules to match their target audience's requirements. Marjie (2024) agrees that equivalence remains unattainable and undesired when socio-cultural and linguistic contexts have substantial variations. Our data could have such variations, looking at the cultural and linguistic disparities between English-Kiswahili and English-Spanish. Thus, Sapta et al.'s (2020) assertion that the translator needs to understand and modify their translation methods based on an analysis of their target audience, along with translation purpose and reception context, needs to be considered. We argue, therefore, that the Skopos theory gives translators leeway to focus more on developing appealing titles than strictly preserving exact meaning or adhering to the linguistic aspects for movie titles. Heng (2018) adds that their task stems from translating a text's purpose for an intended audience. We believe some translators may even change original titles to increase marketability. The research uses the Skopos translation theory principles to explore how Nollywood movie titles are adapted for Kiswahili viewers, how English titles are adapted for Spanish-speaking audiences, and which priorities prevail among translators, such as equivalence, cultural adaptation or audience relevance.

Beyond audience appeal, the Skopos theory stresses the need to analyze the cultural framework of the translated texts for the target audience (Ying, 2019). One of the Skopos theory's core principles is the translator's capacity to see translation as a communicative event.

Since the translator acts as an expert communicator, they bridge cultural gaps by changing the original content to address target readers' precise needs (Singh et al., 2024). The argument is that although linguistic variables are important in translation, translation goes beyond linguistic procedures because it constitutes complex intercultural communication through various elements that transcend the text. According to Skopos theory (Bassnett, 2006), translation freedom extends to text modification because a translator needs to ensure their adaptation achieves its defined purpose. Li (2024) opines that success in translation comes from performing the assigned function correctly, even if the result slightly differs from literal or cultural equivalence with the source material. Our question to Li (2024) is, how much difference?

The Skopos theory also helps explain translators' motivation behind their decisions by demonstrating how their choices strategically support the ultimate translation success. By considering Skopos, analysts can evaluate the effectiveness of different translation strategies in achieving the intended purpose of the translation. In our case, we examine how these translated titles adhere to the primary function, maintaining an equivalent impact and cultural appropriateness within the target audience, whilst understanding the linguistic differences between source and target languages. In translation, the primary function determines what translation elements should dominate. Yi et al. (2023) posit that informative targets use accurate and straightforward language, yet persuasive targets aim to create powerful rhetoric with emotive features.

Given the above, the translator must carefully evaluate the readers' linguistic abilities, cultural heritage, and current awareness/acceptability to develop a translation that reaches its intended communication goals. Implementing the Skopos theory requires translators to manage these various influencing variables between the source text, the recipient/ audience makeup, and the translation goal. Thus, they must assess the dynamic relationship between source-text preservation, target-audience expectations, and communicative targets. This gives the translators multiple possibilities, from performing direct word-for-word translations to transforming or creating new content. The functionalist approach provides these tools to determine effective methods by considering their cultural backgrounds, knowledge, and expectations. Through this framework, translators serve as vital conduits who transform or repackage source materials to ensure successful target message exchange.

3. Methodology

The research uses a mixed-methods approach, combining quantitative and qualitative methods to evaluate Nollywood movie titles translated into Kiswahili and English movie titles translated into Spanish. The study gathered six Nollywood movie titles, their Kiswahili adaptations, and six English movie titles with Spanish adaptations. Three of the six movies display translated versions, but the others closely follow their original English version. While the Kiswahili English version does not have an explanation in Kiswahili, the Spanish version maintains the English version but explains in Spanish. The chosen movie titles cover different genres in a way that their original meanings serve as the foundation of their selection. The assessment method for Accuracy determined whether the translated version preserves the meaning expressed in the original film title. The appeal assessment explored how well the target audience received and related to the translated version. We assessed how well the translated titles synchronize with the cultural customs of their target audiences for all cultural

objects. It also focuses on linguistic appropriateness to analyze the smoothness and coherence of translated titles in the target language.

The second analysis used questionnaires. Questionnaires were distributed to Kiswahili and Spanish students offering translation as elective subjects at the University of Ghana. The University of Ghana offers Kiswahili (in the Department of African and Asian Languages) and Spanish (in the Department of European Languages) courses from levels 100 to 400. The subjects include grammar, literature, oral expression, translation, culture, and civilisation. The translation courses are taught as elective subjects at levels 300 and 400. The data collection included 63 level 300 students and 30 from level 400 Kiswahili students. On the Spanish side, 39 students offer Spanish at level 300 and 23 at level 400. The study analysed six movies within each language subset for each translator's translation strategies. However, the students were sent four movie titles to solicit their perception. One of the movie titles is maintained in the same English version, and the other three are translated versions into Kiswahili and Spanish.

The question survey employed both pre-structured and unstructured response sections. Each response point in the questionnaire allowed participants to evaluate translated movie titles concerning their accuracy and appeal, alongside cultural relevance and linguistic appropriateness, using a Likert ranking system. Audience perceptions and preferences, together with the assessment of translated movie titles, were obtained through the questionnaires. Open-ended questions enabled participants to describe their experiences of the titles and showcase their translations, which they considered better suited to the purpose. The data was calculated using mean scores and standard deviations from the descriptive statistical analysis of questionnaire data. The research method allowed researchers to gather numerical data regarding the public reception of language adaptation and repackaging. The research method enabled us to discover the elements that shaped audience responses to translated movie titles.

4. Analysis and Discussion

The study found English movie titles translated into Kiswahili and Spanish. For Kiswahili, we found (English) Nollywood movie titles that were translated into Kiswahili and English American movie titles into Spanish. According to the skopos theory, translators can choose strategies that serve a specific purpose. The choices could be in terms of culture, linguistics or even humor. Given their choices, Kiswahili-English translators used Loans, Ellipsis, Insertions and Literal Translations. On the other hand, the Spanish-English translators used Dual, Loan, Modulation and Dynamic Translations. Six movies were collected for both languages. Data gathered three movie titles that were not translated into either Kiswahili or Spanish, and the other three were translated into either Kiswahili or Spanish. Translators used Loan translations for the Direct lifting of the movie titles in the Kiswahili category, whereas in the Spanish category, translators used dual and loan translations.

4.1 Direct Lifting of Movie Titles

Marjie (2024) explained that attaining strict equivalence in translation may be undesirable when socio-cultural and linguistic contexts have substantial variations. Our data has movie titles gathered from English and translated into languages that may have such variations, looking at the cultural and linguistic disparities between English-Kiswahili and English-

Spanish. The study found that, given the multiple variables at the disposal of the Kiswahili-English and Spanish-English translators, they managed the various influencing variables between the source text, the recipient, and the translation goal. The translators, therefore, resorted to using a mix of informative or persuasive methods in translating the movie titles. The data found that for Kiswahili, the three movie titles lifted directly into Kiswahili did not have any Kiswahili explanations, whereas those of Spanish have both English and Spanish. The English movie titles were lifted directly, and the Spanish versions had translations/explanations of the duplicate movie titles in Spanish. Thus, while the Kiswahili-English translator sometimes adopts a monolingual approach, the Spanish-English translator adopts a bilingual approach anytime they lift titles directly from English. They do this whenever they extract titles from the English language. Table 1 below shows English-Kiswahili and English-Spanish movie titles. It summarizes the translation strategies used by Kiswahili and Spanish translators for English movie titles.

Table 1: Direct Lifting of English Movie Titles into Kiswahili and Spanish

No Nollywood (English) Movie titles dubbed into Kiswahili				
	Original title in English and release dates	Literal translation in Kiswahili	Translation used in the movie/telenovela	Type of Translation
1.	Love and Sham 2024	Upendo na Unafiki	Love and Sham	Loan Translation
2.	A Cheating Husband (2024)	Mume Mdanganyifu	A Cheating Husband	Loan Translation
3.	Best Friends Forever (2025)	Marafiki Bora kwa Milele	Best Friends Forever	Loan Translation
American (English) movies dubbed into Spanish				
1.	Free Guy: Tomando el Control (2021)	El Tipo Libre: Tomando el Control	Free Guy: Tomando el Control	Dual Translation
2.	Uncharted (2022)	Inexplorado	Uncharted: Fuera del Mapa	Dual Translation
3.	Smile (2022)	Sonrisa	Smile	Loan Translation

The study revealed that direct translations of English movie titles into Kiswahili and Spanish. Direct translations keep the original titles intact. The translation process indicates faithfulness to the original title. This requires that the target audience be highly familiar with English for comprehension. These findings show that the Kiswahili-English translator maintains only the English version when the movie titles are directly lifted. The data gathered showed that some Nollywood movies dubbed into Kiswahili used loan translation. This further revealed that, in the Kiswahili context, the direct transfer of English titles without adaptation can result in a disconnect with the audience, especially if the titles have certain linguistic and cultural words that the Kiswahili speaker does not understand in English. This means that the translator should be conversant with the linguistic and cultural background of the target audience when translating a movie title to enhance understanding and engagement, as stipulated by the Skopos theory. It is observed that with the three movies, Love and Sham, a cheating husband, and Best Friends Forever, Kiswahili used the same movie titles as the source language. Although this

can promote recognition, (Pasaribu et al., 2022) posits that it could lead to misunderstanding, especially if the audience is unfamiliar with English.

On the other hand, the Spanish-English translator used a bilingual or dual method that kept both the English titles and Spanish adaptations. Spanish titles, in this case, feature supplementary information besides the English titles to serve viewers with different English comprehension levels. The dual language approach allows Spanish viewers to keep the original English title and understand the film even if their English skills are limited. We argue that Spanish translations include extra cues apart from English titles to support viewers with different degrees of English understanding as part of a bilingual translation approach. A bilingual strategy helps keep the original titles intact and enables Spanish speakers to understand the film even if they do not speak fluent English. Also, adding Spanish versions could be a strategy to balance the audience's linguistic and cultural backgrounds. The explanation for this could be due to the various Spanish versions in the Hispanic world. This example corroborates previous research that says that translators of movie titles usually prioritise the need to meet the potential interest of the audience. The findings also confirm claims that translators frequently prioritise clarity when translating Croatian appellatives into German (Fakharzadeh, 2021). For instance, the translators may adopt a more liberal approach, prioritising audience engagement and cultural relevance over exact linguistic equivalence (Marjie, 2024). This is frequently accomplished by modifying titles to reflect cultural values or generate emotional responses (Yin & Tian, 2020). The dual translations featured in ‘Free Guy’: *Tomando el Control* and *Uncharted: ‘Fuera del Mapa’*. In this context, translators maintained the movie’s theme for a broad audience while localising its appeal. However, the third movie under direct lifting used a loan translation strategy, maintaining the English version without a Spanish translation. The findings show that Spanish translators maintain authenticity in original titles yet reform them for local market recognition. The above resonates with Yi et al. (2023), who posit that informative targets use accurate and straightforward language, yet persuasive targets aim to create powerful rhetoric with emotive features.

4.2 Translated Movie Titles

Translators may decide to translate movie titles to avoid misinterpretation by the audience (Lotfollahi & Moinzadeh, 2012). This is because cultural and linguistic traits can be identified when movie titles are translated accurately. In this instance, the translators understand the target audience and, in so doing, know what will appeal to them and how they will understand it. Given that translation operates at the intersection of diverse cultures and linguistic systems, translators may sometimes face the inherent challenge of navigating the nuances and specificities inherent in each language (Kaneeva & Bagdasaryan, 2021). This leads to modifying titles to resonate with local audiences. The subsequent discussion will explore instances where movie titles undergo translation, with the corresponding data presented in Table 2 for detailed analysis. The research shows that translators used various translation strategies to translate English movie titles into Kiswahili and or Spanish.

Table 2: Translation strategies of English into Kiswahili and Spanish Movie Titles

Nollywood (English) Movie titles dubbed into Kiswahili				
	Original Title in English and Release Dates	Translation in Kiswahili	Translation Used in the Movie/Telenovela	Type of Translation
1.	1. No More Love (2018)	Hakuna Upendo Tena (There is No More Love)	Hakuna *Mapendo (There is no Love)	Ellipsis

2.	Complicated Love (2014)	Upendo Ngumu (complicated love)	Mapenzi *ya Magumu (Love of Difficulties)	Insertion
3.	Wicked Elders (2015)	Wazee Waovu/Wakorofi	*Wanafiki Wakuu (Leaders/Heads cunning)	Literal Translation (ungrammatical)
American (English) movies dubbed in Spanish				
1.	The Boss Baby (2017)	El Jefe Bebé	Un Jefe en Pañales (<i>A Boss in Diapers</i>)	Modulation
2.	Cloudy with a Chance of Meatballs (2009)	Nublado con Probabilidad de Albóndigas	Lluvia de hamburguesas (<i>Hamburger rain</i>)	Dynamic (Free) Translation
3.	The Good Dinosaur (2015)	El Buen Dinosaurio	Un Gran Dinosaurio (<i>A Great Dinosaur</i>)	Dynamic (Free) Translation

This study observes Ellipsis, insertion, and Literal Translation as the main strategies in movie titles between English and Kiswahili. In the first movie title, the translation of "No More Love" to '*Hakuna Mapendo*' presents an example of ellipsis because a word is omitted from the target language. While the word 'more' is lost, it does not significantly affect the meaning in the translated title. It is observed that the word 'more' in the English version is just for emphasis; however, the Kiswahili version omits the 'more'. It would have been convenient for the Kiswahili-English translator to add 'more', but because the '*hakuna*' already translates to 'no', it is therefore not a problem to translate the movie without emphasis on the word 'more'. The Kiswahili-English translator also uses 'mapendo' instead of the appropriate word 'upendo'. The second movie title employs Insertion, as seen in "Complicated Love", with its appropriate translation as 'Upendo Ngumu'. The Kiswahili-English Translator translates this as '*Mapenzi ya Magumu*', which adds a grammatical element 'ya' to connect the words. This translates awkwardly as the 'ya' connector is usually used for compound adjectives in Kiswahili. It is formed by adding the subject prefix of the first word, usually a noun, with what is referred to as 'a' of association' to co-join the words. However, in the Kiswahili version, the Kiswahili-English translator uses 'magumu', which means 'difficulties /complications', for 'complicated', and uses a connector that translates to 'love of complication' rather than 'complicated love'. The translators, therefore, add a grammatical element that paraphrases the sentence. However, it reads the same. In the case of the third example, "wicked elders," translated as "*Wanafiki Wakuu*," a literal translation is used. Nevertheless, the appropriate words should have been '*Wazee Waovu*', 'wicked elders', and not '*Wanafiki Wakuu*', 'hypocritical heads/leaders'. In Kiswahili, a noun comes before an adjective, the reverse of the English version. In this context, the Kiswahili-English translator uses the English syntax version where '*wanafiki*' translates to 'hypocrites in English, and the '*wakuu*' part translates to the words 'heads' or 'leaders.' This may have been misused. However, the cultural connotations of 'wicked' and 'elders' may not fully align with the Kiswahili interpretation. Because elders in any African setting are known to be leaders by age and experience, the Kiswahili-English translator only translated the words to mean 'hypocritical leaders', where maybe elders in the community are not regarded as wicked, no matter the circumstance.

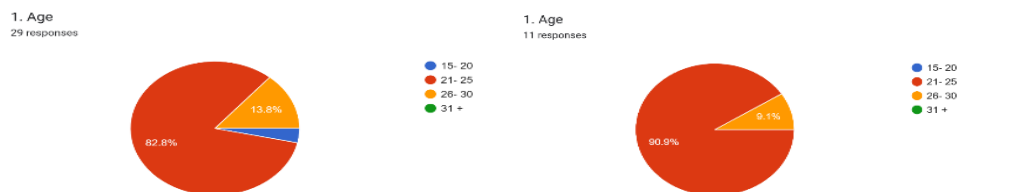
The English-to-Spanish translation strategy involves modulation and dynamic translation. The modulation application occurs in the first example, where "The Boss Baby" is translated into "un Jefe en Pañales" (A Boss in Diapers) showcasing a shift in perspective that repackages the title to resonate with Spanish-speaking audiences. Rather than a direct translation, which would be "*El Jefe Bebé*," the marketed title, "Un Jefe, en Pañales" (A Boss in Diapers), incorporates a layer of cultural relevance and humour that may appeal more directly to the

target. The second example uses Dynamic Translation, demonstrated in the adaptation of “Cloudy with a Chance of Meatballs” to “Lluvia de Hamburguesas,” and “The Good Dinosaur” to “Un Gran Dinosaurio,” which reflects a creative approach to capture the spirit of the original title while ensuring its resonance in the target language. Shokri (2014) and Yin-Hua (2011) point out that this form of translation prioritizes conveying the overall meaning and impact of the movie that is culturally relevant and understandable to the speaker. The findings show how translators can balance linguistic accuracy and cultural disparities between two texts as a form of repackaging for their audience. The main translation issues arise, as opined by Darder (2022) and Arroihana & Kurniarahman (2024), when translators modify source content to the point where its original meaning is lost on the target audience.

5. Students’ Perceptions of Movie Titles

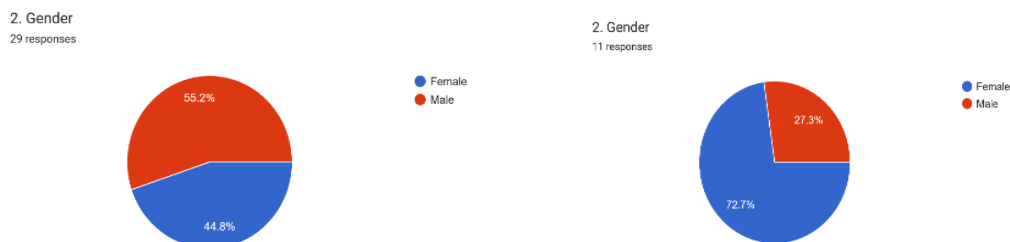
The translation process involves a lot more than substituting one word for another. Due to this complexity, various perceptions of translated movie titles will emerge. Li (2024) mentions that Linguistic, cultural, and individual factors tend to affect translation most of the time. Knowledge of such perceptions is important for translation studies to measure the effectiveness and impact of various translation techniques. As pointed out earlier, the study aims to find out the perceptions of Kiswahili and Spanish Translation students at the University of Ghana regarding English movie titles translated into Kiswahili or Spanish. Respondents' biodata reads: The study recorded 29 respondents from the Kiswahili translation class and 11 from the Spanish translation class. For Kiswahili, those between the ages of 21-25 are 82.8%, and those between 26-30 are 13.8%. For Spanish, those between the ages of 21-25 are 90.9%, while 9.1% are between the ages of 26-30.

Figure 1: Showing the ages of the respondents for Kiswahili and Spanish

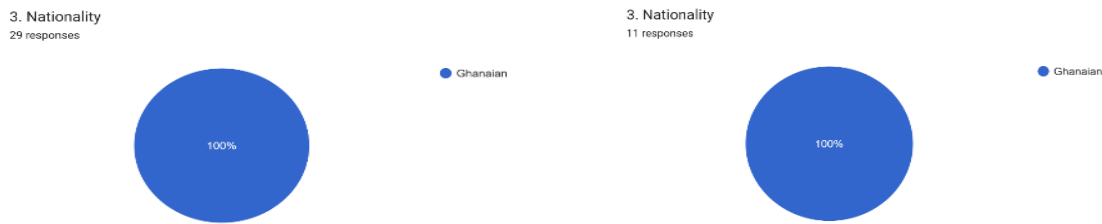


On gender, there are 44.8% females and 55.2% males in the Kiswahili translation, whereas Spanish has 72.7% females and 27.3% males.

Figure 2: Showing the gender of the respondents for Kiswahili and Spanish

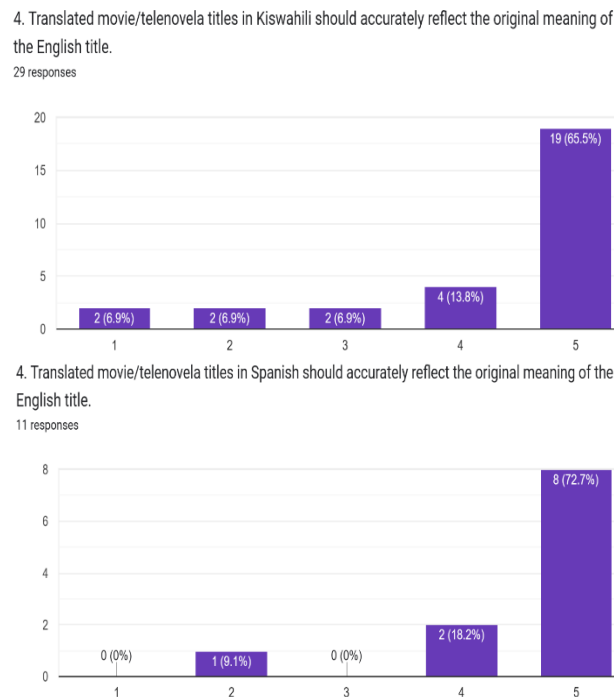


It is observed that both Kiswahili Translation students and Spanish Translation students are all Ghanaians. However, it is important to know that sometimes foreign students come to study in various disciplines in other classes.

Figure 3: Showing the nationality status of both Kiswahili and Spanish respondents

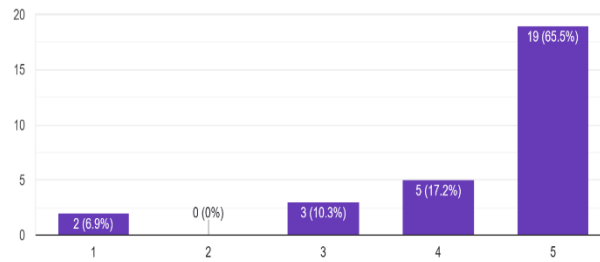
6.1 Accurate reflection of translated movie titles in English

Respondents were asked whether they preferred translated movie/telenovela titles in Kiswahili and Spanish that accurately reflect the original meaning of the English title. For Kiswahili, 19 (65.5%) strongly agreed that translated titles should accurately reflect the original meaning. The same number of respondents affirmed that a translated movie title that does not reflect the original title could mislead the audience. When the Spanish respondents were asked the same question, 8 (72.7%) strongly agreed that translated titles should accurately reflect the original meaning, and the same percentage agreed strongly that a translated movie title that does not reflect the original title is likely to mislead the audience. The responses show that both groups value the accuracy of translated movie titles and recognize that a lack of accuracy can mislead the audience. These responses corroborate other studies that translation involves more than just exchanging words for words. It means understanding the original movie's hidden messages or intended meanings so as not to mislead the audience. In this case, there is support for accuracy.

Figure 3: Showing students' perception of accuracy of translated movie titles in English

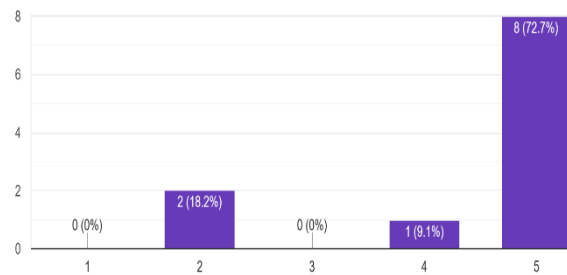
5. A translated movie title that changes the original meaning can mislead the audience.

29 responses



5. A translated movie title that changes the original meaning can mislead the audience.

11 responses



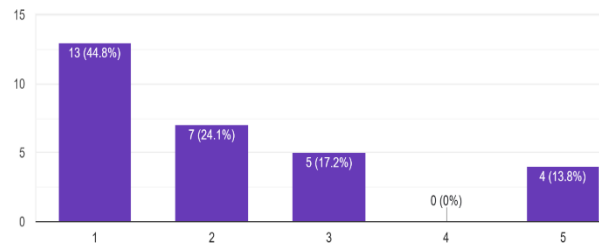
6.2 Accepting deviation for appeal or keeping original English titles

The study asked the respondents whether it is acceptable for a translated movie or telenovela title to deviate from the original meaning if it makes the movie more appealing to the target audiences. The following were the responses. Kiswahili and Spanish respondents strongly disagreed, with 13 (44.8%) and 6 (54.5%), respectively. While 7 (24.1%) disagreed, 5 were neutral. None agreed, and 4 (13.8%) strongly agreed by the Kiswahili respondents. For the Spanish Section, 6 (54.5%) disagreed, 2 (18.2%) were neutral, and 1 respondent each agreed and strongly agreed, respectively. Conversely, 27% of Kiswahili respondents strongly disagreed with not translating English titles into Kiswahili, while 6% disagreed, 7% were neutral, 2% agreed, and 6% strongly agreed. The results also show that the Spanish students (45.5%) are neutral about keeping English movie/telenovela titles untranslated, while 36.4% favour maintaining the original titles and only 18.2% prefer translation into Spanish.

Figure 4: Showing respondents' acceptance of deviation of titles for appeal or otherwise

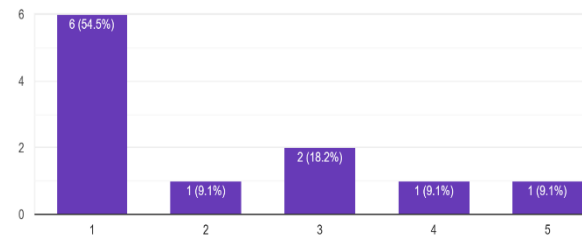
6. It is acceptable for a translated movie/telenovela title to deviate from the original meaning if it makes the movie more appealing to the target audiences.

29 responses



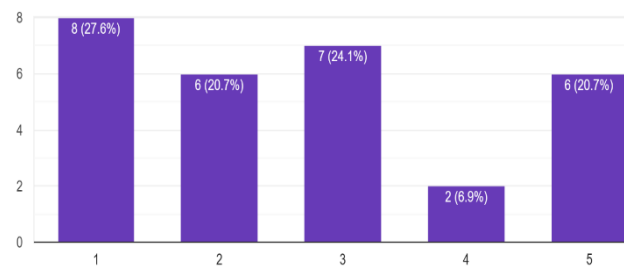
6. It is acceptable for a translated movie/telenovela title to deviate from the original meaning if it makes the movie more appealing to the target audiences.

11 responses



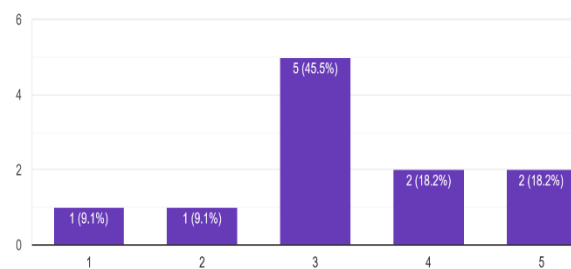
7. I prefer when English movie/telenovela titles are not translated into Kiswahili. That is the original English titles are maintained.

29 responses



7. I prefer when English movie/telenovela titles are not translated into Spanish. That is the original English titles are maintained.

11 responses



Situating the data within Skopos, we found that although it gives translators the leeway to focus more on developing appealing titles than strictly preserving exact meaning or adhering to the linguistic aspects of movie titles, Kiswahili viewers disagreed that the title should be kept in English, while Spanish viewers had mixed feelings. Heng (2018) adds that their task stems from translating a text's purpose for an intended audience. The variations are based on the cultural and linguistic disparities between English-Kiswahili and English-Spanish. This corroborates Sapta et al.'s (2020) assertion that the translator needs to understand and modify their translation methods based on an analysis of their target audience, along with translation purpose and reception context.

6.3 Importance of adaptation over accuracy to the original meaning

Kiswahili and Spanish respondents were asked whether, when translating a movie/telenovela title, cultural adaptation is more important than accuracy to the original meaning. 7 (24.1%) of the Kiswahili respondents strongly agree that cultural adaptation is more important than strict accuracy, and 7 (24.1%) agree with this view. 8 (27.6%) were neutral. The Spanish counterparts had 6 (54%) of the respondents strongly agreeing that cultural adaptation is more important than strict accuracy, and 4 (36.4%) agreed. 1 (9%) respondent disagrees.

In the subsequent question, a significant 22 (75.95%) of the Kiswahili respondents strongly supported finding culturally equivalent expressions for metaphorical or culturally specific references when translating. 5 (17%) agree to the same question. 2 (7%) respondents disagree. Spanish had a significant 7 (63.6%) strongly supported finding culturally equivalent expressions for metaphorical or culturally specific titles when responding to a question related to finding equivalence in translation rather than accuracy regarding metaphors. 3 (27.3%) agree to the same. Only 1 (9%) respondent disagrees.

Table 3: Showing respondents' adaptation of accuracy or Appeal to the original meaning

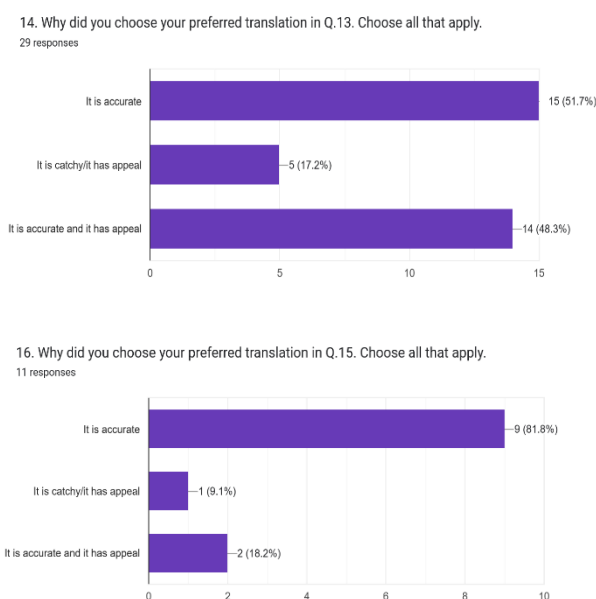
Original title in English and Release Date	Translation in Kiswahili Kiswahili Translation 1	Translation Used in the Movie/Telenovela Kiswahili Translation 2
4. No more Love (2018)	Hakuna Upendo Tena (17, =58.6%)	Hakuna Mapendo (12=41.4%
5. Wicked Elders (2015)	Wazee Waovu /Wakorofi (26=89.7%)	Wanafiki Wakuu(3=10.3%)
6. Complicated Love (2014)	Upendo Ngumu (20=69%)	Mapenzi ya Magumu (9=31%)

Original title in English and Release Date	Translation in Spanish Translation 1	Translation Used in the Movie/Telenovela Translation 2
4. The Boss Baby (2017)	El Jefe Bebé (6=54.5% of respondents preferred this translation)	Un Jefe en Pañales (5=45.5% of respondents preferred this translation)
5. Cloudy with a Chance of Meatballs (2009)	Nublado con Probabilidad de Albóndigas (6=54.5% of respondents preferred this translation)	Lluvia de Hamburguesas (5=45.5% respondents preferred this translation)
6. The Good Dinosaur (2015)	El Buen Dinosaurio (10=90.9 % of respondents preferred this translation)	Un Gran Dinosaurio (1=9.1% of respondents preferred this translation)

When choosing between different translation approaches by Kiswahili respondents, 17 (58.6%) preferred Translation 1 of example 4, whereas 12 (41.4%) preferred Translation 2 of example 4. For the second example, 5, 26 (89.7%) preferred Translation 1, and 3 (10.3%) preferred Translation 2. However, in the third example, 6, 20 (69%) favored Translation 1, where 9 (31%) preferred Translation 2. From the survey, more students preferred accurate translation into Kiswahili. Again, Spanish respondents' preferences were similar when choosing between different translation approaches. For the first two examples, 4 and 5, 6 (54.5%) preferred Translation 1, whereas 5 (45.5%) preferred Translation 2, respectively, but in the third example, 6, 10 (91%) favored Translation 1 and 1 (9%) favored Translation 2. From the survey, more students preferred accurate translation to the marketed titles. This shows that among the Spanish respondents, preference for translation 1 was roughly balanced in the first two examples, examples 4 and 5, but strongly favored in translation example 6. The preference pattern aligns with the survey trend, where more prefer accurate translations than marketed translations.

Further to the question, respondents were asked to indicate reasons for their preferences for a particular translation. It is observed that both Kiswahili and Spanish respondents preferred accurate translations to those with appeal. As respondents were asked to choose as many options as they preferred, respondents said they preferred accurate translations, translation 1, rather than translation 2, the marketed translation with appeal or a catchy one. When respondents were further prompted to choose between accuracy, appeal, or both, in order of preference, Kiswahili respondents preferred accuracy with a close preference for both over appeal. Spanish respondents categorically preferred accuracy, then both before appeal. Find the data to support the claim.

Figure 5: Showing respondents' reasons for translation preference



6.4 Maintaining originality of title or translation

It was observed that some movies, although dubbed into either Kiswahili or Spanish, still had the English titles. Respondents were therefore asked whether they preferred the English title to remain the same in the dubbed movie version or be translated.

Table 4: Showing respondents' preference for types

“A Cheating Husband” vs “Smile (2022)”

Response Option	Kiswahili Group (Cheating Husband)	Spanish Group (Smile)
Keep original title	6 (20.7%)	5 (45.5%)
Fully translate	14 (48.3%)	3 (27.3%)
Combine English & local language	9 (31%)	3 (27.3%)

On the movie title A Cheating Husband, 14 (48.3%) favored fully translating it into Kiswahili. However, 9 (31%) of respondents favored using both English and Kiswahili, which shows their likeness for hybrid titling regarding translation, while 6 (20.7%) maintained the English title. Regarding the movie title Smile (2022), 5 (45.5%) favored keeping the translation in English. However, 3 (27.3%) respondents split for the preference for both fully translation and combining English and Spanish, which shows that respondents favored using both English and Spanish, and this also shows their openness to hybrid titling when it comes to translation

6.5 Finding the balance between accuracy and appeal

Finding the balance between accuracy and appeal for Kiswahili and Spanish respondents can be dynamic. The data shows that respondents from both sides prefer accuracy over appeal when translating movie titles. Most respondents in both groups feel strongly that movie titles in other languages should accurately match the original meaning. 65.5% of the Kiswahili respondents and 72.7% Spanish respondents clearly preferred that the translations match the meanings of the titles.

However, the data reveal that respondents also see appeal as a factor in translation decisions. The answers indicate that respondents regard movie titles as linguistic items and tools to advertise and attract audiences. The Skopos theory supports this dual approach, explaining that translators must balance accuracy and communicative dimensions, considering the reader's cultural and linguistic background. This explains why translators modify titles, create emotional appeal, and incorporate cultural nuances to engage the audience while maintaining the core meaning.

This balance is reflected in respondents' preferences in practice, where accuracy comes first, followed by appeal. Although they were open to combining accuracy and appeal, Kiswahili respondents preferred accuracy slightly over appeal. Similarly, Spanish respondents valued appeal as a supplement to accuracy. This nuanced approach is consistent with the translation techniques noted in the research. Spanish translators frequently use dual-language titles that retain original wording along with culturally appropriate explanations to maximize both understanding and appeal, while Kiswahili translators occasionally use loan translations that preserve original terms but run the risk of offending viewers who are not as fluent in English.

This research's comparative approach shows that repackaging information through translation cuts across consumers' cultural, language, and commercial needs. Before choosing a title, translators must assess the audience's language skills, cultural setting, and expectations. Thus, the preference for accuracy alongside openness to appeal indicates that good movie title translation is about literal equivalence, cultural acceptance, and market viability.

The results demonstrate that although accuracy is the basis of good translation, appeal is a necessary complement that translators carefully combine to guarantee titles are both relevant and interesting for various audiences.

6.6 Conclusion

The study explores how movie titles are adapted for people across different linguistic and cultural backgrounds, focusing on the balance between accuracy and appeal. By examining Nollywood movie titles in Kiswahili and English movie titles in Spanish, the study advances on an earlier understanding of the many challenges translators have to overcome. According to the study, as globalization and more movies are adapted, particular strategies are needed to translate these stories for different people without altering the original content. These results, both Spanish and Kiswahili respondents strongly favor translations that faithfully capture the original movie titles, understanding that errors can mislead and skew viewers' perceptions.

The findings reveal a strong preference among both Kiswahili and Spanish translation students for titles that maintain fidelity to the original meaning, reflecting concerns that inaccuracies can mislead or distort viewer perceptions. At the same time, the study underscores the essential role of cultural adaptation in making translations marketable and engaging, illustrating how

translators negotiate linguistic, cultural, and commercial factors simultaneously. The openness to hybrid or bilingual titling strategies further demonstrates the dynamic interplay between accuracy and appeal in different linguistic contexts.

Theoretically, this research validates Skopos theory's central premise that translation is a purposeful, audience-centered activity. However, it also reveals that audience expectations for accuracy often surpass assumptions, forcing translators into complex negotiations between faithfulness to the source text and tailoring content to target audiences' cultural and commercial needs. This interconnected understanding enriches the functionalist framework by emphasising the practical challenges and strategic choices translators make in global media translation.

By offering a comparative analysis of Kiswahili and Spanish translation practices and audience perceptions, this study advances translation studies through its cross-linguistic perspective. It deepens insights into how information repackaging operates within different cultural and linguistic spaces, highlighting translators' roles as cultural mediators and creative agents who shape international cinematic communication.

Thus, this study affirms that successful movie title translation transcends mere linguistic conversion. It requires effective intercultural communication that respects the source material while adapting to the expectations and cultural backgrounds of target audiences. Striking the right balance between accuracy and appeal is crucial for promoting cross-cultural understanding, enhancing audience reception, and enabling the global dissemination of movie narratives.

The study recommends a replication of this survey with a broader audience in Kiswahili-speaking regions such as Tanzania and Kenya, and Spanish-speaking countries including Mexico and Spain. Additionally, expanding the corpus to include a wider variety of movie titles and genres would also provide deeper insights. Furthermore, investigating the economic impact of different translation strategies on film marketing and audience reception could further enhance the field's understanding of translation's role in the global entertainment industry.

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