

Original Paper

Research on Film Subtitle Translation from the Perspective of Skopos Theory: A Case Study of *Mulan*

Shuyue An¹ & Shi Shi^{2*}

^{1,2} School of Foreign Languages, Hubei University of Technology, Wuhan 430068, China

* Corresponding author, Shi Shi

Received: October 20, 2025 Accepted: November 24, 2025 Online Published: November 28, 2025

doi:10.22158/jecs.v9n4p77

URL: <http://dx.doi.org/10.22158/jecs.v9n4p77>

Abstract

*This paper conducts a case study on the subtitle translation of the American film *Mulan* within the framework of Skopos Theory, exploring its characteristics, principles, and strategies in the translation process. The study finds that the subtitle translation of *Mulan* exhibits features such as instantaneity, colloquial speech, and use of cultural transplantability, which align with the communication needs of audiovisual translation. Furthermore, the analysis highlights how the three core principles of Skopos Theory—the skopos rule, the coherence rule, and the fidelity rule—are specifically applied in the translation practice. It demonstrates that through the flexible adoption of strategies such as domestication, foreignization, amplification, and free translation, the translator ensures the accurate conveyance of information while taking into account the cultural backgrounds and aesthetic preferences of the target audience, thereby effectively promoting cross-cultural understanding and emotional resonance. These findings verify the applicability of Skopos Theory in audiovisual translation, and further offer theoretical references and practical examples for related translation practices.*

Keywords

*Skopos Theory, three principles, film subtitle translation, *Mulan**

1. Introduction

Film and television works are the products of cultural development and symbols of a highly civilized society. However, the expressive forms of film and television works from different cultural backgrounds are constrained by linguistic disparities, making it difficult for audiences to fully comprehend the essence of the original works. Subtitles, as a product of post-production in film and television works, can assist viewers from diverse cultural backgrounds in overcoming language barriers. With the rapid development of the Internet, the thriving film industry has enabled audiences to broaden their horizons, shifting their

focus from local film and television works to overseas productions. In this context, subtitles play a pivotal role. Without subtitles, viewers unfamiliar with the original language can only watch film and television works in confusion; whereas, with subtitles, particularly those translated into the target language, a broader audience can clearly understand the plot and character traits, gaining further insight into foreign cultures. Thus, subtitles are of utmost importance—subtitle translation transforms dialogues in film and television works into on-screen text, thereby reproducing the filmic narrative. However, traditional equivalent translation theories have limitations and can no longer meet the demands of subtitle translation. Skopos Theory, on the other hand, opens up a new avenue for subtitle translation.

Among the three principles of Skopos Theory, the Skopos rule is of paramount importance. According to the Skopos rule, the purpose determines the translation criteria during the translation process. Therefore, it is crucial to understand the translator's purpose before initiating the translation. "Film and television subtitles are phrases that flash across the screen and disappear instantaneously, differing from written text in books that readers can repeatedly consult."¹ Subtitle translation, constrained by time and space, should strive for brevity, eliminating redundant expressions, and utilizing simple or condensed sentences to ensure the language is easily understandable.

This also aligns with the requirements of Skopos Theory. If content arises that the audience cannot immediately comprehend, the translator should make every effort to supplement information for easier understanding or adapt the dialogue into content familiar to Chinese viewers. The ultimate goal of subtitle translation is to provide viewers with an excellent audio-visual experience through the integration of subtitles with the film or television work itself.

Mulan is a film made in the United States based on Chinese cultural stories. The movie tells the story of a young woman who disguises herself as a man to take her ailing father's place in the army, ultimately becoming a heroic figure in Chinese folklore. It integrates traditional Chinese culture with modern values and involves various aspects of subtitle translation, which makes it an ideal subject for research. Taking *Mulan* as the research target, this paper uses the Skopos Theory to analyze the translation of the subtitle in this film, including characteristics, rules as well as the strategies in the translation process.

2. Literature Review

2.1 Previous Studies on Skopos Theory

Skopos theory, rooted in German functionalist translation theory, was first introduced by Hans Vermeer (2001) in *A Framework for a General Theory of Translation*. It emphasizes that the primary determinant of translation strategy is the intended purpose of the target text. Vermeer proposed three key rules: the Skopos rule (purpose), the coherence rule (intratextual coherence), and the fidelity rule (intertextual coherence). This theory shifted translation studies away from source-text dominance.

Reiss (2004) laid the groundwork for functionalism by linking text types, functions, and translation strategies. She argued that translation should prioritize the function of the target text over formal equivalence. Holz-Mänttari (1984) expanded this view by defining translation as a communicative,

purpose-driven action involving multiple participants and contextual factors. Nord (1997) further refined the theory by introducing the loyalty principle, emphasizing the translator's ethical responsibility to all stakeholders.

Recent applications of Skopos theory span literary, psychological, audiovisual, and advertising translation. For instance, Abbasian & Hosseini (2021) analyzed metaphor translation in *The Prophet*, highlighting the influence of audience and translator background. Alimardani & Dastjerdi (2021) found that Persian translators of psychology books often use adaptation and literal translation. VanDemark (2022) applied Skopos to a German short story, noting its strength in capturing cultural context but weakness in conveying literary tone. Alsager & Almohizea (2023) studied Arabic subtitles of *Mulan*, observing frequent use of literal translation and occasional neglect of Skopos rules. Salih (2023) emphasized the target-oriented nature of tourism text translation, while Chirig & Bouziane et al. (2023) underscored the importance of cultural awareness in advertising translation.

In China, Skopos theory gained significant traction in the 21st century after an initial introduction by Gui (1987). Research spans literary translation (e.g., Xin & Song's 2012 analysis of *A Dream of Red Mansions*), non-literary translation (e.g., Cao's 2020 work on scientific English), and particularly audiovisual translation. Scholars like Cao (2024) and Zhang (2024) have applied the theory to subtitle translation, highlighting its value in navigating cultural elements and enhancing cross-cultural communication. The theory is often compared with Chinese translation standards, such as Yan Fu's "Faithfulness, Expressiveness, and Elegance" (Zhou, 2007), revealing both parallels and differences in theoretical approach.

2.2 Previous Studies on Subtitle Translation

Subtitle translation research emerged in the West, driven by globalization and the need for cross-cultural media accessibility. Early work established its theoretical foundations, with Dollerup (1974) and Istvan (1976) providing seminal frameworks. The concept of "constrained translation," introduced by Christopher (1982), highlighted the unique spatial and temporal limitations of subtitling. Subsequent scholars like Luyken (1991), Ivarsson (1992), and Gambier (2001) systematically explored translation strategies and the linguistics of subtitling, solidifying it as a distinct research field.

In China, Gao (1998) pioneered the discussion on film and television subtitle translation. Since the early 2000s, research has progressed significantly, focusing on defining the linguistic and technical characteristics of subtitles. Scholars (e.g., Ma, 1997; Wang, 2011; Wu, 2013) consistently identify key features: temporal and spatial constraints, popularity, instantaneity, and cultural specificity.

Research has also delved into translation strategies, primarily categorizing them into domestication and foreignization (Bao, 2012). Domestication aims to make the translation feel natural to the target audience, enhancing fluency and acceptability but risking cultural loss. Foreignization preserves source-culture elements, promoting cultural exchange but potentially challenging the audience. Effective subtitling often requires a balance between these approaches.

Recent studies in China reflect evolving and interdisciplinary perspectives. Scholars examine the

challenges of Chinese film promotion abroad (Li & Ma, 2021), the phenomenon of "cultural discount" (Zhang, 2021), and the application of new models like information-value priority for short videos (Pan & Huang, 2022). Furthermore, research is increasingly informed by multimodality (Yang & Xue, 2023; Wu & Li, 2024), acknowledging that subtitles are just one element interacting with audio and visual modes to create meaning. This highlights the growing sophistication of subtitle translation studies, which now integrate technology, communication theory, and cultural studies to improve translation quality and cross-cultural effectiveness.

This study aims to contribute to this field by discussing movie subtitle translation strategies from the perspective of Skopos theory, offering new insights and practical suggestions for translation practice.

3. Characteristics of Subtitle Translation in *Mulan*

3.1 Instantaneity

Any film needs to provide an instantaneous subtitle for the audiences in order to help them catch up with the plot easily. The plot of the film going fast and images changing simultaneously, subtitle needs to be synchronized and instantaneous. Therefore, the translation of subtitle must be straightforward, popular and easy to be understood. It combines language skills and keen insights of the author together and put them into the movie's plot and character traits. Instantaneity has become an important characteristic in subtitle translation, because only it is fully considered can translators manage to keep the subtitles clear and lucid, prevent the audience from missing more subsequent plots, and help them better understand the movie content.

In the film *Mulan*, instantaneity also stands out as a prominent characteristic. The translators use the most refined language expression within the limited time and space available to ensure that audiences can quickly comprehend crucial information about the plot and character dialogues while rapidly reading the subtitles. For example, a line in English, "we'll split up," is translated into "我们分头行动". This translation is succinct and direct, accurately conveying the meaning of "split up" in the original text, enabling the audience to swiftly understand the scene where characters decide to split up. Through skillful use of concise expression, the translator successfully conveys information in an extremely short time, meeting the requirements of the instantaneous nature of subtitle translation. Additionally, the movie may involve many plot twists, changes in characters' psychology and so on. Translators need to select the most representative and vivid language expression in an exceedingly short time. This requirement makes subtitle translation not only a linguistic conversion but also a conveyance of the original text's emotions and atmosphere. For instance, translating "take control of yourself" into "成何体统" can rapidly convey the urgent and serious emotions from the original text, allowing the audience to instantly feel the character's internal changes.

3.2 Colloquial Speech

Film is a popular art form attracting audiences of different levels of knowledge. It is a good way for the translators to widely use colloquial speech to make subtitles seem more popular and closer to life.

Colloquial Speech requires that the subtitle translation should be able to meet the educational level of the majority of audience, and the language should be suitable for all ages and enjoy both elegance and popular culture, rather than being difficult and elegant. By doing so, it ensures information is accurately conveyed and helps the audience engage more deeply with the plot in less time. This dual benefit greatly increases the film's watchability and entertainment value.

In *Mulan*, through cleverly employing colloquial and easily understandable expressions, the translator successfully approaches everyday language, making it easier for the audience to comprehend and accept the dialogue content between characters. For instance, a line in English, "She's a great liar," is translated into "她很会撒谎." This translation colloquially translates "great liar" into "很会撒谎," avoiding the use of obscure vocabulary and complex grammatical structures. This approach makes the translation more aligned with the common expressions of everyday language habits, fitting well within the cultural context of the film. The colloquial style conforms to the movie's cultural context, and it further lowers the barrier for the audience to engage with the dialogue between characters. Through this colloquial translation style, the subtitles become more relatable, bring the film's dialogue closer to the audience's life experiences, and enhance emotional resonance. This close alignment with everyday language not only makes it easier for the audience to understand the characters' emotions and personality traits but also brings the entire movie closer to the aesthetic preferences of the audience.

3.3 Cultural Transplantability

Cultural transplantability means the translation of subtitles follows the culture of the target audience. This character requires the translators to consider the cultural background of the original text comprehensively and select appropriate expressions to convey the original intention of the film. This is because people who grow up in different environments will have different values, thinking patterns, and language expression habits. Such differences also appear in films. If some subtitles are not translated properly, especially those involving different cultures such as historical allusions, slang and idioms, then it may probably affect the audience's understanding of the plot. A film can better convey its emotions and meanings only if cultural cognition of the target audiences is fully considered and respected.

Mulan is a foreign film with Chinese culture as its theme, which means there are many cultural differences that are worth noticing during the translation process. Since its release, it has received very good response both at home and abroad. The success of the film is inseparable from the use of cultural transplantability. For instance, "Bring honor to the family," is translated as "光宗耀祖". This translation preserves the cultural characteristics and expression style of the original language while adopting a fitting Chinese expression. This translation preserves the cultural implications inherent in the original text, while at the same time facilitating a profound comprehension of the text's emotional content for audiences with varied cultural backgrounds. Cultural transplantability requires translators not only to understand the cultural connotations of the original text but also to find the most appropriate expression in the target language, making it easier for the audience to understand and resonate. In the film, considering the Chinese audience respect and awe for ancestors, the translator cleverly chose the expression "祖", "宗",

which is consistent with the original text, and at the same time better aligns with the cultural aesthetics and emotional experience of the Chinese audience.

4. Three Rules of Skopos Theory in *Mulan*

4.1 Skopos Rule

The Skopos Rule emphasizes that translation should follow a certain way so that the translated text can operate in the circumstance of the target language in a manner expected by the recipient (Nord, 2001). According to the Skopos Rule, the translation methods and strategies should be selected on the basis of translation purpose. That is, the translation purpose determines the whole translation process. The Skopos Rule generalizes the purposes of translation into three types, namely, the translator's purpose, the communicative purpose of the target text and the purpose to be achieved by using a special translation means. In *Mulan*, Skopos Rule is mainly manifested in three aspects:

The first purpose is to be concise and clear. This can help the audience swiftly comprehend the personalities, appearances and origins of characters through subtitles, achieving the translators' purpose of conveying information and eliciting audience resonance. Such concise and clear translations are not only linguistically succinct but also highly effective in emotional and narrative transmission, aligning with the guidance of the Skopos Rule. For example, in *Mulan*, there is an English line, "her fingers like the tender white roots of a green onion," translated as "指如葱白". This translation is concise and clear, sticking to the core message of the original text. It aligns with the Skopos Rule, catering to the promotional intent of the movie. Through succinct subtitles, the audience can quickly grasp the information that the character wants to express, achieving the purpose of conveying information and eliciting audience resonance. Similarly, another English line, "innocent of the world," is translated into Chinese as "涉世未深". This translation also exemplifies the application of the Skopos Rule in subtitle translation.

Besides, cultural transmission is another purpose. Through adept cultural transmission, the audience can more easily enjoy the film and immerse themselves in the emotional world of the characters, achieving effective communication of film cultural elements. It helps maintain the uniqueness of the source language culture and allows the audience to experience the richness of emotions in the target culture. For example, the English word "blade" is translated into Chinese as "刀光剑影". This translation preserves the cultural characteristics and expression of the original work while adopting an appropriate Chinese expression to facilitate the audience's better understanding and acceptance of the film's content and emotions. Through such translations, the audience can deeply experience the heroic image of the character, achieving the purpose of cultural transmission. Additionally, an English line, "They share the same blood," is translated into Chinese as "他们同出一脉". This translation highlights the application of the Skopos Rule in cultural transmission. The translator not only preserves the cultural characteristics regarding blood relations in the original text but also chooses a fitting Chinese expression to ensure the audience better understands the film's plot. This type of translation conveys cultural connotations,

reinforces the close connection between characters, and allows the audience to feel the importance of family emotions.

Lastly, the purpose of emphasizing emotions will not be ignored. Through emphasizing emotions, the translation achieves the purpose of conveying rich emotions within a limited time. For example, an English line, “The people owe you a debt of thanks,” is translated into Chinese as “天下子民都欠你一声感谢”. This translation emphasizes the application of the Skopos Rule in highlighting emotions. By using a more formal expression, the translator conveys the sincere gratitude of the rescued character, consistent with the Skopos Rule's guidance in conveying emotional layers. This type of subtitle translation retains the original information, and better serves the development of character relationships and emotional transmission in the film.

In summary, in the subtitle translation of *Mulan*, the Skopos Rule is flexibly applied while maintaining fidelity. It not only meets the audience's need for better comprehension but also conforms to the overall promotional intent and cultural transmission objectives of the film.

4.2 Coherence Rule

The Coherence Rule dictates that a translator must ensure the translated text is readable and understandable within the target culture. The translation should adhere to the grammar and pragmatic rules of the target language to facilitate understanding and acceptance by the target audience. According to this rule, the translator must consider the linguistic context and norms of the target culture to ensure the translation accords with language habits and cultural background. Coherence rule helps ensure the audience's accurate understanding of the original text, maintains the coherence of subtitle translation through appropriate wording and sentence structure, and makes the information delivery smoother and more natural.

The subtitle translation in *Mulan* not only considers the coherence principle, but also successfully maintains the naturalness and fluency of language by appropriately applying the Chinese context and cultural background. For example, in the film *Mulan*, “Call up reserves and as many new recruits as possible.” is translated into “所有军人回营服役.” There are two objects in the original sentence: “reserves” and “new recruits”. The complete meaning of this sentence is to gather reserve soldiers and recruit as many new soldiers as possible. In the subtitle translation, the translator cleverly uses “所有军人” to collectively refer to the two, and uses “回营服役” to include the two meanings of “reserving and recruiting”, which is concise but without losing the original meaning, successfully expressing the speaker's intention. The translator takes full account of the short and time-limited features of film subtitles and use short sentences to convey as much information as possible. On the other hand, in dealing with the English line “Don't try to be a hero,” the translator skillfully utilizes a commonly understood Chinese idiom. “逞英雄” aptly conveys the meaning of “try to be a hero,” allowing the audience to intuitively understand. By using expressive Chinese idioms, the translator successfully conveys the emotions and warnings of the original text while maintaining language fluency. Additionally, when faced with the English line “She's not a usual girl”, the translator avoids the literal translation of “usual” as “通

常”, which may sound awkward, opting for the more fitting “普通” to blend more naturally into the Chinese context.

4.3 Fidelity Rule

The Fidelity rule stipulates that translators should strive to be as faithful as possible to the original text. According to the fidelity rule, translators must consider factors such as the needs of the target audience and cultural background while maintaining the basic meaning and style of the source text. Translators need a profound understanding and analysis of the source text to ensure that the translation accurately conveys the original meaning and style.

The film *Mulan* adheres to the fidelity rule while ensuring that the audience experiences the true emotions and meanings of the original work. Beyond facilitating a better understanding of the story, this faithful translation effectively conveys the emotions and inner worlds of the characters in the film. For example, for the line “take out the leader!” the translation is “干掉领头!” This concise yet accurate translation not only preserves the commitment and firm determination of the original text but also allows the audience to genuinely feel the protagonist’s inner resolve and sense of responsibility. It conveys the literal meaning, presents the character’s emotional turmoil and sense of duty, and makes it easier for the audience to immerse themselves in the character’s emotional world. For the line “You have proved useful”, the translation is “你证明了自己的用武之地”. This succinct and fitting translation accurately conveys the appreciative and satisfied emotions implied in the original text. Through subtitles, the audience can better appreciate the character’s changing attitude towards others. This type of translation not only aids the audience in better understanding the plot but also allows them to more fully immerse themselves in the characters’ emotional experiences.

5. Translation Strategies in *Mulan*

5.1 Domestication

Domestication is a crucial strategy in translation, involving not only linguistic transformations but also the transmission of cultural nuances. It requires the translator to get closer to the audience of the target language and provide a corresponding version of the translation for audiences speaking different languages. In *Mulan*, translators need to delve into an understanding of Chinese culture and linguistic characteristics and convey the meaning and emotions of the original text appropriately to English-speaking audiences. Only in this way, can translations fill the gap in foreign audiences’ knowledge of the original work and make the film content simple and easy to understand.

In *Mulan*, the strategy of Domestication becomes particularly important as the film is rich in Chinese cultural features and linguistic characteristics. For example, when dealing with idioms, proverbs, or colloquial expressions in the movie, the translation should strive to find corresponding English expressions, facilitating better understanding for English-speaking audiences. For instance, “when the cats away, the mice will play” is translated into “山中无老虎, 猴子称霸王,” preserving the metaphorical imagery of the original while ensuring comprehension for English audiences. Additionally, specific

culturally significant terms in the film, such as “花木兰” (*Mulan*), “皇帝” (Emperor), and “皇后” (Empress), is translated using the corresponding terms in the target language to avoid ambiguity. For instance, “emperor of China” is translated into “中国皇帝” rather than a more generic term like “大帝”, as the former specifically refers to the Chinese emperor. Furthermore, in the translation process, consideration should be given to the differences and characteristics between Chinese and English cultures. For example, in English, people tend to use specific vocabulary to describe things, while in Chinese, there is a preference for using abstract terms to express ideas. Therefore, in translation, conveying the original meaning can be enhanced by either adding specific details or reducing abstract expressions.

5.2 Foreignization

Foreignization refers to the preservation of foreign language elements in the translation process, allowing the target language audience to directly experience the exotic flavor or the essence of the original language. This strategy is often employed in subtitle translation to retain the cultural characteristics, linguistic atmosphere, and enhance the exotic and authentic feel of the work. This strategy contributes to conveying the linguistic characteristics of the original work and providing the audience with a more immersive and authentic language experience. Simultaneously, the strategy follows the core principle of Skopos Theory, emphasizing that the ultimate goal of translation is to meet the aesthetic and cultural needs of the target language audience.

In the film *Mulan*, through foreignization, the translator maintains accuracy, better achieves the vivid and resonant effect of the work in cross-cultural communication and makes it easier for the audience to connect emotionally and resonate with the content. For example, the original English dialogues may contain expressions with a strong foreign language flavor, such as English colloquialisms, idioms, or specific cultural metaphors. When translating subtitles, the translator may choose the foreignization strategy, retaining these foreign language elements to bring the audience closer to the linguistic environment and cultural atmosphere of the original work. For instance, if the original English colloquialism is “Let’s hit the road,” it could be translated as “我们出发吧”, rather than a more literal translation like “击打道路”. The English line “who is responsible” could be translated as “何人所为”, rather than “谁是有责任的”. This approach preserves the distinctive features of the original text, allowing the audience to directly experience the linguistic atmosphere of the source material and adding authenticity to the work.

5.3 Amplification

Amplification is a translation strategy that deepens the audience’s understanding and perception of the plot by highlighting details or key points from the original text. This strategy requires the translator to delve into a profound understanding of the film’s content and emotions. The goal is to convey the meaning and emotions of the original text effectively to audiences, enabling them to better understand and appreciate this film rich in Chinese cultural characteristics.

In *Mulan*, this strategy assists English-speaking audiences in better comprehending the emotions and atmospheres depicted in the film. For details expressing character traits or crucial plot points in the film,

the translation use exaggerated or emphasized vocabulary or phrases to amplify these details. For instance, when we translate the sentence “you were always a brave boy”, we can add “从小” (from a young age) and to amplify the details from the original text, highlighting the protagonist’s bravery and determination. Additionally, for emotional expressions in the film, the translation can use vocabulary or phrases that emphasize emotions to enhance the audience’s perception of the plot. For example, “come to save the dynasty” can be translated as “拯救王朝于水火中,” where the addition of “水火中” amplifies the emotional expression in the original text, allowing the audience to feel the protagonist’s deep feeling of gratitude.

5.4 Free Translation

Free translation is a relatively unrestricted translation strategy, guided by the aim of conveying the meaning and essence of the original text rather than adhering strictly to its form. In *Mulan*, free translation can be implemented through several approaches:

The first approach is paraphrasing. Paraphrasing involves conveying the meaning and essence of the original text to the target language audience without being constrained by the form and linguistic characteristics of the source text. In the subtitle translation of *Mulan*, paraphrasing assists audiences in better understanding the content and emotions conveyed in the film. For example, “Tell me your sister is not the cause of this” can be translated as “别告诉我你姐姐又闯祸了,” a translation that differs in form from the original text but accurately conveys its meaning and essence.

The second approach is explanatory translation. Explanatory translation involves providing explanations of the cultural background, historical context, and other information from the original text to the target language audience. In the English subtitle translation of *Mulan*, employing explanatory translation can help English-speaking audiences better comprehend cultural differences and historical backgrounds in the film. For instance, “The Son of Heaven has ascended the throne” can be translated as “天子登基,” a translation that assists English-speaking audiences in understanding Chinese history and cultural context.

Domestication is another way of translation. Domestication involves transforming the linguistic and cultural characteristics of the source text into those of the target language to enhance the understanding and acceptance of the target language audience. In the English subtitle translation of *Mulan*, domestication translation can assist English-speaking audiences in better understanding cultural differences and linguistic characteristics in the film. For example, “All for one and one for all” can be translated into “人人为我，我为人人,” a translation that aligns with the audience’s linguistic and cultural norms, effectively conveying the meaning and emotions of the original text.

In summary, free translation in *Mulan* can be approached through paraphrasing, explanatory translation, and domestication translation, each contributing to a nuanced understanding of the film’s content and cultural nuances for English-speaking audiences.

6. Conclusion

This study has yielded a series of crucial findings through the analysis of subtitle translation of the film

Mulan from the perspective of Skopos Theory.

First of all, the thesis proves the rich characteristics of subtitle translation. Subtitle translation is a kind of interpersonal activity with intended purposes, which aims to provide sound subtitles for target audiences to have a good understanding of the foreign films. It is for this reason that the subtitle translation is characterized by instantaneity, colloquial speech and use of cultural transplantability. All of these characteristics ensure the accuracy of information transmission, and they also enhance the audience's viewing experience.

Besides, the combined application of the Skopos Rule, coherence rule and fidelity rule in the film is proved to be particularly important. By using simple and understandable vocabulary and expression methods, avoiding unfamiliar words and complex grammatical structures, the translator not only conforms to the linguistic habits but also ensures the smoothness and coherence of the subtitles, making it easier for the audience to understand and accept the information in the film.

Furthermore, four translation strategies adopted in *Mulan* are analyzed, including domestication, foreignization, amplification and free translation. Through analysis, it can be found that all these strategies are in accordance with rules of Skopos Theory, which aims to achieve the purposes of target text. In this way, the feasibility of Skopos Theory in guiding subtitle translation is proved again.

In conclusion, through in-depth analysis of the subtitle translation of *Mulan*, this study reveals the translation strategies applying the Rules of Skopos, coherence, and fidelity from the perspective of Skopos Theory. These findings not only provide concrete guidance for subtitle translation practice but also establish a solid theoretical foundation for further exploration of the application of Skopos Theory in film translation.

References

- Abbasian, G. R., & Hosseini, S. F. (2021). A study of persian translations of literary features in Kahlil Gibran's 'The Prophet': (Skopos Theory Framework). *Journal of English Language Research*, 2(2), 79-94.
- Alimardani, E., & Dastjerdi, H. V. (2021). Translation of psychology book titles: A Skopos theory perspective. *International Journal of Foreign Language Teaching and Research*, 9(34), 135-153.
- Alsager, S. N., & Almohizea, M. I. (2023). An analysis of subtitle translation of *Mulan*: Skopos theory-inspired perspective. *International Peer Reviewed Journal*, 7(3), 50-68. <https://doi.org/10.24093/awejtls/vol7no3.4>
- Bao, Z. K. (2012). Examining Film Subtitle Translation from the Perspective of Domestication and Foreignization. *Movie Literature*, (24), 160-161. (in Chinese)
- Cao, J. (2020). A discussion on translation strategies of EST from the perspective of Skopos theory: A review of English for Animal Nutrition and Feed Processing. *China Feed*, (15), 152. (in Chinese)
- Cao, S. (2024). An Interpretation of Subtitle Translation for *Journey to the West* from the Perspective of Cross-cultural Skopos Theory. *Cultural Industries*, (19), 25-27. (in Chinese)

- Chirig, A., Bouziane, K., & Zakhir, M. (2023). Transcultural efficacy in translation: A Skopos comparative analysis of Arabic and English advertisements. *International Journal of Translation and Interpretation Studies*, 3(4), 49-57. <https://doi.org/10.32996/ijtis.2023.3.4.6>
- Christopher, T. (1982). Subtitling: Constrained translation. *Lebende Sprachen*, (27), 113. <https://doi.org/10.1515/les.1982.27.4.0>
- Dollerup, C. (1974). On subtitles in television programs. *Babel*, (20), 197-202. <https://doi.org/10.1075/babel.20.4.05dol>
- Gambier, Y., & Gottlieb, H. (2001). *Multimedia Translation: Concepts, Practices, and Research*. Amsterdam: John Benjamins Publishing Company. <https://doi.org/10.1075/btl.34>
- Gao, L. Y. (1998). A brief discussion on film and television script translation. *China Radio & TV Academic Journal*, (S2), 66-67. (in Chinese)
- Gui, Q. Y. (1987). On three translators in the Federal Republic of Germany. *Chinese Translators Journal*, (3), 47-49. (in Chinese)
- Holz-Manttari, J. (1984). *Theory of Translational Action*. Helsinki: Suomalainen Tiedekatemia.
- Istvan, F. (1976). *Film Dubbing: Phonetic, Semiotic, Esthetic and Psychological Aspects*. Hamburg: Buske.
- Ivarsson, J. (1992). *Subtitling for the Media: A Handbook of an Art*. Simrishamn: Transedit.
- Li, Y., & Ma, Z. Q. (2021). The subtitle dilemma in the overseas dissemination of Chinese films and the innovation of foreign translation strategies. *Movie Review*, (7), 20-25. (in Chinese)
- Luyken, G-M., & Herbst, T. (1991). *Overcoming Language Barriers in Television Dubbing and Subtitling for the European Audience*. Luton: University of Luton Press.
- Ma, Z. Q. (1997). On the basic principles of film and television translation. *Modern Communication* (Journal of Beijing Broadcasting Institute), (5), 81-84. (in Chinese)
- Nida, E. (2001). *Language and Culture: Contexts in Translating*. Shanghai: Shanghai Foreign Language Education Press.
- Nord, C. (1997). *Translating as a purposeful Activity: Functional Approaches Explained*. Manchester: St. Jerome Publishing.
- Reiss, K. (2004). *Possibilities and Limitations of Translation Criticism*. Shanghai: Shanghai Foreign Language Education Press.
- Reiss, K., & Vermeer, H. J. (1984). *Grundlegung einer allgemeinen Übersetzungstheorie*. Tübingen: Max Niemeyer Verlag. <https://doi.org/10.1515/9783111351919>
- Salih, N. Y. (2023). The application of Skopos theoretic approach to translating Arabic tourist texts into English. *Journal of Al-Farahidi's Arts*, 15, 52. <https://doi.org/10.51990/jaa.15.52.2.24>
- VanDemark, C. N. (2022). An application of Skopos theory to German literary translation. *Cedarville University*, 27, 30-50.
- Vermeer, H. (1989). *Skopos and Commission in Translational Action*. Heidelberg: Heidelberg University.
- Vermeer, H. (2001). *A Framework for a General Theory of Translation*. Shanghai: Shanghai Foreign

Language Education Press.

- Vermeer, H. J. (1996). *A Skopos Theory of Translation: (Some Arguments for and Against)*. Heidelberg: Text Context Verlag.
- Vermeer, H. J., & Reiss, K. (2014). *Towards a General Theory of Translational Action*. London and New York: Routledge.
- Wang, L. (2011). An analysis of the linguistic features and translation strategies in film and television. *Movie Literature*, (3), 146-148. (in Chinese)
- Wu, W. (2013). On the linguistic features and translation strategies of film and television subtitling. *Movie Literature*, (24), 154-155. (in Chinese)
- Xin, H. J., & Song, Z. Y. (2012). On the E-C translation of cultural images in sayings of A Dream of Red Mansions from the perspective of Skopos theory. *Journal of Xiangtan University* (Philosophy and Social Sciences Edition), 36(6), 146-150. (in Chinese)
- Yang, S. Z., & Xue, Q. W. (2023). A study on film and television subtitle translation from the perspective of core modal integration. *Technology Enhanced Foreign Language Education*, (3), 58-66. (in Chinese)
- Zhang, J. (2021). A study on cultural discount in the audiovisual translation communication channel. *Shanghai Journal of Translators*, (4), 41-46. (in Chinese)
- Zhou, M. Z. (2007). "Skopos theory" and "Faithfulness, Expressiveness, Elegance": A comparison between two translation theories from the West and China. *Academic Forum*, (8), 154-158. (in Chinese)