



A COMPARATIVE ANALYSIS OF FILM SUBTITLE TRANSLATION

FROM ENGLISH TO CHINESE

- A CASE STUDY OF 15 POPULAR ANIMATION FILMS -

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PhD Thesis

2017

A Comparative Analysis of Film Subtitle Translation from English to Chinese
- A Case Study of 15 Popular Animation Films -

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Submitted in partial fulfilment of the requirements of the degree of
Doctor of Philosophy, March 2017

The candidate confirms that the work submitted is her own and that appropriate credit has been given where references have been made to the work of others.

Acknowledgements

Upon the completion of this thesis, I would like to extend my sincere gratitude to all the people who offered me support in the process. There are too many people for me to thank individually.

First of all, I am much indebted to my supervisors, Dr. Saihong Li and Dr. William Hope, for their illuminating and patient supervision. Their knowledge of translation studies and film studies, their experience in research, and their careful, constructive comments and suggestions have been extremely valuable in helping me revise this thesis. Without their help, its completion would not have been possible.

Special thanks go to my friends from Manchester, Shanghai and Xi'an, who offered me valuable help in the process of writing this thesis. I would also like to express my special gratitude to my friend, Dr. Stephen Gregson, for his useful suggestions and great help in writing this thesis. Furthermore, I would like to say thanks to my students from Shanghai University of Sports because, without them, I would not have been able to carry out my data collection.

Last but not least, I would like to thank my family who always backed me up with their spiritual and practical support, which encouraged me to overcome the difficulties along the way. Without their support, I would not have stayed the course.

Abstract

As film-making has evolved, subtitling has become “a translation practice that consists of presenting a written text, generally on the lower part of the screen”, which seeks to deliver “the original dialogue of the speakers” (Diaz-Cintas and Remael 2007: 8). Subtitle translation in the field of Audiovisual Translation has attracted increasing interest from scholars, who believe that the quality of subtitling is an important criterion when evaluating the quality of a film. Inspired by Even-Zohar’s (1978) polysystem theory and Gottlieb’s (1992) typology, this comparative study focuses on the subtitling of English-language animation films, which represent one of the main foreign film genres introduced to Chinese audiences, in order to identify effective strategies to improve the quality of translated subtitles from the perspective of cultural awareness. I propose three main hypotheses in this research: 1) that the length of a film subtitle translated into Chinese is generally greater than the corresponding original English text; 2) that effective translation is contingent on the use of Chinese idioms and traditional expressions within translated subtitles; 3) that effective translation is contingent on the use of popular expressions within contemporary Chinese culture. The methodologies employed to address these hypotheses are: a self-built parallel corpus (as the main research tool) comprising 15 sets of animation film subtitles; a questionnaire survey; and interviews with relevant AVT practitioners and scholars. The research findings are: 1) the length of a film subtitle translated into Chinese is generally greater than the corresponding original English text; 2) the two discussed types of expression are effectively employed in the data; 3) unnecessary, erroneous or inappropriate uses, among others, were highlighted by the data; 4) the frequency of using popular expressions is higher than for traditional expressions; 5) there is frequent use of the typology strategies of paraphrase, transfer, condensation and transcription, as well as newer strategies of globalization and localization.

Keywords: audiovisual translation (AVT), subtitle translation, animation films, traditional expressions, popular expressions

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Chapter 1 Introduction

This chapter explains the motivation behind the study and the research background. In turn, the research hypotheses, data and objectives, theoretical framework and methodologies will be introduced, while the significance of the study is described.

1.1 Motivation of the Study

With the increasing pace of globalization, both cultural clashes and cultural integration are inevitable occurrences. Although globalization can sometimes result in dominant cultures prevailing in regions that are less influential economically and culturally, more balanced forms of intercultural communication can facilitate greater mutual comprehension between nations, fostering tolerance and cooperation. Film products, as a means of intercultural communication, undoubtedly play a significant role in helping people from the world's different regions to understand each other's philosophies, traditions and value systems. The visual clarity of films conveys aspects of a given culture with an immediacy and accessibility that few other art forms possess. In this exchange activity, although the role of film subtitlers is extremely important, it has frequently been undervalued in the process of translating and distributing films for consumption by audiences abroad. At times, the preparation of accurate, high-quality subtitles, which convey the essence of the source culture in a meaningful, evocative way for the target culture, requires a level of expenditure that film distributors are unwilling to meet. All too frequently, the reception of a film as a cultural product in another country is negatively affected by subtitles who fail in their task concerning intercultural communication.

In 2013, I met with Gottlieb at an international translation studies conference held in Zhuhai, China. In the course of speaking with him about my study interests in English-Chinese subtitling, I realized that the 10 strategies discussed by Gottlieb, in the context of his own practical experience, are not always applicable to English-Chinese subtitling (hereafter, I will use the abbreviation of E-C subtitling in the rest of the thesis). Thus, Gottlieb recommended me to build upon the foundations of his own research and develop more effective strategies in relation to my study interests, as this would be inevitably helpful to the younger generation of scholars in developing a broader range of theoretical frameworks.

The issue of cultural components in film translation is set against the background of globalization. According to Manning and Shackford-Bradley (2010), “film can be a vehicle for critiquing and resisting the master narrative that has controlled discussions of the economic and cultural changes that define globalization” (p36). In the process of globalization, citizens around the world can transcend their national boundaries and unify under a single ‘society’ that functions collectively, not only in economic and technological aspects but also in cultural terms by sharing ways of life, religion and literary works. As a form of intercultural communication channel, film has the capacity to highlight various activities, civilizations and living conditions of human beings around the world. At the highest level of globalization, films exercise a significant role in the dissemination of culture. Therefore, when foreign films are imported into China, or when Chinese films are exported to the rest of the world, ensuring the quality of AVT work, including subtitles and dubbing, is critical. Moreover, successfully transferring any cultural phenomenon that may pervade a whole film is also necessary within AVT.

Cultural elements are increasingly a concern for a growing body of scholars engaged in subtitling research. For example, at a conference held at Stirling University, UK, in 2015, Garcia emphasized the importance of cultural differences in the study of subtitling. Furthermore, at an international workshop for the training of practical translators, Gavela gave a lecture on the topic of translation colloquialisms, in which she explained her case study on the subtitling of animation films by discussing, in particular, the influence of cultural difference between English and Spanish upon subtitling. Thanks to the work of these two Spanish academics, I have acquired knowledge relevant to intercultural communication in subtitle translation.

Successful intercultural communication has the potential to accelerate globalization, as well as facilitate a better understanding between people from different countries and with different national identities. As such, the challenge for me in researching English to Chinese AVT, particularly in the area of subtitling, is to help promote intercultural communication between people from English-speaking countries and China. Thus, identifying effective ways for improving subtitle translation quality is inevitable and important.

1.2 Research Background

Since “cinema has its own forms of language policy and language planning which dictate the design and management of foreign-language dialogue” (O’Sullivan, 2011:31), subtitlers have a key role to play in this communication process, being required to have the ability to translate one language into another and to distil the essence of a culture into the limited space of a screen subtitle. As language and culture are intertwined, subtitlers must constantly be aware of the cultural elements in the subtitles that they create. Appropriate forms of expression can convey foreign cultures and modes of expression vividly to the target audience, while effective subtitling can achieve this successful intercultural communication, facilitating a film’s reception in another country. The genre of animated films represents a particularly interesting subject in terms of the increasing need for subtitling to be of high quality. In recent decades, animated films produced by Disney and others have moved far beyond their original target audience of children, who represented the audiences to whom classic films such as *Cinderella* (1950), *Sleeping Beauty* (1959) and *The Sword in the Stone* (1963) were aimed in the mid-20th century. By contrast, the scripts for many recent animated films work on several levels, combining spectacular visuals for the benefit of younger viewers with dialogue whose humour, irony and idiosyncrasies are clearly aimed at adults. In this new context, subtitling that fails to convey the richness of language contained in the scripts of today’s animated films will cause them to lose much of their communicative impact on segments of a typical 21st century audience.

Film subtitles as “communicative translation” is a form of written translation or written rendering, which is projected on the lower part of the screen in synchronization with the original dialogue. Today, professional subtitlers usually work with specialized computer software and databases. In European countries, current film subtitling studies have focused mainly on quality aspects, from European perspectives (Bittner 2011), and as a manifestation of “a multi-talent task” (Gottlieb 2004). Scholars in the field of translation studies have established the theoretical branches of AVT, of whom the most influential have been Chaume (2004), Diaz-Cintas (2004), Gambier (2008), Gottlieb (1992), Ivarsson (1992) and Karamitroglou (2000). Their respective studies have shaped the theoretical framework of subtitle

translation and consolidated effective translation strategies. These achievements represent a firm foundation for the study of AVT on a worldwide scale.

That said, there is little research that has focused on a comparative study between the Occident and China. In China, most existing research, however, is interested in the practice, rather than theoretical bases. According to recent studies, an increasing number of scholars have acknowledged the importance of cultural elements within AVT, in particular E-C; however, any discussion at the theoretical level regarding this new perspective is still limited. China represents an increasingly important market for commercial animated films, which are produced in the English-speaking world, particularly the USA. Moreover, in terms of culture, traditions and language, there are vast differences between these regions of the world. The input of subtitles is therefore particularly important in the context of these films, given that modern day Chinese audiences are not always familiar with what has become, in other areas of the world, globalized and/or American-influenced cultural and linguistic reference points. In the last decade, although the study of subtitle translation in China has steadily increased, scholars such as Li (2001), Zhang (2011) and Wang (2007) have discussed subtitle translation strategies for different film genres. That said, specific investigations into the subtitle translation of English animation films are still limited. Thus, this comparative study of E-C subtitle translation in 15 selected animation films should make a useful contribution at both the theoretical and practical levels of E-C subtitling in animation films.

1.3 Research Hypotheses, Data and Objectives

Hypotheses

From the perspectives of language peculiarities and cultural differences, I will carry out the study in relation to the following: 1) the visual difference between translated Chinese subtitles and their corresponding original texts; 2) the features of the translated Chinese subtitles in terms of both linguistics and cultural difference. Therefore, in order to identify the feature differences between the target language and the original language, the research hypotheses are: 1) that the length of film subtitles translated into Chinese is generally greater than the corresponding original English texts; 2) that effective translation is contingent on the use of traditional expressions (e.g., Chinese idioms and archaisms) within the translated subtitles; and 3) that

effective translation is contingent on the use of popular expressions (e.g., popular language in networks, new words, loaning words, dialects) within the translated subtitles.

Data

The primary data for this research are 15 animation films with the total number of 19,081 subtitle pairs, which I have selected on the basis that they were the most popular film releases in the Chinese translated animation film market in the last decade. They all enjoyed higher ticket sales than others released at the same time. The data in the study contain both English and Chinese subtitles for these animations within a self-built parallel corpus. In so doing, I have compartmentalized the key cultural elements that might influence the quality of AVT (E-C), linguistically and culturally, while aiming to discuss the most effective strategies in the practice of AVT. The main cultural elements are the names of characters, names of places, food, historical figures, Chinese idioms and archaisms, customs, and contemporary vernacular, such as language popularized networks. In the analysis, each cultural element is collected from the original data and classified into different categories. Each category is discussed in detail. The descriptive method of analysis for these cultural elements is critical for my identification of effective typologies from the perspective of cultural awareness.

As stated in the previous section, the 15 animation films were selected as a result of being the top five highest grossing English animation films over the same year of release in the Chinese market, as well as pulling in the largest audiences. Moreover, in narrative terms, they all provide an uplifting theme with regard to all cultural elements in the story centring on the main characters' personalities, places, storylines, plots etc. The bilingual subtitles in these films highlight the main obstacles, which, according to this study, face practitioners of E- C subtitling. A list of the 15 films and their bilingual titles are provided in the following table below:

Source Title (English)	Year of Production	Translated Title (Chinese)
<i>Madagascar 1</i>	2005	《马达加斯加》1
<i>Madagascar 2</i>	2009	《马达加斯加》2
<i>Madagascar 3</i>	2012	《马达加斯加》3

<i>The Smurfs 1</i>	2011	《蓝精灵》1
<i>The Smurfs 2</i>	2013	《蓝精灵》2
<i>Despicable Me 1</i>	2010	《卑鄙的我》1 (香港, 台湾)
<i>Despicable Me 2</i>	2014	《卑鄙的我》2
<i>Rio 1</i>	2011	《里约大冒险》1
<i>Rio 2</i>	2014	《里约大冒险》2
<i>Frozen</i>	2014	《冰雪奇缘》
<i>The Croods</i>	2013	《疯狂原始人》
<i>Turbo</i>	2013	《极速蜗牛》
<i>Cars 1</i>	2006	《汽车总动员》1
<i>Cars 2</i>	2011	《汽车总动员》2
<i>Alpha and Omega</i>	2011	《丛林有情狼》

Table 1

Building on the findings of pioneering scholars, I have chosen to concentrate on subtitling, an audiovisual mode, found in 15 popular animation films. The criteria for inclusion in my selection of these 15 films are:

- A) These are all imported original English animations films released in the People's Republic of China (PRC) (Version type: translated Chinese subtitles and original English dubbing)
- B) The years of release of these films are all after 2005
- C) Each of these 15 films was in the top five for the highest ticket sales in the year it was released according to the data of the official website (<http://58921.com/>)
- D) I watched these films as a mainstream spectator and parent at the cinema and an observer of Fengxing (<http://www.fun.tv/>), one of the most popular video websites in China, which has more than 700 million users.
- E) That animation films are increasingly popular because of the uplifting themes they explore. For example, the film *Despicable Me 1* tells the story of a notorious supervillain, Gru, who initially adopts three orphaned girls to facilitate his criminal objectives. Eventually, however, the girls' innocence arouses true love in Gru towards them, such that, by the end of the film, he assumes a sincerer paternal role. The film's

theme of the redemption of a character whose better qualities finally emerged resonated with audiences and moved them.

The objective behind this study is to make the following contributions to knowledge:

- 1) To construct a corpus of 15 popular English language animated films, which were subtitled into Chinese, by calculating the collected data in order to find out the exact proportions of the use of typical expressions, as well as those of popular expressions. I feel that this number of films would be sufficient in order to identify the main strategies and current practices of Chinese subtitlers. This analysis of 15 key films ought to serve as a useful basis for more extensive studies in the future.
- 2) To deepen current AVT theory and develop, through testing, an appropriate theoretical framework, which will enhance the effectiveness of the subtitling of E-C animation films; for example, the development of effective translation strategies and the effectiveness of using culturally loaded expressions (traditional expressions, such as Chinese idioms, archaisms, popular expressions used in social networks; neologisms evolving out of everyday life situations).
- 3) To discuss and analyse the use of culturally loaded expressions in the form of traditional expressions as well as popular expressions; in short, the use of modes of language, which are underpinned by an awareness of cultural elements and forms. This will include identifying pertinent phenomena in the released translations for the selected 15 animation films and how they could be improved.

1.4 Theoretical Framework and Methodologies of this Research

In reviewing the development AVT studies both in European countries and in China, I found that every theoretical framework should have its own model and paradigm. The function of the paradigm is usually to certify, deduce or demonstrate whether the system is reasonable as a whole, as well as whether it is consistent with each component. At the same time, this paradigm can help users to elucidate, deepen and develop these theoretical frameworks in order to identify the most efficient and objective translation method in human communication. There ought to be no

exceptions where E-C translation is concerned. As such, I seek to pursue an effective theoretical framework, coupled with efficacious translation strategies, in E-C film subtitling from the perspective of cultural difference.

My reason for highlighting Even-Zohar's (1978) polysystem theory is that I consider the subtitle translation of English animation films as a "polysystem", in which the features of the translated Chinese subtitles (besides its natural features, the receptor's language preference and literacy level should also be considered) are present. Further, the comparison between the target language and original language, as well as effective strategies, is a factor within the polysystem. Moreover, in reference to Gottlieb's (1992) typology, I selected and analysed four effective strategies in E-C subtitle translation, as well as discussed two newer and feasible strategies, with a view to improving the quality of Chinese subtitle translations for English animation films.

The methods used in this research may reflect a broadly qualitative approach to the research. The primary method is a self-built parallel corpus. I have chosen the corpus method because it is considered to be "an influential empirical research model" in translation studies and "a resource for evaluating translation" (Ma and Miao, 2009: 336). In the early stage of this current research, I contacted Huang, one of the most highly regarded scholars in the field of corpus-based studies based in China, by email in order to ask for advice. On his advice, I attended a summer course in Beijing in 2015 given by Liang and Xu (these three scholars' suggestions will be explained later in the thesis; the interview transcripts and related information about them can be found in Appendix V). Inspired by these professionals' advice and the content of the summer course, I established my preliminary ideas for establishing a corpus for my particular research, namely, to build up a corpus, which serves to investigate E-C film subtitling from the perspective of "translation universals" within the corpus translation, consists of 15 popular English language feature-length animations translated for the mainstream Chinese market. Its construction allows the original text to be compared alongside the translated subtitles. By using the software of UltraEdit, Paraconc, Excel and its automatically generated charts, I have obtained clear and reliable data, which assist me in the completion of this research and its findings. The self-built parallel corpus (the complete corpus is in Appendix VI) contains 19,081 pairs of bilingual subtitles from the 15 selected animation films; the corpus is also designed to be expandable in the context of future studies, which might seek to

develop a bigger corpus and uncover more findings in this field of study. However, in the current corpus, I dealt with the following: 1) to align each pair of subtitles; 2) to calculate the length of each subtitle; 3) to calculate the frequency of the use of traditional expressions; 4) to calculate the frequency of the use of popular expressions. Then, I obtained the following results from the corpus: 1) the length difference between each subtitle pair (the original English pair and the corresponding translated Chinese pair); 2) the frequency of the use of traditional expressions; 3) the frequency of the use of popular expressions. In turn, these research results confirmed my three hypotheses: 1) the length of the translated Chinese subtitles is generally greater than the corresponding original English ones; 2) the frequency of the use of traditional expressions, the degree of the film popularity and the performance of the film ticket sales are in direct proportion to each other; 3) the frequency of the use of popular expressions, the degree of the film popularity and the performance of the film ticket sales are in direct proportion to each other. In other words, the results for 2 and 3 confirm that the use of these two tested expressions is effective at improving the quality of the released subtitle translation. Then, in the further step, I analysed the subtitle pairs that involve the use of common and popular expressions, identified several types of issues in the given data and made suggestions for improving imperfectly translated subtitles.

I have also chosen to incorporate a questionnaire exercise into the project (The complete questionnaire form is in Appendix I), which I use as a supplementary method. According to Mackey and Gass (2005: 92), a questionnaire can help researchers obtain first-hand data from appropriately selected groups. For this project, the functions of the questionnaire are further identified: 1) the “imperfections”/issues in the translation of the 15 selected animations’ subtitles; 2) possible explanations for these “imperfections”/issues; and 3) whether I proposed “translation strategies” might enhance the quality of AVT, and E-C in particular, in the future. The use of the questionnaire helped me to identify pertinent issues more clearly, as well as determine effective strategies for improving translation quality.

In addition, in order to support the above methods and to confirm the validity of the research hypotheses, several interviews (the complete record of interviews is in Appendix III) with several scholars and practitioners may become another kind of

qualitative evidence. These interviews helped me to collect detailed answers relevant to the specific research hypotheses.

1.5 Significance of the study

AVT is a new area of study within translation studies. Scholars from Western countries were the first to undertake theoretical work regarding translation. Examples include Even-Zohar's polysystem theory (1978) in relation to the field of AVT (Karamitroglou, 2000). Meanwhile, scholars from the field of subtitle translation, such as Gottlieb, have proposed translation strategies in the area of AVT. I intend to build on and develop these theoretical precedents in order to highlight common approaches and identify effective strategies relating to E-C film subtitling. However, the challenges facing a project of this kind can be anticipated from the very beginning, not least in light of the fact that English and Chinese belong to different language families; therefore, finding an "equivalent" translation between these two languages is much more difficult than two languages from the same family. Moreover, there are always considerable challenges when delivering information from source text to target text because of the huge culture gap between orient and occident. Thus, the realistic contribution of this thesis will be to elevate the discussion of common issues and suitable strategies in the process of E-C film subtitling, as well as extending the theory into a new area.

What is novel about this research is that it seeks to provide subtitlers with effective and referable strategies in order to improve the quality of subtitling, particularly in relation to animation films in English. There are three kinds of significance that this research should successfully accomplish.

In the first instance, given that subtitling is a new branch in audiovisual study, the related theoretical foundations are still in the process of being constructed. According to the existing body of work within the literature review, the achievements to date in this field, especially in the study of E-C subtitle translation of animation films, are very limited. I made a series of findings through the current research, findings from which hypotheses could be developed, which may, in turn, provides new points of reference in the study of E-C subtitle translation of animation films. It is envisaged that this study will make a useful contribution to the field of AVT in a Chinese

context, as well as inform future work by other scholars. In addition, it will hopefully inspire the much broader, but nonetheless related, research interests of other scholars.

Another significance of this study concerns the commercial benefits. It is arguable that animated films are primarily commercial products within a market place. Producers and sponsors of a film regard income generation as their main objective. In light of the rapid economic growth in the last century, every country is in the business of gaining a foothold in the international market for all of its respective products. Film, as a main form of entertainment, is welcomed by most people into their daily lives. As such, best practice in subtitling is a critical factor if imported films are to enjoy the best box office receipts in a distribution schedule. Concerning English language animation films, which are exported into the Chinese market, the most significant audience constituency is inevitably going to be young people. They represent the demographic group that is likely to have benefited from a higher level of education and they are more adept at learning new cultures. Hence, their expectations for a translated film are higher than those of the rest of the general public. To satisfy the greater needs of this particular audience, the burden on subtitlers is correspondingly heavier. As such, the quality of subtitling is critical to retaining a young audience for English language animation films. During this research project, I organized a session during which 100 college students, aged 21-24 years and majoring in English, completed her specially designed questionnaire. The main reasons for choosing this group of people as the subjects for this exercise are as follows: firstly, people in this age range are considered to be one of the main audience groups for English language animation films in China (according to the researcher's previous research into the audience composition for English language animation films); secondly, college students should have a good level of English proficiency due to their educational background, meaning that they ought to be able to answer a series of technical questions centring on their preferences for certain translation strategies.

Thirdly, as an intercultural communication tool, exported films can be a country's "business card" to the world. Therefore, the translation of subtitles is a critical factor in this regard given that the quality of the translation will directly influence the accuracy in conveying the original information in a film. If the subtitling can help the target audience better or even fully comprehend the theme of a film, this in turn ought

to enable the target audience to correctly appreciate the culture embedded in it at the same time. For example, *Monsters University* (2013) was introduced to Chinese audiences in August 2013. It depicts the American way of making friends in a university, as based on mutual tolerance and embracing difference, along with an emphasis on the importance of individual development in a higher education setting. However, in Chinese culture, the traditional and expected way of making friends is to be modest and prudent, while seeking out like-mindedness. Therefore, in the process of watching the film, the target audience may easily notice the cultural differences. The film's subtitle translators may also have their own perspective on the cultural differences on display, or even choose different methods of translation to meet the varying needs of the different groups of audience. For example, for the general public, some kind of introduction to the original culture ought to be appropriate through the strategies of paraphrase, transfer, localization etc., which can help with understanding, while, at the same time, providing an opportunity to introduce American campus culture to young Chinese people. The audience ought to gain an intuitive insight into aspects of American university life, such as how to survive and make friends on campus. During the course of the current research, I analysed 15 commercially successful English language animation films, concluding that the more popular the film became, the more cultural elements could be found in the subtitling, such as more diverse characters, wittier dialogues and richer plots. Moreover, when subtitling involves the translation of cultural differences, several specific kinds of translation strategy need to be used to convey particular expressions. Details of these types of expressions and translation strategies will be explained and discussed in each of the corresponding chapters of this thesis.

In light of the three types of significance outlined above, I am persuaded that the remit of this project is significant, such that its findings ought to make a meaningful academic contribution at both a theoretical and practical level.

1.6 Structure of the Study

The aim of this study is to compare, discuss and analyse the E-C subtitle translation of animation films with perspective of cultural awareness. In this context, cultural elements relate to the form, function and importance of incorporating traditional

Chinese, slang and vernacular into translated subtitles in order to enhance the effectiveness of their comprehension among domestic audiences in China. In the process, there will be a detailed investigation into how these elements, which take the form of traditional (Chinese idioms, archaisms) and popular (new words, internet memes etc.) expressions, inform the production of subtitles, which are both efficient, in technical terms, and accessible, in terms of engaging with the widest possible audience.

The chapters of this thesis briefly relate to the following functions:

Chapter 1 is the formal introduction to the study. I explained the motivation of the study, research background and theoretical framework, academic rationale, hypotheses, objectives, methodologies, and significance of the study.

Chapter 2 presents the literature review for AVT, in which I explored the findings and publications of European and Chinese scholars, explains why AVT studies has developed at different speeds in European countries and in China, together with analysing the reasons why.

Chapter 3 constructs a bespoke theoretical framework that would be appropriate to answer my research questions, which were concerned with effective AVT strategies in E-C situation. As well as linguistic issues, the researcher also considered the main intercultural factors that ought to be relevant to popular animation films that have been translated (E-C). Furthermore, she examined the feasibility of each of the 10 strategies within Gottlieb's typology by analysing the subtitling techniques used in a sample film, *Despicable Me1*.

Chapter 4 describes the theoretical framework and three research methodologies behind this study. After explained the theoretical framework of my study, I started by introducing Mona Baker's corpus-based approach to translation studies, followed by a description of the researcher's own self-built parallel corpus containing the E-C subtitles of 15 popular animation films. In the course of taking the subtitles of these 15 films as a profile, I began to introduce the data for my study. Besides the main empirical methodology, I also used a questionnaire with student spectators of

animated films and several interviews with professionals in the field of subtitling as further first-hand evidence to further support the results of the corpus. Both these qualitative and quantitative approaches assisted me in carrying out this research and investigating its hypotheses effectively.

Chapter 5 focuses on the discussion of the length of film subtitles translated into Chinese. In the process, the data collected using the research methods (questionnaire, interview and corpus) was used to test the first hypothesis.

Chapter 6 focuses on the use of traditional expressions in translating the 15 films. In the process, all the traditional expressions from the corpus will be extracted and discussed in relation to the following: 1) how many times these expressions appear in the corpus; 2) the rationale of translators' translation strategies in E-C subtitle translation; and 3) the effectiveness of the use of traditional expression in E-C subtitle translation.

Chapter 7 focuses on the translation of popular expressions. In the process, all the popular expressions found in the corpus, such as vernacular phrases and Internet memes, will be extracted, following by a discussion of how these expressions have been translated. For example, it was considered whether there are any problems with the existing translations and, if so, in what form. In response, I highlighted the translation strategies used in translating these expressions, as well as proffer my own suggestions for more effective strategic approaches.

Chapter 8 plays as a general conclusion of the whole thesis. I reviewed the findings of the study, then highlighted the limits to, and issues worthy of, further studies in the field of AVT, especially E-C subtitling. In the closing sequences of this thesis, further possible areas of study linked to this topic, potential follow-up projects to be explored, and an overview of the research results of the current project was outlined.

Chapter 2 Literature Review

2.1 Introduction

Against the backdrop of globalization, cultural exchanges between different countries are becoming more frequent. As film is a type of popular entertainment that reflects human experience, religions and customs, it ought to be regarded as both a commercial and a cultural medium, and a key intercultural communication tool in people's daily lives. Translation in the form of film captions is the most common way to assist an audience in fully understanding cultural differences between the source and target nations. In response, the study of film caption translation has emerged as a new branch of translation studies. The following literature review examines research that has taken place into film caption translation (also called film subtitle translation or subtitling) in Western countries, where the topic has already developed significantly at both the theoretical and the practical levels. The study of film caption translation in China, however, remains at the level of discussing specific translation strategies rather than developing research from different viewpoints. Compared with the increasingly important role that film translation plays in people's everyday intercultural communication, the study in film translation from the perspective of intercultural communication is surprisingly insufficient.

In the 1950s, Western scholars began research into film translation from the perspective of translation studies. In the half-century that followed, the scope of film translation study diversified and became interdisciplinary. Analytically reviewing the studies on this subject and the main achievements of key practitioners in both Western countries and China should help identify invaluable ideas for this current study of film subtitle translation from the perspective of intercultural communication.

In this chapter, I will firstly explain the concepts of AVT and film translation, then review the main research into subtitling that has been undertaken in both China and the West. And finally, I will discuss the limits of the research in China, and explain the importance and value of this current study to the development of E-C subtitling.

2.2 AVT

AVT emphasizes audiovisual dimensions of the communicative mode. Unlike communication through other approach, such as printed materials, audiovisual communication implies that both the aural and the visual channels through acoustic and optical waves are simultaneously utilized (Delabastita, 1989: 196). AVT, then, stresses that supplying a translation is contingent on meeting the needs of these channels (Karamitroglou 2000: 2).

In June 2012, during an interview with visiting Dong, Diaz-Cintas was asked which terms in his view were the most appropriate in defining the current study area: Film Translation, Multimedia Translation, Screen Translation or AVT. He replied, “I prefer to use ‘audiovisual translation’, because audiovisual translation is not only about the types of program but it also emphasizes the communication between the translated products and the audience”. With this in mind, “audio” refers to the information on the soundtrack, while “visual” refers to the moving; when taken together, they should be regarded as communication channels. Furthermore, “AVT” is a concept that is wide enough to encompass all translation products including DVDs, films, TV programmes, and online and mobile videos. In the history of media development, film is the main type of translated product because it was the one that was invented first. Therefore, in the beginning, scholars referred to this particular type of study in terms of “Cinema Translation”. However, with the rapid development of technology, more and more types of media have been created. In response to this changing landscape, scholars have more recently preferred to use the broader term “AVT”. Meanwhile, since the late 1990s, practitioners have focused more on areas such as “accessibility”, which is concerned with subtitling for the deaf, and the hard-of-hearing (SDH) and audio description (AD) for the blind and the partially sighted. In the light of this tendency, the development of AVT has quickly diversified, with Diaz-Cintas, as one of its leading practitioners, publishing invaluable articles and books on the topic.

Orero believes that “technological developments which have changed paper oriented society towards media oriented society have also made Audiovisual Translation the most dynamic field of Translation Studies.”(2004: VIII) For example, in the last decade, scholars in this area focused their attention on the study of TV subtitle

translation, but now turning their attention on subtitling in mobile videos as well as ways in which new techniques can help them in the pursuit of better translation strategies, such as eye-tracking and scrolling. According to this research, there are five possible areas that can be referred to for the purposes of examining AVT: screenplay, film adaptation, audience design, and pragmatics and poly-system theory.

Scholars in the West have widely and rapidly developed the study of AVT in the last 10 years, even though the respective research perspectives have varied. Some of them have described their studies in terms of being based on a new means of AVT technology. Examples include Brauna and Orero's (2010) article, "Audio description with audio subtitling: an emergent modality of audiovisual localization", published in *Perspectives*; and O'Hagan's (2003) article, "Can language technology respond to the subtitler's dilemma? A preliminary study". Others have been inclined towards cultural awareness in AVT; for example, in his (2007) article, "Cultural interchangeability: the effects of substituting cultural references in subtitling", also published in *Perspectives*, Pedersen discussed the interchangeability of cultural elements in subtitling and explained the possibility of "cultural substitution" in subtitle translation. Some, meanwhile, have given subjective reasons behind the influences upon the quality of subtitling; for example, in her 2008 survey-based article, "Subtitling *8 Mile* in three languages: translation problems and translator licence", Taivalkoski-Shilov argued that more attention should be paid to the requirements not only of translators, but also of local managers and subtitling coordinators in the pursuit of quality in subtitling. Using the findings from her survey, which was based on the comparison of Finnish, French and Russian subtitled versions of the sample film, *8 Mile*, the author concluded that the strict policies of some local offices of the film's distributor may have been an obstacle to the quality of subtitling in certain countries. In her 2002 article, "Subtitling wit: the case of ridicule", Vanderschelden chose translation examples that were focused on style, register, play on words, humour and cultural references. In the training of subtitlers, shifting their attention towards cultural elements and cultural components will help them make target subtitles more acceptable to the audience. In this current research, the importance of cultural differences found within E-C subtitling is also the key discussion point. In the process, I will try to identify effective strategies for subtitling by analysing the impact of cultural differences upon subtitling.

In 2013, *Perspectives* published a special issue entitled “Corpus Linguistics and Audiovisual Translation: In search of an integrated approach”. In this issue, 12 articles were published whose keywords were “Corpus-based”, “Dubbing” and “Audiovisual Translation”. The authors of these articles discussed their own research into using, and understanding of, corpus in AVT study, the effective strategies of AVT translation from English into their native language, cultural awareness in AVT translation. However, when searching under “corpus-based” and “E-C animation film subtitling”, very few studies were found. In the current study, I will construct a parallel corpus to collect and analyse translated Chinese subtitles and their corresponding original English texts for the purposes of comparing the results with my research hypotheses.

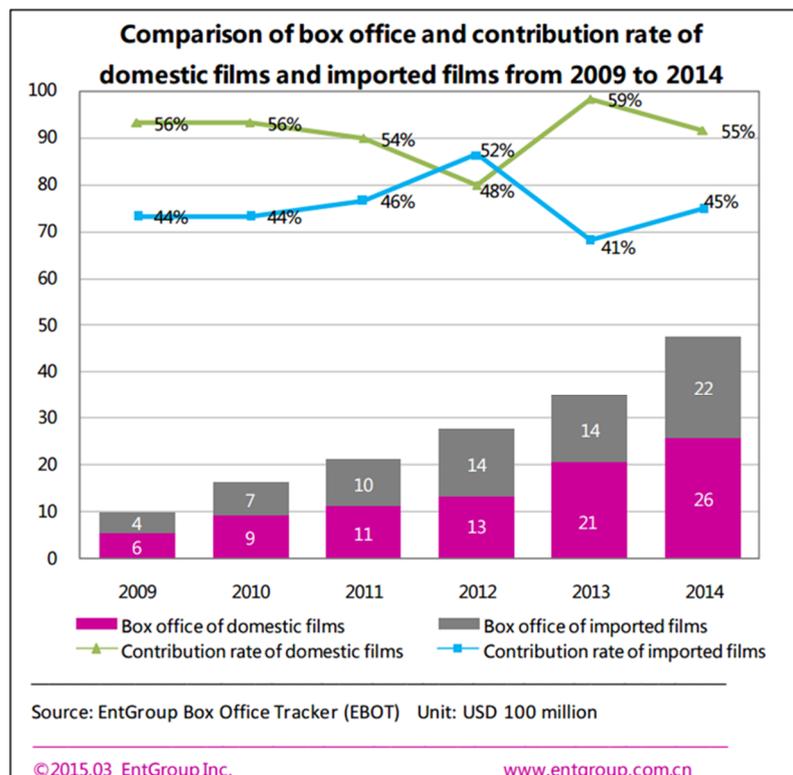
2.3 Film Translation

A number of terms, such as “film translation”, “screen translation”, and “multi-media translation”, are used by many scholars in reference to the translation of audiovisual material. In this dissertation, the researcher focuses on the study of “film translation” as one kind of audiovisual material translation. This is because “films refer to all kinds of recorded audiovisual material,” while “audiovisual translation and film translation are synonymous; meaning the translation of recorded audiovisual material, and could therefore be interchangeable” (Karamitroglou 2000: 2). In her dissertation, “film translation” would be more specific than “audiovisual translation” given that the researcher is researching the issues and discussing the strategies contained within a selection of 15 animation films.

In his survey of marketing within leisure services, Merlin Stone analysed family expenditure data and found that, when income rises 10 per cent, expense on leisure products increases by between 15 per cent and 30 per cent. Amongst the most popular leisure centres, cinemas were found to be the destination of choice. (Chen 2010:10, Fang 2004:20, Stone 1990: 82) Irene Waters also offered similar evidence in her study, “The easiest and cheapest entertainment to tour is film” (Waters 1994: 187). According to a recent online research in Baidu (the biggest SE in China), it was found that “to go to a cinema” was the third highest choice by common people after the first

highest one “to surf on line” and the second one “to listen to music”. The survey showed that there were 13.19% people (740 people voted online) still have the interest of watching films in cinema. In a survey of around 100 university students and 100 members of the general public of various ages, Waters asked, “Which is your favourite entertainment in your daily life?” 70 % of university students and 75 per cent of the general public indicated “watching films” as their first choice. While it should be acknowledged that these sources are up to 25 years old, and written before the internet was widely used, film nonetheless remains an important medium of entertainment whether watched online or via streaming.

According to the *China Film Industry Report 2014-2015* (Entgroup, 2015), China’s film box office approached USD 4.8 billion and audiences exceeded 800 million, with more than 5,500 cinemas and more than 23,000 projection screens; film watching objects grows continuously, and young people born between 1985 and 1990 and town youngsters became the main audiences. The below figure shows the Chinese traditional film market keeps growing rapidly despite of new media emerged, more and more films were imported to China since 2009.



Imported films from 2009 to 2014 to China

Figure 1

According to Hollows and Waters, “popular film was often used as the exemplary instance of mass culture; it implied knowledge, aesthetic appreciation, creativity, intellectual activity and receptiveness to new ideas” (Hollows 1995: 16, Waters 1994: 14). Against the backdrop of globalization, film, as a means of intercultural communication, plays a very important role in socio-cultural exchanges between people of different nations. Therefore, the study of Film Translation, as a kind of subset of AVT in Translation Studies, is worthy of exploration.

2.4 Main Research into AVT in the West

The study of AVT originated in the West and, until today, the front runners in this area have been Western scholars. The main reason for this is that TV sets and films, and the techniques associated with them, developed in the West much earlier than in China.

2.4.1 Early Period of Studies

Western scholars began studying film translation in the late 1950s and into the early 1960s from the perspective of translation studies. “Tradition et cinéma”, the first academic article on this topic, was published in 1956 in the periodical *Le Linguiste/De Taalkundige*. This was followed in 1960 with the publication of an article entitled “Cinéma et traduction” in a special edition of *Babel*, a well-known academic journal dedicated to translation studies. These papers were generally considered as Western scholars’ first attempt at opening up a new concept in the field of translation studies, namely, AVT studies.

In 1974, the first article that particularly focused on subtitling was written by Dollerup and published in *Babel*. Entitled “On subtitles in television programs”, this article analysed and defined the error types the translators did and that arise in the course of subtitle translation of TV programmes from English into Danish: 1) mishearing; 2) misread or overlooked a word or part of a message; 3) dyslexic reading error; 4) construed the meaning of an English word from the translator’s knowledge of other English words; 5) the meaning from the extralinguistic context; 6) failure to identify and understand neologisms, idiosyncrasies and, possibly, ad hoc formations; 7) mistranslating the idioms; 8) failure to get the gist of the meaning revealed in

translations; 9) did not use common sense to translate the original text; 10) a few words and terms were ‘translated’ into non-existent Danish ones; 11) the failure to choose the correct equivalent when one word in the source language covers (or splits up into) two or more in the target language (1974: 200-202). Although these mistakes talked up by Dollerup occur in the context of English-Danish translation, they can be found in E-C translation as well. Moreover, Dollerup was not only the first person who particularly discussed the above research issue, but was also the first to establish the importance of subtitling in the context of foreign language learning and teaching. Film subtitles as a means of foreign language pedagogy have attracted the interest of scholars such as Danan (1991), Gottlieb (1992) and Xiao (2010; 2012). All of them have discussed effective ways of using AVT products in classroom teaching and learning. Studying from the perspective of foreign language pedagogy, however, is still in its infancy within film translation study; as such, more systematic and specific research is needed. In 1976, Fodor published his book, *Film Dubbing: Phonetic, Semiotic, Esthetic and Psychological Aspects*. In it, Fodor discussed the idea of “synchronization” in voice, characterization and performance in the process of film translation, suggesting that this technique might help the translated film appear more natural and result in higher audience satisfaction. He also argued that it was impossible to make film translation perfect in every aspect given variable factors such as how body language changes with different cultural backgrounds, customs and languages, etc. (1976: 82) Furthermore, Fodor explained the different meanings behind certain kinds of body language in various cultures and discussed the variety of visual effects that were produced by different angles in film shooting. Although Fodor’s approach focused on dubbing rather than subtitling in film translation, his contribution is still worthy of consideration in the study of film subtitle translation, because subtitling also relates to the above-mentioned factors and elements in its nature. Overall, Fodor was the first to study film dubbing translation from diversified perspectives such as psychology, linguistics, semiology and aesthetics. His all-round study offered a foundation to the subsequent construction of film translation theories in the West. The research points discussed by Fodor prompt me to consider subtitle translation as a multicomponent task, which involves the receptor’s language preference, effective strategies and intercultural factors. These elements may determine whether the translation is linguistically correct and culturally acceptable.

In his (1982) article, “Les sous-titres... un mal nécessaire”, Marleau largely discussed the techniques of subtitle type-setting as well as analysing the issues in film subtitle translation from its technological, linguistic, psychological and artistic angles. He stated that the problems relate to composition, as well as being the first to draw attention to the economic factors in film subtitle translation, along with emphasizing the importance of teamwork when producing high-quality translated films. In his study, the mechanical limits, economic factor and social value are all components that the translator should be aware of in the process of subtitling. Like Fodor, he noticed the subtitle translation is not isolated or simplistic in nature; it should involve the concerns of subtitle drafting skills, linguistic knowledge, the receptor’s language preference and the ability to accept the source culture, as well as the recognition of social surroundings and knowledge of performing arts. Since it is imperative that all the necessary techniques are used and knowledge applied, Marleau suggested that translating a film needs a group of people to work together. In my opinion, the subtitle translator should have a certain level of skill and knowledge in order produce readable translated subtitles, which can meet the basic mechanical requirement (for example, to decide the number of lines in each frame or; to make the effective length of translated subtitles), as well as the overarching requirement of translation (for example, to make the translated subtitles correct in terms of language and acceptable in terms of culture). In turn, the translator should pass his draft work to other teamworkers to modify the composition of translated subtitles, align the subtitles with the corresponding frames, or setting or embellishing the frames.

In the same year, Titford, in his book *Subtitling: Constrained Translation*, introduced his celebrated idea of “constrained translation” by considering film as a means of constrained media. For him, subtitling was “constrained” because it needs to meet the requirement of “synchronization” with dubbing and moving pictures. Subsequent to Titford’s theory, scholars such as Asensio, Kelly and Gallardo located the concept of “constrained translation” within their later practice of film subtitle translation. As a researcher of subtitling, I agree with Titford’s consideration, because subtitling unavoidably encounters limitations along the lines of the aforementioned unique character of audiovisual materials. In this research, the limits of the mechanical arts in translating Chinese subtitles and original English subtitles are also mentioned. Considerations of the proper length of translated Chinese subtitles and original

subtitles are reflected in the first hypothesis. Before starting to compare the length difference between each pair of translated subtitles and its corresponding original text, I conducted two interviews and read relative literature to identify the acceptable numbers of words in each line of a subtitle in both Chinese and English.

2.4.2 Period in which AVT Study Flourished

The year 1987 can be regarded as the start of a flourishing period for AVT Study in the West. The symbolic event was a conference held by the European Broadcasting Union on the subject of dubbing and subtitling which took place in Stockholm. After this conference, a number of other conferences as well as publications on film translation were organized.

In an article for *Babel* entitled “Translation and mass communication: film and TV translation as evidence of cultural dynamics”, Delabastita (1989) focused on cultural elements within AVT. Based on his early study of descriptive translation studies (DTS) and pun translation, his emphasis on “the norms that underlie translation behaviour” motivated other scholars in this area. I agree with the importance of cultural components in AVT. In the translated films, the transfer between two cultures is inevitable in the process of subtitle translation, since “language reflects and affects culture; they are human inventions. They are two dimensions of each other, interrelated and inseparable” (Fantini, ed. 1997: 4). In this study, two types of culturally loaded expressions (introduced in the abstract as traditional expressions and popular expressions) in the translated Chinese subtitles in the given data highlight the relationship between language and culture. In turn, the standards for ensuring the quality of subtitling should be linguistically correct and culturally accepted.

Since 1990, more and more scholars have contributed their talents and efforts to the study of film translation, typified by Luyken’s collaboration with other scholars in the publication of the book, *Overcoming Language Barriers in TV: Dubbing and Subtitling for the European Audience*. (1993) This book offered a great deal to the study of AVT at the time of publication. In it, Luyken stated that it was necessary to undertake classified study on various translation modes. He also analysed different translation methods that can be applied in various kinds of language transfer in films.

Using a large amount of data that was collected from translated European films, costs and audience preferences helped this book become influential in its field. Luyken pointed out that, unlike literary translation, subtitle translation is restricted by time and space. As such, subtitlers should consider the readable length of translated subtitles first. An awareness of cultural elements is also important in the process of translation because cultural ignorance may result in undertranslation. In this research, I will take the consideration of the readable length as my first hypothesis. Besides referencing the standard length of Chinese subtitles and that of English subtitles, I also consider the regularity of E-C subtitling in the selected animation films. Cultural elements are also reflected in my second and third hypotheses.

Soon afterwards, in 1992, Ivarsson published his book, *Subtitling for the Media: A Handbook of an Art*. This book was regarded as the first authoritative work on the study of subtitle translation. In the book, Ivarsson explicitly introduced the developing history of subtitle translation and, informed by his rich practical experience as a subtitle translator, he recorded his own understanding of subtitle translation techniques and strategies. In 1998, Ivarsson published the second edition of this book with the help of Carroll, simply renaming the book *Subtitling*, and addressing more topical subtitle translation strategies that were being used in new media technologies such as digital technology. In so doing, Carroll and Ivarsson established “Practice Guidelines for Successful Subtitle Translation”. However, as these guidelines were limited by the scope of the study area, culture and language, they were too general in terms of offering suggestions and solutions to possible problems that the translator might meet in his or her practical work. Nonetheless, in terms of the development of AVT study in the West, Ivarsson’s two books are still considered as the foundation for the development of Europe-based AVT study.

After 1995, AVT study in the West developed at a much faster rate with scholars carrying out more research on this subject, especially European scholars. The most influential amongst them are Gambier, Gottlieb, Karamitroglou, Ivarsson, Chaume and Diaz-Cintas. In the next section, their studies’ value and limits are reviewed.

One of the leading figures in the study field of AVT, Gambier has attended and presided over almost all conferences on the subject of AVT studies as well as having written books and edited a great number of academic journals. In his written work, he

has classified the types of subtitle translation modes, discussed feasible translation strategies and approached the acceptance of subtitle translation. In 2001, Gambier and Gottlieb published a collection of symposium papers under the title, *(Multi) Media Translation: Concepts, Practices and Research*. This collection brought together 26 articles on various topics relating to multimedia translation from two famous conferences. Most of these articles discuss subtitling. The article authors provided different research perspectives on the strategies of subtitling, including James' emphasis on quality control in subtitling, Diaz -Cintas' discussion on certain factors in the quality of subtitling, and Ceron's focus on punctuation in subtitling. In 2003, in his book, *Screen Transadaptation: Perception and Reception*, Gambier discussed the political impact on languages used in film translation.

Gottlieb can be said to be one of the pioneers in translation studies who are concerned with subtitling. He has studied subtitle translation from a linguistic perspective. His main contribution to this field of study can be summarized as subtitle translation strategies: "expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation" (1992: 166) (Typology will be explained in details in the next chapter) as well as subtitle translation as a means of foreign language pedagogy. In 1992, he published an article entitled "Subtitling: a new university discipline" (Dollerup, 1992). He defined the term "subtitle" in five respects: 1) written, 2) additive (e.g., new verbal material is added in the form of subtitles), 3) immediate, 4) synchronous, and 5) polymedial (e.g., at least two channels are employed) forms of translation. (ibid: 162) A subtitle, according to Gottlieb, functions as a special translation form in writing that needs to include additional information for enhanced understanding by the target audience. It appears in the lower part of the screen immediately, and should be synchronous with audiovisual pictures and the characters' performance (1992: 161). For Gottlieb, subtitle translation differs from other kinds of translation because it is limited by technical factors and situational contexts. Gottlieb classified the constraints of subtitle translation into two categories: formal/quantitative and textual/qualitative (ibid: 164). The former category deals with the physical limitations of subtitle translation; the latter, however, places an emphasis upon synchronism between characters' dialogue and the moving image when subtitling.

According to Gottlieb, the acceptable time period for a subtitle to remain on screen is about two to three seconds, as it gives the audience enough time to read the subtitle. In the case of the English language, the recommended length for a subtitle is no more than 35 letters; for Chinese, however, the maximum is estimated at less than 15 characters (Wang 2014:306) or the ideal length of a Chinese subtitle is 11-15 characters. (Li and Bo 2005: 46). The words in subtitles have the feature of instantaneity: they are unlike words in books and, as such, the audience may not get a chance to reread them. So, the expectations for subtitling are much greater than for other types of translation.

Over the past decade, AVT study has developed rapidly in European countries, while more and more international academic conferences and organizations are emerging related to this subject. Most scholars emanate from northern European countries where the leading topic is subtitle translation rather than dubbing translation. In turn, the main themes of the aforementioned conferences are always concerned with the study of subtitle translation. For instance, in February 2004, an international conference was held in London entitled “Language Transfer on Screen”. Over 100 scholars submitted and discussed their articles at this conference. Meanwhile, in October 2005, another international conference took place at the University of Bologna, Italy, on the topic of “Between text and images: the latest film translation study”. Moreover, the international “Languages and Media” conference, which is held every two years in Berlin, regularly brings together a great number of AVT researchers and scholars for the purpose of exchanging information with, and learning from, each other.

The International Federation of Translators (officially known as *Fédération Internationale des Traducteurs*, or FIT) was the first academic organization to understand the importance of AVT study. In 1987, they established a committee called “Media Translators and Interpreters” at the FIT World Congress, particularly to explore developing issues in Media Translation. Meanwhile, in 1995, the European Association for Studies in Screen Translations (ESIST) was set up and soon became the most influential academic organization for AVT studies in Europe. Prompted by the observation that AVT was not receiving enough attention from existing scholars, ESIST was established by 16 university teachers, drawn from 10 different European

countries, all of whom were interested in the study of AVT. Since its establishment the association has sought to emphasize and improve the development of study in this area, with the purpose of offering an opportunity to scholars, teachers, students, and audiovisual translators to communicate with each other, and discuss the pedagogies and practicalities of AVT.

In recent years, publishers such as St. Jerome and John Benjamins have printed a number of Diaz-Cintas' works as well as collaborations with other scholars. These publications include *Media for All: Subtitling for the Deaf, Audio Description, and Sign Language* (2007); *The Didactics of Audiovisual Translation* (2008); *Audiovisual Translation; Language Transfer on Screen* (2009); *New Trends in Audiovisual Translation* (2009); and *Insights into Audiovisual Translation and Media Accessibility* (2010). In addition, in 2007, Diaz-Cintas collaborated on the textbook, *Audiovisual Translation: Subtitling (Translation Practices Explained)*, with Remael. This book has since been widely recognized in a number of European countries as the first textbook of Subtitle Translation and includes assorted DVD materials as well. In his works, Cintas emphasized the importance of cultural elements when translating films and creating other types of AV products.

In *New Trends in Audiovisual Translation* (2009), Cintas and other leading experts in the field of AVT discussed innovative and interdisciplinary topics that offered new insights into the study of AVT. In a highly convincing way, it discussed some of the main linguistic and cultural challenges that translators encounter when translating films and other audiovisual productions. In the first part of this work, he collated papers that shared the common thread of looking at AVT from the perspective of cultural awareness. Experts from different countries discussed their own specific studies from the viewpoint of cultural differences. For instance, in his article "Subtitling against the current: Danish concepts, English minds", Gottlieb discussed the strategies used in the subtitling of extra-linguistic, culturally specific references and discovered that the genre of film plays a part in some cases of subtitle translation. Within subtitle translation between Chinese and English, the current researcher found that the genre of film plays an important role to a certain extent. For example, when subtitling a documentary film about the life of ethnically diverse people in Southwest China, the subtitler may mainly use the strategies of cross-cultural awareness in their translation process. Meanwhile, when translating an English comedy film into

Chinese, the subtitler may employ vernacular expressions in Chinese found on the internet in order to attract more audience. Pettit, in her article “Connecting cultures: cultural transfer in subtitling and dubbing”, investigated the specific problems that relate to cultural features embedded within audiovisual products. From within her particular study area, she examined how cultural transfer is carried out between English and French in two AVT modes from the perspective of pragmatics and semiotics. Pettit’s view of “cultural transfer” in AVT subtitling is consistent with former scholars who consider that “language is a part of culture” and emphasized the importance of culturally loaded words in subtitling. When considering E-C subtitle translation, I will also emphasize the importance of “cultural awareness” in the process of translation, because film products, as a form of cultural product, will inevitably be involved in cultural discourse.

In 2009, Cintas also edited a collection of symposium papers entitled *Audiovisual Translation: Language Transfer on Screen*, with Anderman. Included in this collection of papers were two on the topic of subtitling. These contributions offered a detailed view of translation modes used in audiovisual media. In “Subtitling for the DVD Industry”, Georgakopoulou discussed the rapid development of the DVD market and the rise in subtitling within the international market. She explained several constraints that are generally inherent in subtitling along with discussing subtitling from English into other languages in particular. She analysed data from the European Captioning Institute (ECI), a UK-based subtitling company and one of the global leaders in multilingual DVD subtitling. Georgakopoulou’s main contribution was to point out the potential of subtitling offered by the ‘template’, a file containing the master (sub) titles in English that is subsequently the foundation for translation into all languages in a given project. However, the understanding of “centralization” in this article only reflected the viewpoint of a company manager, not that of AVT professionals.

Meanwhile, in “Subtitling Norms in Greece and Spain”, Sokoli focused on norms in the choices made by subtitlers, as manifested in the translated films themselves. In response, she proposed bringing in an evaluative element as her contribution to the evolution of DTS. The following table shows the summary of her found norms (p. 202):

	Greece	Spain
Initial norm	Target-oriented	Not clear, slightly source-oriented
Expectancy norms	Viewers expect to understand the film	Viewers expect full subtitles containing all information
Fullness of translation	Omissions are allowed	Omissions are permitted only when unavoidable
Distribution and segmentation	Each subtitle should have a complete meaning	Subtitles should be well-cued and respect cuts
Textual norms	Preference for simple words and uncomplicated syntactic structures	Preference for uncomplicated syntactic structures

Her findings from the corpus offer a useful document in her discussed languages. Meanwhile, regarding E-C subtitle translations, her concern for technique constraints, the expectancy norms of clarity and understanding, the professional norm of preference for simple words and uncomplicated structures are worth referencing and studying. In the second hypothesis of this research, the use of traditional expressions (e.g., Chinese idioms, archaisms) in E-C subtitle translation is accepted as an effective way for shortening the length of a translated subtitle, and for it to be displayed in a simple structure. The expected third hypothesis will explore the use of popular expressions (e.g., popular language in social networks, neologisms) in making the translated subtitle understandable and meeting the language preference of young people (the main audience for translated animation films in China).

However, the link between globalization and subtitling is her weakness. Furthermore, in “Amateur Subtitling on the Internet”, Bogucki assessed the available criteria (e.g., there should be no more than two lines in subtitles) for quality assessment and their application to AVT by taking a film as a study sample. As for E-C subtitle translation, the readable number of lines is also considered to be “no more than two lines on one frame” (Yang 2012 cited in Yang 2014:174). Therefore, in this research, the readable length (the ideal numbers of words or characters) for a translated subtitle will be discussed in relation to single-line subtitles.

In summary, as a leading figure amongst current experts in AVT, Diaz-Cintas has made a considerable contribution to the discussion of translation strategies and modes from diversified and multidisciplinary perspectives such as linguistics, pragmatics, semiotics and cultural studies. Although his research has subsequently inspired other scholars, none of them are native Chinese speakers, and therefore his achievements have limitations for Chinese scholars. In recent years, more and more scholars have taken up the study of AVT, while young academics have conducted doctoral research into AVT and Subtitling. In 2013, Altahri investigated the problems and strategies involved in Arabic subtitling of the cultural references in the *Harry Potter* film series. He specifically analysed different types of cultural factor, such as names of people, mythological creatures, magical objects, place names, foods, and neologisms, which are considered to be the basic elements in a film. His conclusion was that there was a complexity of cultural, ideological and technical aspects, all of which has had a significant impact on subtitlers, and that the concern of cultural factors in AVT is necessary, especially when translating from English to Arabic given that the cultural backgrounds in these two languages are very different. His analysis shows that the Arabic subtitlers tend to use more strategies as intercultural communication, globalization, and localization in dealing with cultural references. Although his research focused on the transference of English into Arabic at the levels of language and culture, it still has relevance to this current study because of its focus on subtitling from the perspective of cultural awareness. His discussion of names of characters and places, proper nouns and translation strategies from the perspective of cultural awareness, such as globalization and localization, are new insights that are relevant to the current study. Besides making selections from Gottlieb's typology, the consideration of globalization and localization forms part of my discussion about effective strategies in E-C subtitle translation.

It is clear that the work undertaken by scholars in Western countries that the study of AVT in the West has developed in a diversified and interdisciplinary way. Over 50 years ago, scholars began to carry out research on the topic of AVT in response to the invention of TV and films. In order to broaden the overseas market and attract more audiences, subtitle translation emerged as a new discipline in the film producing sector. Therefore, scholars and practitioners began to identify effective strategies in

producing better quality translated products. In the past 20 years, experts in different European countries have carried out their own research in AVT from more varied perspectives. Some of them have investigated the strategies and typologies of translation modes from the viewpoint of linguistics; some of them have carried out their study from the perspective of cultural studies; and some have preferred to undertake research by considering the up-to-date forms of media, such as mobile and digital video. Moreover, study in this area has entered a boom period due to an increasing number of AVT academic committees being established, international conferences, and academic journals. There are more and more scholars, practitioners, practical subtitle translators, university teachers and postgraduate students interested in this subject. Their research and achievements have offered other countries like China, which are in the early stages of studying AVT, innumerable invaluable ideas and information. The following section provides an historical overview of the development of AVT in China, followed by a detailed comparison and, finally, suggestions for promoting the study of AVT in China.

2.5 Research into Subtitling in China

The previous section emphasized the development of AVT study in the West across a 40-year period, during which time Western scholars built up a relevant theoretical system and obtained practical experience. The objects and perspectives of AVT study in the West have, in turn, diversified and become multidisciplinary. Within Europe, scholars in France, Germany, Italy and Spain focus more on Dubbing, while those in Belgium, Finland, Denmark, Greece and other northern European countries place more emphasis on the study of subtitling. Therefore, it is reasonable to state that scholars in the West, especially those from European countries, have achieved a great deal in AVT study and consequently lead the field globally; whereas the study of AVT started much later in China because TV sets and films were introduced to this country more recently than in the West. This has meant that the study of AVT in China remains insufficient. In the next section, the researcher provides an overview of the study of AVT in China.

2.5.1 AVT Study Prior to the Founding of the People's Republic of China

Before the founding of the PRC, there was no systematic AVT research in China simply because film was not commonplace in people's lives. Cinemas were only found in big cities and, in any case, foreign films often had a limited release. Moreover, the TV set was a luxury product for the average family, and there were no imported foreign TV programs to watch either. At this point, while AVT study existed, it was very limited and focused on the study of film translation.

After 1910, a greater number of foreign silent films began to be imported into China. The common method of translation at that time was in the form of an interpreter explaining the main idea of the film 'live' to the audience. As they had to carry out this work on the spot, the translation was of dubious quality because it often included plot omissions and other kinds of translating mistakes.

Up until 1936, foreign films were exported to China regularly. Although some foreign film producers applied Chinese subtitles to the films, the quality of the subtitle translation was not always satisfactory. There were many problems in subtitles such as incorrect translations, wrongly spelled characters and incomprehensible explanations. However, in 1939, film translation in China experienced a step change in its development with the invention of "Earphone". Earphone equipment was similar to today's Simultaneous Interpretation Conference System (SICS). Earphone finally led to a shift from translating the main idea of a film to translating a film in a more detailed way, such as translating in relation to the personalities of different characters and the explanation of the plots. In addition, Earphone was essentially the prototype of dubbing because of its function of displaying the language features of film dialogues. After 1946, dubbing formally became a translation mode in film translation.

2.5.2 New China Era

The period known as the new China was established in 1949 with the establishment of the PRC. The study of film translation gradually developed as a consequence of an increase in the number of imported foreign films. The core research area was concerned with dubbing because English, as a foreign language, was not widely understood by the average person. The Changchun Film Studio and the Shanghai Film

Studio were the two main sites of film translating at the beginning of the 1950s. The first translated subtitled film was called 《普通一兵》 (*A Common Soldier*), which was made by the Changchun Film Studio in 1950; while the first dubbed film was called 《小英雄》 (*Little Hero*), which was produced by the Shanghai Film Studio (Ma 2005: 277). Both of these film studios played a very important role in the history of translated films in China, particularly the Shanghai Film Studio, which was responsible for 75% of the total amount of foreign films that were translated. However, the number of imported foreign films was very limited due to the Chinese government's strict political opinions. In addition, although the TV set was introduced into China in 1950, no foreign TV programme was broadcast in China until 1980. For these reasons, the study of AVT did not have a realistic chance of developing until the advent of the PRC's Reform and Opening-up Policy (Ma 2005: 3).

Nowadays, there are over 10 leading professional film translation studios in China. Other than the two previously mentioned, the Liberation Army Film Studio, the Beijing Film Studio, the Liaoning People's Arts Theatre, the International Department of CCTV (the PRC state broadcaster), the Shanghai TV Station, the Guangdong TV Station, the Shanghai Audio and Video Archive, the Tianshang Film Studio, and the Tianjin Film Studio are all undertaking AVT works. Besides these official institutions, more and more subtitle translation groups, known as "Fansubs", have emerged on the internet. The majority of translators in Fansubs are individual language learners and film translation fans. Although the quality of Fansubs' work is not as good as that provided by official institutions, their translation of a new film or TV program can often be completed within a few hours.

2.5.3 AVT Study in China

Compared with the development of Literary Translation in China, the study of AVT has not historically been a major branch in translation studies because of the aforementioned reasons. No systemic theories have been constructed as a result. However, in the short history of the development of AVT study in China, three leading figures are worthy of introduction.

Qian has over 1,000 AVT works to his name as a translation practitioner. Many of his works are well known in China, such as for the popular American TV series *Growing Pains* and *The Thorn Birds*. In 2000, he published an article entitled 《影视翻译—翻译园地中愈来愈重要的领域》 (“AVT study: its growing importance within translation studies”). He stated that the translation of film is an important and creative activity. It is not only a means of exhibiting foreign cultures but a direct way of introducing local culture to the world. Translators ought to take the cultural elements, film industry values, audience psychology, and social effect into consideration. In order to bring about an equivalent translation, they need to be faithful to the original content, and fully understand the inherent cultural differences.

Appealing to relevant scholars and practitioners to put more effort into the study of AVT, his article concluded that there are five features of language in AVT products; namely, comprehensive, audio, instantaneous, informal and non-annotated. At first, AVT products should be regarded as comprehensive works of arts, because an audience can obtain both audio and visual information. Secondly, AVT products differ from literary works given the audio features involved. Thirdly, because subtitles and dialogue emerge on the screen instantaneously, the translated subtitles should be equally instantaneous as well. Next, audiences have to comprehend immediately if the verbal language in AVT products is instantaneous. Consequently, it makes the language in AVT informal in its expression. In other words, the subtitle translation should be simple and easily understood by the average audience. Last but not least, in contrast to literary translation, AVT translation cannot be annotated because of its time and spatial constraints.

Moreover, informed by his rich experience as a translation practitioner, he drew attention to seven features of translation technique in this article. The first is to help audiences work out objectively; the second is to emphasize the synchronism of the subtitles and actors' lip movements; the third is to make subtitles match film pictures, with translators encouraged to introduce a pause in subtitles if there is a pause in any character's dialogue; the fourth is that translators need to consider whether it is necessary to include an annotation in instances involving non-verbal language, such as gestures by the actors; the fifth is that translators have to make sure their translation

is an equal transfer in terms of both language and culture; the sixth is that translators have to think about difficult language points, such as puns and jokes; and, finally, the seventh is that the translated version should be simple and easily understood by the average audience. Amongst the translation principles of “faithfulness, comprehensiveness and aesthetics” (Yan, 1898 cited in Zhang, 2009:64), Qian has stated that “comprehensiveness” is the most important criterion for him, because the readable information from the translated subtitles is the main concern of the audience. More recently, scholars have discussed Qian’s definitions of AVT language features more widely and deeply. These include Du who wrote a chapter entitled “影视翻译的特殊性” (“The Specialty of AVT”) in his (2013) book, 《基础影视翻译与研究》 (*Basic AVT Study*); and, Zhang in the (2011) article 《影视语言的特点及<爱丽丝梦游仙境>中文配音翻译赏析》 (“AVT language features and an analysis on the dubbing of *Alice’s Adventures in Wonderland*”). Some scholars have considered Qian’s seven features of technique in relation to their own study areas; for example, Zhang’s (2013) article, “中外电影英文字幕的翻译的异同分析” (“The difference between Chinese and English subtitle translation”), emphasized the importance of cultural awareness in AVT works in his explanation of Qian’s seven features of practical techniques. He discussed the highly frequent use of Skopos, functionalism, or other types of “audience-centred” theories as representing the mainstream in AVT study in China. He also suggested that the strategies of direct translation, free translation and condensation are effective in the context of AVT. While I agree with “audience-centred” theories, compared with Even-Zohar’s polysystem theory, the latter is more considerate to the various influence factors of AVT products (this theory will be discussed in more detail in the later part of this chapter as the theoretical framework of this study).

Overall, Qian’s five features of AVT language and seven practical techniques have offered a younger generation of scholars an invaluable foundation on which to build their own study.

Ma’s specialism is translation and intercultural communications studies. He has nearly 30 years’ experience as a practitioner in AVT. Amongst his practical works, his translation for programs such as “正大剧场” (*Zhengda Theatre*) and” 国际影院”

(International Film Theatre) on CCTV, as well as his translations for over 50 TV series (about 600 episodes in total) helped him win the “Feitian Prize”, a competition for dubbed films. In 1997, he published an article called “论影视翻译的基本原则” (“A discussion on the basic features of AVT”) in his university’s academic journal. In this article, Ma listed five basic features of AVT based on his professional knowledge and extensive practical experience. The five features are: colloquial, personalized verbal language, emotional, lip-sync and popular. Moreover, in another article (2003), he re-emphasized these five features in a deeper way by referring to copious practical examples.

In 2011, 12 out of 78 articles were focused on the perspective of cultural awareness. In her article published in 《时代文学》 (*Times Literature*), under the title of 《影视翻译的跨文化探析》 (“The study of audiovisual translation from the perspective of intercultural study”), from the perspective of intercultural communication, she defined the concept of “Intercultural Interpretation” as a means by which to use relevant methods and theories in the study of intercultural communication to solve difficulties in AVT. The main concerns in her study are the importance of equivalent “information transfer” between the source and target languages, and the use of the “target audience-centred” translation method. Hu regarded “translation” as a kind of intercultural activity, stating that language, culture, and translation are three elements that cannot be separated. I agree with this opinion and believe that these three elements are the essentials of subtitle translation. Moreover, in this article, Hu talked about the main features of film language as being colloquial, simple and characterized, cultural, partial, and limits in time and space.

The linguistic peculiarities in both the original language and the target language should be studied in the first instance. For Ma, conclusions about film language features are made more from the perspective of mechanic considerations, while Hu emphasizes the need for more awareness of cultural components. In this study, since the focus is on language and culture, Hu’s conclusion needs to be explained in more detail. In my understanding, these features can be explained as in the following:

Colloquial

Most films focus on telling a story through a series of interactions involving the main characters. The interactions are always conducted through dialogue. Therefore, the language within the dialogue is commonly recognized as colloquial in its expression.

Simplicity

As most communication is by colloquial language, language in common narrative films should be simple and easy to comprehend.

Characterization

With different roles and characters in a film, the manner of spoken as well as non-verbal languages (e.g., body language) may differ. Therefore, performances may vary according to the difference in characterization, including use of language.

Culture

Cultural elements may appear anywhere in a film, and language is a key conduit for the communication of culturally significant information (Kramersch 1998: 35).

Partiality

Film translation normally appears in the form of subtitles or dubbing. In both these forms, language transfer is part of the process that has to be brought together with the movie pictures, voicing and other elements before the full translated product can be presented to the audience.

Limits in Time and Space

As subtitles cannot be isolated by other components in a film product, they are limited by time and space constraints. On the one hand, they cannot remain in a fixed place in the same way as the words in a book or other printed literature. When the image or setting in a given film sequence changes, the subtitles should unavoidably be changed – that is the nature of their temporal aspect. Similar to this, the nature of a subtitle's spatial aspect also needs to be considered when the translator determines the length of each piece of translated subtitle.

In June 2005, Ma published the book 《影视译制概论》 (*The Theory of Audiovisual*

Translation) with the help of his university publishing house. In this book, which is considered to be an important work in the area of AVT study within China in recent years, Ma analysed the essence of AVT, explained the concept of translated films and discussed the nature of translated films and their meanings in relation to sociocultural development. He further stated in this book his understanding of the principles of film translation, as well as offering solutions to some of the problems that occurred in his practical experience. From the perspectives of Communication, the second coding theory, Semiology, Hermeneutics, and Aesthetics, amongst others, Ma offered his various criticisms and analyses of the theory of AVT.

Building on Ma's five AVT principles, postgraduate students and other young scholars have developed their own case studies in this subject area. For instance, in his (2011) dissertation entitled *Film Subtitle Translation with the Perspective of Functionalism - A Case Study of Gong Fu Panda*, Zhang discussed the translation strategies used by the fansubs (e.g., expansion, explanation) and explained the benefits in using popular Internet words and frequently used terms (hot words). As I presume that these popular expressions are used in the released subtitle translation as well, I will operationalize the chosen methodologies to test my findings in the discussion and data analysis chapters.

Another leading figure in the area of AVT in China is Zhang, who specializes in translation theories and practice and the study of AVT. He has also been responsible for translating over 300 episodes of TV series including 《神探亨特》 (*Hunter*), 《欲望号街车》 (*A Streetcar Named Desire*) and 《安娜卡列尼娜》 (*Анна Каренина*).

In 1998, Zhang defined language in AVT as possessing two distinctive features - instantaneous and popular - in his article entitled 《影视翻译初探》 ("The first exploration of AVT"), which was published in the renowned academic journal, 《中国翻译》 (*Chinese Translators Journal*). In this article, Zhang highlighted the differences between AVT and literary translation, as well as explaining his understanding of the nature, principles and techniques of AVT. In addition, he emphasized the important role that cultural elements play in AVT and, by analysing practical examples, discussed methods especially for translating puns.

The younger generation of AVT scholars has often referred to Zhang's definition of AVT language features in their own research. One example would be Zheng's (2011) Master's degree dissertation, 《从德国功能翻译理论探析电影字幕翻译》 (*Film Subtitle Translation from the Perspective of German Functionalism*), in which she combined the ideas of Zhang and Qian's definition of AVT language features, and located them within her discussion by analysing specific examples. Taking the features of AVT language as her foundation, she discussed translation strategies used from the perspective of German Functionalism. According to her conclusion, AVT language features, such as colloquial or instantaneous features, are inevitable given the specific characteristics of AVT products. Translators should be vigilant about the presence of these characteristics in their work in order to ensure that every element of an AVT product is synchronized so that the finished product is both accurate and acceptable to audiences.

The above three scholars have become well known in the area of AVT in China as a consequence of their considerable experience as practitioners and insights in AVT practice and research. More recent scholars have in turn built their own research work on the foundations of these pioneers, and in turn made their own unique contributions to the discussion of AVT, its features and principles, in a broader and deeper way. Li (2001) analysed the characteristics of subtitle translation and identified relevant strategies in his published article, 《字幕翻译策略》 (*Subtitling strategies*). Discussing his own practical experience from the perspective of text translation theory, he offered solutions for addressing the constraints on time and space in AVT, and also emphasized the features of AVT language and the impact of cultural factors in subtitle translation. In conclusion, he stated that subtitle translation should offer the audience as much information as effectively possible within the limited time and spatial conditions that exist.

In Zhao's article 《译制片翻译中的四对主要矛盾》 ("Four pairs of conflicts in translated movies"), she analysed a number of actual practitioner experiences and concluded that there are four pairs of conflict in AVT: 1) between the shape of the character's mouth and the context; 2) between the order of language speaking and the

pictures; 3) foreignization and domestication; and, 4) transliteration and free translation. She offered her own solutions for solving these problems, emphasizing the strategies of synchronization, coherence and cultural images in the process. The first two conflicts in her study belong to the category of mechanics and techniques, while the last two conflicts refer to the translation methods and strategies that are considered to be widely used in film translation. Other than the way in which one language is translated into another, the method of transferring one culture into another is also concerned.

Other scholars have focused their studies from other perspectives, such as linguistics, translation studies and cultural studies, such as Wang who in 2013 explored translation strategies for jokes, slang, vulgarity, court language, figures etc. In the West, scholars have also applied certain translation theories to the study of AVT. The main theories are relevance theory, Skopos theory, descriptive translation and interdisciplinary studies. The same is true in China, where scholars have usually combined these theories and applied them to their research into AVT. They have also focused on the discussion of Lefevere's power controlling theory and Venuti's domestication theory (Gambier, 2008: 25). For instance, Wang (2007) focused on the combination of Skopos theory and functionalism in explaining the features of AVT. According to Wang, translators ought to select the most useful information from the original dialogue, and then translate it into the target language. This suggestion first guides the subtitlers towards an understanding of the original text so that they can then be in a position to select the essential meaning of the original text, thereby expressing it in the target language. Given the mechanical limitations of film subtitles, I agree with this suggestion. However, decimation or deletion is not applicable in film translation, since an extreme approach will render the translation non-understandable.

Translation is regarded as "an act of intercultural communication rather than simply inter-linguistic" (Cintas in Orero ed. 2004: 31). Through the social organization of talk, culture is constructed across day-to-day dialogues; therefore, the term 'cultural awareness' has been defined as sensitivity to the impact of culturally-induced behaviour on language use and communication (Kramersch 1998: 51; Tomalin and Stempleski, 1993: 5). When considering the translation of foreign films, we may have to raise awareness of cultural information in order to make the audience comprehend

the movie appropriately. With this in mind, the use of key analysed memes may help the film translators improve the quality of their work. As a consequence, the researcher will focus on the differences between Western and Chinese culture in my thesis with a view to improving the accuracy in E-C subtitling films and effectiveness in making the subtitles compatible in Chinese culture.

In the past few years, scholars have begun to study AVT from the perspective of cultural studies. Foreign films, for example, as a carrier of culture, have introduced target audiences to different cultures. In response, some scholars have discussed the impact of cultural elements in AVT work, while others have undertaken AVT research from the viewpoint of intercultural communication. Zhao and Liu have instead focused on the methods of subtitling, by analysing the use of literal translation, free translation, and condensed translation, and explaining their effective functions in translating languages and cultures present in film dialogues. Chai (2001) has also discussed some techniques that can be applied when dealing with cultural differences in subtitling, such as rebuilding (to express the original in the subtitlers' own words, to transfer the original culture to the target culture by filling in the cultural gaps); polishing (to modify the translated subtitle so that it reflects accuracy of language and acceptability of culture) and transferring (to successfully transfer languages and cultures). Meanwhile, Gong (2008) has drawn attention to condensation, literal translation, domestication and abstraction in solving cultural transference problems. Increasing awareness of cultural elements in subtitle translation is a study trend both in the West and in China, which is a reflection of increasing globalization. The strategies mentioned by Chai and Gong set up a clear framework for the use of appropriate strategies in subtitle translation from the perspective of cultural awareness. That said, they only proposed a very limited number of strategies.

Although the study of AVT in China developed much later than in the West, increasing numbers of Chinese scholars are now devoting themselves to this study field, often following a certain degree of personal achievement in both practical work and theoretical systematizing. Although young Chinese scholars appreciate the achievements made in both the West and China, the gap between China and Western countries is still wide. The next step for the study of AVT in China, then, should be the systematic construction of theories by Chinese scholars, alongside the promotion of

the study of AVT in a more diversified and interdisciplinary way. In this research, I hope to identify the features of subtitle translation in E-C animation films, as well as discuss effective translation strategies. These contributions will hopefully strengthen AVT study pursuits in China, at both a theoretical and practical level.

Between 2008 and 2013, a keyword search for “audiovisual translation/subtitling” conducted with the primary academic online reference source in China, cnki.net, returned over 60 articles on this subject in each of the last five years. Till this year, more and more scholars (about 1600 articles) have begun to study this subject in a disciplinary way. For example, some scholars have undertaken their work from the perspective of cultural difference or intercultural communication. In 2012, there were 6 out of 64 papers on this subject, while, in 2013, there were 12 out of 72 papers looking into it. Other scholars have focused on the discussion of effective translation strategies from the perspective of Reception Aesthetics, Poetics, Psychology, or Ecological Aesthetics. In 2013, in her article entitled 《从接受美学的角度看影视字幕翻译》 (“The study of audiovisual subtitle translation from the perspective of reception aesthetics”), Wu pointed out that the target audience’s reception ought to be at the centre of subtitle translation. Translators need to provide the target audience with the same level of appreciation as that for the source audience. Although the language preference of the receptors is a key when evaluating the quality of a subtitle translation, it is not the only criterion. Besides, the linguistic features of the translated language, the receptor’s literacy level and the cultural difference are all important factors in subtitle translation. The hypotheses established in this study are mainly focused on all the above factors in order to obtain more productive research results. Further, some scholars have discussed their views on the translation of certain common Chinese expressions, such as idioms and archaisms. As these expressions always refer to ancient Chinese sayings or moral stories, I am minded that they can embody traditional Chinese culture to some degree. Liu (2010) states that Nord’s “function plus loyalty” theory is feasible in the translation of Chinese archaisms. In her opinion, in the process of translating archaisms, translators need to be aware of the transformation of the source meaning. Although the case study in this thesis focuses on E-C translation, I believe the idea of keeping the original meaning in the course of translating is applicable in E-C translation as well. Therefore, in my research, in the

translation of E-C subtitles involving the use of archaisms, I also need to make sure that the original meaning in English is not changed. Cheng (2011) discusses the use of Nida's dynamic equivalence theory, Toury's "translated text-centred" theory, and Venuti's foreignization and domestication in the translation of Chinese idioms. In turn, she refers to the strategies of literal translation, expansion, condensation, annotation in the translation of Chinese idioms. In subtitle translations, however, in view of the mechanical limits, literal translation and condensation may be more appropriate than the other two methods (I will discuss this matter in detail in the data analysis and discussion chapters).

2.6 Cultural Awareness in subtitling

Nida once pointed out that language is a part of culture; all types of text will reflect relative culture directly or indirectly, and, furthermore, the meanings inherent in terms and phrases are all to be found finally in its relative culture. Therefore, the difference between cultures is naturally embodied in the respective languages (1993: 28).

In her recent study on AVT, Chai (2001) referred to three concepts from the perspective of cultural awareness in the context of E-C subtitling: the reconstruction, modification and transition of cultural image. Her suggestions regarding these three points have aroused my interest in terms of the importance of cultural elements in the subtitling translation.

2.6.1 Reconstruction of Cultural Image

Foreign films need to be translated into Chinese if these and other art forms are to be introduced to Chinese audiences. Translating films has much in common with other types of literary products. They express people's thoughts, feelings and emotions through the use of vivid language. To some degree, however, film translation may differ from other kinds of translation, because the former ought to be audio, visual and understandable to the audience.

Chinese uses a different language system from that of English; Chinese is based on pictography whereas English is based on alphabetic writing. This significant difference between language systems means that E-C film translation work is very

difficult. Throughout the history of film translation in China, the older generation of translators has produced a significant body of excellent translation work for foreign films which, in turn, provides us with many valuable resources to inform further discussion.

There are two typical examples worthy of discussion. The first of these is the famous film, *Waterloo Bridge*, which is a tragic love story. The original title of the film refers to a specific venue (the bridge) that provides both the prelude and finale of the film. Mindful that a Chinese audience would likely have no idea about the bridge in question (it is located in central London), the translator concerned avoided a literal translation of the original title as it may have put off the potential audience. For this reason, the translator chose “《魂断蓝桥》” as the film’s Chinese title which means “Heart-broken on Blue Bridge”. To explain, the first two Chinese characters mean “heart-broken” (mostly related to loss of lover) which implies the tragic ending of the love story. While the “Blue Bridge” refers to a Chinese traditional love story, “蓝桥会” (Meeting on Blue Bridge): two lovers made an appointment to meet each other on the Blue Bridge. So “Blue Bridge” is much familiar with the Chinese audience instead of “Waterloo Bridge”, and furthermore, “Blue Bridge” means lovers’ appointment literally. This Chinese title perfectly consolidates the Chinese culture and the American film.

Another example is the film, *Bathing Beauty*, which is a comedy about a girl who is good at swimming. In Chinese, “出水芙蓉” can perfectly express the meaning of the original name, because “芙蓉” is ancient Chinese for a lotus that lives in mud but whose bloom is spotless. In Chinese, a simple but innocent girl is often described as a lotus.

The two film titles mentioned above demonstrate how the translators have ingeniously located specific Chinese cultural features within their translation, thereby successfully reconstructing a comprehensible, familiar, and acceptable cultural image appropriate to the target audience. Indeed, the method of reconstructing a cultural image is frequently used in film translation because it is reliable in successfully resolving the problems with cultural differences and attracting bigger audiences.

2.6.2 Modification of Cultural Image

As audiences come from highly contrasting cultural backgrounds and possess various levels of knowledge compared with other countries, film translators have the task of helping the audience to better understand the films they translate by using techniques that specifically reconcile language with the history, culture, customs and religion at the centre of the source material. The rationale behind the modification of cultural image, then, is to make the cultural phenomena in the source language acceptable to the target audience by adding, for instance, some kind of contextual explanation, or adopting similar meanings of expression.

For example, some American films make reference to “Camp David” in their screenplays. As such, translators will likely consider adding a short explanation to help the average Chinese audience member know that this is the holiday retreat for the incumbent President of the United States. Not every Chinese people knows that and, therefore, including additional information of this kind will ensure that the cultural image of Camp David is understood by a Chinese audience.

Western films often make reference to religion; for example, in everyday dialogue, references are made to Biblical figures for comparative or reference purposes. If the translator neglects these points, the audience may be confused if they lack an understanding of the relative cultural knowledge. Therefore, translators are advised to link the term “Bible” with the names or personalities referred to in order to help the target audience understand the reference. Moreover, if audience members are interested in knowing more after watching the film, they can read the Bible itself. Modification of the cultural image can render the expression within the source language clear and easily understood, and help the target audience become more acquainted with the cultural background of the source language.

2.6.3 Transition of Cultural Image

According to Linguistics, cultures use contrasting and distinctive language techniques to describe the same thing. For example, what is considered to be a benign cultural image in one culture may be considered as problematic, even offensive, in another.

One notable difference between Chinese and Western cultures is the image of the dragon. In Chinese culture, the dragon is an image of power, and has always been used to refer to “royalty”, “excellency” etc. However, in Western stories, the dragon is often depicted as evil and threatening. The most precise translation in these kinds of situation may be achieved by transiting the original image to a similar image within the target culture, even though they may be totally oppositional in an objective sense. Therefore, when one translates the Western image of the “dragon” to a Chinese audience, “妖怪” or “怪兽” may be used, because, in Chinese, these expressions have the same meaning and image as the “dragon” in Western culture.

In this research, these three terms are at the forefront of my mind, such that I am minded that making a subtitle translation successful in terms of cultural exchange requires effective techniques. Then, in the discussion of my hypotheses on the use of two types of culturally loaded expressions (traditional expression and popular expression), I will reveal and discuss these effective techniques and methods.

From the perspective of cultural awareness, the reviews in the following sections take Chinese culturally loaded expressions into account.

2.7 Studying the Translation of Proper Nouns in AVT

Dang (1996) discusses the most useful strategies in the translation of proper nouns, namely, semantic translation and transliteration. These two translation methods are regarded as the most frequently used methods in the translation of English and Chinese. Wang (2012) suggests two translation strategies in scene plays: transliteration (by using simple Chinese characters rather than complex ones, and by using conventional Chinese characters rather than their synonyms); and the direct transcription of English original names. Wang believes one advantage of film subtitle translation is that subtitles should match the corresponding film pictures, such that, when dialogue occurs between/among the characters of the film, audiences can connect the names to the relevant characters if they are keep on hearing these names. Therefore, the recommendation for the transcription of original English names in subtitle translation is feasible in practice. I agree with Wang’s two solutions to the

translation of characters' names. The first transliteration solution involves the traditional way of translating names in the history of English-Chinese translation works (Chinese people have already gathered a certain degree of knowledge about this), while the second solution is relatively new, but still workable, that is, synchronization between the subtitles and the pictures. In addition, for common names or famous people's names, there is no need for transliteration because they are well known. For example, in Yang and Rong (2012)'s paper, it was stated that the transcription of the original English names of famous people was acceptable for a Chinese audience. They referred to examples such as Chaucer and Dickens, who are sufficiently well known that there is no need to translate their names (p. 149). Besides, for commonly used names such as "Jack", "Tom" or "Emma", I believe the transcription of these kinds of names would not pose an obstacle for the majority of Chinese audiences, given the increasing communication between China and the rest of the world. Moreover, in view of the mechanical constraints of making subtitles, the transcription of original English names into translated Chinese subtitles will effectively shorten the length of the subtitles.

When translating the names of landmarks and famous places, more care should be taken. As these names are always associated with particular or dramatic meanings about the city and country in which they are found, to help the audience understand them correctly, Yin referred to two approaches concerning the translation of place names from the perspective of functionalism (2012:72). The first approach involves translating this type of name with Chinese Pinyin names, plus a function word for the place or building, such as road, garden or palace. Take, for example, Sanwei Study (三味书屋): from this translation, the target audience may know the place is a study, named Sanwei. Although the meaning of Sanwei is not clear to the target audience, they know the function of this place, that is, it is a study, a place for reading and studying. The other solution is to use a full Chinese pinyin name, but by adding a note, for example, Sanwei Shu Wu (Three-flavour Study) (三味书屋). For this kind of translation, the advantage is that the target audience may get to know "what this place is" and "what the original meaning of the place name is". From the perspective of offering information to the audience, the second translation is clearer and more complete. However, considering the mechanical constraints of film subtitles, the

method of adding a note is not always recommended; subtitlers need to estimate the overall length of the translated subtitle and then decide on a more effective way of translating place names.

In this study, since the translation of proper nouns is inevitable, I will discuss effective ways of translating proper nouns according to the collected data.

2.8 Translating Chinese Idioms in AVT

Zhang and Wang (2013) analyse the application of Chinese idioms in subtitle translation. They emphasize four advantages of using idioms in subtitling: brief, understandable, idiomatic and artful. I agree with them because the use of Chinese idioms may make the target audience feel that the translated subtitles are more like real-life language. Moreover, the use of Chinese idioms in subtitle translation can sometimes make the subtitle shorter than its corresponding literal translation. Therefore, after defining the principles of creating subtitles (in order to make the subtitles brief, easy to understand and limited by mechanical constraints), Zhang and Wang recommend using Chinese idioms in subtitle translation in order to satisfy these principles (pp. 138-139). In their further discussion, Zhang and Wang propose a criterion for the ideal length of a one-line subtitle: “within 14 Chinese characters” (p. 139) (for a complete discussion on the ideal length of a translated Chinese subtitle, please see Chapter 5). However, in their study, Zhang and Wang make no mention of effective ways of using Chinese idioms in subtitle translation or criteria when using idioms in subtitling. In this thesis, in consideration of the age range of the audience for animated films and to make the translated subtitles more readable, I will test the frequency of using idioms in the selected films, as well as discuss effective criteria for using idioms in the subtitle translation of animation films.

Furthermore, since Chinese idioms are always taken from ancient moral stories and traditional customs, I am minded that they are forms of culturally loaded words. Therefore, research into the translation of culturally loaded words is also relevant. Yang and Rong (2012) recommended the strategies of foreignization and domestication for dealing with the translation of culturally loaded words. They emphasize that “cultural equivalence” is the key criterion when translating culturally

loaded words (p. 149). Meanwhile, Sun (2009) recommends using these two strategies in combination (p.86), whereas He (2015) places emphasis on “keeping the original meaning” in the process of translating Chinese idioms, which is also relevant to E-C translation (p. 115) given that, when in translating, subtitlers should find appropriate idioms in order to translate the original meaning of the English subtitle patterns, thereby ensuring a successful translation. Zhang and He (2001) point out that, when choosing culturally loaded Chinese words in subtitle translation, subtitlers should anticipate the literacy level of the target audience, since their reading capacity, vocabulary and social experience are all factors that should be considered when determining translation difficulty (p. 290). I agree with the above scholars’ discussion on the translation of culturally loaded words and believe the use of Chinese idioms in subtitle translation is a means of cultural exchange between the source culture and the target audience.

2.9 Translating Archaisms in AVT

No particular study on the translation of archaisms has been published by the Chinese AVT academic community. However, Wang (2011) has presented a case study on discussion of the translation of Chinese archaisms in translation studies. I think the aforementioned strategies for translating archaisms in this paper are feasible in terms of subtitle translation as well. The researcher recommends two effective strategies: literal translation and equivalent translation. In this paper, the literal translation method is suggested for the translation of C-E; however, this is not relevant to this thesis, although literal translation in E-C subtitling is applicable in other kinds of circumstances. Moreover, Li (2012) has explored translation strategies for Chinese proverbs and two-part allegorical sayings in terms of literal translation and dynamic equivalence. To sum up, translation of archaisms, proverbs and two-part allegorical sayings is generally recommended with regard to literal translation, as well as finding an equivalence between the source language and the target language. In the translation of subtitles, there should be no exception in the use of these two strategies in light of the mechanical limits of subtitles and Chinese language peculiarities. In this study, in the context of E-C translation, I am minded that the effective use of these typical traditional Chinese terms will make the translated subtitle more acceptable to target culture. As such, the study of these language peculiarities is inevitable and necessary.

In common with Chinese idioms, archaisms are also a symbol of traditional Chinese culture. Therefore, the theories of culturally loaded words can be also referenced during the process of translating archaisms. In this study, as other forms of culturally loaded words, the use of archaisms in the E-C subtitle translation of animation films will be discussed as well.

To sum up, Chinese idioms and archaisms are symbolic words, as well as types of culturally loaded words. In this study, I classify these forms of culturally loaded words as “traditional expressions” since they are means of conveying traditional cultural expressions in the Chinese language. In the later discussion chapter, I will test the frequency of the use of traditional expressions in the given data, as well as discuss the effectiveness of using such expressions in the E-C subtitle translation of animation films.

2.10 Studying Popular Language in Social Networks and Coinages (New Words) in AVT

In the last five years, with the fast development of Internet technology and the expanding Chinese domestic economy, multimedia, web and other high-tech phenomena have become a necessary component in Chinese people’s daily life. The modern media as a kind of influencing meme has also changed people’s traditional custom of daily language use: some newly created terms and expressions appear in different occasions and places by varied communication means. Therefore, the prevalence of new words in contemporary Chinese is manifested in new words, loaning words, profession words, network words and dialect words. Meanwhile, the Buzz Word of the Year, the New Word of the Year and the Cyber Word of the Year were also released every year. In these collections, new words normally refer to popular words in social networks. According to Jia, because the majority of netizens are young people, popular words found in social networks are creative and interesting. For example, “白富美” (white, rich and beautiful) is used to describe the ideal girl in young men’s hearts, while “坑爹” (to entrap dad) refers to someone who makes trouble for their parents or cheats on others (2015: 166).

Besides, “Some idioms were changed or created with the development of society” (Liu and Guo, 2013). For example, altered idioms and words as idioms were originally called “知难而退” (back translation: shrink back from difficulties); during the period of economic development, however, people changed this idiom to “知难而进” (back translation: advance despite difficulties”) in order to show their support for social reform. Self-created idioms or words inspired by certain popular artistic works or new media (e.g., Internet) are referred to as “新鲜出炉 (back translation: freshly baked (literal translation), refer to new things) or “雷人雷语” (back translation: something or somebody that is shocking and weird). Meanwhile, some words and idioms that have accidentally become popular are called “非诚勿扰” (back translation: do not bother if you are not pure-hearted (literal translation)). Such words and idioms, which became popular because of the highly popular film *If You Are the One* (2008) when released in China, enrich and develop contemporary Chinese language. Since netizens, who are mostly found in young and middle-aged demographic groups, prefer to use these up-to-date words in their daily communication with acquaintances and friends, including their discussion of translated subtitles in animation films, they are considered to be making up the majority of the audience when a translated film is released in China. As such, the subtitler should have certain ability in terms of insight and sensitivity regarding this new language tendency in order to fulfil the audience’s expectations.

Cao (2012) believes the use of these types of new words in subtitle translation emphasize the classical lines in the translated version and enrich the target language as well. In Cao’s opinion, the use of new words represents a trend in subtitle translation in today’s China because it makes the target audience feel closer to the film and produces similar feelings in them to the native language audience. The use of the new words helps the translated subtitles to be more idiomatic and humorous. However, there are also some translations that involve the inappropriate use of new words. Cao emphasizes the effectiveness of the use of such expressions by discussing three factors that should be considered to effectively apply new words in English-Chinese subtitle translation in sitcoms: 1) the origins of new words; 2) the situation in which they will be used; 3) the effects of using new words on the overall subtitle translation. Similar to sitcoms, in my view, animation films are always full of

humorous memes and end with happiness (the effective use of new words will also be discussed in my research, including references to Cao's suggestions).

In this study, after defining idioms and archaisms as "traditional expressions", I refer to types of new words as "popular expressions". Compared with traditional expressions, popular expressions originate from contemporary Chinese language and can therefore be said to represent modern Chinese culture. In the later discussion chapter, I will test the frequency of the use of popular expressions in the given data and discuss the importance of using these types of expression in the subtitle translation of animation films nowadays.

2.11 Summary of the AVT Study both in the West and in China

In the West: Without doubt, the pioneers of AVT studies or the leading scholars in this field are found in Western countries, especially in European countries. It is known that AVT products, such as films and TV programmes were first widely introduced in Europe in order to meet the increasing needs of the receptors. As most European countries share the same language familiar, as well as similarities between European cultures, the study of AVT evolved smoothly and rapidly. In the past 50 years, scholars developed their research from a simplistic perspective (e.g., translation studies, linguistics) to more polyphyletic perspectives (e.g., interdisciplinary study, new media, high-tech connections). Especially in the last three years, AVT research has been characterized by two typical and notable features: diversification and interdisciplinarity. For example, Perez-Gonzalez has studied AVT from diversified and interdisciplinary perspectives, has published articles on topics such as biopolitics (2016), new(s) media (2014) and digital media culture (2013), while his research has addressed the gap between traditional translation methodologies and new scientific technologies.

Generally, the theories and strategies that were reviewed in the former part of this chapter represent the foundations of AVT study around the world. A younger generation of scholars in this field have been able to build on these foundations and associated achievements in order to develop this field.

In China: Chinese scholars started to work on AVT study much later than Western scholars given that AVT products were introduced in China at a much later point in time. Chinese scholars mostly referred to Western AVT theories, adapting key theories and practical strategies such that could be applied to the study of English and Chinese AVT. The study trend was similar to that in Western countries as well: in the previous stage, the focus was on the feasibility of Western theories and strategies regarding English and Chinese AVT; however, in the last three years, more and more scholars have paid attention to the study of AVT from various perspectives. However, the big difference between the West and China is thus: Western scholars are more likely to devote themselves to the academic research, while Chinese scholars prefer to pursue research outcomes.

2.12 Problems of Subtitle Translation in China

In the current subtitle translation market, the quality of the work is uneven. The reason is mainly explained by the lack of translation criteria and employers' "commercial benefits come first" attitude in the workplace (Chen 2006:1).

According to Chen's survey, other than frequent errors, such as formatting and spelling mistakes, the following four kinds of problem can be identified: 1) the lack of professional film translators; 2) the lack of unified criteria for translation quality; 3) translators' unwillingness to translate documentaries or works based on literature because of the longer and complex statements found in the dialogue; 4) translation companies undertaking individual translation work for the same film, rather than sharing the work as a team.

As a result, some common errors in film translation can be found within the current Chinese market, namely: 1) format problems - no time code, partial source language and no pace between two sentences; 2) punctuation problems; 3) various translations of a single film title; 4) overlong sentences or too many compound sentences in oral language; 5) translating literally without referring to the performance; 6) rigid literal translation; and, 7) totally free translation.

Chapter 3 Creating a Bespoke Theoretical Framework

3.1 Introduction

In previous chapters, practitioners discovered that audio visual translation (AVT) is a new area of study within Translation Studies. My review of the available literature was undertaken in order to understand the full range of theoretical work that has taken place regarding translation, as well as considering AVT in historical and cultural terms. Furthermore, I have already noted that scholars from Western countries were the first to undertake theoretical work regarding translation. This, in turn, has had a particular impact on the development of translation strategies; namely, that they are focused on working with cognate languages, e.g., English and most European languages all belong to the Indo-European family of languages. In this chapter, I reflect on the literature in order to identify a more appropriate approach towards answering research questions that are concerned with effective AVT strategies from English into Chinese. Although Henrik Gottlieb offers my study a typology of 10 translation strategies, I note that his theoretical work is from the perspective of linguistics. As such, this typology cannot be said to automatically apply in full, or in part, to AVT. Therefore, my view is that the proper testing of the feasibility of these strategies in relation to AVT - particularly where the languages concerned are not cognate - is critical to my project. As well as linguistic issues, I also intend to consider the main intercultural factors that ought to be relevant to popular animation films that have been translated (E-C).

In order to examine the feasibility of each strategy within Gottlieb's typology, I analyse the subtitling techniques used in a sample film, *Despicable Me*. Moreover, given that films can be regarded as commercial products within the international entertainment market, globalization and localization as two new strategic features of film subtitling are also analysed. Other film examples are used to identify suitable strategies in E-C subtitling as well as the frequency of Chinese culturally loaded words within this context.

In conclusion, the purpose of this chapter is to create a theoretical framework that is bespoke, robust and appropriate to the needs of my case study of 15 popular English language animation films translated into Chinese.

3.2 Polysystem Theory and Application

I have previously stated that AVT is not only concerned with effective translation between the source and the target languages. It is also important to pay significant attention to the myriad layers of meaning beyond the words. In common with other types of literature-based product, films and television series can be seen to be a kind of system within a certain ideology and cultural context. AVT not only involves the language elements of the target language, but is also affected by the political, economic, social, and cultural factors of the target country. In response, Western scholars devised the theoretical framework for the study of AVT by using Even-Zohar's polysystem.

The term polysystem was coined by Even-Zohar in a series of papers written in the 1970s, with their English language versions published around 1978. (1978a, 1978b) "It refers to a group of semiotic systems that co-exist dynamically within a particular cultural sphere. It is characterised by continuous changes and internal oppositions, whose main aim is to occupy the centre position in the system, and it is regulated by socio-historic norms" (Diaz-Cintas 2004: 22-23).

Karamitroglou (2000) applied Even-Zohar's theory to his study of foreign programmes broadcast to a Greek child audience and the ways in which these programmes were subtitled. He discussed the norms of AVT, such as the producer (programme distributor, agent, translator, subtitler, and dubber), the product, the receptor (the potential audience), and the audio-visual format and so on. According to his research, he was able to conclude that there were myriad mutually dependent factors that affected and influenced the translation format of these foreign programmes for children. These include: the type of programme, the artistic input, the distinctive features of the source language, scheduling constraints, marketing strategies, the age of the audience, the audience's literacy (reading capability). These

elements are the components of a film polysystem. For subtitlers, all these elements ought to be the aspects that they have to bear in mind in the process of translating and, moreover, the most effective translation strategies may achieve optimal results from the most efficient outputs.

Within this study, I focus on 15 English language animation films that have been translated into Chinese. On distribution into the Chinese market, these films achieved the highest box office receipts within their schedule. All of these animation films possess discernible moral values within their narratives, lovely and bright colourful images, and excellence in translated subtitles and dubbing, as well as having attracted the most significant audience from young people who are well-educated. Although I intend to develop these observations in the next section, one can already see that the components of a film polysystem that broadly applies to all these 15 animations. Therefore, the current study focuses on potential strategies used by a subtitler to achieve a better quality of subtitling when they are aware of the inner logical framework of the film polysystem.

Research has already been published in the context of a related theme of investigation. In his paper, “In search of a theoretical framework for the study of audiovisual translation”, Diaz-Cintas pointed out that:

Polysystem is sufficiently flexible to allow us to talk of a film poly in Spain or in any other country. The film polysystem is made up of the national products and the translated ones — dubbed or subtitled — and deals with the relationships that are established among all of them. This new approach to translation allows for the translated work to be studied as a product in itself that is integrated in the target polysystem. (2004: 23)

In Diaz-Cintas’ opinion, the reason why AVT experienced some deficiencies during the early period of studying the topic was because most of the study was undertaken from a linguistic perspective, and therefore scholars neglected or did not pay sufficient attention to other essential factors, such as social, cultural and industrial questions. He therefore surmised that applying the polysystem to the field of AVT should be manifold: “Firstly, it blurs the boundaries between high and low culture,

allowing the reclamation of social activities that have been traditionally marginalised in the academic exchange e.g. thrillers or in our case, AVT as opposed to literary or poetry translation. Secondly, it helps to broaden the research horizon since it underlines the need to incorporate the translated works in the study of cinematography of any country” (ibid: 23).

However, Diaz-Cintas also discussed the two main limits of polysystem in the use of AVT. Firstly, Even-Zohar mentioned the primary position and secondary position of the elements in polysystem. According to his division, the ones in the primary position are innovative; the ones in the secondary position show a more conservative character (1978a: 117-127). Taking the example of his own country, Diaz-Cintas explained that Even-Zohar’s two conceptions are not always appropriate to the practical film products market in Spain. (2004: 23)

In China, foreign films are not always inventive, while domestic films show no evidence of a more conservative character. Moreover, Diaz-Cintas prefers “multimedia”, “audiovisual”, or “screen” translation polysystem rather than “film polysystem” or “cinematographic polysystem”, because he tries to encompass all products from the audiovisual world. In this thesis, although I only focus on the subtitling of film products, Cintas’ point of view is still relevant.

To sum up, in the study of AVT, polysystem offers a fundamental framework for the translation of film products beyond the words alone. In particular, when one regards this theory as a universal theory of culture, it can instruct the study of cultural awareness in film subtitling by explaining the economic, social, religious, moral and political factors of a society. Because film subtitles encompass various social semiotics, and given that people’s communicative activities are driven by these semiotics, target audiences are able to understand the lives and values of people featured in the original film with the aid of subtitling.

In this research, I regard subtitle translation as a system that is composed of language features in the E-C translation, the transfer of two cultures, receptors (literacy levels, daily language preference), the features of bilingual subtitles (lengths, expressions), and the type of film. The following diagram shows the connection between each

factor and its counterparts in the present research:

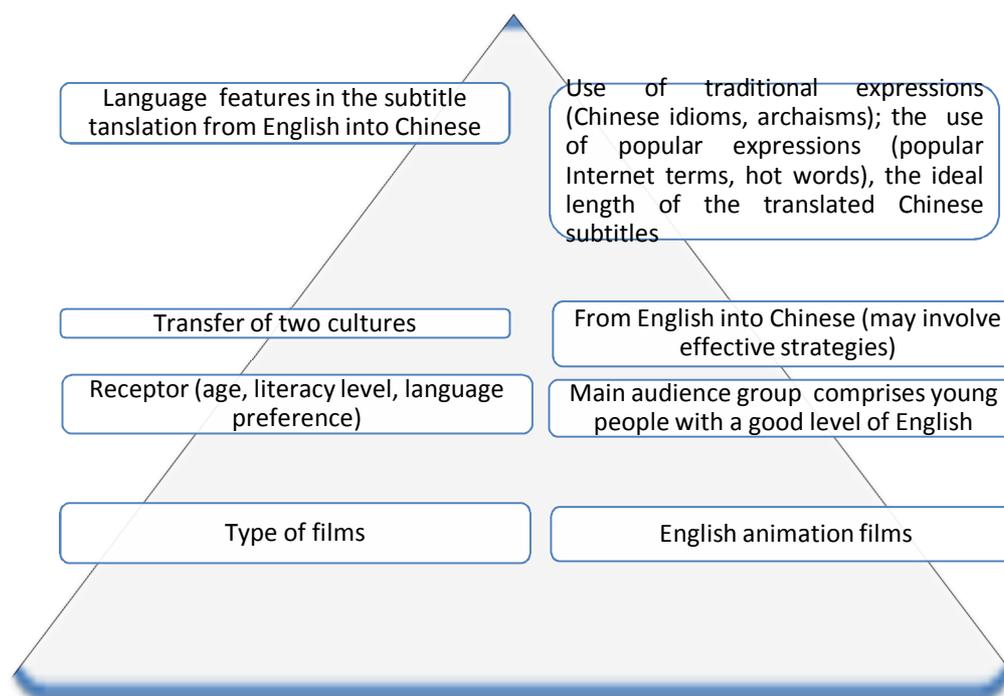


Diagram 1

3.3 Considerations and Challenges for English to Chinese AVT

I am concerned with how the film polysystem is affected by social, cultural, moral, religious and other semiotics that, in turn, reflect, for instance, the film genre, the artistic input, the distinctive features of the source story, scheduling constraints, marketing strategies, the demographic range of the audience, and the audience's literacy. Reflecting on the selection of 15 popular animation films, which form my case study, I am able to make the following observations that will inform my pursuit of effective AVT strategies in E-C translation:

Language Particularity

The source language (English) in each movie is not cognate to the target language (Chinese). More precisely, English is an alphabet-based language while Chinese is a hieroglyphic language.

Culture and Morality

Before being exported to the Chinese market, each movie was originally created for a Western market, with regionally specific cultural practices and beliefs that are very different, and potentially incomprehensible, to a Chinese audience.

Social Demographics

The increasing burden of rapid societal developments that impacts on young and old people in their daily life encourages them to seek out escapist forms of entertainment. In particular it is reasonable to presume that each movie has been targeted at both children and adults. While children may be attracted by the charm of uncomplicated characters, happy-endings and whimsical music, there is also ironic and occasionally satirical material that is aimed at a more adult audience.

3.4 *Despicable Me 1* as the Sample

As the above, the elements of language particularity, culture and morality, and social demographics are important considerations for developing effective AVT subtitling strategies. I have decided, therefore, to interrogate these considerations further in order to identify more complex challenges faced by E-C subtitlers translating. To do this, I use the bilingual subtitles in the animation film *Despicable Me 1*, the first part of a popular animation film series started in 2010, as a sample case study.

3.4.1 Why *Despicable Me 1*

There are two reasons why I chose this animation film as my research sample both in the discussion of typology and the questionnaire (this will be described in the next chapter). The first reason is that my study of subtitle translations started with this animation film; the second reason is this film was well known among my questionnaire participants. In order to obtain effective data from the questionnaire, familiarity with the sample film is an important precondition with regard to participants.

3.4.2 What is about *Despicable Me 1*

Despicable Me 1 is about a super-villain called Gru, who adopts three girls from an orphanage, and his rival villain called Vector. When Gru discovers that Vector has stolen the Great Pyramid of Giza, Gru plans an even bigger crime - to steal the Moon. But Gru is finally transformed into a kind person because of his new life with his three adopted daughters. The theme of this film is that humans are essentially kind because a bad man can be reformed by 'niceness', just like innocent children.

Besides, there are many cultural elements that appear in the film. Among these cultural factors are well-known landmarks around the world, such as the Great Pyramid of Giza, which is located in Egypt. It is reasonable to assume that there is global recognition of landmarks such as this, while others may not be as universally known and understood; examples include:

- Gru lives in an American suburban neighbourhood surrounded by white picket fences and flowering rose bushes, which can be argued to represent an idyllic representation of American society.
- Gru wants to steal the moon in order to prove to his mother that he is the best super-villain in the world. His mother's dialogue is spoken by English actress Julie Andrews, who is known for the matriarchal roles of the eponymous nanny in *Mary Poppins* and Maria in *The Sound of Music*, both Hollywood films.
- Gru tries to get a loan from the Bank of Evil. On screen, the sign over the bank's entrance also states 'Formerly Lehman Brothers'. In 2008, the American banking giant, Lehman Brothers, filed for Chapter 11 bankruptcy, an event widely accepted as a major contributing factor to the global financial crisis.
- The Bank of Evil building shares similarities to the Ministry of Magic as depicted in the *Harry Potter* film series, both in the style of the pillars in the lobby, and using toilets as a method of entry.

- Towards the end of the film, there is a dance recital featuring a section of the classical Russian ballet, *Swan Lake*.

In subtitle translations, these cultural elements need to be transferred in order to deliver as much as of the source culture as possible to the target audience. For well-known landmarks or places like the Great Pyramid of Giza, subtitlers may only use the traditional translation involving standard Chinese characters: “吉萨大金字塔” (吉萨) is the standard transliteration into Chinese, while “大金字塔” is the literal translation of “the Great Pyramid”. Besides, with the rapid development of globalization, I will also discuss another up-to-date way of translating the names of famous places, landmarks and commonly used people’s names in the discussion chapter in detail.

For the above-mentioned cultural elements, such as the Western style of living, the identify of the dubber, the financial crisis, references to other popular stories or films, and famous ballet music, subtitlers need to use different methods to translate these elements if they are embedded in the original English subtitles.

For examples, in the dialogue between Gru and his neighbour:

00:04:53,050 --> 00:04:56,000

FYI, your dog has been leaving little bombs (original subtitle)

你的狗老是在我的院子里丢炸弹 (released translation)

Your dog has been leaving little bombs (back translation)

00:04:56,050 --> 00:05:00,050

all over my yard and I don't appreciate it. (original subtitle)

我不喜欢它这样. (released translation)

all over my yard and I don't appreciate it. (back translation)

Gru refers to his yard, which in turn refers to the Western style of living, that is, many Western people live in a house with a yard. For this example, the literal translation of “yard” can provide direct information on a Western-style house to the target audience.

Regarding a famous dubber, I am minded that, unless the original subtitle refers to their identity, there is no need to add this information to the translated subtitles. In *Despicable Me 1*, Julie Andrews was invited to dub the voice of Gru's mother. I suppose the reason for this might be because she is associated with matriarchal roles and may leave the audience with an impression of a strict mother. So, in order to show how Gru is constrained by his mother and how much he would like to prove himself to her, the film director invited Andrews to dub her voice. If the way in which the original subtitles about Gru's mother were translated emphasized her characteristics, such that the target audience recognize how strict a mother she is, the subtitlers succeed with their translation.

As for the reference to the "Lehman Brothers", subtitlers could have added a short note to explain what this means. Brief information can help a target audience to better understand the corresponding picture in the film.

For cultural elements, such as classic plots in other famous films and world-famous artworks, subtitlers can use the method of adding a brief note in the lower part of the screen when the corresponding picture appears in order to remind the audience of the provenances of these elements.

However, subtitlers should ensure that the length of the added note is readable. I have referenced and analysed the readable length of subtitles both in Chinese and in English in the literature review. To add a note to explain some cultural element is a kind of "expansion" in subtitling. But the words in subtitles have the feature of instantaneity: they are unlike those in books and, as such, the audience may not get a chance to reread them. Even with such a small number of examples from *Despicable Me 1*, it can be argued that the main challenge facing AVT subtitling is to convey meaning effectively and comprehensively within the technical constraints of film subtitles. Therefore, the strategies that can be used in subtitling, especially E-C animation films, need to be discussed.

In the literature review, I referred to Gottlieb's typology, which is considered to be the most complete set of subtitle translation strategies, albeit in the context of subtitle translations between English and Danish. In the following sections, I use my analysis

of the subtitling in *Despicable Me 1* in order to identify feasible strategies from Gottlieb's typology and explain the limits of other strategies.

3.5 Discussion on Gottlieb's Typology

In chapter two, I reviewed Gottlieb's work in the field of subtitle translation. The Danish scholar's typology of subtitle translation consists of ten subtitling strategies: "expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation" (ibid: 166). In this section, I analyse the sample film, *Despicable Me 1*, and then use this analysis to identify strategies within Gottlieb's typology that are applicable to a project focused on E-C subtitling. (All the data was collected in Appendix II).

3.5.1 Expansion

As stated above, the main challenge facing AVT subtitling is presumably to convey meaning effectively and comprehensively within the technical constraints of film subtitles. This challenge is more onerous when translating from English, an alphabet-based language system, and Chinese, a hieroglyphic system.

In Luyken's book *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*, he made the following points: The "average reading speed is generally considered to be between 150 and 180 words per minute. At the Stockholm EBU conference in 1987 there was considerable discussion about the display time for subtitles. In the end, there was agreement that 6-8 seconds was the optimum for two lines and 4 seconds for one line" (1991: 44) and "the number of characters per line is between 32 to 40 for 35mm film, 24 to 27 for 16mm film. It should be noted that the number of permissible characters per line on the actual cinema screen does not change since the width of the film frame remains constant" (ibid: 43). According to these data, it is advisable that there should be no more than about 35 characters or 13 words in a line in English. But, in Chinese, given the very different hieroglyphic-based alphabet language system, the recommended number of

characters per line is about five to eight because of the complexity of spelling in Chinese.

For subtitlers working on E-C film products, therefore, the opportunity to make the translation more understandable by adding more information, for example to enhance appreciation of specific cultural contexts, is highly limited. Gottlieb called this strategy ‘expansion’, and it is usually employed when the original subtitle or expression is beyond the cultural comprehension of the target audience. For instance, in the English-language films that feature Western festivals such as Halloween, the subtitler can add several words to explain this festival to the audience. In turn, this strategy may help the target audience better understand the purpose of the particular festival mentioned and the attendant customs involved. However, in practice, this strategy is not generally suitable for translating a film subtitle, particularly where two very different language systems are concerned, because of the technical constraints of film subtitles. The main reason for this phenomenon is explained by the features of Chinese expression such as repetitiveness, and preference of explaining things in a profound way that inhibits a more economical mode of expression. Moreover, in the process of analysing the sample film’s subtitling, it can also be seen that some translations use the strategy of condensation rather than expansion, whereas visually, the translated Chinese subtitles are nonetheless longer than the original ones. Put another way, the difference in how these two languages are expressed is significantly highlighted by the greater length of translated subtitles compared with that of the original text.

In the sample film *Despicable Me 1*, only six subtitles were translated using this strategy. In the process, it was discovered that the translated subtitles were considerably longer than the original text. As a consequence, the audience may not have had sufficient time to comprehend the translation; for instance, one line of original text may have resulted in a two-line subtitle. To this end, the following examples highlight instances where the Chinese subtitles are noticeably longer than the original English text:

Timeframe	Source Text	No. of words	Translated Text	No. of words
00:05:05,223 to 00:05: 10,150	FYI, your dog has been leaving little bombs all over my yard	12	提醒你一下, 你家的狗在我家院子里到处丢炸弹/扔地雷 (拉屎) (Back Translation: Just remind you, your dog poo poo everywhere in my garden.)	25
00:05: 16,234 to 00:05: 17,870	...unless they're dead...	4	如果死了就不会到处乱跑了..... (He won't be fooling around if he died.)	12 (due to the necessity of adding additional words in Chinese)
00:06: 19,339 to 00:06: 23,480	Watch this. Leave a message, beep.	6	听好了有事请留言哔— (Listen, leave a message when you hear “beep”)	9 (due to the necessity of adding additional words in Chinese)
00:07:06,386 to 00:07:09,520	They're saying he makes all other villains look lame.	10	他们都说跟他相比我们这些其他坏蛋都算是太菜了 (They all said, compared with us, other badass are rookies.)	22

It is important to note that Gottlieb’s typology comes from a linguistic, rather than an AVT, perspective. However, as can be seen in relation to the sample movie, this strategy is not generally suitable for translating a film subtitle, particularly where two very different language systems are concerned, because of the technical constraints of film subtitles. The main reason for this phenomenon is explained by the features of Chinese expression such as repetitiveness, and preference of explaining things in a profound way that inhibits a more economical mode of expression. Moreover, in the process of analysing the sample film’s subtitling, it can also be seen that some translations use the strategy of condensation rather than expansion, whereas visually, the translated Chinese subtitles are nonetheless longer than the original ones. Put another way, the difference in how these two languages are expressed is significantly highlighted by the greater length of translated subtitles compared with that of the original text.

3.5.2 Paraphrase

The written form of the Chinese language often makes use of four-character idioms or words. This linguistic phenomenon is particularly useful in E-C film translation, because these idioms can explain or replace an English sentence or phrase. The researcher would argue that this approach is consistent with Gottlieb’s strategy of “paraphrase”. In the film *Despicable Me 1*, there are in total 930 subtitles, and this particular strategy of paraphrase is used in 25 subtitles:

Timeframe	Translated Text	Source Text
00:03:05,895 to 00:03:08,780	事件引起全球恐慌各国人民 (Back Translation: This event caused a panic among people all over the world.)	There is panic throughout the globe as countries and citizens.
00:03: 12,610 to 00:03: 15,040	执法部门仍然毫无线索—(The law-enforcing department still have no clue.)	Law enforcement still has no leads.
00:03: 17,699 to 00:03: 20,130	才是这起卑劣罪行的主谋(This is the main criminal of this despicable crime)	...is responsible for this heinous crime?

00:04: 13,755 to 00:04: 16,680	于是现在火力全开(so, now, fire!)	It's about time that I get my way.
00:05: 12,522 to 00:05: 16,030	狗就是喜欢到处乱跑...(Dogs are fond of running around.)	They go wherever they want to go.
00:05: 22,824 to 00:05: 25,580	祝你愉快 (Wish you happy)	Anyway, have a good one.
00:08: 46,945 to 00:08: 49,500	气色不错啊 (Looks good!)	Kevin! Looking good, Kevin!
00:09: 11,761 to 00:09: 15,060	人人都说这是世纪大案什么的 (Every person says it is the world biggest crime)	People are calling it the crime of the century and stuff like that.
00:09: 22,438 to 00:09: 26,240	但我们今年也干得不错(But we did very good this year.)	...but we have had a pretty good year ourselves.
00: 10: 43,811 to 00: 10: 47,650	犯下真正意义上的世纪大案—(To do a real big crime of this century.)	...to pull off the true crime of the century.

Inevitably, the widespread prevalence of four-character idioms in the Chinese language means paraphrase will be a key strategy for briefly conveying or simplifying some expression, especially ones for which it is difficult to find equivalent items in the target language. In this kind of situation, the audience may not be able to understand its actual meaning or may be confused by the translation if the translator translates a particular expression word-for-word (a literal translation). Therefore, in E-C films translated, paraphrasing that uses Chinese idioms not only shows the equivalent characteristic in Chinese but also technically meets the time and space requirements in film subtitle making.

3.5.3 Transfer

It could be argued that the preferred objective for translation strategies is to ensure that the sentence meaning is not lost nor changed in translation. According to Gottlieb, the strategy of “transfer” is needed to completely and correctly explain the source text through the target language by deploying similar or equivalent expressions common to both languages. Furthermore, this strategy is more often used in cognate languages, e.g., English and most of European languages all belong to the Indo-European family of languages. As such it should not generally be suitable for use in E-C translation given that they belong to two different language families and therefore may not have a close relationship to, or much in common with, expressions used in the original film.

In the sample, however, we can observe 111 out of 930 subtitles that are translated by this method. For instance:

Timeframe	Translated Text	Source Text
00:02:05,084 to 00:02:07,370	不不! 拦住他!快回去! 别爬! (Back Translation: No, no! Stop him! Go back quickly! Don't climb!)	No, no! Stop him! Go back! Don't climb!
00:02: 12,258 to 00:02: 13,160	等等, 等等。(Wait, wait)	Wait, wait.
00:02: 16,804 to 00:02: 18,930	好了, 站住, 孩子! 站着别动, 不! (Ok, stand still, kids, stand still, no)	Okay, stop, child! Stop right there. No!
00:02: 59,973 to 00:03:02,600	... 吉萨金字塔被人偷走了。(The Pyramid of Giza was stolen)	...that the Great Pyramid of Giza had been stolen.
00:04: 20,136 to 00:04: 22,700	冷冻光线! 冷冻光线! 冷冻光线! (Freeze ray! Freeze ray! Freeze ray!)	Freeze ray! Freeze ray! Freeze ray!
00:05: 12,522 to 00:05: 16,030	抱歉, 这也没办法,狗就是喜欢到处 乱跑 (Sorry, there is no solution, dogs like running around.)	Sorry. You know dogs. They go wherever they want to go.

00:05: 20,530 to 00:05: 21,580	我开玩笑的!(I'm kidding!)	I'm joking!
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This high number of instances using the strategy of transfer can be explained by the characteristics of cartoon films. The expected audiences for these films are mainly children, young people and their parents. As a result, the strategy of transfer is applicable to some degree because of the expected audiences' relevant reading age, and educational background as well as the content of the film itself. In turn, translators can deploy literal translation or find equivalence between the English original and Chinese subtitles.

The strategy of transfer can be explained by the characteristics of animation films. The expected audiences for these films are mainly children, young people and their parents. As a result, the strategy of transfer is applicable to some degree because of the expected audiences' relevant reading age, and educational background as well as the content of the film itself. In turn, translators can deploy literal translation or find equivalence between the original English text and the Chinese subtitles.

The strategy of "transfer" is also applicable to the translation of characters' names, although this approach is slightly out of date in modern E-C translating. For example, the girl's name "Rose" is equal to the Chinese "玫瑰", which is a better translation than that of the similarly pronounced name "罗斯", because "rose" and "玫瑰" refer to the same kind of beautiful flower and underlines the wishful intent of the girl's parents to their daughter. On the other hand, "罗斯" has no such meaningful implication. This is a widely used method when translating names of persons according to Dang (1996) and Wang (2012).

Sometimes, the original English has a clear cultural connotation:

1. 00:21:24,492 --> 00:21:29,332

The highest honour awarded to Dr. Nefario (Original subtitle)

向那法利尔博士致以最崇高的敬意 (Released translation)

In this example, the subtitler uses the strategy of imitation by choosing corresponding homophonous Chinese characters. This is a traditional translation method in the history of E-C translation. In order to reveal the meaning of the original name, the researcher suggests that this name is translated by imitating the indicated meaning of the original given that, compared with imitating the pronunciation of the name, conveying the indicated meaning is more helpful to the audience in comprehension of the film. In the name “Dr Nefario”, “Nefario” refers to “nefarious” or evil. Therefore, it is better to translate this to “黑博士” which means “Dr. Black” (black is a colour but also implies evil in Chinese culture. This strategy involves imitation, which keeps the original meaning by using a similar expression in Chinese.

3.5.4 Imitation

Conveying meaning through translation is not limited to what is literally intended, but may also implicate cultural phenomena. For example, European countries have many festivals in common because they share many religious traditions. Take Romania and the United Kingdom: both these countries have “Easter”, and as such both a Romanian and British child will completely relate to the “Easter Bunny”, whereas a Chinese child will need to know the background to Easter and the origins of the Easter Bunny. Otherwise, “Easter” and “Easter Bunny”, which are simple terms for Europeans, may not make any sense to a Chinese child.

Gottlieb’s strategy of “imitation” is concerned with retaining the exactness of the original expression (i.e., subtitle) as it is without translation. As the “Easter Bunny” example suggests, this strategy, like transfer, is more suitable to translation between two similar languages, i.e., English and Danish. Indeed, communication between European countries is more frequent than that with China; a Danish person may likely feel more comfortable understanding a certain English expression than a Chinese one. Another example might be English abbreviations which frequently appear in common expressions, such as ASAP meaning “as soon as possible”. As Europeans may have a better level of English than Chinese, this kind of abbreviation may be more familiar than if it were presented to a Chinese audience.

In the sample film, I find that there is only one instance where the subtitler uses the strategy of imitation, namely in relation to the characters' names. This is also an instance of a recent tendency in E-C translation whereby the translator prefers to imitate people's names and well-known landmarks and cities, such as London Bridge, the Eiffel Tower and New York City. In this situation, we can see how the characters' names appear in the Chinese subtitles without translation (indicated below in bold):

Timeframe	Source Text	Translated Text
00:02:01,414 to 00:02:03,410	Justin , you get back here, right now!	Justin , 你快给我回来! (Back Translation: Justin, come back!)
00:05:03,137 to 00:05:05,020	Hello, Fred .	你好, Fred 。(Hello, Fred.)
00:04:58,591 to 00:05:00,430	Morning, Gru !	早啊, Gru ! (Morning, Gru!)

As indicated, the strategy of imitation is more appropriate for use in translation between English and other languages in the Indo-European family rather than between English and Chinese. Therefore, on this occasion, the subtitler has adopted another strategy- “transcription”, which is to use the original English names in the target subtitles; translating English names into Chinese would mean that the length of the translated subtitle will be longer. For example, the above-mentioned names of “Justin”, “Fred” and “Gru” can be translated as “贾斯汀”, “弗莱德” and “格鲁” by the traditional way of transliteration in E-C translation.

Moreover, attempting to translate the names into Chinese may lose the original English meaning and, in practice, there may be no reasonable equivalence. Furthermore, given the rapid development of globalization, people are increasingly familiar with foreign countries and their cultures. To this extent, keeping the original names of the characters is a way to promote intercultural communication and respect the original meanings inherent in foreign people's names.

3.5.5 Transcription

Transcription refers to copying directly from the original texts. This strategy is appropriate when translating between two languages that have similar cultural backgrounds or are from the same language family. With these preconditions, it will be easy to find corresponding expressions between the two languages. However, in E-C translation, it will be much more difficult to find a direct equivalence.

In English to Chinese film translation, subtitlers find practical ways to explain the original expression, and sometimes even use rewriting in order to help the target audience make sense of the source text. In the sample film, there are 67 subtitles that are translated in this way:

Timeframe	Translated Text	Source Text
00:02: 57,428 to 00:02: 59,760	今晚埃及曝出一条爆炸性的新闻。 (Back Translation: A big news released in Egypt tonight.)	Outrage in Egypt tonight as it was discovered...
00:03: 15,238 to 00:03: 17,500	大家都在猜测到底哪个大坏蛋。 (People all guess which big bad wolf he is)	...leaving everyone to wonder, which of the world's villains...
00:03: 17,699 to 00:03: 20,130	才是这起卑劣罪行的主谋 (...is the main criminal of this despicable crime)	...is responsible for this heinous crime?
00:04: 11,252 to 00:04: 13,540	今天我心情很坏很坏(I feel bad, very very bad today)	I'm having a bad, bad day.
00:05: 38,506 to 00:05: 41,010	你要因此恨我我也不会记怀。(I won't feel anger if you hate me because of this)	If you take it personal, that's okay.
00:05: 53,062 to 00:05: 55,570	开什么玩笑! (What a joke!)	You've got to be pulling on my leg!

00:05: 59,527 to 00:06:00,440	有人吗?(Anybody's here?)	Hello!
00:09: 15,265 to 00:09: 19,320	我会为这个紧张吗? 不会! (Am I feeling nervous? No!)	But am I upset? No, I am not!
00:09: 20,937 to 00:09: 22,240	虽然有那么一丁点。(Although there is a bit)	A little.
00:09: 26,442 to 00:09: 29,250	你们的名字全都记在功劳簿上了。 (All your names will be recorded in the merits.)	...and you guys are all right in my book.

However, within current E-C translating processes, people's names, place names and some common/well-known abbreviations are copied directly from the original text, which means there is no necessity to translate them into a meaningless combination of several similarly pronounced Chinese characters. Hence, the strategy of transcription is applicable when we encounter proper nouns of this kind. In the sample film, there are 39 subtitles (excluding repetitions) involving the main characters' names, place names, or common noun forms of objects that are all direct transcripts or possess a standard Chinese equivalence, as demonstrated below in bold:

Timeframe	Translated Text	Source Text
00:02: 57,428 to 00:02: 59,760	今晚埃及曝出一条爆炸性的新闻 (Back Translation: There is an explosive news in Egypt.)	Outrage in Egypt tonight as it was discovered...
00:02: 59,973 to 00:03:02,600	吉萨金字塔遭人偷走(The Pyramid of Giza has been stolen)	...that the Great Pyramid of Giza had been stolen
00: 10:00,351 to 00: 10:02,620	虽然是拉斯维加斯那个迷你版的。 (Although it is a mini sized Las Vegas.)	...the small one from Las Vegas .

00:08: 50,990 to 00:08: 53,870	这才是我的小 Billy ! 你好吗 Larry ? (This is indeed my little Billy! How are you, Larry?)	That's my Billy boy! What's up, Larry ?
00: 11: 43,246 to 00: 11: 46,880	喂 Gru ? 我做了下预算。(Hello, Gru? I made the budget.)	Hello, Gru ? I've been crunching some numbers.
00: 12: 31,294 to 00: 12: 33,310	嗨, Hattie 小姐, 我们回来。(Hi, Miss Hattie, we are back.)	Hi, Miss Hattie . We're back.
00: 13: 46,536 to 00: 13: 47,670	嗨, Penny 。(Hi, Penny.)	Hi, Penny .
00: 17:04,651 to 00: 17:07,000	Gru 先生 Perkins 先生现在可以见 你了。(Mr. Gru, Mr. Perkins can see you now.)	Mr. Gru , Mr. Perkins will see you now.

Combined with the previous two discussed strategies of transfer and imitation, the translation of the names is a special case, which can be used in transfer, imitation and transcription. Subtitlers may choose to use a different strategy in their translations: 1) they may use transfer to express the original meaning of the names; 2) they may also use imitation to find similar meanings in Chinese words when translating names or even imitating pronunciations of original names; 3) they may use transcription in the translation of the original names as well. However, unlike transfer and imitation, transcription is a difficult strategy with regard to the target audience, as it requires them to have a certain knowledge of common English names, landmarks, famous places etc. (e.g., main cities in different countries and historical places), which, in turn, enables them to make sense of the direct transcription of these original names. With the development of globalization, the transcription of English names in the translation of E-C subtitling is a way to promote communication between different cultures. Therefore, to further explain Wang's suggestion (2012) of using the original English names in translation, I recommend that future subtitlers of English language translated animation films use a transcription strategy to deal with common English names (e.g., Tom, Rose, Anna), famous landmarks (London Eye, Times Square) and well-known

places (New York, London, Paris). In the course of further discussion concerning the translation of names, I will reinforce this particular translation area in the following chapters from varied perspectives (p147-150 in 5.4; p206-208 in 6.6; p247-250 in 7.2).

3.5.6 Dislocation

Sometimes the process of translation will need to focus more on conveying the effect of an expression rather than its content, such as when a song or poem is delivered in a film. To address situations of this kind, Gottlieb proposes the strategy of dislocation to make the translation reads more rhyme. However, this may require the translator to possess a significant grasp of the target language as well as be knowledgeable about its culture and literature. According to Gottlieb, when meet the translation to the lyrics of a song, poem or nursery rhyme, the subtitler uses dislocation between the two languages in order to emphasize the effects of expression like repetition, stress and the change of intonation. The song’s lyrics in Chinese, for example, have a new rhythm and feature repetitions of Chinese expression. The target audience may feel that the lyric sounds more familiar to their way of expression. In the sample film, there are two instances of subtitles that are suitable for translation using this strategy. The total number of related subtitles is 28 out of 930.

The first instance is a song sung by the protagonist, Gru:

Timeframe	Translated Text	Source Text
00:05: 30,039 to 00:05: 33,080	眼前的一切全都碾烂 (Back Translation: Steamrolling everything in my eyes...)	Steamrolling whatever I see...
00:05: 34,127 to 00:05: 35,420	因为我是大坏蛋。(Because I am a big bad wolf.)	Despicable me.
00:05: 36,004 to 00:05: 38,290	今天我心情很坏很坏。(I feel very bad today.)	I'm having a bad, bad day,

00:05: 38,506 to 00:05: 41,010	你要因此恨我，我也不会记怀。(If you hate me I won't feel angry.)	If you take it personal, that's okay.
00:05: 45,471 to 00:05: 47,010	因为我是大坏蛋。(Because I am a big bad wolf.)	Despicable me.

For this song, the subtitler uses dislocation between the two languages in order to emphasize the effect of expression. The song's lyrics in Chinese have a new rhythm and feature repetitions of Chinese expression. The target audience may feel that the lyric sounds more familiar to their way of expression.

The other instance concerns the reading of a bedtime story:

Timeframe	Translated Text	Source Text
01:03: 15,088 to 01:03: 19,270	3 只小猫爱玩耍, 太阳下玩了一整天。(Back Translation: 3 kitties happily playing together, they played a whole day under the sunshine.)	Three little kittens loved to play, they had fun in the sun all day.
01:03: 19,425 to 01:03: 23,770	妈妈过来说: “宝贝们该睡觉”。(Mum comes to say: "Babies, it's time to bed.")	Then their mother came out and said, "Time for kittens to go to bed."
01:03: 32,605 to 01:03: 35,110	3 只小猫大声吵 (The three kitties shout loudly)	Three little kittens started to bawl
01:03: 35,275 to 01:03: 37,540	“妈咪, 不累咋睡觉”。(Mum, how can we asleep if we don't feel tired?)	"Mommy, we're not tired at all."
01:03: 37,694 to 01:03: 40,170	妈咪笑了, 喵喵说, (Mum smiles and says...)	Their mother smiled and said with a purr,

01:03: 44,075 to 01:03: 46,170	“快刷毛毛”。(Hurry, brush your fur.)	“Now you brush the fur.
01:03: 53,585 to 01:03: 56,520	3 只小猫，毛都刷刷好。(Three little kitties, brush all your fur.)	Three little kittens with fur all brushed.
01:04:03,344 to 01:04:06,200	“好吧，至少把牛奶都喝掉。” (Ok, drink the milk at least.)	“Fine, but at least, you should drink your milk.’
01:04:06,347 to 01:04:08,620	喂它们牛奶。(Drink their milk.)	Now make them drink the milk.
01:04: 16,983 to 01:04: 23,323	小猫们喝完牛奶，揉眼睛开始打哈欠 (little kitties rubbed their eyes and began to yawn after drinking their milk.)	Three little kittens, with milk all gone, rubbed their eyes and started to yawn.
01:04: 29,704 to 01:04: 32,749	“睡不着，一点都不困。” (Can’t sleep, because don’t feel tired.)	“We can’t sleep, we can’t even try.”
01:04: 32,790 to 01:04: 35,502	接着猫妈妈唱起了摇篮。(Then mum began to sing a lullaby.)	Then their mother sang a lullaby.
01:04: 35,585 to 01:04: 41,280	“宝贝们晚安，闭上眼睡觉觉，一觉睡到大天亮。”(Good night, babies. Close your eyes and sleep until the sun rise.)	“Good night kittens, close your eyes. Sleep in peace until you rise.”
01:04: 41,925 to 01:04: 45,070	“虽然我们分开睡，(although we are sleeping apart,)	“Though while you sleep, we are apart,
01:04: 45,220 to 01:04: 49,910	“但妈咪永远爱你们哦。”(Mum loves you all forever.)	“...your mommy loves you with all her heart.”

Given that it is a bedtime story, for which the originally intended listeners would be young children, the translator adopts repetitious expression in most of the subtitles at this point in order to mirror a Chinese mother’s way of speaking to their children which in turn best matches the tone of the original expression. This repetitive mode of expression not only replaces the rhyme in the original English but also creates a rhyme in the Chinese subtitles; examples include, “刷毛毛”, “刷刷好”, “睡觉觉”. Using the strategy of dislocation helps the translator to suggest a childlike idiom in their translation.

3.5.7 Condensation

Shortening or cutting down on redundant expressions is a common strategy used in film subtitling. The mechanical constraints of film subtitling mean that translators always leave nothing untried to condense the original expression, especially when they are redundant. Gottlieb refers to this kind of strategy as ‘condensation’. Idioms are normally composed of four characters while archaisms contain about eight characters. These subtitles are effectively condensed in their respective expression. Since there are the difference between the word form of Chinese and that of English, the use of condensation can shorten the length difference between the translated Chinese subtitles with their corresponding original texts, this can make the translated version visually easier to read by the audience. As a consequence, the frequent use of this subtitling strategy is recommended by scholars and audiences alike. Moreover, condensation is a feasible strategy where two different language families are concerned. In the sample film, 56 out of 930 subtitles were translated by direct use of this strategy. Moreover, a further 25 subtitles were translated with reference to Chinese idioms and archaisms. Idioms are normally composed of four characters while archaisms contain about eight characters. These subtitles are effectively condensed in their respective expression. The following examples highlight the application of the strategy of condensation:

Timeframe	Source Text	Translated Text
00:09:09,342 to 00:09: 11,560	Apparently, it's a big deal.	这确实很牛。(Back Translation: This is really awesome!)

00: 11: 43,246 to 00: 11: 46,880	Hello, Gru. I've been crunching some numbers.	喂， Gru. 我做了下预算。(Hi, Gru, I made the budget.)
00: 13:00,990 to 00: 13:04,210	So, how did it go, girls? Did we meet our quotas? Sort of.	那么， 指标完成得怎么样啊？ 姑娘们？ 还行。(But, how can you accomplish your job, girls?)

It is clear that the translated subtitles in Chinese are greater than the original English text. Furthermore, because of Chinese word formations, the translated subtitles are visually more difficult to read by the audience than English subtitles are for English audiences. As a consequence, the frequent use of this subtitling strategy is recommended by scholars and audiences alike. Moreover, condensation is a feasible strategy where two different language families are concerned. For the reading of Chinese, I am minded that condensation may help the translated Chinese subtitles to be more readable.

3.5.8 Decimation

This strategy is usually applied to the translation of lengthy subtitles; in line with Gottlieb's suggestions, this means deleting the majority of the original information. In thoroughly comparing the original dialogue with the subtitles in the sample film, I find hardly any instances when a significant moment of expression is too long or spoken too fast. This observation would appear to be consistent with these kinds of animation film. To this extent, Gottlieb's strategy of decimation will not be appropriate to this project, as any effective E-C translation ought to translate information and expressions as systematically as possible in order to keep faith with the original film.

Bearing in mind the cultural differences between the East and the West, decimation is not recommended for use in E-C film subtitle translation. According to the observation of the sample film, this strategy is not used.

3.5.9 Deletion

Deletion refers to get rid of the original text. In the sample film, getting rid of the expressive content in a film hardly occurs. As such, the frequent use of Gottlieb's strategy of "deletion" would not be appropriate in animation film subtitling. Along with condensation and decimation, subtitlers may be reluctant to use deletion in order to convey as much as possible the original information contained in the film to the target audience. As with the strategy of decimation, however, deletion is also considered in preference to a more extreme technique in subtitling.

Since deletion is stronger than decimation, the use of this strategy in animation film subtitle translation should be also rare.

3.5.10 Resignation

This strategy is similar to deletion. In film translation, there is a phenomenon that sometimes occurs because it is contingent upon imagery and on revealing body language. For example, characters may make various kinds of facial expression- such as smiles, frowns, nods, showing the whites of their eyes, and sniff - in order to reveal their inner feelings. Gottlieb's strategy of "resignation" would apply where the subtitler gives up on the translation of certain aspects of verbal communication in situations like this, when there is an abundant degree of non-verbal communication also coming from the characters.

In researching the sample film, it was found that the subtitler tries strike a balance between the original English text and the translated Chinese subtitles. Therefore, it can be argued that it is not recommended for subtitlers to employ resignation in order to prevent losing any meaning from the original text. Therefore, in order to keep the essence of the limited original meaning, it is commonplace that the strategies of deletion, decimation and resignation are rarely used in subtitling of animation films.

From one side, the target audience may need as much explanation and information as possible from the translation in order to fully comprehend the film. From the other side, in view of the nature of animation films, the original subtitles should not too

difficult or complex language, because the film producers may consider the age range of his major audience. As the young people mostly welcome us all known, animation films, and the stories are always simple in plots, characters' lines are normally simple and brief. (Huang, 2015:16) Therefore, it is assumed that the chances of the use of decimation and deletion in subtitle translation of animation films are slim.

However, some may argue that, if visual clues are already clearly explain their meaning, can we consider the use of these three kinds of extreme strategies (decimation, deletion and resignation) in subtitle translation? My answer is, in view of the fact that the main audience for translated animation films are young people, text-based information (e.g., translated subtitles) should be used as much as possible in order to help them better understand the film's content. In other words, these extreme strategies are not advisable in my view. On the contrary, in some cases, subtitlers need to add a brief explanation to some translated patterns (e.g., specialist terms) in order to help young audiences to better understand them. That said the mechanical constraints when making subtitles should also be borne in mind.

3.5.11 Summary

To sum up, Gottlieb's typology has made a significant contribution to the study of AVT, but one should be mindful that his work is within the context of English-Danish Translation Studies. Since Chinese is not a language in the Indo-European family, however, scholars in the field of E-C study may not completely follow Gottlieb's strategies in their study and work given that English and Chinese are totally different language systems. Furthermore, his typology was developed within the perspective of linguistics, rather than AVT subtitling.

The following chart concludes the observation to these strategies in the sample film, *Despicable Me 1* (all the data are classified and collected in Appendix III):

Strategies	Frequency of using the strategy	Can be used in most cases	Has limited or highly conditional use	Rare to nil use
Expansion	2.85%	No	Yes	Yes
Paraphrase	3.54%	Yes	No	No
Transfer	15.70%	Yes	No	No
Imitation	5.52%	The subtitles involve names	Yes	Limited
Transcription	9.49%	Yes	No	No
Dislocation	3.97%	The subtitles are the lyrics of songs	Yes	Limited
Condensation	11.47%	Yes	No	No
Decimation	0	No	/	Yes
Deletion	0	No	/	Yes
Resignation	0	No	/	Yes

Table 2

According to the above analysis and conclusion, the applicable and frequently used strategies in the context of E-C subtitle translation are clearly paraphrase, transfer, transcription, and condensation; while dislocation is suitable to be used in translations involving songs, imitation is widely used in the translation of the names of the characters as well as the places. And since decimation, deletion and resignation are considered as extreme methods to decrease the original text, these are rare strategies in subtitle translations. More specifically, the use of condensation is always appearing in the subtitles, which involves the use of traditional Chinese expressions and Chinese idioms. Given the features of word formation, Chinese idioms are commonly four-character words. I approve the use of this type of traditional expressions in E-C subtitle translation from the perspectives of ideal length. In addition, considering the mechanical limits of making film subtitles, the strategy of condensation is recommended to be used frequently in subtitle translation. Using Chinese idioms to explain an original English sentence or sentence pattern is also regarded as a use of the strategy of paraphrase from the perspective of intercultural communication. Therefore, this strategy is also recommended to be used in subtitle translation. For the

high frequency of use of the strategy of transfer, I think it must be because the original text of animation films features simpler colloquial language than other types of films. Therefore, although the strategy of transfer is more often used in cognate languages - for example, English and most European languages all belong to the Indo-European family of languages - it is applicable to some degree because of the expected audiences' relevant reading age and educational background as well as the content of the film itself. In turn, translators can deploy literal translation or find equivalence between the original English text and the Chinese subtitles. The last high frequency strategy used in E-C subtitle translation is transcription. With the development of globalization, I recommend the use of this strategy in some particular circumstances in E-C subtitle translation. For instance, for all the common original English names of the characters and famous places, it is recommended to use this strategy, because the audience of the English-language exported animation films in the Chinese market mainly comprises young people who are expected to have a certain level of English language as well as general knowledge about the world. However, for the names which have indicated meanings in the film, the subtitlers need to be more careful to use other strategies like transfer and imitation in order to show clearly the indicated meaning of these names to the audience.

3.6 AVT in a Globalized Context

3.6.1 Topical Concerns in the Study of Subtitling

The innovative basis of my research is to provide subtitlers with effective and referable strategies in order to improve the quality of subtitling particularly in English cartoon films. This research project envisages three different kinds of impact. I have explained the impact in three ways in the previous chapter, which are: the impact of the study area of AVT; the impact of the commercial benefits behind film products; and, lastly, the impact of its function as an intercultural communication tool.

Generally, in light of the above three kinds of impact, I propose that my research is significant and meaningful both at the theoretical and practical level. Moreover, according to the above discussion, there are two main ways in which the quality of subtitling is important for a foreign film, both as a type of commercial product and intercultural communication tool. In turn, this has highlighted to my two subtitling

strategies relating, respectively, to globalization and localization, which I persuaded require attention.

3.6.2 Globalization

While recognizing that films are undeniably an art form, drawing on the creativity of individuals and collectives, their importance as a commercial product cannot be underestimated. The aim of many film producers is for their films to engage with the widest possible audience and, in turn, boost box office takings both in the country of origin and abroad. To this extent, the quality of translation in films is an essential criterion in the success of a film within international market. Secondly, to put “globalization” into a more concrete usage, Davies suggested seven strategies in his discussion of the translation of the *Harry Potter* books. (2003: 71) Among these seven strategies, he explained “globalization” as a kind of translation strategy, as it concerns “the process of replacing cultural-specific references with ones which are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds” (ibid: 83).

Given that the Chinese cultural background is dramatically different from that of Western cultures, the current study will show how cultural differences play a fundamental part in the E-C translation in films and vice versa. In the sample film, the impact of globalization in subtitling can neutralize the translation of some subtitles for the target audience. For example, the translation of some famous landmarks, such as the Great Pyramid of Giza, the Statue of Liberty, and Las Vegas, corresponds to standardized Chinese. Audiences with a reasonable level of education and reading ability in Chinese would know what these landmarks are. Moreover, where the original language refers to the names of some newly invented or imaginary weapons, such as freeze ray, shrink ray and squid-launcher, the translator chose to simplify these items by using common Chinese words that are intended to guide the target audience towards the image contained in these weapons’ names.

3.6.3 Localization

This is a very novel term in the field of AVT. In Davies' definition of translation strategies, localization is the opposite of globalization. It is a strategy that translator uses to "anchor a reference firmly" in the target culture. (2003: 84) Examples include: changing the English word for "wellington" into the Chinese "雨鞋"; and changing the Chinese term "包子" into the English phrase "steamed dumpling". Aixela argued that this strategy was used frequently in translating children's works, but it is beginning to decline. (1996: 63) However, when translating between English and Chinese, the cultural difference between a Western country and China is more pronounced than if the translated product was exchanged between two Western countries. For this reason, localization is still a feasible technique used in translating films between English and Chinese. In the sample film, localization is evident in the use of Chinese idioms, archaism, and vernacular language within the subtitling, which ought to be reassuringly familiar to a Chinese audience. In recent translated animation films, typical Chinese modern language expressions of this kind are frequently used. For example, in *Despicable Me 1*:

Timeframe	Source Text	Translated Text
00:29:50,959 to 00:29:52,860	Pretty impressive!	相当震惊 (Back translation: Very impressive)
01:23:35,475 to 01:23:39,180	...and turned his whole life upside down. ...Any relation to persons living or dead is completely coincidental.	从此他的生活天翻地覆。 如有雷同, 纯属巧合。(From then, his life changed totally. If anything similar, it is only coincidence.)
00: 11: 50,336 to 00: 11: 53,020	It can't be done. I'm not a miracle worker	根本就不可行我可 创造不了奇 迹。 (It is unfeasible, I cannot make a miracle.)

In response to this observation, the next chapter will present two empirical research methodologies, known as corpus and questionnaire, which will be used to help demonstrate whether effective translation strategies can indeed improve the quality of subtitling, and also the extent to which the use of common and topical Chinese

enhances the experience of engaging with the target subtitles for the majority of the audience.

In addition, it is worth mentioning a new tendency towards localization in the last two years. For recently released English language animation films, film producers have added some literary devices called “Chinese elements” into the original film’s content in order to optimize sales in the Chinese marketplace. For example, in *The Smurfs 2* (Autumn 2013), reference was made in the translated content to a popular Chinese talk show, the name of a famous Chinese blogging website and the name of a Chinese film website. These elements are clearly intended to increase accessibility and familiarity amongst the target audience. Another example is *Monsters University* (Summer 2013), in which the producer introduced even more “localized” elements into the film, such as Mike’s university application form being in Chinese, and the professor’s handwriting on the blackboard also being in Chinese. From these two examples, one can see that “localization” plays an important role in the translated film industry; indeed, it is a critical and increasingly necessary component in foreign films.

3.7 Conclusion

According to the above analysis on the effectiveness of Gottlieb’s typology, the researcher finds that there are four main strategies that are appropriate in English-Chinese subtitling: paraphrase, transfer, transcription and condensation. Sometimes, dislocation is needed in the translation of a song or poem in films, and there may be highly limited uses for imitation. Moreover, according to current subtitling criteria, globalization and localization are now important strategies from the perspective of cultural awareness. Discussion of these strategies will highlight the value of translated subtitles to an English language film in terms of maximizing its commercial potential and developing its function as an intercultural communication tool. According to the analysis of the sample film, the researcher finds that 270 (no repeated counting) out of 930 subtitles (about 30 per cent, or about 60 per cent in repeated counting) are translated using these effective strategies. Meanwhile these strategies emphasize the use of Chinese culturally loaded expressions in Chinese translations. If 30 per cent (single iteration) or 60 per cent (repeated iteration) of subtitling is a key factor in

attracting a greater audience, we can say, then, that an emphasis on using effective strategies is meaningful. Hence, the next stage in this study will be concerned with finding out answers to the research questions through the collection of data from different types of sources. (Gay 2006: 83)

Chapter 4 Research Methodologies

4.1 Introduction

In order to examine and evaluate the effectiveness of the chosen strategies and language peculiarities, I intend to design a parallel corpus to collect and analyse the linguistic data of 15 films in this chapter, since “corpora are a relatively new but promising research methodology in descriptive translation studies” (Puurtinen in Granger et al. 2003: 150, Baker 1993: 233, 1995: 223), and to empirically test translation universality. Besides, questionnaires help researchers grasp the first-hand data on responses from groups of people (Mackey and Gass, 2005: 92), while interviews, with their features of colloquialism and face-to-face interaction, will offer deeper and more concrete ideas from interviewees (Gay, et al. 2006: 10). I will use these two qualitative approaches to test whether my suggested translation strategies are approved and acceptable by the relative group of people. Therefore, in this section, I will discuss the authenticity of questionnaire results by describing a questionnaire, respondents, method, pre-test, results collection and analysis and then summarize the interviewees’ opinions on my interview questions. These two approaches will prove the discussed and recommended subtitling strategies’ feasibility and practicability, as well as further support the investigations concerning the three hypotheses based on the corpus.

Therefore, in this chapter, first of all, I propose a research plan that seeks to clarify the research design and explain the research strategies in general. Secondly, I illustrate the concept of parallel corpora, as well as showing how the self-built parallel corpus is informed by a consideration of the following elements: 1) the chosen linguistic data (if it is representative); 2) the ways of collecting the data (if it is credible); 3) the essential form and code of the selected texts (if they are correct and adjustable); and, 4) sample analysis (if the texts are correct, at the right size, etc.). I then use a questionnaire-based investigation to collect concrete responses from a specific audience group for English language animation films in the Chinese market. In this section, I discuss the authenticity of the questionnaire results by describing the questionnaire’s intended respondents, while also evaluating the responses to each

question in the questionnaire. Taking this approach will verify the feasibility and practicability of the discussed subtitle translation strategies, along with the effectiveness of applying traditional expressions and popular expressions in E-C subtitle translation, which sit alongside the main research method of corpus. Besides the two main research methods, a range of perspectives and opinions from several scholars and practitioners with whom I have engaged in academic discussions may further help to test the effectiveness of these research hypotheses.

4.2 Research Plan

A research plan “must include a description of the technique or techniques that will be used to analyse study data” (Gay, et al. 2006: 83).

Based on the research hypotheses, I have explained the functions of the three selected research methodologies in the introduction. In this section, more specifically, I will explain the empirical approach towards corpus, qualitative and quantitative paradigms as well as two means of supplementary tools, namely, a questionnaire and individual interviews. In so doing, I can form the logical, foundational and methodological bases of this study.

According to Ma and Miao, the very empirical nature of translation studies as an area of study requires that empirical models in translation studies be developed through the observation, description and explanation of phenomena of translation, which results in the empirical accumulation of knowledge (2009: 336). They also state that translation studies are descriptive rather than prescriptive, and multidisciplinary in nature. For instance, subtitle translation encompasses translation studies, intercultural communication studies and film studies, amongst others. Therefore, an empirical research method needs to be used in order to meet the needs of this empirical study in the field of translation.

In this research, the methods used are a self-built parallel corpus, a questionnaire and several short interviews. The corpus will help me to test the three hypotheses, while the questionnaire and interviews will be a supplementary method to further collate concrete and first-hand evidence relevant to this empirical research.

4.2.1 Rationale of Corpus

Toury emphasizes the significance of empirical research by suggesting that:

the introduction of empirical methods proved to be a true landmark in the evolution of the discipline... and the greatest contribution of experimentation lies precisely in its potential for shedding new light on the interdependencies of all factors which may act as constraints on translation and on the effects of these interdependencies on the process, its products, and the functions which any of them may serve in the recipient culture, and in increasing their predicative capacity. (1995: 221-222)

Ma and Miao explained that an empirical model of translation studies should be improved through the observation, description and analysis of phenomena in translation, which not only leads to the empirical accumulation of knowledge, but also makes translation studies descriptive and multidisciplinary (2009: 336). Within current translation studies, an increasing number of scholars have shown interest in carrying out research into such issues as “translation universals” using corpus translation. From 1993 onwards, corpus linguistics developed rapidly thanks to scholars such as Baker, Laviosa, Shlesinger and Zanettin et al. all of whom began to use corpora as a tool to investigate translation at both a descriptive and practical level (Baker 1993, Laviosa 1998, Shlesinger 1998, Zanettin et al. 2007).

In current manifestations of translation research, there are four types of electronic corpora that are specifically useful: namely, parallel corpora, comparable corpora, monolingual corpora, and multilingual corpora.

According to Baker, corpora applied in translation studies refer to “collections of texts held in machine-readable form and capable of being analysed automatically or semi-automatically in a variety of ways” (1995: 225).

Corpus-based translation studies is a newly developed field based on the theories of corpus linguistics, linguistics and translation studies, and mainly focuses on investigating authentic bilingual language data by using computer applications to

analyse and calculate probability and statistics. According to Wang, “the development of corpus-based study and bilingual corpora in particular, may help Descriptive Translation Studies develop in a deeper way” (2006: 6).

Baker is considered to have been the first scholar to introduce the corpus as a research method in translation studies. She applied the research method of corpus linguistics study to the collection of a great deal of authentic translation materials, and in turn she described the nature of translation and even established many regulations and norms of translation. Baker pointed out that, with the development of corpus-based translation studies, scholars may use the comparison of the original language text and the translated language text to explain the communication role of the translated text in the nature of translating (1993: 243). Baker’s idea led scholars to certify, modify and clarify the nature of translation in order to better describe the nature of translation.

Baker divided the corpora of translation studies into three main types: parallel corpora, multilingual corpora and comparable corpora according to different study purposes (1995: 230). Parallel corpora highlight the differences between the original text and the translated text at the level of lexis, sentences or paragraphs. The second type of corpora is multilingual corpus. It is normally a collection of two or more versions of text; they are all original texts as opposed to translated ones. This type of data collection can be regarded as a kind of pure “parallel corpora” that offers information to scholars and enables them to tell the difference in writing styles between each text, and helps them to set up criteria to evaluate the quality of translation. Last but not least, comparable corpora refer to two independent collections of texts in the same language; for example, texts originally produced in a given language (English), and texts translated into the same language (English). Scholars can test their theoretical hypotheses through vast computer-stored collections of comparable texts, which can easily reveal the distinctive linguistic features of translated texts. They can also offer learners a better comprehension, not only of target but also of source texts, allowing them to compare language and cultures in terminology, phraseology and textual conventions. Comparable corpora may help scholars to indicate the universality of translation. It is clear that the application of corpora not only supplies translation scholars with empirical research tools to investigate the nature of translation and

describe the features of translated texts, but it also provides practical translators with an invaluable tool in their practical work.

According to Ma and Miao,

parallel corpora consist of original texts and their translated texts. They can be used to provide information on specific language-pair translational behaviour, to posit certain equivalence relationship between lexical items or syntactical structures in the two languages concerned, or to explore the phenomenon of translationese. They can also offer translation learners the possibility to observe what strategies translators appear to privilege, and to learn how to overcome specific translation problems based on their observation. (2009: 356)

The acknowledged advantage of corpus is its “data-driven feature [that] helps researchers conduct their investigation from the bottom up, using concrete facts to make generalizations about languages”, which can be tested repeatedly in order to avoid subjectivity and randomness in the process of study (Baker, 1996: 186). In particular, the use of corpus in translation studies, such as in relation to film subtitling, can enable researchers to find some peculiar semantic features, differences in the style of the texts or language customs, differences in the length between the original versions and the translated manifestations, co-occurrence, coherence, and even the distinctive features of using punctuation within the translation. However, the disadvantages are also obvious. On the one hand, the data collection process is labour and time intensive. Any researcher copiously needs to transfer the format of the selected texts in order to meet the requirements for collecting data in the corpus. On the other hand, most scholars tend to proceed with their research from the top down in order to find evidence in support of their abstract hypotheses (ibid: 186). Therefore, the use of corpus requires the researchers’ patience and intelligence. I think with full preparation works, these difficulties are resolvable.

The development of parallel corpus studies in European countries is at a mature stage. Meanwhile, in China, the study of corpus linguistics and corpus translation has developed very rapidly in the last 10 years. The most common types of corpus undergoing development are general corpus, specialized corpus, synchronic corpus,

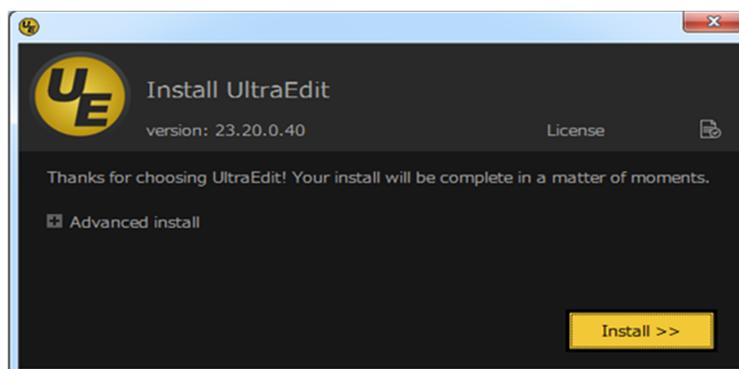
diachronic corpus, and learner corpus (Liang et al. 2013: 4-5). Although some of these corpora can be found online (e.g., <http://mtgroup1ict1ac1cn/corpus>), these corpora rarely meet the needs of language scholars because of the limited data that is available to the public. Moreover, instances of E-C parallel corpora are even rarer, particularly in relation to the subtitling of animation films.

In this research, I have opted to set up a self-built corpus in order to compare the original subtitles and the translated subtitles in my selection of 15 feature length animation films. The purpose behind this discussion of suitable translation strategies is to take a scientific approach with a view to identifying “subtitling universals”, particularly in relation to E-C subtitling.

In the introduction chapter of this thesis, I explained my research purpose and hypotheses. I plan to test and evaluate all of these hypotheses using the chosen methodologies. The self-built corpus will help to evaluate the effectiveness of the first hypothesis (about the length difference between the translated Chinese subtitles and their corresponding English original texts) and analyse the proportions of the use of traditional expressions and popular expressions in the data.

4.2.2 Constructing a Parallel Corpus

The corpus requires special apparatus (such as computer terminals, computer programmes or bespoke software) that need to be described as a part of the strategy for conducting research (ibid: 82). In this research, I have chosen three software packages to evaluate these hypotheses: namely, UltraEdit, Microsoft Excel and Paraconc to work out the specific research results.



Screenshot 1

UltraEdit's text editing features make editing lists and columns an intuitive experience, not the exercise in tedium it used to be. With features like **multi-caret editing**, column/block editing and multi-select, it is a simple text editor when I want it to be and a multi-cursor power editor when you need it to be. Since UltraEdit can identify all kinds of subtitle files, it is suitable for this research. The use of this software is simple: when you drag any kind of the above-mentioned type of subtitle file to the UltraEdit, the bilingual subtitle pairs appear with automatically labelled serial numbers. Then I only need simple arithmetic skills to obtain the total number of subtitle pairs in a film. What is more, when I select and click on a particular line of subtitle, UltraEdit can tell the numbers of words in this specific line. Since the first hypothesis in this research is about the testing of the length difference between the translated subtitles and their corresponding original subtitles, UltraEdit can help to work out each line of subtitle first, then put these data into Microsoft Excel, such that the result of length difference can be calculated by a manual set-up format such as "A-B=X".

Meanwhile, Microsoft Excel is arguably the most suitable tool for collating statistics amongst commonly used computer software. In order to assemble all the language data from the selected 15 films, Excel will naturally be the appropriate option for this activity. Moreover, its feature of "properties" helped me tailor Excel to meet her own specific requirements in the collation of statistics. For example, in order to calculate the length difference between the original English text and the subtitles translated into Chinese, I am able to create "remark I" with the name of "the length difference" in one additional column and use the preset formula as "sub (A, B)" (sub is one of the preset functions in Excel) to get the desired result. A more detailed description of the use of Excel in the collection of data in the corpus of this study is given in the following section of this chapter. Inevitably, since the research is concerned with E-C subtitling, the main limitations and appropriate translation strategies consequently become the key investigating objectives. According to the classification of the main types of corpora in translation studies, a parallel corpus that compares the original text with the translated subtitles is the most suitable. Therefore, Microsoft Excel and UltraEdit can help me to test the first hypothesis about the length difference as well as being a preparation to the next step of testing the second and third hypotheses about the use of culturally loaded expressions in Chinese translated subtitles.

Lastly, the software of ParaConc is “a bilingual or multilingual concordancer that can be used in contrastive analyses, language learning, and translation studies/training” (<http://www.paraconc.com/>). In this research, I plan to test the frequency of the use of traditional expressions as well as the frequency of the use of popular expressions in the E-C animation films’ subtitle translation. The results of these frequencies can help me to identify my second and third hypotheses concerning whether the use of these two types of expressions can make the translated subtitles of English animation films more attractive among Chinese audiences and among young people in particular.

After identifying the most suitable software to build up the specific corpus for this research, the detailed application procedures are as follows:

a) Chosen Linguistic Data

The chosen texts constitute the first element in a corpus. In this study, 15 English language texts and their corresponding Chinese language subtitles are brought together in a parallel corpus as the linguistic data. These data are classified respectively in terms of the types of traditional expressions and popular expressions.

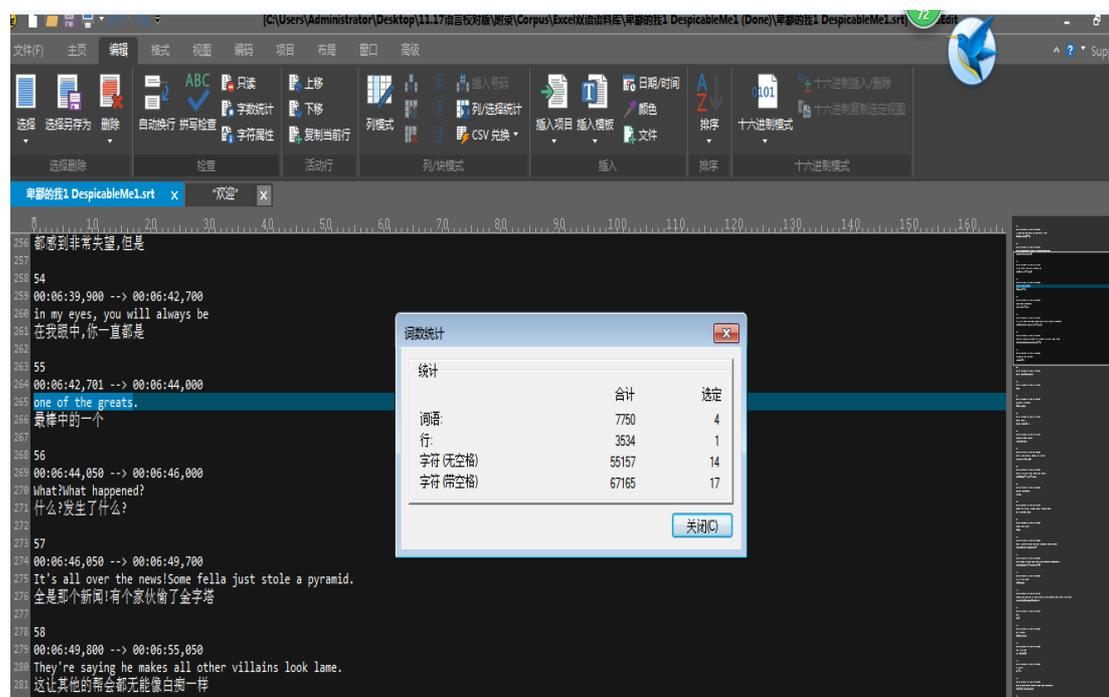
b) Collecting Data

Before establishing the corpus, with the recommendation by Huang, I had the chance to talk with two scholars, Liang and Xu, during a summer course I attended in 2014. These two scholars are well-known professionals in the field of corpus study in China.

In the course of the conversation about how to construct a suitable corpus for this specific study, they offered a great deal of useful advice that enabled the researcher to build up her corpus in a purposeful and focused way. The main elements of this advice were as follows: firstly, they encouraged the researcher to seek practical input from the Shanghai Translated Film Studio, the official company for translating exported films in China; secondly, they recommended naming this specific corpus as a “self-built parallel corpus for a special purpose”, in view of the usage and scale of the corpus; thirdly, in the next phase of the research work, they encouraged the researcher to continue inputting more data into the corpus in order to obtain more

effective and objective data results; lastly, they recommended transforming the data results into value measurements with a practical application to help real-world subtitlers produce subtitles of a more effective and reliable quality.

Given that the research objective is animation film subtitles, most of the raw linguistic data are spoken language rather than written language. Therefore, the source of these raw language materials is the films' dialogues. Yang and Tang (2014: 174) advised to download all the relevant materials from the Sheshou website. This website is free of charge and offers bilingual subtitles (English and Chinese) of almost all the animated films released in China in the last 15 years or so. Therefore, the first raw materials for this research were the downloaded text-based film dialogues. When I inputted the names of the films on the website, specifying "E-C bilingual subtitles" as the key search request, she obtained two main subtitle categories from this website. One category was originally in PDF or CAJ format, while the other was in SSA or SRT format. In the search of the 15 selected film subtitles, most of them are in SRT format; I needed to transfer this format into plain text versions. Then, the previously introduced UltraEdit helps to open each type of the mentioned format of subtitle documents as the following example shows:

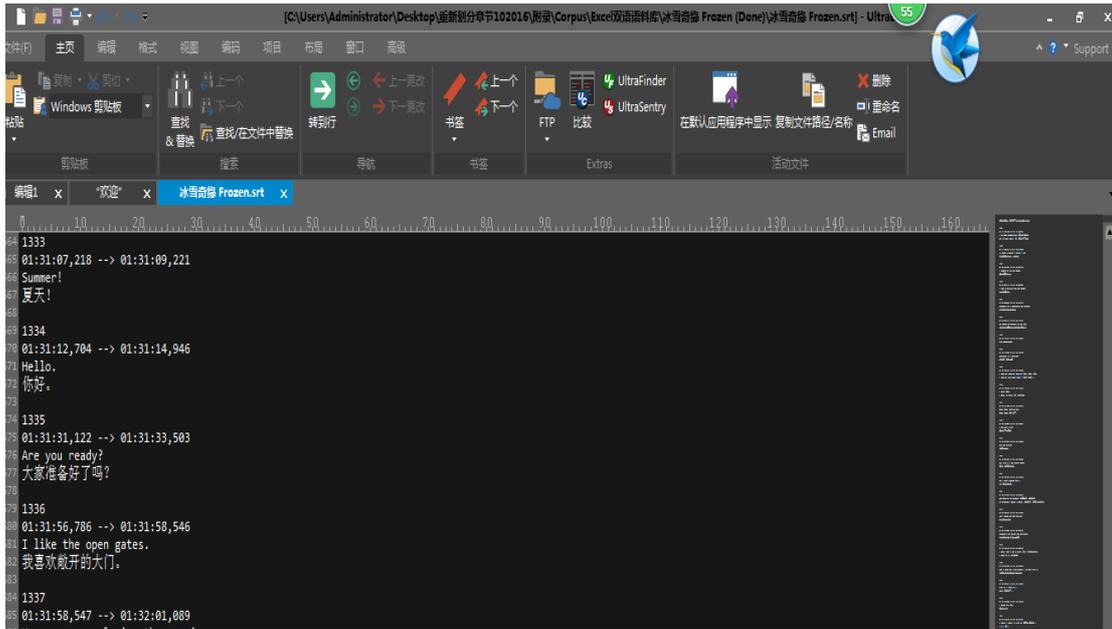


Screenshot 2

c) Aligning the Bilingual Subtitles

The alignment of dual languages in a corpus is useful to researchers as an efficient means of collecting data. This technology helps researchers align bilingual materials with the same meaning in the source and translated texts with its algorithm. The units of alignment are varied: namely, passage alignment, sentence alignment, phrase alignment, word alignment and even character alignment. The smaller the unit is, the most linguistic the information it offers. However, in this research project, because I want to verify my study hypotheses about the impact of cultural elements in subtitling, I have chosen to undertake sentence aligning. Sentence aligning can help me to observe the length difference between the source subtitle and the target subtitle. As the above UltraEdit sample shows, after the aligning of each pair of subtitles in the unit of sentence is accomplished, the use of Microsoft Excel can help to fulfil the further calculation. Moreover, the aligning in the sentence unit can also help me to test the frequency of the use of two kinds of culturally loaded expressions in my second and third hypotheses; therefore, the use of UltraEdit in this research is an appropriate choice. Besides, as a way of preparation and backup, I can also keep the raw materials in the form of “time code + original English original subtitle + Chinese translated subtitle” in 15 UltraEdit files as well. The advantages of taking this preparatory step are as follows: the time code helped the researcher to self-evaluate after finishing the task; I could check any pair or pairs of bilingual subtitles in terms of their synchronism, which means that only the frames match the subtitles, resulting in the audience being able to see the synchronism of pictures and dialogues. Then, putting the translated subtitles and the source subtitles into two lines, as well as locating them in the form of “text-align left”, helped the researcher to see the length difference between each pair immediately. The edition of Microsoft Excel in the corpus involves 15 files, each of which contains one particular set of film subtitles. The other edition of the Word document in the corpus also involves 15 files, as well as backup files separately containing the 15 selected film subtitles.

The following examples show a sample is kept in three kinds of software: the UltraEditor, Excel and Notepad:



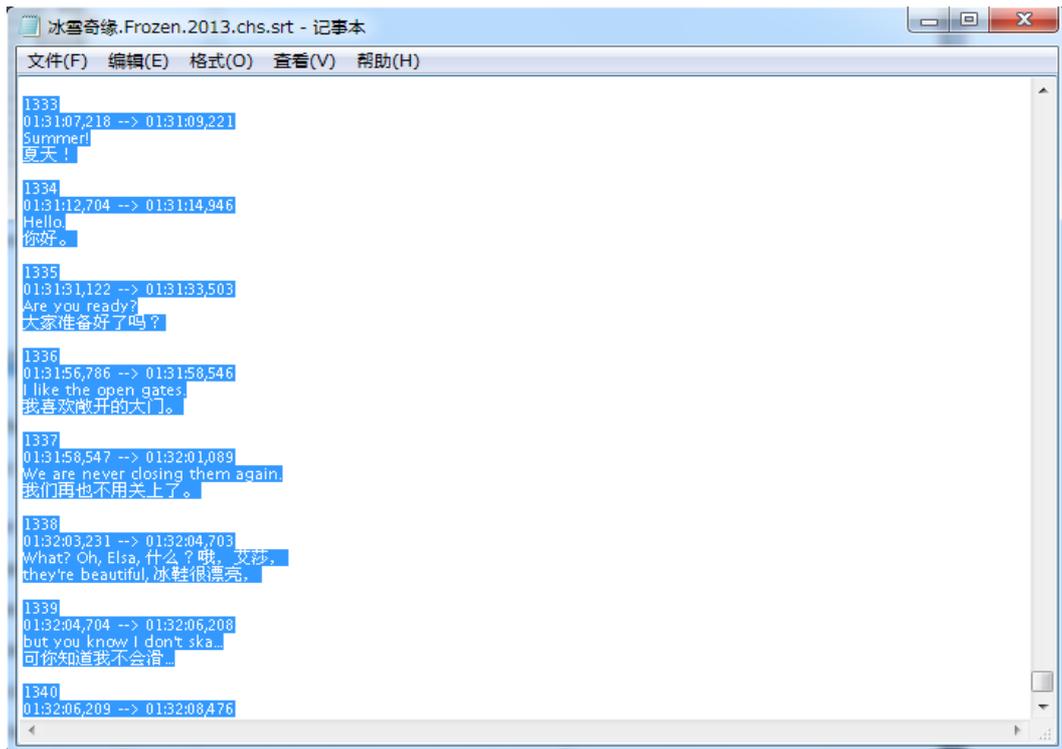
Screenshot 3

(UltraEdit)

	A	B	C	D	E	F
545	1544	我真想亲你!	I could kiss you!	5	4	1
546	1545	我是说,我希望...	I could. I mean I'd like to.	6	8	-2
547	1546	我...	I'd...	1	1	0
548	1547	可以吗?我们...我是说...我们?	May I? We me... I mean, may we?	10	8	2
549	1548	等等...怎么?	Wait, what?	4	2	2
550	1549	我们可以。	We may.	4	2	2
551	1550	夏天!	Summer!	2	1	1
552	1551	你好。	Hello.	2	1	1
553	1552	大家准备好了吗?	Are you ready?	7	3	4
554	1553	我喜欢敞开的大门。	I like the open gates.	8	5	3
555	1554	我们再也不用关上了。	We are never closing them again.	9	6	3
556	1555	哦,艾莎,	What? Oh, Elsa,	3	4	-1
557	1556	冰鞋很漂亮,	they're beautiful,	5	2	3
558	1557	可你知道我不会滑...	but you know I don't ska...	8	6	2
559	1558	来吧,你能的。	Come on, you can do it!	5	6	-1
560	1559	嘿,姑娘们!	Hey, girls!	4	2	2
561	1560	嘿,伙计们。	Hey, guys.	4	2	2

(Excel)

Screenshot 4



(Notepad)

Screenshot 5

Take the third pair of subtitles as an example. The time code shows that the dialogue started at the first minute and 31 seconds of the film, with the first subtitle lasting about two seconds, while there are seven words in the original subtitle and three characters in the translated subtitle. In a visual sense, because the structure of Chinese characters is relatively compact and independent, the length difference between the bilingual subtitles is not very obvious. But because the different word formations, Chinese characters look more complex than English characters, therefore, I estimate the reading time of Chinese subtitles should be longer than that of English ones.

As the description above explains, the software of UltraEdit and Microsoft Excel can help me realize my testing of the first hypothesis, that is, the length comparison between each pair of Chinese translated subtitles and its corresponding English original text. Then, in order to test and calculate the frequency of two typical expressions in Chinese translated subtitles, that is, traditional expression and popular expression, another two hypotheses need to be tested, which concern whether these two types of expressions are effective in making the translated subtitles more attractive and interesting to audiences, and to identify the strategies used behind these

expressions. In the process, another software package “paraconc”, is available to assist me in obtaining results about the “frequency” of each type of expression in the collected data. As the following example shows, I put the label “TE” (traditional expression) and “PE” (popular expression) at the end of each translated subtitle which is relevant to traditional expression or/and popular expression, then put the whole text of one film’s data into paraconc; the subtitles which are labelled will be shown in serial numbers.

4.3 Corpus-based Investigation

4.3.1 Testing the effectiveness of the data

Before collecting all the selected data, testing the effectiveness of the plain text by sample film data are needed. I, however, need to decide the appropriate method of choosing a sample first. The purpose behind undertaking a sample analysis is to check for the following expected problems: (1) whether the size of the text is suitable; (2) whether the text contains unreadable code, unnecessary spacing, or other coding problems; (3) whether the text has mixed punctuation or contains the full width of Chinese characters; and, (4) whether the text has other unrelated items.

4.3.2 Collecting the Data

As the previous explanation of the first hypothesis in this research implied, I will test whether the length of Chinese translated subtitles is generally greater than the length of the corresponding English original text. In keeping with this hypothesis, the data, in terms of the number of words in each pair of subtitles, both in English and Chinese, as well as their length differences are needed. The following procedure explains how the data in the corpus help to realize this specific study purpose.

As outlined in the previous introduction, once the bilingual subtitles from the 15 selected animation films are collected from the Sheshou website, they are opened up in UltraEdit. In this software interface, I can obtain the numbers of words of each singled subtitle. Then, in the next step, all the bilingual subtitles are copied and put into a Microsoft Excel spreadsheet. By comparing the number of English words in each sample of original text with the number of Chinese words in each target subtitle

on the spreadsheet, the testing of the first hypothesis about the length difference between each pair of bilingual subtitles can be achieved.

4.3.3 Testing the Corpus by Sample Data

a) Testing the first hypothesis

I firstly applied one film as a sample. According to the sample data, it is evident that Chinese expressions are generally longer than English expressions, as indicated in the Screenshot below:

	A	B	C	D
1			Numbers of words(English)	Numbers of words(Chinese)
2	Excuse me, sir, is there a commode?	请问, 先生, 这里有洗手间吗?	7	11
3	Justin!	Justin!	1	1
4	Quick, honey, take my picture. I got the pyramid in my hand.	快, 亲爱的, 给我拍张手举金字塔的照片.	14	23
5	Justin, you get back here, right now!	Justin, 你快给我回来!		
6	No, stop!	不, 站住!	2	3
7	No, no! Stop him!	不! 拦住他!		
8	Go back! Don't climb!	快回去! 别爬!	9	10
9	Wait, wait.	等等, 等等	2	4
10	Hold on. Easy, little boy.	别动, 放松, 小朋友	5	7
11				

Screenshot 6

Once 60 pairs of bilingual subtitles are collected from the plain text of the sample film's screenplay, it is possible to work out the difference in the number of words between each subtitle pair by using the calculating function within Microsoft Excel. As a result, among those extracted sixty pairs, the maximum value is 11 words and the minimum value is minus four. Therefore, the average value of difference in the 60 pairs is about 2.69 (see the amber-framed column and the blue circled parts in the following screenshot).

Appendix III - Microsoft Excel

	A	B	C	D	E	F	G	H	I	J	K	L	M
1			Numbers of words(English)	Numbers of words(Chinese)	The difference of English words and Chinese words						The use of strategies		
2	Excuse me, sir, is there a commode?	请问, 先生, 这里有洗手间吗?	7	11	4						N		
3	Justin!	Justin!	1	1	0						Y		
4	Quick, honey, take my picture. I got the pyramid in my hand.	快, 亲爱的, 给我拍张手举金字塔的照片。	14	23	9						N		
5	Justin, you get back here, right now!	Justin, 你快给我回来!			0						Y		
6	No, stop!	不, 站住!	2	3	1						N		
7	No, no! Stop him! Go back! Don't climb!	不! 不! 拦住他! 快回去! 别爬!	9	10	1						N		
8	Wait, wait.	等等, 等等	2	4	2						Y		
9	Hold on. Easy, little boy.	别动, 放松, 小朋友	5	7	2						N		
10	Okay, stop, child! Stop right there. No!	好了, 站住孩子! 站着别动, 不!	7	11	4						N		
11	No, no, no! There he goes.	不! 不! 不! 他掉下去了	6	8	2						Y		
12	Justin!	Justin!	1	1	0						Y		
29	Watch, this is so fun to see	看好了, 这可不好玩	7	8	1						Y		
30	Despicable me	因为我是大坏蛋	2	7	5						Y		
31	Morning, Gru!	早啊, Gru!	2	3	1						Y		
32	How you doing?	你好啊	3	3	0						Y		
40	You've got to be purring on my leg!	开什么玩笑!	9	5	-4						I		
53	No, it isn't. Yes, it is.	不是录音 就是录音	7	9	2						N		
54	Watch this. Leave a message, beep.	听好了, 有事请留言 哔-	6	9	3						N		
55	Goodbye, recorded message.	再见了, 录音先生	3	7	4						Y		
56	Agnes, come on.	Agnes, 快跟上	3	4	1						Y		
57	Kyle!	Kyle!	1	1	0						Y		
58	Bad dog! No! No, no.	坏狗狗! 不! 不, 不	5	6	1						Y		
60	Gru!	Gru!	1	1	0						Y		
61					2.69492						0.6087		

Screenshot 8

In the course of employing this strategy, I have found that some types of traditional Chinese expression (such as idioms, archaisms and proverbs) and topical expressions (such as those referring to popular and Internet-based culture) frequently appeared in the subtitling of these films. By conducting the questionnaire, it is possible to confirm the extent of the popularity of these expressions.

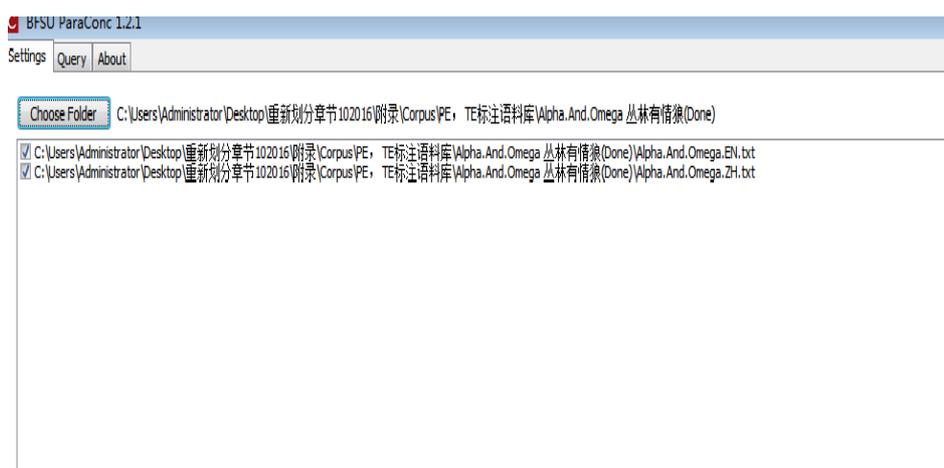
In the previous chapter, four of Gottlieb's subtitling strategies were mainly found to be applicable to the translation of E-C. These strategies are paraphrase, transfer, transcription and condensation. In deploying these strategies, with the exception of condensation, translators need to pay more attention to the selection of target expressions to be used if the length of translated subtitles is to be reasonable. Achieving reasonable length is critical if the target subtitles are to be readable by audiences in the 'real' world.

In order to investigate whether the above findings indicate translation universality, I needed to collect a larger amount of data to verify her assumptions. Other findings may also appear after collecting and analysing all data in the self-built parallel corpus.

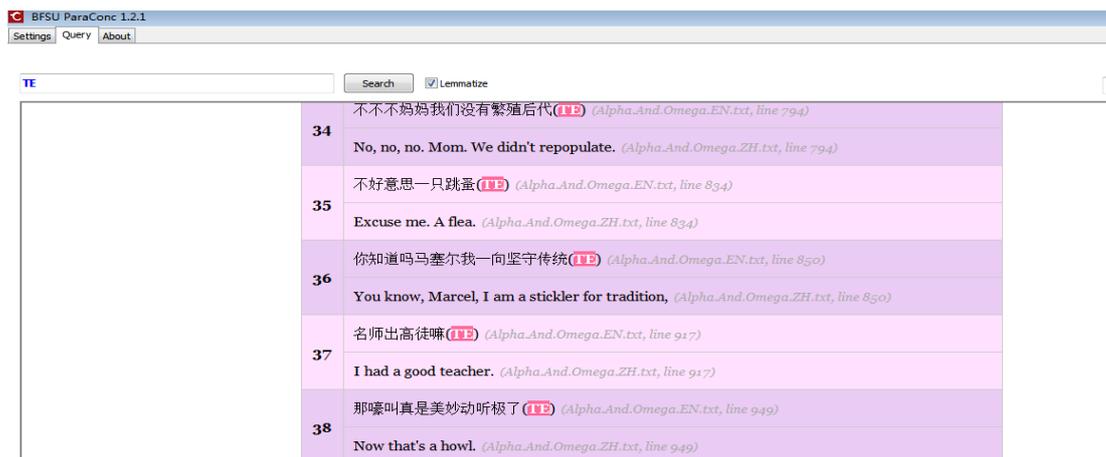
b) Testing the second and the third hypotheses

As indicated in the previous section, there are two other research hypotheses involved: that effective translation is contingent on the use of traditional Chinese expressions within the translated subtitles, and that effective translation is contingent on the use of popular expressions within the translated subtitles. The corpus will help me to collect these two kinds of expression. Another software package known as paraconc will test the frequency of the use of these kinds of culturally loaded expressions and highlight the main issues concerning current data, such as the inappropriate, unjustified and inadequate use of these expressions. Then, with the help of the corpus' data results, I can discuss suitable translation strategies for strengthening the expression of current data.

I firstly align all the bilingual subtitles, and marks out the translated subtitles which involve the use of traditional expressions as well as popular expressions. Then by using paraconc, the frequency of the use of these two types of expressions will be calculated immediately.



Screenshot 9



Screenshot 10

4.4 Further Use of the Corpus

In the investigation of sample subtitle pairs, I find that, in the process of translating, Chinese subtitles are longer than the corresponding text in English. However, given the mechanical process of making film subtitles, the ideal length for a Chinese subtitle is about 15 words in each line. My expectation is that there are some translation strategies that should help the subtitler to fulfil this ideal. If this turns out to be the case after acquiring the large amount of data in the self-built corpus, I will discuss my findings and the most effective strategies that I have found in the process. Conversely, if the results from the total data are not consistent with the findings from this sample, more components will need to be considered and interrogated than are present in the current hypothesis. For the second and third hypotheses, the study approach is similar to the first one. A larger amount of data also needs to be input into the specific software, such that the more detailed elements that are found, the more concrete will be the analysis and the more useful suggestions provided in the end.

4.5 Questionnaire

The second and supplementary research method is the questionnaire. The questionnaire format is considered as “valid and useful” as a quantitative method because it mainly emphasizes the quantity or the amount of the data gathered (Best and Khan 1989: 90). A research method should encompass the overall strategy that is followed in collecting and analysing data. The general classification inherent in a research method is governed by the distinction between quantitative and qualitative

research. Quantitative research is “the collection and analysis of numerical data in order to explain, predict, and/or control phenomena of interest” (Gay 2006: 9). However, in the process of conducting practical quantitative research, researchers need to do much more than only use numerical data. They must state the hypotheses to be tested, specify the research procedures, anticipate the likely problems in data collection, and make sure there is an adequate number of participants and their surrogates in order to provide statistically meaningful and effective data. The result of quantitative research will generally be objective because researchers use ‘paper-and-pen’, or non-interactive instruments to conduct their investigation. Qualitative research, however, is “the collection, analysis, and interpretation of comprehensive narrative and visual (non-numerical) data in order to gain insights into a particular phenomenon of interest” (ibid.: 9). That said, in practising research, scholars tend to use both of these two methods in a combined way in order to arrive at a more objective and credible result. In this study, I use the corpus as the main research tool, alongside a questionnaire as a supplementary method, in order to strengthen the scientific approach of my study.

As a supplementary research method to be used, the content of the questionnaire needs to be examined in detail in terms of its description, the intended respondents, and the collection and analysis of the results. The examination of these aspects demonstrates the validity of the questionnaire and, in turn, its capacity to evidence the accuracy of the chosen theory and the effectiveness of the recommended E-C subtitling strategies.

4.5.1 Key Points of Carrying Out the Questionnaire:

Ethical Considerations

Ethical considerations play an inevitable role in all research studies, while all researchers must consider the ethics related to their studies. “In research, the ends do not justify the means, and the researchers must not put their need to carry out a study above their responsibility to maintain the well-being of the study participants. Research studies are built on trust between a researcher and the participants, and researchers has a responsibility to behave in a trustworthy manner, just as they expect participants to” (Gay 2006: 73).

Furthermore, research that is contingent on the contribution of human subjects ought to require even more careful pre-consideration given that research participants may experience stress, anxiety, and a great number of other consequences (Robinson 2011: 194). For this particular research project, it is necessary to ensure that both ethical and legal issues are considered throughout the research process, with particular consideration given to the type of respondents involved (that is, undergraduate students mostly majoring in English).

First of all, the key ethical issues in research are involved with the participants' right to give informed consent and enjoy freedom from harm (Gay 2006: 74). Otherwise, collecting information from participants is regarded as unethical. Therefore, at the beginning of the research process, I am committed to explaining and informing all the participants of the overall purpose of her study and the step-by-step procedures of participation. The related written documents about the research purpose, the detailed participation process, and the proof of Ethical Approval from the Ethical Research Committee at the University of Salford is to be provided to all participants; all the related documents with official signatures are in Appendix 3. To make sure that all the participants fully understand and are acquainted with the study requirements and purposes, as well as ensure that they avoid any risks, anonymity and confidentiality issues will underpin every stage of the questionnaire process: its completion, its submission, the data analysis and the production of the research findings. This is taken as a basic requirement by ethical research boards and committees as well as the UK's Data Protection Act (1998). In so doing, I am responsible for keeping participants' identities anonymous and reminding them not to sign their names on the questionnaire at the beginning or at the end of their answers. In my final report, I generally ought to be able to identify the group of participants, their education background information, age range, etc. Within qualitative research, aspects of the participants' individuality, such as their likeness and voice, are not critical given the general nature of questionnaires as a quantitative research tool. Therefore, issues regarding anonymity, the explanation of the research, how to keep all data confidential, the use of these data in the step of research findings is explained to all participants at the beginning of the questionnaire so that the research meets the basic requirements of informed consent.

Preparation:

In order to meet the requirements of the Ethical Research Committee at the University of Salford, as well as the UK's Data Protection Act (1998), it was necessary to provide the following information to all the respondents before asking them to answer the questionnaire; this was indispensable in order to ensure their comprehension and support. First, it was necessary to outline the research topic and its objectives, and the project's academic context to the respondents.

Research Topic:

The current research topic is called A Comparative Analysis of Film Subtitle Translation from English in Chinese - A Case Study of 15 Popular Animation Films. The research aims to test three research hypotheses, as well as discuss the main issues and effective solutions related to the subtitling of the sample film *Despicable Me 1* from the perspective of cultural awareness.

Academic Context:

AVT is a new area of study within translation studies. Scholars from Western countries were the first to undertake theoretical work regarding translation. Examples include Jorge Diaz-Cintas's discussion about the application of descriptive translation studies (DTS) and Even-Zohar's polysystem theory in relation to the field of AVT (2004). In addition, scholars in the field of subtitle translation, such as Henrik Gottlieb, have proposed 10 translation strategies appropriate to AVT. This research project builds on the aforementioned theoretical work by scoping and interrogating further issues and strategic possibilities for movie caption translation between English and Chinese. The research expectations are to define common issues for, and identify, effective translation strategies to improve the quality of translation work in the context of movie subtitles. However, the intrinsic problems that complicate such translation work - given that English and Chinese belong to two different language families - are also taken into account. In other words, arriving at an "equivalent" translation between these two languages may be more difficult to achieve than that between English and a language from the same or similar language family. Moreover, the huge cultural divide between the East and West means that there are always significant challenges in delivering information from the Source Text (ST) to the Target Text (TT). Thus, the realistic contribution of this research project will be to set

out the common issues and develop suitable strategies in the English/Chinese movie caption translating process and, more broadly, to extend the theory of subtitle translation into this very specific cultural-linguistic context. Firstly, this research aims to examine the advantages of applying traditional Chinese expressions (idioms, archaisms) and those of applying popular expressions (popular language in networks, new words, loaning words and dialects) as culturally loaded expressions in English-Chinese subtitling. Moreover, the use of these two kinds of expressions will be combined with appropriate translation strategies (four strategies according to Gottlieb), and another two novel strategies used in subtitling in the last five years). Then, as a research result, I will design a measuring scale by referencing the data results from my research study. The measuring scale will be improved and completed by continuously collecting more data for my corpus. Detailed discussion about how to develop this theory by analysing the main issues in the present data and studying effective translation strategies will be provided in a later part of this chapter.

Secondly, it was important to explain to the students that the reason for inviting them to answer a questionnaire was to obtain first-hand information to enable the researcher to shed light on the two questions mentioned above and also, ultimately, to improve the quality of subtitles that millions of other spectators read when they watch a foreign language film. The students were told that their selection as participants was based on the reasonable assumptions that: they form part of the potential audience for these translated films; they possess a good level of knowledge in E-C translation; they would also be familiar with the use of traditional Chinese expressions (such as idioms and archaisms) and popular expressions (such as vernacular and language made popular in networks). In addition, the purpose of the questionnaire was to test whether the discussed translation strategies were more effective in engaging the audience's visual attention and, furthermore, whether the Chinese language peculiarities of idioms, archaisms and popular expressions were welcomed by the audience. As such, it was explained that the questionnaire would be in three parts: the first part consisted of 15 paired-choice questions about two alternative translations marked as 'A' and 'B'. The second part consisted of multiple choice questions whose purpose was to calibrate audience preferences towards the use of culturally loaded Chinese words. The last part of the questionnaire was an open question that invited suggestions from the students as spectators for E-C subtitling; here, the participants were invited to

write down their own suggestions to improve the translations of these aforementioned films.

Lastly, it was necessary to give the students instructions about the process of answering the questionnaire. The expected time for completing the questionnaire was 30 minutes and it would be completed anonymously. In answering all the questions in this questionnaire, it was anticipated that the students would refer to the experience and knowledge that they had acquired on their translation and interpretation courses over a two-year period, and share their personal viewpoints on the translated subtitles of recently released animation films. The students would personally place their questionnaires into an envelope and put them into a pre-prepared box at the front of the classroom before they left. I would analyse the collected data in the second stage of her work. The electronic data would be password-protected and all hard copies of the completed questionnaire would be stored in a locked filing cabinet. The source of the data would be generically described as “undergraduates from the Shanghai University of Sport and the Shanghai Fudan University”. Moreover, I reiterated my appreciation to all the participants and emphasized to them that, with their help, the data from the questionnaires would make an important contribution to the development of this research project. Furthermore, the findings of this research would be made available to film subtitling companies in order to improve the subtitles of films that the participants and many other spectators from different generations watch.

4.5.2 Description of the Questionnaire

Based on the introduction of research hypotheses and research purposes in the previous chapters, the questionnaire is considered as supplementary to the results emanating from the corpus. According to the data analysis for the sample film in the corpus, I am able to identify the following three phenomena: 1) the length of the translated Chinese subtitles is often longer than their equivalent in the original English text: there are on average 2.69 more words in Chinese than in English; 2) about 60% of subtitles are translated by using different translation strategies; 3) about 17% out of the aforementioned 60% of subtitles are translated using traditional Chinese expressions, such as idioms, archaisms as well as some modern expressions, such as popular language in networks and new words. This syntagmatic patterning in texts has

shown that “the co-selection of syntax and lexis often involves not just one word but a series of them” (Francis 1993: 143).

Therefore, the questionnaire is designed as follows:

In the first section, I offer the respondents 15 paired-choice questions about two-version translations marked as ‘A’ and ‘B’. The related content is taken from the sample film *Despicable Me 1*, with all the A choices taken from the film’s public release and which the researcher has downloaded from the official website of Sheshou. All the translations are regarded as a better quality of translation with regard to certain translation strategies. This relates to earlier discussion about the four translation strategies from Gottlieb’s typology that are applicable to E-C translation, known as transfer, transcription, paraphrase and condensation. Moreover, two additional strategies known as globalization and localization are also considered within the context of considering the film as a form of commercial product. In the process of making films for commercial purposes within international markets, globalization and localization are interactional with each other (O’Hagan and Ashworth 2002: 66). Therefore, I have deliberately selected two or three subtitles that deploy each strategy in order to observe whether the respondents’ preferences are the same as those of the translator of the sample film, or not. Meanwhile, all the B choices are a literal or word-for-word translation of the original text did by me. The method of translation in the B choices generally uses a similar equivalence to the corresponding original in order to achieve an optimal translation. Since the respondents are undergraduates majoring in English, they should be expected to have a higher level of competence in both the English language and E-C translation ability. Therefore, the expected result of this section is that most respondents should prefer A rather than B.

However, the respondents are also given the opportunity to state their own translation at C, if they believe that they can provide a better translation than the given two choices. Generally speaking, the purpose of the first section in the questionnaire is to check whether the use of strategies is acknowledged and actively considered as important in the production of an optimal quality of subtitling, and E-C in particular.

The function of the second section of the questionnaire is to help me identify more specific and detailed information or evidence to further validate the findings from the first section. Respondents are offered five multiple choice questions.

For the first question, respondents are asked: “In the most recent four years of your life at university, how often have you been to the cinema to see cartoon films?” Based on the demographic make-up of animation film audiences in the last five years, the researcher has presumed that young people between the ages of 18 and 24 ought to form the majority of the audience for this kind of film. The purpose of the first question is to investigate whether this assumption is correct or not. Moreover, confirmation of what makes up the majority of the audience is intended to help me to qualify whether this group of respondents is ideally suited to the current study.

The second question is: “Do you think the length of the Chinese-translated subtitles is readable?” The wording reflects the fact that, in the corpus-based data analysis, the researcher expects to find that the translated subtitles are always longer than the original ones. That said, it should be considered that, under the mechanical constraints of film screen lines, the subtitler has to bear in mind the acceptable length of subtitles in each line.

Of course, Chinese characters are different from English because they are hieroglyphic and, therefore, normally demand more reading time from the audience than those reading alphabetic writing, such as English. Hence, for translation from English into Chinese, the subtitler needs to pay more attention to the expression of Chinese. Given the practical limits inherent in this question, this is expected to elicit a viewpoint on recently translated Chinese subtitles from the respondents. If the response is mostly positive, it shows that the released translation is good in terms of quality. If their response is mostly negative, however, this suggests the need for a greater emphasis in using translation strategies, such as condensation and substitution, in the process of translating.

The next question is concerned with the expression of translated subtitles from the perspective of linguistic peculiarities. The participants are asked: “Do you prefer translations that make use of traditional Chinese expressions such as idioms, proverbs,

sentences from ancient poems or archaisms?” In so doing, I provide examples within the questionnaire in order to focus the respondents’ perspective on this with consideration of the professional level attained by these respondents.

If the participants believe that the use of typical Chinese expressions helps make the film more attractive to them, this position then becomes the precondition by which the researcher will develop further suggestions for subtitling in the ensuing chapter. However, if the answer to this question is generally negative or indecisive, further research ought then to be conducted in order to establish whether an emphasis on the use of particular Chinese forms of expression in subtitling is necessary or not.

In the same vein, take the following question: “Do you like translations that make use of modern Chinese expressions such as spoken vernacular language made popular on the Internet?” With regard to spoken Chinese, language scholars confirm topical linguistic expressions that are used in common parlance on an annual basis. This is a mechanism by which the masses become acquainted with the most topically authentic communication between the Chinese people, especially amongst the younger generations. Moreover, more and more middle-aged people and even senior citizens choose to pay attention to this kind of contemporary language and its expressions in order to better communicate with and understand young people.

Therefore, the use of this type of language ought to be welcomed in subtitling as well. If the selected group of respondents agree with this opinion, further discussion concerning the application of this type of expression in subtitling is necessitated and meaningful. Conversely, if there is disagreement, other solutions ought to be tested.

The last question in the second section is: “Do you think the use of traditional and modern Chinese expressions requires subtitlers’ awareness of cultural difference?” To this end, I again supply some examples with a simple explanation of their corresponding cultural points, the purpose of which is to calibrate how far the respondents realize the function of these expressions and to invite them to share their viewpoints on the importance of the contribution made by Chinese cultural elements to subtitling. As the respondents are all English language learners, they may have a certain awareness of the culture being ‘translated’ in the context of their education

and reflexive experience. That said, it is hoped that the questionnaire facilitates a range of ‘authentic’ responses that challenge any preconceptions or assumptions particularly on the researcher’s part.

The last section of the questionnaire is an open-ended question: “In your opinion, what have been the main problems and weaknesses that have emerged in the subtitles of recently released cartoon films?” I include a list of the names of her selected films with a print-out of 60 pairs of bilingual subtitles from the sample film in order to help respondents answer this question. Apart from the questions I ask them in the first two sections of the questionnaire, it is expected that the respondents will offer their own findings within the limitations of the animation films. Their contribution should offer evidence relevant to my hypotheses as well as prompt more thinking around the research topic.

4.5.3 Description of Respondents

Since the aim of the research is to evaluate the application of subtitling strategies and the effectiveness in using several types of preferred Chinese language peculiarities in E-C subtitle translation, the respondents are drawn from those who are most interested in English-language cartoon films, understand the original text and have a certain level of personal translation ability. As such, I have chosen to distribute my questionnaire to 100 undergraduates who are majoring in English. Focusing on this audience constituency ensures that the results of the questionnaire are going to be representative as a result of the respondents’ high level proficiency in English as well as the knowledge of Chinese language and culture from a young person’s perspective.

This group of 100 students are currently final year English major students at the Shanghai University of Sports and the Fudan University. Their average age is 22 years. Of the respondents, 60% are female while the rest are male. All the respondents are native Chinese speakers.

Before answering the questionnaire, the monitors will arrange for all the participants to prepare themselves as follows:

1. To watch the sample film by listening to the original English dialogue, while

reading the translated Chinese subtitles.

2. Next, participants will be given a printed copy of the translated subtitles and their corresponding original texts to read; they will then be asked to think about the accuracy of the subtitle translation of the sample film.

After this prework activity, it is expected that participants will get to know the subtitle translation of the sample film well and have some degree of understanding and opinion about the quality of the translation, such that they will be ready to offer their own comments on the subtitle translation of the sample film. Besides, participants will have learned about the typology and the two newly proposed strategies of localization and globalization during my previous teaching class, as well as via my email letter entitled *The Related Knowledge of the Questionnaire*.

4.5.4 Use of the questionnaire

In the next step, I will make the questionnaires are answered by the participants, collect the data and then analyse and discuss each of the responses to the questionnaire questions. The expectation concerning the use of the questionnaire is that the participants' perspectives will help me to assess the effectiveness of the culturally loaded expressions and test out the most effective strategies in the E-C translation, so that I can further test my second and third hypotheses in this study.

4.6 Interviews

Besides the two main methodologies, I also refer to several communicative exchanges with some scholars and practitioners whom I met while at international conferences and during an internship in order to further prove my research hypotheses. These exchanges are not as formal as interviews; however, they are useful qualitative approaches with features of colloquialism and face-to-face interaction, which will offer deeper and more concrete ideas from the speakers (Gay, et al. 2006: 10).

4.6.1 Interview Questions

The interview questions are mainly in response to the following:

- 1) According to your practical experience, please confirm your ideal length of a single-line subtitle in Chinese/English (films with translated Chinese subtitles only/films with original English subtitles only).
- 2) According to your experience, please give your opinion about the use of traditional expressions in E-C subtitle translations.
- 3) According to your experience, please give your opinion about the use of popular expressions in E-C subtitle translations.

Besides these three statements, I posed other questions to different interviewees according to their varied study interests or working fields. To the scholars in the field of corpus linguistics and translation studies, I also asked for their advice in constructing her specific parallel corpus: a) approaches in choosing the correct data and b) suitable software to analyse the hypotheses in this particular research. To the scholars in the AVT study area, I asked for their study experience in reference to the following question: “In your previous research, did you know the main age group of the audience for English language animation films in the Chinese market?” I interviewed three practical film-makers in order to obtain more data about the ideal length of single-line subtitles in English and Chinese, as well as three professional subtitlers to discuss their experiences of translating the original English text into Chinese translated subtitles. Moreover, I referenced another practitioner’s interview with some of the subtitlers in order to further support my research hypotheses.

4.6.2 Interviewees’ Background

Generally, the interviewees were scholars and practitioners with different study interests, including AVT studies, film-making, film-subtitling and corpus linguistic studies.

For some interviewees, they preferred to refer to their interviews as academic communications, only because they are too modest to wish to be known as experienced scholars or practitioners. For ethical reasons, in the description of the opinions of the interviewees, some of names will be anonymized, while those who gave permission to use their full names in this thesis will be introduced as such. For three subtitlers, out of respect for other team members (their team colleagues on

practical work projects), as well as to abide by their working contract, they preferred to remain anonymous.

In the following data analysis chapters, the detailed data from interviews will be stated and commented on, respectively. The complete transcriptions of the interviews are in the Appendix III.

4.7 Conclusion

In conclusion, this chapter has examined the form and function of the three methodologies used in this project to answer the research questions. Firstly, the self-built parallel corpus method was discussed in terms of the choice of linguistic data, the ways of collecting the data, the essential form and code of the selected texts, and how the sample is analysed. This was followed by an examination of each element in the design of the second method used, a questionnaire. Particular focus has been given to the content of the questionnaire and its usefulness in being able to test the validity of the researcher's suggested translation strategies. The rationale behind the choice of respondents - 100 Chinese undergraduates who are majoring in English - was also discussed in terms of their appropriateness to the research aims, along with consideration of the ethical and legal issues in working with this type of respondent. Further support is provided by some invaluable interviews and communication between me and scholars/ practitioners who work in the related study areas. Their opinions help to support the data results, as well as to offer practical evidence to confirm the validity of the three hypotheses.

More empirically focused chapters now follow that describe the procedure of data collection and data analysis, as well as a discussion of how these research findings are to be developed.

Chapter 5 Discussion on the Length of Film Subtitles Translated into Chinese

In the previous chapters, I explained that my research purpose was to identify the effective strategies used in film subtitle translation, from E-C in particular. I then described three research hypotheses for this study. From this chapter onwards, I will discuss and analysis the three hypotheses individually. Therefore, in this chapter, I set out the study pursuant to the first hypothesis: that the length of film subtitles translated into Chinese is generally greater in length than the corresponding dialogue in the original English, using the methodologies of corpus, questionnaire and interviews with a selection of scholars and practitioners. Moreover, in the process of analysing and investigating the data, I found that several types of issues appeared, which I will identify and discuss in the latter part of this chapter. The consideration of the readable length of translated subtitles reveals one of the concerns for the receptor, which is a key factor in the polysystem of subtitle translation.

5.1. Data Analysis on Related Short Interviews

In the past three years, I encountered these interviewees in different academic contexts, such as international conferences, study workshops and internships. The different scholars and practitioners expressed different viewpoints. In the following chapters on data analysis, I will describe these useful encounters where there is relevance to one of the specific hypotheses.

Before comparing the length difference between the Chinese translated subtitle and the corresponding original English dialogue, the ideal length of any kind of language subtitles should be evaluated based on the effectiveness of the subtitles. It is obvious that Chinese subtitles and English subtitles will have different length standards because of their different natures.

From the point of view of film producing, theorists and practitioners have varied criteria when it comes to the ideal length of subtitles. For example, as in the previous chapter of literature review mentioned, similar with Zhang and Wang's recommendation of "no more than 14 Chinese characters per line" (2012:139), Xiang pointed out that the number of Chinese characters in each film subtitle line should be

14-15 (with spaces and punctuations); however, the number of English characters is 40 (with spaces and punctuations) (2014: 306). According to the knowledge of “character”, one Chinese word equates to one character, while different words of English will be composed of a different number of letters. Therefore, when calculating the number of English subtitles, it is not possible to calculate by the unit of words, but by the unit of letters. In other words, 40 characters may involve a different number of English words, but a certain number of letters. However, some practitioners with different working experiences had different ideas concerning a standard number for the ideal length of single-lined subtitles. He in her answer of “How many Chinese characters in one line in a film subtitle is suitable for an audience to read?”:

The acceptable and readable length should be around 18 to 23 characters on each frame of a film. Then, if divided into lines, no more than 18 characters in a single line. However, when the subtitle is over 18 Chinese characters long, the subtitler needs to create a line and a half to put in the whole content. Furthermore, the maximum number of subtitle lines on one frame should be no more than two.

Another practitioner, Liu is the Associate President of the Shanghai Translated Film Studio. In one of his interviews, he recommended that subtitlers make a single-line subtitle within a limit of 13 Chinese characters, since this length of a subtitle will make the audience feel ‘comfortable’. As well as the investigation into the ideal length of Chinese subtitles, the researcher also reviewed the ideal length of English subtitles in order to make an effective comparison and reference. When the original English is translated into Chinese, the original length can help the subtitler to estimate the length of the translation, such that it is obvious that a smaller difference in length from the original text will be more acceptable. Thus, for the theory of the standard length of English subtitles, besides the idea proposed by Xiang, I interviewed two practitioners in the study of producing animation works in the UK.

Bunny Martin trains young people in making animation films as part of their school vocations. During the talk with Martin, I asked the question about the ideal length of a single-line subtitle in English, Martin replying that it should be “no more than 40

characters (with spaces and punctuations)”. This is completely in line with the theory presented by Xiang in his (2014) book 《实用电影摄制手册》 (*Practical Film-making Handbook*). Moreover, she also gave her own estimation of a single-lined number of English words as around 15 as its maximum. The ideal number of words she gave is the same as Yang (2012, cited in Yang 2014: 174): “the perfect length for a single-line subtitle is no more than 15 English words and no more than two lines on one frame”. However, she emphasized that her estimation should only be a reference to experienced subtitlers, who may judge its validity visually according to their own experience; otherwise, subtitlers need to follow the regulation of 40 English characters in each single line strictly. Another practitioner is Martin’s colleague, Roy Loveday, when taking the age of the audience in animation films into account, advised the ideal length of a single-line English subtitle to be within 11 words.

To sum up, the general opinions about the first hypothesis concerning the ideal length of a single-line subtitle in English and in Chinese are two-fold:

1) Some interviewees insist on acting in accordance with the corresponding theories, for examples, Xiang (2014), Zhang and Wang (2012). As they think this is the best way to guarantee that the subtitles meet the mechanical requirements as a key component of film products, whether or not the film is English language, Chinese language or translated. Furthermore, different kinds of language versions should have differing ideal numbers of words or characters according to their different language peculiarities. Besides, while some of them emphasized that one frame of a film should have, at most, two-line subtitles, subtitlers should consider making a longer subtitle into one and a half lines or two short lines in a frame, otherwise, the subtitles will not be fully read or understood by the audience.

2) Some practitioners’ ideas may differ from the above interviewees as well as differ among themselves. Their views on ideal length are as follows: 18-25 Chinese characters in a single line, 13 Chinese characters at the most, 15 characters would be fine. For English words, their ideals are similar: around 15 words. They all agree that, because of the characteristics of animation films, the dialogues in the films are always simple and brief, such that the expected English original text should generally be short. The estimation concerning the Chinese translated subtitles is that they should not be too long, but the length of a Chinese translated subtitle might be greater than the

corresponding original text in English, when considering many other kinds of factors, such as cultural differences, language family differences and oral expression differences.

Different scholars and practitioners in varied working situations stated different understandings on the ideal length of subtitles in English and in Chinese. According to the interviewees' answers, the ideal length of a Chinese subtitle is between 13 and 25 characters; the ideal length of an English subtitle is 13-15 words. It can therefore be said that Chinese subtitles are normally greater than English subtitles in their original difference of word formations. With this in mind, in the following section, I will estimate the possible lengths of Chinese translated subtitles and the corresponding English original subtitles in animation films, after which I will test whether the former subtitles are generally greater than the latter ones. If yes, what is the average length difference between them according to the data? If not, what are the factors that inhibit the estimation? Moreover, in order to inform the future practice of subtitle translation work on animation films, what is the ideal length of Chinese translated subtitles that I can suggest to other practitioners?

5.2 Data Analysis on Corpus

In the following stage, I need to collect data using UltraEdit and analyse the data by using the calculating function of Microsoft Excel, as the main means of her corpus, in order to evaluate the average length of each of the subtitles (both of English and Chinese) in the 15 films, as well as the average length difference between the Chinese translated subtitles and their corresponding English original text in order to establish whether the first of my hypotheses is positive or not.

In the last chapter, it was discussed that in the sample data, there were sixty pairs extracted in a sample, the maximum value being 11 words and the minimum value being -4 (minus four). Therefore, the average value of difference in the 60 pairs was about 2.69. Then in this stage of the research, I expanded the research objectives to all the subtitle pairs in the 15 selected films. The total number of the pairs is 19,081, and according to the comparison of these pairs, I obtained a relatively more objective result than the "2.69" words difference from the sample 60 pairs. Her investigation procedure is as follows:

Regarding the use of Microsoft Excel, I firstly tested the length difference between two language-versioned subtitles, as indicated in the following Screenshot below:

	A	B	C	D
1	The translated Chinese Subtitle	The original English Subtitle	Number of Words (Chinese)	Number of Words (English)
2	另外, 我觉得这样没准能弄死你妈。	And I also thought it would kill your mo	14	10
3	所以, 也算是双赢吧	you know, win-win.	8	4
4	我们到了!	We're here!	4	3
5	洞穴! 大家快进来! 快来! 赶紧! 大家赶紧!	Cave! Everyone inside! Come on! Hurry u	18	15
6	不!	No!	1	1
7	别再住山洞了, 葛瓦格。- 什么?	No more caves, Grug. - What?	11	5
8	我们要和盖一起跳上太阳, 骑着它一起	We're gonna jump on the sun and ride i	19	14
9	等等, 你们都要跟他们走吗?	Wait, wait, so you're all going to do this	11	10
10	桑克? - 对不起, 爸爸	Thunk? - Sorry, Dad.	7	3
11	你不要再为我们操心了	You have to stop worrying for all of us.	10	9
12	这是我的责任, 我的责任就是遵守规则	It's my job to worry. It's my job to follo	16	14
13	那些规矩在这儿不管用! - 靠它们我们	The rules don't work out here! - They ke	18	11
14	那也能叫活着吗, 只不过是没死掉...	That wasn't living, that was just... not dy	22	13
15	尤格, 大家, 你们得听我的话!	Ugga, everyone, you have to listen to m	11	8
16	我们要听你的就死定了!	We'd be dead now if we'd listened to yo	11	11
17	现在我们听盖的	We have to follow Guy now.	7	6
18	盖? - 盖, 快跑!	Guy? - Guy, run!	4	3
19	你这样做没意义! 我们没时间了!	This is pointless! We've running out of ti	13	9
20	一切都在崩塌, 你这样胡搅蛮缠只会	Everything is collapsing. You are being ir	19	9

Screenshot 11

(Subtitle pairs from *The Croods*, 2013)

The subtitle pairs in each of the 15 films are collected into 15 separate Excel spreadsheets. As the above example shows, the first column in pink represents the set of Chinese translated subtitles; they are ordered automatically by Excel, while the serial number shows the total number of the translated subtitles. The second column in blue shows the set of corresponding English original subtitles in this film. Next to this is the character/word number for each single line of subtitling. The colours show the corresponding relations.

Microsoft Excel helped me to calculate the numbers of these bilingual subtitles as well as to work out the average value of English original subtitles and that of their corresponding Chinese translated subtitles, and then it obtained the average value of

difference between these two languages. By comparing the number of English words in each part of the original text with the number of Chinese words in each target subtitle on the spreadsheet, it is evident that Chinese expressions are generally longer than English expressions; see the amber area in the lower part of the following chart:

	A	B	C	D	E
1	The translated Chinese Subtitle	The original English Subtitle	Number of Words (Chinese)	Number of Words (English)	Difference
2	另外, 我觉得这样没准能弄死你妈.	And I also thought it would kill your mother,	14	10	4
3	所以, 也算是双赢吧	you know, win-win.	8	4	4
4	我们到了!	We're here!	4	3	1
5	洞穴! 大家快进来! 快来! 赶紧! 大家赶紧过	Cave! Everyone inside! Come on! Hurry up! Le	18	15	3
6	不!	No!	1	1	0
7	别再住山洞了, 葛瓦格. - 什么?	No more caves, Grug. - What?	11	5	6
8	我们要和盖一起跳上太阳, 骑着它一起去	We're gonna jump on the sun and ride it to	19	14	5
9	等等, 你们都要跟他们走吗?	Wait, wait, so you're all going to do this?	11	10	1
10	桑克? - 对不起, 爸爸	Thank? - Sorry, Dad.	7	3	4
11	你不要再为我们操心了	You have to stop worrying for all of us.	10	9	1
12	这是我的责任, 我的责任就是遵守规矩	It's my job to worry. It's my job to follow the	16	14	2
13	那些规矩在这儿不管用! - 靠它们我们才活	The rules don't work out here! - They kept us	18	11	7
14	那也能叫活着吗, 只不过是没死掉...活着	That wasn't living, that was just.. not dying.	22	13	9
15	尤格, 大家, 你们得听我的话!	Ugga, everyone, you have to listen to me!	11	8	3
16	我们要是听你的就死定了!	We'd be dead now if we'd listened to you!	11	11	0
17	现在我们听盖的	We have to follow Guy now.	7	6	1
18	盖? - 盖, 快跑!	Guy? - Guy, run!	4	3	1
19	你这样做没意义! 我们没时间了!	This is pointless! We've running out of time!	13	9	4
20	一切都在崩塌, 你这样胡搅蛮缠只会事与	Everything is collapsing. You are being irration	19	9	10
21		Average Number:	11.79	8.32	3.47

(Subtitle pairs from *The Croods*, 2013)

Screenshot 12

In order to show the data result more clearly, I used the generating function of Excel:

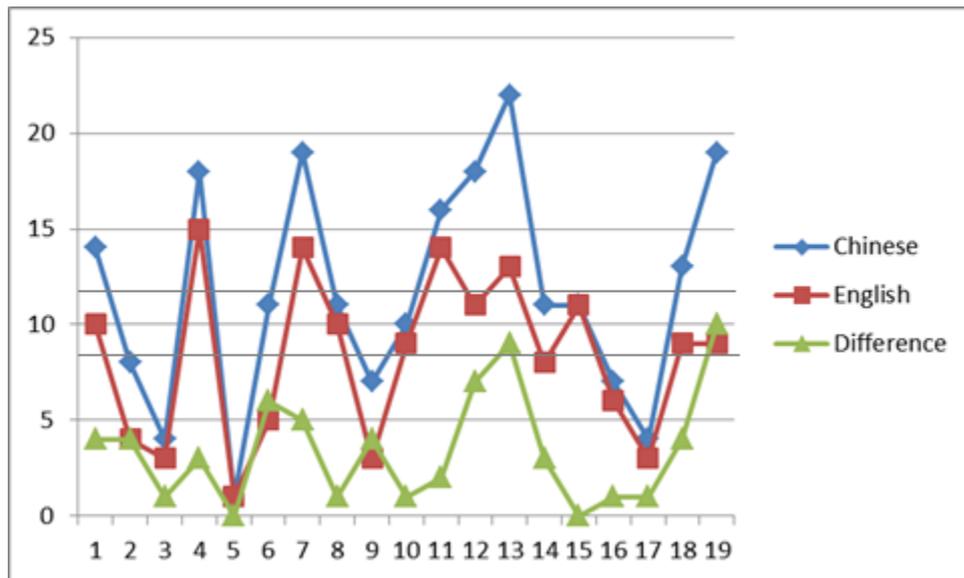


Figure 2

The line graph is more explicit than the Excel form: the blue line represents the number of characters in the Chinese translated subtitles of the 20 subtitles, the maximum number is about 23 characters in Chinese, and the minimum value is 1, but in most cases of these twenty pairs, when I worked out the centre shaft, the average length of the Chinese subtitles is about 12 (11.79) numbers; however, the English subtitles were characterized by a maximum value of around 15 and a minimum value of 1 as the dark red line illustrates, and its centre shaft runs through the number of 8 (8.32). It is a similar result to that shown by the sample data in the last chapter. With the same way showed as the above, I put all the bilingual subtitles of each film into one Microsoft Excel, then by analysing all the date of 15 selected films, I found that the Chinese translated subtitles are averagely longer than the English original subtitles in these 15 selected films. This result shows the effectiveness of her first hypothesis: the lengths of Chinese translated subtitles are, on average, greater than those of their corresponding English original subtitles.

	Film	Number of subtitles	Total Chinese words	Total English words	Average Chinese words	Average English words	Average difference (CN-EN)
1	<i>Despicable Me1</i>	704	6303	5017	8.95	7.13	1.83
2	<i>Despicable Me2</i>	1031	7872	5381	7.64	5.22	2.42
3	<i>Frozen</i>	1560	13876	7920	8.89	5.08	3.82
4	<i>Alpha and Omega</i>	954	7636	4903	8.00	5.14	2.86
5	<i>The Croods</i>	790	7811	5133	9.89	6.50	3.39
6	<i>Turbo</i>	1187	9655	6712	8.13	5.65	2.48
7	<i>The Smurfs1</i>	2038	14792	10190	7.95	5.48	2.47
8	<i>The Smurfs2</i>	1628	14807	9179	9.11	5.65	3.46
9	<i>Rio 1</i>	1376	9285	7053	6.76	5.14	1.63
10	<i>Rio 2</i>	1274	12714	8341	9.98	6.55	3.43
11	<i>Madagascar 1</i>	977	10747	7455	11.00	7.63	3.37
12	<i>Madagascar 2</i>	1216	12312	8404	10.09	6.89	3.20
13	<i>Madagascar 3</i>	1293	11937	7613	9.23	5.89	3.34
14	<i>Cars 1</i>	1514	15588	10989	10.30	7.26	3.04
15	<i>Cars 2</i>	1539	16485	11196	10.71	7.27	3.44

Table 3

In the earlier section of this chapter, I introduced advice given to her by theorists and practitioners about the ideal length of a single-line subtitle in Chinese as well as in English. The standard length of a single-line Chinese subtitle should be about 15 characters, while an English subtitle should be within 40 characters or 15 words. The corpus collection and analysis helped me to evaluate the chosen data, with the result that the data are able to meet the above standards. Hence, this strongly suggests that the official translated subtitles provided for the released films are broadly effective. What is more, the result also indicates that the subtitlers of the above released translated films are aware of appropriate lengths for subtitles in their translation work,

and shows that the language and dialogue used in English animation films are mainly brief and simple. From the above chart, the largest average value for a single-line Chinese subtitle is to be found in *Madagascar 1*, with 11 characters, compared with the above-mentioned standard length in Chinese of 13-23 characters per line). In other words, as the average length is less than 13 characters for all the selected films, their Chinese translated subtitles can be said to be of acceptable length. As long as audiences have completed primary education (acquiring a vocabulary of 2,500 words or so), such subtitles will not pose a problem to them. As shown in the last column in the above chart, the Chinese translated subtitles are generally greater in length than the original dialogue in English. Among the selected animation films, the average length difference between the translated Chinese subtitles and their corresponding original texts range from 1.63 to 3.82 characters/words. In *Rio 1*, the average length difference is 1.63, which shows that the translated Chinese subtitles in this film have a similar length to the original English subtitles. In the later data analysis chapter on the use of traditional expressions and popular expressions, I found that one reason is that the high-frequency use of these typical expressions (the use of traditional expressions is 4.51%, which is higher than for most of the selected films, while the use of popular expressions is 33.14%, which is also higher than for the rest of the selected films) makes the average length difference small (I will explain this phenomenon in detail in the next two chapters). For example:

1. Everyone here is on fire. 5 (original subtitle)
万物热情如火。 6 (released translation) (involves in the use of idiom which is underlined)
Everything has high enthusiasm. (back translation)
2. and we're not big on travel. 7 (original subtitle)
也不爱出远门。 6 (released translation)
And do not like on travel. (back translation)

However, in *Frozen*, the average difference is 3.82. When evaluating the translated subtitles and their corresponding original English texts, I found that the highest average length difference in this film's subtitle translations could be determined by the presence of two songs in the film subtitles: *Frozen Heart* and *Let It Go*. In order to explain the lines of the songs, as well as to reflect the rhyme of the translated lyrics,

the subtitler used the strategy of expansion, meaning that the total number of characters in the translated Chinese version is much bigger than for the other selected films. For example:

1. Born of cold and winter air, 6 (original subtitle)
它来自寒冷的冬天。 8 (released translation)
it comes from cold winter, (back translation)
2. and mountain rain combining. 4 (original subtitle)
裹挟着山中的雨滴。 9 (released translation)
covered with rain drops from mountain (back translation)

In general, this result proves that my first hypothesis in this study is positive.

Furthermore, in the process of calculating the figures, I also recorded the following subtitle translation phenomena:

1) In *Turbo*, there are two overlong subtitles with over 30 characters in the Chinese version; they provide expositional information about the story and the racing car competition.

As for the first phenomenon, I concluded that, in original English language films, English as the source language is not a very well-known language among the target Chinese audience. It is necessary, then, to add several brief pieces of background information to help the audience understand more about the characters and plots. However, if the length is too long, the subtitles will effectively become unreadable. As analysed before, the acceptable and readable length of a single-line Chinese subtitle should be within 25 (as the maximum) characters; a single-line subtitle with 31 characters will not be fully readable by ordinary people in practice. Hence, the translation in the following two subtitles in *Turbo* is less likely to be successful:

Translated subtitle: 让我们回到印第安纳波利斯 500 英里大赛的角逐现场 (世界三大汽车赛事之一 简称印第 500) (37 characters)

Original subtitle: And we're back at the final stretch of the Indianapolis 500.

Observations: In the translated subtitle, the subtitler added a bracket to explain the background information of the film's setting. This is important information; however, in order to meet the requirement of mechanical limits of producing film subtitles, the translated subtitle could be shorter as follows:

- 1) 让我们回到这世界三大汽车赛之一的印第 500 比赛现场! (23 characters)
(Back translation: And we're back at one of the world's three biggest car competitions - the Indianapolis 500.)
- 2) 让我们回到世界汽车大赛之印第 500 英里赛的现场! (21 characters) (Back translation: And we're back at the world's famous car competition - the Indianapolis 500.)

For the first recommended translation, I directly rewrote the original text, but provided the audience with full information about the classification and the abbreviated name of the cars competition. This avoids the repetitive nature of the expression used in the released translated subtitle. As the length of the alternative translation is shortened to 23 characters, this falls within the allowable length according to the related subtitle theories and the recommendations of professional subtitlers.

For the second recommended translation, I carried out one more abbreviation to the original text, compared with the given released translation.

2) In *Rio 1*, the average number of Chinese characters in a single line is eight, which is one character less than the average number in a subtitle in English. This is the only result that is different from the other data results from the other 14 films.

Regarding this phenomenon, compared with the overlong subtitles in *Turbo*, the occasional use of 24 characters in a single-line subtitle is acceptable; however, the use of specialized terms will likely be an obstacle preventing comprehension among some

sections of the audience, such as young primary students or others who lack specialized knowledge; for example, terms such as “nitrous oxide” (*Turbo*), “*Odontophorus gujanensis*” (*Rio 2*) and “oil pressure” (*Cars 2*).

3) In *The Smurfs 1*, the majority of conversations occur among several characters, compared with two-character dialogue; therefore, the translation of the subtitles in these sequences is potentially more difficult and complex.

Concerning this third phenomenon, when group conversations occur in subtitle translation, the subtitlers have to pay close attention to the length of the translated subtitles, for on the one hand, the translated subtitles should match each of the speakers appearing in the frame synchronously, while on the other hand, specific ways to make each speaker’s words or expressions different from each other could help the audience to follow the original story and multi-character dialogue more easily. Therefore, in the translation of these subtitles, the subtitlers can use a variety of translated expressions to make each character’s speech more personalized. For example, in *The Smurfs* film series, different smurfs have different personalities and their names are given with reference to their various personalities, such as Clumsy, Vanity and Smooth. In the released translation, these names are translated in terms of equivalent meaning, while the form of expression meets the custom by which Chinese parents give their children nicknames, that is, by using reiteratives of “笨笨” (Clumsy) “靓靓” (Vanity) and “滑滑” (Smooth). Then, in order to show their different personalities, the subtitlers translated their words in terms of the respective features. For example, when translating the words for Clumsy, simple and funny expressions were used; however, when translating the words for Smooth, smart expressions were employed.

4) In *Cars 1* and *2* and *Turbo*, a common difficulty in the translation is the high frequency of using mechanical terms related to autos.

Generally, the translated Chinese versions of these terms are longer than the original expressions. Moreover, for some less familiar terms, the subtitler had to add a short

explanation to them in a bracket after these terms. This makes the translated subtitles even longer than their supposed length. For example:

Translated subtitle: 柠檬? (对缺陷品汽车的统称) -是啊, 那些天生就带缺陷的汽车, 总是这里坏那里坏得

Original subtitle: Lemon? -Yeah. Cars that don't ever work right.

Observations: In the translated subtitle, the subtitler explained that “lemon” does not refer here to the original meaning of the fruit, but it is a mechanical term related to autos; it refers to the defective cars. Similarly, in *The Smurfs 2*, there is a subtitle which has 24 characters in the line because it involves the translation of some specialized terms:

Translated subtitle: 这是一个有机的 无麸质 富含抗氧化剂的阿萨伊浆果蛋糕。

Original subtitle: This is an organic, gluten-free, antioxidant-rich acai berry cake.

In the translated subtitle, there are four expressions that are the translation of specialized words. Because the released translation completely translated the original subtitle by using equivalence to render the four original attributes, this translation is considered as a faithful translation. Moreover, although the length is longer than the average length of the whole number of translated subtitles in this film, 24 characters in this line is within the limitation of 25 characters per line. However, as regards this specific subtitle, the researcher thinks another translation might be acceptable as well: 这是一个纯天然, 很健康的阿萨伊浆果蛋糕。(18 characters) (Back translation: This is a pure nature, very healthy acai berry cake).

In my translation, I avoid the translation of the first three specialized terms of nutritional science. In fact, the basic information to be conveyed to the common audience in this subtitle is that this is a healthy fruit cake, because this type of story is a fairy tale, not a scientific report. Considering the practical function of this subtitle, it is not necessary to translate it in a scientific way. Therefore, the advantages of the recommended translation are: 1) to offer the audience a general explanation of the features of acai berry cake; 2) to shorten the length of the released translation.

However, in some places, if cultural differences exist, the extra information becomes necessary. Take the following from *The Smurfs 2*, for instance:

- 1) Translated subtitle: 那是蓝蓝吗 -他可真大呀
Original subtitle: Is that Blue? -He's huge.
(西方传说) 小孩子都是由鹤鸟送到父母那里 蓝精灵也是被鹤鸟带去村庄
(Extra information)
- 2) Translated subtitle: 哪个鹤如果被它骑着肯定要累死了
Original subtitle: I wouldn't want to be the stork that brought that guy.

Observations: Between subtitle pairs 1) and 2), the subtitler added one line of extra information to explain a Western tale, namely, that children are delivered to their parents by storks, as are Smurfs. This added information is necessary, because in order to understand the next subtitle, 2), the target audience should know the background story about the storks.

However, fortunately, the above phenomena seldom appeared in the films under examination, and consequently, the rarity of these phenomena does not affect the overall quality of the translated film subtitles. But the film subtitlers should note the differences in length between English and Chinese expression. They can check their translation work by referencing the average value of difference between the subtitles' lengths in the two versions. According to Table 2, subtitles which have more than 3 characters' difference could be considered too brief in translated Chinese to explain or transfer the meaning of the original English subtitles completely; consequently, the audience would not understand the meaning of the subtitle because of the loss of necessary information.

For the other subtitles which have less than 3 characters' difference, which may constitute a very long subtitle in the Chinese translated version, even though the longer subtitle may offer more detailed information to the audience, because of the space and time limits in watching film subtitles, these translations become far less readable. As a result, intercultural communication between the audience and the film cannot successfully happen. Only one exception can make the second phenomenon

workable; this is when translation course teachers use the films as a teaching resource. They will need to use “the slow play” and “pause” buttons frequently in their teaching to give students enough time to finish reading the information in the subtitles. In this case, the detailed explanations in the subtitles become part of a more substantial, successful knowledge transfer.

To sum up, the readable length for a film subtitle is an important technical concern in the process of making films. In the translation between English and Chinese, the characteristics of Chinese characters mean that translated Chinese subtitles mainly need more space, but not necessarily more words than the original English ones. From a visual sense, Chinese subtitles look longer and require more time to be read; therefore, the subtitlers should be aware of this difference when pursuing the creation of readable Chinese subtitles in their translation work. One suggestion could be that, when subtitlers meet some long subtitles, they can use Chinese idioms or use the translation strategies of transcription, transfer, condensation, paraphrase to shorten the length of their translated subtitles. The use of Chinese idioms in the translation of E-C subtitles can effectively condense the length of the translated subtitle, compared with the corresponding literal translation. The use of transcription and transfer for proper nouns can also effectively shorten the length of the translated subtitles. For example:

1. Yeah, it's all about swagger. You got to puff out that chest!

帅气最重要，你要抬头挺胸! 11 (released translation involves in the use of one new word and one idiom)

The most important is to be cool. You need rise your head and chest out. (back translation)

对，要很张扬的样子。你得挺起你的胸脯! 16 (direct translation)

Yeah, it's all about swagger. You got to puff out that chest! (back translation)

2. So, Dr. Monteiro... (original subtitle)

所以，蒙特罗博士... 7 (released translation)

So, Dr. Monteiro... (back translation)

所以，Monteiro 博士... 5(suggested translation with the strategy of transfer to the original English name of the character)

So, Dr. Monteiro... (back translation)

(Rio 1, 2011)

I will discuss the effectiveness of these strategies with more detailed examples in the next two chapters.

5.3 Data Analysis on Questionnaire

As a quantitative approach, the questionnaire in this research is mainly designed to seek answers to several concrete questions concerning the more acceptable translations and useful strategies.

I have chosen 15 pairs of bilingual subtitles in the sample film *Despicable Me 1* as the data in Part I. The advantages of using the 15 pairs of data from one film, rather than different pairs from different 15 films, are: 1) it is much easier for me to introduce the background information of one film than that of all the films; 2) respondents should have enough time to prepare their answers to the questionnaire (i.e., to be able to watch the film again and to review the translated subtitles of the films); 3) they can use the specific translated subtitles as the data to consider their answers to the other two parts dealing with deeper questions. These advantages are inevitable and necessary for the design of this questionnaire, given that the time for organizing the 100 respondents is limited. Moreover, as the questions all have a certain level of difficulty and require a certain degree of specific knowledge of translation strategies, it is important that respondents are well prepared in order to complete the questionnaire.

5.3.1 Data Analysis

The 15 pairs of bilingual subtitles in this film are composed of the first part of the questionnaire; see Part I below:

Questionnaire

Part I: Please indicate which translation you consider to be the most accurate in relation to the original English phrase. If you can provide a more accurate translation, please do so in the space provided:

- | | |
|--|--|
| <p>1. Outrage in Egypt tonight as it was discovered that the Great Pyramid of Giza had been stolen. 17</p> <p>A) 今晚埃及爆发出特大新闻—吉萨金字塔被人偷了。(transfer, localization) 19</p> <p>B) 今晚的埃及愤怒了—有人偷了吉萨金字塔。17</p> <p>C) Your own translation:</p> <hr style="width: 30%; margin-left: 0;"/> | <p>6. I know how you must be feeling. I, too, have encountered great disappointment, but in my eyes, you will always be one of the greats. 25</p> <p>A) 我理解你，因为我也一样，正承受着巨大的挫败感。但在我眼里，永远都是最伟大的。(localization) 34</p> <p>B) 我知道你的感受。因为我也一样，正感受巨大的失落，但在我眼里，永远是伟人之一。34</p> |
|--|--|

2. And replaced by a giant inflatable replica. There is panic throughout the globe as countries and citizens try to protect their beloved landmarks. 23

A) 取而代之的竟然是一个巨大的充气仿制品。此事已引起全球恐慌，各国人民都力求保护各自的国家瑰宝。

(condensation, transcription) 44

B) 而且用了一个巨大的充气金字塔来取代它。此事让全球各国和人民恐慌，他们试图要保护自己的国家地标。

42

C) Your own translation:

3. ... leaving everyone to wonder if the world's villains are responsible for this heinous crime? 15

A) 大家都在猜测是哪个世界级的大坏蛋做了如此十恶不赦的坏事。(paraphrase, localization) 28

B) 让所有人都想不到究竟是这世界上的哪个坏蛋要对这可恶的罪行负责? 30

C) Your own translation:

4. I'm having a bad, bad day. It's about time that I get my way. Steam rolling whatever I see. Freeze ray! Freeze ray! Freeze ray!

I'm having a bad, bad day. If you take it personal, that's okay. Watch, this is so fun to see. Despicable me. 52

A) 今天我心情很坏很坏，于是现在火力全开，眼前的一切全都砸烂。冷冻光线！冷冻光线！冷冻光线！今天我心情很坏很坏，你要因此恨我 我也不会记怀。看好了，这可不好玩。因为我是个大坏蛋。(dislocation) 76

B) 今天是糟糕，糟糕，糟糕的一天。现在是随心所欲的时候了。碾碎我看见的一切。冷冻射线！冷冻射线！冷冻射线！今天是糟糕，糟糕，糟糕的一天。你要觉得这是我的事，那好吧。小心，这看着很好玩。卑鄙的我。

79

C) Your own translation:

5. FYI, your dog has been leaving little bombs all over my yard. 12

A) 顺便说一下，你的狗到我的院子里到处扔地雷。(localization) 19

B) 顺便说一下，你的狗在我的院子里拉屎，到处都是。20

C) Your own translation:

12. Okay, I wasn't going to tell you about this yet, but I have

C) Your own translation:

7. They're saying he makes all other villains look lame. 10

A) 他们说让他其他坏蛋变得很菜(localization) 13

B) 他们说使得其他坏蛋看上去很蹩脚。16

C) Your own translation:

8. Assemble the minions! 3

A) 集合喽罗们开会！(localization) 7

B) 集合小黄人们！6

C) Your own translation:

9. People are calling it the crime of the century and stuff like that. But am I upset? No, I am not! A little. But we have had a pretty good year ourselves, and you guys are all right in my book. 41

A) 人人都说这是世纪大案什么的。我会为这个紧张吗？不会！其实有那么一丁点，但我们今年也干得不错。你们的名字全都记在功劳簿上了。(localization) 57

B) 人们都叫它本世纪的罪恶之类的。但我会沮丧吗？不，我不会！有一点。但我们自己今年也挺好的，你们的名字我都记在本子上了。51

C) Your own translation:

10. That's how I roll. 5

A) 这就是我的风格。(globalization) 7

B) 这就是我的偷法。7

C) Your own translation:

11. We stole the Statue of Liberty, the small one from Las Vegas. 12

A) 我们还偷走了自由女神像，虽然是拉斯维加斯那个迷你版的。(transcription, globalization) 25

B) 我们还偷了自由女神像，从拉斯维加斯偷来的小的。21

C) Your own translation:

14. And once the moon is mine, the world will give me

been working on something very big! Something that will blow this pyramid thing out of the water! 30

A) 好吧，我当时还不想说其实我正在策划一项大工程! 金字塔那事跟它根本没法比!(paraphrase) 33

B) 好，我那时没打算跟你们说，我正在做一件大事! 这件事将把金字塔的事打得落花流水。35

C) Your own translation:

13. He's styling. 3

A) 看他多有型! (transcription) 5

B) 他在摆造型。5

C) Your own translation:

whatever I want to get it back! 18

A) 一旦月亮到了我的手里，想要我交出来的话，整个世界都得满足我的任何条件! (paraphrase) 32

B) 一旦月亮成了我的，那这个世界得拿所有我想要的一切来把它拿回去! 28

C) Your own translation:

15. Gru to see Mr. Perkins. 5

A) 我是 Gru 来找 Perkins 先生。(globalization) 8

B) 格鲁来见布金斯先生。9

C) Your own translation:

Result of Part I

Related to the first hypothesis, the above content can be plain data as well. From the green numbers of words labelled in each pair, it is obvious that all of the 15 Chinese translated subtitles are greater in length than the corresponding English text. Within these 15 pairs of subtitles, I found that two pairs of released Chinese translated subtitles can be improved and become shorter than the current given ones. The following discussion on each of these pairs of subtitles illustrates a better way of translating these subtitles.

For the first pair:

Outrage in Egypt tonight as it was discovered that the Great Pyramid of Giza had been stolen. (17 words) (Original subtitle)

今晚埃及爆出特大新闻—吉萨金字塔被人偷了。(19 characters) (Released translation)

(Back translation: Tonight, Egypt announced huge news – someone has stolen the Great Pyramid of Giza.)

Observations: Option C gives respondents a chance to recommend their own translation. One respondent gave his translation thus: “吉萨金字塔发现被盗! 愤怒席卷埃及! (更符合新闻语言) (It was found that the Great Pyramid of Giza was stolen! Outrage all over the Egypt!) (More like news language)”. As the respondent,

himself labelled his translation as being more akin to news language, therefore, this translation accords with the background of this subtitle: this subtitle appears on the screen when it was reporting the news. I agree this translation is better than the released one because the respondent separated the original subtitle into two short sentences, using the passive voice and an exclamation mark in the first sentence in order to imitate a journalist's voice and tone for emphasizing the news as being appalling to the whole country. The translation of the second short sentence was also finished with an exclamation mark in order to strengthen the emphasis. The use of media phrasing makes the translation brief and even shorter than the released one. Therefore, the translation from this respondent is innovative on account of its use of incisive media phrasing.

For the other subtitle in Question 7, the original text has 10 words, while the corresponding original text has 13 words. Although, in line with the previous review about the ideal length of a single-line subtitle, 10 original words and 13 translated words are ideal, I still think there is a better way to translate this subtitle, which not only makes the translated subtitle shorter than the current length but also makes the language more appropriate.

They're saying he makes all other villains look lame. (10 words) (Original subtitle)

他们都说跟他相比, 其他坏蛋都算是太菜了。 (22 characters) (Released translation)

(Back translation: They all said, compared with him, other badass are rookies.)

Observations: There are three expansions and one popular expression in the given translated subtitle. The word “都” is an emphasis in order to show the speaker's “admiration” to “him”, that is, Vector, the main protagonist of the film. The background information is that Vector has stolen a pyramid, which shocked the whole world, with people regarding him as the number one thief in the world, while other criminals are much more inferior to him. Then the subtitler translated the following sentence pattern separately by using a comma to divide the subtitle into two parts: the first pattern “跟他相比” (compared with him) and the second pattern “其他坏蛋” in

the translation; the purpose here in separating these two patterns was to complete the expression in Chinese. However, I also considered “他让其他所有坏蛋都显得很菜” (he makes all other villains look lame). This translation has nine characters, which is shorter than the given one and can be considered as a more applicable translation. Therefore, the given translation with expansion is not necessary in this case.

In the second part of the questionnaire, there are five multiple choice questions. The second question asks about the length of translated subtitles: “Do you think the length of Chinese translated subtitles is readable?” A high number of respondents, 90 out of 97 (93%), agreed that the length of the official subtitling was readable, 5% agreed partly and only 2% of respondents said they could not read the subtitling in time. This was a significant result because the majority of students showed their capacity to read the Chinese subtitles at an adequate speed, assisted by their aural comprehension skills in English. For some reason, a minority of students said that they sometimes felt it was difficult to follow the subtitling, with 2% of the others feeling that it was hard to keep up in time. The reasons may vary: some students’ listening skills in English may not be developed enough to follow the soundtrack in the film’s original language, others’ reading speed may not be fast enough, and some of them may simply be unable to keep up with the subtitling because of poor eyesight. However, this result generally reflects the practical English level of this group of respondents. According to the requirement to the graduates in English majors in university level of education background, Chinese Education Bureau requests their English vocabulary to be more than 8,000 words (《英语专业四, 六级词汇表》 Vocabulary of Test for English Majors (TEM) Band 4 and Band 8) and their reading speed to be more than 120 words per minute (Ye Changqing 2016: 36). As each frame in a film averagely takes 2-3 seconds, the average reading speed of English original subtitles of these respondents is theoretically 4-6 words, and as the data of *Despicable Me 1* shows, its average length of English original subtitles is 7.13 words, I think the result of this question is reasonable. Moreover, in the selected 15 films, *Madagascar 1* has the greatest length in English original subtitles as 7.63 words; I consider that the majority of respondents and the similar level of other Chinese audiences may be able to get adequate information not only the Chinese translated subtitles but also the English original

subtitles among the selected films. In other words, their comprehension of the selected films will be generally successful.

The main finding of this section is that people from a young age group generally find that the current lengths of subtitles in Chinese are appropriate and readable in the timeframe allowed. The inference from the 7% (5% +2%) who have difficulty in following the subtitles in Chinese is that subtitling companies should continue to ensure that subtitles are concise and do not extend them beyond their current standard lengths.

Then the Part 3 of the questionnaire is an open-ended question: “In your opinion, what have been the main problems and weaknesses that have emerged in the subtitles of recently released animation films?” I collated and categorized the main elements or the keywords from the 97 participants’ responses, as shown in the following table:

Section 3		
Keywords	Number of people	Percentage
Cultural barriers	45	46%
Speed of the original subtitles - fast	43	44%
Different ways of thinking in English and Chinese	62	64%
Proper nouns	25	26%
Translation quality	45	46%
Story of the film	10	10%

In order to see each proportion of the six influencing factors, I generated the above form to a bar chart in Excel:

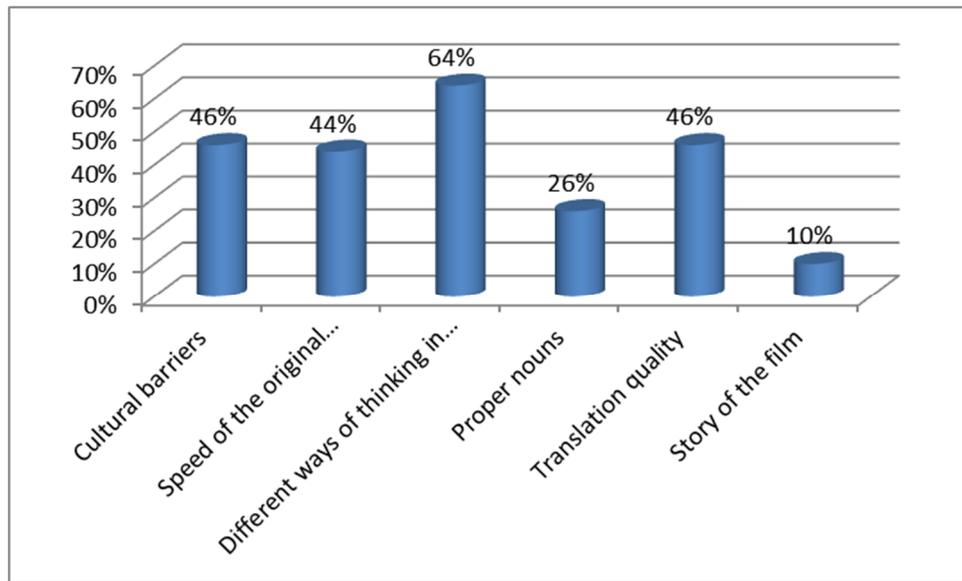


Figure 3

As the above charts show, six main elements or keywords were found in the 97 correctly completed questionnaires. These were: cultural barriers; the speed of the original subtitles - fast; the different ways of thinking in English and Chinese; proper nouns; translation quality; and, the story of the film. Amongst these elements, different ways of thinking in English and Chinese is also a kind of cultural barriers. “Proper nouns” and “the story of the film” also require the audience to possess a certain level of cultural knowledge. Therefore, we can see that 46% of respondents directly reported that the main problem in the current crop of animation films concerns cultural barriers. To eliminate this kind of obstacle, the subtitlers need to add extra information or explanations to help the audience. However, in practice, with the limited time that a viewer has for reading film subtitles, subtitles that are overlong will not be readable. In the earlier evaluation of the lengths of two versions of subtitles and the length difference between the two tested languages in this current research, the researcher recommends that the number of characters within a Chinese translated subtitle should be within 23 characters, and that the average value of difference between the two language subtitles should be around 2.33. Indeed, 64% of the 97 respondents specifically felt that the problem is about different ways of thinking in English and Chinese. As the largest one of the six factors that were cited by the respondents, it means this factor is the main factor to consider during the process of subtitling. From the perspective of translation studies, the most effective and best quality translations are those that convey original English thoughts and

concepts into the Chinese target culture. In this process, translators and subtitlers even need to rewrite aspects of the original work and this makes the language proficiency and cultural awareness of a translator an important requirement.

Apart from these issues relating to cultural difference, “the speed of the original subtitles” was a notable problem for 43% of respondents. From a teaching perspective, this is significant because the respondents were in the senior year of an English major programme. Therefore, the discovery that nearly half of them think that the speed of the subtitles, prepared for commercial animated films by professional subtitling companies, is too fast suggests that their aural comprehension skills in English are not sufficient to assist them in following the subtitles in Chinese. This is the logical inference, bearing in mind their responses to the second question of Section 2, where 90% of the respondents felt that the *length* of the official subtitles in Chinese was appropriate. On the one hand, it might be argued that more needs to be done to improve the language skills of students of English at all levels, because it is well documented that the speed of subtitles, as well as dubbing, is consistent with authentic verbal communication in real life. Animated films in English are appropriate learning materials for these students to foster their professional abilities and language skills, and the comprehension problems alluded to by an elite group of language students at a Chinese university shed light on the scale of the initiatives that will be required to improve the foreign language skills of the population as a whole. Lastly, the element of “translation quality” should also include the criterion concerning the ideal length as one of the standards when one comments on the quality of the translated subtitles.

Generally, for the subtitles with cultural elements, the cultural barriers should be overcome by the subtitlers. A useful method is to give much more in terms of explanations; however, the degree to which cultural information in subtitling is enlarged is a key challenge for subtitlers. They have to consider the readable length of the subtitle and, at the same time, make their translation acceptable to the target culture. Given that nearly half of the respondents had difficulty with “the speed of the original subtitles”, this confirms that most of them prefer to read Chinese translated subtitles, with 90% responding to Question 2 in Part 2 that they find the current length of the released translated subtitles acceptable. However, considering that they are young adult people with a higher level of education in China, I think that the current

length may have more possibilities to be improved. In other words, if the expression in the translated subtitles is studied more carefully, the length may be shortened or the characters changed to involve more simplified spellings, thereby enabling an audience with a wider range of education levels to have better understand the translated subtitles. The “different ways of thinking in English and Chinese” is another factor that may also influence the length difference between these two versions of subtitles because of the different customs in terms of expressions. For example, in terms of formal expressions, the Chinese approach to a noun phrase is “attribute+noun”, while the English form of expression is normally “the+noun+of+noun”. Lastly, “translation quality” is a general concept, which indicates whether the translation is acceptable or not. Typically, the levels of acceptance may involve one of the following: 1) if an average audience can make sense of the translated subtitles, they will agree that the translation quality of the subtitles is good; 2) an audience with a good educational background in English, e.g., young people who are college students, will read the translated subtitles and, if they find them to be understandable and accurate, they will think the translation quality of subtitles is good. The length of the translated subtitle is, of course, included in this general idea. In other words, the length of the translated subtitles is an important criterion when creating translated subtitles.

The following section will examine the factors that determine whether translated subtitles are of an acceptable length.

5.4 Discussion on the Related Issues and Suggestions

a) Issues Leading to Inappropriate Length in the Released Translation

According to the current data, I found that there are two typical issues that lead to imperfect length. The following examples help me to describe the problems as well as offer a series of suggestions and possible solutions.

1) The first kind of issue in the data is concerned with the inappropriate use of the expansion strategy in subtitle translations:

It is discovered that the translated subtitles are considerably longer than the original text. As a consequence, the audience may not have had sufficient time to comprehend the translation; for instance, one line of original text may have resulted in a two-line

subtitle. To this end, the following examples highlight instances where the Chinese subtitles are noticeably longer than the original English text - the use of expansion in translation; however, the inappropriate use of this strategy may lead to unnecessarily long lengths in translated subtitles. There are three examples from *Despicable Me 1*:

1.00:05: 16,234 to 00:05: 17,870

... unless they're dead... (4 words)

如果死了就不会到处乱跑了(12 characters)

(Back translation: He won't be fooling around if he dies.)

Observations: According to the context, the last original subtitle, “They go wherever they want to go”, together with “unless they're dead” as the subsequent subtitle, has the function of complementing a condition in relation to the previous subtitle. The released translation is actually a repetition or combination of these two subtitles. This is an appropriate way to offer a complete set of information to the audience. However, it is not the best way for subtitled translation because it involves the use of expansion, which makes the translated subtitle longer in length and repetitive in terms of content. When comparing the two language versions of the dialogue, it can be seen that the Chinese translated subtitle is much longer than the English original text. The expression of the highlighted pattern directly means “won't be fooling around”, while the function of the expression in the translated subtitle is to explain the intended meaning of the speaker, that is, he is threatening to kill the dog. It shows that the characteristic of Gru, the main character, is built on the image of him being a major villain in the film and being mean to others. This is also a foreshadowing of the development of the storyline, that Gru is finally reformed by his accidentally adopted daughters. In order to highlight the obvious change in Gru's personality and offer high praise for the true, the good and the beautiful in human beings' original nature, the subtitler needs to be aware of the intention of the film's overall theme. The given translation conveys the full meaning of the speaker; however, the degree of the expression is not enough. In my view, the translation might be “如果弄死它就不会了” (back translation: If he is put to death, he won't do this anymore). This is an obvious threat to the listener, but it may be relevant to the personality of the speaker. Moreover, the recommended translation has nine characters, which are three

characters less than the given one. Therefore, the expansion strategy in this subtitling is acceptable, but the technique of strengthening the nature of Gru, a bad man in the beginning of the story, is worth considering, while the shorter translated subtitle will be more readable in practice. Thus, the suggested translation takes a balanced position: on the one hand, it complements “就不会了” (They won’t do this) to make the expression complete in isolation; on the other hand, given that “就不会了” (They won’t do this) provides a brief meaning of “他们想跑到哪儿就跑到哪儿” (They go wherever they want to go) in this context, in turn reducing the length of the translation. Therefore, for this example, the subtitler uses the strategy of expansion in his translation, but the suggested translation is more effective and practical subtitle translation in consideration of mechanical limitations.

2. 00:06: 19,339 to 00:06: 23,480

Watch this. Leave a message, beep. (6 words)

听好了有事请留言, 哔—— (9 characters)

(Back translation: Listen carefully. Please leave a message if you have business, “beep”)

Observations: The highlighted pattern in the above is an expansion of the original subtitle. At first, “好了” is a modal particle used in the verb “听” (listen). This is a typical custom of expression in Chinese; secondly, “有事” means “if you have anything need to say”; thirdly, “请” is an honorific in Chinese, which is equivalent to the English word “please”, but in the original subtitle, there is no “please”. Therefore, there are these three instances of expanded words in the corresponding translated subtitle. These expansions make the translation authentic in the context of real life, as Chinese people are familiar with the expression “请您在听到哔的一声后留言。” (back translation: Please leave a message after you hear the beep). However, for this specific subtitle, expansion is not needed. Conversely, in my understanding, it even can be reduced to “有事请留言, 哔——” (back translation: Please leave a message, beep). As this translation is already delivered, the key information in the original subtitle, “Watch this”, is an expression to make the potential listener notice the words that follow; it is a film effect to reinforce the speaker’s characteristics. As the

previous pieces of dialogue, for example, according to the above-discussed subtitles, have already emphasized Gru's personality, in order to avoid repetition and a longer length, it is recommended that the translation incorporates the condensation strategy.

3. 00:07:06,386 to 00:07:09,520

They're saying he makes all other villains look lame. (10 words)

他们都说跟他相比, 其他坏蛋都算是太菜了。 (22 characters)

(They all said, compared with him, other badass are rookies.)

Observations: This example has been discussed and analysed in p111. And more language points will be discussed from the perspective of the use of popular expressions in the following chapter as well.

2) The second kind of issue regarding imperfect length in translated subtitles is the inappropriate translation of the names of the characters or places.

As for the names of places, characters, academic terms, and loan words, there is not a unified translation standard for current film subtitling to adhere to. Among these 15 selected films, some films used the original English names for their mentioned places and the film characters, but some did not. The following examples show the difference among the data:

1. 00:00:47,062 —> 00:00:48,757

This is Agent **Leland Turbo**.

这是特工 **Leland Turbo**。

2. 00:00:48,864 —> 00:00:50,855

I have a flash transmission for Agent **Finn McMissile**.

我有给 **Finn McMissile** 特工的紧急消息。

(*Cars 1*, 2011)

3. 00:09:14,300 —> 00:09:20,100

Well, we stole **the Times Square** Jumbotron!

我们偷了**时代广场**的大屏幕!

(Despicable Me 1, 2010)

4. 00:09:36,400 —> 00:09:39,500

... the small one from **Las Vegas**.

... **拉斯维加斯**最小的一个

(Despicable Me 1, 2010)

5. 00:14:33,915 —> 00:14:37,959

As you can see, in the wrong hands, the PX-41 serum

如你所见 PX-41 血清如果落到坏人手里

(Despicable Me 2, 2013)

Some were even not unified within one single film:

6. 00:06:39,210 —> 00:06:40,330

Thanks, **Linda**!

琳达，谢了!

7. 00:06:44,040 —> 00:06:46,210

... but who would take care of Blu?

... 可是谁要照顾 Blu?

(Rio 1, 2011)

Observations: In these example data, it is clear to see that there is no unified standard to the translation of these names in current released animation films. According to Luo (2014: 79), there are three strategies for translating names: 1) to use the given standard transliteration approach (e.g., Jack: 杰克); 2) to use the given translated name (e.g., New York: 纽约); 3) to translate them with a certain degree of equivalence (e.g., Dr. Nefario: 黑博士). Suggestions for this kind of issue, in order to make all released films follow a unified format, could take two forms. The first way would be to keep using the traditional translations of these names. That is to find similar pronounced Chinese characters to make the original pronunciation of the names remain. This method would, at least, make sure all the names “sound the same”.

However, as regards the names of some famous places or landmarks, like the above example of “Times Square”, According to Hu, I recommend the subtitlers to translate them by using the already given versions of Chinese characters, for this is an already accepted standard version used widely in the target language. (2006:34-36) Another solution to the above issue could be to keep using the original English names. The first advantage of this is that the addition of English names in Chinese translated version will shorten the subtitle compared with fully translated Chinese ones. The difference in the visual presentation is because of the difference between the features of Chinese characters and English words. Generally, Chinese characters are more complicated and intricate in terms of visual detail than English letters. In an early section of this research, I already identified that the length of Chinese translated subtitles is normally greater than the original English ones. If the subtitler directly uses English names, it will be a good solution to make the translated subtitles shorter and easier to read. For example, in *Cars 1*, 2011:

00:21:47,998 —> 00:21:51,559

Francesco is familiar with this reaction to **Francesco**.

弗兰切斯科很明白这种对弗兰切斯科的迷恋。

Observations: “Francesco” is obviously a character’s name, and when it was translated into Chinese, it becomes a five-character word “弗兰切斯科”, and what is more, every single Chinese character is not simple in spelling. As a result, when reading this word, it would take more seconds than reading the original English name. As for the target audience, even though a small number of them may do not know this original name, they should understand it as a “name” according to the context, so, this will not compromise their comprehension of the whole film. In other words, the non-translation of the English names should be acceptable in translated films.

To the subtitlers, they need not translate these names; they need only transfer them into the translated version. This way of translation could be regarded as a possible new tendency in today’s translation field, because of globalization across the world. More and more people become aware of other people’s cultural customs, they gain familiarity with their names, and they prefer to use their original names with each

other. Therefore, for the commonly used names, I would recommend that subtitlers maintain the English language names of the characters and of the famous places in the source text. However, this approach does have a couple of disadvantages: it implies that the target audience should have a solid knowledge of English language names or some Latin origins' names, and of world famous places and landmarks. Nevertheless, this method is assumed to be workable in English language animated films because the researcher found that the majority of the audience of this type of film are young people, and in China, the younger generation are usually well educated and have a satisfactory level of knowledge of the English language and of the world. There is another disadvantage: keeping original names in English means that there is often translation loss when comic names have a particular meaning. Many current Chinese audiences would not understand the ethnic and attitudinal meanings within the name "McMissile" mentioned in an earlier example, or the sense of dynamism contained in the name "Turbo". But again, with time, and with better education and global interaction, their cultural awareness would increase at this level too. Therefore, in practical subtitle translation work, subtitlers need to balance every aspect of their translations, as well as sometimes needing to keep the original common names simple for the purpose of making a shorter translated subtitle. However, in other circumstances, it is necessary to translate the indicated meaning of some names, for example, as previously mentioned in this thesis, "Dr. Nefario" to "黑博士", which means "Dr. Black" (black is a colour but also implies evil in Chinese culture).

Another similar weakness in the given data is that, in most of selected films, I found that the subtitler applied fairly difficult Chinese characters in their translation of certain features of the original subtitles. These characters may influence the reading speed of the audience because of their complicated spellings. From the perspective of Chinese character's word formation, it is considered as another kind of length problem in current data, because visually, the complicated word formatted words may occupy more time than the simple formatted ones. For example, in *Madagascar 3*, 2012:

00:00:50,960 —> 00:00:51,920

-Flaps. -Check.

-襟翼 -检查完毕。

Observations: The subtitler translated the word “flaps” to the Chinese “襟翼”. Because “flaps” is an aeronautical term, the subtitler found the equal Chinese term “襟翼” to use. However, for a common audience, aeronautical knowledge should not be expected. It is assumed that relatively few people know the meaning and function of “襟翼” in the context of an airplane. And what is more, the two characters of this word are difficult characters with very complicated structures in their spelling. It is arguable that, with one or two seconds to read a line of subtitle, some people even cannot realize or recognize what the two characters are. Therefore, although the subtitler found an equivalent term to translate this word, his/her translation is not successful in terms of communication. The translation of “副翼” may be better in application, it is simpler in spelling, and “副” is a more common word in Chinese; most people who have a primary knowledge in Chinese should know its meaning of “the assistance of something or someone”, so they may mentally connect the function of “副翼” to an airplane.

Another example from *Frozen*, 2013:

00:01:52,846 —> 00:01:59,072

Born of cold and winter air,

它来自寒冷的冬天，

and mountain rain combining.

裹挟着山中的雨滴。

Observations: This example shows the use of expansion in subtitling. In the previous chapter, I discussed Gottlieb’s typology in her study, and keeping the difference in features between the English and Chinese languages in mind, I finally concluded that there are four elements of Gottlieb’s typology that are particularly suitable in E-C subtitling. They are condensation, paraphrase, transcription and transfer. It is rare to use “expansion” in film subtitling because of the technical requirements concerning the length of a single-line subtitle. Unless it is necessary to expand something in order

to offer the audience more details to better understand the subtitle, or for special purposes in the use of film subtitling, for example, when film subtitling is used as a kind of teaching material in language teaching and learning curricula. In this specific example, the use of expansion is not successful, because of the two following reasons. First, “and” in English is a simple conjunction word, which shows two entities have similarities or are related in terms of equality; in some cases, it does not even need to be translated or explained. Secondly, in Chinese, “and” has an equal term known as “和”; in most cases of translation, this equivalence is the right one to be used. So, the direct translation of this subtitle could be “它生于寒冷的冬天和山里的雨水” (It born of cold winter and the rain of mountain combining), or to be artistic and graceful, more like a song, it can be “它生于寒冬，身披山雨而来” (It born of cold winter, with mountain rain).

The other problem is the inappropriate use of Chinese particular expressions in subtitling. As it is well-known that the language in animated films is always simple and brief, most of them feature colloquial language. However, in some subtitling, some expressions are translated overlong; this will influence the reading speed to the audience. Therefore, the correct rule of subtitling should be make the translation simple and brief if this does not impact the content of the original information.

For examples, in *Alpha and Omega*, 2011:

1. 00:05:38,498 —> 00:05:40,344

Forget about it, Humphrey.

别妄想吃天鹅肉了汉弗莱。

Observations: According to the context, the translation of the first feature is not necessary, although the subtitler used a very good Chinese saying here. Being an oral expression, it is better to translate it as “算了吧”, this is more brief and simple but conveys the same meaning and the same manner of speaking. In English, it is a kind of request to someone else not to persist in doing something or trying to do something.

2. 00:01:00,220 —> 00:01:03,189

It's time to ride the slide and taste the wind.

是时候**感受**一下飞速滑行的**感觉**了。

Observations: This example shows a repetition in subtitling. It is a form of language mistake in Chinese, strictly speaking. The better translation could be “是时候**体会**一下速滑的**快感**了”. In the correction, “体会” has the similar meaning as “感觉” when “感觉” is a verb. Both of these words mean “to feel or to experience”, but there is no repetition in the single sentence. Another improved word “快感” means “a kind of happy feeling”; it is more vivid to express the character’s feeling than the word “感觉”. “感觉” in Chinese, is a neutral word, meaning “some kind of feeling”. To describe “this kind of feeling”, people usually need to add an adjective in front of “感觉”. Therefore, “快感” will be shorter in length.

Other examples from *The Smurfs*, 2013:

1. 00:05:24,610 —> 00:05:27,200

Yet another ground-breaking feat of illusion

前无古人后无来者的创新大师格格巫

00:05:27,280 —> 00:05:31,200

... from the most innovative conjurer **the world has ever seen.**

... 又为全世界观众呈现了一场超乎想象的幻觉盛宴。

Observations: These data show, again, the unnecessary use of a Chinese archaism when this sentence is translated. It could be simply translated as “世界第一， or 世界唯一” (The world No. 1 or the world only one) in order to simplify the expression and make it easier for audience to read the subtitle.

2. 00:05:32,790 —> 00:05:34,450

... the magical **sensation that has captivated,**

... 这场魔法**轰动席卷**了整个国家。

00:05:34,450 —> 00:05:37,170

... the nation from New York to Las Vegas,

... 从纽约一直到拉斯维加斯。

Observations: The translation in this subtitle is a form of word-for-word translation. In fact, it is not necessary to translate the word “sensation” and “captivated” at the same time in one Chinese sentence, because either one of these two in Chinese can explain a complete meaning in this sentence. The appropriate translation for this sentence can be either “这场魔法轰动了整个国家” or “这场魔法席卷了整个国家”. Both of these two ways of subtitling can describe how the magic had a big impact-all over the country. In the whole process of subtitling, the subtitler should have a clear awareness that their work should comply with priorities that have a certain order of precedence. The essential criterion of film subtitling, in line with the often colloquial, simple, brief and instantaneous features of film language, is that the subtitling should be simple, brief and clear; artistry and humour should be the second consideration. This precedence rule also reflects the order of my hypotheses: it is important to adhere to a standard, concise subtitle length first, and only then should the subtitler’s attention turn towards using some traditional or idiomatic Chinese expressions to make the subtitling more acceptable to the target audience. Hence, to simplify the order of the rules, “readable” comes before “culturally acceptable”.

5.5 Conclusion

To sum up, although the selected 15 animation films all got high marks in terms of online viewer feedback in their year of release, they still have some imperfections, which may influence the length of the translated subtitles in terms of readability. During the process of investigation through the corpus and questionnaire, I identified and analysed three main issues in my collected data. These are the problems involving the lack of a unified translation standard to apply to all English names including characters’ names, place names and famous landmarks. According to the literature review, we know that there are theories concerning the translation of proper nouns in the field of AVT studies. As such, I suggest: the transfer or transcription of original English names in the translated Chinese subtitles; the sometimes inappropriate or excessive use of expansion in subtitling; and the unsuitable use of particular Chinese expressions, like archaisms or old sayings in certain cases where these expressions do not enhance the meaning of a subtitle, but merely complicate the viewer’s process of

reading. I have discussed these problems by explaining some specific examples and making suggestions to resolve these issues. Generally speaking, with reference to Yan (1898 cited in Liu, 2011: 1), Tan (2006: 129) and Tytler (1790 cited in Wang, 2003: 103), precedence should be given to a “simple and brief” approach to subtitle language, and then, in second place, comes the “artistic, graceful, and humorous” approach to language in translated subtitles: “readable” first and then “culturally acceptable”, is consequently the proposed approach to E-C subtitling in the context of full-length English language animated films. The reasons are as follows:

- 1) According to two previously mentioned scholars, Xiao and Wang, the main audiences for translated animation films in China are young people aged 15-30 years. They have different levels of ability in English and in Chinese, such that overlong translated subtitles may influence their reading speed and influence their comprehension of the film dialogue to different degrees.
- 2) According to the selected data, I found that the language in these animated films is originally simple and brief; the majority of the original text only needs to be translated word by word (literal translation or direct translation). There is no necessity to make things difficult and complex in the translation of these original subtitles, such as excessive or far-fetched usage of some particular Chinese expressions.

Therefore, “simple is best” or “as simple as possible” is the recommended approach when translating animation films for Chinese audiences according to this research.

Chapter 6 Discussion on the Use of Traditional Chinese expressions

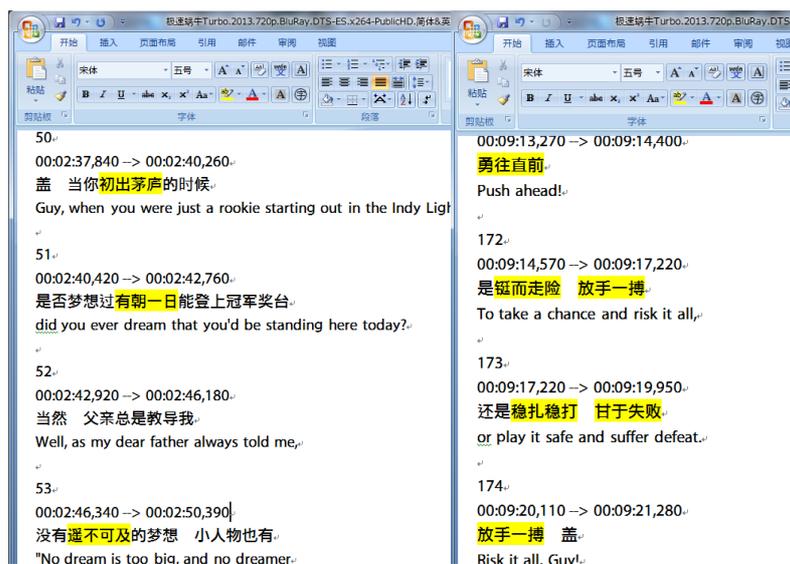
Translation is regarded as “an act of intercultural communication rather than simply inter-linguistic” (Cintas in Orero, ed., 2004: 31). When considering the translation of foreign films, we may have to raise awareness of cultural information in order to make the audience comprehend the movie appropriately. With this in mind, the use of key analysed memes may help the film translators improve the quality of their work. As a consequence, I estimate there are effective expressions in making the subtitles compatible in Chinese culture, for example, Chinese traditional expressions as idioms, archaisms, proverbs and ancient poems. Can culturally loaded words or expressions make the E-C subtitle translation become effective and acceptable to the audience? I assume the answer to this question is positive, which leads to the second hypothesis of this research. In this chapter, I will extract all the traditional Chinese expressions from the corpus and discuss the following three points: 1) the frequency by which these expressions appeared in the data; 2) the rationale of the translator’s translation strategies in translating the English expressions into Chinese; and 3) the effectiveness of translating the English expressions into traditional Chinese expressions in subtitle translation of animation films. The focus on the study of language peculiarities and features in E-C subtitle translations is another key factor in the theoretical polysystem of my study.

6.1. Frequency of the Appearance of Chinese Traditional Expressions in the Data

The traditional expressions in Chinese are mainly including idioms, archaisms, and ancient poems. According to Feng (2002), Chinese traditional expressions are embedded within traditional Chinese culture in the form of educative stories with moral, fables, sayings or ancient fairy tales, while idioms were mainly evolved out of customs, folk practices, daily life and religions. For my second hypothesis, I plan to test the frequency of the use of traditional expressions in the selected films, the purpose of which is to tell if the subtitlers in the translation of these films used this type of expression, and to discuss the results from the data.

6.1.1 Data Results from the Corpus

I marked out all the traditional expressions in yellow in each of the 15 Word documents and then extracted them by using the ParaConc software in the corpus, after which I acquired the relevant data to evaluate whether subtitlers feel comfortable in using such culturally loaded expressions in order to make their translations more evocative at a cultural level and more interesting in terms of expression. According to the collected data, on average, all of the 15 chosen films feature traditional expressions. This itself is a significant result since it shows that most subtitlers are willing to consider such expressions in their translation work. The following screenshot shows the technique applied in subtitling (all the parts marked in yellow are traditional expressions in Chinese; normally, four-character words are typical of Chinese idioms, this type of traditional expression is the most frequent one used in the subtitle translation of E-C films compared with other types of traditional expressions as archaism, sentence pattern of ancient poems).



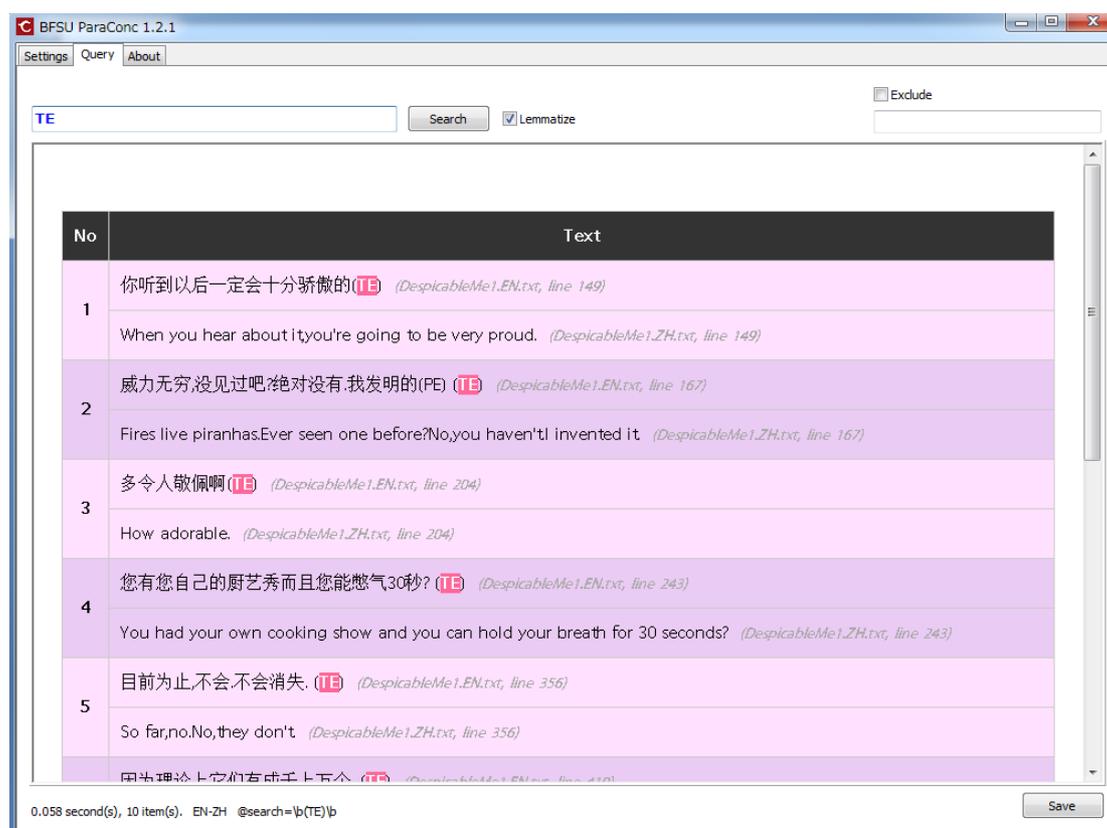
(Turbo, 2013)

Screenshot 14

Then, as per the introduction of the application of ParaConc in the previous chapter of methodology, I gave the label “TE” (for traditional expressions) to these traditional expressions, and then put them into ParaConc, in order to show the frequency of the use of traditional expressions in each selected film.

6.1.2 Discussion of the Results

The following three charts explain the procedure of calculating the frequency of the use of traditional expressions in each of the 15 films' subtitle translation by using ParaConc, Excel and the generated histogram of Excel. I put the data of each film in 15 separated ParaConc and Excel files, and then made an overall Excel chart to collect the frequency of the use of traditional expressions in all of the 15 films as shown in the second and third graphs (the self-built corpus is in Appendix V):



Screenshot 15

(The sample shows the calculation of the frequency of the use of traditional expressions in ParaConc.)

The following table shows the use of traditional expressions in each of the 15 films:

	Film	Number of Subtitles	Number of Translated Subtitles with Traditional Expressions	Frequency (TE)	Year of Release
1	<i>Despicable Me 1</i>	704	10	1.42%	2010

2	<i>Despicable Me 2</i>	1,031	58	5.63%	2014
3	<i>Frozen</i>	1,560	79	5.06%	2014
4	<i>Alpha and Omega</i>	954	38	3.98%	2011
5	<i>The Croods</i>	790	33	4.18%	2013
6	<i>Turbo</i>	1,187	120	10.11%	2013
7	<i>The Smurfs 1</i>	2,038	68	3.34%	2011
8	<i>The Smurfs 2</i>	1,628	65	3.99%	2013
9	<i>Rio 1</i>	1,376	62	4.51%	2011
10	<i>Rio 2</i>	1,274	73	5.73%	2014
11	<i>Madagascar 1</i>	977	38	3.89%	2005
12	<i>Madagascar 2</i>	1,216	50	4.11%	2009
13	<i>Madagascar 3</i>	1,293	133	10.29%	2012
14	<i>Cars 1</i>	1,514	47	3.10%	2006
15	<i>Cars 2</i>	1,539	61	3.96%	2011

Table 4

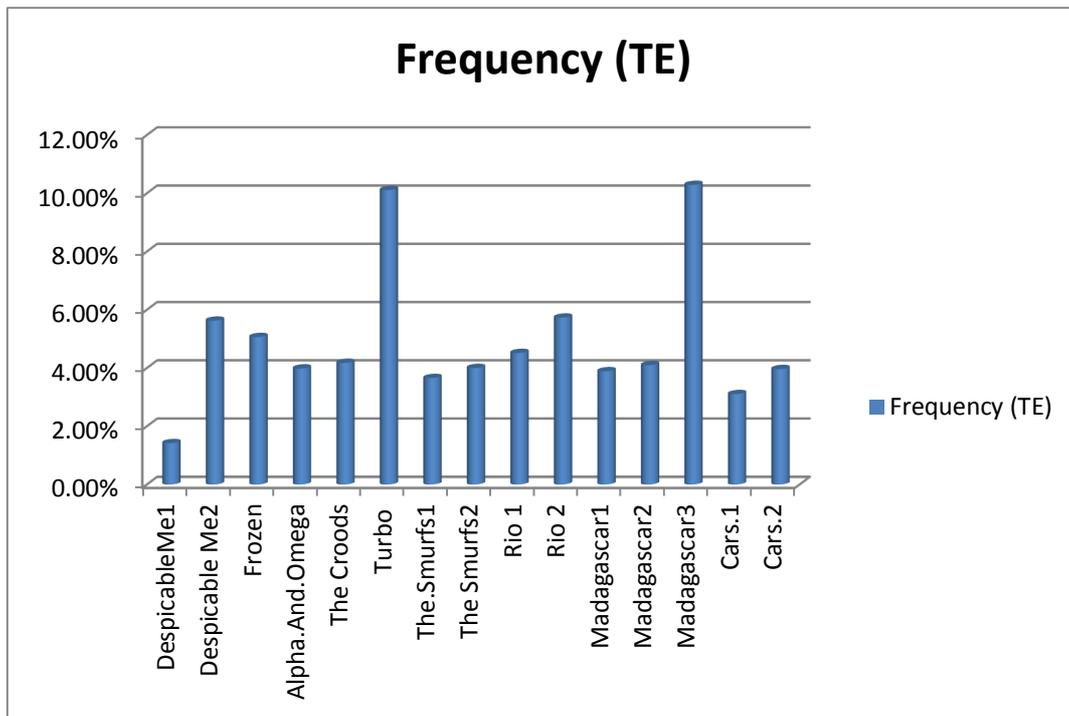


Figure 4

According to the above data, firstly, the use of traditional expressions in the translated subtitles in Chinese in all the 15 films is found. This result shows the subtitlers' awareness of using traditional expressions in their translation. Secondly, the subtitler of *Madagascar 3* is shown to use this kind of expression in 133 translated subtitles out of 1,293. This is the highest frequency of using traditional expressions among the 15 selected film translations. Meanwhile, in *Despicable Me 1*, the subtitler only applied 10 traditional expressions in 704 subtitles. Thirdly, the films with the top five highest frequency of using traditional expressions in their translations have three points in common: a) all of these films' total number of subtitle pairs are over 1,200, except one with 1,031; b) all of the films using traditional expressions in their translations equate to over 5% of the total translated subtitles; c) all of these films are the latest released films compared with the rest of the selected films. (*Despicable Me 2*, *Frozen* and *Rio 2* are from 2014, *Turbo* is from 2013, and *Madagascar 3* is from 2012).

The reasons behind this phenomenon might be: 1) *Madagascar 3* has a bigger number of subtitles among the whole films (the total number of subtitle pairs in *Madagascar 3* is 1,293; that of *Despicable Me 1* is 704), which may increase the chances of using a traditional expression in the translation; 2) compared with the two storylines in these two films, *Madagascar 3* is more complex with more relations among different characters; 3) the dialogue in *Despicable Me 1* is more simple and brief, while the direct translation method is used in most of translated subtitles and, given the mechanical limits of making subtitles for a film, there is no need to use more strategies in the translation of simple language.

Then, if comparing the series of films individually, the researcher finds that, in *Despicable Me 1* and 2, *Madagascar 1*, 2 and 3, *Rio 1* and 2, *Cars 1* and 2, and *The Smurfs 1* and 2, the frequency of using traditional expressions in the translated subtitles in Chinese increased obviously in all of these five-film series. Moreover, in each of the film series, in order to show a certain degree of consistency among each instalment of one film series, the characters in the story are similar in number and personality, while the style of the story is similar as well. As such, the increasing frequency of using traditional expressions in the subtitle translation might prove that, with the development of globalization, subtitlers in translated animation films in

China pay more and more attention to the use of typical expressions in order to make the films more acceptable to the target audience.

In addition, the highest three frequencies of use of traditional expressions in the subtitle translations are found in the films of *Madagascar 3* (2012), *Turbo* (2013) and then *Rio 2* (2014). I find that these three films are the relatively latest films among the 15 selected films, and then I also expect that a tendency of using traditional expressions in English-language exported animation films in China will appear. Therefore, this also confirms that the use of traditional expressions in the E-C subtitle translation of animation films exists and is developing.

In the following section, I will describe my observations regarding 935 translated subtitles, which involve the use of traditional expressions, out of 19,081 in the corpus data, in order to discuss the quality of their use in this context, as well as suggest more effective translations where appropriate.

6.2 Discussion on the Use of Traditional Expressions in the Current Data

Using Chinese traditional expressions, such as idioms and archaisms, in an informed way represents a translation strategy within the process of E-C subtitling. These expressions, on the one hand, have the potential to summarize or outline moral thinking or life experience, while their use can foreground aspects of Chinese culture; on the other hand, these expressions are usually short in length (for example, idioms are typically four-character words, while poem patterns are seven-character words per line), so using them will help subtitlers to create a briefer translation and meet the technical limits of 13-23 characters per line when making a film subtitle. However, using these kinds of expression requires a subtitler's proficiency level in Chinese language and cultural education to be high. It should be noted that translation at a basic lexical and functional level forms part of an initial process of information exchange between two languages and cultures. In turn, given the cultural differences, especially when the source culture and the target culture are not close to each other, finding the "perfect" or "complete" corresponding translation pair is not always easy. Most of time, therefore, subtitlers need to be creative in terms of paraphrasing, transferring, reducing or extending some expression patterns, such that the translation

not only matches the original meaning, but is also correct as far as linguistic logic is concerned.

It can be thus confirmed that the second hypothesis is positive, which is a finding that needs to be emphasized in future E-C subtitling work. In this section, I will focus on observing the traditional translations found in the 935 translated subtitles. My analysis and suggestions aim to evaluate the effectiveness of using traditional expressions in Chinese translated subtitles.

6.2.1 Observations and Suggestions Regarding the Use of Traditional Expressions

After collecting all the translated subtitles using traditional expressions from the 15 selected films with the help of ParaConc, I categorized the data in two ways: where using traditional expressions in these data is demonstrably effective, and where using traditional expressions is inappropriate by comparing with their original texts.

For the first category, as released translated products, the majority of these 935 translated subtitles have a satisfactory level of translation by using effective traditional expressions rather than direct translation. The following examples are representative of using effective traditional expressions in the corpus data.

By comparison with the literal translation (direct translation method) (without using any other strategies), all of the released translated subtitles in each of the 15 animated films clearly show the benefits of using traditional expressions in this context:

1. 7700:07:00,202 —>00:07:05,382

I simply **can't stop thinking about** the miserable beasts, **every single minute of every single day**. (Original subtitle)

我只是老想那些小东西, **每时每刻都情不自禁**。(Released Translation)

I always think about those little things, every single minute of every single day, I can't stop thinking. (Back translation)

我忍不总是想着那些可怜的小东西, 每时每刻都在想着。(Direct translation)

I just can't stop thinking about those poor little things, every single minute of every single day I am thinking. (Back translation)

Observations: 1) The length is 19 characters vs. 24 characters. 2) “情不自禁” is an idiom, meaning it has a stronger resonance and is a more literary expression in the Chinese language than “忍不住总是”, although both of them mean “can’t help doing something”.

2. 00:14:27,872 —> 00:14:32,616

I won’t be alone. I **can’t wait to** meet everyone. (Original subtitle)

我再不会孤独，我**迫不及待**想见到大家. (Released translation)

I won’t be alone. I can’t wait to meet everyone. (Back translation)

我不再感到孤独，我等不及要见到大家. (Direct translation)

I won’t feel alone any longer. I can’t wait to see everyone. (Back translation)

(*Frozen*, 2013)

Observations: Although the two translations regarding this pair have the same length, “迫不及待” is an idiom, which is both a written and more formal expression than “等不及”. Moreover, because “迫” means “very much or extremely want to do something”, this idiom is more idiomatic than “等不及”.

3. 00:23:21,132 —> 00:23:23,629

Three of them pretended I was **invisible**. (Original subtitle)

其中三个当我是**隐形人**. (Released translation) (Transfer: from an adjective into a noun)

Three of them pretended me as an invisible man. (Back translation)

他们中有三人当我是隐形的. (Direct translation)

Three of them pretended I was an invisible man. (Back translation)

(*Frozen*, 2013)

Observations: In this pair, the subtitler changed the last word from an adjective to a noun, while keeping the original meaning of the source language. In Chinese, the noun form of this word is more common than its adjective counterpart when used to

describe a person. As this change is more like an expression used in real-life situations, this will make the audience feel it is closer to their everyday language. The research would consider this change to be a manifestation of transfer, one of Gottlieb's suggested translation strategies in subtitling.

4. 00:03:04,711 —> 00:03:07,441

No doubt you'll be a clever Omega. (Original subtitle)

毫无疑问你将是聪明的 Omega. (Released translation)

No doubt you'll be a clever Omega. (Back translation)

你一定会成为一个聪明的人, Omega. (Direct translation)

You will definitely be a clever man, Omega. (Back translation)

(Alpha and Omega, 2010)

Observations: The function of “no doubt” in the original sentence is to strengthen the voice of the expression, such that it means “surely” or “definitely”. The released translation used to translate this phrase was “毫无疑问”, which is an equal transfer in between the two languages because “毫无疑问” in Chinese means the same as “no doubt” in English. However, the direct translation of “一定” means “surely” or “definitely”, which is a correct translation, but is less vivid in terms of a literal description.

5. 00:07:43,356 —> 00:07:45,017

You can't just **snake it out from under us**. (Original subtitle)

你不能像那样冲出来**打草惊蛇**. (Released translation) (transcription, condensation)

You can't just rush out like that and sneak it from under us. (Back translation)

你不能从我们眼皮底下抢走她。 (Direct translation)

You can't pull her out from under us. (Back translation)

(Alpha and Omega, 2010)

Observations: The researcher assumed that the subtitler of this film was inspired to use “打草惊蛇” for the original word “snake”. The direct translation is actually more faithful to the original meaning of “sneak it from under us”; however, “打草惊蛇” is

also suitable in terms of this language situation, given that the subtitler found an idiom that not only has the same meaning as the word “snake”, but also matches the meaning in the original phrase. This translation strategy is artfully combined transcription and condensation. I think it should be encouraged in today’s subtitling work because it can better reflect the subtitler’s strong knowledge of the Chinese language and their competence in transferring meanings between two languages.

6. 00:17:12,524 —> 00:17:15,459

Wow. This is a **new feeling**. (Original subtitle)

哇,一笑倾城啊。 (Released translation) (Substitute)

Wow. A single smile could overthrow a city. (The underlined translation is the direct back translation of the above idiom) (Back translation)

哇,这次感觉不一样啊。 (Direct translation)

Wow. This is a different feeling. (Back translation)

(Alpha and Omega, 2010)

Observations: In this original subtitle, “a new feeling” means “a different feeling from the last time”. The subtitler uses the substitution strategy to translate it into “一笑倾城”. This idiom originally described an ancient beauty’s smile, which captivated an entire city. The background story is similar to that about Helen of Troy. Meanwhile, in current Chinese language, people can describe any beautiful girl’s sweet and charming smile by using this idiom, except when such a smile has some negative consequence. So, in this translation, “一笑倾城” can be regarded as flattering because, despite the lack of context, we can still understand the “new feeling” to be positive in terms of its objective.

7. 00:17:22,001 —> 00:17:25,801

When you yelled, “Hey”, I thought you **cinched it right there**. (Original subtitle)

你说“你好”的时候我觉得你**把握十足**呢。 (Released translation)

When you said “Hello”, I thought you were very confident of success. (Back translation)

你喊着“嘿”的时候,我以为你对此是很有把握的。 (Direct translation)

When you yelled “Hey”, I supposed you were very sure about that. (Back translation)

Observations: Except for the length preponderance, the characters “十足” represent a more vivid description than “很有” in Chinese; although, in English, both mean “very” or “fairly”. Moreover, when this expression is read or spoken out loud, the expression “把握十足” is more evocative. Sometimes, in order to give the subtitle a more impressive literary effect, or to make the expression more indicative of the social position of the character, the translation should be more focused on eliciting this sort of awareness from the reader. In this subtitle, the speaker uttered this sentence with a tone of ridicule, meaning that “把握十足” is a better way of indicating this mode of expression.

8. 00:04:06,787 —> 00:04:08,587

... we do this **as a family**. (Original subtitle)

... 像一家人那样**齐心协力**. (Released translation) (Addition)

...we do this as a family does shoulder to shoulder. (Back translation)

... 像一家人一样做事. (Direct translation)

... we do this as a family. (Back translation)

(*The Croods*, 2013)

Observations: In the released translation, “齐心协力” represents an addition. The original English subtitle has no equivalence for this word, but the indicative meaning of “to do this as a family” is obvious: we should unite. “齐心协力” means “make a concerted effort” and “shoulder to shoulder”. Moreover, this idiom can be explained as a translation of the word “do”, the purpose of which is to make the translated subtitle more detailed, yet easier to understand.

9. 00:11:08,170 —> 00:11:09,970

Never **not be afraid**. (Original subtitle) (Although this is not correct English, in the film, the speaker is a senior person, who is a conservative father, always afraid that his children might get hurt in the outside world. As such, he keeps warning them about the dangers of the outside world. Here, he changes the saying “Never be afraid”

into “Never NOT be afraid” in order to strengthen his emphasis on the danger of the outside world to his children.)

千万不要什么都无所畏惧。(Released translation)

Never be too fearless. (Back translation)

永远不要不害怕。(Direct translation)

Never be too fearless. (Back translation)

(*The Croods*, 2013)

Observations: The original subtitle is a sentence starting with the word “never”, which suggests that the speaker is offering a warning or making an attempt at persuasion. Therefore, when translating this sentence, an assertive word is needed. “千万不要” and “无所畏惧” are both assertive words in Chinese. Although the released translation is hardly any longer than the direct translation, the researcher agrees with the released version in this case. That is to say, in translation work, we should sometimes follow this rule: “choose the lesser of two evils”. However, we still need to make sure that the length is within an acceptable limit.

10. 00:02:19,280 —> 00:02:21,860

... **Stay focused**, try to run my race. (Original subtitle)

... 全神贯注跑我的比赛。(Released translation)

... Stay focused, try to run my race. (Back translation)

... 保持注意力集中，好好参加我的比赛。(Direct translation)

... Stay focused, try to run my race. (Back translation)

(*Turbo*, 2013)

Observations: The idiom “全神贯注” is concise and comprehensive in terms of explaining “stay focused” in this context. The preference for using an idiom, instead of a simple expression, is a recent tendency, which has evolved in the last three years in the world of film translation work. Based on the findings in her corpus, the researcher observed that, as mentioned in Section 6.1.1, the use of idioms, rather than straightforward explanations of the original subtitles, have increased sharply in

translated films since 2010. This suggests that subtitlers are paying more attention to the way their work can facilitate the reception of language and culture by film viewers.

11. 01:01:35,300 --> 01:01:39,900

I don't like this book. This is going on forever. (Original subtitle)

我讨厌这本书。没完没了的。(Released translation)

I hate this book. This is endless. (Back translation)

我不喜欢这本书。这书一直往下继续，看不到结尾。(Direct translation)

I hate this book. This is going on forever, can't see the ending. (Back translation)

(*Despicable Me 1*, 2010)

Observations: In the released translation, the subtitler uses the idiom “没完没了” to explain the speaker's second sentence in the original subtitle. This is a wise decision, given that, in Chinese, this idiom indicates an impatient attitude towards something or somebody. This reflects the attitude of the speaker in the film as well: when he began living with his adopted daughters, Gru lacked patience as a parent because he was unable to settle down in his new role as a father. But his inner heart is enduringly still kind, such that in the second instalment of the film series, he is seen to be a better dad and even a real one than in the first: he protects the oldest daughter when she wants to accept the dance invitation from a boy; he sends his daughters back home as soon as he realized the party is dangerous. Compared with the released translation, the direct translation of this subtitle is more like a narration; it cannot convey the indicated impatient attitude of the speaker.

12. 00:38:05,617 --> 00:38:09,077

Who would do this to such a sweet little chicken? (Original subtitle)

谁会对可爱的小鸡下此狠手? (Released Translation)

Who would do such a ruthless thing to a cute little chicken like this? (Back translation)

谁会对这样可爱的小鸡做这种事呢? (Direct translation)

Who would do this to such a sweet little chicken? (Back translation)

(*Despicable Me 2*, 2014)

Observations: Similar to the previous example, the traditional expression “下此狠手” is a Chinese archaism, which refers to doing ruthless things to somebody or something (in this case, a chicken), such as bullying or inflicting punishment or revenge. However, the direct translation cannot express the nature of “such a thing”. Although the audience can understand it in relation to the context of the film, the use of this archaism further emphasizes the cruel nature of “such a thing”.

13. 00:01:13,820 --> 00:01:16,050

I'm faster than fast. Quicker than quick. (Original subtitle)

疾上加疾，快上加快。(Released Translation)

I'm faster than fast. Quicker than quick. (Back translation)

我会越来越快，越来越快的。(Direct translation)

I'm faster than fast. Faster than fast. (Back translation)

(*Cars 1*, 2006)

Observations: The released translation is considered better than the direct translation because of the use of “疾” and “快” in the given archaism. These two characters are synonyms, both of them meaning “fast and quick”. Given that the original dialogue refers to synonyms for “fast” and “quick”, the use of “疾” and “快” is fully appropriate in the translated subtitle. This is what the direct translation cannot embody.

14. 00:13:54,070 --> 00:13:57,096

Big oil. It costs a fortune. Pollution is getting worse. (Original subtitle)

石油巨头，很有钱。污染日趋严重了。(Released Translation)

Big oil. It costs a fortune. Pollution is getting worse. (Back translation)

石油巨头。很大一笔钱。污染越来越严重。(Direct translation)

Big oil. It costs a fortune. Pollution is getting worse. (Back translation)

(*Cars 2*, 2011)

Observations: The idiom in the released translation has the same meaning as the pattern “越来越严重” in the direct translation. However, with regard to the aesthetics

of translation, “日趋严重” is more idiomatic and somewhat shorter than “越来越严重”. Generally speaking, in consideration of the mechanical limits, if a traditional expression can shorten the length of the translated subtitle, its use is recommended.

15. 00:11:16,980 --> 00:11:21,780

... you don't know anything about life outside of the zoo? (Original subtitle)

... 对动物园外的世界一无所知? (Released translation)

... you don't know anything about life outside of the zoo? (Back translation)

... 你对动物园以外的生活什么都不知道? (Direct translation)

... you don't know anything about life outside of the zoo? (Back translation)

(*Madagascar 1*, 2005)

Observations: Again, using the idiom “一无所知” not only makes the translation shorter than the direct translation, but also emphasizes the speaker's assertive tone of voice. The background setting for this subtitle concerns the protagonist, Alex the lion, who is growing up in a zoo; he has no idea about the world beyond the zoo, although he is curious about it. He asks his friends whether they share his curiosity and, if not, why do they not feel any regret. As such, the use of “一无所知” can better emphasize the fact that Alex has a strong desire to go outside, while this idiom also indicates he is going to be in danger on the basis that he knows nothing about the world beyond the zoo. From this point of view, the use of this idiom also has the function of “sowing the seeds” of his future life and the challenges it will entail.

16. 00:17:38,770 --> 00:17:41,720

You don't bite the hand that feeds you. -I know that's right. (Original subtitle)

你不能恩将仇报。 -那是对的。 (Released translation)

You don't bite the hand that feeds you/ requite kindness with enmity. -I know that's right. (Back translation)

你不能咬曾经喂养你的双手/用敌意回报善意。 -我知道那是对的。
(Direct translation)

You don't bite the hand that feeds you/ requite kindness with enmity. -I know that's right. (Back translation)

(*Madagascar 1*, 2005)

Observations: In the *Youdao* English-Chinese dictionary (<http://dict.youdao.com>), the sayings “don’t bite the hands that feed you” and “requite enmity with kindness” are said to share the same meaning as “恩将仇报”. However, the direct translation is a word-for-word translation of the English expressions. Although the meanings of the direct translation are also easy to comprehend by the readers or audiences, both “咬曾经喂养你的双手” and “用敌意回报善意” are equal in length.

17. 00:01:25,561 --> 00:01:27,792

You just amuse yourself, don’t you? (Original subtitle)

你就是自娱自乐，是吧? (Released translation)

You just amuse yourself, don’t you? (Back translation)

你就是娱乐自己，是不是? (Direct translation)

You just amuse yourself, don’t you? (Back translation)

(*Madagascar 2*, 2009)

Observations: Although both the released translation and the direct translation involve four characters to explain the original pattern of “amuse yourself” (“自娱自乐” and “娱乐自己”), the idiom “自娱自乐” is orderly in terms of structure. Moreover, according to Song (2012), the use of idioms is a language custom found in Chinese people’s everyday life; therefore, when there is an equivalent Chinese idiom to explain a particular piece of original dialogue, this Chinese idiom should be used as a priority. This is considered, in translation terms, as a way of “killing two birds with one stone”: the shorter the length of the idiom, the more easily understood it will be from the perspective of cultural awareness.

18. 00:02:16,050 --> 00:02:17,760

Another day bites the dust. (Original subtitle)

(算了) 又是 (希望破灭)，大失所望的一天。(The two underlined words share the same meaning) (Released translation)

Yet another day leaves me greatly disappointed. (Back translation)

又是一败涂地的一天。(Direct translation)

Another day bites the dust. (Back translation)

(*Madagascar 3*, 2012)

Observations: According to the context, Alex is hoping to be taken home by the penguins. However, when he hears that the penguins are not coming yet, he feels disappointed, saying, “Another day bites the dust”. In the released translation, the subtitler chooses to use “大失所望” to explain Alex’s great disappointment. However, in the direct translation, although “一败涂地” is a dictionary definition for “bites the dust”, it cannot fully convey Alex’s sad and hopeless mood. That said, “一败涂地” is more often used to describe “someone having fully failed to do something”, as it emphasizes one’s actions rather than desires. Thus, “大失所望” is much closer to the original expression. In addition, the subtitler’s choice of using “大失所望”, rather than “一败涂地”, indicates that they did think over their options and finally chose the one that better reveals the speaker’s internal thoughts.

19. 00:08:15,120 --> 00:08:19,200

Whoa! Look at that! That is one ugly, mug-ugly lady! (Original subtitle)

瞧！那女人真是丑得惊天地泣鬼神！ (Released translation)

Look! That woman is so ugly, it shocks the universe and scares all the ghosts and makes the gods cry! (Back translation)

哇！看那！那是一个好丑，超级丑的女人！ (Direct translation)

Whoa! Look at that! That is one ugly, super ugly lady! (Back translation)

20. 00:08:19,790 --> 00:08:21,500

That is roach-killing ugly! (Original translation)

就像中了最最恶毒的面目全非掌！ (Released translation)

It is like being hit by the very, very malicious palm (a kind of Chinese Wushu gesture), which can change people’s looks out of all recognition. (Back translation)

真是能丑死蟑螂了！ (Direct translation)

That is roach-killing ugly! (Back translation)

(*Madagascar 3*, 2012)

Observations: In the previous section, according to the data results, the researcher concluded that the subtitler for *Madagascar 3* uses traditional expressions in 133 out of 1,293 translated subtitles. This is the highest frequency in terms of using traditional expressions among the 15 selected film translations. When investigating this specific film, I found that these 133 translated subtitles generally use appropriate traditional expressions to make the overall translation of the film more funny and interesting. These two examples are representatives of this translation method.

These two subtitles appear successively in the film when Marty (Alex's friend, the zebra) looks at the King of Versailles and is greatly shocked by the king's flamboyant attire. The two released translations here use not only a Chinese archaism and an idiom (in bold), but the tone of voice and the sentence patterns, which are underlined, reflect the way in which popular expressions are used in Chinese. On the one hand, “惊天地泣鬼神” is an archaism, whose original meaning is “someone's behaviour moved the whole universe”, which is often used to describe a great dedication or devotion to something meaningful, while “面目全非” means “looks being ruined out of all recognition”. However, in today's Chinese language, when people describe something or somebody good or bad to an unbelievable degree, they may choose these two expressions to explain their point of views with exaggeration. This is a humorous way to say someone is ugly to the extent of “惊天地泣鬼神” or “面目全非”. In addition, in the second example, “最最” and “... 掌” are two other popular expressions used in the released translation. In Chinese colloquial language, the times of repeatedly used “最” show the varied degrees of the described thing or person. The more the “最”, the greater the extent is. In modern Chinese, there are commonly three ways in which to use “最”, meaning “very”: “最最” and “最最最” respectively meaning “very, very” and “very, very, very”. Similarly, in informal English, these three ways of using “very” also exist; therefore, “最最” is also appropriate for this specific translation in which the king's extravagant appearance is being described. Another expression, “面目全非掌”, is one created by the subtitler. In Chinese, “... 掌” originally referred to a kind of Chinese martial arts, which the Wushu masters learned in order to defeat opponents. The subtitler combines the idiom “面目全非” with “... 掌” in order to emphasize the fact that the king's dress sense is unappealing. In popular expression, the antonym of “面目全非掌” is “还我漂漂拳”, which appears in

a very famous comedy, *Flirting Scholar* (1993), made by Stephen Chow, a well-known Hong Kong film director. “还我漂漂拳” means “a box that can make the receiver get back her beautiful face”. Coincidentally, “拳” is another kind of Chinese martial arts gesture; therefore, I suppose that the subtitler of this film might have taken their inspiration from Stephen Chow. Using this familiar expression, then, may make the Chinese audience for *Madagascar 3* feel more engaged with this foreign film.

21. 00:23:15,600 --> 00:23:18,160

And that whole “save the species” thing. (Original subtitle)

还有拯救蓝鹦鹉的长篇大论。(Released translation)

And that lecture about “saving the blue parrots.” (Back translation)

还有整套的”拯救物种”的说辞。(Direct translation)

And those remarks about “saving the species”. (Back translation)

(*Rio I*, 2011)

Observations: The background information to this subtitle concerns the fact that the ornithologist Tulio convinced Linda, the owner of a blue parrot, to bring her bird Blu to meet another blue parrot, Jewel, in order to continue and save this rare species of parrot. However, these two parrots were stolen by a gang of smugglers. Therefore, Linda complains that Tulio’s concern about “saving the species” has now put her bird in danger. In the released translation, “长篇大论” may indicate that Tulio has gone to great lengths to convince Linda to make the decision he wants her to. However, although the direct translation explains the original subtitle, it does not properly convey Linda’s complaining response as vividly as the released translation with the idiom “长篇大论”.

22. 00:22:16,920 --> 00:22:19,506

Without your performance, it’s nothing. (Original subtitle)

没有你的表演, 它一文不值。(Released translation)

Without your performance, it’s not worth a cent. (Back translation)

没有你的表演, 它什么都不是。(Direct translation)

Without your performance, it's nothing.

(*Rio 2*, 2014)

Observations: In the released translation, the use of traditional expression involves the idiom “一文不值”, which originally comes from the archaism “最可悲年少科名, 弄得一文不值”, meaning “the most regrettable thing is that having passed the imperial examination in your youth is worthless now”. In modern Chinese, “一文不值” is still used to describe something that has become worthless because of some contrived reason. In this subtitle, the use of this idiom is to emphasize “your performance” as being more important than the play or the producer of this play (Shakespeare). In the film context, this represents a kind of acceptance and compliment between friends. Compared with the released translation, the direct translation is acceptable; however, regarding the tone of voice, the use of the idiom “一文不值” is stronger, as it expresses a higher level of compliment from the speaker to the receiver.

23. 00:02:46,330 --> 00:02:49,450

With love and kindness, a complete makeover. (Original subtitle)

用爱, 善良, 一次洗心革面. (Released translation)

With love and kindness, she has thoroughly transformed herself. (Back translation)

用爱, 善良, 一次全面的大转变. (Direct translation)

With love and kindness, a complete makeover. (Back translation)

(*The Smurfs 2*, 2013)

Observations: According to the context, this subtitle is describing a significant change of a particular smurfette. She was originally created by the bad wizard and sent to the smurfs in order to ruin their life and capture them all for the wizard. However, the smurfs' father discovered her kind side and helped her to change into a real smurf, who has love and kindness for others. The subtitler's use of “洗心革面” is

better than the direct translation of “makeover” because “洗心革面” refers to “someone who changes from being evil to an angel”. The literal meaning of this idiom is “to cleanse the heart and reform the image”. However, “大转变” is only able to explain someone or something that is greatly changed, without being specific about the nature of the change (e.g., good to bad, bad to good, colour, size and form).

24. 00:05:40,420 --> 00:05:44,170

This mysterious master has gone from unknown to unstoppable

自从在纽约意外被发现后， 这位神秘的大师一炮而红，

This mysterious master has gone from unknown to unstoppable

自从在纽约意外被发现后， 这位神秘的大师一夜蹿红，

This mysterious master has gone from unknown to unstoppable

25. 00:05:44,260 --> 00:05:46,590

after a surprise discovery in New York. (Original subtitle)

当年名不见经传的他 如今已名声大振。 (Released translation)

after being unintentionally discovered in New York. (Back translation)

当年没人认识，现在来得势不可挡。 (Direct translation)

after being unintentionally discovered in New York. (Back translation)

(The Smurfs 2, 2013)

Observations: This is a longer subtitle than the average length of subtitles in general. Therefore, the original subtitle is divided into two lines. Given the inverse sentence orders in English and Chinese, the original subtitle pairs appear staggered and dissymmetric. This is clearer when observing the original dialogue in one line: “This mysterious master has gone from unknown to unstoppable after a surprise discovery in New York”. Its released translation is “自从在纽约意外被发现后， 这位神秘的大师一炮而红， 当年名不见经传的他 如今已名声大振。”， in which the subtitler uses three traditional expressions in order to make the translation more vivid and make the tone of voice more assertive. “一炮而红” is an idiom that refers to

somebody or something that has become well-known or popular in a very short time. This idiom comes from an ancient custom, when people referred to the success following the debut of an actor at the Chinese opera as “一炮而红”. Additionally, “炮” refers to “firecrackers”, which, again in ancient times, were regarded as a symbol of good luck and prosperity; therefore, “一炮而红” means becoming famous after one performance”. “名不见经传” is an archaism meaning an “unknown but mysterious person or thing”, while “名声大振” is another idiom meaning “rise to fame”. Besides, the direct translation is: “自从在纽约意外被发现后，这位神秘的大师一夜蹿红，当年没人认识，现在来得势不可挡。” In this translation, one traditional expression and one popular expression are used. “一夜蹿红” and “一炮而红” share a similar meaning. However, unlike “一炮而红”, “一夜蹿红” is not an idiom, but a popular expression found in modern Chinese, which mean “someone who becomes a star overnight”. Although this expression may also explain the original subtitle, it places more emphasis on the speed (“very short time”), unlike “一炮而红”, which places more emphasis on the process of becoming famous. According to the context of the film, “一炮而红” is more relevant to the speaker’s point of view than “一夜蹿红”. The other expression references —”势不可挡”, which is a traditional idiom meaning “unstoppable”. Therefore, it can be regarded as an acceptable translation of the original expression.

To sum up, from the above given examples, it is clear that the use of traditional expressions in the data has generally three main advantages:

Firstly, the length of the translated subtitles involving traditional expressions is shorter than the ones without such expressions. This is an applicable method in subtitle translation from the perspective of mechanical limits in space and time. According to the data, Chinese idioms are the most frequently used types of traditional expression. Given the feature of word formation, the use of Chinese idioms generally condenses the expected length of the translated subtitles; therefore, using them within E-C subtitle translation can make the length of the translated subtitles more readable.

Secondly, direct translation always delivers the original meaning in a literal sense; however, the function of the use of traditional expressions can make the translated subtitles look more literary and evocative. The use of traditional expressions in subtitle translations is considered as an “audience-centred” method because it involves translations that are closer to the real-life language that is familiar to the target audience.

Thirdly, from the perspective of cultural awareness, the use of traditional expressions in E-C subtitle translation is unquestionably a way to “shorten the distance” between the film and the target audience. This is also a way to make the translation localized in order to ensure that the intercultural communication between the film and the audience is successful.

However, how difficult is it to use traditional expressions in the process of translating? This requires the subtitlers’ practical experience and high-level language and cultural knowledge to lay the foundation. Any excessive or inadequate use of traditional expressions will make the overall quality of subtitle translation imperfect.

6.2.2 Several Issues Appearing in the Current Data

According to the data from ParaConc, the researcher found that there are inappropriate uses of traditional expressions in the subtitle translations of the selected 15 films:

Film	Total of translated subtitles with traditional Expressions	Total of Inappropriate use of traditional expressions	Remarks
<i>Despicable Me 1</i>	10	0	The total number of used traditional expressions is the smallest among the 15 selected films.
<i>Despicable Me 2</i>	58	3	
<i>Frozen</i>	79	2	The same traditional expressions are continually used in the lyrics.
<i>Alpha and Omega</i>	38	1	

<i>The Croods</i>	33	0	
<i>Turbo</i>	120	1	
<i>The Smurfs 1</i>	68	0	
<i>The Smurfs 2</i>	65	0	
<i>Rio 1</i>	62	0	In general, the use of idioms in translated subtitles in this film makes the translation ‘literary’.
<i>Rio 2</i>	73	0	The most traditional expressions are used in the lyrics, which ensure that the translation rhymes.
<i>Madagascar 1</i>	38	2	
<i>Madagascar 2</i>	50	1	Given the influence of the ideal length on the translated subtitle, this specific translation is as previously discussed in the last chapter.
<i>Madagascar 3</i>	133	0	
<i>Cars 1</i>	47	1	
<i>Cars 2</i>	61	1	

Table 5

As the above chart shows, in *Despicable Me 2*, there are three translated subtitles involving inappropriate traditional expressions; the recommended translations are given by the researcher as follows:

00:12:34,462 —> 00:12:36,633

Ah, pins and needles! (Original subtitle)

啊, 抓心挠肝啊! (Released translation)

Ah, so worried! (Back translation)

Suggestions: For “pins and needles”, there is a standard translation to it—”如坐针毡” (seems to sit on the pins and needles/ thorns); it is also an idiom in Chinese, which means someone is very anxious about something or somebody. To adhere to the most important criterion in translation, “如坐针毡” is more faithful to the original dialogue

and appropriate to its context; there is no need to use another idiom with a similar meaning.

00:13:50,038 —> 00:13:53,759

Um, recently, an entire top-secret lab (Original subtitle)

最近 一个高级机密实验室(Released translation)

disappeared from the Arctic Circle.

从北极圈莫名消失了(Released translation)

Um, recently, an entire top-secret lab disappeared inexplicably from the Arctic Circle (Back translation).

Suggestions: This a two-line subtitle in the film, which indicates that the subtitler opted against using a single-line subtitle to convey the same information on grounds of length. In this situation, it is better to avoid using an expansion strategy in translation. In the given released translation, “莫名” are the added words from the original subtitle. Meaning “inexplicable”, or “sometimes”, these characters can be an abbreviation of the Chinese idiom “莫名其妙”, which means “to have no idea about something or make somebody feel confused and discombobulated”. However, in this specific subtitle, the original word “disappeared” has equivalence in Chinese, that is, “消失”, which can fully explain the original meaning, meaning that the use of “莫名消失” is not necessary. Another important criterion in translation, “to be brief and simple”, is also important.

00:52:02,995 —> 00:52:06,293

You know, tear it up, see what happens! (Original subtitle)

打破常规, 顺其自然! (Released translation)

Breaking the rules, let it be! (Back translation)

Suggestions: In the film, according to the context, “tear it up” is the speaker’s suggestion to change the original plan. Therefore, the translation should be equivalent to “tear up the original plan”. “Plan” is a more generic word, unlike “rules”), which are more serious and need to be strictly followed to avoid breaking the law or

committing a crime. However, “plan” can be an individual plan, such that when it is changed, it will not hurt others. Similarly, in Chinese, “plan” and “rules” have standard equivalent expressions: “计划” and “法律”, “条规”. Therefore, translating “tear it up” into “打破计划” or “改变计划” will retain the original meaning to an acceptable degree.

In *Frozen*, there are two translated subtitles, which feature inappropriately used traditional expressions.

00:02:00,171 —> 00:02:03,574

This icy force both foul and fair. (Original subtitle)

冰雪的力量让人难以忍受但绝对公平。(Released translation)

This icy force is both oppressive and extremely fair. (Back translation)

Suggestions: This subtitle is one of the lyrics in the song at the beginning of the film. A suggested translation, in consideration of the ideal length, is “冰雪的力量既冷酷又公正” (This icy force both cruel and fair). Firstly, the researcher chose two two-character expressions to replace the given two idioms in order to make the length shorter; secondly, “难以忍受” meaning “oppressive”, is an indirect expression of the original word “foul”. However, “冷酷” meaning “cruel”, is much closer to the original word. Thirdly, the use of four-character idioms is an expansion of the original text-”绝对公平” compares with “公平”, although it sounds more serious given the speaker’s attitude, such that a degree of expression is not necessary in the given context. In order to maintain a balance between the two adjectives, as used in the original text, “公平” is matched with “冷酷”, meaning that the number of characters retains the same rhythm as its correlative lyrics.

00:07:24,997 —00:07:30,941

But she won’t remember I have powers? (Original translation)

她不会记得我有魔力? (Released translation)

She won’t remember I have magic powers? (Back translation)

It’s for the best. (Original translation)

这是为了防患未然。(Released translation)

It's for nipping the bud. (Back translation)

Suggestions: The underlined idiom is the released translation of the original text, “for the best”. “防患未然” is commonly used to refer to preventing something dangerous from happening. According to the context of the film, the speaker is stating that “she wants to protect her sister from being hurt by her magic”, because the speaker’s magic power may hurt her unintentionally. From this point of view, the translation is correct. However, the equivalent meaning of “for the best” in Chinese, is “出于好意”. In terms of the whole subtitle, a simpler and shorter translation could be “这是为她好” (It’s good for her). This translation is, on the one hand, a brief colloquial expression; on the other hand, unlike idioms, which sound like official and formal language, it expresses the elder sister’s sincere concern for and protection towards her younger sister.

Then, in *Alpha and Omega*, there is one imperfect use of traditional expressions in the released translation:

00:19:20,185 —> 00:19:22,483

Tails and ears are falling off, literally. (Original subtitle)

尾巴和耳朵一日不如一日, 真的。(Released translation)

Tail and ears become worse and worse day by day, literally. (Back translation)

Suggestions: In this film, the main character is a wolf; in the original subtitle “tails and ears are falling off” naturally shows the wolf becomes old or unhealthy or upset. Therefore, the subtitler tries to use the Chinese archaism “一日不如一日” to explain the indicated meaning of the original text. However, I think the direct translation of this specific subtitle can make the translated meaning more vivid and graphic: “尾巴和耳朵都开始耷拉了” (tails and ears are falling off). “耷拉” is a colloquial expression to describe something drooping. From this example, the use of traditional expressions is not always better than the direct translation; the subtitler needs to think

over and compare the functions of each of the translation methods in order to make the translation better.

In *Turbo*, the subtitler uses a difficult idiom in the translated subtitle. The main difficulty for mainstream audiences here involves the use of the last two characters of this idiom: “轩轻” (high and low), because they are ancient words which are rarely found within modern Chinese usage.

00:06:07,460 —> 00:06:08,490

They're neck and neck! (Original subtitle)

他们难分轩轻。(Released translation)

They're difficult to tell the high or low. (Back translation)

Suggestions: Although this is a correct idiom with which to translate the original text, the last two characters in the idiom are rarely used in modern Chinese. Another idiom that may be better to use here because of its simple characters is: “难分高低” (Difficult to tell the high or low). Compared with “轩轻”, “高低” is a more common idiom within everyday life in China; therefore, the latter is more comprehensible and acceptable to mainstream audiences.

In *Madagascar 1*, there is an idiom used in the translated subtitle with the same problem as the above:

00:14:26,150 —> 00:14:31,670

We make a great team. The two of us. We sure do. No doubt about it! (Original translation)

我们是一个伟大的团队。我们俩。-当然。毋庸置疑! (Released translation)

We are a great team. We two. -We sure are. No doubt about it! (Back translation)

Suggestions: The use of “毋庸置疑” is correct for expressing the original meaning of “no doubt about it”; however, the four characters in this idiom are difficult and complex. This idiom is commonly used in literary texts as a formal written term. Another idiom with a similar meaning, but which is composed of relatively simple characters, “毫无疑问”, is more suitable for use in a subtitle translation in this kind of a situation or context.

Again, in *Madagascar 1*, another use of a traditional idiom does not appropriately express the original meaning of the text:

00:54:36,050 —> 00:54:39,530

It's like billions and billions of helicopters. (Original subtitle)

像是许许多多的直升飞机。 (Released translation)

It's like lots of helicopters. (Back translation)

Suggestions: From the back translation, it is clear that “lots of” and “billions and billions” do not express the same degree in quantitative terms. Therefore, the suggested translation of the original phrase is “数以亿计的” (direct translation) or “无数的” (uncountable), which is closer to the original meaning.

In *Cars 1*, there is one inappropriate translation in a subtitle as a consequence of using a traditional expression:

00:08:04,030 —> 00:08:06,890

He's got it in the bag. Call in the dogs and put out the fire! (Original translation)

他的冠军已经手到擒来了。可以把啦啦队叫出来欢呼了吧! (Released translation)

He's nearly got the champion already. Call in the dogs and put out the fire! (Back translation)

Suggestions: The given translation explained the meaning of the original text; however, there is another traditional expression in Chinese, which is a direct match for the original pattern of “got it in the bag”: “冠军已是他的囊中之物”. The underlined word is an idiom, with the first character “囊” from ancient Chinese language, meaning a bag or a pocket. This could be a complete translation of the original text, with the corresponding word of “bag”. Therefore, “手到擒来” is weaker than “囊中之物” in this translation.

The last imperfection in the selected data of the 15 films, in terms of using traditional expressions in a translated subtitle, is found in *Cars 2*:

00:56:09,756 —> 00:56:12,919

A wise car hears one word and understands two. (Original subtitle)

一辆聪明的汽车总是善于察言观色。 (Released translation)

A wise car always carefully watches what people are doing and saying. (Back translation)

Suggestions: From the back translation, it is clear that this Chinese idiom involves two aspects - doing and saying - the behaviour and the remarks. However, the original text only conveys the meaning of “saying something” with one direct meaning and an indicated meaning as well. Therefore, the correct translation could be: “听话听音”; this comes from a Chinese folk adage “听话听音, 锣鼓听声”, which means “listen for the meaning behind somebody’s words”. This is considered to have a similar meaning to “hears one word and understands two” in the original text.

Generally, according to the investigation into the corpus data, I found that the majority of the released translated subtitles involving the use of traditional expressions are appropriate, as they are more interesting in terms of expression and more acceptable in terms of culture.

In addition, I also examined and compared the five-film series in turn, finding that the total number of subtitles and the frequency of the use of traditional expressions mainly increased as each series progressed.

Among the 15 selected films, *Madagascar 3* not only has the highest frequency concerning the use of traditional expressions in the translated subtitles (see the chart in the previous section, p 178), but is also considered overall to have the highest quality when using traditional expressions in 133 out of a total of 1,293 translated subtitles.

To sum up, traditional expressions, such as Chinese idioms and archaisms (two main types of traditional expression appearing in the given data, according to the investigation), can reflect traditional Chinese culture. Furthermore, in modern Chinese language use, these two types of traditional expression not only appear in written form, but also in the everyday colloquialisms of the general public. It is arguable that the use of these two types of traditional expression generally mirrors Chinese people's language custom as they conduct their daily life. Therefore, the use of traditional expressions in foreign film subtitle translation is an effective way to make the translated subtitles more interesting and acceptable, as well as to attract more people to watch the films.

Then, in terms of assessing audiences' attitudes towards the use of traditional expressions, I carried out a more detailed investigation by using a questionnaire. In the next section, I will describe and discuss the data result from the questionnaire survey.

6.3 Data Analysis on the Questionnaire

As described in the previous introduction in the last chapter, the questionnaire was answered by 100 young adults who are considered to be the main audience for English-language animation films in the Chinese market. There are 97 answers that proved to be effective and usable, with the results from each part of the questionnaire shown in the following table:

Questionnaire on Issues and Strategies of Movie Caption Translation between English and Chinese

Section	Q1-15	A		B		C	
Section 1	Q1	54	56%	41	42%	2	2%
	Q2	87	90%	10	10%	0	0%
	Q3	67	69%	29	30%	1	1%
	Q4	44	45%	53	55%	0	0%
	Q5	62	64%	35	36%	0	0%
	Q6	51	53%	46	47%	0	0%
	Q7	72	74%	24	25%	3	3%
	Q8	30	31%	67	69%	0	0%
	Q9	94	97%	3	3%	0	0%
	Q10	45	46%	52	54%	0	0%
	Q11	97	100%	0	0%	0	0%
	Q12	95	98%	2	2%	0	0%
	Q13	80	83%	17	17%	0	0%
	Q14	39	40%	58	60%	0	0%
	Q15	47	48%	50	52%	0	0%
Section 2	Q1	6	6%	76	78%	15	15%
	Q2	90	93%	5	5%	2	2%
	Q3	82	85%	15	15%	0	0%
	Q4	80	82%	17	18%	0	0%
	Q5	97	100%	0	0%	0	0%

Section 3

Cultural barriers	25	26%
Speed of original film	43	44%
Diversities of thought patterns behind English and Chinese	62	64%
Proper nouns	16	16%
Translation quality	81	84%
Story of the film	10	10%

Among the 15 selected pairs of subtitles in Part I, three translated subtitles use traditional expressions; they are questions 2, 3, 4 and 12 (highlighted in the above chart).

For Question 2, the original text is: “And replaced by a giant inflatable replica. There is panic throughout the globe as countries and citizens try to protect their beloved landmarks.” The released translation is A, while B is the direct translation without using any traditional expressions.

A) 取而代之的竟然是一个巨大的充气仿制品。此事已引起全球恐慌，各国人民都力求保护各自的国家瑰宝。(condensation, transcription)

(Back translation: It has been replaced by a huge inflatable imitation, which has caused global panic, with people in different countries trying to protect their own national treasures)

B) 而且用了一个巨大的充气金字塔来取代它。此事让全球各国和人民恐慌，他们试图要保护自己的国家地标。

(Back translation: A huge inflatable pyramid has replaced the stolen one. This has made the whole world feel panic, with people trying to protect their own national landmarks.)

C) Your own translation: _____

Observations: The data result of this question is that 87 out of 97 people (90%) chose option A, while 10 out of 97 (10%) chose option B; no one offered his/her own translation in box C. It shows that the majority of respondents chose the answer involving the use of traditional Chinese expressions or idioms (all the underlined items). Although the lengths of these two versions are similar, the result suggests that, in line with the younger generation’s speaking habits, the use of idioms is preferred because they are more vivid and readable. According to my opinion, using traditional expressions with four-character words makes the whole translation more readable and comprehensible. Visually, “取而代之” (replaced by) is shorter than “用... 来取代它” (replaced by using “...”) in the sentence structure. The same function occurs in the use of “全球恐慌” in the second sentence pattern. What is more, this translation pattern is fully equal to the original text of “global panic”. For the third expression of “力求保

护” (try one’s best to protect), it expresses the strong determination to search for the thief by the speaker than the use of common word “试图找出” in the translation of B. Lastly, for the last word, “landmarks”, the translation in A is “国家瑰宝” and the translation in B is “国家地标”. The former one is a more artistic description of national historical interest and belongs to traditional expressions in Chinese; however, “国家地标” is the direct translation. I think the latter translation is correct literally, but “地标” is an abbreviation for “标志性建筑物” (symbolic constructions), which belongs to academic expressions in the knowledge category of geography and history: not every person can immediately comprehend the meaning of “国家地标” in one or two seconds. Therefore, “国家瑰宝” is easier to make sense of in the very short time period.

For Question 3, the original subtitle was “leaving everyone to wonder if the world’s villains are responsible for this heinous crime” whereas the given translated Chinese subtitles were:

D) 大家都在猜测是哪个世界级的大坏蛋做了如此十恶不赦的坏事。

(Back translation: Everyone is guessing who will be the world’s villains to do such heinous bad thing) [Paraphrase, localization].)

E) 让所有人都想不到究竟是这世界上的哪个坏蛋要对这可恶的罪行负责?

(Back translation: No one can think out who is the villain in the world should pay responsibility to this hateful crime?)

Observations: The data result for this question is that 67 out of 97 (69%) respondents chose A, while 29 people chose B; one other provided his/her own translation in box C. The word “heinous” is paraphrased as a Chinese idiom, “十恶不赦”. However, option B uses a rhetorical question to emphasize people’s comments on this theft. I agree with the use of this idiom in this translation, because “十恶不赦” is used to describe the evillest person in people’s eyes, their crime cannot be forgivable. The using of this idiom can vividly express people’s outrage over the theft of their national

landmark. Thus, although the result shows that the majority still preferred the use of Chinese traditional expressions and certain equivalences in translated subtitles, others noticed the importance of the speaking tone in expressing personal attitude or comments on some points. One respondent translated this subtitle as: “所有人都在猜测是哪个殿堂级恶棍会对此滔天大罪负责？” (Everybody is guessing which of the highest-ranking villains is responsible for this heinous crime). In this specific translation, the first underlined words belong to the other typical expression, which the researcher thinks is beneficial in subtitle translation between English and Chinese—popular expressions. These expressions will be discussed later in the next chapter. The second expression of “滔天大罪” is a Chinese idiom which means serious crimes. Although technically speaking, the degree of the crime of “十恶不赦” is higher than that of “滔天大罪”, the latter expression is also a correct translation in this subtitle; the researcher also agrees with this translation.

The next question in Part I is question 4, the subtitle was for an interlude song with the lyric, “I’m having a bad, bad day. It’s about time that I get my way. Steamrolling whatever I see. Freeze ray! Freeze ray! Freeze ray! I’m having a bad, bad day. If you take it personal, that’s okay. Watch, this is so fun to see. Despicable me.” The alternative translations were as follows:

F) 今天我心情很坏很坏, 于是现在火力全开, 眼前的一切全都碾烂。冷冻光线! 冷冻光线! 冷冻光线! 今天我心情很坏很坏, 你要因此恨我我也不会记怀。看好了, 这可不好玩。因为我是个大坏蛋。(dislocation)

(Back translation: Today, I feel very bad, very bad, so now I am totally on fire, fire. I will destroy all the things in my eyes. Freeze ray! Freeze ray! Freeze ray! Today I feel very bad, very bad, if you hate me because of this, I won’t mind. Look carefully, this is not fun. Because I am a big bad guy.)

G) 今天是糟糕, 糟糕, 糟糕的一天。现在是随心所欲的时候了。碾碎我看见的一切。冷冻射线! 冷冻射线! 冷冻射线! 今天是糟糕, 糟糕, 糟糕的一天。你要觉得这是我的事, 那好吧。小心, 这看着很好玩。卑鄙的我。

(Back translation: Today is a bad, bad, bad day. Now is the time to ‘go as you please’. I will crush all that I see. Freeze ray! Freeze ray! Freeze ray! Today is

bad, bad, bad day. If you think it is my own business, it is okay. Watch out, this looks funny. Despicable me.)

Observations: Participants gave different responses to this question. Only 44 out of 97 (45per cent) people chose option A, the official subtitling, while 53 out of 97 (55%) people chose option B, the direct translation. I am minded to infer that the reason why more people chose the second option rather than the first is because the expression in the second translation is more readable in rhyme. That said the first translation is marked as a “dislocation”, which is a strategy recommended by Gottlieb and, for me, applicable to the translation of songs and poetry (see a more detailed discussion on this point in 3.5.6, p77-80). However, there is still over a half of respondents showed their preference for the second natural translation. However, from the perspective of using traditional expressions, the above two translations both used varied types of traditional expressions. In the first released translation, the first bold pattern “很坏很坏” is a kind of traditional expression in Chinese. It is a repetitive adjective meaning “very, very bad”; the second traditional expression is a Chinese idiom “火力全开”, which means using full power to fight. Then the word “记怀” is an expression of Chinese archaism, which means “to bear in mind or to remember by heart”. The use of this word makes the translation more like a literary translation. And because this translation is the translation to a pattern of a song in the film, the rhyme can be shown by this traditional expression as well. In option B, the translation is mostly word-for-word translation. There is one Chinese idiom in this translation “随心所欲”, which equally means “go-as-you-please”, and is a good use of traditional expression as well.

For the 12th question, the subtitle was “Okay, I wasn’t going to tell you about this yet, but I have been working on something very big! Something that will blow this pyramid thing out of the water!” The alternatives in Chinese were:

H) 好吧，我当时还不想说其实我正在策划一项大工程！金字塔那事跟它根本没法比！(Paraphrase) (Back translation: Ok, I wasn’t willing to tell you about this yet, but I have been planning a big project! The pyramid thing is a piece a cake compared to this project.)

I) 好吧，我那时没打算跟你们说，我正在做一件大事！这件事将把金字塔的事打得落花流水。(Back translation: Ok, I wasn't going to tell you this yet, but I am doing a big thing! This thing will shatter the pyramid thing to pieces.)

Observations: The collected data for this question showed that the absolute majority of respondents preferred A (95 out of 97 people, or 98%), while only two chose B. Technically, the first subtitled translation uses 36 Chinese characters, whereas the second has 40 characters. Given the limits of space and time, subtitles the shorter the better. Secondly, the underlined pattern in the first instance of subtitling is closer to authentic oral language in Chinese, while the expression is made stronger by using “根本没法比” than “把... 打得落花流水”, which is a traditional expression in Chinese. Moreover, according to its literal meaning, “把... 打得落花流水”, the researcher concludes that it is more appropriate for use in a situation involving a war or competition, rather than to compare size or influence between two things. Take, for example, 中国军队把日本侵略者打得落花流水，他们最终投降了。(Back translation: The Chinese army crushed the Japanese invaders into pieces, so that they finally surrendered). Meanwhile, for “根本没法比”, we might say “红队和蓝队的实力根本没法比!” (The strength of the red team does not really compare with that of the blue team!). The meaning of these words is that the blue team has more absolute strength needed to win a game when it competes with the red team. Therefore, the first instance of subtitling is more appropriate than the second one in the given context.

Then, in Part II of the questionnaire, I asked five more specific questions and offered options for the respondents to choose. The third question is concerned with the expression of translated subtitles from the perspective of linguistic peculiarities and figures of speech: “Do you like translations that make use of traditional Chinese expressions, such as idioms, proverbs, sentences from ancient poems or archaisms?” 85% (82 out of 97) of respondents believed that the use of traditional Chinese expressions was effective and useful. The remaining 15% answered more conservatively, stating that, to some degree, the use of devices such as traditional Chinese expressions and figures of speech functioned. This result correlated with the results from the first section of this questionnaire, given that a clear majority of respondents preferred the evocative language resulting from the translation strategies

used in the option A subtitles, as opposed to the minority of respondents who chose option B in 5 out of 15 questions in the first section. Both of these two results show that culturally loaded expressions in E-C subtitling are preferred by a majority of a typical animated film audience. These expressions may be more attractive to the audience because they feel the subtitles engaging with their own culture and customs. Again, my hypothesis about the effectiveness of using traditional and established Chinese expressions in E-C subtitling was verified.

Then, in the last question in Part II of the questionnaire, I highlight the use of traditional expressions and popular expressions as well in the selected data. I would like to measure the respondents' awareness and approval of the use of this typical expression as culturally loaded ones in subtitle translation between English and Chinese. Since the result also involves another category of expression, the popular expression, the data analysis on this specific question will be discussed later in the next chapter concerning the discussion of the use of popular expressions.

Lastly, in Part III, the last part of the questionnaire, the researcher asks an open question: "In your opinion, what have been the main problems and weaknesses that have emerged in the subtitles of recently released animation films?" Among the summarized six keywords (have already discussed in chapter 4), cultural barriers, the different ways of thinking in English and Chinese, proper nouns and translation quality are all factors that can be dealt with by using specific traditional expressions and strategies. For example, the first two elements concern cultural exchange. If the subtitlers notice the cultural differences between the source culture and the target culture, the use of traditional expressions will be their one of concerns. Because traditional expressions in Chinese are commonly used in real life, people won't feel strange when they see these expressions in the translated subtitles of a foreign film. Conversely, they may feel acceptable when they see a film, these translations with the use of Chinese traditional expressions may help them better understand the film. Moreover, like the use of four-character idioms, the translated subtitles may be visually shorter, brief and readable. Then, for the element of proper nouns, if the subtitler can find fairly equivalent traditional expressions to translate certain patterns of subtitles, from the perspective of translation aesthetics the translated subtitles will be more artistic. Lastly, with regard to the translation quality, the researcher thinks it

is a general concept that is relevant to all aspects of language translation in subtitles. If the audience prefer translations that feature traditional expressions, this will become one factor or criterion for judging the quality of subtitle translation, given that the majority of those watching these translated animation films comprises young people who have a good level of English and use Chinese idioms and archaisms in their daily language. They may think that the use of traditional expressions in subtitle translations is idiomatic and closer to their own life.

6.4 Data Result of Interviews

Moreover, from September 2015 to March 2016, I carried out a series of fact-finding visits and interviews at Shanghai Translated Film Studio, which is the second biggest official translated film workshop in China. In the course of this investigation, I reviewed translated subtitles of films from the past five years and interviewed three active subtitlers. When discussing awareness regarding the use of Chinese traditional expressions in the subtitlers' work, each of them related details of their own working experience. Although they are happy to share their working experiences for the benefit of the current research, they would like the following comments to be anonymously recorded; because they thought their works are team work, they prefer to be anonymous in this thesis. Their specific comments are as follows:

One said he began using this kind of expression in 2005, which was his second year of working in this company. He carried out a survey in certain cinemas, finding that audiences had a more enjoyable experience when they read and heard Chinese traditional expressions in a foreign film. The second subtitler had collected online feedback from audiences about translated film subtitles, concluding that the turning point in the development of translated film subtitling occurred with *Garfield* (2005). In this film, the translated subtitles comprised more than 34% of expressions that were culturally loaded Chinese words, including traditional expressions and popular Internet words (one kind of popular expressions which will be discussed in the next chapter). Over 32% (2810 out of 8,769) of netizens (net citizens) stated that they had noticed these expressions, while 60% (168 out of 281) indicated their preference for these kinds of expressions.

It also needs to be mentioned here that the researcher searched online, on reputable Chinese academic websites such as www.lunwenqikan.net and www.cnki.net, where she found 23 papers from the past five years, which discussed the translation in *Garfield*, whereby the two main discussion points were traditional expressions and popular Internet expressions. For instance, in Xiao's dissertation (2012:33), he emphasized the success of using culturally loaded expressions in subtitling of *Garfield 2*; in Tian's view (2013:39), the purpose of subtitle translation is to help the target audience comprehend the film, so the culturally loaded expressions in the target language, together with some specific strategies in the subtitling may have a positive effect in terms of helping the target audience to better understand the film.

For example, as manifestations of culturally loaded words, Chinese idioms help the expression to be symmetrical in structure, as demonstrated in the following:

Same difference, I rule, yes? (Original subtitle)

大同小异，我说了算，对吧？ (Released translation)

Same difference, I rule, right? (Back translation)

The underlined idiom explains the expression of “same difference” and makes the structure symmetrical. Moreover, for Chinese audiences, the use of Chinese idioms may make watching foreign films more culturally acceptable, because the use of such idioms often occurs in their everyday life. Indeed, Wang (2008:36) pointed out that “a good quality of subtitle translation can definitely help the exported film win popularity in its foreign markets”. The other subtitler said that she always has two particular reference books by her side when she is working: *300 Chinese Ancient Poems* (by Zeng, published in 2010 by the Publishing House of Jiangsu Province) and *Chinese Idiom Stories* (by the Shanghai People's Fine Arts Publishing House, from 1952, published in 2007). She said that, although these two books belong to the teenage reader group in China, they are very helpful in her practical work. She thinks they are suitable for her because her translation style pursues simple but effective expressions.

Besides the three teammates' practical comments, the leaders of the team, famous subtitlers in this company, expressed ideas similar to those of their team members once they accepted an interview from Shanghai ACME Translation Co. Ltd. The team leader, Gu, together with his teammates, finished the subtitle translation of *Garfield 2*. His idea of putting many popular expressions (this type of expression will be discussed in the next chapter) into the film translation made this film subtitling become a hot topic at that time in China. According to Gu, audiences have commented that "this translation of the film really moved the audience to the bottom of their heart" (Gu, cited in Wang, 2012). However, he also emphasized the "degree" of this kind of expression being used in subtitle translation. He was worried that the excessive use of this kind of expression would also arouse the dislike of the audience. Another practical subtitler named Lu shared her experience of subtitling as: the subtitling should obey the original meaning of the language and culture; the subtitlers need not to do too much rewriting or recreating. They should find the equivalence as much as possible, and then consider how to insert the culturally loaded expressions to highlight the subtitling.

Generally, for the second hypothesis in this research, the interviewees discussed their understanding of the use of traditional expressions in subtitle translation. Some of them had already noticed the importance of using traditional expressions in their translation by certain specific strategies. For instance, one scholar mentioned the use of traditional expressions, such as Chinese idioms, which can make the translated subtitle shorter; this is a typical manifestation of the strategy of condensation. Others think that the expansion involved in using Chinese archaisms can offer more information to the audience, but that the subtitlers should be more careful when using such expansion: on the one hand, they have to consider the length limits problems; on the other, they need to ensure that the use of these traditional expressions is appropriate when transferring one culture to another, because misusing them in an inappropriate place may influence the delivery of the source culture. Therefore, my suggestion in this context is to use traditional expressions when subtitling, because this reflects current professional practice and elicits audience satisfaction; the subtitling is appropriate to the audience, while the translation is made more acceptable and meaningful to the target culture. As such, the use of traditional expressions is necessary.

Thus, the questionnaire survey and the above interviews help me collect concrete data for my research. As for the second hypothesis, in the next section I plan to discuss the importance of using traditional expressions in subtitle translations of English and Chinese.

In the next section, more specific examples will be collected from the different 15 selected films. I will observe them and discuss the imperfections of the translations in order to suggest the effective ways of using traditional expressions to improve the quality of Chinese translated subtitles.

6.5 Effectiveness of the Use of Traditional Expressions

According to the analyses of the corpus and the results from the quantitative data of the questionnaire investigation, it is confirmed that the second hypothesis is positive and it is a point that needs to be emphasized in future E-C subtitling work. In this section, some specific examples are collected from the given data; my observations on and discussion of these examples will help to certify the effectiveness of the use of traditional expressions in Chinese translated subtitles.

6.6 Translator's Translation Strategies in the Data

In the chapter of theoretical framework, I explained my rationale for selecting applicable strategies for the subtitle translation of English and Chinese by analysing the sample film. These translation strategies are effective methods for appropriately applying cultural loaded expressions such as traditional expressions to subtitling.

a. Typology Reflects on the Data

The typology of subtitle translation consists of 10 subtitling strategies: “expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation” (1992: 166).

The frequencies of using the typology and the two new strategies found in the corpus are shown in the following table:

Film	E (%)	P	T1	I	T2	D1	C	D2, D3	R	L, G
<i>Madagascar 1</i>	5.00	20.10	22.50	10.02	12.50 (names)	episodes	7.50	0	0	17.50
<i>Madagascar 2</i>	10.01	13.10	12.60	14.90	27.50	episodes	21.10	0	0	24.91
<i>Madagascar 3</i>	11.00	7.65	17.51	9.31	16.28	episodes	13.95	0	0	11.63
<i>The Smurfs 1</i>	23.26 (opening song)	18.60	11.60	2.58	21.03	episodes, names	16.29	0	0	37.21
<i>The Smurfs 2</i>	13.95	26.10	21.32	3.59	24.92	incantation	18.60	0	0	34.89
<i>Despicable Me 1</i>	2.85	3.54	15.70	5.52	9.49	3.97	11.47	0	0	6.67
<i>Despicable Me 2</i>	4.65	16.19	27.91	18.61 (modal particles)	30.77 (modal particles, names)	episodes	19.60	0	0	12.95
<i>Rio 1</i>	11.50	18.18	15.91	8.57	28.71	episodes (opening song)	46.51	0	0	21.43
<i>Rio 2</i>	20.11 (opening song)	21.23	19.88	10.13	33.44	episodes	12.01	0	0	26.67
<i>Frozen</i>	17.51 (opening songs)	20.03	20.11	5.23	19.81	episodes	13.04	0	0	19.23
<i>The Croods</i>	18.11 (prologue)	17.31	15.27	3.34	21.03	episodes	19.67	0	0	31.43

<i>Turbo</i>	8.67	15.22	19.23	7.54	19.98	episodes	21.34	0	0	24.44
<i>Cars 1</i>	12.11 (speciali zed terms)	16.08	14.23	9.11	17.54	episodes	15.12	0	0	32.75
<i>Cars 2</i>	18.37 (speciali zed terms)	21.03	16.46	7.31	19.98	episodes	18.75	0	0	28.37
<i>Alpha and Omega</i>	23.11	29.01	19.68	6.73	22.34	episodes	20.11	0	0	34.31

(E=expansion, P=paraphrase, T1=transfer, I=imitation, T2=transcription,
D1=dislocation, D2=decimation, D3=Deletion, C=condensation, R=resignation,
L=localization, G=globalization)

Table 6

According to the above results, the uses of typology (except for decimation, deletion and resignation), globalization and localization are found in the collected data. As for expansion, there are six films where it is used much more frequently than in others because the subtitle translations of these films involve an opening song, a prologue or specialized terms. This means that subtitlers of these films need to apply the strategy of expansion in order to make the lines of a song or a prologue sounds rhythmic, or to explain specialized terms in more detail. For the uses of paraphrase, transfer, transcription and condensation, the entire data show that these are the main strategies in the E-C subtitle translation of animation films. In *The Smurfs* film series, the translation of the smurfs' names is used in terms of paraphrase and dislocation. For the rest of the selected films, in the translation of proper nouns, such as characters' names, some subtitlers directly transfer the original English names to the translated subtitles, while other subtitlers apply the traditional E-C translation method, i.e., they transliterate the names by transcription or imitation. Except for the translation of names, however, the use of imitation is not frequent. As for dislocation, I found that subtitlers prefer to use this strategy in the translation of episodes, such that the more episodes there are in one film, the higher the frequency of the use of this strategy. I also noticed that there are always over 10 episodes in English animation films. For examples, there are 10 episodes in *Despicable Me 1*, 12 episodes in *Madagascar 1* and 17 episodes in *Madagascar 3*. In most of the selected films, the strategy of dislocation is used in the translation of the lines of the episodes; however, in *Frozen*, *The Smurfs 1* and *Rio 2*, the translations of their opening songs mainly use the strategy of expansion. This means that no subtitle is translated by deletion, decimation or resignation. For me, the reason may be because the original English text is brief and simple, and the original length of subtitles is always short. In order to retain the full extent of the original information, subtitlers should use these three strategies more carefully. Regarding localization and globalization, although they are relatively new strategies, their use in the given data shows that subtitlers of English translated animation films are reasonably aware of producing a translation in both a globalized and a localized way.

In the following section, I will analyse some specific examples of the given data in order to further discuss the uses of typology and the two new strategies in the E-C subtitle translation of animation films.

1) Expansion

The following examples from the corpus involve the use of the expansion strategy in the released subtitles, although not necessarily according to my observations. Therefore, some suggestions are made with a view to arriving at a translation.

1.00:05:04,500 --> 00:05:07,100

Unless they're dead... (Original subtitle)

如果死了就不会到处乱跑了... (Released translation)

They go wherever they want to go unless they're dead. (Back translation)

死了就不会了 (Suggested translation)

They won't do this unless they're dead. (Back translation)

(Despicable Me 1, 2010)

This example has been analysed and discussed in the early chapter (p. 139).

2.00:06:49,800 -> 00:06:55,050

They're saying he makes all other villains look lame. (Original subtitle)

他们都说跟他相比我们这些其他坏蛋都算是太菜了。 (Released translation)

They're saying, compared to him, all us other villains are all too lame.

(Back translation)

(Despicable Me 1, 2010)

This example has been analysed and discussed in the early chapter (p. 130).

3. 00:01:52,846 --> 00:01:59,072

Born of cold and winter air, and mountain rain combining. (Original translation)

它来自寒冷的冬天，裹挟着山中的雨滴。 (Released translation)

It comes from a cold winter's day, combined with the mountain rain. (Back translation)

4. 00:02:00,171 --> 00:02:03,574

This icy force, both foul and fair. (Original subtitle)

冰雪的力量--让人难以忍受但绝对公平。 (Released translation)

It is unbreakable but extremely fair. (Back translation)

5. 00:02:03,575 --> 00:02:07,379

Has a frozen heart worth mining. (Original subtitle)

它有一颗值得探索的冰冻的心。 (Released translation)

It has a frozen heart worth exploring. (Back translation)

6. 00:02:07,820 --> 00:02:11,073

So, cut through the heart, cold and clear. (Original subtitle)

我们来剖开它的内心,它冷淡而透明。 (Released translation)

We come to cut through the heart, it's cold and clear. (Back translation)

(*Frozen*, 2014)

The above four examples are part of the opening song in *Frozen*. In the released translation of the lyrics, the subtitler uses the strategy of expansion (the patterns are underlined). The translation of lyrics requires a special kind of translation because translators need make the translation sound rhythmic, with the length of the translation seeking to match the corresponding beats.

To sum up, the use of expansion is not frequently observed in film subtitle translations. In some specific cases, however, the use of expansion is acceptable in order to make the translation stronger or enhance the overall effectiveness of the whole translation work.

2) Paraphrase

According to the corpus data, in *Cars 1*, the following subtitles are translated by effectively using the strategy of paraphrase.

1. 00:04:03,850 --> 00:04:06,450

He's been Dinoco's golden boy for years! (Original subtitle)

他一向都是狄纳哥的常胜将军。 (Released translation)

He's been Dinoco's 'ever-victorious general!' (Back translation)

2. 00:04:14,830 --> 00:04:16,990

Chick thought this was his year. (Original subtitle)

奇克认为今年时机已到。(Released translation)

Chick thought that his time had come. (Back translation)

These examples reflect the use of paraphrase in the subtitle translation from English into Chinese. The first underlined translated pattern involves a Chinese idiom, while the second involves a Chinese archaism. These two expressions belong to the family of traditional expressions in Chinese. As per the previous discussion, in subtitle translations from English into Chinese, the use of these two kinds of expression can explain the original meanings in a more artful way in order to be more acceptable to Chinese target audiences. If the two examples are translated directly word for word, the target audience may experience difficulty in or even have no way of understanding what is meant by these two sentence patterns: for the first example, the direct translation of “golden boy for years” is “近年有成就的男人”; for the second example, the direct translation of “this would be his year” is “这是属于他的一年”, which, due to a lack of full information, needs to be complemented with a clear expression, such as “这一年是属于他的一年, 他一定会赢” (This year is his year, it must be a winner). From this analysis, the use of paraphrase in the first example not only correctly expresses the original meaning, but is shorter in length. The use of paraphrase in the second example provides full information by using a four-character archaism. Therefore, the strategy of paraphrase is a main strategy in producing Chinese subtitles for English language films.

There are more examples highlighting the benefits of using this strategy in order to create brief and vivid translated subtitles.

3. 00:03:14,986 → 00:03:18,581

Three weeks, and we're still no closer to cracking this. (Original subtitle)

都已经三周了 我们还是毫无头绪。(Released translation)

Three weeks has passed, and we're still don't have a clue. (Back translation)

4. 00:03:46,893 --> 00:03:49,278

This is the best party ever! (Original subtitle)

这是有史以来最棒的派对! (Released translation)

This is the best party ever! (Back translation)

(*Despicable Me 2*, 2014)

5. 00:02:04,790 --> 00:02:07,250

Well, I aged well, but the rest of you looked terrible! (Original subtitle)

我老了还挺帅 可你们都变得惨不忍睹! (Released translation)

I aged but still handsome, but the rest of you looked too terrible to look at!

(Back translation)

6. 00:03:03,430 --> 00:03:07,890

Hey! Fifth Avenue... with no traffic! (Original subtitle)

第五大道... 畅通无阻! (Released translation)

Fifth Avenue... unimpeded! (Back translation)

(*Madagascar 3*, 2012)

All in all, the use of paraphrase in E-C subtitle translation is frequent, since some typical Chinese expressions, like idioms and archaisms, not only offer an appropriate “equivalent” to the original meaning in a target culture but are also always superior in length.

3) Transfer

compared with the previous strategy, transfer is sometimes similar to paraphrase. Besides finding equivalent expressions, such as idioms and archaisms in Chinese, the strategy of transfer may contain more forms of expressions and be varied in the styles of expression.

1. 00:05: 12,522 to 00:05: 16,030

Sorry. You know dogs. They go wherever they want to go. (Original subtitle)

抱歉, 这也没办法,狗就是喜欢到处乱跑。 (Released translation)

Sorry, there is no solution, dogs like running around. (Back translation)
(*Despicable Me 1*, 2010)

In this example, “You know dogs” is the English way to express the statement that “you are supposed know dogs well”, but, in Chinese, the common expression is “这也没办法”, whose indicative meaning is “this is nature; we have no solution to change it”. The strategy of transfer is needed in E-C subtitle translation in order to make the target audience better understand the film’s script in light of the different customs of expression in English and Chinese

2. 00:01:14,840 --> 00:01:15,780

The young French Canadian (Original subtitle)

这位年轻的法裔加拿大人 (Released translation)

The young French Canadian (Back translation)

3. 00:01:15,790 --> 00:01:17,420

... is making quite an impression

在印第赛车场的处子秀

... is making quite an amazing debut

4. 00:01:17,590 → 00:01:19,760

... in his debut here at the Motor Speedway. (Original subtitle)

就来了个惊艳登场。 (Released translation)

... here at the Motor Speedway. (Back translation)

(*Turbo*, 2013)

In the above three examples, the first one involves a standard and official translation about a “French Canadian”, i.e., “法裔加拿大人”, which is considered to be an appropriate equivalent in translation and a correct transfer in meaning. There are two more transfers in the second and third examples. The use of “处子秀” emphasizes that it is the first show of the young French Canadian, while “惊艳登场” expresses the fact that his first show is impressive. By using the strategy of transfer, even though the subtitler did not translate the original subtitle word for word, the released translation conveys the key meaning of the original text. These two examples show that the benefits of using transfer are: 1) making the expression in the target language natural and acceptable; and 2) seizing the main idea of the original text in translation.

4) Imitation

Attempting to translate the names into Chinese may lose the original English meaning and, in practice, there may be no reasonable equivalence. Furthermore, given the rapid development of globalization, people are increasingly familiar with foreign countries and their cultures. To this extent, keeping the original names of the characters is a way to promote intercultural communication and respect the original meanings inherent in foreign people’s names. Therefore, in view of the readable length, the tendency towards globalization and improved levels of English among Chinese people, I suggest that subtitlers use the original English names as much as possible.

In the observation of the corpus data, I found that, in some films, the translation of the characters’ names adopts a transliteration approach as a kind of imitation. This kind of imitation is only partial imitation, however, because, when the names are translated into unisonant Chinese characters, they actually fail to convey the original meaning of the names and even have no real meaning in Chinese. For more examples, see below:

1. 00:05:32,670 --> 00:05:34,470

Good morning, Blu. (Original subtitle)

Blu, 早安。 (Released translation)

布吕, 早安。 (Unisonant Chinese characters)

(*Rio 1*, 2011)

2. 00:01:22,820 --> 00:01:26,060

Alex! Do not interrupt me when I'm daydreaming! (Original subtitle)

亚历克斯! 我做白日梦的时候不要打扰我。 (Released translation)

(*Madagascar 1*, 2005)

3. 00:02:41,777 --> 00:02:44,781

All right, Greedy, I'm gonna race you! (Original subtitle)

我让着你呢, 馋馋! (Released translation)

4. 00:03:53,683 --> 00:03:56,778

No problem, Clumsy. You keep me employed! (Original subtitle)

没关系吧, 笨笨, 你让我有活干了! (Released translation)

5. 00:04:04,235 --> 00:04:06,738

Whether it's Handy Smurf the builder I can't stay. Rehearsal time!
(Original subtitle)

巧巧负责建筑。我不能停下。这是排练时间! (Released translation)

(*The Smurfs 1*, 2011)

The first two examples show the different ways of translating with regard to the released translation of the two films. In *Rio 1*, the subtitler kept the original name of the leading role, Blu, in his translation, and also used the strategy of transcription (this will be discussed in the following section) rather than imitation. However, I added to my translation by using the strategy of imitation, that is, “Blu” for “布吕”, in order to make the following comparison.

At first, I agree with the method of transcription in this case because Blu in this film is a scarlet macaw with beautiful blue-coloured feathers. It is assumed that the original author of this story wanted to emphasize the features of a scarlet macaw with its blue feathers, which is why he chose to use the name of Blu for the scarlet macaw, thereby explaining the presence of the homophones “Blu” and “blue”. In China, the English word “blue” is regarded as a well-known word in Chinese people’s English vocabulary. Children in kindergarten will learn about the most common colours in English including “blue”. Therefore, this kind of transcription in translation can be accepted by Chinese target audiences. Compared with this method, I also translated this name by using imitation. But this imitation only happens from the perspective of pronunciation; it cannot convey the original author’s purpose in using the name “Blu”. Therefore, I think the released translation, which uses transcription, is more effective. However, in *Madagascar 1*, I found that most of the characters’ names are translated into unisonant Chinese characters. In the past few years, this kind of translation of original names has been considered as a standard translation approach in formal-styled documents. However, as a pattern within film subtitles, this kind of translation has two inevitable weaknesses in terms of the comparison between the length difference and the unique feature of Chinese characters in word formation, while the use of unisonant Chinese characters may always appear longer than the original names (e.g., the second example given above). Meanwhile, in *The Smurfs 1* and *2*, the subtitler used neither of the above two methods to translate the smurfs’ names. Followed by the translation style of *The Smurfs* (1987) television series, the subtitlers of *The Smurfs 1* (2011) and *2* (2013) used the strategy of imitation in their translation of the names. The above last three examples were collected from the corpus data of *The Smurfs 1*, with all the smurfs’ names translated by using the reduplicated words in Chinese. These reduplicated words not only have similar meanings as the original names (each original name shows varied characteristics of each smurf), but they also always use childhood names from Chinese culture.

Generally, in the E-C subtitle translation, imitation is used on some occasions. When it is used in translating the names, I recommend imitating the original meanings of the names, rather than imitating the original pronunciation of the names. Again, the imitation strategy in subtitle translation of *The Smurfs* serial is another recommended way of translating names (E-C). The advantage of this kind of imitation involves

striking a balance between loyalty to the original expression and acceptance by the target culture.

5) Transcription

The use of this strategy is discussed in the translation of names.

6) Dislocation

Similar to the translation of *Despicable Me 1*, other data in the corpus, such as the opening songs and episodes in *The Smurfs* serial, the *Rios* serial, *Madagascar 2* and *3*, and *Frozen* all use the strategy of dislocation in order to make the translations of these songs sounds metrical. Thus, although dislocation is not a commonly used strategy in film translation, it is applicable when dealing with the translation of rhythmic patterns of subtitles, such as the above situations.

7) Condensation

When observing the selected 15 animation films, I found that this strategy is frequently used by subtitlers for two main reasons: 1) the use of traditional Chinese expressions (e.g., idioms and archaisms) condenses the length of the translated subtitles compared to the corresponding word-for-word translation; 2) the tendency towards colloquial expression helps to create translated subtitles, which are simple and brief.

1. 00:38:32,634 --> 00:38:36,889

Nothing. I'm excited.

I'm excited about all the concept ideas. (Original subtitle)

没啥。我兴奋。5

为那些奇思妙想兴奋不已。11 (Released translation)

(Back translation: Nothing. I'm excited. Excited about all the amazing ideas.)

没什么。我就是兴奋。8

所有的想法和观点都令我兴奋。13 (Direct translation)

(Back translation: Nothing. I'm just excited. All the ideas and opinions make me feel excited.)

In this example, the first two underlined words represent a kind of colloquial expression in Chinese, compared with the direct translation (this translation is much closer to the written expression), as it is simpler and briefer, with less use of three characters than the direct one. In the second line, the released translation also involves two idioms, namely, “奇思妙想” and “兴奋不已”. The use of these two idioms further results in condensation with regard to the length of the translated subtitle. Moreover, “奇思妙想” can indicate that the nature of “the ideas” is positive and impactful, even though the direct translation of “所有的想法” offers no such indication. For the other idiom, “兴奋不已” is more vivid and stronger when describing and expressing people are feeling than “令.....兴奋”. Therefore, the use of condensation in this sense when creating subtitled translations is effective.

In view of the mechanical limitations of making film subtitles, the strategy of condensation is recommended to be used. In particular, since Chinese involves hieroglyphic characters in word formation, a smaller number of characters in the translated subtitles will be easier for the audience to finish reading in a very limited time frame.

These strategies of decimation, deletion and resignation are not seen in the given data.

b. Two More Strategies

Furthermore, in recognition of several recent developments in translation theory (the related theories and scholars are reviewed in chapter 2), I added two up-to-date strategies to my research analysis: namely, localization and globalization. These concepts complement and correlate with each other. Nowadays, people all over the world have countless opportunities to communicate with each other easily and frequently. Exported and imported films represent one major method of cultural exchange, but subtitlers should have the awareness needed to make their translation more comprehensible to the target culture; one strategy is that of “localization”. For example, translations using traditional Chinese idioms or archaisms, the sentence patterns of ancient poems and old sayings are aspects of what is meant by

“localization” from the perspective of intercultural communication, because the target audience mostly comprises Chinese natives. Using these particular types of Chinese expression that contain concepts, values and modes of expression that are specific to Chinese culture makes the subtitling more understandable.

1. 00:00:52,361 --> 00:00:55,983

Night after night, day after day. (Original subtitle)

日复一日，夜复一夜。 (Released translation, uses archaisms)

一天又一天，一夜又一夜。 (Direct translation)

2. 00:04:06,787 --> 00:04:08,587

We do this as a family (Original subtitle)

像一家人那样齐心协力(Released translation, uses idiom)

我们像家人一起来干吧， (Direct translation)

(*The Croods*, 2013)

3. 00:05:38,498 --> 00:05:40,344

Forget about it, Humphrey. (Original subtitle)

别妄想吃天鹅肉了， 汉弗莱。 (Released translation, uses archaisms)

算了吧，汉弗莱。 (Direct translation)

4. 00:10:59,118 --> 00:11:02,144

Scraps and bones is no kind of dinner. (Original subtitle)

菜羹冷炙和剩骨头怎么能叫饭呢。 (Released translation, uses idioms)

剩饭剩骨头怎么能叫饭呢。 (Direct translation)

(*Alpha and Omega*, 2011)

According to the corpus data, in the above four examples, the subtitlers frequently use Chinese idioms and archaisms in their translation. As these expressions are prevalent in Chinese people’s daily conversations, they may feel more included by these translated subtitles in the process of watching the respective films. These examples describe the use of localization in the subtitle translation of these films. In addition,

when comparing the released translations and their corresponding direct translations, the back translations are almost the same as the original subtitles, although the expressions have a certain level of difference: 1) in the examples from the data for *Alpha and Omega*, both of the direct translations belong to the oral language in Chinese because they are shorter than the released ones; however, in terms of the tone of voice and the mode of expression, the released translations involving idioms and archaisms make the translation more artful and idiomatic; 2) in Example 1, the use of archaisms makes the released translation shorter than the direct translation; 3) in the second example, the use of the idiom “齐心协力” makes the translation a complete expression in Chinese, and also emphasizes the importance of family power.

Another example of the translation of names, from the perspective of intercultural communication, involves the direct transfer of these names into the translated subtitles, which is also a kind of “globalization” strategy aimed at the target audience. This is because, given the extent of globalization, it is inevitable that Chinese people will become acquainted with common English names used in English-speaking countries (this was discussed with examples on page 206), which in turn will become more accessible for Chinese audiences, which conforms with Davies’ definition (2003) of “globalization”. In terms of the observation regarding the data in the corpus, the researcher concludes that, when traditional expressions are used, the strategies involved are mainly condensation, transfer, transcription, and paraphrase. Although all the uses of traditional expressions and popular expressions (to be discussed in the next chapter) are intended to match the preference of the target audience, it is generally “localization” that uses these types of expressions; whereas, when transcription happens, e.g., directly copying across the original names to the translated version, “globalization” is generally used. Furthermore, these two strategies involve “intercultural communication” from the perspective of intercultural awareness. Thus, the new strategies in subtitle translation are relevant and relative. The use of localization in translated subtitles can make the target audience feel that the foreign films are more accessible, while the use of globalization can offer more unfamiliar culture references to the target audience. Meanwhile, both of these two strategies are kinds of intercultural communication, which occur in the translation of film subtitles.

6.7 Conclusion

In this chapter, traditional expressions (such as Chinese idioms - normally, they are four-character words, archaisms), are discussed as examples of culturally loaded expressions in E-C subtitle translations. As forms of culturally loaded expressions, traditional Chinese expressions embody Chinese culture covering a period of more than 5,000 years. Each expression is typically a summary of a moral story. Audiences who have an educational background to primary level and above will understand the meaning of these expressions and feel engaged by films and characters who express themselves in this way, so there can be perfectly good translations, which are based on formal, faithful wording. What idioms, proverbs, etc. do is 'strike a chord' within the viewer, and become more subjectively meaningful to the viewer. Therefore, as the second hypothesis in this study, the use of traditional expressions in the subtitle translation of English and Chinese is approved and effective ways of using them are also suggested by me in my explanation of the results of corpus, questionnaires as well as interviews. More detailed examples offered more chances for me to outline the importance and effectiveness of using traditional expressions in subtitle translation of English-language animation films in the market. In the next chapter, I will describe types of expression used within translation in the above context, namely, popular expressions.

Chapter 7 Discussion on the Translation of Popular Expressions

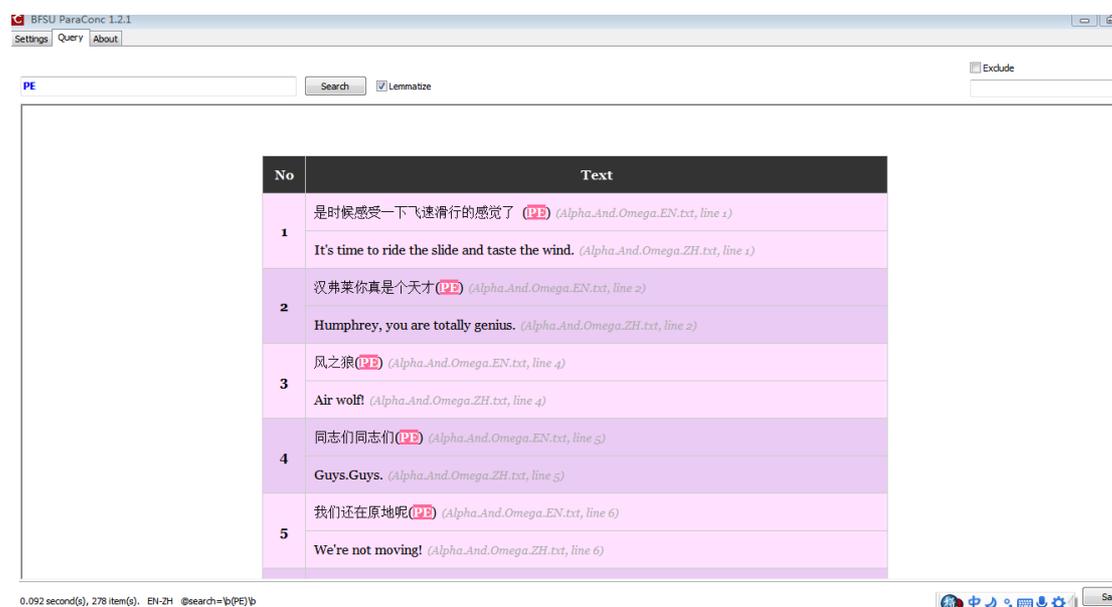
In the literature review, I introduced the concept of “popular expressions” into this research, which is a new phenomenon in modern Chinese culture. With the fast development of globalization and information technology, more and more new words are appearing in the context of Chinese people’s daily life. These new words include popular phrases common in social networks, loan words, dialects and coinages. Therefore, in this study, I categorize these words as “popular expressions”, and will test and evaluate the frequency of their use in the given data, as well as analyse the effectiveness of this use in translated animation films. Thus, in this chapter, as forms of culturally loaded words, popular expressions are considered as a new category of expressions in the development of modern Chinese language and culture; they will be identified and discussed in the following aspects: 1) the frequency of using popular expressions in the translation of these 15 English animation films; 2) the strategies and ways of translating the popular expressions in the given data; 3) the main issues in the translation of popular expressions and my suggestions concerning their use. In the last chapter, I defined one feature and language peculiarity of the translated Chinese subtitles as the use of Chinese idioms and archaisms (as a category of expressions in traditional Chinese culture). Along with another category of expressions, known as popular expressions (which embodies modern Chinese culture), I am minded that these two types of language features in translated Chinese subtitles in the given data evoke other factors in the polysystem of subtitling: the features of subtitle translations in E-C animation films and, from the perspective of the receptor of these films, their language preference, and their level of education in Chinese and in English.

7.1 Frequency of the Use of Popular Expressions in the Data

In this section, I will discuss the data based on corpus and interviews, then further explain some concrete points of the study by analysing the data in the questionnaire.

7.1.1 Corpus-based Results

In the corpus, I put the 15 selected films' dual language subtitles; the total number is 19,081 pairs, and the following table shows the frequency of popular expressions that appeared in each of the 15 selected animation films:



(A sample calculation in ParaConc)

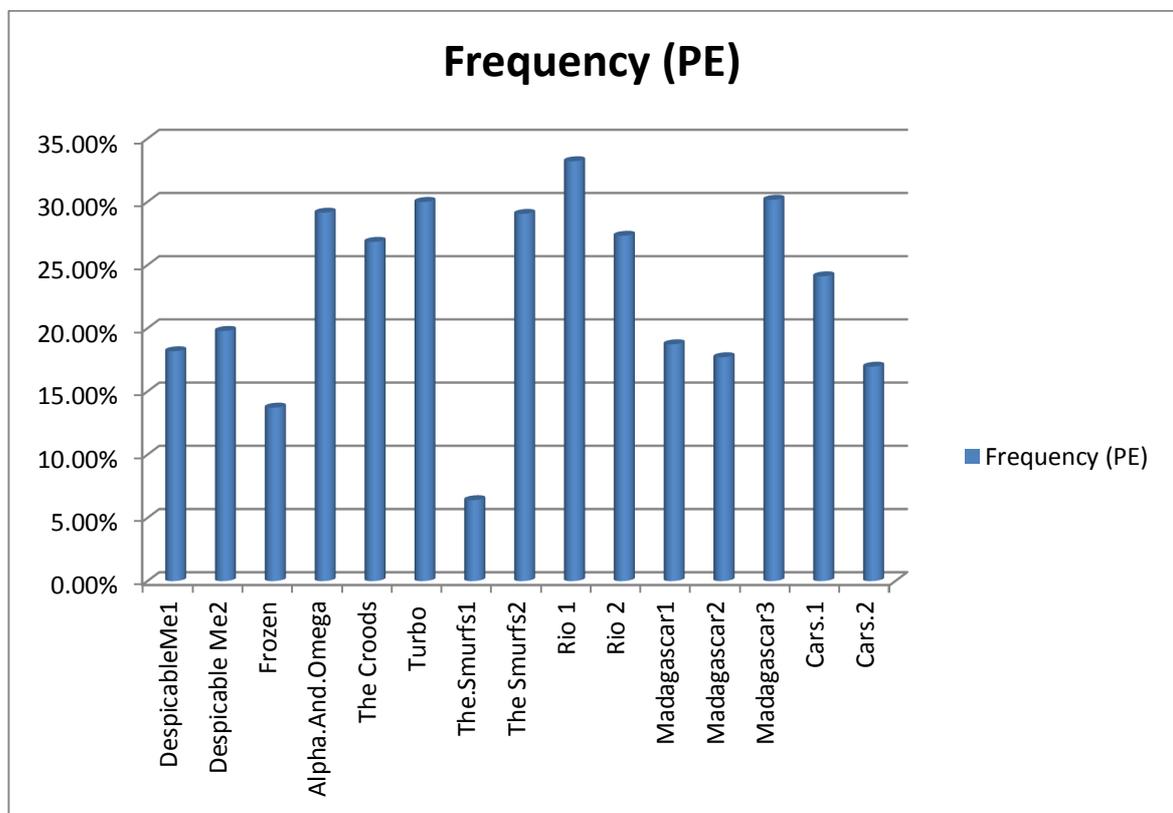
Screenshot 16

The above screenshot illustrates the way of calculating the frequency of the use of popular expressions in the 15 selected films. Similar to the method of calculating traditional expressions in the last chapter, I gave the label “PE” (the abbreviation for popular expression) to each of the translated subtitles which involve the use of popular expressions, and then put them into a ParaConc, the frequency is displayed. After getting all the data of the 15 selected films, I make the following table to record all the data:

Film	Number of subtitles	Popular expression	Frequency (PE)	Year of release
1 <i>Despicable Me 1</i>	704	128	18.18%	2010
2 <i>Despicable Me 2</i>	1,031	204	19.79%	2014
3 <i>Frozen</i>	1,560	214	13.72%	2014

4	<i>Alpha and Omega</i>	954	278	29.14%	2011
5	<i>The Croods</i>	790	212	26.84%	2013
6	<i>Turbo</i>	1,187	356	29.99%	2013
7	<i>The Smurfs 1</i>	2,038	119	5.84%	2011
8	<i>The Smurfs 2</i>	1,628	472	28.99%	2013
9	<i>Rio 1</i>	1,376	456	33.14%	2011
10	<i>Rio 2</i>	1,274	348	27.32%	2014
11	<i>Madagascar 1</i>	977	183	18.73%	2005
12	<i>Madagascar 2</i>	1,216	216	17.76%	2009
13	<i>Madagascar 3</i>	1,293	390	30.16%	2012
14	<i>Cars 1</i>	1,514	365	24.11%	2006
15	<i>Cars 2</i>	1,539	261	16.96%	2011

Table 7



In the above graphs, firstly, the film *Rio 1* indicates the highest frequency of using popular expressions in translation; however, the film *The Smurfs 1* shows the lowest frequency of using popular expressions among the 15 selected films. Secondly, the films which have the top five highest frequency of use of popular expressions in their translation have three points in common: a) all of these films have over 1200 pairs of bilingual subtitles, except one with 954; b) all of these films used popular translation expressions in about 29% of the total number of translated subtitles; c) all of the films are relative newly released films compared with the rest of the selected films. (*The Smurfs 2* and *Turbo* are from 2013; *Madagascar 3* is from 2012; *Rio 1*, *Alpha and Omega* are from 2011.)

The reasons for applying popular expressions may vary. I checked the data of these films and finds that the original English subtitles are commonly short and simple, so that there will be not much chance to use these typical expressions in translation. However, when I select the series of *The Smurfs 1* and *2* to compare, I find that the frequency of using popular expressions in *The Smurfs 2* is dramatically increased.

Besides, the tendency of using popular expressions in English-Chinese subtitle translation now exists in three series of released films (including the above mentioned *The Smurfs* series) out of five in the 15 selected films as:

Film	Number of subtitles	Popular expression	Frequency (PE)	Year of release
<i>Madagascar 1</i>	977	183	18.73%	2005
<i>Madagascar 2</i>	1,216	216	17.76%	2009
<i>Madagascar 3</i>	1,293	390	30.16%	2012
<i>Despicable Me 1</i>	704	128	18.18%	2010
<i>Despicable Me 2</i>	1,031	204	19.79%	2014
<i>The Smurfs 1</i>	2,038	119	5.84%	2011
<i>The Smurfs 2</i>	1,628	472	28.99%	2013

Table 7

Although the other two series of films *Cars 1* and *2*, *Rio 1* and *2* showed the reverse situation, the difference value of the frequency between them was very small, unlike that of the above three series of films. In the above three series of films, the increasing tendency to use popular expressions in subtitle translation has mostly shown a dramatic increase; this closely reflects the other linguistic phenomena that have appeared in recent years in China. With the development of the high-tech informational media, particularly the Internet, Chinese people create more and more popular expressions in modern Chinese, and widely use these up-to-date expressions in their daily life. In these collected data, I find that the use of this type of expression becomes more and more frequent. In the five series of films, most of the series of films show this tendency, considering the similar characters, story lines and plots. The phenomenon of the increasing frequency of using popular expressions can validate the research hypothesis in this study concerning the extent to which the use of popular expressions in E-C subtitle translation is effective. The online grades in the next section to the series of films can also prove this point. Then, in the rest of four films, *Frozen*, *Alpha and Omega*, *The Croods* and *Turbo*, there are three out of four films that show a high frequency of using popular expressions in their subtitle translation (around 30%); the common point among them is all of these films are the recent three years' released films. Concurrently, in the past three years in China, people pay more and more attention to the creation of popular language and prefer to use it in daily life. They regard the use of this kind of language is a kind of fashion and an easier way to communicate with young people. Therefore, the increasing frequency of using popular language in subtitle translation in English-language exported animation films in China can be seen as a kind of attitude to shorten the distance between the film and its target audience; it is, therefore, effective in arousing the audience's interests in these films. This high-frequency use of popular expressions in the given data also highlights how the choices and preferences of the subtitlers and subtitling companies of these films can keep up with language development.

However, because the content of the narratives is different and the number and type of screen characters is not same, it cannot necessarily be argued that the more culturally loaded expressions (including traditional ones and popular ones) are used, the more expressive and multi-layered a film is. Nevertheless, to use evocative culturally loaded expressions like popular ones wherever appropriate and possible in a given

animated film is surely the correct choice, because this language has a stronger resonance for the audience, especially the young audience, because this is the real language they use in daily communication with their friends; these expressions echo what they have regularly heard and used. This sort of language will elicit more of a response from audiences than dryer, more literal and less evocative translation approaches, a perspective reiterated by the responses of the questionnaire respondents.

Taking into account that *Rio 1* was the first film in an established franchise and *The Smurfs 1* was a relatively unknown quantity to Chinese audiences, this does raise the question of how important the quality of the translated language might be in influencing the acceptance of a film in a foreign market, in particular the extent to which the use of culturally loaded expressions (including the type of traditional expressions discussed in last chapter) in E-C subtitling will affect the popularity of the film.

However, some contradictory phenomena also appear in this graph. *Frozen* received the highest approval rating from netizens, (on the basis of information from the following three websites in next section); however, the graph shows that its use of popular expressions is the second lowest frequency. Considering other elements such as the storyline, the film type (this is a musical film), the characters (the main characters are two girls), it is arguable that the approval rating by online voters will be influenced by these other elements as well. As far as the subtitling is concerned, I evaluated the Chinese translated subtitles, and there is rarely a problem or inaccuracy in them, the only flaw being the repetitive Chinese phrasing in some places which makes some of the subtitling unnecessarily long. Compared with the film *Rio 1*, the film which had the highest frequency of using popular expressions, the story line of *Frozen* is relatively simple; as a musical animated film, nearly every main character has one or two songs to perform in the film. For some audience, frequent episodes may slightly interfere in the process of watching a film; *Frozen* has fewer main characters than those in *Rio 1*. Furthermore, *Rio 1* used popular expressions in over 33% of its subtitles - the highest frequency out of the films featuring this method in their subtitling - it did also occupy first place in the ranking of films as evaluated by Internet users (see the chart in the next section). Its ranking of the most popular film suggests that the quality of the translated language in subtitles is an inevitable

criterion in evaluating a film; the quality of the translated language does arguably affect the reception of a film. Regardless of a film's overall budget, if one of its individual components is demonstrably weak compared with the others, then a viewer's enjoyment of the film will probably be compromised. Especially in translated films, if the language component - the translated subtitles - are not good enough with many translation mistakes or missed translations in many frames, the popularity of this translated film must be influenced, because some of the audience will not comprehend the film without getting enough information from the translated subtitles. For the audience members who have a certain level of English, it will be exasperating when they watch the inappropriate translations.

7.1.2 Identifying the Effectiveness of Using Popular Expressions in E-C Subtitle Translation

Alongside the traditional expressions described in the last chapter, the researcher regards traditional expressions and popular expressions as forms of culturally loaded words in the subtitle translations of the 15 films. In contrast with traditional expressions (representative of traditional culture), popular expressions (as explained in the previous section) embody the language tendency in modern Chinese, as it contains elements of Internet memes (more examples will be discussed in Section 7.3), newly created words (examples will be given in the following section), and reinterpreted idioms and archaisms (e.g., see example no. 19). Therefore, popular expressions represent the modern cultural iteration of the Chinese language; unlike traditional expressions, which are concerned with monoculturalism, popular expressions reflect the multiculturalism of today's China (e.g., loanwords, internet memes, dialects and colloquialism). In the following section, the effectiveness of using popular expressions in the translation of film subtitles will be presented in relation to the 15 animated films by comparing them with direct translations and highlighting the application of any specific translation strategies. My observations concerning the examples are intended to verify the positive function of the use of popular expressions in the given data.

1. 00:07:19,410 --> 00:07:21,240

Very funny. Real mature. (Original subtitle)

好笑。有够成熟。(Released translation)

Very funny. Mature enough. (Back translation)

非常有趣。真的成熟。(Direct translation)

Very funny. Real mature. (Back translation)

(*Rio I*, 2011)

Observations: Two popular expressions are found in the released translation. One is the translation for the first sentence. In oral Chinese, “好笑” means very funny or interesting. Compared with the direct translation, although “非常有趣” looks more symmetrical in structure, it involves a more serious tone of voice, unlike “好笑”, which sounds more relaxed and informal. Moreover, when considering the ideal length, the released translation is 50% shorter than the direct one. The other use of popular expression is “有够”: compared with “好笑”, this expression does not originally emanate from oral Chinese language; rather it is believed that this expression comes from the language customs of Cantonese and means “very”. It is a tendency that some expressions in Cantonese have been integrated into Mandarin after the pro-reform policies introduced in China since 1978. With more and more communication between Hong Kong and mainland China, including Hong Kong films being distributed on the mainland, it has become fashionable for mainland Chinese to imitate the language customs of Cantonese and integrate them into their daily language because of the humour and wit they contain. Therefore, this kind of loaned expression has become part of modern Chinese language. To this extent, the use of the popular expression “有够” in the translated subtitle does indeed make the translation more interesting than its direct translation.

2. 00:07:40,400 --> 00:07:41,420

Classy. (Original translation)

亮瞎。(Released translation)

Too shiny to look at it directly. (Back translation)

非常漂亮。(Direct translation)

Very pretty. (Back translation)

(*Rio I*, 2011)

Observations: This example also comes from *Rio 1*, which is the film that has the highest frequency of using popular expressions among the 15 selected. Furthermore, the subtitler of *Rio 1* gives the impression that using humorous popular expressions is their style of translating. “亮瞎” literally means “bright” or “blinding”. The indicated meaning of this word is similar to the English expression about something or someone being too bright, even blinding, to look at directly. However, in modern Chinese, this kind of exaggerated description is always used to praise the beautiful physical appearance of someone or something, with “亮瞎” regarded as the highest level of describing beauty. Therefore, “亮瞎” will make the receiver happier than “非常漂亮”. In addition, in common with the above example, although “非常漂亮” is symmetrical in structure, “亮瞎” has the advantage of being 50% shorter in length.

3. 00:10:16,826 --> 00:10:18,202

Awesome! (Original subtitle)

哇, 帅呆了! (Released translation)

Wow, so handsome that it makes me dumbfounded! (Back translation)

(这一球) 太帅了! (Direct translation)

(This shoot) is rock! (Back translation)

4. 00:10:24,333 --> 00:10:26,752

Busted. Time to go. (Original subtitle)

妈妈生气了。快闪。 (Released translation)

Mum is angry. Quickly go. (Back translation)

妈妈生气了。该走了。 (Direct translation)

Mum is angry. Time to go. (Back translation)

(*Rio 2*, 2014)

Observations: Compared with the former example, if “亮瞎” is generally used to describe a girl who is beautiful, “帅呆” in this example, as a relative expression, can be normally used to describe a boy who is handsome. Furthermore, the use of “呆”

indicates that he is “so handsome that it makes me dumbfounded”. In the specific subtitle, it refers to the highest possible praise one can give to someone who scores a goal in a ball game.

In Example 4, the subtitler uses another popular expression in the translation of “time to go”: “快闪” (“快” means to be quick or fast, while “闪” means to leave quickly or in a flash). The indicated meaning of “快闪” not only means “go quickly” but also that someone did something wrong in order to avoid being punished, that is, they escaped quickly. As this indicated meaning is relevant to the given context in this film, the use of this popular expression is effective in conveying this indication to the audience. Generally, it is supposed that the *Rio* film series continues the translation style involving humour by using these kinds of popular expression.

5. 00:06:01,018 --> 00:06:05,114

La la la la la la, this is so wrong! (Original translation)

啦啦啦啦啦,这有点不靠谱! (Released translation)

La la la la la la, this is not reliable! (Back translation)

啦啦啦啦啦,这有点不对劲! (Direct translation)

La la la la la la, this is so wrong! (Back translation)

(*The Smurfs 1*, 2011)

Observations: “不靠谱” in Chinese originally referred to an instrumentalist who is so skilled that they did not need to refer to any musical score when performing. The last character is the core word in this expression, meaning “musical score”. However, the first word “不” involves the privative meaning “no”, while “靠” is a shortened version of the expression “依靠”, meaning “rely on”. But, in today’s Chinese, the meaning of the core character “谱” in the term “不靠谱” has been changed into “reliable”, while the remaining two characters retain their original meaning. Therefore, the current meaning of the term “不靠谱” is unreliable or unrealistic. In this specific subtitle, as the speaker thinks something is not right, he says, “This is so wrong!” The subtitler has translated “wrong” as “不靠谱” for one of two reasons: one is that this expression is found in colloquial language in Chinese and refers to the speaker’s sceptical attitude towards something; the other is that, compared with the direct

translation, “不对劲”, which also involves a negative attitude towards something, and is also a colloquial expression, “不靠谱” also shows the speaker’s despicable or reckless attitude. In the context of the film, although the evil wizard is the smurfs’ enemy, the brave smurfs are unafraid of his threat. Hence, in order to highlight this motif, “不靠谱” is more relevant.

6. 00:21:45,879 --> 00:21:50,724

No. No! Oh, my goodness! Oh, my gosh! (Original subtitle)

不, 不, 噢, 天哪! 噢, 我的神啊! (Released translation)

No. No! Oh, my goodness! Oh, my god! (Back translation)

噢, 不, 不, 天哪! 噢, 天哪! (Direct translation)

No. No! Oh, my goodness! Oh, my gosh! (Back translation)

(*The Smurfs 1*, 2011)

Observations: In this example, the expressions “my goodness” and “my gosh” both indicate a sigh of emotion on the speaker’s part; there is almost no difference between them. Similarly, in Chinese, “天哪” and “我的神啊” share the same meaning. Therefore, it is confirmed that, in the direct translation, the translation of “天哪” appears twice. However, the subtitler of the released translation has chosen “我的神啊”, rather than to use the same term twice with two layers of intention: that is, to avoid repetition by using synonyms to explain one meaning in one subtitle, and that “我的神啊” is a popular catch phrase from a well-known 2006 television series, *My Own Swordsman*, in China. The leading protagonist’s pet phrase is “我的神啊”: people felt that this expression sounded funny when the protagonist concerned utters it to show all her sighs of emotion in her dialect, such that more and more people begin to imitate her by using this expression in their daily communications. The subtitler arguably uses this expression in order to make audiences experience more fun in this film.

7. 00:28:49,677 --> 00:28:51,054

Over here! Get him! (Original subtitle)

快来! 搞定他! (Released translation)

Over here! Defeat him! (Back translation)

快来! 打倒他! (Direct translation)

Over here! Beat him up! (Back translation)

(*The Smurfs 1*, 2011)

Observations: This is one more example, which is selected from *The Smurfs 1*, whereby the subtitler of this film built up their translation style by using this kind of popular expression in order to make it amusing and engaging. “搞定” represents a new type of colloquial language in Mandarin used by young people. This term originates from a slang form of Cantonese, which indicates approval of the speaker when they accomplish something thought of as difficult or big. On some occasions, “to 搞定 somebody” indicates that the speaker believes their opponent is weak such that they look down on their opponent’s ability, saying “to 搞定 them” (to defeat them easily). In this specific translated subtitle, this kind of indication exists. Therefore, “搞定” shows more confidence than the use of “打倒” in the direct translation.

8.

a) 00:00:49,840 --> 00:00:51,550

Let’s see. (Original subtitle)

我来瞧瞧。 (Released translation)

Let’s have a look. (Back translation)

让我们看。 (Direct translation)

Let’s see. (Back translation)

(*The Smurfs 2*, 2013)

b) 00:00:51,852 --> 00:00:54,956

See the lion, look at the lion, you get the lion. (Original subtitle)

看见狮子了吗, 看看这只狮子, 来抓狮子呀。 (Released translation)

See the lion, look at the lion, you get the lion. (Back translation)

看见狮子了吗, 看这只狮子, 来抓狮子呀。 (Direct translation)

See the lion, look at the lion, you get the lion. (Back translation)

(Madagascar 2, 2009)

c) 00:01:46,557 --> 00:01:51,278

Look on the bright side Zuba. After I defeat you and take over as alpha lion,
(Original subtitle)

看看好的那一面嘛。在我把你打败了 代替你做领头狮子之后, (Released translation)

Look on the bright side Zuba. After I defeat you and take over as alpha lion,
(Back translation)

要看好的一面嘛。在我把你打败了 代替你做领头狮子之后, (Direct translation)

Look on the bright side Zuba. After I defeat you and take over as alpha lion,
(Back translation)

(Madagascar 2, 2009)

Observations: In this example, “瞧瞧” is representative of a typical vernacular phrase in Chinese. The difference between written form and colloquial form of some verbs, such as “看” (to look), “听” (to listen), “说” (to say) and “闻” (to smell), is solely used as written language (e.g., “看”); verbs as oral language are repeatedly used (e.g., “看看”: see Examples b and c). In the released translation, the repeated character of “瞧瞧” is synonymous with “看看”, both of which mean “to have a look” or “to see”. Moreover, when comparing “瞧瞧” with “看看”, the former is even more informal than the latter in terms of tone of voice. As we know, film subtitles mostly involve the dialogue that happens among characters; therefore, when translating foreign films into Chinese, this kind of typical Chinese vernacular phrase is inevitable. Besides, another kind of formation of this type of Chinese vernacular phrase could be a general form in the translation into Chinese: “瞧一瞧” or “看一看”. There could be one more character “一” (one) in between the two repeated characters. Although this kind of formation is common and acceptable in oral Chinese, when it comes to film subtitle translations, the shorter the translation, the better choice in most cases.

9. 00:03:01,430 --> 00:03:03,760

Hi. Holy moly. (Original subtitle)

嗨。我的亲娘唉。 (Released translation)

Hi. My biological mother. (Back translation)

嗨。我的天啊。 (Direct translation)

Hi. Holy moly. (Back translation)

(The Smurfs 2, 2013)

Observations: In the released translation, the subtitler uses the popular expression “我的亲娘”, which comes from the collection of popular expressions selected from the 2011 CCTV Spring Festival Gala (www.hinews.cn/news/system/2011/02/03/011964099.shtml). Popular expressions, which appear in every CCTV Spring Festival Gala, are collected and presented in multimedia formats via the Internet and text messages to smartphones to people. It has become fashionable in China to use these kinds of expression. Typically, these popular expressions from the aforementioned gala are generally humorous and witty, complemented by exaggerated performances, which leave a deep impression on audiences. According to the investigation into the data, I found that the use of such popular expressions also appears in other selected films (more examples will be given in the latter section of this chapter).

10.

a) 00:01:17,870 --> 00:01:18,990

Guys? (Original subtitle)

伙计们? (Released translation)

Friends? (Back translation)

朋友们? (Direct translation)

Friends? (Back translation)

(Madagascar 3, 2012)

d) 00:00:23,457 --> 00:00:25,538

Well done boys. (Original subtitle)

干得好，伙计们。 (Released translation)

Well done friends. (Back translation)

干得好， 孩子们。 (Direct translation)

Well done boys. (Back translation)

(Madagascar 2, 2009)

e) 00:01:31,500 --> 00:01:33,680

Hey man, thanks. (Original subtitle)

伙计， 谢谢。 (Released translation)

Hey friends, thanks. (Back translation)

谢谢大家。 (Direct translation)

Thanks everyone. (Back translation)

(Madagascar 1, 2005)

Observations: In this film series, because the main characters – such as Alex (the lion) and Marty (the zebra) – appear in the first to the third instalments, the way they refer to each other and their styles of speaking persist as well. Therefore, in the three instalments, the same translation “伙计” appears in the released translation. This is worth recommending to the future subtitler of any film series, because this is an effective strategy to provide audiences of the first instalment with a reassuring, familiar continuity as they watch the subsequent instalments. From the perspective of psychology, people will find it easier to accept what is familiar, as a manifestation of continuity, as opposed to encountering unsettling, unfamiliar phenomena. Furthermore, “伙计” was originally used to describe a partner or an employee of a private company in olden times. Now, it has become an oral expression, which is mainly used in Northern China, mostly among male friends. It is an appropriate translation of the concerned film subtitles because the main roles, Alex and Marty, are respectively a male lion and a male zebra in this film series. This explains the function and degree to which they call each “brothers”; “伙计” shows a close relationship among male friends. For female friends, they also use two specific expressions to show their close friendship: “姐妹” (sisters) and “闺蜜” (bosom female friends). In modern Chinese, “伙计” and “闺蜜” are more popular than “兄弟” and “姐妹” when used to show the relations among young people. In recent years, people have even

invented another new word, namely, “男闺蜜” (male bosom friend), to describe a close friendship between a boy and a girl. Their relationship belongs to the degree of being closer than common friends, but less than couples. These appellations represent a culture and the accompanying language custom of a certain era. Therefore, when these expressions are used in film subtitle translations, they symbolize the language custom of the specific era.

11. 00:05:13,390 --> 00:05:16,140

Yeah, they're probably bored out of their minds! (Original subtitle)

没错, 可能他们正**无聊到爆**呢! (Released translation)

Exactly, they probably feel extremely bored! (Back translation)

是的, 他们很可能**无聊得发狂**呢! (Direct translation)

Yeah, they're probably bored out of their minds! (Back translation)

(*Madagascar 3*, 2012)

Observations: The two underlined expressions share the same meaning in English, that is, they mean “bored out of their minds”. However, in “无聊到爆”, the literal meaning of the last character, “爆”, is “explode”; here, in this specific sentence, it means that the degree of boredom felt by the speaker is at the extreme; furthermore, “爆”, as a popular expression, means that somebody’s mood or emotion is approaching the most extreme. This belongs to a kind of exaggerated description in Chinese. Young people prefer to use these kinds of exaggerated expression in their language; similar expressions were also discussed in previously observed examples, such as “亮瞎” (extremely beautiful) and “帅呆” (extremely handsome). In the direct translation, however, “无聊得发狂” is considered as translating every word of the original expression more equally, although the tone of voice when using “无聊得发狂” is weaker than “无聊到爆”.

12 00:02:02,392 --> 00:02:05,770

I am better looking, I have better hair, I am deceptively smart and... (Original subtitle)

我长得比较**帅**, 发型比较**酷**, 我看起来也比较聪明... (Released translation)

I am more handsome, I have cooler hair style, I am deceptively smart and...

(Back translation)

我更好看, 发型更好, 我看起来也比较聪明... (Direct translation)

I am better looking, I have better hair, I am deceptively smart and... (Back translation)

(*Madagascar 2*, 2009)

Observations: In the above example, the subtitler uses two popular expressions in the translation. These two expressions belong to new colloquial words found in Chinese; their prototypes are “英俊” (handsome) and “时髦, 新潮” (stylish) (in this context, it specifically refers to a hair style). Compared with these two written forms, the use of “帅” and “酷” more often appear in oral language and are briefer.

13. 00:05:56,210 --> 00:05:59,192

I still think he is kind of a show off. (Original subtitle)

我还是觉得他太**显摆**了。 (Released translation)

I still think he is kind of a show off. (Back translation)

我还是觉得他太**炫耀**了。 (Direct translation)

I still think he is kind of a show off. (Back translation)

(*Madagascar 2*, 2009)

Observations: The use of “显摆” involves dialect from Northern China and has become widely used in colloquial language in modern Chinese, usually to describe somebody who always sings their own praises. In the direct translation, “炫耀” is the written and formal expression of “show off”. Both of these expressions in Chinese are negative words, in common with the original function of the phrase in English.

14. 00:03:36,000 --> 00:03:37,690

Wake up! Rise and shine! (Original subtitle)

醒醒! **太阳晒屁股啦!** (Released translation)

Wake up! The sun already shines on your bottom! (Back translation)

醒醒! **太阳都升起来了!** (Direct translation)

Wake up! Rise and shine! (Back translation)

(*Madagascar 1*, 2005)

Observations: In the released translation of this subtitle, the subtitler uses a well-known Chinese phrase, “太阳晒屁股了”. It is a humorous way to persuade someone to get up quickly because it is nearly late morning. In oral communication, this expression is usually used by parents to their children.

15. 00:07:34,800 --> 00:07:38,550

Wow. Aren't you just a little ray of sunshine? (Original subtitle)

你还真是会说话啊? (Released translation)

Aren't you really putting a good word on me? (Back translation)

哇噢。难道你不是一道小阳光? (Direct translation)

Wow. Aren't you just a little ray of sunshine? (Back translation)

(*Turbo*, 2013)

Observations: At first, from the direct translation, it can clearly be seen that the subtitler of the released translation uses free translation to explain the real meaning of the sentence. If the direct translation had been used, the audience may have felt confused or experienced difficulty in understanding this subtitle. Secondly, the released translation of this subtitle uses an ironic tone of voice in order to strengthen the speaker's unpleasant reaction to the former comment towards her from others. According to the context, someone shows a negative attitude of the main character Turbo towards a snail's participation in a racing competition. He does not believe a snail can win the race. Therefore, when he utters some negative words when asking Turbo to give up the race, Turbo responds by using this sentence. In Chinese, it is a custom to use a reversing expression to protest against others' negative or unsporting attitude. Therefore, although “你真会说话啊” means “you are really putting in a good word for me”, its real meaning is “you are not really saying anything good about me” or “you are not really encouraging me”. In addition, because this is a kind of ironic expression to show people's unhappiness or dissatisfaction about someone else's words, in Chinese, it always ends with an exclamation rather than a question

mark. However, in this specific example, in order to follow the original context, the subtitler continues with the use of a question mark in their translation.

16. 00:01:44,364 --> 00:01:45,592

We're going to die! (Original subtitle)

我们要完蛋了! (Released translation)

We're going to die! (Back translation)

我们快死了! (Direct translation)

We're going to die! (Back translation)

(Alpha and Omega, 2011)

Observations: In the released translation, the use of “完蛋” is an oral expression meaning “to die”. In Chinese, since “死” is a taboo word, people are all afraid of facing death; they create varied expressions to indicate this direct word. As in English, “to die” also has its euphemistic alternatives: “to pass away” or “to go to heaven”. The equivalences of these two euphemistic expressions in Chinese are “去世” (formal word) and “上天堂” (for good people, while “下地狱” is used for bad people, as it means “go to hell”).

17. 00:01:50,203 --> 00:01:51,966

What was I thinking? (Original subtitle)

我刚刚大脑短路了吗? (Released translation)

Was I just shorting out? (Back translation)

我刚刚在想什么呢? (Direct translation)

What was I thinking? (Back translation)

(Alpha and Omega, 2011)

Observations: “大脑短路” is a humorous way to dismiss someone’s sudden thoughts. Compared with the direct translation, “大脑短路” can explain the indicated meaning of this speaker; however, the direct translation is not able to convey this indication. Therefore, this is an effective translation of the specific subtitle.

18. 00:06:50,690 --> 00:06:54,250

The rookie fired his crew chief. The third this season! (Original subtitle)

这个新人炒了他的领队。这赛季的第三个了! (Released translation)

The rookie fired his crew chief. The third this season! (Back translation)

这个新人解雇了他的领队。这赛季的第三个了! (Direct translation)

The rookie fired his crew chief. The third this season! (Back translation)

(*Cars 1*, 2006)

19. 00:01:49,355 --> 00:01:51,323

Right where you paid me to bring you. (Original subtitle)

这就是你出钱雇我带你来的地方。 (Released translation)

This is the place you paid me to bring you to. (Back translation)

这就是你花钱让我带你来的那个地方。 (Direct translation)

Right where you paid me to bring you. (Back translation)

(*Cars 2*, 2011)

Observations: The translation of “fire” is “解雇” (to dismiss somebody from employment) in Chinese. This expression is formal and usually used in formal documentation (e.g., a contract) as written language. However, in modern language, “炒鱿鱼” (“to fry cuttlefish” in direct meaning, but “to fire somebody” in indication) is more informal and humorous. In this released translation (Example 18), the subtitler uses the abbreviated expression “炒鱿鱼”, “炒”, because this expression is more often used in oral Chinese. Then, in the final series of Season 2, I found the antonym of the expression “炒”: “雇” (to hire, to employ). The formal form of this expression in written Chinese is “雇佣”; in the released translation (Example 19), the use of “雇”, same as the use of “炒”, is more informal and often used in oral Chinese.

20.

a) 00:08:40,095 --> 00:08:43,758

Yeah, we're so goddam proud of him, but I wish he'd hurry up and get back, (Original subtitle)

是啊, 我们为他骄傲的要死, 但我希望他能快点回来, (Released translation)

Yeah, we're so deadly proud of him, but I wish he'd hurry up and get back,
(Back translation)

是啊，我们真太为他骄傲了，但我希望他能快点回来, (Direct translation)

Yeah, we're very proud of him, but I wish he'd hurry up and get back, (Back translation)

b) 00:10:57,162 --> 00:10:59,153

This is going to be good! (Original subtitle)

一定会爽翻天! (Released translation)

This is going to be dead good! (Back translation)

一定会很好! (Direct translation)

This is going to be good! (Back translation)

c) 00:39:30,174 --> 00:39:32,802

This time, I'm going to make sure you stay dead! (Original subtitle)

这次，我会让你死彻底了! (Released translation)

This time, I'm going to make you thoroughly dead! (Back translation)

这次，我要确保弄死你! (Direct translation)

This time, I'm going to make sure you stay dead! (Back translation)

(*Cars 2*, 2011)

Observations: Generally, the translation of *Cars 2* is found to be humorous with many exaggerated expressions, such as “为他骄傲的要死” (meaning the highest degree of feeling proud of someone), “爽翻天” (meaning something is so good that it makes people feel crazy) and “死彻底” (its literal meaning is “to die thoroughly”, while, in the given film context, this expression means “to make sure someone has no chance of winning a race”). However, the use of this expression highlights the speaker's exaggerated attitude towards making opponents fail. Usually, these exaggerated descriptions are used in oral Chinese in order to strengthen the speaker's tone of voice and show their strong emotion. In English, the equivalence of this kind of expression is “dead+adjective” or even “damned+adjective”.

21. 00:01:39,721 --> 00:01:41,641

Anything new is bad. Curiosity is bad. (Original subtitle)

新鲜无好货，好奇害死猫。(Released translation)

Anything new is bad. Curiosity killed the cat. (Back translation)

任何新事物都不好，好奇心也不好。(Direct translation)

Anything new is bad. Curiosity is bad. (Back translation)

(*The Croods*, 2013)

Observations: From the back translation of the released translation, it is clear that the subtitler uses a well-known Western saying to translate the second sentence, “curiosity killed the cat”; “好奇害死猫” is the word-for-word translation for this saying. As in the previous observations regarding certain examples, I concluded that absorbing various foreign language terms into modern Chinese suggests language development tendency. There should be a certain number of Chinese people who are interested in Western literature and know this saying very well. However, “好奇害死猫” has become popular because of the film entitled as 《好奇害死猫》 (*Curiosity Kills the Cat*) (2006). This film enjoyed strong box office receipts while the leading actress received a nomination in the 2006 Golden Horse Awards (one out of the three highest awards among Chinese film competitions). With the popularity of this film, “好奇害死猫” has become a popular expression in Chinese people’s daily communication. Moreover, the subtitler also considers the balance of the two sentences in this subtitle, making their translation of these two sentences symmetrical in structure, as well as rhyming when reading.

22. 00:20:51,750 --> 00:20:53,756

I’ve had an offer of employment elsewhere. (Original subtitle)

别人向我抛来了橄榄枝。(Released translation)

Someone else threw me the olive branch. (Back translation)

别家给我发来了工作机会。(Direct translation)

I’ve had an offer of employment elsewhere. (Back translation)

(*Despicable Me 2*, 2014)

Observations: The released translation used “抛来了橄榄枝” to describe receiving an offer of employment. This is also a kind of loan expression, which is used according to a new definition in modern Chinese. This expression originates from a Western Bible story, in which the green colour of the olive branch means “life” and the olive branch symbolizes “hope”. Normally, extending an olive branch to someone or some country refers to “to seek peaceful relations with each other”. However, in modern Chinese, there is one more indication, which is to give a job opportunity to somebody. Compared with the direct translation, the use of “抛来了橄榄枝” to describe receiving a job opportunity means that the receiver probably feels satisfied with this potential job and feels happy about the salary and other conditions.

23. 00:24:05,810 --> 00:24:06,800

I don't care. Beat it! (Original subtitle)

我不管。滚! (Released translation)

I don't care. Get out of here! (Back translation)

我不管。走开! (Direct translation)

I don't care. Beat it! (Back translation)

(*Despicable Me 1*, 2010)

Observations: Strictly speaking, the expression of “滚” is a kind of taboo expression in film translation, which the subtitler is better off avoiding. However, the use of this word can appropriately indicate the speaker's personality. As previously introduced by this film, the leading role Gru is man who “has villainy in his blood” (cited from Dru's line in *Despicable Me 3*, 2017), who is unfriendly to others. When the girls introduce themselves, and try to sell cockles to him, he simply replies that he does not care about them and rudely asks them to quickly leave his front door. Therefore, the speaker's strongest tone of voice and ruthless attitude could only be indicated by using such an unpleasant expression.

24. 00:36:17,779 --> 00:36:19,340

Big summer blow out. (Original subtitle)

夏日跳楼大甩卖。 (Released translation)

Big summer big sale at breakdown price (Back translation)

夏日大甩卖。 (Direct translation)

Big summer big sale. (Back translation)

(*Frozen*, 2014)

Observations: In the released translation, the use of “跳楼大甩卖” is a kind of exaggeration, since the word-for-word meaning of this expression is the breakdown price that forces the owner to leap to their death. It is known that a businessman is always smarter than the customers: they know the real bottom price of their selling products; the so-called “breakdown” price is never the real breakdown price, while the purpose of labelling like this is to gain a good sale. But the use of this kind of exaggerated expression in the film subtitle makes an audience experience more fun than with regard to its direct translation.

25. 00:37:24,863 --> 00:37:26,493

Oh dear, that's no good. See... (Original subtitle)

客官！这可不行。明白吗... (Released translation)

Dear customer, that's no good. See... (Back translation)

亲爱的顾客，这可不好。明白吗... (Direct translation)

Dear customer, that's no good. See... (Back translation)

(*Frozen*, 2014)

Observations: “客官” is a polite way of addressing customers in the style of Chinese archaisms. However, I categorize this expression in this specific subtitle as a form of popular expression because, in modern Chinese, especially among young people, using ancient forms of address is preferred, rather than the corresponding modern terms, in order to make something sound amusing. In this released translation, the subtitler is regarded as having this kind of intention in their translation as well. In order to attract a bigger audience, especially from among the main consumers of translated animation films, that is, young people, imitating their language custom is a

necessary strategy. However, the subtitler should be aware of this style when applying it to the whole film translation to ensure consistency and integrity.

All in all, with the observations concerning the corpus data of the 15 selected films, the researcher found that the use of different types of popular expression in subtitle translations is inevitable. These expressions make the data more humorous in terms of language and more impressive in terms of current Chinese culture. As a rapidly developing country, China has become open and multicultural; the language tendency reflects this change by embodying the following popular expression formats: 1) vernacular phrases or dialects, e.g., Cantonese; 2) new definition of old terms; 3) loan phrases from different cultures e.g., Japanese; 4) Internet language (including those taken from popular films, television series, famous people's remarks and the CCTV Spring Festival Gala); 5) the exaggerated way of using expressions in Chinese (including using taboo terms). However, these varied and colourful expressions make the modern Chinese language more popular; when these typical expressions, which embody the new era in China, are used in translated films, they define the era depicted by these films. Currently, in some Chinese universities, film translation has become part of the curriculum for English major students. For these students, translation using popular and traditional expressions may help them to better understand the development of Chinese, the development of E-C translation and the development of China.

However, using each traditional expression or popular Internet expression in E-C subtitling is not a 'go as you please' process; subtitlers should consider if his use of these sometimes peculiar expressions is technically and reasonably correct and acceptable. Therefore, the consideration and selection of appropriate translation strategies which can help to convey these expressions are justified.

7.2 Strategies for Translating Popular Expressions

In an earlier chapter, I analysed and discussed four of Gottlieb's typology strategies, as well as two other recently used strategies. In the process, I found these translation strategies to be theoretically suitable and potentially suitable in E-C subtitling. In this section, after obtaining the data from the questionnaire, I can also validate my hypothesis regarding whether popular Internet expressions need to be supported by

different suitable translation strategies. It is found that localization, globalization can typically reflect the current translation objectives and subtitling tendencies in film production, which should be introduced all over the world. By using these strategies, the subtitlers picked up suitable popular expressions to translate certain patterns of the original subtitles to make the overall translation in the subtitling localized, or globalized.

a) Observations on the Used Strategies and Popular Expressions

According to the collected data, in the 15 selected animated films, on average, over 28% of subtitles are translated by using popular Internet expressions. More specifically, in different situations and in order to meet different needs, the subtitlers also used certain translation strategies, such as localization, globalization and transfer, in order to use popular expressions based on their own knowledge. In the following pairs of subtitles, I explain the use of popular expressions in details.

1 00:01:57,030 —> 00:02:02,200

“I am making my own **irresistible creation**, the Smurfette.” (Original subtitle)

“我要造一个属于自己的**秘密武器**, 蓝妹妹。” (Released translation)

“I will make my own secret weapon, Smurfette.” (Back translation)

“我要制造一个属于自己的别人不可抵御的创造发明, 蓝妹妹”。 (Direct translation)

“I am creating my own secret weapon, the Smurfette.” (Back translation)

(*The Smurfs2*, 2013)

Observation: As we can see, “秘密武器” in English means “secret weapon”. Here, the subtitler translated the phrase as “irresistible creation” by using the substitute word “秘密武器”. Taken in context, “Smurfette” is essentially a weapon or tool that the wizard originally created to catch the Smurf family. Therefore, the translation of “武器” is positive. Furthermore, “秘密武器” is a more popular expression than the direct translation of “irresistible creation”, “不可抵御的创造/发明”. To compare these two translations, people are more frequently used to the word “秘密武器” when they describe something that will be revealed soon, so using this word will be more attractive or of interest to the target audience. In the film context, a Smurfette will be

a unique character for the male Smurfs in a family, as everyone will treat their younger sister carefully and gently. Given her beautiful physical appearance (blonde hair, tender characteristics), everyone in the Smurf family will accept her unquestioningly, without reserve. In turn, the wizard will take advantage of her in order to get to his own evil way. The subtitler used “秘密武器” to fully convey this scenario to the audience. The strategy in this particular translation of “秘密武器” is localization, because it belongs to the daily vocabulary in today’s China.

I also noticed a further tendency, comparing the period before 2011 and the period after 2011. The translation of animation films in the last 10 years has seen a clear change, namely, that more recent films feature popular language in networks in their translated subtitles. The percentage of use of popular language in networks before 2011 was, on average, 26%; after 2011, it increased, on average, to 31%.

2 00:02:24,390 —>00:02:25,980

She’s a **Frankensmurf**? -Yes. (Original subtitle)

她是个**科学怪精灵**吗? (原词 Frankenstein 科学怪人) -没错。 (Released translation)

Is she a maverick smurfette in science? -Yes. (Back translation)

她是科学怪才/作法自毙的人? - 是的。 (Direct translation)

She’s a Frankenstein/maverick genius in science. (Back translation)

(*The Smurfs2*, 2013)

Observation: The translation strategies in this translated subtitle is globalization, paraphrase and transfer. “Frankenstein” originally referred to a distinguished scientist who created something deadly, with the consequence that he killed himself with his creation. But, in 2004, the word “Frankenstein”, which was used as the title of a thriller film, was translated as “科学怪人” in the Chinese version. Given the popularity of this film, the original subtitle used transfer and paraphrase to create the new word “Frankensmurf”. This is a new compound word inspired by the recently released film. “Franken” is derived from “Frankenstein”; when “smurf” is added, a new word “Frankensmurf” is created, which is a more situational word in this film. The translator understood the significance of the original subtitle, and he/she

consequently translated this word as “科学怪精灵”, as well as providing a note to the audience to explain that the source of the word “Frankensmurf” is “Frankenstein”. This is a more considerate translation strategy as mentioned in the researcher’s earlier discussion. A note or footnote can give more explanation or information to the reader or audience. This is regarded as useful and effective in an AVT study situation and can also be used in subtitling. But given the concerns about the mechanical limits, the use of footnotes to explain concepts that frequently occur in subtitling is not encouraged. However, in the case of the above example, the researcher believes that it is necessary. Audiences will quickly make sense of the word “科学怪精灵” due to this judicious reminder. This word also exemplifies the effectiveness of using popular language by the strategies of globalization paraphrase and transfer.

3. 00:08:30,459 —> 00:08:32,507

Time to smurf some magic. (Original subtitle)

这见证魔法的时刻。 (Released translation)

It’s time to see the magic. (Back translation)

这是使用蓝精灵魔法的时间。 (Direct translation)

It’s time to use smurf magic. (Back translation)

(The Smurfs I, 2011)

Observations: Chinese audiences know that the sentence pattern of“见证... 的时刻” became familiar from 2009 onwards, when a young magician called Liu Qian appeared at the CCTV Spring Festival Gala. From that year, his prologue in subsequent appearances at the Spring Festival Gala has remained the same: “It’s time to see amazing things!” In turn, this catchphrase has become popular. Here, the subtitler was obviously influenced by this popular expression and translated “Time to smurf some magic” by using the strategy of localization.

4. 00:07:15,410 —> 00:07:19,210

Well, well, if it isn’t my favourite **nerd bird**. (Original subtitle)

这可不是我最爱的宅鸟。 (Released translation)

This is not what my favourite home bird. (Back translation)

唔，唔，这还是我最爱的那个呆鸟吗？ (Direct translation)

Well, well, if it is my favourite nerd bird? (Back translation)

(Rio I, 2011)

Observation: In Chinese, the original equivalent of “nerd” is “呆子”, which is similar to the expression to describe someone who “lags in response” or “only focuses on his/her own study or other business, but with no response to other things”. “宅”, in popular language, means someone who “prefers to stay at home, not take part in any outdoor activities”. This kind of person is called “宅男宅女”, which means “male and female nerd”. This popular expression was introduced in 2008, which is originally comes from Japanese, belongs to loan word. In some instances, “宅” is negative word, showing the speaker’s scornful attitude. In most situations, however, this is a neutral word, which simply explains someone’s lifestyle. The subtitle, when translating “nerd bird” as “宅鸟”, may have sought two layers of meanings. One would be to show that this character is introverted, then to convey this layer of meaning, the use of “宅” is localization; while the other layer of meaning to “宅鸟” would be to show that the character is something of a narrow minded bird, who is more like a pet rather than a wild avian (one example to verify this estimation or this indication that exists in the film is the character, Blu, who is a scarlet macaw who is unable to fly in the beginning of the film), therefore, this layer of meaning is displayed by the strategy of transfer, and coincidentally, in Chinese, “宅” as a popular adjective word, also has the meaning of “disjointed from the same kind”.

Therefore, given these two indications, the use of “宅” is better than “呆”. And because of the modern meaning of “宅” in current Chinese language, the use of this popular expression is more interesting than the direct translation of “呆” with the strategy of localization.

5. 00:10:00,970 —> 00:10:04,460

It was very nice of you to stop in and **squawk** around. (Original subtitle)

谢谢你跑来说鸟话。 (Released translation)

Thanks for coming to speak bird’s language. (Back translation)

你真好，能来制止一切还有在这儿乱叫。 (Direct translation)

It's very nice of you to stop in and squawk around. (Back translation)

(*Rio 1*, 2011)

Observation: “说鸟话” in Chinese popular colloquial language firstly means “to speak birds’ language”, which is to say that someone knows how to communicate with birds. However, in its second meaning, the most frequently used meaning in real life; it is not a complimentary word, because it means “talk nonsense”. According to the film context, the subtitler cleverly used this dual connotation to not only translate the meaning of the expression, but also to effectively express the real mood of the speaker. The use of strategies in this translation is also localization and transfer as the above example of 4.

6. 00:17:44,971 —> 00:17:46,436

You're **gorgeous**. Wait, what? (Original subtitle)

你看起来帅呆了。等等，我在说什麼？ (Released translation)

You look so handsome. Wait, what am I saying? (Back Translation)

你真帅。等等，什么？ (Direct translation)

You are so handsome. Wait, what? (Back translation)

(*Frozen*, 2013)

Observation: “帅” is an adjective to describe someone who is very handsome or someone’s behaviour, actions or words as wonderful. As this concerns praise or admiration, it is a complimentary word. In the film context, this word can express the original meaning of “gorgeous”. Moreover, “帅” plus “呆了” corresponds to another phrase in Chinese, “酷毙了”. Both of these phrases can also take the form of short sentences; however, the functions are the same. “呆了” and “毙了” are used after an adjective in order to strengthen the degree of the speaking voice. A similar meaning in English is “so, very, or extremely”. The form of “an adjective + 呆了/毙了” is a popular language form among young people. They prefer to use this word formation in their oral communication in online chat rooms as well as in daily life. Therefore, by using this formation in subtitling with localization strategy, the subtitler can make the film more meaningful and verbally striking to a young audience.

7.

a) 00:26:41,419 —>00:26:47,225

Anna, what do you know about true love?

More than you. All you know is how to **shut people out**. (Original subtitles)

安娜，你懂什么叫做真爱？

比你懂，你总是拒人于千里之外。(Released translation)

Anna, what do you know about true love?

More than you. You are always arrogant and unapproachable to others.

(Back translation

安娜，你知道什么是真爱吗？

比你懂的多。你只知道怎么拒绝别人。(Direct translation)

Anna, what do you know about true love?

More than you know. All you know is how to shut people out. (Back translation)

f) 00:27:19,478 —> 00:27:21,255

No. Why? Why do you **shut me out**?! (Original translation)

不！为什么？为什么要拒我于千里之外？(Released translation)

No. Why? Why do you treat so arrogant? (Back translation)

不。为什么？你为什么不理我？(Direct translation)

No. Why? Why do you shut me out? (Back translation)

g) 00:27:21,256 —> 00:27:23,068

Why do you **shut the world out**?! (Original translation)

为什么你要拒世界于千里之外？(Released translation)

Why do you so arrogant to the whole world? (Back translation)

为什么你谁都不搭理？(Direct translation)

Why do you shut others out? (Back translation)

(Frozen, 2013)

Observation: In these three subtitles, the subtitler translated the phrase “shut somebody out” into “拒于千里之外” on three occasions. Firstly, “拒于千里之外” is a sentence originally taken from an ancient idiom story by Mencius. The original meaning of “拒于千里之外” in the idiom story is to “be arrogant or unapproachable”. Moreover, the voice of “拒于千里之外” is much stronger than “不搭理”, which

expresses extreme discontent on the part of the receiver. Secondly, in Chinese young people's language, because they prefer to speak in an exaggerated tone, they will prefer to use “拒于千里之外” to express their unhappiness and dejection in response to other people's arrogant, indifferent attitudes. Gradually, this kind of Chinese traditional expression has become part of young people's popular language with some degree of deformation.

8. a). 00:03:12,777 —> 00:03:14,612

This could be **awesome!** (Original subtitle)

这一定会很**炫**的! (Released translation)

This could be glaring! (Back translation)

这一定是棒极了! (Direct translation)

This could be so cool! (Back translation)

(*Rio 2*, 2014)

b). 00:37:26,490 —> 00:37:28,170

I'm loving San Diego, this place is off to Shizam! (Original subtitle)

我爱圣地亚哥这地方实在太**炫**了。(Released translation)

我爱圣地亚哥这地方实在太棒了。(Direct translation)

I'm loving San Diego, this place is so cool! (Back translation)

(*Madagascar 1*, 2005)

Observation: “炫” is a typical popular language form with the strategy of localization, which is frequently used in current social situations, networks and mobile text messages. In most cases, this word means “awesome, gorgeous or terrific”. The original meaning of this word in Chinese describes something or someone looking glaring because of its/his own radiance.

9. 00:06:23,342 —> 00:06:24,635

FREAKS! (Original subtitle)

怪咖! (Released translation)

怪人! (Direct translation)

FREAKS! (Back translation)

(Rio 2, 2014)

Observation: The difference between “怪咖” and “怪人” is that the former is colloquial language from Taiwan, while the latter is Mandarin. In current China, given the rapid development of information technology and a more open policy in tourism, trade and education, Chinese people on the mainland have increasingly established ties with people in Taiwan and Hong Kong. With the increasing number of Taiwanese and Hong Kongese television series, variety shows and films being broadcast to the mainland, more and more people have become acquainted with and mastered local expressions from these areas. “咖” means a kind of people, with the adjective in front of “咖” defining “the kind of people”. For instance, “怪咖” means a person who is strange, odd and always presents abnormal behaviours. In another example, when the adjective is changed to “大” (meaning “big”), and the word is “大咖”, the meaning will refer to “a famous person or a person who has notable influence or an important position in a particular field”. Therefore, this word now becomes a popular expression in modern Chinese, and with the strategy of localization and transfer is used in this subtitle translation.

10. 00:04:02,860 —> 00:04:06,780

You guys. You've **both made and ruined my day**. (Original subtitle)

大伙儿,你们今天真是让我欢喜让我忧。(Released translation)

Everybody, you've let me up and down today. (Back translation)

你们这伙人。你们让我今天又开心又烦恼。(Direct translation)

You guys. You've made me happy and sad today. (Back translation)

(Madagascar, 2012)

Observation: “让我欢喜让我忧” is the name of a famous Chinese pop song by Zhou Huajian, a well-known Taiwanese singer who was born in Hong Kong. Although this pop song was released in 1991, it is still universally popular in today's China. In KTVs, karaoke venues which are one of the Chinese people's preferred entertainment places, this song is easily in the top 30 of KTV system selections. Therefore, since the subtitler has artfully used this expression in his subtitling, this could be an attraction to a Chinese audience.

11. 00:05:05,223 _ > 00:05: 10,150

FYI, your dog has been leaving little bombs all over my yard. (Original subtitle)

提醒你一下, 你家的狗在我家院子里到处丢炸弹/扔地雷。 (Released translation)

Just remind you, your dog poo poo everywhere in my garden. (Back translation)

(*Despicable Me 1*, 2010)

Observation: The highlighted pattern is a kind of humorous expression to express the unpleasant behaviour of the neighbour's dog in Gru's garden (the main character). In Chinese, it is a popular expression which uses “炸弹”, “地雷” as a vivid metaphor to describe the dog's poo is rebarbative and foul. This is also a veiled expression of the speaker who shows his unpleasantness regarding this matter. Although compared with its direct meaning of “poo poo”, “拉屎” only explains the meaning of the original terms, but cannot deliver the degree of the unpleasant mood of the speaker. Another intention of the subtitler in translating this term into the highlighted words is to find common ground with the daily language most young people use in their real life. This is a skill aimed at making the audience feel the riotous fun of the film subtitles. Besides, “拉屎” in Chinese, is not a polite expression, it should be avoided in everyday social exchanges, and therefore, the subtitler may have considered its impact in the translation as well. Generally, although the number of words in “丢炸弹/扔地雷” is one word more than the direct translation of “拉屎”, for the above three advantages, the strategies of expansion and localization in this subtitle are approved.

Generally, these typical examples are the illustration of the collected data regarding the use of popular expressions in E-C animation film's subtitle translation. There were mainly three underlying strategies applied by the subtitlers: localization, globalization and transfer. By using these strategies, the popular expressions can make the translated subtitles more effective and interesting. However, it is a considerable requirement in terms of the ability of subtitlers; they should have a good knowledge of both source and target languages and cultures.

b) Suggestions on the Translation of Names in Modern Chinese

In the last chapter, from the point of view of the comparison between the lengths of the two languages' subtitles, I discussed the transfer of the names of the characters or those of some places and landmarks from the original subtitles to the translated ones. In this section, from another perspective - the effectiveness of the translation strategies - I will take these names to discuss the feasibility of using several strategies in order to make the translation in this category of words accepted by modern Chinese language users. Subtitlers sometimes translate certain original expressions in a direct manner, such as by copying the original place or character names and placing them into the translated version directly, so that the translated subtitles in this case are mixed with Chinese and English: this is an effect that characterizes globalization. Furthermore, because the names of places or characters usually have no intrinsic, specific meanings or rarely involve puns, such translations can be carried out without any substantial loss of meaning. This kind of linguistic "globalization" is commonly acceptable to a Chinese target audience. Thus, one social phenomenon in today's China, which needs to be introduced here, concerns the current education level of the Chinese people, which is much higher than that of their ancestors in the last century. More and more families realize that the English language, being a very important international language, is often a vehicle for globalization. Therefore, the learning of English has been given a key role in the education of China's younger generations. Consequently, the original English names for many well-known places, or common names for people, ought not to be unknown to a typical modern Chinese audience. Take the following subtitles from *Despicable Me1* as an example:

1. 00:02:50,500 —> 00:02:53,100

Outrage in **Egypt** tonight as it was discovered

2. 00:02:53,150 —> 00:02:56,100

That the Great Pyramid of Giza had been stolen.

3. 00:04:47,500 —> 00:04:49,000

Morning, Gru!

4. 00:04:52,000 —> 00:04:53,000

Hello, Fred.

5. 00:09:14,300 —> 00:09:20,100

Well, we stole the Times Square Jumbotron!

6. 00:09:31,900 —> 00:09:35,000

We stole the Statue of Liberty

7. 00:09:36,400 —> 00:09:39,500

... the small one from Las Vegas.

8. 00:09:40,000 —> 00:09:43,000

And I won't even mention the Eiffel Tower!

9. 00:15:57,400 —> 00:15:59,999

Vector! That's me.

(Despicable Me 1, 2010)

In the 10 examples above, there are different names for certain characters in the film, as well as famous places and landmarks from around the world. Simply transferring these names into the translated subtitles represents a developing tendency in the practice of film subtitling because of globalization. Given that the main audience for these films comprises young people, a certain level of knowledge of other countries can be assumed, such that understanding of these original names should not be an obstacle in the process of watching and understanding a film. Even in the worst-case scenario where someone has no knowledge about English people's names, well-known places or landmarks, understanding the main idea of the film should not be affected in practice. In the chapter of literature review, I discussed some scholars' different opinions on the translation of proper nouns. I suggest to keep the characters' names of the original text; there will admittedly be an element of loss for the Chinese audience, as the guttural, somewhat ugly sound of 'Gru' (not a standard name in English) may not be recognized, and the same applies to the reassuring normality of the name 'Fred' and the slightly sophisticated effect of using the mathematical term 'vector' for a person's name (the son of the Evil's bank, his original name is Victor).

That said the pictures in the film can effectively make up for these limitations. For example, Gru's strong accent reflects his non-English name. Therefore, in most cases, the translation of characters' names is not necessary unless subtitlers prefer to explain the original meaning of these names in more detail in order to help the audience to better understand the personalities of the name bearers. On these occasions, the readable length and the audience reception should be the preconditions.

What might be gained from changing these names into Chinese would be lost through problems of visual and narrative continuity later in the film, especially if the characters' original names appear on screen. However, for places or landmarks, subtitlers would be better translating them by using standard or accepted Chinese characters, for example, for "Eiffel Tower", the standard translation should be "艾菲尔铁塔", but not other characters with the same pronunciation in Chinese, such as "爱飞儿铁塔". Otherwise, this kind of careless translation will cause confusion among a typical audience. However, if the Chinese translation is much longer than the original English content, something that would take a subtitle beyond its recommended length, the transcription of original English names into the Chinese translated subtitle is recommended. In this kind of translation, the translation strategies of "globalization" and "transcription" should be used in the context of this target audience. If these two techniques are applied judiciously to subtitling, taking into account the linguistic ability of the target audience, they make the translation communicative, such that the target audience feel that these translated subtitles are readable and thus easier to understand. If the names of globally famous landmarks and phenomena are transcribed, the level of "intercultural communication" that would be achieved will outweigh the risk of audiences not understanding a subtitle's content because of the exoticism of the references.

7.3 Issues Regarding the Use of Popular Expressions

In the previous section, I tested and worked out the frequency of using popular expressions in each of the 15 selected films. The highest value is that of *Madagascar 3*, with 10.29%. This means in about every three translated subtitles, there is one which involved in the use of popular expressions. Moreover, compared with the use

of traditional expressions, the use of popular expression in the subtitle translation of these 15 films is relatively higher. I assume that there might be the following reasons:

- 1) The use of traditional expressions more often appears in relatively literary products as novels, story books rather than entertainment films like animation films; however, the popular expressions are more from colloquial language in people's daily life, so that they are frequently used in the translation of common dialogues;
- 2) The subtitlers try to use the popular expressions in their subtitle translation to attract more people and make the translated films more amusing;
- 3) The features of animation films and their story lines offer more chances for the translation of using popular expressions.

With such a high frequency of application, the appropriate use of popular expressions is very important influencing factor in the translation quality of subtitles. Therefore, the imperfections of the use of popular expressions in the current data are worth identifying and discussing.

a) Number of Inappropriate Uses of Popular Expressions in the Data

In the previous section, I discussed the result of my corpus. By using ParaConc, I calculated the frequency of the use of popular expressions in translation in the 15 selected films. Then, in the process of investigating these popular expressions, I worked out the inappropriate use of popular expressions and the results are shown as the following table:

Film	Number of translated subtitles with popular expressions	Number of inappropriate uses of popular expression
<i>Despicable Me 1</i>	128	1
<i>Despicable Me 2</i>	204	1
<i>Frozen</i>	214	0
<i>Alpha and Omega</i>	278	1
<i>The Croods</i>	212	0

<i>Turbo</i>	356	1
<i>The Smurfs 1</i>	119	1
<i>The Smurfs 2</i>	472	1
<i>Rio 1</i>	456	0
<i>Rio 2</i>	348	0
<i>Madagascar 1</i>	183	2
<i>Madagascar 2</i>	216	0
<i>Madagascar 3</i>	390	0
<i>Car 1</i>	365	0
<i>Cars 2</i>	261	0

Table 8

From the above chart, there are small numbers of imperfections in the translated subtitles with the use of popular expressions. I observed these translations and categorizes them into three types.

b) Suggestions Concerning Three Main Issues

According to the investigation of the collected data, the researcher concludes that there are three main types of issues in the use of popular expressions in the translated subtitles:

- a) The first type of issue is the unnecessary use of popular expressions. For example:

1. 00:02:28,540 —> 00:02:29,580

Sleep? Are you kidding me? (Original subtitle)

睡觉? 有没有搞错? (Released translation)

Sleep? Come on, that's insane? (Back translation)

(*Turbo*, 2013)

Suggestions: In the translation of the subtitle, although “有没有搞错” is a popular expression to show the negative mood of a speaker who does not agree with somebody else's comments, orders or advice. However, another two kinds of

translation can be brief and simple to express the original meaning of the subtitle: 1) “你逗我呢？” or 2) “开玩笑？” (Are you kidding me?) The advantages are: both of these two recommended translations are shorter in length than the released one, while translation 1 is a popular expression used in the same oral situation or context as the released translation, which refers to the speakers’ disagreement; translation 2 is a direct translation of the original subtitle, “Are you kidding me?” Therefore, either of the two recommended translations is better than the released one.

2. 00:05:03,596 —> 00:05:06,064

All right! Hang on, boys! (Original subtitle)

好嘞! 抓紧了, 同志们! (Released translation)

All right! Hang on, comrades! (Back translation)

(Alpha and Omega, 2011)

Suggestions: “同志们”, in Chinese, is not a new word, but it becomes a common word meaning “colleagues” or “good friends” in current Chinese language. It sometimes means “gays” in Chinese. The original meaning of this word is “comrades”, used by members of Chinese Communist Party to refer to each other “同志”, because the literal meaning of these two characters is “to have same will”, and this “will” here refers to “to build up communism”. In this specific subtitle, since the original word is “boys”, the equivalent term in Chinese should be “兄弟们”, “伙计们” (mates). And I think, according to the context of the dialogue, the translation into “兄弟们”, “伙计们” matches the situation better.

3. 01:14:05,500 —> 01:14:07,700

He is gonna kick your butt. (Original subtitle)

他会揍死你的. (Released translation)

He is gonna beat you to die. (Back translation)

(Despicable Me 1, 2010)

Suggestions: From the back translation, it is clear to see the big difference in the speaker’s tone of voice between “to kick your butt” and “to beat you to death”;

therefore, the researcher thinks the direct translation is more suitable to the original tone of voice, namely, “他会踢你屁股的” or “他会打你的”; however, there is also a popular expression relevant to this recommended translation, which can make the speaker’s tone of voice lively and more like a young kid’s: “他会踢你屁屁的”. The last two characters are duplicating the word in Chinese, usually used by young children or someone who wants to imitate a child’s tone of voice.

- b) The second type of problem is the use of inappropriate popular expressions.
For example:

1. 00:06:01,018 —> 00:06:05,114

La la la la la la! This is so wrong! (Original subtitle)

啦啦啦啦啦!这有点不靠谱! (Released translation)

La la la la la la! This is not reliable! (Back translation)

(*The Smurfs 1*, 2011)

Suggestions: This example is discussed in the previous section of this chapter (see the analysis on this example in p204); I assume that the subtitler is excessively attracted to the use of popular expression for the purpose of making his translation more attractive and humorous. However, the essential translation criterion should be honest to the original meaning rather than to make the translation more funny or attractive by translating wrongly.

2. 01:21:46,902 —> 01:21:49,654

You guys, take care of the rest of the minions. (Original subtitle)

你们去料理下其他的仆从。 (Released translation)

You guys, deal with the rest of the minions. (Back translation)

(*Despicable Me 2*, 2014)

Suggestions: The underlined word “料理”, in Chinese, can be a verb as well as a noun. With different natures, the meaning of the word is different. As a noun, it is a new word originally from Japanese and Korean culture, meaning “meal”; as a verb, in

Chinese, it means “to deal with or to order”. In this subtitle, the subtitler used this word to explain the original text of “to look after”. I think there exists a difference between “to look after” and “to deal with”, because the former is about a kind help or support; however, the latter sounds like an attempt to solve some problems or to improve something, possibly with a menacing connotation. Then, according to the original context of the film, the speaker was recommending to someone to go to see his rest of his workers; there is no concrete business to do with these workers, so the more appropriate translation could be: “去看一下” (to go to see) or “去关照一下” (to look after). These two expressions are also popular expressions as vernacular words in modern Chinese.

3. 00:24:28,830 —> 00:24:31,410

-Hey, little help. -He’s awake! He’s awake! (Original subtitle)

-嘿，帮帮忙。-他醒了！他醒了！(Released translation)

-Hey, give some help. -He’s awake! He’s awake! (Back translation)

(*Madagascar 1*, 2005)

Suggestions: Although “帮帮忙” in the translated subtitle is a typical oral expression in Chinese, it is not completely comparable to the original text. The suggested translation is “帮个小忙”: “个” is a colloquial informal form of expression in Chinese, which refers to one unit of something, while “小忙” means a small amount of help. Therefore, the whole pattern is an oral expression as well, which represents a more precise translation of “小忙”.

c) The third type of imperfection in the released translation is unnecessary expansion because of the use of popular expression.

1. 00:07:12,550 —> 00:07:15,180

Yes, you must all worship me. (Original subtitle)

是的，你们都要拜倒在我的脚下。(Released translation)

Yes, you must all kneel down and bow to the ground before me. (Back translation)

(*The Smurfs 2*, 2013)

Suggestions: In this example, “worship” has equivalence in Chinese as “膜拜”. This direct translation can completely deliver the original meaning without any modification. Moreover, the direct translation is even better than the given one in the released translation because of its obvious shorter length. Therefore, there is an unnecessary expansion in the released translation of using a popular expression in this subtitle.

2. 00:10:21,270 —> 00:10:25,860

The wild? Are you nuts? That is the worst idea I’ve ever heard. (Original subtitle)

野外? 你没搞错吧? 这是我听过的最糟的主意。 (Released translation)

The wild? That’s insane! That is the worst idea I’ve ever heard. (Back translation)

(*Madagascar I*, 2005)

Suggestions: “你没搞错吧” is a similar term to the other one mentioned in the previous type of issue, “有没有搞错”. However, unlike that case, the use of “你没搞错吧” in this subtitle translation is not wrong in explaining the original meaning; however, it is considered as an unnecessary use of this expression which expands the length of the translated subtitle. The suggested translation is more like direct translation, but I choose a colloquial expression to make the translation more idiomatic: “你傻啊?” (Are you nuts?).

Generally speaking, the above types of problems that appeared in the current data actually have the same underlying motivation. That is, the subtitlers overused popular expression in order to make the translation more interesting and more relevant to its majority group of audience, namely, young people. In addition, the subtitlers may benefit more from employing such audience-preferred expressions from the translated film product companies. However, according to Yan’s well-respected translation theory of “fidelity, expressiveness and elegance” (1984), and in the context of the translator’s professional role, to be faithful to the original text should be the first important criterion rather than adding extra humour or supplementary dialogue. The subtitlers should bear in mind the right order of these translation criteria, in order to

avoid arbitrary and potentially unprofessional modes of working in their subtitle translation.

7.4 Further Evaluation of the Corpus Data Results

In order to further test the relations between the use of these expressions and the popularity of the films, I collect some evidence from the Internet. According to the findings of this study, these 15 films all used culturally loaded expressions in their translation from English into Chinese; later, when they were released to the public, they gained praise with regard to their language quality. I collected the grades to the 15 selected films from three different popular websites (please see the examples as the three screenshots below), all of which have significant community of netizens and are approved websites in China.

The screenshot shows the iQIYI search results for the Madagascar movie series. At the top, there is a search bar with the text '爱奇艺搜索' and 'SO.IQIYI.COM'. Below the search bar, there are three movie listings, each with a poster, title, year, director, cast, region, type, release date, length, and a brief synopsis. The first listing is for 'Madagascar 3: Europe's Most Wanted' (2012) with a rating of 8.4. The second listing is for 'Madagascar 2: Escape to Africa' (2009) with a rating of 8.2. The third listing is for 'Madagascar' (2005) with a rating of 8.1. Each listing includes a '立即播放' (Play Now) button and the iQIYI logo.

爱奇艺搜索 SO.IQIYI.COM

马达加斯加

第3部 第2部 第1部

马达加斯加3 2012 8.4

导演: 汤姆·麦格拉思 主演: 本·斯蒂勒 贾达·萍克特·史密斯

地区: 美国 类型: 1080P 动画 冒险

上映时间: 2012年06月08日 片长: 93分钟

简介: 在非洲游历了一圈之后, 纽约中央公园的四位明星们继续着回到纽约, 回到中央公园的旅程。不过, 只要旅途中有猩猩和那群企鹅的“帮忙”, 旅程就没有想象中的那么顺利... [详细>](#)

立即播放 爱奇艺

马达加斯加2: 逃往非洲 (国语) 2009 8.2

导演: 埃里克·达尼尔 主演: 本·斯蒂勒 大卫·休默

地区: 美国 类型: 巨制 片库 1080P

上映时间: 2009年01月01日 片长: 85分钟

简介: 延续前一集的剧情, 狮子亚历克斯、斑马马蒂、长颈鹿迈尔曼、河马格洛丽亚以及企鹅们, 为了离开马达加斯加岛回到五光十色的纽约, 对一架破旧的失事飞机进行维修改造, 并成功... [详细>](#)

马达加斯加 (国语) 2005 8.1

导演: 埃里克·达尼尔 主演: 本·斯蒂勒 大卫·休默

地区: 美国 类型: 片库 1080P 动作

上映时间: 2005年07月15日 片长: 82分钟

简介: 在纽约的中央公园里, 生活着这样一群无忧无虑的好朋友: 狮子亚利克斯、斑马马蒂、长颈鹿麦尔曼以及胖河马格洛丽亚。他们的性格开朗活泼, 因此每天的生活都过得丰富多彩。直到... [详细>](#)

立即播放 爱奇艺

(<http://www.iqiyi.com/>)

Screenshot 17

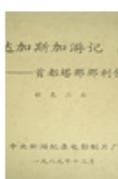
The first website to be introduced is called “Aiqiyi” (iQIYI.COM), which is the Pinyin name of this website. This website is an approved website in Beijing. According to the Senior Vice President of iQIYI, Yang Xianghua (Donews, 2015), there were over 10 million iQIYI club members in 2015. In the context of this current research project, it is arguable that the bigger the number of the club members, and the more people there are to grade films, the more reliable and objective the results are likely to be for me to reference because of the large sample of opinions involved.



马达加斯加3 / 马达加斯加3：欧洲大围捕(台) / 荒失失奇兵3：欧洲逐只捉(港) [可播放]

2012-06-06(法国) / 2012-06-08(美国/中国大陆) / 本·斯蒂勒 / 克里斯·洛克 / 大卫·休默 / 贾达·萍克·史密斯 / 萨莎·拜伦·科恩 / 弗兰西斯·麦克多蒙德 / 杰西卡·查斯坦 / 美国 / 康拉德·弗农 / 埃里克·达尼尔 / 汤姆·麦格拉思 / 93分钟...

★★★★★ 8.2 (111570人评价)



马达加斯加游记

中国大陆 / 纪录片 / 汉语普通话

★★★★★ (评价人数不足)



马达加斯加 / 荒失失奇兵(港) / 马达加斯加 [可播放]

2005-05-27(美国) / 2005-07-15(中国大陆) / 本·斯蒂勒 / 克里斯·洛克 / 大卫·休默 / 贾达·萍克·史密斯 / 萨莎·拜伦·科恩 / 美国 / 埃里克·达尼尔 / 汤姆·麦格拉思 / 86分钟 / 马达加斯加 / 动画 / 冒险 / 喜剧 / 家庭 / Mark Burton / Billy Frolick...

★★★★★ 7.7 (108750人评价)



马达加斯加2：逃往非洲 / 荒失失奇兵2(港) / 马达加斯加2(台) [可播放]

2008-11-07(美国) / 2009-01-01(中国大陆) / 本·斯蒂勒 / 克里斯·洛克 / 大卫·休默 / 贾达·萍克·史密斯 / 萨莎·拜伦·科恩 / 伯尼·麦克 / 亚历克·鲍德温 / 威廉姆·亚当斯 / 美国 / 埃里克·达尼尔 / 汤姆·麦格拉思 / 89分钟 / 马达加斯加2：逃往非洲...

★★★★★ 7.6 (71039人评价)

(<https://movie.douban.com/>)

Screenshot 18

The second selected website was registered and approved in Beijing in 2005. According to its official data, by 2013, it had over 200 million club members. The scale of its membership is so great that it offers me relatively objective data results on the grades for each released film.



马达加斯加3：欧洲大围捕 (英语/原版/2012) 电影 8.7

别名： 马达加斯加3：欧洲大围捕 荒失... 英文名： Madagascar 3: Europe
 导演： 康拉德·弗农 埃里克·达尼尔 ...
 简介： 在非洲游历了一圈之后，纽约中央公园的四位明星们继续着回到纽约，回到中央公园的旅程。不过，只要旅途中有猩猩和那群企鹅的“帮忙”，旅程就没有想象中的那么顺利。在蒙特卡洛的一家赌场里，由于 >

免费试看



马达加斯加2：逃往非洲 (英语/原版/2009) 电影 8.0

别名： 荒失失奇兵2 马达加斯加2 英文名： Madagascar: Escape 2 Africa
 导演： 埃里克·达尼尔 汤姆·麦克斯格雷格
 简介： 延续前一集的剧情，狮子亚历克斯（本·斯蒂勒 Ben Stiller 配音）、斑马马蒂（克里斯·洛克 Chris Rock 配音）、长颈鹿迈尔曼（大卫·休默 David Schwimmer 配音）、河马格洛里亚（贾达·萍克·史密斯 Jada >

免费试看



(<http://v.qq.com/>)

Screenshot 19

Last but not least is Tencent, which is one of the biggest Internet service providers in China. Established in 1998 by Ma Huateng and four other people, its service types include different kinds of social media, such as Internet software (QQ, QQ space), mobile apps (WeChat, Tencent News), which are now used widely by Chinese people in their daily life, meaning that it is difficult to obtain precise data on its members. Therefore, the participants on this website are theoretically considered as the most significant in terms of numbers among the three chosen websites.

I collected grades for the 15 selected films in her study, and then calculated the average values for each film in order to see if the translated language quality can influence the grade of each film. Grades for the same film were compared among these three websites, with the average values showing a relatively objective result as follows:

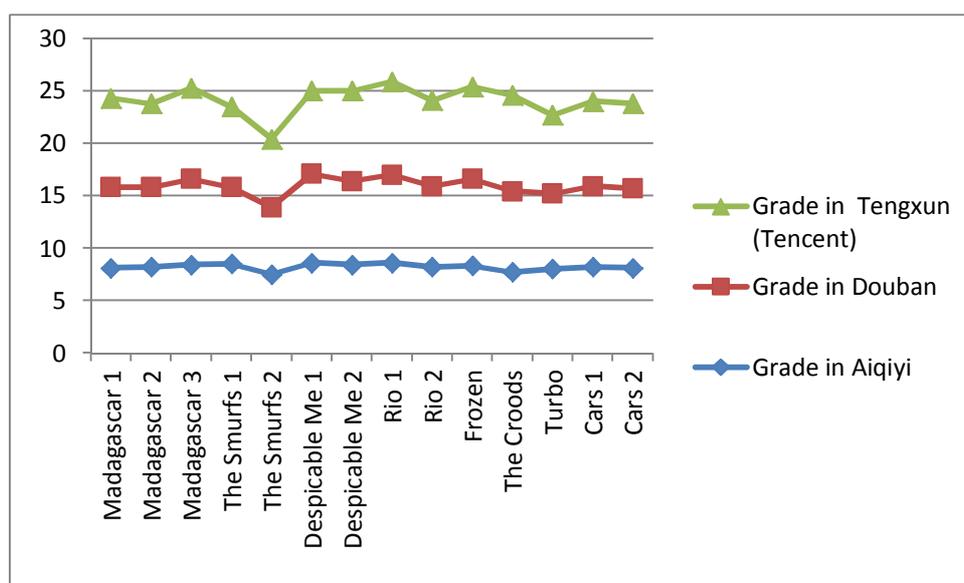
Film titles	Year of Production	Grade in Aiqiyi	Grade in Douban	Grade in Tengxun (Tencent)	Average Value
<i>Madagascar 1</i>	2005	8.1	7.7	8.5	8.1
<i>Madagascar 2</i>	2008	8.2	7.6	8.0	7.9
<i>Madagascar 3</i>	2012	8.4	8.2	8.7	8.4
<i>The Smurfs 1</i>	2011	8.5	7.3	7.7	7.8
<i>The Smurfs 2</i>	2013	7.5	6.4	6.5	6.8
<i>Despicable Me 1</i>	2010	8.6	8.5	7.9	8.3
<i>Despicable Me 2</i>	2014	8.4	8.0	8.6	8.3
<i>Rio 1</i>	2011	8.6	8.4	8.9	8.6
<i>Rio 2</i>	2014	8.2	7.7	8.2	8.0
<i>Frozen</i>	2014	8.3	8.3	8.8	8.5
<i>The Croods</i>	2013	7.7	7.7	9.2	8.2
<i>Turbo</i>	2013	8.0	7.2	7.5	7.6
<i>Cars 1</i>	2006	8.2	7.7	8.1	8.0
<i>Cars 2</i>	2011	8.1	7.6	8.1	7.9
<i>Alpha and Omega</i>	2011	7.0	6.3	n/p	6.7

Table 9

According to the above data, the film *Rio 1* got the highest average grade among the 15 films in the three biggest official websites. Then the second highest is *Madagascar 3*. It is an associated fact that *Rio 1* is the film with the highest frequency of using popular expressions in the translated subtitles, while *Madagascar 3* is the film with the highest frequency of using traditional expressions in the translated subtitles. Therefore, I assume that the use of two such kinds of culturally loaded expressions in E-C subtitle translation may appeal to the audience. However, the use of these two types of expression in the E-C subtitle translation of animation films may affect the overall quality of the subtitle translation, but it is not the decisive factor when it comes to the overall translation quality. See the grade for the film *Turbo*; although

this film earned a place in the top five highest ticket sales in its year of release, the netizens gave a relatively lower grade to this film. The reasons may be varied, because a good quality film is composed of many kinds of factors and elements. From this research, the use of typical Chinese culturally loaded expressions in subtitle translation is, at least, positive from the perspective of intercultural communication.

Moreover, as the following curve graph shows, there are three curves representing the grades on each of the three official websites respectively. According to their trends, it shows that the grades for the 15 selected films on the three official websites are similar; therefore, this consistency indicates a certain accuracy and precision across these grades. In other words, they are reliable and valuable data for this current research.



On the above websites, after registering as members, viewers have the chance to give grades to the films they watch, whether they saw them at the cinema or online. Since these three websites are officially approved in China, the English-language films on their website contain the officially released translation. These websites encourage their customers to mark all the films they release. See the following screenshot:

马达加斯加3 Madagascar 3: Europe



导演: 康拉德·弗农 / 埃里克·达尼尔 / 汤姆·麦格拉思

编剧: 诺亚·鲍姆巴赫 / 埃里克·达尼尔

主演: 本·斯蒂勒 / 克里斯·洛克 / 大卫·休默 / 贾达·萍克·史密斯 / 萨莎·拜伦·科恩 / 更多...

类型: 喜剧 / 动画 / 冒险

制片国家/地区: 美国

语言: 英语

上映日期: 2012-06-08(美国/中国大陆) / 2012-06-06(法国)

片长: 93分钟

又名: 马达加斯加3: 欧洲大围捕(台) / 荒失失奇兵3: 欧洲逐只捉(港) / 马达加斯加3: 欧洲通缉犯

IMDb链接: tt1277953



Screenshot 20

The orange-coloured (the upper one) circle marks the place where the audience grades the films they have watched, while the green circle (the lower one) shows the two ways in which to add more detailed comments or suggestions to these films. With one click in the orange-coloured area, more detailed directions about how to grade a film is given. The main areas that the participants should consider while grading are: story, picture, language, music and theme. These are appropriate criteria, which correspond to the important components of film quality, according to Jia (2010: 185), Mtime (website) and Douban (website). Since the highest possible grade is 10 points, each criterion carries a maximum of two points, so that participants can give a grade from 0 to 2 for each area; the overall grade equals the total for all the five phases. Therefore, the 15 selected films received a good grade in the film ranking list on average, since most of them received over 7.0 points. The high grades given by a significant number of netizens suggest that these films are of a good overall quality. What is more, considering that these films are all foreign films, the translation of the subtitles should shoulder more importance compare with home produced films. Audiences of foreign films may pay more attention to the quality of the translated subtitles no matter if their English level is good or not. Because, for people with a good level of English, their English comprehension is good, their own English ability is good, and they may have a corresponding expectation regarding the translation of the subtitles. Therefore, for

this kind of audience, when they mark the film, the language criterion may have more relevance for them; however, as for the audiences whose English is not good enough, they may totally rely on the translated subtitles. If the quality of the subtitles is not good enough, they will be influenced in understanding the film. Therefore, the quality of the translated subtitles may also be key criterion when they mark the film. Above these two phases of reversing consideration, the researcher can put forward a tentative hypothesis that the higher graded films may have a better quality of subtitling.

In order to verify the tentative research result, I, firstly, read and calculated the specific comments from the netizens who took part in the grading online. Over 32% (2810 out of 8,769) of netizens (net citizens) commented on the point of subtitling quality. The keywords used to comment on the meaning behind the subtitling translation are “funny”, “popular Internet words” and “the use of idioms”. They noticed the use of culturally loaded expressions and there were 60% (1680 out of 2810) of participants who indicated their preference for these kinds of expressions. The second point in favour of this hypothesis is from two scholars and practitioners of subtitle translation. The discussion with these two scholars helped me to collect reliable effective qualitative data to further verify my third hypothesis.

7.5 Data Result of Interviews

In June 2015, I conducted an interview with Xiao and Wang about the research topic of “the high graded animation films and the component of the quality of subtitling in these films”. The interview took place in Taiwan, when I met the interviewees at an international conference of “intercultural communication in translation studies”.

For Xiao has the interests in AVT, the highest rated animation films in the Chinese market are bound to be as a result of translated subtitles’ superior quality. Audiences will almost certainly rely on the translated subtitles to make sense of the unfamiliar (i.e., non-Chinese) cultural elements in the films, such as the names of some of the characters, the customs and some of humour. If the subtitlers neglect the translation of such culturally loaded phenomena, the film’s impact upon the audience, and therefore box office receipts may be reduced.

Meanwhile, Wang, after conducting a questionnaire survey among cinema audiences, found that animation films attract more young people, in the 15-30 years' age range. Furthermore, this audience will pay more attention to the quality of the translated films when they watch English-language films and the quality of the language when they watch Chinese films. This age group also recognizes the importance of using culturally loaded expressions in film subtitles, because it considers that these kinds of expression are critical in ensuring the translations are acceptable to the needs of the target markets, without conflicting with their sense of national identity. Moreover, because this age group generally comprises citizens who have received or are receiving a good education, they have a high expectation when it comes to the quality of the language used in a film. In addition, because their daily life is saturated with online activities, they are highly active when it comes to rating and reviewing films on various websites.

All in all, for the third hypothesis, the answers given by the interviewees relate to the effectiveness of popular expressions with regard to the specific age group of the audience for animation films. One interviewee in her 40s discussed her previous study results about the age group for English language animation films in the Chinese market. She concluded that the typical age group of the audience for this type of film in China is young people. It is also common sense that, in China, young people are also the main group constituting netizens (net citizens) in the Internet world. Therefore, to meet their preference for expression, the use of popular expressions in Chinese translated subtitles is a promising strategy. According to these investigations, I can now conclude that the online ratings and reviews can help to qualify the importance of the quality of subtitling to films' success, as well as the extent to which culturally loaded expressions inform audiences' preference for a certain film. However, the extent to which popular expressions should be used involves a more specific and technical question, which I need to test by the data from my self-built corpus.

7.6 Data Analysis on Questionnaire

The type of expression refers to current popular Internet expressions, such as vernacular phrases and Internet memes, which might be attractive to a younger audience since the Internet is a main tool of communication in their daily life.

Moreover, the use of these kinds of expression is also representative of the current era, meaning that popular Internet language has a value and a resonance in this era. According to the results of the data analysis of the corpus, on average, over 30% of translated subtitles in the 15 released films were translated by using popular expressions. I will test the efficiency of using popular language in E-C subtitling in the next section which concerns the data analysis of the questionnaire, in order to obtain stronger evidence to validate my hypothesis.

In this section, in order to obtain more concrete, empirical data from the real-life viewers of the 15 selected films, I designed a questionnaire and invited 100 young adult participants, aged between 21 and 24, and considered as a key audience group for English-language animation films in China. The survey of this cross-section of the films' viewers helped the researcher to collect more detailed and concrete data for her research.

The questionnaire is designed in three parts: the first part features 15 pairs of English and Chinese subtitles from a sample film. The ones concerning the use of popular expressions with some translation strategies have been collected and will be discussed in this section, the purpose being to identify the function and effectiveness of the use of popular expressions in translated subtitles, as well as to discuss the relevant strategies.

For Question 1, the original subtitle in the film was

“Outrage in Egypt tonight as it was discovered that the Great Pyramid of Giza had been stolen.”

The official subtitling on the Sheshou website, based in China, is

“今晚埃及爆出特大新闻—吉萨金字塔被人偷了。” (back translation: Tonight, Egypt announced huge news – someone has stolen the Great Pyramid of Giza).

Observations: I indicated where this translation had used the particular strategies of transfer and localization: transfer, as a strategy, is used in E-C translation when

equivalence needs to be made, for example, between “the Great Pyramid of Giza has been stolen” and “吉萨金字塔被人偷了”; and localization is used in the translation of “outrage” into “爆出特大新闻”. Fifty-four out of 97 (56%) respondents chose this option, while 41 out of 97 (42%) preferred option B, “今晚的埃及愤怒了—有人偷了吉萨金字塔” (Back translation: Outrage in Egypt tonight - someone stolen the Great Pyramid of Giza), which is essentially a simple direct translation.

Moreover, one respondent wrote down his own translations to this piece of subtitle as follows:

1) 今晚的埃及怒炸了—竟然有人偷了吉萨金字塔! (uses localization)

Observations: This respondent underlined the word “怒炸” to translate the original pattern of “outrage”, also marking it as an instance of “localization” in his/her own translation strategy. I compared this translation with the official translation of “爆出” and considered the respondent’s answer to have been more in line with the vision of subtitles containing evocative contemporary idiomatic language that has been outlined in this thesis than the official one. This is because “怒炸” is more typical language amongst young people in China, since the first character “怒” describes the same degree of anger as “outrage” and the second character “炸” vividly describes the rapid dissemination of news to the whole of Egypt. Therefore, the use of popular expression in this translation is successful. The strategy of localization works well in this specific subtitle translation.

Then, in Question 3, there is also a popular expression that appeared in a respondent’s translation. The original subtitle is

“leaving everyone to wonder if the world’s villains are responsible for this heinous crime.”

While the released translation is

“大家都在猜测是哪个世界级的大坏蛋做了如此十恶不赦的坏事 (paraphrase, localization).”

One respondent, however, gave his translation as

“所有人都在猜测是哪个殿堂级恶棍会对此滔天大罪负责？” (“Everyone is guessing who the worst person is who will take the responsibility for this horrible crime”).

Observations: I have underlined the two parts of this respondent’s translation. The first underlined pattern is highlighted by using the modern expression “殿堂级” (the direct meaning is the ‘royal palace class’, which has been popular in Chinese since 2010, especially amongst young people; it means the highest level) to replace the original translation, “世界级”. Compared to these two expressions, the first one is the modern expression, which has more of a humorous appeal for young people; however, the second is more common in Chinese oral language. In order to attract more young people to watch this kind of movie - young people being one of the film’s primary target audiences and the section of society from which the film will generate most box office takings - the recommendation should be “the more the better”. Another Chinese idiom in this respondent’s translation is “滔天大罪”, which replaces the original translated idiom of “十恶不赦”; in the view of the researcher, these two phrases are similar when expressing the meaning of “extremely bad”. The following was used in the released translation A), followed by the suggested alternative B):

A) 大家都在猜测是哪个世界级的大坏蛋做了如此十恶不赦的坏事。(Back translation: Everyone is guessing who will be the world’s villains to do such heinous bad thing) (paraphrase, localization)

B) 让所有人都想不到究竟是这世界上的哪个坏蛋要对这可恶的罪行负责？” (Back translation: No one can think out who is the villain in the world should pay responsibility to this hateful crime?)

Sixty-seven out of 97 (69%) respondents chose A, while 29 people chose B; one other provided his/her own translation in box C. The official subtitling in option A uses two strategies: “the world’s” is explained by using the local expression of “世界级的” and

the word “heinous” is paraphrased as a Chinese idiom, “十恶不赦”. However, option B uses a rhetorical question to emphasize people’s comments on this theft.

For Question 6, the subtitle was: “I know how you must be feeling. I, too, have encountered great disappointment but, in my eyes, you will always be one of the greats.” The translated alternatives were as follows:

A) 我理解你，因为我也一样，正承受着巨大的挫败感。但在我眼里，永远都是最伟大的。(Localization)

(Back translation: I understand you, because I have the same feeling as you, I am now bearing a deep sense of frustration. But, in my eyes, you are the greatest person for ever.)

B) 我知道你的感受。因为我也一样，正感受巨大的失落，但在我眼里，永远是伟人之一。”

(Back translation: I know your feeling. Because I got the same, bearing the biggest disappointment, but you, in my eyes, is always one of the greatest people.)

Observations: Fifty-one out of 97 respondents chose A, with the other 46 respondents choosing B. The data show a nearly equal distribution between these two options. However, from the point view of the researcher, the translation of the sentence pattern, “I know how you must be feeling” to “我理解你” (I know/understand you), is technically briefer than “我知道你的感受” (I know what you’re feeling). Moreover, the word “挫败感” (sense of frustration) is more vivid and stronger than the word “失落” (disappointed). Although there are no major differences between these two options, the first version, from a professional perspective, is slightly more effective than the second one when judging from the perspectives of length and strength of utterance. On the one hand Option A is more concise and takes up less space, and then, on the other, in consideration of the tone of voice, “挫败感” sounds stronger than “失落” in modern Chinese. The choice of “挫败感” can more vividly express the speaker’s upset state of mind when making this statement.

Another pair of subtitles in Question 7 obtained two kinds of translation with the use of popular expressions. The original subtitle is

“They’re saying he makes all other villains look lame.”

The released translation is

“他们说让他其他坏蛋变得很菜。” (localization) (“They said he makes other bad guys look rookie”).

Observations: In this translation, the last two characters is a Chinese word, this is a popular expression means “very inexperienced”. Moreover, one respondent created another translation with the use of a different popular expression: “他们说简直是坏蛋中的战斗机。” (“People said he is totally the worst guy in the world”). The underlined part of “坏蛋中的战斗机” is the popular expression. In its literary translation, this may not make sense by English-speaking people: “the jetfighter of the villains”. But in Chinese, young people always describe someone is the best in an area by using “jetfighter” to metaphor.

Then, the alternative translations were: “A) 他们说让他其他坏蛋变得很菜。(Localization) (Back translation: They said he made other villains became inexperienced); and B) 他们说使得其他坏蛋看上去很蹩脚。” (back translation: They said he made other villains look foolish). Seventy-two out of 97 (74%) chose A, in which the word “lame” is translated into a modern Chinese vernacular expression, “菜”, whereas option B used a common equivalent expression in Chinese. “菜”, as a popular expression, comes from the original word “菜鸟”, which in English means “green hand or rookie”. This word means someone who is inexperienced at dealing with something, someone whose inexperience even makes experienced people laugh. When “菜” evolved from this word as its shorter expression, the meaning of this one single character did not change much, but the expression of using “菜” sounds funnier and vocally stronger than when using “菜鸟” or “蹩脚”. Therefore, these data result also shows that the majority of participants prefer translations using popular vernacular expressions to literal ones. The reason could be that “菜” has a more real, contemporary impact and that respondents feel that this kind of expression will make

the expression more fun; another factor is that “菜” is also shorter than “蹩脚” visually. As regards the data from a subsequent part of the questionnaire, when the participants answered the question of “In the last four years of your life at university, how often have you been to the cinema to see animation films?”, there were 78% participants who are in the age range from 21-24 who chose watching animation films as their main means of entertainment. Moreover, in the previously mentioned talk with Wang, she obtained a research result that confirmed that the majority of the audience of English-language animation films (with Chinese translated subtitles but English original dubbing) in China are young people in the age from 15 to 30. This information indicates that a large proportion of young adults are the audiences of English-language animation films in China, and the language that they prefer should be the priority consideration in the translation work of a subtitler. Therefore, I recommend the use of popular language in this kind of situation.

Question 9 concerned a longer subtitle than the other questions:

“People are calling it the crime of the century and stuff like that. But am I upset? No, I am not! A little. But we have had a pretty good year ourselves, and you guys are all right in my book.”

The alternatives were:

A) 人人都说这是世纪大案什么的。我会为这个紧张吗？不会！其实有那么一丁点，但我们今年也干得不错。你们的名字全都记在功劳簿上了。”
(Localization) (Back translation: Everyone says this is something like the world’s biggest crime. Will I feel nervous about it? No! In fact, I feel a little bit nervous, but we did well this year. All your names will be added to the list.)

B) 人们都叫它本世纪的罪恶之类的。但我会沮丧吗？不，我不会！有一点。但 我们自己今年也挺好的，你们的名字我都记在本子上了。”
(Back translation: People called it the century’s crime something. But will I feel upset? No, I won’t! Well, a little bit. But we did well this year; your names are on my list.)

Observations: According to the data, 94 out of 97 (97%) respondents chose A, while only three chose B; no one offered their own alternative translation. When comparing these two versions, I consider the first one to be based more on oral language than the second one. However, the second one belongs to word-for-word translation. In consideration of the subtitle length, these two versions have a slight difference: the first one has 60 characters while the second one has 58 characters. The data results for this question indicate that the respondents prefer colloquial language to written language. However, I would now ideally revise the translation of this subtitle in a combined way:

“大家都说这是世纪大案什么的。但是我会不会有些沮丧？不！我不沮丧。其实还是有点儿。但我们今年自己做的还是不错的，你们的名字我都记下了。” (Back translation: People said this is something like the world’s biggest crime. But do I feel upset? No, I do not. Actually, a little bit. But we did very well ourselves this year, and all your names are noted down.)

In this version, the main words “大家” (people); “沮丧” (upset); “有点儿” (a little); “我们自己” (We... ourselves) as faithful to the original expressions by using word-for-word translations. Moreover, the strategy of localization is used in the translation of “世纪大案” (the crime of this century), which makes Chinese audiences appreciate the scale of the crime according to their own habitual daily language.

Question 10 concerned the subtitling for “That’s how I roll”, and the two alternative versions:

- A) 这就是我的风格。 (Globalization) (Back translation: This is my style)
- B) 这就是我的偷法。 (Back translation: This is my way of stealing.)

Observations: Forty-five out of 97 (46%) respondents chose A, while 52 (54%) chose B. The results of the data in this question are considered a normal distribution, because nearly half of the respondents preferred the translation that used modern

Chinese, while the other half preferred the character's words to carry a more concrete meaning. In the film, Gru is a thief, so his "way of rolling" reflects "the way of stealing". In my view, the first version might potentially have attracted more young people because it uses their form of popular language. However, the data results show that there is a slightly bigger proportion of participants who chose the more concrete translation, rather than the popular language, regarding this question. To explain this phenomenon, it might be suggested that direct and straight forward expressions, particularly those that emphasize something transgressive such as the identity of the main character - a thief - in a candid and even provocative way, can make a strong impact on viewers. In this question, although option A used a specific translation strategy and "风格" (style) belongs to popular language, option B "偷法" (the way of stealing) is clearer in explaining the original meaning and highlights Gru's villainous nature. Option B is more concrete with regard to this specific subtitle; therefore, the data result is considered as reasonable and understandable.

Question 11 considered the subtitling for "We stole the Statue of Liberty, the small one from Las Vegas", as well as the two alternative options:

- A) 我们还偷走了自由女神像，虽然是拉斯维加斯那个迷你版的 (Transcription, globalization) (Back translation: We stole the Statue of Liberty, although this is the mini one from Las Vegas.)
- B) 我们还偷了自由女神像，从拉斯维加斯偷来的小的。” (Back translation: We also stole the Statue of Liberty, which is the small one from Las Vegas.)

Observations: All of the respondents chose A when answering this question, which emphasizes the effectiveness of the two translation strategies used. The use of "迷你版" belongs to the modern Chinese expression; this word is originally from the English word "mini" to describe something that is tiny in size. One feature of modern Chinese is, like other modern languages (e.g., Japanese, Korean), there are more and more loan words from English. There are more examples like sofa, guitar.

Question 13 involved a discussion about the subtitle for “He’s styling.” The two alternatives differed in the sentence pattern rather than in the use of different words. In the first one,

C) 看他多有型! (transcription) (back translation: Look how stylish he is!);
we can see that the sentence is an exclamatory one; while the second one is not:

B) 他在摆造型。 (back translation: He is making a pose).

Observations: Eighty out of 97 (82%) respondents chose A, while 17 out of 97 (18%) chose B. Given that the participants are proficient in English and are students of translation and interpreting, it is significant that they were attracted to the first subtitle. The first subtitle is more faithful to the original subtitle, as well as expressing the same affirmative sense as the original. In Chinese, the first subtitle possesses an unambiguously positive connotation, and is a kind of popular expression to show admire to somebody; whereas the second one in some situations may be understood as having a negative sense; that is to say, the other meaning of the second Chinese subtitle could be, “He is showing off [something]” or “He is arrogant”.

In the second part of the questionnaire, there are two questions out of five are related to the use of popular expression in subtitle translation between English and Chinese. The fourth question is concerned with the use of a specific form of expression and communication in Chinese:

“Do you like translations that make use of modern Chinese expressions, such as spoken vernacular and language made popular on the Internet?”

Observations: The results of the data were similar to those for the third question about the traditional expressions. This is understandable, because modern Chinese expressions ought to attract younger audiences. Indeed, 82% (80 out of 97) agreed with this idea, while the other 17% respondents agreed to some extent.

The last question in Part 2 is:

“Do you think the use of traditional and modern types of Chinese expressions requires subtitlers to be aware of cultural difference?”

Observations: This question was a development of Questions 3 and 4. Since most Chinese expressions are culturally loaded, it was expected that the respondents would answer positively; the overwhelmingly emphatic nature of the response, however, with 100% of respondents agreeing, was significant. Hence, the data results in Part 2 of the questionnaire reconfirm that the young audiences to whom animation films are primarily aimed believe that the deployment of established translation strategies such as globalization, localization, condensation and transfer in subtitling are effective and also necessary. They mostly accept the use of traditional expressions as well as the popular expressions in the current data.

Section 3 in the questionnaire was an open-ended question:

“In your opinion, what have been the main problems and weaknesses that have emerged in the subtitles of recently released animation films?”

Observations: As occurred with the analysis of the use of traditional expression in the last chapter, the following elements: cultural barriers, the different ways of thinking, proper nouns, the story lines and translation quality are all relevant to the use of popular expressions.

Firstly, in order to eliminate the cultural barriers in the translated subtitles, the use of popular expression and traditional expression are helpful to enable the audience to comprehend the films. The subtitlers, for this reason, are required to have a high level of source language and cultural knowledge. Thus, they could identify equivalence in the target language or they have the ability to create a replacement expression in the target language. For example, the expressions may be from similar fables. Secondly, the different way of thinking between the source culture and the target culture. This is a specific cultural difference point which will lead to cultural barriers. The subtitlers need to find an acceptable way in the target culture to express the original meanings. For example, in English, the normal expression for a commercial discount is “something is now 30% off”; when translated into Chinese, it is better for the

subtitlers to describe this in a reverse way “某商品现在打七折” (something is now reduced to 70% of its original price). Thirdly, “proper nouns” and “the story of the film” are all cultural barriers to some extent, and as such there is a degree of convergence connecting these elements; there is also a clear connection with the response to the final question of Section 2, in which the respondents unanimously reaffirmed that for younger film audiences and consumers, it is important for subtitlers to be aware of cultural differences in the subtitling work that they do. Lastly, the last type of identified problem concerned the “translation quality” of subtitles. This is not a general concept; it refers to the quality and accuracy of linguistic terms. Combined with the data analysis of the first section, it can be argued that 46% of respondents were seeking more awareness and precision on the part of subtitlers when using linguistic expressions.

Generally speaking, the responses to the open question in Part 3 in the questionnaire indicate that problems arise from a film spectator’s perspective when films are subtitled without adequate time, resources, linguistic expertise and cultural knowledge being dedicated to the project in question. As regards the above discussion and identification of the main keywords which appeared in the respondents’ answers, most of the keywords are directly or indirectly related to cultural differences. Therefore, the researcher found that one solution to eliminate the cultural barriers in the translation of subtitles, E-C translation in particular, is the use of some Chinese typical expressions as traditional expressions (e.g., idioms, archaisms) and popular expressions (e.g., popular language in networks, new words), which can be helpful to subtitlers.

7.7 Suggestions on Collecting and Keeping Up to Date with Popular Expressions

As demonstrated by the above sections, popular language from the Internet and other communication media becomes an inevitable part of the average person’s daily life. Subtitlers and practitioners in other language study and related professional fields should keep abreast of what is topical. In daily study and work, they need be aware of, and collect, new language expressions in order to ensure that their work is up-to-date

and is representative of the present era's "products". Fortunately, many of these words have been collected by certain study websites and have also been published in books or appear in free articles, which have been shared via online platforms such as WeChat. To illustrate this, I inputted keywords about finding the top 10 popular words in 2016 using a Chinese search engine; the results are shown in the following screenshot.



Screenshot 21

In the first result, I not only obtained the top 10 most popular words but also a guide to identifying popular words for any other specific year that might be required. With easily accessible information such as this at their disposal, practitioners such as subtitlers need only transfer these words and definitions into a self-built word bank on a personal computer in order to benefit from a low-cost resource with limitless possibilities for expansion. However, for more specific explanations and example sentences regarding the collected popular words and expressions, the following published books will be more authoritative: Cang (2012) 《流行语折射的网络文化》 (The Internet Cultural Reflected by Popular Language); Veronique and Muller (2015)

China Online: Netspeak and Wordplay Used by over 700 Million Chinese Internet Users. Moreover, in the previous mentioned interview with Bunny Martin, the interviewee pointed out that the use of popular expressions in animation film subtitles is an effective strategy to attract more viewers because the audiences for this kind of film are mostly young people. She also said that different countries have different cultures, so that, when writing scripts for a film, the use of traditional expressions as well as popular expressions can make the scripts vivid and interesting. Therefore, when subtitlers make subtitles, they should also notice the importance of keeping or using these particular kinds of expressions. For English-language films, there are English expressions such as slang, and expressions from the Bible. When the film becomes an exported film product, the subtitlers have to be aware of these expressions; if they can keep the original meaning of these expressions or find out the equivalent from the target language, there will be more chance for the target audience to see and engage with the original cultures behind the film. This will be a successful intercultural communication activity for a film product in a foreign market.

7.8 Conclusion

Popular expressions as a part of modern Chinese language are widely used in today's China, and are especially accepted and welcomed by young people. They use this type of language in their daily life by many kinds of medium as text messages on smartphones, the Internet and face-to-face communications. Therefore, in order to engage more effectively with young audiences, the animation film subtitlers, E-C in particular, find that the use of these popular expressions can make the translated subtitles funnier and localized. In this chapter, I tested the frequency of the use of popular expressions in the collected data in order to see if my third hypothesis is positive; then I discussed the data results by identifying the typical problems of using popular expressions in the data as well as suggesting effective ways of using and keeping up to date with the evolution of popular expressions.

Chapter 8 Conclusion

At this point conclusions can be drawn by summarizing the research findings, identifying the limitations of the current research and proposing further possible research. At first, I summarize my findings and discuss effective ways in which translation strategies can be deployed in the aforementioned area. Then, I consider the potential use of my research findings in both theoretical and practical terms. Last but not least, I reflexively analyse the limitations of my study, as well as outlining my plans for further research in order to make the current study more effective and applicable.

8.1 Findings

The findings of this study relate to my three research hypotheses, as well as inform the conclusions about the main issues in the current data and the effective strategies that appear in them.

8.1.1 Result of the First Hypothesis

In order to test the length difference between translated Chinese subtitles and their corresponding original English text, as well as determine the average value, I carried out the following two research steps:

In the first stage, I chose one film as the sample for the purposes of analysis. Initially, I collected 60 pairs of subtitles (English and Chinese) in Microsoft Excel. Using this software's unique function of calculating numbers in order to compare the two versions of subtitles, an average value of difference was revealed equating to 2.69 characters in length. It was also shown that the translated Chinese subtitles were generally longer than the original English subtitles. When considering the peculiarities of Chinese characters and an audience's average reading speed, the suggested length for a single line of subtitles is no more than 15 characters (Xiang, 2014:306); therefore, the first hypothesis is probably tenable.

Then, after building up the theoretical framework and parallel corpus, I enlarged the research objects from the subtitles of one film sample (704 pairs) to 15 films, containing about 19,081 pairs of subtitles in total. By using the calculation function in Microsoft Excel again, it was found that these 19,081 pairs also clearly showed that

the Chinese subtitles are generally longer than the original English text. Given that the chosen versions of the translated film subtitles are all the official ones, the length of the Chinese subtitles means that they are readable, even though they are slightly longer than the original English text. The data from the corpus indicate that the average length of translated Chinese subtitles generally ranges from 6.76 to 11.00 characters per line, while nearly every single tested translated subtitle complied with the scale of the required length.

Therefore, my first finding is that the average length of translated Chinese subtitles is generally longer than that of the corresponding original English texts in the given data. However, the average length of a translated Chinese subtitle in a single line is generally in line with the mechanical constraints of applying a Chinese subtitle to a film.

8.1.2 Result of the Second and Third Hypotheses

According to the data results, from the corpus, interviews and the questionnaire, my other two hypotheses were confirmed as positive: one relates to the effectiveness of using traditional expressions, while the other relates to the effectiveness of using popular expressions found on the Internet as culturally loaded expressions in English-Chinese subtitling. It was found that most of the selected data have around 30% of translated subtitles with the use of popular expressions and around 5% of translated subtitles with the use of traditional expressions. Among the majority of the data, most of them gained higher grades from their audiences on three official websites, as well as the top five highest ticket sales in cinemas in the category of animation films in their released year.

Furthermore, if the above-mentioned two main types of culturally loaded expressions are recognized as effective translation outputs in the popular films, the specific translation strategies are used together with strategies of paraphrase, transfer, transcription and condensation, globalization, and localization.

According to the analysis of the sample film, 270 (no repeated counting) out of 704 subtitles (about 38%, or about 76% in repeated counting) were translated using these

effective strategies. Meanwhile, these strategies emphasize the use of Chinese culturally loaded expressions in the Chinese translations. If 38% (single iteration) or 76% (repeated iteration) of subtitling is a key factor in attracting a larger audience, it can be presumed that an emphasis on using these effective strategies is meaningful. Moreover, the strategy of dislocation was found within the translation of songs or poems in the films.

Overall, when considering the 19,081 pairs of subtitle translation, these strategies remained the most effective in relation to English to Chinese subtitle translation. The average value of using specific strategies in subtitling in this study is over 35%. These data include the use of traditional expressions and popular expressions from the Internet in all 15 selected films. Given that these films were chosen because they were all in the top five highest tickets sales in their released year, compared with other animation films in the same year, the data relating to 35% can be referenced as a datum point in terms of a good quality translated film in future studies.

8.1.3 Main Issues in the Given Data

Besides the investigation into the three hypotheses, I also found and concluded that there are several main issues in the subtitling in the 15 selected animation films. They are:

1) There is not a unified standard or requirement for the translation of characters' names, the names of places, landmarks and some specialized terms in different kinds of scientific areas as well as some loan words from other languages. This makes the translation of all the above-mentioned types of names chaotic; some film subtitling has been translated with similarly pronounced Chinese characters, but without the same meaning.

2) The inappropriate or excessive use of some unsuitable translation strategies, such as "expansion" in film subtitling, when the inappropriate use of traditional expressions or popular expressions occurs; the reason behind this expansion in the given translation is usually occurs when the subtitlers tried to use these culturally loaded expressions to engage the audience, on their terms, with more amusing

phrasing within the dialogue. This phrasing, however, went beyond the film's original scripted dialogue. It is appropriate to reiterate here that, the three most important criteria for judging the quality of subtitle translation should be, in order, faithfulness; brevity and simplicity; maximizing the comic potential of the dialogue. It is arguable that subtitlers should not venture beyond the intrinsic meaning of a film's original dialogue by adding their own material, no matter how potentially humorous it may be or only attaching importance to get higher compensation; 3) In the use of traditional expressions, some subtitlers used uncommon idioms or terms with difficult characters. Considering the type of film concerned, and the potential audience (they may be children), using such difficult expressions should be avoided. In most cases, the notion of "simple is good" should be at the core of the subtitle translation.

To sum up, according to the collected data and data analysis, the study's findings are as follows: 1) the length of film subtitles translated into Chinese is generally longer than the corresponding dialogue in the original English; 2) uses of the two discussed types of expressions are present in the data and most of them are effective in the collected data; 3) several issues in using these expressions were highlighted by the data (e.g., unnecessary, erroneous or inappropriate use); 4) the frequency of using popular expressions is higher than for traditional expressions; 5) there are four typology strategies (paraphrase, transfer, condensation and transcription) that are used effectively and with a high frequency in the given data, along with two newer strategies (globalization and localization). Based on these findings, culturally loaded expressions (traditional expressions and popular expressions), as forms of cultural elements, can be found in the collected data, which is in line with what the researcher expected in the ideation of the research hypotheses. That said, the high frequencies of using these expressions in the data are beyond my expectation. In response, I carried out a further survey on the tendency towards using these types of expressions, with the findings as follows: 1) the films released after 2011 are generally use these two types of expressions to a higher degree than those distributed to the public before 2011; 2) in each of the serials, the latest episodes generally use a higher frequency of these two types of expressions than their previous ones. These phenomena confirm that, with the development of globalization, translated film products, as a means of intercultural communication, display a tendency towards using more culturally loaded expressions in the translated version of subtitles in order to successfully deliver and

exchange intercultural communications between the foreign films and their target audience.

8.2 Recommendations

Following the idea of polysystem, I focused on the language features in the translation from English into Chinese, the transfer of the two cultures, the receptors (literacy levels, daily language preference), the features of the bilingual subtitles (lengths, expressions), and the type of film in this research in order to analyse the factors that may affect the quality of subtitle translations. In the last three chapters of data analysis and discussion, based on the corpus, the questionnaire and interview, I discussed each of three study hypotheses by analysing the data and identifying the use of culturally loaded expressions (traditional expressions and popular expressions) to realize effective subtitling in order to guarantee the language quality of translated films. Although the use of traditional expressions and popular expressions from the Internet inform her conclusions, the use of specific suitable translation strategies for English-Chinese subtitling represents the most correct method. Therefore, in the final part of this thesis, I concluded that my research contribution relates to the efficacy of the discussed six strategies for E-C films translated, particularly in terms of how these strategies make the language understandable and the culture intelligible in a subtitled product. Furthermore, the awareness of cultural components in film translation is important when creating high-quality subtitles. In practical terms, the awareness of cultural difference in a subtitled product can make the overall translation of subtitles more like real life language. The general rule for the subtitle translation might be: faithful in meaning, simple in language, culturally accepted in expression (by the use of culturally loaded expressions).

Then, in the analysis of the use of the above two types of expressions, the researcher found several typical issues in the given data. To resolve three main problems emerging from the current data, the researcher generally discussed the following suggestions:

- 1) There are two ways of unifying and harmonizing the translation of names. One could be to use the standard Chinese versions to the common names of characters, like “琳达” for “Linda”, or the famous places or landmarks’ names, like “拉斯维加斯”

for “Las Vegas”. But for less common names or some fictional names which usually indicate the personality of the characters, the translation rule should be that of using simple structured Chinese characters rather than using complicated ones (Luo, 2014:80). For example, the name “Otis” in *Cars*, 2011, can be translated as “欧提斯”, or “瓯蒂嗣”, both of these two translations are theoretically correct, but the former one is simpler in spelling and will be easier to read by audiences.

The other way could be simply “copy and transfer” the English names into the Chinese translated subtitles. This is an effective method for avoiding length problems, as well as a politer way to respect the English culture inherent in the original names. However, the mixture of English names within Chinese translated subtitles requires the audience to have a certain level of English cultural knowledge; they need to know the common names people use, and to have an idea of some famous places and landmarks. For scientific, specialized terms or loan words, in most cases, the subtitler needs to add a brief explanation in brackets in order to offer more information to the audience, otherwise, these terms will be difficult to comprehend by the audience. However, as this is a kind of “expansion” to the length of the translated subtitles, subtitlers should be very careful when adding brief and simple information by way of explanation.

For example, in *Cars*, 2011:

00:24:49,609 —> 00:24:51,975

-No, no, wasabi. -Same old, same old.

-不，不，芥末酱（日语） -一样的一样的

In the English original subtitle, “wasabi” is a Japanese Latin word; the subtitler gave a proper translation by adding a brief explanation in brackets. This additional information lets the audience know this is a Japanese word. Audience with certain knowledge of Japanese food will quickly realize this word means a kind of typical Japanese spicy sauce. Using this method, the intercultural communication between the film and the audience could be successful.

2) Regarding the second and third imperfections the researcher found in the data, the solution is same. “Expansion” as a kind of translation strategy is not always suitable in film subtitling because of the limitations of time and space that condition film subtitles. Subtitlers should be very careful when they use this strategy. Unnecessary expansion should generally be avoided even if the expansion could make cultural references more intelligible. Taking E-C subtitling as a specific example, I found that some subtitlers use Chinese traditional expressions like old, archaic sayings in some unnecessary places. It may be to show off their own linguistic skills or these sayings might be used without the subtitler realizing that he is complicating the reading process. However, they neglected the more important criterion of “brief and simple, and therefore, readable” in their translation. My recommendation is the subtitler should follow the precedence rule when he is subtitling. He should make the subtitling “readable” and then to make it “culturally referenced” if there is the space and time to allow this.

8.3 Potential Contribution

It is arguable that the current study has accomplished its objectives. However, this study only represents a start and further research will be necessary if my findings to date are to develop knowledge and practice in the chosen area. I plan to enlarge my created corpus and collect as many animated film subtitles as possible. The aims for the next stage of my research are as follows: construct an extended “corpus” rather than a limited “database” in relation to all the translated films released in the past 10 years; examine the three hypotheses by the enlarged number of data; examine if there are more issues appear in the enlarged corpus; discuss more effective strategies.

Beyond further verification of the three current research hypotheses, I plan to test more detailed assumptions in relation to the following questions: firstly, how many viewers agree that the subtitle translation is the key component when commenting on whether an animation film is good or not? Secondly, besides the discussed two types of expressions (traditional expressions and popular expressions) in the current stage of this study, are there any other kinds of expressions that are particular to English-Chinese subtitling? Thirdly, is there a measuring scale for creating subtitles with the use of certain software, such as Excel, SPSS or EVIEWS, to help people to check their translation work on subtitles in the future?

These further hypotheses require more specific work and much more time in the future. The enlargement of the corpus is a basic step in future work. Having collected data from 18,901 pairs of subtitles from the 15 selected films, I will next collect data for all the animation films from the last 10 years or the time period from 2000 to 2016. The analysis of all the animation films ranging from bestsellers to the less popular ones, and even those with the lowest box office receipts, will not only test whether the popular films can be regarded as good quality in terms of language, but also whether they can be more specifically evaluated in terms of the use of peculiar expressions and special translation strategies, for example. Therefore, the next step of the study will be more complicated but more meaningful.

In due course, the development of the current parallel corpus with the special purpose of subtitle translation in English and Chinese is also meaningful. It is known that translated films, as forms of exported products, promote not only commercial exchange between different countries, but also a kind of intercultural exchange to advance cultural communication among different nations. Particularly in China, exported films still have many imperfections and problems in the quality and efficiency of subtitle translation, which may influence the effectiveness of cultural communications. Therefore, to build up a parallel corpus of professional audiovisual subtitle translations is an empirical way to improve the quality and efficiency of subtitle translation in audiovisual products. According to Yang and Tang (2014:170), there is no such kind of corpus in China today; the establishment of the current small parallel corpus therefore becomes an innovative attempt in this area of study. In the future development of this kind of corpus, besides the regular functions regarding the extraction of particular language expressions (e.g., the extraction of Chinese traditional expressions and popular expressions in this research) and the comparison between the target and source languages (e.g., the length difference between the dual subtitles), scholars and practitioners can strengthen the current functions and also develop the corpus by adding new functions. I plan to develop two more kinds of function in the future construction of the corpus: one is to put more “labels” in the data in order to create different categories, such as “language expression styles”, “time of the screenplays”, “theme of the films”, as well as special sub-corpuses, which can help different scholars to carry out their varied purposes of study more

effectively. I can improve and strengthen the current corpus by transforming the current corpus into a sub-corpus to enlarge the bigger corpora, such as a language analogy corpus and an E-C translation corpus.

8.4 Limitations and Future Study

As explained in the previous sections, this is the first stage of research. Therefore, I could not accomplish all my wanted to in a single project due to limited time. The main limitations of the current study can be expressed as follows:

- 1) The amount of collected subtitles is relatively small compared with a more extensive translation corpus.
- 2) The group consulted via questionnaires is also limited in size. At this stage of the study, I only chose one kind of audience to complete my questionnaire. Although this group represents an important section of viewers who watch translated animated films, other kinds of audience should also be considered.
- 3) Since the discussion and suggestion about the main issues and effective strategies were based on the collected data at this stage of the current research, once the data are updated and enlarged, more specific issues could be identified, allowing more evidence to test the effectiveness of the discussed strategies to emerge. Therefore, the study of these two aspects of current film subtitles will have more reference value to the future study of animation film subtitle translation from English into Chinese.

Based on the above analysis, further study by me could address the limitations, not least by testing the measuring value in a real situation. In doing so, I would expect to obtain more data and finally fulfil the purpose of her study at a practical level.

Moreover, this research is limited to one of the branches in the full range of AVT study; considering them all would be an endless task. In the past three years, AVT research has been characterized by two typical and notable features: diversification and interdisciplinarity. The current research seizes the opportunity to construct a model for the study of subtitle translation in E-C animation films. At this stage, I have chosen to refer to Gottlieb's theoretical writings rather than more topical theories, as I wish to employ a traditional and well-established translation concept as my

foundation stone. Following the current research, however, I fully intend to incorporate the latest ideas and technologies into my future work in order to improve and strengthen my research acquisition so that it meet the needs of the current era.

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Interviews

The complete transcripts of interviews are in the Appendices

- 1) Interview with Professor Huang Libo in April 2014 via Email
- 2) Interview with Prof. Liang Maocheng and Dr. Xu Jiajin on 8 July 2014 in Beijing, China.
- 3) Interview with Ms. He Dan on 15 September 2015 in Shanghai, China
- 4) Interview with Ms. Bunny Martin and Mr. Roy Loveday on 25 October 2016 in Surrey, UK.

5) Interview with Prof. Xiao Weiqing and Prof. Wang Kun on 25 June 2015 in Taiwan, China.

Appendices (All the complete appendix in a separate file)

Appendix I. Questionnaire

Appendix II. Classification of the Sample Data

Appendix III. Interviews

Appendix I

Questionnaire

Part I: Please indicate which translation you consider to be the most accurate in relation to the original English phrase. If you can provide a more accurate translation, please do so in the space provided:

1. Outrage in Egypt tonight as it was discovered that the Great Pyramid of Giza had been stolen.

- A) 今晚埃及爆发出特大新闻——吉萨金字塔被人偷了。(transfer, localization)
B) 今晚的埃及愤怒了——有人偷了吉萨金字塔。
C) Your own translation:

2. And replaced by a giant inflatable replica. There is panic throughout the globe as countries and citizens try to protect their beloved landmarks.

- A) 取而代之的竟然是一个巨大的充气仿制品。此事已引起全球恐慌，各国人民都力求保护自己的国家瑰宝。(condensation, transcription)
B) 而且用了一个巨大的充气金字塔来取代它。此事让全球各国和人民恐慌，他们试图要保护自己的国家地标。
C) Your own translation:

3. ...leaving everyone to wonder if the world's villains are responsible for this heinous crime?

- A) 大家都在猜测是哪个世界级的大坏蛋做了如此十恶不赦的坏事。(paraphrase, localization)
B) 让所有人都想不到究竟是这世界上的哪个坏蛋要对这可恶的罪行负责?
C) Your own translation:

4. I'm having a bad, bad day. It's about time that I get my way. Steamrolling whatever I see. Freeze ray! Freeze ray! Freeze ray!

I'm having a bad, bad day. If you take it personal, that's okay. Watch, this is so fun to see. Despicable me.

- A) 今天我心情很坏很坏，于是现在火力全开，眼前的一切全都砸烂。冷冻光线！冷冻光线！冷冻光线！今天我心情很坏很坏，你要因此恨我我也不会记怀。看好了，这可不好玩。因为我是个大坏蛋。(dislocation)
B) 今天是糟糕，糟糕，糟糕的一天。现在是随心所欲的时候了。碾碎我看见的一切。冷冻射线！冷冻射线！冷冻射线！今天是糟糕，糟糕，糟糕的一天。你要觉得这是我的事，那好吧。小心，这看着很好玩。卑鄙的我。
C) Your own translation:

5. FYI, your dog has been leaving little bombs all over my yard...

- A) 顺便说一下，你的狗到我的院子里到处扔地雷.....(localization)
B) 顺便说一下，你的狗在我的院子里拉屎，到处都是。
C) Your own translation:

6. I know how you must be feeling. I, too, have encountered great disappointment, but in my eyes, you will always be one of the greats.

- A) 我理解你，因为我也一样，正承受着巨大的挫败感。但在我眼里，永远都是最伟大的。(localization)
B) 我知道你的感受。因为我也一样，正感受巨大的失落，但在我眼里，永远是伟人之一。
C) Your own translation:

7. They're saying he makes all other villains look lame.

- A) 他们说让他其他坏蛋变得很菜(localization)
B) 他们说使得其他坏蛋看上去很蹩脚。
C) Your own translation:

8. Assemble the minions!

- A) 集合喽罗们开会！(localization)
B) 集合小黄人们！
C) Your own translation:

9. People are calling it the crime of the century and stuff like that. But am I upset? No, I am not! A little. But we have had a pretty good year ourselves, and you guys are all right in my book.

- A) 人人都说这是世纪大案什么的。我会为这个紧张吗？不会！其实有那么一丁点，但我们今年也干得不错。你们的名字全都记在功劳簿上了。(localization)
B) 人们都叫它本世纪的罪恶之类的。但我会沮丧吗？不，我不会！有一点。但我们自己今年也挺好的，你们的名字我都记在本子上了。
C) Your own translation:

10. That's how I roll.

- A) 这就是我的风格。(globalization)
B) 这就是我的偷法。
C) Your own translation:

11. We stole the Statue of Liberty, the small one from Las Vegas.

- A) 我们还偷走了自由女神像，虽然是拉斯维加斯那个迷你版的。(transcription, globalization)
B) 我们还偷了自由女神像，从拉斯维加斯偷来的小的。
C) Your own translation:

12. Okay, I wasn't going to tell you about this yet, but I have been working on something very big! Something that will blow this pyramid thing out of the water!

A) 好吧，我当时还不想说其实我正在策划一项大工程! 金字塔那事跟它根本没法比!(paraphrase)

B) 好，我那时没打算跟你们说，我正在做一件大事! 这件事将把金字塔的事打得落花流水。

C) Your own translation:

13. He's styling.

A) 看他多有型! (transcription)

B) 他在摆造型。

C) Your own translation:

14. And once the moon is mine, the world will give me whatever I want to get it back!

A) 一旦月亮到了我的手里，想要我交出来的话，整个世界都得满足我的任何条件! (paraphrase)

B) 一旦月亮成了我的，那这个世界得拿所有我想要的一切来把它拿回去!

C) Your own translation:

15. Gru to see Mr. Perkins.

A) 我是 Gru 来找 Perkins 先生。(globalization)

B) 格鲁来见布金斯先生。

C) Your own translation:

Part II. Please choose one answer for each of the following questions:

1. In the most recent four years of your life at university, how often have you been to the cinema to see cartoon films?

A. Frequently B. Sometimes C. Never

2. Do you think the length of Chinese translated subtitles is readable?

A. Yes, no problem B. Sometimes I find it is a problem

C. No, the length is not readable to me

3. Do you like translations that make use of traditional Chinese expressions such as idioms, proverbs, sentences from ancient poems or archaisms?

A. Yes, I think it connects with our daily language. B. To some degree I feel it is a good way to use these expressions. C. No, I think the use of these expressions makes the subtitles more complicated to understand.

4. Do you like translations that make use of modern Chinese expressions such as spoken vernacular and language made popular on the internet?

A. Yes, it is part of our topical spoken language. B. To some degree I feel it is a good way to use these expressions. C. No, I think the use of these expressions makes the subtitles more incomprehensible.

5. Do you think the use of traditional and modern types of Chinese expressions requires subtitlers' awareness of cultural difference?

A. Yes, I agree because language and culture always coexist. B. To some extent, I agree. C) No, cultural elements within subtitles are unimportant compared with other narrative information.

Part III. Open-ended question:

In your opinion, what have been what have been the main problems and weaknesses that have emerged in the subtitles of recently released cartoon films?"

Appendix II

The Frequency of Using Gottlieb's Typology in Sample Film *Despicable Me 1*

1. Expansion:

No.	Original subtitle	Released translation	Suggested translation
1	Hello, Mom. Sorry, I meant to call, but	喂,妈妈.我本来想给你打电话的,但是	喂, 妈。我本想打给你, 但是
2	FYI, your dog has been leaving little bombs all over my yard	提醒你一下, 你家的狗在我家院子里到处丢炸弹/扔地雷 (拉屎)	提醒一下, 你家狗在我院子到处拉屎。
3	...unless they're dead...	如果死了就不会到处乱跑了.....	死了就不会了
4	Watch this. Leave a message, beep.	听好了有事请留言 哔——	听着, 有事留言, 哔
5	They're saying he makes all other villains look lame.	他们都说跟他相比我们这些其他坏蛋都算是太菜了	Agree with the released translation
6	Please tell Margo, Edith and Agnes to come to the lobby.	告诉马格,伊迪丝和阿格蕾丝到大厅来。	The expansion because of the translation of the names.

2. Paraphrase:

1. 00:03:05,895 --> 00:03:08,780
事件引起全球恐慌-- There is panic throughout the globe as countries and citizens.
2. 00:03:12,610 --> 00:03:15,040
执法部门仍然毫无线索--Law enforcement still has no leads.
3. 00:03:17,699 --> 00:03:20,130
才是这起卑劣罪行的主谋--...is responsible for this heinous crime?
4. 00:04:13,755 --> 00:04:16,680
于是现在 火力全开--It's about time that I get my way.
5. 00:05:12,522 --> 00:05:16,030
... 狗就是喜欢到处乱跑--...They go wherever they want to go.
6. 00:05:22,824 --> 00:05:25,580
祝你愉快-- Anyway, have a good one.
7. 00:08:46,945 --> 00:08:49,500
气色不错啊 Kevin!--Looking good, Kevin!
8. 00:09:11,761 --> 00:09:15,060
人人都说这是世纪大案什么的--People are calling it the crime of the century and stuff like that.
9. 00:09:22,438 --> 00:09:26,240
但我们今年也干得不错--...but we have had a pretty good year ourselves;
10. 00:10:43,811 --> 00:10:47,650
犯下真正意义上的世纪大案--...to pull off the true crime of the century.
11. 00:11:23,476 --> 00:11:27,700
整个世界都得满足我的任何条件!--The world will give me whatever I want to get it back!
12. 00:11:27,897 --> 00:11:33,130
而我就会成为前无古人,后无来者的超级大坏蛋!--And I will be the greatest villain of all time!
13. 00:14:11,144 --> 00:14:13,780
惊天动地的大事--that's very, very big, very important.

14. 00:29:50,959 --> 00:29:52,860
相当震惊--Pretty impressive!
15. 00:30:47,432 --> 00:30:48,880
甜蜜温馨的家--Home sweet home.
16. 00:36:10,797 --> 00:36:13,790
还有这个,毫无疑问是你预定的新式武器--And here, of course, is the new
weapon you ordered.
17. 00:43:23,062 --> 00:43:26,060
我简直如坐针毡的--I have pins and needles that I'm sitting on.
18. 00:55:08,977 --> 00:55:11,280
相信我 我绝对全神贯注--Believe me, I am completely focused.
19. 00:55:43,636 --> 00:55:46,740
计划很好 美中不足的--I love everything about your plan, except for one
thing.
20. 00:57:39,377 --> 00:57:44,170
也许你们可以现在可以考虑另谋高就了--Now would probably be a good
time to look for other employment options.
21. 00:57:56,811 --> 00:58:00,040
没看见我正在鼓舞士气吗?--Can't you see that I am in the middle of a pep
talk?
22. 00:58:34,766 --> 00:58:38,240
竭尽所能 我们可以的!--...using this and whatever else we can find!
23. 01:22:32,620 --> 01:22:37,200
但是 案情依旧不明朗 疑团重重--But once again, law enforcement is baffled,
leaving everyone to wonder.
24. 01:23:35,475 --> 01:23:39,180
从此他的生活天翻地覆--and turned his whole life upside down.”
如有雷同, 纯属巧合--Any relation to persons living or dead is completely
coincidental.
25. 01:23:53,117 --> 01:23:55,280
时而又哭笑不得--They made him cry.

3. Transfer:

1. 00:02:05,084 --> 00:02:07,370

- 不 不! 拦住他! - No, no! Stop him!

- 快回去! 别爬! - Go back! Don't climb!

2. 00:02:12,258 --> 00:02:13,160

等等, 等等。--Wait, wait.

3.00:02:16,804 --> 00:02:18,930

好了, 站住, 孩子! 站着别动, 不!--Okay, stop, child! Stop right there.

No!

4. 00:02:59,973 --> 00:03:02,600

吉萨金字塔被人偷走了。--...that the Great Pyramid of Giza had been stolen.

5. 00:04:20,136 --> 00:04:22,700

冷冻光线! 冷冻光线! 冷冻光线!--Freeze ray! Freeze ray! Freeze ray!

6. 00:05:12,522 --> 00:05:16,030

抱歉, 这也没办法,狗就是喜欢到处乱跑。--Sorry. You know dogs. They go wherever they want to go.

7. 00:05:20,530 --> 00:05:21,580

我开玩笑的!--I'm joking!

8. 00:06:50,954 --> 00:06:52,420

我知道你现在是什么感觉。--I know how you must be feeling.

9. 00:06:52,622 --> 00:06:55,970

因为我也一样 正承受着巨大的挫败感。--I, too, have encountered great disappointment.

10. 00:07:04,300 --> 00:07:06,190

某个家伙盗走了一座金字塔。--Some fella just stole a pyramid.

11. 00:08:46,945 --> 00:08:49,500

气色不错啊 Kevin! --Looking good, Kevin!

家里人都好吗? --How is the family? Good?

12. 00:08:55,036 --> 00:08:56,960

大家好!--Hello, everybody!

13. 00:08:59,123 --> 00:09:01,340

安静。 安静!--Simmer down. Simmer down!

14. 00:09:03,503 --> 00:09:06,300

我想你们也应该都听说了。 --Now, I realize that you guys probably heard

15. 00:09:22,438 --> 00:09:26,240

但我们今年也干得不错。 --...but we have had a pretty good year ourselves.

16. 00:09:35,785 --> 00:09:37,340

我们都做了些什么?--What did we do?

17. 00:09:37,537 --> 00:09:43,430

我们偷走了时代广场上的大屏幕!--Well, we stole the Times Square Jumbotron!

18. 00:09:49,340 --> 00:09:52,930

你们都喜欢用那东西看橄榄球是吧?--Yeah, you all like watching football on that, huh?

19. 00:09:53,845 --> 00:09:55,150

还不止这些 。 --But that's not all.

20. 00:09:55,346 --> 00:09:58,530

我们还偷走了自由女神像。 --We stole the Statue of Liberty.

21. 00:10:08,985 --> 00:10:11,660

好吧 我当时还不想说,--Okay, I wasn't going to tell you about this yet,

22. 00:10:27,170 --> 00:10:28,510

谢谢!--Thank you!

23. 00:10:48,525 --> 00:10:50,870

我们要去偷的是...--We are going to steal...

24. 00:11:09,170 --> 00:11:12,470

接下来 我们要去偷的是,--Next, we are going to steal,

25. 00:11:36,239 --> 00:11:40,340

这就是我要说的--That's what I'm talking about.

26. 00:11:55,300 --> 00:11:58,810

我再去银行贷款 他们都喜欢我!--I'll just get another loan from the bank. They love me!

27. 00:12:37,884 --> 00:12:40,610

我们不在的时候 有人来领养我们吗?--Anybody come to adopt us while we

were out?

28. 00:12:41,638 --> 00:12:43,530

我想想。--Let me think.

29. 00:12:48,436 --> 00:12:51,410

Edith! 你把什么放我桌上了?--Edith! What did you put on my desk?

30. 00:13:15,296 --> 00:13:19,050

你是说，今天卖得很不错喽。--Well, you say that like it's a great sale day.

31. 00:13:21,511 --> 00:13:24,650

你还觉得今天卖得不错吗?--Do you still think it's a great sale day?

32. 00:13:54,002 --> 00:13:57,100

喂，妈妈，抱歉，我想给你打电话的来着，可是... --Hello, Mom. Sorry, I meant to call, but...

33. 00:13:57,547 --> 00:14:00,730

我是来祝贺你把金字塔搞到手的。--I just wanted to congratulate you on stealing the pyramid.

34. 00:14:14,272 --> 00:14:16,950

你知道后，会为我非常骄傲的。--When you hear about it, you're going to be very proud.

35. 00:15:51,619 --> 00:15:53,220

但对整个人类却是一个跨越。--one giant leap for mankind.

36. 00:15:59,502 --> 00:16:01,850

宇航局不再送猴子去做试验了。--NASA isn't sending the monkeys any more.

37. 00:16:27,989 --> 00:16:29,380

这是个数学名词，--It's a mathematical term,

38. 00:16:45,507 --> 00:16:47,060

哦也!--Oh, yeah!

39. 00:16:57,185 --> 00:16:59,240

要给你做个演示吗?--Do you want a demonstration?

40. 00:17:04,651 --> 00:17:07,000

Gru 先生 Perkins 先生现在可以见你了。--Mr. Gru, Mr. Perkins will see you now.

41. 00:17:18,331 --> 00:17:20,520
我想看看这缩小射线。 --I'd like to see this shrink ray.

42. 00:17:20,708 --> 00:17:24,680
那是当然了! 只要一到手就给你看。 --Absolutely! Will do. Soon as I have it.

43. 00:17:56,953 --> 00:18:00,430
听着, Gru, 关键是, 现在新出道的坏蛋很多很多, --Look, Gru, the point is, there are a lot of new villains out there,

44. 00:18:03,751 --> 00:18:05,680
比你年轻。 --younger than you.

45. 00:18:14,387 --> 00:18:16,360
明白了, 明白了。 --I've got it. I've got it.

46. 00:20:17,468 --> 00:20:20,150
嘿! 嘿! 怎么回事! 嘿!--Hey! Hey! What! Hey!

47. 00:20:21,973 --> 00:20:22,890
不, 不, 不!--No, no, no!

48. 00:20:30,648 --> 00:20:34,380
以后冻住别人脑袋之前先想清楚! --Now, maybe you'll think twice before you freeze someone's head!

49. 00:20:38,072 --> 00:20:40,260
快! 别让他跑了! --Quick! We can't let him get away!

50. 00:21:21,074 --> 00:21:22,640
真可爱。 --How adorable.

51. 00:21:28,665 --> 00:21:29,650
什么?--What?

52. 00:22:04,534 --> 00:22:06,180
我恨那小子!--I hate that guy!

53. 00:22:13,084 --> 00:22:17,020
...请照看我们 保佑我们睡个好觉---...and please watch over us, and bless that we'll have a good night's sleep.

54. 00:22:27,223 --> 00:22:29,870
还有请保佑我们很快就有人收养, --And please bless that someone will adopt us soon,

55. 00:22:43,281 --> 00:22:46,520
独角兽， 我喜欢。 --Unicorns, I love them.

56. 00:22:51,080 --> 00:22:54,020
独角 独角兽 养只做宠物。 --Uni, unicorns, I could pet one.

57. 00:24:59,751 --> 00:25:01,860
哇哦 真酷!--Whoa! Cool.

58. 00:25:12,555 --> 00:25:15,290
- 等等! 你们有椰子饼干吗?-- Wait, wait! Do you have coco-nutties?
- 有啊。 -- Yeah.

59. 00:25:47,507 --> 00:25:49,360
- 什么? -- What?
- 饼干机器人!- - Cookie robots!

60. 00:25:49,551 --> 00:25:51,850
- 你谁啊?-- Who is this?
- 哦， 算了吧。 -- Oh, forget it.

61. 00:26:23,626 --> 00:26:25,990
你得过荣誉勋章? --And I see you have been given the Medal of Honour?

62. 00:26:30,675 --> 00:26:32,080
- 我， 我， 我。 -- Me, me, me.

63. 00:26:45,398 --> 00:26:46,490
白痴!--Idiot!

66. 00:27:00,246 --> 00:27:05,060
自从我妻子 Debbie 过世后, 我的人生就孤单起来。 --Things have been so lonely since my wife, Debbie, passed on.

67. 00:27:09,631 --> 00:27:12,610
就好比 我的心是颗牙齿--It's like my heart is a tooth.

68. 00:27:39,244 --> 00:27:41,640
哦 谢谢!--Well, thank you!

69. 00:27:50,547 --> 00:27:53,830
请叫 Margo, Edith 和 Agnes 到前厅来。 --Please tell Margo, Edith and Agnes to come to the lobby.

70. 00:27:56,970 --> 00:27:58,580

我猜妈妈一定很漂亮!--I bet the mom is beautiful!

71. 00:28:08,147 --> 00:28:11,350

我的毛毛虫变不成蝴蝶了。--My caterpillar never turned into a butterfly.

72. 00:28:16,281 --> 00:28:19,690

Debbie 是个很幸运的女人。--Well, Debbie was a very lucky woman.

73. 00:28:22,203 --> 00:28:23,520

Debbie 是谁?--Who's Debbie?

74. 00:28:37,135 --> 00:28:39,830

姑娘们 来见见 Gru 先生。--Girls, I want you to meet Mr. Gru.

75. 00:28:41,306 --> 00:28:43,250

他是来收养你们的。--He's going to adopt you.

76. 00:28:43,433 --> 00:28:45,880

他是牙医哦!--And he's a dentist!

77. 00:28:53,401 --> 00:28:57,680

嗨，我是 Margo，这是 Edith。--Hi. I'm Margo. This is Edith.

78. 00:28:58,323 --> 00:29:00,060

那是 Agnes。--And that's Agnes.

79. 00:29:00,241 --> 00:29:02,100

我抓住你腿了 我抓住你腿了!--I got your leg, I got your leg!

80. 00:29:17,300 --> 00:29:18,740

撬棍?--Crowbar?

81. 00:29:54,254 --> 00:29:56,110

你看什么看?--What are you looking at?

82. 00:30:07,183 --> 00:30:08,280

喂?--Yello?

83. 00:30:56,524 --> 00:30:59,190

你就是那个假装自动答录机的人!--You're the guy who pretended he was a recorded message!

84. 00:31:17,003 --> 00:31:17,940

不行。--No.

85. 00:32:03,842 --> 00:32:04,910

这是什么品种的狗?--What kind of dog is that?

86. 00:32:05,093 --> 00:32:07,620
它是... 我不知道--He is a... I don't know.

87. 00:32:25,155 --> 00:32:27,850
嘿! 这里面好暗啊。 --Hey! It's dark in here.

88. 00:32:38,126 --> 00:32:39,280
如你们所见, --As you can see,

89. 00:33:14,746 --> 00:33:18,430
好了。规矩二。我工作的时候不准打扰我。 --Okay. Rule number two. You will not bother me while I'm working.

90. 00:33:25,381 --> 00:33:27,660
也不准打喷嚏 打嗝 或者放屁!--or sneeze or burp or fart!

91. 00:33:51,324 --> 00:33:55,610
我们在这会很幸福的, 对吧? Agnes? --We're gonna be really happy here. Right? Agnes?

92. 00:45:06,708 --> 00:45:09,830
七, 八, 九...--Seven, eight, nine...

93. 00:45:10,003 --> 00:45:11,710
你为什么穿着睡衣?--Why are you wearing pyjamas?

94. 00:52:46,251 --> 00:52:48,550
我们走吧, 去玩其他的游戏!--Let's go. Let's try another game!

95. 00:52:58,847 --> 00:53:01,030
好啦, 姑娘们, 去玩吧。 --Okay, girls, go play.

96. 00:53:08,648 --> 00:53:10,860
我拿到缩小射线了!--I got the shrink ray!

97. 00:53:13,570 --> 00:53:15,700
棉花糖!--Cotton candy!

98. 00:53:34,007 --> 00:53:36,060
抱歉打扰你, Perkins 先生, --Sorry to bother you, Mr. Perkins,

99. 00:54:15,590 --> 00:54:16,930
我跟你们说 不要碰我的东西。 --I told you not to touch my things.

100. 00:54:20,178 --> 00:54:21,810
嘿, 我们能叫份披萨吗?--Hey, can we order pizza?

101. 00:55:08,977 --> 00:55:11,280

相信我，我绝对全神贯注。--Believe me, I am completely focused.

102. 00:56:21,257 --> 00:56:22,930

我不明白。--I don't understand.

103. 00:56:37,440 --> 00:56:38,870

可是我...--But I...

104. 00:57:23,278 --> 00:57:25,370

我们没钱了。--we have no money.

105. 01:02:25,413 --> 01:02:28,090

- 我们一点都不累! - But we're not tired!

- 我累了。 - Well, I am tired.

106. 01:07:49,779 --> 01:07:50,910

我不喜欢你说的话。--I didn't like what you said.

107. 01:22:53,057 --> 01:22:56,220

今天我们念本新书。--Tonight we are going to read a new book.

108. 01:24:39,455 --> 01:24:41,030

我爱你。--I love you.

109. 01:24:41,624 --> 01:24:43,280

我也爱你。--I love you, too.

110. 01:25:40,934 --> 01:25:43,850

我为你自豪，儿子--I'm so proud of you, Son.

111. 01:30:34,060 --> 01:30:37,020

回去工作了 回去工作了 回...--Back to work, back to work! Back to...

4. Imitation:

The translation of the names

5. Transcription:

1. 00:02:57,428 --> 00:02:59,760

今晚 埃及曝出一条爆炸性的新闻。--Outrage in Egypt tonight as it was

discovered.

2. 00:03:15,238 --> 00:03:17,500

大家都在猜测 到底哪个大坏蛋。 --leaving everyone to wonder, which of the world's villains

3. 00:03:17,699 --> 00:03:20,130

才是这起卑劣罪行的主谋--is responsible for this heinous crime?

4. 00:04:11,252 --> 00:04:13,540

今天我心情很坏很坏。 --I'm having a bad, bad day

5. 00:05:38,506 --> 00:05:41,010

你要因此恨我 我也不会记怀。 --If you take it personal, that's okay

6. 00:05:53,062 --> 00:05:55,570

开什么玩笑!--You've got to be pulling on my leg!

7. 00:05:59,527 --> 00:06:00,440

有人吗?--Hello!

8. 00:09:15,265 --> 00:09:19,320

我会为这个紧张吗? 不会!--But am I upset? No, I am not!

9. 00:09:20,937 --> 00:09:22,240

虽然有那么一丁点。 --A little.

10. 00:09:26,442 --> 00:09:29,250

你们的名字全都记在功劳簿上了。 --and you guys are all right in my book.

11. 00:09:46,921 --> 00:09:48,850

这就是我的风格。 --That's how I roll.

12. 00:10:11,863 --> 00:10:16,420

其实我正在策划一项大工程!--but I have been working on something very big!

13. 00:10:17,493 --> 00:10:21,710

金字塔那事跟它根本没法比!--Something that will blow this pyramid thing out of the water!

14. 00:11:43,246 --> 00:11:46,880

喂 Gru? 我做了下预算。 --Hello, Gru? I've been crunching some numbers,

15. 00:11:47,083 --> 00:11:50,140

我们可没那么多钱玩这个--and I really don't see how we can afford this.

16. 00:13:34,732 --> 00:13:39,000

你们都不想在周末关小黑屋吧?不想。--We wouldn't want to spend the weekend in the Box of Shame, would we? No.

17. 00:14:18,568 --> 00:14:21,670

那祝你好运吧,好了,我要挂了。--Good luck with that. Okay, I'm out of here.

18. 00:16:38,041 --> 00:16:39,970

Vector! 就是哥。--Vector! That's me.

19. 00:17:16,371 --> 00:17:18,140

这提议真给力。--Well, very nice presentation.

20. 00:17:27,924 --> 00:17:31,480

那你还有脸来银行借钱?--And yet you have the audacity to ask the bank for money?

21. 00:17:32,637 --> 00:17:34,060

看来是这样。--Apparently.

22. 00:17:39,644 --> 00:17:44,160

你那些能真正赚钱的邪恶计划少得可怜。--With far too few of your sinister plots actually turning a profit.

23. 00:17:56,953 --> 00:18:00,430

听着 Gru 关键是,现在新出道的坏蛋很多很多。--Look, Gru, the point is, there are a lot of new villains out there.

24. 00:18:20,560 --> 00:18:23,450

就去把缩小射线拿来,否则免谈。--Get the shrink ray, then we'll talk.

25. 00:20:34,569 --> 00:20:36,250

后会有期了, Gru!--So long, Gru!

26. 00:21:02,472 --> 00:21:04,400

让爷来教训你!--Come to papa!

27. 00:21:23,993 --> 00:21:25,430

这下你跑不掉了!--Got you in our sights!

28. 00:22:23,970 --> 00:22:26,490

很好 谢谢你生动的描述, Edith--Great. Thanks for that image, Edith.

29. 00:25:58,601 --> 00:26:01,290

看来你的背景符合我们的要求--Well, it appears you have cleared our background check.

30. 00:26:53,364 --> 00:26:56,260

这都是些什么啊?--What in the name of... What?

31. 00:27:47,043 --> 00:27:48,530

我都迫不及待了!--So, so excited!

32. 00:27:58,763 --> 00:28:00,790

我猜爸爸的眼神很动人。 --I bet the daddy's eyes sparkle.

33. 00:29:54,254 --> 00:29:56,110

你看什么看?--What are you looking at?

34. 00:29:56,297 --> 00:29:57,450

找灭!--Boo-ya!

35. 00:30:02,387 --> 00:30:03,320

看招!--Take that!

36. 00:31:28,306 --> 00:31:33,090

从我们被这光头佬收养的那一刻起, 我就觉得我们会落得像 Annie 那么惨。

--When we got adopted by a bald guy, I thought this'd be more like Annie.

37. 00:32:17,480 --> 00:32:18,920

它经不起折腾的。 --It's fragile.

38. 00:33:38,436 --> 00:33:39,720

绝对噪音!--very!

39. 00:34:24,274 --> 00:34:27,190

问一下, 这些是神马?--Question. What are these?

40. 00:34:46,963 --> 00:34:48,570

好吧 我会搞定的--Okay. I'm on it.

41. 00:36:54,299 --> 00:36:56,670

你想玩自爆吗?--Do you want to explode?

42. 00:37:11,065 --> 00:37:13,730

牙医只是我的副业。 --The dentist thing is more of a hobby.

43. 00:37:49,437 --> 00:37:52,720

那只是个玩具而已, 别闹了!--It is just a toy. Now stop it!

44. 00:40:15,959 --> 00:40:17,950

我不会介意的。 --I think I can live with that.

45. 00:42:55,285 --> 00:42:57,700
Gru 很生气 , 后果很严重。 --You're going to suffer the wrath of Gru!

46. 00:45:04,038 --> 00:45:06,520
脑抽了! 数到哪儿了? --Tic Tacs! Where was I?

47. 00:45:36,404 --> 00:45:38,730
非常带劲的事, 你不会懂的。 --Super-cool stuff, you wouldn't understand.

48. 00:45:55,131 --> 00:45:58,260
给你 52 块大洋。 --Here you go, 52 big ones.

49. 00:48:37,502 --> 00:48:38,950
别这么嚎了!--Don't do that!

50. 00:50:27,946 --> 00:50:29,320
你得让我们把它赢回来。 --You've gotta let us play for it!

51. 00:52:01,206 --> 00:52:03,010
某人的脸很难看哦。 --Somebody's got a frowny face.

52. 00:52:03,166 --> 00:52:05,500
我们不能再东拉西扯了!--We can't afford any distractions!

53. 00:53:54,611 --> 00:53:57,030
做得好, Gru, 出乎意料。 --Well done, Gru. Rather impressive.

54. 00:54:17,091 --> 00:54:20,010
我说了又说 我跟你们说了一百遍了。 --I told you, I told you. I've told you a thousand times.

55. 00:54:26,851 --> 00:54:29,610
那... 好吧, 好吧, 好吧, 随你们乖乖到里面去。 --Just... Fine, fine, fine, whatever. Just get back in there!

56. 00:55:13,523 --> 00:55:14,620
这有个巨人!--That guy is huge!

57. 00:56:25,720 --> 00:56:30,400
这个计划你已经跟进这么久了, 却没取得什么进展。 --You've been at this for far too long with far too little success.

58. 00:58:42,899 --> 00:58:44,700
谁他妈需要什么银行?--Who needs the bank?

59. 01:02:03,725 --> 01:02:06,910

月亮逃不出我们的手掌心。 --The moon is as good as ours.

60. 01:02:45,433 --> 01:02:49,938

如果不念 我们就一直闹啊闹地吵你。 --And without a bedtime story, we'll just keep getting up and bugging you.

61. 01:03:47,954 --> 01:03:49,640

这也能出版?--This is literature?

62. 01:06:21,149 --> 01:06:24,290

盗月神偷啊!--become the man who stole the moon!

63. 01:06:30,408 --> 01:06:34,340

如果你下不了手， 我帮你。 --If you don't do something about it, then I will.

64. 01:17:04,542 --> 01:17:07,820

等我进去之后 你就只有跪地求饶的份儿了!--When I get in there, you are in for a world of pain!

65. 01:23:27,634 --> 01:23:30,290

他觉得自己是世上最幸福的家伙。 --thought he was happy as he could be.

66. 01:23:53,117 --> 01:23:55,280

时而又哭笑不得。 --They made him cry.

67. 01:25:43,978 --> 01:25:46,850

不愧是个合格奶爸!--You've turned out to be a great parent!

6. Dislocation:

The translation of the lyrics of songs

7. Condensation:

1. 00:09:09,342 --> 00:09:11,560

Apparently, it's a big deal.

这确实很牛。

2. 00:11:43,246 --> 00:11:46,880

Hello, Gru? I've been crunching some numbers,

喂， Gru? 我做了下预算。

3. 00:13:00,990 --> 00:13:04,210
So, how did it go, girls? Did we meet our quotas? Sort of.
那么，指标完成得怎么样啊？姑娘们？还行。
4. 00:14:08,308 --> 00:14:10,950
Just so you know, Mom, I am about to do something that's very, very big,
very important.
就像您说的，妈妈，我是在准备一件惊天动地的大事。
5. 00:20:30,648 --> 00:20:34,380
Now, maybe you'll think twice before you freeze someone's head!
以后冻住别人脑袋之前先想清楚。
6. 00:20:38,072 --> 00:20:40,260
Quick! We can't let him get away!
快！别让他跑了。
7. 00:21:01,346 --> 00:21:02,270
You missed me!
你没打中！
8. 00:21:23,993 --> 00:21:25,430
Got you in our sights!
这下你跑不掉了！
9. 00:21:55,733 --> 00:21:58,040
Too small! This is too small for me!
太小了！这太小了！
10. 00:25:44,170 --> 00:25:47,320
I'm going to need a dozen tiny robots disguised as cookies!
给我造些饼干外形的微型小机器人！
11. 00:26:13,283 --> 00:26:15,730
Thank you for that. I love reading.
谢谢，我就爱看这个。
12. 00:26:23,626 --> 00:26:25,990
And I see you have been given the Medal of Honour...
你得过荣誉勋章.....
13. 00:26:37,432 --> 00:26:41,240

- ...and you can hold your breath for 30 seconds?
.....能屏住呼吸 30 秒?
14. 00:26:41,436 --> 00:26:43,040
It's not that impressive.
这很一般嘛。
15. 00:26:53,364 --> 00:26:56,260
What in the name of... What?
这都是些什么啊?
16. 00:30:04,556 --> 00:30:06,250
You done been shrunk!
你完蛋了!
17. 00:30:09,227 --> 00:30:11,130
I got the shrink ray, all right.
我顺利搞到缩小射线了。
18. 00:30:18,319 --> 00:30:20,050
Don't make me laugh! No.
别逗了! 没有。
19. 00:30:23,283 --> 00:30:26,220
and P.P.S., by the time I'm done with him,
再, 再说, 等哥摆平他以后,
20. 00:30:33,251 --> 00:30:37,240
Look at you, a little tiny toilet for a little tiny baby...
迷你小宝贝, 专用的迷你小马桶.....
21. 00:30:51,436 --> 00:30:54,260
So, this is, like, your house?
这, 就是你家?
22. 00:32:57,812 --> 00:33:00,280
You will not touch anything.
不准碰任何东西。
23. 00:37:11,065 --> 00:37:13,730
The dentist thing is more of a hobby.
牙医只是我的副业。

24. 00:37:14,402 --> 00:37:16,720
In real life, I am a spy.
我真正的身份是间谍。
25. 00:40:15,959 --> 00:40:17,950
I think I can live with that.
我不会介意的。
26. 00:40:22,090 --> 00:40:26,170
Yes, but they are very old and highly unlikely to blow up.
没错，不过它们已经老得不可能爆炸了。
27. 00:40:37,814 --> 00:40:41,310
Well, then it's going to be a long night for you, isn't it?
那么，你的夜晚注定格外漫长了？
28. 00:40:45,947 --> 00:40:49,730
Because there are literally thousands of them.
这里的虫子超多的哦。
29. 00:43:23,062 --> 00:43:26,060
I have pins and needles that I'm sitting on.
我简直如坐针毡的。
30. 00:51:41,978 --> 00:51:44,980
She hit that. I saw that with my own eyes.
她打到了 我明明看到了。
31. 00:51:45,148 --> 00:51:47,820
Hey, buddy, let me explain something to you.
嘿，老兄，我给你解释。
32. 00:54:49,624 --> 00:54:54,090
No, no, no! No, I'm sorry. It was a little attempt at humour.
不，不，不，不是！抱歉。那只是我小幽默一下。
33. 00:55:16,276 --> 00:55:19,000
What are you doing? I told you to stay out of here!
你们又要干嘛？跟你们说了别过来！
34. 00:55:37,255 --> 00:55:41,020
No need to continue. I've seen quite enough.

别说了。够了。

35. 00:55:41,176 --> 00:55:43,480

- But my plan...

- Is a great plan.

- 但是我的计划...

- 很好。

36. 00:55:43,636 --> 00:55:46,740

I love everything about your plan, except for one thing...

计划很好，美中不足的.....

37. 00:56:23,343 --> 00:56:25,560

Let's face reality, Gru.

面对现实吧, Gru。

38. 00:56:30,683 --> 00:56:34,820

We're gonna put our faith, our money, into a...

所以银行决定 转而投资...

39. 00:57:11,099 --> 00:57:13,820

Well, I am here to put those rumours to rest.

我觉得需要出来说明一下。

40. 00:57:25,530 --> 00:57:28,030

So how will we get to the moon?

那还怎么登月呢?

41. 00:58:34,766 --> 00:58:38,240

...using this and whatever else we can find!

.....竭尽所能 我们可以的!

42. 00:59:36,870 --> 00:59:38,800

Mom! What are you doing here?

妈! 你怎么来了?

43. 00:59:50,466 --> 00:59:54,940

And here, he's all dressed up in his Sunday best.

这张, 他当时要去做礼拜。

44. 00:59:55,680 --> 00:59:57,820

He looks like a girl!

- 真像个女孩!
45. 00:59:57,974 --> 01:00:01,070
Yes, he does. An ugly girl!
没错 不过丑了点!
46. 01:01:27,188 --> 01:01:31,370
I guess Gru must just have one that looks exactly like it!
那 Gru 这个估计是仿制的吧!
47. 01:02:09,814 --> 01:02:11,250
Come on now, it's bedtime.
过来 睡觉了。
48. 01:02:20,825 --> 01:02:25,260
This is beddie-bye time, right now. I'm not kidding around. I mean it!
该说晚安了, 不是开玩笑, 真的!
49. 01:02:37,133 --> 01:02:40,900
The physical appearance of the "please" makes no difference.
再怎么求也不行。
50. 01:06:06,968 --> 01:06:12,490
I was thinking, maybe a heist is a Tuesday thing, right?
星期二怎么样, 好不好?
51. 01:06:21,149 --> 01:06:24,290
...become the man who stole the moon!
.....盗月神偷啊!
52. 01:10:10,128 --> 01:10:14,160
I don't go to little girls' dance recitals!
我才不去看什么公演呢!
53. 01:13:31,704 --> 01:13:33,150
I can make it!
还来得及!
54. 01:14:07,282 --> 01:14:09,610
Can we just wait a few more minutes?
能再等一小会吗?
55. 01:22:29,117 --> 01:22:32,190

...and the moon has been returned to its rightful place in the sky.

.....月亮已经回归了。

56. 01:22:32,620 --> 01:22:37,200

But once again, law enforcement is baffled, leaving everyone to wonder,

但是，案情依旧不明朗，疑团重重。

Appendix III

Interviews

1) Interview with Professor Huang Libo in April 2014 via email

Brief Introduction to the Interviewee

Professor Huang is based in the School of English of Xi'an International Studies University. His main interest is the study of corpus-based translation studies.

Interview Topic

How to collate an appropriate corpus for this research

Scholar's Suggestions

Professor Huang's reply mainly covers: 1) suggestion on attending a relevant training course or workshop; 2) searching online in order to find a useful corpus to be referenced by the researcher.

Transcription

Q = questions asked by the researcher; A = answers from Professor Huang

Q: Dear Professor, I am happy to write this letter to you! I am a first year PhD student in the University of Salford. I am now undertaking research on the discussion of translated animation film subtitling. I plan to use a corpus as the primary research tool in my research in order to analyse the translation strategies and issues from a selection of 15 animation films. I would like to ask for your advice on choosing a proper type of corpus. Thank you very much for your help!

A: Dear Ms Jin, thank you for your letter! Since you are just starting your study, I recommend you to learn the main types of corpus in translation studies first. Every year, in Beijing and Shanghai, there will be relevant summer courses or training for learners. You may want to join in one or two of these studies to gain a basic understanding of corpus. You may also search online or buy access to the online library of Beijing International Studies University to see their recent constructed

Chinese-English parallel corpus. This may give you some useful help. I wish you good luck in your study!

2) Interview with Professor Liang Maocheng and Dr. Xu Jiajin, 8 July 2014, Beijing, China

Brief Introduction to the Interviewees

Professor Liang Maocheng is a teacher, researcher and professor at Beijing International Studies University. His study interests are corpus linguistics, computer languages, second language acquisition and language comparison.

Dr. Xu Jiajin is a researcher at the same university in Beijing, whose study interests are applied linguistics, corpus linguistics and corpus-based discourse construction.

Interview Topic

Suggestions that practical scholars in the field of corpus study can offer to the researcher in order to construct a parallel corpus for this specific study.

In order to seek an effective and innovative research methodology for the current research, the researcher referenced relevant papers and books on the study field of AVT and she found that the tendency within translation studies research has been towards applying a corpus in recent years. However, the use of this method in subtitle translation is seldom. Then the researcher obtained permission from her supervisors to attend a summer course on the topic of corpus in translation studies. On this course, the researcher learned about different types of corpora and got to know their different functions from the teaching of the two famous scholars in the area of corpus study. Besides listening to the course content, the researcher got the chance to interview the two scholars in order to get suggestions on choosing the applicable type of corpus in her specific research.

Scholars' Suggestions

In the course of the conversation about how to construct a suitable corpus for this specific study, the interviewees offered a great deal of useful advice, which enabled the researcher to build up her own corpus in a purposeful and focused way. The main elements of this advice were as follows: firstly, they encouraged the researcher to seek practical input from the Shanghai Translated Film Studio, the official company for

translating exported films into China; secondly, they recommended naming this specific corpus as a “self-built parallel corpus for a special purpose”, in view of the usage and scale of the corpus; thirdly, in the next phase of the research work, they encouraged the researcher to continue inputting more data into the corpus in order to obtain more effective and objective data results; lastly, they recommended transforming the data results into value measurements with a practical application to help real-world subtitlers produce subtitles of a more effective and reliable quality.

Transcription

Q = questions asked by the researcher; A1 = answers from Professor Liang; A2 = answers from Dr. Xu

Q1: Good afternoon, Professor Liang, Dr. Xu. Thank you for accepting this interview. Could you please briefly introduce yourselves first?

A1: Good afternoon. Thank you for your invitation. I am the keynote speaker on this summer course. I am a teacher at the Beijing International Studies University. In recent years, Dr. Xu and I joined a research group on the topic of corpus study in linguistics and translation Studies. On this summer course, we will introduce the main types of applicable corpus in language studies and will help you to find out the appropriate type of corpus for your specific studies.

A2: Good afternoon. I am happy to accept this interview. I was invited to attend the teaching of this summer course because of my particular experience in building up corpora for the language studies' purposes. I am a team member in the research group of corpus studies in the University of Beijing International Studies. Professor Liang is my colleague.

Q2: Thank you. After attending the first day of this course, I found that the use of corpus in language studies is very important and helpful. To discuss the use in translation studies, what are the main types of corpora?

A1: According to the current situation in China, there are three main types of corpora in translation studies: 1) corpora for English learners; 2) parallel corpora and 3) English corpora for special purposes.

A2: Yes, I agree with Professor Liang. And we will introduce these types of corpora in the following days of the course. If time permits, we will give you a chance to take a look of the corpus we just built up in the last year, which is called the Chinese-English parallel corpus.

Q3: I am now doing research on the topic of animation film subtitling translation. I need to compare the original subtitles with their corresponding released translations. So, I would like to ask your suggestions for finding an appropriate corpus to use in my study.

A1: Film subtitling translation is a new tendency in translation studies in China. It is a good point, I think. Since you need to do many comparative works, I recommend you to use a parallel corpus. Unfortunately, however, there is no English-Chinese film subtitling parallel corpus at this moment, so you probably need to build up your own corpus for your own specific purposes.

A2: I also recommend you to search for relevant parallel corpora, both in China and in the West. The big one built up by the University of Lancaster will be worth referencing. The review of these corpora may also help you to identify applicable software in building up the parallel corpus. Maybe your special purpose corpus will be enlarged one day by other scholars and this kind of corpus will be well developed in China.

Q4: Thank you very much for your suggestions and encouragement! I will try my best to accomplish this meaningful and hopeful task. Do you have any suggestions on collecting effective data? I am worried about collecting unofficial data from the Internet.

A1: This is an important concern. Since you are based in Shanghai, you may apply to visit the Shanghai Translated Film Studio, one of biggest translating films companies in China, which may offer you something useful.

A2: You may also search on some official websites like Sheshou, Douban, iqiya. They are legal websites and relatively reliable.

Q: Thank you very much for all your suggestions and your time! Your advice is very helpful! Many thanks!

A: You are welcome!

3) Interview with Ms. He Dan, 15 September 2015, Shanghai, China

Brief Introduction to the Interviewee

Ms He Dan works at Shanghai University of Sport; she is a teacher in the School of Arts and Media. Her study interests are film-making, photographing and film editing. She is a practical film-maker with over seven years' experience.

Interview Topic

How many Chinese characters are suitable for an audience to read in one line of a film subtitle?

Scholar's Suggestions

“The acceptable and readable length should be around 18 to 23 characters in each frame of a film; then, if divided into two lines, no more than 18 characters in a single line. However, when the subtitle is over 18 Chinese characters, the subtitler needs to make a line and a half to put in the whole content. Furthermore, the maximum number of subtitle lines in one frame should be no more than two”.

Transcription

Q = questions asked by the researcher; A = answers from Ms He

Q: Hi, Ms He. Thank you for agreeing to this interview! Please could you introduce yourself?

A: Hello, Ms Jin. My name is He Dan, a young teacher in the Department of Sports Media of Shanghai University of Sport. I mainly teach film-making and photography courses.

Q: I know you also have practical experiences in making films at our university, such as every year's New Year's Gala and interviews with popular teachers of Shanghai University of Sport.

A: Yes. I started this work when I was a sophomore at this university.

Q: As of this year, you have over five years' experience in making films. Do you also make subtitles for your films?

A: Yes. Each film-maker on our team can do every job when making a film. Making subtitles is one of the important parts of our post-production.

Q: Ok. I would like to ask for your advice about the ideal length of Chinese subtitles in a single line.

A: Ok, when I was a student, I learned from a textbook that the acceptable and readable length should be around 18 to 23 characters in each frame of a film. And in the context of my practical work, I agree with this referenced range of numbers. However, I always try to make my subtitles brief and simple.

Q: Fine. I also find that subtitlers sometimes use two lines to show a long subtitle, do you think that is applicable?

A: According to my experience, if divided into two lines, no more than 18 characters in a single line. However, when the subtitle is over 18 Chinese characters, the subtitler needs to make a line and a half to put in the whole content. Furthermore, the maximum number of subtitle lines in one frame should be no more than two.

Q: Ok, I see. Thank you very much for your help!

A: I am happy to give you help.

4) Interview with Ms Bunny Martin and Mr. Roy Loveday, 25 October 2016, Surrey, UK

Brief Introduction to the Interviewees

Ms Bunny Martin is a project director and a trainer in a youth centre. She is also a practical film-maker with over 15 years' work experience. She also trains young people in making animation films during their school vacations in a local community centre.

Mr. Roy Loveday is an audiovisual engineer and a manager in a cinema. He has over 10 years' work experience in animation film-making. He is also a trainer in a local community centre.

Interview Topic

How many English characters/words are suitable for an audience to read in one line of a film subtitle?

Scholars' Suggestions

Ms Martin suggests no more than 15 words in a single-line subtitle and emphasizes the fact that it is important to put humour into the subtitles in order to give the audience a sense of fun. The use of slang, Bible stories and popular expressions are primary cultural memes in subtitles.

Mr. Loveday suggests the ideal length of a single-line subtitle is about 11 English words. When making animation films, he prefers to use colloquial expressions in order to make the subtitle brief and simple.

Practitioners' Suggestions

For the first question, the two practitioners have different ideas. However, both practitioners emphasized that the readability among the audience is their standard when creating subtitles.

The second question asked about investigating the cultural components in the source language. If these are noticed by the producer, when the subtitlers translate the subtitles in to the target language, the translation of culturally specific terms in the

source culture should not be neglected. The answers from the interviewees validate another of the hypotheses outlined in this thesis; therefore, an awareness of cultural components is essential in the subtitle translation.

Transcription

Q = questions asked by the researcher; A1 = answers from Ms Martin; A2 = answers from Mr. Loveday

Q1: Good afternoon, Ms Martin, Mr. Loveday! Thank you for taking part in this interview. I am a PhD student studying translated animation film subtitling. May I ask you to give a brief self-introduction first?

A1: Good afternoon, Ms Jin. I am glad to take part in this interview. My name is Bunny, I am a project director in a youth centre and have been a practical film-maker for over 15 years. I also train young people in animation film-making with Roy. As you see, we are now preparing the new run of training for the coming week.

A2: Good afternoon! Thank you for your interview! My name is Roy, I am Bunny's colleague. I will later teach animation film-making to a group of young people. I am also a manager in a cinema and an audiovisual engineer. I have over 10 years' experience in animation film-making.

Q2: Thank you both. Since you are doing animation film making and training, I would like to ask you about your experience of making subtitles. Please talk about the ideal length of a single-line subtitle in English.

A1: No more than 40 characters with spaces and punctuations. My own estimation about the number of English words in a single-line subtitle should be around 15 maximum. However, I should emphasize that my estimation should only be a reference for experienced subtitlers, as they ought to judge its validity visually according to their own experience. Otherwise, subtitlers need to follow the regulation of 40 English characters in each single line strictly.

A2: Based on my experience, taking the factor of the age of the audience in animation films into account, I advise the ideal length of a single-line English subtitle to be within 11 words.

Q3: Do you prefer to use slang and English humour in your animations?

A1: Yes, I like to use colloquial expressions and some typical English expressions in subtitles. I think these can make people have more fun, and make the language more approachable and similar to their real-life language.

A2: Yes, I agree with Bunny. The use of typical local expressions can attract audiences. In the making of animation films, I also encourage my trainees to make subtitles by themselves. These young people prefer to use oral and authentic language they are using in their real life. This makes the animations vivid and real. By the way, I guess the translation of English subtitles should try to keep the original language features for the target audience, then they will know us more.

Q4: Yes, thank you for your suggestions. I agree with you. The use of typical expressions in a language is one way to deliver the original culture. The subtitlers should try their best to use authentic expressions as much as possible. Since an animation film is typically an entertaining and humorous film genre, the subtitles in this kind of film need to be simple and colloquial. Yes, for translators of subtitling, keeping the original humour is meaningful but changeable. We are not always keeping everything as in the original; we need to keep a balance between the audience's ability to comprehend and the loyalty to the original author of the film. Thank you for your time!

A1and2: You are welcome!

5) Interview with three subtitlers from the Shanghai Translated Film Studio in September 2015, Shanghai, China

Brief Introduction to the Interviewees

The subtitlers were happy to share their working experiences with the current researcher; they wished the following comments to be anonymously recorded, because they regard their work as team efforts.

Mr. A is aged 37 years and has worked as a subtitle translator for 11 years since he received a master's degree from university.

Mr. B is aged 48 years and is a team leader of a subtitle translation group. He has a habit of paying attention to the grades and comments from netizens on their translated films.

Ms. C is about 30 years of age; she is a young subtitler, but has over five years of experience. Her experience helps her to be quick-minded and highly efficient in her subtitling translation work.

Interview Topic

Discussing awareness regarding the use of Chinese traditional expressions and popular expressions in the subtitlers' work, related to their own work experience.

Practitioners' Suggestions

The practitioners recommend using culturally loaded expressions such as traditional expressions and popular expressions in subtitle translation. On the one hand, they hope that the use of these types of expressions makes foreign films more approachable to Chinese audiences; on the other hand, they believe this is a way to develop and inherit Chinese culture. The three practical subtitlers have different ways of learning and collecting up-to-date popular expressions, always keeping an eye on the quality of their translation. They believe the use of culturally loaded expressions makes their translated film more satisfying.

Transcription

Q = questions asked by the researcher; A1 = answers from Mr. A; A2 = answers from Mr. B; A3 = answers from Ms C

Q1: Good morning! Thank you for accepting this interview. I am a PhD student in the field of subtitle translation in animation films. My interview question is, do you agree with the use of culturally loaded expressions, such as traditional expressions and popular expressions in film subtitle translation, e.g., idioms, vernacular words and popular Internet expressions?

A1: Good morning. I am happy to talk about my experience. Yes. I think it is an effective factor to use culturally loaded expressions in my translation.

A2: Yes, I also pay attention to the use of these typical expressions. I think these language expressions make the translation vivid and real.

A3: For English animation films, most of the subtitles are dialogues and episodes. The use of these expressions can help me to find solutions to translate in an oral and sometimes rhythmic way.

Q2: Thanks. Can you please share with me your experience of learning and using these types of expressions?

A1: I began using traditional Chinese expressions in 2005, which was my second year of working in this company. I carried out a survey in certain cinemas, finding that audiences had a more enjoyable experience when they read and heard Chinese traditional expressions in a foreign film. From that time, in order to meet the audience's preference, I began to notice the use of such kinds of expressions. For young audiences, they are in the process of learning Chinese idioms and archaisms in school, so when we use these expressions in animation film translation, they may feel that the film is accessible. And for us adults, we have language customs in terms of using traditional expressions, such as idioms in our daily communication, so the use of this type of expression in translated subtitles is greatly acceptable. Thanks to Baidu [the biggest online search engine in China], in the process of my translating, Baidu helps me to immediately correct and confirm some expressions I am uncertain of.

A2: I always try my best to use traditional expressions and popular expressions in my translation as much as possible. One more advantage I found besides the one Mr. A

just mentioned is that the use of idioms can make shorter and more vivid translations than direct translations. And the use of popular expressions makes the overall translation more localized. We now have a new tendency in film translation, which is localization, which seeks to make the translation more like local language and closer to the local culture. I agree with this tendency. Film products are commercials, and part of our duty; we should make sure our translation is welcomed by the audience. I also have a habit of looking at online feedback from audiences about translated film subtitles, concluding that the turning point in the development of translated film subtitling occurred with *Garfield* [2005].

A3: I always have two particular reference books by my side when working: *300 Ancient Chinese Poems* [by Zeng Guoli, published in 2010 by the Publishing House of Jiangsu Province] and *Chinese Idiom Stories* [by the Shanghai People's Fine Arts Publishing House in 1952, published in 2007). Although these two books belong to the teenage reader group in China, they are very helpful in my practical work. I think they are suitable for me because my translation style pursues simple but effective expressions.

Q3: Thank you very much for your invaluable shared experience!

A1,2 and 3: You are welcome!

Postscript

In the answer from the second interviewee, there is a mention of the turning point in the history of translated animation films in China. This turning point is the translation of the 2005 film *Garfield*. Starting with this translated animation film, more and more scholars, practitioners and netizens have become aware of the use of typical expressions from popular language. The researcher carried out an investigation into this specific historic turning point in order to find more evidence to certify the importance of using popular expressions in current animation film translation.

According to the research, in this film, the translated subtitles comprised more than 34 per cent of expressions, which were culturally loaded Chinese words, including traditional expressions and popular Internet words. Over 32 per cent (2,810 out of 8,769) of netizens (net citizens) stated that they had noticed these expressions, while 60 per cent (168 out of 281) indicated their preference for these kinds of expressions.

It also needs to be mentioned here that the researcher searched online, on reputable Chinese academic websites, such as www.lunwenqikan.net and www.cnki.net, where she found 23 papers from the past five years, which discussed the translation in *Garfield*, in which the two main discussion points were traditional expressions and popular Internet expressions. For instance, in Xiao Cong's dissertation (2012:33), he emphasized the success of using culturally loaded expressions in the subtitling of *Garfield 2*. Meanwhile, for Tian Weijun (2013:39), the purpose of subtitle translation is to help the target audience comprehend the film, so the culturally loaded expressions with some specific strategies in the subtitling may have positive effects on enabling the target audience to understand the purpose. Meanwhile, Wang Yuwei (2008:36) pointed out that "a good quality of subtitling translation can definitely help the exported film win popularity in its foreign markets".

Further Opinions Indirectly Made by More Practitioners

Besides the three team mates' practical comments, the leaders of the team, all of whom are famous subtitlers in this company, expressed similar ideas in their interview at the Shanghai ACME Translation Co. Ltd. The team leader, Mr. Gu Qiyong, along with his teammates, finished the subtitle translation of *Garfield 2*. His idea of putting many popular expressions into the film translation made this film's subtitling a hot topic at that time in China. Audiences commented that "this translation of the film really moved the inner heart of the audience" (Gu Qiyong, cited in Wang Xiaojing, 2012). However, he also emphasized the "degree" of using this kind of expression in subtitle translation. He worried that the excessive use of this kind of expression will also arouse the dislike of the audience. Another practical subtitler named Lu Yaorong shared her experience of subtitling, stating that subtitling should obey the original meaning of the language and culture, such that subtitlers are not required to rewrite or recreate too drastically. They should find an equivalent as much as possible, or consider how to use culturally loaded expressions to highlight meaning in the subtitling.

6) Interview with Professor Xiao Weiqing and Professor Wang Kun, 25 June 2015, Taiwan

Brief Introduction to the Interviewees

Professor Xiao works at Shanghai International Studies University, whose main interest is audiovisual translation. She is one of the famous keynote speakers in the series of summer courses in translation studies at her university.

Professor Wang works at Shaanxi Technology University, whose main interest is translation studies from the perspective of intercultural communication.

Topic

High-graded animation films and the component of the quality of subtitling in these films.

Scholars' Main Opinions

Based on her opinions and experience, Professor Xiao from Shanghai International Studies University, whose main interest is audiovisual translation, said that higher-marked animation films in the Chinese market are bound to be of good quality when it comes to the translated subtitles. Audiences will probably rely for the most part on the translated subtitles to comprehend unfamiliar cultural elements in a film, such as the names of some characters, the customs and some of the humour. If the subtitlers neglect the translation of these culturally loaded expressions, the film may lose some of its impact. Meanwhile, Professor Wang, who works at Shannxi Technology University, shared her research results with the current researcher, both of whom had conducted a questionnaire survey with cinema audiences. For her part, she found that, in her investigated film types, animation films will attract more young people in the age range of 15-30 years old. Moreover, this age range will pay more attention to the quality of the translated films when they watch exported English-language films and the quality of the language when they watch Chinese imported films. This age range also places an emphasis on the importance of using culturally loaded expressions in the film subtitles, because they considered that this kind of expression can make the translated films more acceptable to the target markets and elicit a spectator's sense of familiarity with well-established national cultural-linguistic patterns. Moreover,

because they are generally a group of citizens in China, who received or are receiving a good education, they have a high expectation about the quality of the language in a film. And because their daily lives are characterized by online activities, they are the sort of active participants to grade the films they watch, writing down their personal comments online on certain websites and expressing their own feelings about the films they have watched. According to these investigations, the researcher can now conclude that the grades and the specific comments in the mentioned websites arguably show the importance of the quality of subtitling to a film, as well as the fact that culturally loaded expressions are able to increase an audiences' satisfaction with a film.

Transcription

Q = questions asked by the researcher; A1 = answers from Professor Xiao; A2 = answers from Professor Wang

Q1: Good afternoon, Professor Xiao and Professor Wang. I am happy to meet you in Taiwan. Taiwan is beautiful; it is my first time to come to here. Is this your first time here?

A1: No, I've been here once for casual traveling. I like this beautiful island as well. And this time is more meaningful for me because I can share my study with my peers like you two.

A2: Yes, this is the first time I have been here. Ms Jin, did you know we arrived here on the same flight?

Q2: Really? How amazing. We took the same flight to attend the same conference and share similar study interests! And Professor Xiao, I actually met you and talked with you once on the 2013 summer course at your university.

A1: Yes. I remembered. You told me that you just started your PhD study in Britain, and asked me if your research topic was effective.

A2: Yes. I saw you in the passengers' waiting area in Xi'anyang International Airport.

Q3: I am very appreciative that I can meet you two for a second time at this conference. This will be very helpful for my research study. May I ask, what is the importance of the quality of translation in translated animation films?

A1: I have been teaching on a translation course by using audiovisual materials for over five years. According to my observation, the quality of the translated subtitles is a key point when my students discuss the quality of a film. Because they are English major students, studying and analysing the quality of the translated subtitles is also a part of their main task. They may pay more attention to this aspect, rather than the aspects of story line, frames or music.

A2: I am always accompanied by my 11-year-old son when I watch animation films at the cinema. For the two types of translated animation films in China, the original English audio but translated Chinese subtitled ones and the translated Chinese audio and visual ones, I always choose the first type for the purpose of improving my son's English proficiency.

I think the audiences of my son's age will rely on the translated subtitles to understand the film, so it is important to make a good quality translation in subtitles for this type of audience. For me, because of my major and the difficulty level of the subtitles in animation films, I usually comprehend the film by listening; the translated subtitles are less important to me. However, I may also have an interest in reading these subtitles because of my profession; I always want to check the accuracy of the translated subtitles.

Q4: Yes. Different types of audiences may have different degrees of needs when using the translated subtitles. In my study, I also like to investigate the opinions expressed in the majority of translated animation films in China. Do you have suggestions on the majority group of this genre of films?

A1: According to my previous questionnaire survey, the majority of audiences for English translated animation films comprise young people, the age group of my college students. And over 90% of my students are fans of this genre of films. They may also habitually write their comments about the quality of the films they watch on relevant websites or online forums.

A2: I also conducted a similar survey with my students in three cinemas. The result was that this kind of film may attract more young people in the 15-30 age range compared with other types of translated films in the Chinese market. When I interviewed some of my students, their general view was that they think that translated animation films are always funny and interesting, that the main characters are adorable and that these films always educate people or encourage people in life. They also like this kind of film because it is a good way to practise their English listening comprehension and improve their ability of English-Chinese interpretation. Most young people will choose to watch the animation films with the original English audio soundtrack but with translated Chinese subtitles.

Q5: Thank you. My last question is about whether you think the use of traditional expressions, such as idioms and archaisms, and the use of popular expressions, such as slang and popular Internet words, are helpful for emphasizing the importance of cultural components in subtitle translations?

A1: Yes. I agree that these kinds of culturally loaded expressions should be used as much as possible in film translation. They can make the translation more vivid and attractive to the audience. Most English animation films are interesting and funny, so I think the use of popular expressions may keep or imitate the original humour to a good degree. For the use of traditional expressions, as you mentioned, idioms and archaisms embody Chinese traditional culture, while their unique word formation can help subtitlers to make more succinct subtitles.

A2: Yes, I agree too. We have a language custom of using idioms and popular Internet memes in our daily life. The use of these expressions in film translation is an authentic way of translation for the target audience.

Q6: Thank you very much, both of you! Your comments and experiences will be invaluable to my research.

A1 and 2: You are welcome!