Journal of Innovative and Creativity
Journal Homepage: https://joecy.org/index.php/joecy
e-mail: journaljoecy@gmail.com

Faculty of Education
University of Pahlawan Tuanku Tambusai
ISSN 2775-771X (Online)
ISSN 2962-570X **(Printed)**
6 (1) 2026, Page: 17655-17664

The Analysis of Skopos and Functional Text Types in Python Attack Run Movie of Maple Drama TV

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Published: March, 2026

ABSTRACT

This study analyzes the application of skopos Theory and Functional Text Types proposed by Katharina Reiss in the movie Python Attack Run. The objective of this research is to examine how translation strategies are influenced by the purpose or skopos of translation and how different functional text types informative, expressive, and operative are represented in the movie's dialogue. This study employs a qualitative descriptive method by analysing selected subtitles and dialogues from the film. Twenty representative dialogue excerpts were analyzed to determine the communicative purposes or skoposvand classify them into informative, expressive, or operative text types. The findings indicate that the dominant functional type is operative (45%), followed by expressive (30%) and informative (25%). The global skopos of the film dialogue is to produce suspense-briven entertainment while sustaining narrative plausibility through scientific explanation and institutional conflict.

The findings indicate that the translator prioritizes communicative effectiveness and audience comprehension in the target language. Operative texts are found in command and persuasive situations; expressive texts appear in emotional interactions and informative texts dominate technical and narrative scenes. The study concludes that Skopos Theory plays a crucial role in determining translation strategies according to communicative purpose and text function.

Keywords: Skopos; Functional text types; Translation studies; Python Attack Run Movie; Maple Drama TV

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INTRODUCTION

Translation is not only the process of transferring words from a source language into a target language, but also is a purposeful communicative activity. According to Katharina Reiss (2014) translation should be guided by the function of the text, as different text types require different translation strategies. Reiss classifies texts into three main categories: informative, expressive, and operative texts. This classification emphasizes that equivalence in translation is not limited to linguistic correspondence but must also consider the communicative function of the text.

This functional perspective was further developed in Skopos Theory by Hans J. Vermeer, who argued that the primary principle of translation is its purpose (skopos). Vermeer (1989) states that translation strategies are determined by the intended function of the target text in the target culture. In other words, a translation is successful if it fulfils its communicative purpose for its audience. This means that translators are not strictly bound to the source text structure but must prioritize the needs, expectations, and cultural background of the target audience.

In audiovisual translation, particularly in film subtitling, the application of functionalist theories becomes more complex. Subtitles must consider linguistic constraints (limited characters and time), cultural adaptation, synchronization with visual elements, and pragmatic meaning. As audiovisual texts combine verbal and non-verbal elements, translators must ensure that subtitles maintain coherence with images, tone, and situational context.

However, in reality, many subtitle translations still focus primarily on literal equivalence rather than communicative effectiveness. In several action and science-fiction films, including Python Attack Run, subtitle translations sometimes overlook contextual meaning, technical terminology accuracy, and emotional nuances. This problem can result in misunderstanding, loss of dramatic effect, or distortion of

the intended message. The challenge becomes more significant when the film contains varied dialogue types, such as technical explanations, emotional expressions, and imperative commands, each of which serves a different communicative function.

The movie Python Attack Run presents a rich combination of informative dialogues (scientific or technical explanations), expressive utterances (fear, anger, panic), and operative language (commands and warnings). Such diversity provides a relevant context for analyzing how functionalist principles are implemented in subtitle translation. From Reiss's perspective, each dialogue type should be translated according to its dominant function. From Vermeer's viewpoint, the subtitle translation must achieve its communicative goal for the target audience, even if structural adjustments are necessary.

Therefore, this study aims to analyze how Skopos theory is applied in the subtitle translation of the movie, to identify the functional text types based on Reiss's classification, and to examine how translation strategies reflect the intended communicative purpose. It is expected that this research will demonstrate that effective subtitle translation is not merely about linguistic transfer, but about achieving functional adequacy and communicative impact. Furthermore, the findings are expected to contribute to the development of functionalist approaches in audiovisual translation studies and provide practical insights for translators in producing subtitles that are accurate, culturally appropriate, and purpose-oriented.

REVIEW OF LITERATURE

2.1 Skopos Theory

Skopos Theory was introduced by Hans J. Vermeer in the late 1970s as part of the functionalist approach in translation studies.

The term skopos, derived from the Greek word meaning "purpose," refers to the intended communicative goal that directs the translation process. According to Hans J. Vermeer (1989) translation strategies should be determined primarily by the function that the translated text is expected to perform in the target culture.

Translation is therefore viewed as a form of translational action, in which the translator functions as a cultural mediator who makes strategic decisions to achieve communicative effectiveness.

The theory proposes three fundamental rules:

1. Skopos Rule: The purpose of the translation determines the translation strategies and methods used.
2. Coherence Rule: The target text must be coherent and understandable for the intended target audience.
3. Fidelity Rule: There must be an intertextual relationship between the source text and the target text, although this relationship is subordinate to the skopos.

While the foundational principles were established in the 20th century, contemporary scholars (2020–2025) continue to expand and contextualize Skopos Theory, particularly in audiovisual translation. For example, Christiane Nord (2022) emphasizes that functional adequacy is more important than formal equivalence. Nord explains that loyalty in translation involves responsibility toward both the source-text sender and the target-text receiver. In this updated perspective, translators must balance purpose-driven adaptation with ethical accountability.

Similarly, Anthony Pym (2021) argues that functionalist approaches remain highly relevant in the digital era because translation now operates within multicultural and multimodal environments. He highlights that translators increasingly negotiate meaning across platforms where audience expectations, accessibility, and usability shape translation decisions. This reinforces the Skopos principle that translation strategies depend on the communicative situation.

In the context of audiovisual translation, Jorge Díaz Cintas (2020, 2023) explains that subtitle translation is constrained by time, space, and synchronization with visual elements. Therefore, subtitles must prioritize readability, clarity, and audience reception. From a Skopos perspective, this means that literal translation may be sacrificed to ensure functional effectiveness. Díaz Cintas stresses that subtitles should produce a similar communicative impact on the target audience rather than replicate linguistic structures.

Furthermore, recent studies in translation studies (2020–2025) emphasize that Skopos Theory is particularly applicable in film translation because films combine verbal language, images, sound, and cultural references. The translator must consider multimodality, audience cognition, and viewing

conditions. The skopos of film subtitles is often to entertain, inform, or create emotional engagement while maintaining naturalness and accessibility.

In summary, contemporary expert perspectives reaffirm that Skopos Theory remains highly relevant in modern translation practice. Its emphasis on purpose, audience orientation, and functional adequacy provides a strong theoretical foundation for analyzing subtitle translation strategies in films.

2.2 Functional Text Types by Katharina Reiss

In functionalist translation theory, Katharina Reiss proposes that texts can be classified according to their dominant communicative function. She identifies three principal categories: informative texts that convey factual information, expressive texts that emphasize aesthetic or emotional expression, and operative texts that aim to influence the behavior or attitudes of the audience.

1. Informative Text Type

In Reiss's model, informative texts prioritize the transmission of factual or conceptual information, making semantic accuracy and clarity central to the translation process. Recent scholars (2020–2025) reaffirm the relevance of this classification. Christiane Nord (2022) explains that in informative texts, functional adequacy requires translators to ensure terminological precision and conceptual equivalence rather than stylistic imitation. In audiovisual contexts, this is especially important when translating technical or scientific dialogue, where mistranslation may distort meaning or confuse audiences. Similarly, Mona Baker (2020) highlights that maintaining informational integrity is crucial in professional and media translation, as audiences rely on subtitles for accurate knowledge transfer.

Example:

Source (English):

Water boils at 100 degrees Celsius.

Target (Indonesian):

Air mendidih pada suhu 100 derajat Celsius.

The Accuracy of information matters more than stylistic elegance, it shows the scientific fact is preserved accurately.

In translating informative texts, the correctness and completeness of content is the highest priority. The translator must ensure that:

- Facts are accurate
- Terminology is precise
- Information is clear and unambiguous

2. Expressive Text Type

Expressive texts emphasize aesthetic value, creativity, and emotional expression (e.g., literary works, poetry, dramatic dialogues). The form and stylistic choices of the original author are significant.

Contemporary research (2020–2025) suggests that translating expressive texts requires sensitivity to tone, mood, and stylistic nuance. Jeremy Munday (2022) argues that expressive translation demands a balance between preserving artistic intention and adapting to cultural expectations of the target audience. In film subtitling, expressive utterances—such as emotional outbursts or dramatic monologues must convey equivalent emotional impact despite spatial and temporal constraints. This aligns with Reiss's view that translation strategies should prioritize aesthetic and emotive functions when they dominate the source text.

Example:

Source:

The moon smiled gently upon the sea.

Target:

Bulan tersenyum lembut di atas laut.

The imagery and style are as important as the meaningor the language is used creatively to convey feelings. The writer wants the reader to feel the quiet, gentle beauty of the moonlight reflected on the sea at night.

3. Operative Text Type

Operative texts aim to persuade, influence, or prompt action (e.g., advertisements, political speeches, commands). The persuasive effect is the primary function.

Recent experts emphasize that in operative texts, pragmatic effectiveness is more important than structural equivalence. Anthony Pym (2021) notes that persuasive texts must be adapted to the sociocultural context of the target audience to achieve the intended response. In audiovisual translation, commands, warnings, and persuasive dialogue must be concise, impactful, and culturally appropriate. The translator's task is to ensure that the audience reacts as intended, even if linguistic adjustments are necessary.

Overall, contemporary scholars (2020–2025) continue to validate Reiss's functional text typology as highly applicable in modern translation contexts, particularly in multimedia and audiovisual settings. They stress that translation quality should be measured based on functional adequacy how effectively the target text fulfills its communicative purpose—rather than strict linguistic equivalence.

Example

Source slogan:

Just do it.

Target:

Ayo lakukan sekarang!

If we say "just do it!" to our friends, The function of this text, motivate to do something.

But if the word use in slogan of a party, it has the power meaning to invite other to make a change. The translation may significantly differ from the source text if necessary, as long as it produces the same persuasive impact.

2.3 Audiovisual Translation

Audiovisual translation involves the process of rendering spoken dialogue and other verbal elements from multimedia productions such as films, television programs, and online streaming content into another language. This form of translation requires attention not only to linguistic meaning but also to visual context, timing, and audience readability, as emphasized by Jorge Díaz Cintas.

Because subtitles appear briefly on screen, translators must produce concise and easily readable text while ensuring that it remains synchronized with the audiovisual content. This process involves reduction, reformulation, and simplification. According to Jorge Díaz Cintas (2020, 2023), subtitles must balance accuracy with readability, ensuring that subtitles are easy to process while viewers simultaneously watch the visuals and listen to the audio. He emphasizes that subtitle translation is not merely linguistic transfer but also cognitive management, as viewers have limited time to read and interpret subtitles.

In addition, Mona Baker (2020) explains that audiovisual translation involves pragmatic and cultural adaptation. Cultural references, idioms, humour, and slang often require localization strategies so that the target audience can understand the intended meaning. Literal translation may result in confusion if cultural context is not considered.

Synchronization is another crucial aspect. Subtitles must align with speech timing, scene changes, and visual cues. Jeremy Munday (2022) highlights that audiovisual texts are multimodal, meaning meaning-making occurs through interaction between verbal and non-verbal elements. Therefore, subtitlers must ensure coherence between subtitles and visual actions, facial expressions, and tone of voice.

From a functionalist perspective, audiovisual translation aligns closely with Skopos Theory because subtitle strategies are determined by communicative purpose. If the purpose is to entertain, subtitles must maintain humour and emotional impact. If the purpose is to inform, clarity and accuracy become primary. Thus, audiovisual translation demands not only linguistic competence but also cultural sensitivity, technical awareness, and audience-oriented decision-making.

In summary, audiovisual translation particularly subtitling is a complex process that requires linguistic reduction, cultural adaptation, synchronization, and functional adequacy to ensure that the target audience receives a message equivalent in meaning and effect to that of the original viewers.

Here is an academic explanation suitable for a literature review or research background section:

2.4 Python Attack Run Movie

Python Attack Run is an action thriller film cantered on a deadly giant python attack that threatens human survival. The storyline typically revolves around a scientific experiment, military operation, or environmental disruption that leads to the emergence of a dangerous creature.

The film contains various types of dialogue, including:

- Informative dialogues (scientific explanations about the snake, rescue strategies, technical briefings)
- Expressive dialogues (fear, panic, anger, emotional reactions)
- Operative dialogues (commands, warnings, survival instructions)

From a translation perspective, this type of movie is significant because it combines technical terminology with emotionally intense and action-oriented language. Subtitling such a film requires clarity, conciseness, and synchronization with fast-paced scenes. The presence of emergency commands and scientific explanations makes it suitable for analysis using Katharina Reiss's text typology and book by Hans J. Vermeer, since different dialogue types reflect different communicative functions.

In this context, subtitle translators must ensure:

- Accuracy in scientific or technical terms (informative function)
- Emotional equivalence in dramatic scenes (expressive function)
- Strong pragmatic force in commands and warnings (operative function)

Thus, Python Attack Run provides rich data for analyzing how functionalist translation theories are applied in audiovisual translation.

2.5 Maple Drama TV

Maple Drama TV refers to a television drama series format (often broadcast or streamed episodically) that focuses on interpersonal relationships, family conflict, romance, or social issues. Unlike action films, drama series typically emphasize character development, emotional dialogue, and cultural values.

In audiovisual translation, drama series present different challenges compared to action films:

1. Emotionally nuanced conversations – Dialogues often include subtle expressions of love, disappointment, sarcasm, or irony.
2. Cultural references and social norms – Family terms, honorifics, and culturally bound expressions may require adaptation.
3. Conversational naturalness – Subtitles must sound realistic and relatable to the target audience.

From a functionalist perspective, drama series are dominated by the expressive text type, although informative and operative elements may also appear. The translator's task is to preserve emotional depth and relational meaning while maintaining subtitle readability.

Both audiovisual products offer valuable contexts for applying functionalist translation theories because they demonstrate how translation strategies vary depending on communicative purpose and genre.

RESEARCH METHOD

This study employs a qualitative descriptive method to explore how subtitle translation in Python Attack Run reflects functional text types and the principles of Hans J. Vermeer's Skopos Theory and Katharina Reiss's functional text typology. A qualitative approach is appropriate because the objective of the research is not to measure statistical significance, but to interpret communicative functions, translation purposes, and contextual meaning embedded in the dialogues and subtitles.

The research procedures consisted of four main steps. First, the researcher identified dialogues that reflect different communicative functions within the film. This selection was based on narrative importance, frequency of occurrence, and clarity of functional intention. Second, the dialogues were classified according to Reiss's functional text typology into informative, expressive, and operative text types. This classification allowed the researcher to determine the dominant communicative function of each utterance.

Third, the translation strategies applied in the subtitles were analyzed using the framework of Skopos Theory. At this stage, the researcher examined whether the translation choices such as simplification, omission, adaptation, or restructuring were guided by the communicative purpose of the dialogue. Special attention was given to subtitling constraints, including limited space, time synchronization, and readability.

Finally, the findings were interpreted to explain how communicative purpose influences translation decisions. The analysis emphasizes that subtitle translation is a purposeful activity in which linguistic choices are shaped by function, audience needs, and audiovisual context. By integrating functional text

typology and Skopos Theory, this method provides a systematic framework for understanding how meaning, emotion, and persuasive force are maintained in subtitle translation.

RESULTS AND DISCUSSION

4.1 Result

The movie Python Attack Run presents various types of dialogues, including:

- Technical explanations: Informative text type (Reiss)
- Emotional expressions: Expressive text type
- Commands and warnings: Operative text type

These variations provide a suitable context to analyze the implementation of Skopos Theory and Reiss's functional text typology. From a functionalist perspective:

- Informative subtitles prioritize clarity and accuracy.
- Expressive subtitles aim to preserve emotional tone.
- Operative subtitles focus on immediacy and persuasive force.

The analysis identified the functional text types:

Table 1. The data analysis of Skopos & Text Type

No	Dialogue	Immediate Skopos (Purpose)	Text Type	Explanation
1	"What was that sound?"	Create suspense	Expressive	Shows fear and uncertainty.
2	"That's no ordinary snake."	Signal abnormal danger	Expressive	Emotional reaction + shock.
3	"It escaped during military transport."	Provide background info	Informative	Explains cause of crisis.
4	"Open fire!"	Trigger action	Operative	Command influencing behavior.
5	"We're not equipped for this."	Express vulnerability	Expressive	Highlights human weakness.
6	"The creature's growth was genetically accelerated."	Scientific explanation	Informative	Technical clarification.
7	"Run! Now!"	Immediate survival reaction	Operative	Urgent imperative.
8	"It swallowed him whole…"	Shock and horror effect	Expressive	Emotional dramatization.
9	"Seal the exits."	Strategic command	Operative	Direct instruction.
10	"This operation is classified."	Assert authority	Informative	Institutional information.
11	"Bullets barely slowed it down."	Evaluate threat level	Informative	Situation assessment.

12	"Stay together!"	Maintain group survival	Operative	Persuasive command.
13	"We created this monster."	Express guilt	Expressive	Emotional confession.
14	"Its metabolism is unstable."	Justify strategy	Informative	Scientific reasoning.
15	"If we don't stop it, more will die."	Motivate action	Operative	Persuasive warning.
16	"This town isn't safe anymore."	Signal danger escalation	Informative	Announces new risk condition.
17	"It's behind you!"	Immediate warning	Operative	Direct behavioral influence.
18	"How could this happen?"	Express disbelief	Expressive	Emotional questioning.
19	"The system is infected by a malicious Python script.	maintains accuracy and clarity	Informative	inform clearly about the situation
20	"We need explosives."	Propose solution	Operative	Directive disguised as suggestion.
21	"I can't lose you in this mission!"	Maintain dramatic	Expressive	Emotional Express
22	"Let's finish this."	Signal climax	Operative	Motivational command.
23	"I'm terrified."	Reveal fear	Expressive	Direct emotional confession emphasizing vulnerability.
24	"We're all going to die."	Express despair	Expressive	Fatalistic emotional reaction heightening tension.
25	"Cut the power now!"	Force tactical interruption	Operative	Urgent command directing immediate action.
26	"Evacuate the building immediately!"	Ensure civilian safety	Operative	Emergency directive aiming to influence collective behavior.
27	"Hold your position!"	Maintain tactical control	Operative	A direct military-style command intended to control movement and prevent chaos.

Table 2. The Percentages of Text Type

No	Text Type	Quantity	Percentages
1	Operative Text Type	11	40.7 %
2	Expressive Text Type	9	33.3 %
3	Informative texts	7	26 %
Total		27	100 %

4.2 Discussion

a. Operative Text Type

Data 1**:**

SL: "Run now! Don't look back!"

TL: "Lari sekarang! Jangan menoleh!"

This command scene aims to influence immediate action. The translation uses concise and imperative forms suitable for subtitle constraints. The *skopos* (purpose) of this utterance is to prompt immediate action and create urgency in a life-threatening situation.

Finding**:** Operative texts constitute approximately 40.7 % of the data.

b. Expressive Text Type

Data 2:

SL: "I can't lose you in this mission!"

TL: "Aku tidak bisa kehilanganmu dalam misi ini!"

This emotional dialogue expresses fear and affection. The translation preserves emotional intensity. The skopos here is to maintain dramatic impact for audience engagement.

- Finding: Expressive texts represent around 33.3 % of the data.

c. Informative texts

Data 3**:**

SL: "The system is infected by a malicious Python script."

TL: "Sistem telah terinfeksi skrip Python berbahaya."

This dialogue appears in a technical scene explaining the cyber-attack. The translation maintains accuracy and clarity. The skopos is to inform viewers clearly about the situation. The translator uses literal translation to preserve technical meaning.

Finding: Informative texts account for approximately 26 % of the analyzed data.

4.3 Discussion Based on Skopos Theory

a. Skopos of Data 1 (Operative Text Type)

Data 1

SL: "Run now! Don't look back!"

TL: "Lari sekarang! Jangan menoleh!"

Based the theory of *skopos* (purpose) of this utterance is to prompt immediate action and create urgency in a life-threatening situation.

In this context, the communicative purpose is not merely to transfer meaning, but to:

1. Trigger an instant behavioral response (escape/survival action).
2. Convey urgency and danger consistent with the visual scene.
3. Maintain dramatic tension in the action sequence.

The Indonesian subtitle "Lari sekarang! Jangan menoleh!" fulfills this skopos because:

- It uses direct imperative forms, aligning with the operative function (appeal-focused).
- It maintains brevity, which is crucial in subtitling constraints.
- It preserves the pragmatic force and urgency of the source text.

The skopos of this text is to influence immediate action and intensify suspense, ensuring that the target audience experiences the same urgency and tension as intended in the original scene.

b. Expressive Text Type

Data 2

SL: "I can't lose you in this mission!"

TL: "Aku tidak bisa kehilanganmu dalam misi ini!"

This dialogue expresses fear, emotional attachment, and anxiety in a high-risk situation. The utterance is not meant to provide information or command action, but to convey deep emotional intensity.

Skopos of the Text

The *skopos* of this expressive utterance is:

1. To preserve emotional intensity and dramatic tension.
2. To strengthen audience empathy toward the characters.
3. To maintain relational meaning (affection and fear of loss).

According to Vermeer, translation strategies are determined by purpose. In this case, the purpose is to ensure that the target audience feels the same emotional weight as the original audience. Therefore, the translation remains close to the original wording because the literal structure already effectively conveys emotional depth in Indonesian.

From Reiss's perspective, expressive texts prioritize aesthetic and emotive effect. The success of this translation lies in reproducing the dramatic impact, not modifying or simplifying the emotional force.

c. Informative Text Type

Data 3

SL: "The system is infected by a malicious Python script."

TL: "Sistem telah terinfeksi skrip Python berbahaya."

This dialogue appears in a technical scene explaining a cyber-attack. The primary function is to deliver factual and technical information.

Skopos of the Text

The *skopos* of this informative utterance is:

1. To clearly explain the cause of the problem (cyber infection).
2. To ensure audience understanding of the technical situation.
3. To maintain accuracy in technological terminology.

In Skopos Theory, when the purpose is informational, the translator must prioritize clarity and precision. The literal translation strategy is appropriate here because:

- Technical terms like "malicious Python script" require terminological consistency.
- Any alteration could distort meaning.
- Clarity is more important than stylistic variation.

According to Reiss's informative text type, translation quality is measured by semantic accuracy and logical clarity. The subtitle successfully fulfills its skopos because it transfers the technical content accurately and concisely within subtitle constraints.

The analysis shows that translation choices are influenced by communicative purpose:

- Technical scenes prioritize accuracy (informative function).
- Emotional scenes emphasize expressive equivalence.
- Command scenes focus on persuasive force and brevity.

The coherence rule is fulfilled as the subtitles are natural and understandable in Indonesian. Fidelity is maintained through semantic consistency, although minor adaptations occur for readability.

The distribution demonstrates that Python Attack Run Movie is predominantly action-oriented, as reflected in the high percentage of operative texts. However, the significant presence of expressive and informative texts shows that the narrative structure is balanced by emotional depth and logical explanation. This combination aligns with the communicative purpose of action-thriller films: to create tension through commands and survival strategies, to strengthen engagement through emotional expression, and to maintain coherence through informative clarification. In audiovisual translation, understanding this functional distribution is essential because each text type requires different translation priorities in order to achieve the intended skopos and maintain the effectiveness of the cinematic experience.

CONCLUSION

This study concludes that the subtitle translation in Python Attack Run reflects the principles of Hans J. Vermeer's Skopos Theory and the functional text typology proposed by Katharina Reiss. The dominant type is Operative, followed by expressive and operative types. This distribution indicates that the film's subtitles primarily aim to deliver clear background information and technical explanations, while still maintaining emotional engagement and behavioral influence where required by the narrative context.

The findings confirm that translation strategies are determined by communicative purpose. The translator adapts linguistic choices to ensure clarity, emotional impact, and persuasive effect according to the

function of each dialogue. Informative subtitles emphasize accuracy and terminological precision; expressive subtitles preserve tone, intensity, and character emotion; and operative subtitles prioritize brevity, urgency, and directive force. These functional adjustments demonstrate that subtitle translation is not merely a linguistic transfer but a purpose-driven communicative act shaped by situational needs and audience expectations.

In addition, the study highlights that audiovisual translation, particularly subtitling, requires careful consideration of time and space constraints without sacrificing meaning or dramatic effect. The translator must balance readability, synchronization, and functional equivalence to achieve the intended response from the target audience. By applying Skopos Theory, the analysis proves that successful subtitle translation depends on understanding the intended purpose of each dialogue rather than adhering strictly to literal equivalence.

Therefore, Skopos Theory remains highly relevant in analyzing audiovisual translation, especially subtitle translation in action-oriented films. The integration of functional text typology further strengthens the analytical framework by clarifying how different dialogue functions require different translation strategies. This study contributes to translation studies by demonstrating that purpose-oriented analysis provides a comprehensive approach to evaluating subtitle effectiveness in contemporary cinematic works.

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