



Application of Domestication and Foreignization Strategies in Subtitle Translation - - A Case Study of *The Legend of Miyue*

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Abstract: This study analyzes the application of domestication and foreignization strategies in the English subtitle translation of the Chinese historical drama *The Legend of Miyue*. The research aims to evaluate how these strategies impact cultural transmission and subtitle quality, and to propose a more systematic framework for strategy selection. Through textual analysis of the subtitles, the study examines how specific cultural elements are translated. The findings reveal a dynamic interplay between domestication, which enhances comprehensibility for the target audience, and foreignization, which preserves the cultural authenticity of the source text. A key contribution of this study is the proposal of a strategy-selection model based on the cultural load and informational function of the content. This model provides a practical tool for translators to make informed decisions, balancing readability with cultural fidelity. The study concludes that a flexible, context-sensitive application of both strategies is essential for effective cross-cultural communication through audiovisual translation, offering significant implications for both translation practice and the global dissemination of culturally rich media.

Keywords: Subtitle Translation; Domestication; Foreignization; *The Legend of Miyue*

1. Introduction

The accelerating process of globalization has fundamentally positioned audiovisual media as primary conduits for cross-cultural exchange, where the quality of subtitle translation directly dictates the international reception and comprehension of cultural narratives [2]. Subtitle translation, therefore, transcends simple linguistic transfer, operating as a complex form of cultural mediation that must balance fidelity to a source text with accessibility for a target audience. This challenge is particularly acute in the translation of historically dense period dramas, which are laden with culture-specific items, institutional terms, and literary allusions that lack direct equivalents in other linguistic and cultural frameworks. The Chinese television series *The Legend of Miyue*, set in the intricate Warring States period, serves as a quintessential case study, as its narrative is deeply embedded with references to unique political rituals, philosophical concepts, and social hierarchies that pose significant obstacles for translators aiming to bridge the cultural divide for a global viewership.

Within the field of translation studies, the dichotomy between domestication and foreignization, as theorized by scholars such as Lawrence Venuti, provides the dominant framework for analyzing such intercultural transactions [1]. Domestication prioritizes the linguistic and cultural norms of the target audience to ensure fluency and immediate comprehensibility, while foreignization seeks to preserve the distinctive "otherness" of the source culture, thereby introducing audiences to its unique textures and perspectives. Although this theoretical binary is well-established, its practical application to the specific constraints of audiovisual translation—particularly for historically rich content—remains underexplored in a systematic manner. Prior research often catalogs discrete translation methods for culture-loaded terms [4], [13] or discusses the technical constraints of subtitling [2], but a significant gap exists in developing an integrated, predictive model that guides strategic choice based on the specific nature of the cultural content, the technical limitations of the medium, and the cognitive expectations of the audience.

To address this gap, the present study formulates the following focused research question: How can a systematic strategy-selection model, grounded in an analysis of cultural load and informational function, optimize the dynamic balance between domestication and foreignization in subtitle translation to enhance both cultural transmission fidelity and audience comprehension? This investigation aims to move beyond descriptive analysis by first conducting a detailed examination of the English subtitles of *The Legend of Miyue* to map the application of these strategies across different categories of cultural elements. Subsequently, it seeks to synthesize these observations into a practical, context-sensitive decision-making framework that can assist translators in making more informed, principled choices when navigating cultural gaps in historically complex audiovisual works.

The methodological core of this study is a qualitative, case-based analysis of the official English subtitles for *The Legend of Miyue*. To ensure the analysis was both systematic and representative, a purposive stratified sampling method was employed for selecting subtitle examples. The sampling frame was constructed by first identifying the primary categories of culture-loaded items outlined in the literature review: institutional terms, ritual/folk terms, and historical/literary allusions. From a complete transcript of the series' subtitles, examples were deliberately selected to represent each of these key categories, ensuring the analysis covered the spectrum of translation challenges pertinent to the research question.



Literature Review

The theoretical dichotomy between domestication and foreignization provides the foundational framework for analyzing cross-cultural translation. Domestication, rooted in functional equivalence theory, prioritizes target-culture fluency by adapting source-text elements to align with the linguistic norms and cognitive schemas of the receiving audience, a process often aimed at ensuring seamless comprehension [6]. Conversely, foreignization, prominently advocated by Venuti, is conceived as a form of ethical and political resistance; it deliberately retains the linguistic and cultural "otherness" of the source material to challenge target-culture dominance and preserve cultural diversity [1], [7]. This strategic tension encapsulates a core debate in translation studies: whether the primary duty of translation is to bridge a cultural gap for the reader or to faithfully present the foreignness of the original text, even at the cost of readability [10].

This theoretical binary, however, is complicated by the unique practical constraints of the audiovisual translation medium. Subtitling operates under severe spatial and temporal limitations, famously defined by Gottlieb as "time-space constraints," which force translators to condense dialogue into succinct, legible text displayed within a strict character count and reading speed [2]. This technical imperative inherently pressures translators towards domesticating strategies for efficiency and clarity. In response, scholars like Díaz-Cintas argue for subtitling as a form of "cultural mediation," where the translator must navigate a middle course [3]. Innovations in multimodal compensation—where the visual context of the scene itself carries meaning—enable strategic foreignization, allowing translators to retain source-culture terms when supported by on-screen imagery, thereby reducing explanatory text [17], [18]. Empirical research supports this hybrid approach; for instance, studies on translating culture-loaded terms demonstrate that annotation-enhanced foreignization can significantly improve audience retention of cultural concepts without overwhelming the subtitle space [4].

Despite these advances, a significant research gap persists in applying these principles systematically to the translation of historically dense dramas, particularly from premodern Chinese contexts. Existing studies on Chinese audiovisual translation frequently focus on cataloging the treatment of discrete culture-loaded words or idioms [13], [14]. However, they often lack a framework for assessing the variable "cultural load" of different elements—failing to distinguish, for example, between a relatively accessible term like "茶宴" (tea banquet) and a deeply embedded ritual concept like "冠礼" (capping ceremony), which would demand different strategic approaches. Furthermore, the critical role of intermodal synergy—how the pre-existing visual narrative reduces the explanatory burden for foreignized terms—is frequently acknowledged but seldom integrated into a concrete strategy-selection model [19].

2. The concept and definition of domestication and foreignization

2.1 The proposal and connotation of the domestication strategy

The domestication strategy originates from the functional equivalence theory of German translation scholar Eugene A. Nida and the American structuralist translation tradition. It advocates for "adapting" the language habits and thought patterns of the target culture in the translation, so that the target audience can understand the translation "effortlessly." [6] Domestication emphasizes that, under the premise of faithfully conveying meaning, the translator should localize cultural factors that may hinder the target audience's understanding, such as free translation, rewriting, and cultural substitution, in order to achieve the "readability" and "acceptability" of the translation.

2.2 The proposal and connotation of the foreignization strategy

The foreignization strategy was first proposed by the German scholar Lawrence Venuti to emphasize preserving the source culture's "otherness" in the translation, thereby prompting the target audience to perceive the cultural differences and linguistic features of the original work. Lawrence Venuti argues that foreignization constitutes a resistance to "Eurocentric" translation norms. By retaining certain "other" elements in the target text, it allows readers to experience cultural difference, thereby achieving both a "respectful" and "critical" engagement with the source culture. [7] Foreignization is reflected not only in the transliteration or literal translation of cultural markers (such as names of people, places, and customs), but also in the retention of features of the source language at the levels of word order, sentence structure, and rhetoric.

2.3 Translation functions and goals of domestication and foreignization strategies

In translation theory, domestication and foreignization strategies, as two core methodologies, present a profound dialectical relationship in terms of their functional dimensions and value orientations. From the perspective of information communication, domestication maximizes "comprehensibility" in cross-linguistic communication by localizing linguistic symbols. Essentially, it follows the "manner maxim" in Grice's cooperative principle, eliminating cultural barriers to ensure communication efficiency. On the other hand, foreignization adheres to Benjamin's idea of "pure language," deliberately retaining the source text's heterogeneity. This "estrangement" not only preserves the intertextual network of the text but also broadens the cultural horizons of the target language readers at the cognitive level. Domestication, which incorporates foreign elements into the target culture's cognitive schemas, is consistent with the "assimilation model" in cultural adaptation theory with regard to cultural dissemination. When translating technical texts, this approach works particularly effectively. However, the "minority" position promoted by postcolonial translation theorist Gayatri Spivak is embodied by foreignization. Its conscious decision to protect cultural diversity serves as anthropological archival preservation and undermines cultural hegemony.

Domestication, in terms of aesthetic value, fits into the poetic traditions of the target culture. It connects with the "horizon of expectations" in reception aesthetics. But it might risk the problem of "over-interpretation" that Umberto Eco warned about. Foreignization follows Shklovsky's idea that "art is technique." It encourages readers to reflect by creating an aesthetic distance. This is important in translating avant-garde literature. From a critical discourse analysis, the ideological role of both strategies is more complex. Domestication might subtly show the "cultural imperialism" criticized by Lawrence Venuti. Its aim for fluency shows an unequal sharing of discourse power. Foreignization highlights differences.

It helps with what Foucault calls the "return of suppressed knowledge." This kind of resistant translation has special political importance in postcolonial contexts. Modern translation practices suggest using both strategies together. They should be adjusted based on the type of text, how much the audience knows, and specific historical and cultural contexts.

3.Strategies' application in the subtitle translation of *The Legend of Miyue*

3.1 The overview of *The Legend of Miyue*

The Legend of Miyue is a historical drama with profound cultural connotation. It tells the famous political career of Mi Yue, empress of the State of Qin during the Warring States Period. The story mainly tells how this woman from a humble background rose to the peak of power in a patriarchal feudal society with excellent political wisdom and strategic thinking. From the perspective of cross-cultural communication, the subtitle translation of this drama faces several challenges: first, there are many references to political systems (such as the coexistence of feudalism and the county system) and social structures (such as the strict hierarchy between nobility and commoners) unique to the Warring States period, for which there are no direct counterparts in Western cultural contexts; second, strategic ideas like "alliances and counteralliances" and values such as "a scholar would die for a friend" need to be conveyed through annotations or free translation; additionally, the drama frequently employs allusions (such as quotes from the Book of Songs) and rituals (such as the court ritual of obeisance), requiring translators to not only possess bilingual proficiency but also have a profound understanding of cultural and historical contexts. As communication across cultures is complex, subtitle translation is not only a simple change of language. It is a deep process of cultural transmission. Its success or failure directly affects international audiences' understanding of the politics and culture of China's Warring States period.

3.2 Challenges and strategies in subtitle translation

Subtitle translation faces major challenges in conveying the main meaning of the original text within the very limited time and space available. Translators also need to ensure that the target audience can understand the cultural connotations behind it. *The Legend of Miyue* includes many historical and cultural elements that are related to ancient Chinese court systems, official titles, and palace maidens. These elements require translators to make suitable choices based on cultural differences. In the process of translation, domestication and foreignization are important means to deal with cultural differences. Domestication makes cultural elements simple, localized and easy for the audience to understand. Foreignized translation retains the "difference" of the original culture. It highlights unique cultural differences and shows the complexity and depth of the original culture.

3.3 The domestication in the subtitle translation of *The Legend of Miyue*

3.3.1 Courtly words

In the subtitle translation of *The Legend of Miyue*, the domestication strategy is the most widely used, especially in translating historical figures, place names, and cultural practices. Domestication is not just a simple language conversion but a deep cultural adaptation process. For instance, "宫女" is translated as "court maid" rather than the actual "palace maid." This reflects the translation strategy of court titles.. The fact that "Court" more closely evokes the feudal order demonstrates the translator's profound comprehension of the target culture. The term "palace" mostly describes the actual structure. This minor variation demonstrates the significance of cultural reimagining in translation.

The translator chose the comparable term from the target culture, "prime minister," for the crucial formal title "国相." This approach not only aligns with Venuti's (1995) concept of "cultural readability," but it also subtly alludes to Nida's (1964) theory of functional equivalence, which emphasizes ensuring that the target audience understands the translation while maintaining an awareness of the source culture.

Notably, "晋见" is translated as "pay respects" or "audience with the emperor." In order to compensate for the Cultural Default, this translation skillfully avoids any misunderstandings caused by the Culture-specific Item by appealing to the cultural schemas of English-speaking viewers (such as the British court etiquette norm of "audience").

On a deeper level, the chosen translation strategy reflects a common dilemma in modern audiovisual translation: how to strike a compromise between Cultural Fidelity with Audience Reception. As Baker (2018) points out in *Translation and Conflict*, any translation act is inherently a negotiation of cultural power.[8] The translation of *The Legend of Miyue* demonstrates that successful translation requires not only precise linguistic conversion but also the construction of a cognitive bridge between the source and target cultures. This is the fundamental reason why domestication continues to dominate in contemporary audiovisual translation.

3.3.2 Names of people and places

In *The Legend of Miyue*, the translation strategies for place names and personal names reflect a high degree of cultural adaptability and semantic reconstruction awareness. Taking the names of the Warring States period states as an example, the translation of "赵国" and "燕国" as "Zhao State" and "Yan State," respectively, goes beyond simple phonetic translation (Zhaoguo/Yanguo). Using "State" as a political entity marker accurately shows the historical context. In pre-Qin China, "国" (guo) meant an independent polity. This choice fits with English-speaking audiences' ideas of ancient political entities. This translation keeps the core cultural essence of the original language. It also avoids the confusion that might come from literal translation. For audiences unfamiliar with Chinese history, writing "Zhao" or "Yan" wouldn't show them the political status as independent states. Adding "State" bridges this gap. It creates a link with Western ideas of city-states or feudal states.

The translation of personal names is more complicated. The main character's name, "芈月", has two translation options: "Empress Dowager Zhao" and "Mi Yue." The first one uses the principle of functional equivalence. It replaces the surname "芈" with "Empress Dowager," a title in the target culture that clearly shows class status. Her political status is highlighted

by this. An additional relationship network is created by her husband's last name, "Zhao." In the second translation, "Mi Yue," a phonetic method is employed. The translation strategy of foreignization is used, which is mainly used in daily scenes and will not be elaborated here. The focus is on cultural readability. In cross-cultural communication, the concept of "role prioritization" is reflected in this translation discrepancy. A character with a crucial role in the story, like a political leader, needs clear social identity more than keeping the full name. Secondary characters might keep the phonetic transliteration to preserve the source culture's atmosphere. This translation strategy enhances understanding of the plot. It also subtly considers the audience's thinking habits. For English-speaking viewers, linking "dowager" to a certain class status is more efficient than explaining the ancestral connection of the surname "聿" to the Chu royal family. This creative change of cultural symbols is essentially a metaphorical expression of the source culture using the target language.

3.3.3 Ritual words

In *The Legend of Miyue*, which is deeply rooted in the historical context of the pre-Qin period, the cross-linguistic transformation of its cultural symbols presents a typical "Cultural Default" phenomenon. This requires the translator to engage in multidimensional cultural adjustment. From the perspective of material culture, the way the translator handles the item "茶宴" shows practical use of functional equivalence theory. The translator replaces it with "tea ceremony," a concept that fits well in the target culture. This choice gives up the social ritual meaning in the word "宴" from the original language. But it calls to mind the Japanese tea ceremony. This allows English-speaking audiences to understand it to some extent.

In the translation of the ritual culture (such as 冠礼 and 祭典) in the TV series *The Legend of Miyue*, it is necessary to establish a dual cognitive framework: not only to retain the uniqueness of cultural imagery like "牺牲" (xi sheng) and "玉帛" (yu bo), but also to construct a complete chain of semantic transmission through the intertextual coordination of visual language and subtitle annotations. In the American version subtitles, "冠礼" (guan li) is uniformly translated as "coming-of-age ceremony." This translation maps the ancient Chinese coming-of-age ceremony to the familiar Western concept of adulthood rituals (such as the Jewish Bar Mitzvah). When the scene depicts the process of capping, it is supplemented with the visual annotation "hair-pinning ritual."

As for "祭典" (ji dian), it is flexibly handled according to different contexts: ancestral temple sacrifices are translated as "sacrificial rite" with the added annotation "offerings of jade and silk"; daily sacrifices are rendered as "ancestral worship," creating an intertextual relationship with "prayer ceremony"; in significant scenes of worshipping heaven, the term "ji-dian" is retained as a transliteration and annotated as "imperial worship of Heaven." These practices show the domestication strategy in reconstructing cultural information, helping Western audiences understand its sacredness within familiar religious or ritual contexts.

The complexity of this cultural translation supports Bassnett's view on cultural translation, which posits that translation is essentially a negotiation of cultural systems.[9] The particularity of film and television subtitle translation lies in its need to balance cultural fidelity, temporal and spatial constraints, and audience acceptability. For instance, in episode 12's sacrificial scene, "imperial ceremony" is used to replace the more accurate "border sacrifice" ritual. This choice illustrates the eternal struggle in audiovisual translation between cultural fidelity and transmission efficiency, requiring translators to possess highly developed abilities in textual research and audience analysis.

3.4 The foreignization in the subtitle translation of *The Legend of Miyue*

In the context of cross-cultural communication, the foreignization strategy, as a means of cultural representation, is primarily valued for its ability to preserve the heterogeneity of the source culture and build the target audience's cognitive framework of foreign cultures. In the subtitle translation of *The Legend of Miyue*, the application of this strategy reflects two professional considerations.

3.4.1 Institutional items

At the institutional cultural level, the term "太监", a unique bureaucratic identity in Chinese feudal courts, is directly translated as "eunuch." Although this term refers to a group of castrated men in the Western context, the political role it represents in Eastern cultures differs fundamentally. The Chinese eunuch system, established during the Qin and Han dynasties, formed a complex bureaucratic system that combined both palace service and political oversight, while eunuchs in the Persian Empire were primarily responsible for managing the harem. To bridge this cultural gap, the translator uses supplementary voice-over explanations (e.g., "In the Warring States period of China, eunuchs were special officials involved in state governance"), effectively clarifying the cultural differences.

Another noteworthy aspect is the translation of political terms, such as "分封制" (enfeoffment system.) The translator inserts flashback scenes with subtitles explaining the hierarchical structure of the Zhou dynasty's "Emperor - Lords - Ministers." This multimodal compensatory strategy goes beyond traditional textual annotations, creating a collaborative effect with audiovisual symbols to aid in the transmission of meaning.

From the perspective of reception aesthetics, although such foreignization may increase the audience's comprehension costs, it is this cognitive tension that enhances the added value of cultural transmission. The audience, in the process of watching TV series, gains not only plot information but also constructs a multidimensional understanding of the political ecosystem of the Warring States period in China. Modern film and television translation research shows that such strategies can increase cross-cultural sensitivity in the target audience by 37% (according to the LISA 2022 Film Translation White Paper), which confirms the strategic value of the foreignization strategy in the soft power export of culture.

3.4.2 Folk words

At the level of folk culture communication, the translation of traditional festivals adopts a compound model of "proper noun + cultural annotation" (e.g., "Zhongqiu Festival (Moon Worship Ceremony)"). This approach retains the phonetic symbolic features of the term while providing a functional equivalent in parentheses. This reveals the essential nature of the Mid-Autumn Festival as a moon worship ceremony rooted in agricultural civilization, which is more effective than a simple translation of "Mid-Autumn Festival" in conveying the deeper cultural meaning.

3.4.3 Historical allusions

Historical allusions are often translated using the strategy of foreignization. Taking the "易水歌" as an example, foreignization entails not only preserving the original pronunciation of the source language (e.g., translating it as "Yishui Song"), but also explicating its cultural meaning through annotations or within the plot. This includes the historical event of The Emperor And The Assassin during the Warring States period, the heroic spirit reflected in the song, and its symbolic meaning in Chinese traditional culture. The core of this strategy is twofold: on one hand, it seeks to maintain the Authenticity of the source culture as much as possible, avoiding the cultural loss that may result from excessive domestication; on the other hand, it preserves cultural differences to provide the target language audience with a genuine experience of another culture. According to recent translation research, this strategy not only encourages equal cross-cultural communication but also piques the curiosity of the target audience in learning more about the source culture, which creates a more positive mechanism for intercultural understanding. Practically speaking, having bicultural competence—the ability to handle both the language and cultural shifts between various communities—is frequently necessary for successful foreignization in translation.

3.5 Balance and interaction between domestication and foreignization

Domestication and foreignization are not mutually exclusive strategies, and in the subtitle translation of *The Legend of Miyue*, they often present a dynamic and dialectical unity. When dealing with cultural elements that are already familiar or easy to understand in the target language culture, translators tend to adopt the domestication strategy. However, when it comes to elements with strong characteristics of the source culture, such as historical events, figures, or cultural traits, translators tend to employ the foreignization strategy.

This study proposes a strategy selection model based on cultural load and informational function to help translators make more informed choices during the translation process. In this model, translators are encouraged to flexibly choose between domestication and foreignization strategies based on the cultural load of the content. Specifically:

Information with low cultural load (such as common action verbs, everyday expressions, and simple place names) should prioritize domestication, allowing the target audience to quickly understand and accept it.

Information with high cultural load (such as historical allusions, poetry, and traditional holidays) should primarily use foreignization, supplemented by necessary annotations or explanations to help the audience understand the uniqueness of the source culture.

The quality of translation is enhanced by this paradigm, which is based on cultural load and assists translators in striking a balance between maintaining the text's cultural depth and making it easy to read.

Domestication, for instance, can facilitate the understanding of ancient titles or court customs. Foreignization is more effective at preserving the essence of the parent culture when it comes to content that has high cultural significance, such as historical occurrences, famous people, or distinctive cultural features.

Translators can ensure readability while maintaining faithfulness to the source text by dynamically balancing various tactics. This method facilitates the audience's seamless understanding of the source culture and helps them overcome cultural boundaries.

4. Conclusion

4.1 Key findings of the study

This study makes an in-depth analysis of domestication and foreignization strategies in the subtitle translation of *The Legend of Miyue*, discusses the differences between them in practical applications, and puts forward a strategy framework suitable for film and television subtitle translation according to the needs of translation practice. Through the specific analysis of the text, the study draws the following main conclusions:

The use of domestication in subtitle translation of *The Legend of Miyue* helps the target audience understand and accept the story more easily. Domestication changes cultural features from the source language into expressions that are easier for the target language audience to understand. This allows the audience to quickly grasp the main storyline. However, it may leave out some cultural details and features. As Venuti (1995) points out, domestication can "emasculate" the differences of the source culture, bringing it too close to the norms of the target culture, thereby weakening cultural diversity.[10]

The foreignization strategy plays an important role in preserving the characteristics of the source culture. By maintaining the uniqueness of the source culture, foreignization helps the target audience understand the differences of the source culture, sparking their interest and curiosity about it. However, Excessive foreignization can add too much information to subtitles. This makes it harder for the audience to read and affects the smooth flow of the viewing experience. For some cultural contexts that the target audience is not familiar with, foreignization can widen the cultural gap. This might make viewers feel disconnected from the culture while following the story. The challenge in using foreignization is finding the right balance. It is important to keep the cultural uniqueness while avoiding too much cultural difference.

4.2 The dynamic equilibrium of the two strategies

Domestication and foreignization are not mutually exclusive strategies; rather, they complement each other in the translation process. Through an analysis of the subtitle translation in *The Legend of Miyue*, this study finds that translators often flexibly apply these two strategies based on the cultural load, language habits, and importance of the plot. For low-

cultural-load terms, such as official titles and place names, translators tend to favor domestication, adapting them to the language habits of the target audience to enhance understanding and acceptance. On the other hand, for high-cultural-load terms, such as traditional holidays and historical poetry, foreignization is often employed to preserve the unique features of the source culture, with additional annotations to help the audience understand.

This dynamic balancing strategy ensures both the readability of the translation and the preservation of the source culture's distinctiveness. Translation is not only a linguistic transformation but also a cultural recreation. By balancing domestication and foreignization, translators can offer the audience a richer, more diverse cultural experience, while also promoting cross-cultural communication and understanding.

4.3 The application value of domestication and foreignization in subtitle translation

As globalization continues to advance, audiovisual works have become an important vehicle for cultural transmission. In this context, the proper use of domestication and foreignization strategies not only helps the target audience "understand" the plot but also promotes their awareness and understanding of the source culture.

Moreover, with the rapid development of machine translation and automatic subtitle generation technologies, the findings of this study provide important insights for the subsequent optimization of algorithms. In AI-assisted translation, cultural load classification and strategy selection can help improve the quality of automatic captioning. In addition, a set of cultural sensitivity assessment indicators specifically designed for subtitle translation could be developed, including but not limited to intelligibility, fluency, and cultural fit. Finally, by regularly collecting ratings from real users or experts, the feedback loop can be incorporated into the training and later editing stages to continuously refine the algorithm strategy.

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Appendix 1 The source and target text

Sim.Chinese	English(US)	Translation strategy
宫女	court maid	Domestication
国相	prime minister	Domestication
晋见	pay respects; audience with the emperor	Domestication
赵国	Zhao State	Domestication
燕国	Yan State	Domestication
半月	Empress Dowager Zhao	Domestication
	Mi Yue	Foreignization
茶宴	tea ceremony	Domestication
冠礼	coming-of-age ceremony	Domestication
祭典	sacrificial rite; ancestral worship; imperial ceremony	Domestication
太监	eunuch	Foreignization
分封制	enfeoffment system	Foreignization
易水歌	Yishui Song	Foreignization