

A Contrastive Analysis of Translation of Patriotic Genre Film Subtitles Based on Adaptation Theory

Wancheng Guo¹ Zhongkai Cao²

^{1,2} Hubei University of Chinese Medicine, Wuhan, Hubei, China

²Corresponding author.

Abstract

There are many forms of communication between different cultures, and one of the important channels of cultural exchange is film productions. The dissemination of film works cannot be separated from the translation of film subtitles, and the translation of subtitles requires the application of translation theory. This paper takes the official translation of “The Battle at Lake Changjin” and “Hacksaw Ridge” as an example, and analyzes the subtitle translation of both movies in detail based on the theory of conformity. To explore the application of the theory in the practice of film subtitle translation, this paper presents a detailed analysis from two aspects: language structure adaptation. The study comes to a conclusion that under the guidance of language adaptation theory, translators can adopt various translation strategies and methods for language structure and context adaptation, such as phonetic translation, naturalization, etc. At the same time, in order to improve the translation quality, translators themselves need to continuously enrich their own cultural literacy, so as to strengthen their translation competence and optimize the translation of movie subtitle.

Keywords: *Adaption Theory; Subtitle translation; Translation strategies.*

1. INTRODUCTION

With the deepening of globalization, the cultural exchanges between China and other countries are more and more frequent, which provides great convenience for people to learn about Chinese language and culture, of which movies are a very important sources. Chinese subtitle translation research started late, and has not formed a complete and mature theoretical system like the western countries(Li Shiyao, 2021).This paper introduces the subtitle translation of two films, “The Battle at Lake Changjin” and “Hacksaw Ridge”, and makes a comparison from the perspective of Adaptation Theory. With the background of the battle at Changjin Lake in the second campaign of the war to resist the US aggression, “The Battle at Lake Changjin” tells the war story, in which the combating troops of the Chinese People's Volunteer Army on the Eastern Front, with their iron will and brave fighting spirit, reversed the battlefield situation and made an important contribution to the victory of the battle at Lake Changjin. In fact, the extremely cold and harsh environment made this war strikingly prominent in the history. The file

vividly illustrates the strength of the national will and national power, and deeply expresses the people's incomparable treasure, expectation of peace and a new, better life. This film was released in Chinese Mainland, Hong Kong SAR, Macau SAR, Singapore, USA, Canada and Australia. Hacksaw Ridge opened in theaters in the United States on November 04 and in China on December 08, 2016. And it stood out as a 2016 American Film Institute Top Ten Movie in December 2016. The film is based on the true story of Private Desmond Doss, a World War II medic who refused to carry a weapon into battle and saved 75 of his comrades with his bare hands during the Battle of Okinawa. These two films both tell the story of patriotism, which highlights the precious national spirit of people's indomitable struggle. Patriotism demonstrated in war stories have long played a vital role in passing down the national spirit, promoting the righteousness of society and shaping the national culture. Therefore, good subtitle translation is of crucial significance to enable the foreign audiences to better understand Chinese films. With China's continuous opening-up to the world, more and more domestic movies are going abroad, telling

Chinese stories, and the translation of movie subtitles is attracting ever-increasing attention. In this paper, researchers take patriotic movies “The Battle at Lake Changjin” and “Hacksaw Ridge” as examples and discuss the application of translation strategy from the perspective of conformism in the English translation of the subtitles. Subtitle translation is essentially a process of language adaptation. Since there are huge linguistic and cultural differences between Chinese and English, translators must accurately convey the basic message and cultural connotation of the original work, and pay attention to the linguistic conformity to the language habits, while appreciating habits of the target language audience. In addition, movie subtitles are different from other written texts in that the film is presented to the audience as a combination of picture, sound and subtitles, and the subtitles must switch with the picture and sound, almost simultaneously. Li Shiyao holds the opinion that “Translation has a long history as a complex subject for us to study carefully” (Li Shiyao, 2021). Based on the transient nature of movie subtitles, in order to help the target audience better understand the film within the limited time, the translator must also be familiar with the context of the whole film to ensure the accuracy, logic and vividness of the storyline. Translation must be clear, understandable, and smooth (Qian Shaochang, 2000:61-65).

2. LITERATURE REVIEW

Due to the large differences between Chinese and English, the use of appropriate translation transformation strategies in the subtitles of domestic patriotic genre films can improve the understanding and acceptance of Chinese culture by the audiences of target language. Among the theoretical strategies applied in the translation of Chinese and English subtitles, Catford's translation conversion theory, naturalization and dissimilation strategies have been studied more frequently. For example, Wu Dan (2021) took Catford's translation transformation theory and conducted a specific study of subtitle translation of the movie *The Eight Hundred*. The study focused on such techniques as structural transformation, category transformation, unit transformation and internal transformation in hierarchical transformation and category transformation, through targeted analysis and study, it found that Catford's translation transformation theory can provide good guidance in the Chinese-English subtitle translation of Chinese movies. Professor Zhao Haosheng, a Chinese American, mentioned that most Americans, including members

of Congress and government officials, know little about Chinese culture (Zhao Haosheng, 2001). Besides this theory can help to address many problems caused by the differences between Chinese and English, thus further promote the spread of Chinese films and TV to foreign audience [1]. Meanwhile, Liu Yixin (2021) analyzed the subtitle translations with cultural connotations in the movie “*The Eight Hundred*” from the perspective of naturalized and alienated translation, taking into account the characteristics of movie subtitle translation [2]. The translation strategies of naturalization and dissimilation adopted by the translators for different cultural connotations and applied in different contexts, enabling the audience of the target language to have a deeper understanding of the patriotic spirit and national ethics shown by the “*Eight Hundred Strong Soldiers*” in the film. Additionally, Piao Zhehao also believes that “film and television translation is a special branch of literary translation or a special kind of literary translation” [3]. The article also studies the cultural factors in film and television translation, adopt literal or free translation strategies according to the actual situation, and discuss the pun translation skills with example (Zhang Chunbai, 1998:50-53)

As another type of literary translation, film and television subtitle translation has the general nature of literary translation, but also has its own characteristics and methods. Immediacy is one of the most important features of movie subtitle translation. The length of a movie is often around two hours, and sometimes the plot is tight and the picture changes quickly, leaving little time for the audience to think, which requires the subtitles to present accurately and immediately. Zoe believe that “the disappearance of each subtitle should generally be synchronized with the end of the corresponding language segment, because the subtitle stays on the screen for too long is likely to be read again by the audience” (Zoe De Linde 1999). Films are enjoyed by a wide range of audiences of all ages and levels of education. Although there are well-educated audience, the general audience may not be able to understand a foreign language well. Therefore, subtitle translation should take full account of the audience's receptiveness and appreciation level. As the famous translator Liu Miqing noted: “Social gain is the test of quality” [4]. Film subtitling does not exist alone, it must be simultaneous and synchronized with other elements of film and television artwork such as sound and picture. The picture and sound are the most

important, but subtitles actually play an indispensable supporting role. "The audience hears the voice of actors and actress while also viewing their performance, paying attention to the various changes in the picture as well as the music and sound effects" [5]. To get the episodes adequately accepted, the subtitles can serve as a bridge to a large to some extent. Professor Ma Zhenqi regarded the basic principle of film and television translation in five aspects, including oral conversion, emotion, the shape of the mouth and pronunciation (Ma Zhengqi, 1997:16-25).

The theory of translation purpose is one of the most important theories of the German functional school, founded by German translation theorists Hans J. Vermeer and Rice. Vermeer has elaborated this theory in "A Framework for Ordinary Translation Theory", stating that "translation is an act with a purpose, and the translator has to start from the target language reader and let the purpose of the translation determine the translation process." At the same time, Vermeer establishes three principles of purposivism. The first is the principle of purpose. As the first principle of purpose theory, it preaches the orientation to the target text and target culture, and through the translation strategy of alienation or naturalization, the target language readers will experience the same aesthetic interest as the source language readers. The second is the coherence rule. The coherence rule can be divided into intra-textual coherence and intertextual coherence. The third is the fidelity rule. The fidelity rule is about respecting the original text, that is, the translator cannot leave the text behind and cannot change the original meaning of the source language in order to pursue certain artistic effects. The close communication among European countries with high degree of connection between different language, cultural diversity and interoperability has contribute to the development of European film and television translation theory (Kang Le, 2007:81-86).

According to the above analysis and introduction, researchers get to know that, in the translation of movie subtitles, translators need to combine the translation characteristics of movie subtitles, such as immediacy, commonality and comprehensiveness. Then, appropriate translation strategies should be adopted, such as naturalization and dissimilation strategies commonly used in Chinese-English translation. In addition, the integration of relevant translation theories, such as translation transformation theory, is also integrated. In addition, cultural communication and

information transfer are crucial in the process of subtitle translation. Translation purpose theory provides inspiration and direction for subtitle translation, and achieves the reciprocity of information and expression functions through interlingual conversion. Based on the above analysis, from the perspective of Adaptation Theory, this paper compares and analyzes the characteristics of film subtitle translation of two films, "The Battle at Lake Changjin" and "Hacksaw Ridge", with the hope of further promoting Chinese films to the world, and introducing the Adaptation Theory to more subtitle translators.

3. THEORETICAL BASIS

Linguistic Adaption Theory is a theory of language proposed by Jef Verschueren, Secretary General of the International Pragmatics Society and Professor at the University of Antwerp, Belgium, in his 1999 book "Understanding Pragmatics"[6]. Jef Verschueren argues that the process of using language is a constant process of linguistic choice, both at any level of language structure such as phonology, intonation, code, vocabulary or grammatical structure, and also in the choice of language strategies. In the perspective of pragmatic adaptation theory, the translation process is a communicative process in which the translator dynamically conforms to the reader of the translation. The translator plays a dual role in the translation process as both the comprehend or and the communicator of the source language text[7].

3.1 The Development of Adaptation Theory

Adaptation theory is a linguistic theory founded by Jef Verschueren, a famous Belgian linguist and secretary general of the International Pragmatics Society [8]. In his view, language use is the process by which language functions, or rather, the process by which language users constantly choose linguistic devices to achieve communicative intentions according to the needs of the communicative context.

3.2 The Basic Concepts of Adaptation Theory

Starting from conformity, language use is seen as a process in which the sender and the addressee are constantly making choices. Choices occur both at the level of language structure and at the level of strategy. The process of selection is a dynamic

process of mutual compliance between context and language choice, in which the degree of language users' awareness of the communicative process is highlighted through language choice[9].

3.3 The Four Analytical Perspectives of Adaptation Theory

Based on the Adaption Theory, language use can be elaborated and explained in four ways: Contextual Correlates of Adaptability, Structural Objects of Adaptability, Dynamics of Adaptability, and Salience of the Adaption Process. The application of these four aspects is comprehensive, not isolated, and need to be interdependent and mutually responsive, and it can be said that each aspect of the choice is a result of responsiveness [10].

The first two perspectives specify the scope of conformity, i.e., the sum of verbal and nonverbal factors in verbal communication. And the dynamics of adaptability refers to the dynamic adaptability made between the context and the language structure in the process of language selection. The salience of adaptability discusses the conscious response of people to varying conformity to meaning during language use. These four research perspectives are not disparate research topics, but should be seen as interdependent research priorities in the pragmatic approach to language use, as a complete organic whole.

3.3.1 Contextual Correlates of Adaptability

In Contextual Correlates of Adaptability, the authors divide the context into communicative and linguistic contexts. The communicative context includes factors such as the language user, the psychological world, the social world, and the physical world. Language users are at the center of the communicative context [11]. Linguistic context, which consists of three main aspects: intra-partite articulation, i.e., the use of conjunctions such as contrast, substitution, logical relations, etc. to achieve the semantic relevance of the part of speech. Intertextual constraints, i.e., the discourse is influenced and conditioned by the topic, genre, or situational factors being talked about. Linear sequences, i.e., language is chosen with attention to the logical-semantic relations of the discourse context, which is organized sequentially.

3.3.2 Structural Objects of Adaptability

Structural objects of adaptability refer to the choice of linguistic structure and principles of structural composition, which broadly includes four aspects: the choice of language and corpora; the choice of discourse construction components; and the choice of discourse and segments. In terms of linguistic structure, the process of language choice relies on the combined use of the four aspects mentioned above, which are not independent of each other, but are mutually responsive and interdependent.

3.3.3 Dynamics of Adaptability

The dynamics of adaptability refers to the dynamic conformity made between context and language structure in the process of language choice, which is reflected in three aspects respectively: temporal conformity, i.e., Language output and comprehension vary over time; different contexts constrain language choice flexible changes in the linear structure of language, which is mainly reflected in the changes in the linear structure of language. The process of translation is a dynamic adaptability process, in which the translator mobilizes his or her existing cognitive resources in the original cognitive context and brings into play his or her subjective consciousness to seek the best correlation in the original cognitive context, and then makes linguistic choices in the translated language cognitive context in a conformist manner to make dynamic adaptability.

3.3.4 Salience of the Adaption Process

Adaptive salience refers to the fact that different psychosocial aspects of the subordination process lead to the use of different linguistic devices.

4. SUBTITLES TRANSLATION OF “THE BATTLE AT LAKE CHANGJIN” UNDER ADAPTATION THEORY STRATEGY

4.1 Application of Contextual Correlates of Adaptability

Verschueren divides contexts into linguistic and communicative contexts. The communicative context includes the material world, the spiritual world, and the social world. The physical world consists mainly of the indicative relations of space-

time, the psychological world refers mainly to the cognitive and emotional aspects of the speaker's and listener's personality, emotions, desires and intentions, the social world refers to social situations, social environments, and the principles and guidelines that govern the speech and behavior of communicators. Subtitling is an intercultural communication activity, and the translator must adapt to the various contexts and adopt appropriate expressions in order to achieve effective meaning transmission. Taking into account the characteristics of the film's subtitles, this paper summarizes the Contextual Correlates of Adaptability into the following two categories: cultural adaptability and situational adaptability.

4.1.1 *Adaptation of Cultural Context*

During the long history, each nationality has formed its own unique historical allusions, customs and ways of thinking. These unique cultural backgrounds are brought about by the long-term development of a people and are well known to the people of this nation, but unfamiliar to people in other nations. Translators should fully understand the cultural connotation of the original film, conforming to the target language groups so that the audience can better understand the message of the film.

In the movie "The Battle at Lake Changjin", there are several translations in which cultural contexts were adapted.

- Example 1:

下手还挺黑啊你。(You're quite heavy-handed).

屁股还没有焐热。(Before we even had time to rest).

大闺女啊?还怕看?(Why? Are you shy?).

好像是兄弟部队。(Looks like it's our comrades).

爬得比乌龟还慢。(They are moving at a snail's pace).

你就紧跟你哥屁股后面。(You stick by your brother's side.)

In the movie *Hacksaw Ridge*, there is also application of Adaptation of cultural context.

- Example 2:

There you go thinking it all out. (你又钻牛角尖).

Gaze upon it in envy my friend. (眼红吧, 我的朋友).

Move it. Move it. I wanna see some fire here. (快快 我想要看到一点点活力).

Get the wood. Get the wall. Don't kiss quitters (过木桥上土墙, 别理后面的人).

In the above translation, "大闺女啊?还怕看?" into "Why? Are you shy?" can not only express the meaning of the word clearly, but also conform to the culture of the target language, which help to shorten the psychological distance with the target audience too. And the translation of "Gaze upon it, envy my friend?" into "眼红吧, 我的朋友" enables the audience to instantly grasp the meaning of the source language, and it is more in tune with the meaning of envy in Chinese culture. All of these examples show that in the process of translation, the translator has responded to the culture of the target language while remaining faithful to the meaning of the original work, providing a better background for the target language audience.

4.1.2 *Adaptation of Situational Context*

Context is dynamic and its changes with the development of the film's plot and the relationships of the characters in the film [12].The translator should accurately understand the film, clarify the logic of the story development, grasp the character traits, and adjust the information of the original work according to the cognitive context of the target language audience, so as to ensure the accuracy, logic and vividness of the translation, and convey the information and connotation of the original film to the target language audience in a more detailed way.

4.1.2.1 *Adaption of the Story Line*

An excellent translation begins with ensuring the integrity and accuracy of the film's story line. At the same time, considering the immediacy of movie subtitles, the translator should convey the original story line to the audience as clearly and accurately as possible through the translated language, since it helps to ensure its rationality and logic, so as to remove the viewing obstacles and help the viewers better understand the content of the movie.

In the movie of "The Battle at Lake Changjin", adaptation of situational context can be found in the translation of several episodes.

- Example 3: 我没有把老大照顾好。(Baili is gone).

The background of such subtitles was, Wu Qianli went back to home, holding his brother's urn in his hand, he fell to his knees in front of his parents, saying that he had not taken good care of his brother, that is, he was telling his parents that his brother had died.

- Example 4: 哥说, 让我帮帮他。(He asked me to help him take his life).

In the film, Wu Baili was hit by a bomb and had lost the lower half of his body, doomed to sacrifice and very painful, so he asked his brother to end his life.

Similar examples of such translation include, 雷公, 你是我亲爹。(Lei, great job).我毛岸英有什么理由不去?(Why shouldn't I go?).老子让他们回家生蛋。(I'll give them a reason to go home).

In the movie "Hacksaw Ridge", there are also application of Adaptation of situational context.

- Example 5: They wanna piece of it. (他们想和你一起创造奇迹。)

In the movie, Desmond Doss goes into battle alone to save his wounded comrades. Hundreds of his compatriots suffered heavy casualties at Hacksaw Ridge, and he praying incessantly and begging to save one more person with his own efforts. 75 wounded comrades were survived. So his comrades wanted to go to the battlefield with him to create miracles together.

- Example 6: I don't want to visit my son here. (我不希望在这里悼念我的儿子。)

The protagonist's father is a veteran of World War II, his teammates were killed, only he survived, he was very painful, frustrated, the whole day to drink, often alone to the cemetery to mourn his comrades. Because he has personally experienced war, he hopes that his son, Desmond Doss, will not go into the army.

4.1.2.2 *Adaptation of Characters' Personality*

In a film, there are usually characters with different personalities, and the moods of the characters change constantly with the development of the story line. Therefore, in order to make the target language viewers have a viewing experience that is closer to the source language viewers, the translated language needs to be characterized. This requires the translator to thoroughly understand the character of each character and the change of mood

in different scenes, to follow the psychological characteristics of the character at that time, to grasp the inner world of the character, and to choose the most appropriate and appropriate expression.

In the movie "The Battle at Lake Changjin", there are also translation examples of "adaptation of characters' personality".

- Example 7: 去不去都行。(Fine, I can go.)

This sentence is from Lei, Wu Baili invited Lei to go home with him after the war and live with him in his old age, because Lei had no family members at home, however, Lei is a very proud and self-reliant person in the film, and he does not want to trouble Wu Baili, however, Pinghe also said that he should go with Wu Baili, although he did not say he would go, but the story line indicate that he is willing to go.

4.2 *Application of Structural Objects of Adaptability*

The Structural Objects of Adaptability is reflected in the fact that people can arrange the information structure of discourse. There is a huge difference in the language structure between Chinese and English, on the basis of accurately conveying the meaning of the original film, the translator can rearrange the information structure of the target language to make the translation more flexible and vivid to meet the communicative needs.

4.2.1 *Phonetic Adaptation*

The phonetic adaptation is mainly reflected in the translation of words such as names of people, places and onomatopoeic words that appear in the film.

Most of the names in "The Battle at Lake Changjin" and "Hacksaw Ridge" are phonetically translated, such as 雷公 (Lei), 宋时轮 (Song Shilun), 老余 (Yu), 老彭 (Peng), 千里 (Qianli), 万里 (Wanli), Jack (杰克), Desmond (德斯蒙德), Smitty (史密提), Kirzinski (科恩斯基), Ford (福特), Walker (沃克), Pinnick (平尼克). These translations are all achieved by find words with similar pronunciation in the target language, and getting in line with the pronunciation rules of the source language. On the one hand, it can preserve the characteristics of the original film without affecting the understanding of the target language audience, and on the other hand, it can provide a better viewing effect by contrasting with the lip movements of the film's characters. Meanwhile, it is more of a respect for the original

work and the original characters. In addition, there are also some terms that use the “phonetic + transliteration” method. For example, in “The Battle at Lake Changjin”, Wu Qianli calls his brother “包子”, when translated into “Little Bun”, this not only retains part of the syllables of the original words, but also reflects the brother's love for his younger brother, achieving the unity of phonetic and meaningful translations. It helps the audience to better understand the ideological meaning of the film too. In “Hacksaw Ridge”, Sergeant Howell called “Desmond Doss Cornstock”, because Doss is not a strong and tall man. Sergeant Howell never calls people by their real names especially the freshman. The nickname Sergeant Howell (豪厄尔军士) gives to people in the movie not only makes the movie a bit more interesting, but also shows the arrogance of the character and the gap between the upper and lower ranks in the army.

4.2.2 Lexical Adaptation

In the process of Chinese-English and English-Chinese subtitle translation, vocabulary gaps often occur, and certain translation strategies must be used to adjust the original message when necessary. In the film “The Battle at Lake Changjin” and “Hacksaw Ridge”, the lexical adaptation is mainly reflected in the use of four-character words and Chinese popular words. These words are simple and concise in content, neat and well-proportioned in form, and pleasant to the ear in speech, which is a characteristic of Chinese culture. Appropriate translation of such words in the translation not only can make the translation content concise and clear, corresponding to the instantaneous characteristics of movie subtitles, but also conform to the Chinese vocabulary expression habits and the aesthetic requirements of the target language audience.

The film “The Battle at Lake Changjin” contains a large number of four-character words and Chinese buzzwords, and the English translations are listed below:

- Example 8:
白日做梦。(Not a chance).
简直是小菜一碟。(This was a cakewalk).
唇亡齿寒。(We are in the same boat).
看来我们已经胜券在握。(Seems to me that victory has been set in stone).
我们的士兵被困在冰天雪地的山脉里。(Our soldiers are trapped between hellish

mountain ranges and freezing temperatures).

There are also four-character words and Chinese buzzwords in the movie Hacksaw Ridge.

- Example 9:

That Smitty over there with Kirzinski's ass.(那边的史密提跟科恩斯基臭味相投).

With all my heart. Will you marry me?(全心全意地, 你愿意嫁给我吗?).

Sometimes men just get cold feet.(有时候男人会临阵退缩).

With the world so set on tearing itself apart, it doesn't seem like such a bad thing to me.(这世界把自己搞的四分五裂, 我想努力拯救它, 去救人).

Obviously, the translation of these four-character phrases has a deep literary color and is in line with the expression habits and aesthetic expectations of the target language audience. In addition, the translator has also added some popular Chinese Internet words in the translation to make the film more relevant to the target language audience.

All of these examples show that, in the process of translation, the translator has adapted to the culture of the audiences, while remaining faithful to the meaning of the original work, providing a more grounded work for the audiences. In addition, the frequent appearance of four-character words in the film's subtitles is also adaptation of cultural context.

In the film “The Battle at Lake Changjin”, the translation examples of four-character words are: 小菜一碟(cakewalk). 胜券在握(Victory has set in stone). And in the movie Hacksaw Ridge, there are similar translations like : With all my heart(全心全意). tearing it apart(四分五裂). These translation of four-character words can arouse the psychological resonance of the target language audiences, thus making it easier for audience to understand the film.

- Example 10: Look, it's the puking bears. (看他们那熊样) .

The word “熊样” is a common verbal buzzword in Chinese, reflecting the characteristics of spoken film subtitles. In addition, the translation of “puking bears” as “熊样” instead of “呕吐的熊” conveys the meaning of the source language very well. And the addition of Chinese Internet vocabulary makes the language expression more characteristic and interesting. The translation of “puking bears” as “熊样” graphically conveys the contempt of the

soldiers of the Polar Bears for the vomiting soldiers, while also conforming to the character, illustrating that the Polar Bears is the ace unit of the U.S. Army.

4.2.3 Syntactic Adaptation

There are great differences in syntactic structure between the two languages. Western philosophy has a tradition of individual thinking, and its analytical mode of thinking is manifested in language, which emphasizes formality and strict sentence structure, with words in sentences and clauses connected by conjunctions. In contrast, traditional Chinese philosophy emphasizes holistic thinking, which is expressed in language that emphasizes meaningfulness and implicit relationships, with a loose sentence structure and implicit inner meanings connecting words and clauses. Therefore, when translating film subtitles, researchers should pay attention to the differences in syntactic structure, adopt appropriate translation strategies and methods, and conform to the expression habits of the target language.

In the movie “The Battle at Lake Changjin”, examples of “syntactic adaptation” include.

- Example 11:

打得一拳开，免得百拳来。(Throw out one punch now to avoid hundred punches in the future).

上了车你得给我揉揉腿。(You should give me a massage when we're aboard).

余从戎，叫人去炸通信塔。(Yu, take your man and go blow up the signal tower).

And in “Hacksaw Ridge” there also exists Syntactic Adaptation.

- Example 12:

You lose so much ever dear to you. And then you're done with? (失去了无数挚爱，然后就没有用了?).

Why stop and save me whipping them both. (拦他们的话就两个都得打).

OK fine, you go smothering and kiss him (好极了赏他一个令人窒息的吻).

Through the above examples, it is easy to see that the original English sentences mostly use conjunctions, such as “and”, “when”, but when translated into Chinese, these words need to be omitted without translation. This is because English has many long sentences, and a complete sentence in English can only have one predicate verb, so if you want to express the meaning of the forbidden

sentence, you must rely on connecting words, prepositions, relational words. The Chinese language, on the other hand, makes good use of verbs and many short sentences, and the many small sentences are arranged according to natural logic and reason, seemingly separate but not separate, with a scattered form but a harmonious spirit, and read as one [13]. Therefore, in the English to Chinese translation, conjunctions, relatives and prepositions are omitted, which not only conforms to the syntactic structure of Chinese, but also makes the translation smooth and natural.

In the movie “The Battle at Lake Changjin”:

- Example 13:

开饭了。(Dinner is served).

看来我们已经胜券在握。(Seems to me that victory has been set in stone).

In “Hacksaw Ridge”:

- Example 14:

Or you just gonna leave me stranded?(要让我困在这里吗?).

Covered in dirt and grass eaten by worms.(泥草覆身，虫蛆啃噬).

I'm hardened by the knowledge you did not placed it there with intention.(很高兴你不是故意把刀插在脚上).

No matter how much you are tempted.(不管你有多心痒).

As can be seen, the original English sentence is dominated by the passive voice, while the Chinese translation is dominated by the active voice. This is also a different sentence expression habit between Chinese and English, if the translation is also translated as “被供应” “被放置”, the translation will look awkward and unnatural.

From the above examples, researchers can see the importance of syntactic conformity in subtitle translation. Of course, these aspects of syntactic conformity are not absolute and cannot be generalized, and the translator should make the most appropriate translation choice in relation to the content of the film.

5. RESEARCH FINDINGS

5.1 Differences Between Text Translation and Subtitle Translation

When taking the adaptation of both language structure and context into consideration, the

analysis and translation of film subtitle from the perspective of language conformity theory helps translators to standardize their translation behavior and accurately grasp the audience's viewing psychology, so as to improve the quality of the translation and realize the best communication effect of the film. The translator must take into account the huge differences between two languages and two cultures, combine the subtitle characteristics, contextual settings, character traits, and other factors, and adopt appropriate translation strategies and methods to achieve the maximum cross-cultural adaptation of the film, so as to provide the target language audiences with the same viewing effect as the source language audiences.

5.2 Differences Between Chinese to English and English to Chinese Translation

5.2.1 The Parataxis of Chinese and Hypotaxis of English

Compared with Chinese, English is more of a formal language, which mainly reflected in the use of vocabulary to link the various clauses, such as the use of “和” to indicate the parallel connection; “若” used to indicate the hypothetical conditional relationship; “因” used to indicate the cause-effect relationship, although there are also a certain number of Chinese sentences connected by connecting words, but the frequency of use is much smaller than that in English. In Chinese, conjunctions are rarely used to express the meaning. This difference between the English and Chinese languages is what researchers call morphology differences, which emphasizes structural integrity and morphological rigor. A tight and compact structure is often suggested so as to achieve the integrity of content and ideation, thus writers turn to rely on the logic of semantics to string the sentences together. To make it clearer, let's take a few examples of translations that appear in two movies.

- Example 15:

((当我们)上了车你得给我揉揉腿。). You should give me a massage when we're aboard.

(余从戎, 叫人(然后)去炸通信塔。). Yu, take your man and go blow up the signal tower.

The meaning and logic of the word “and” in example 15 is reflected in the parentheses of the

Chinese sentence, which shows that there is a strong logical relationship between the English language symbols, while our Chinese expressions are used to omit the words in parentheses and rely on the logic of semantics to connect the sentences, with fewer conjunctions and prepositions than in English.

5.2.2 Differences on the Preference of Forms

In English, passive voice is more preferred, and in Chinese, words such as “让”, “叫” are used to achieve the same effect, however, such expressions are not as commonly used as English passive voice, so the passive forms in English film subtitles are often translated into active forms in Chinese.

In the movie “The Battle at Lake Changjin”:

- Example 16:

开饭了。(Dinner is served).

看来我们已经胜券在握。(Seems to me that victory has been set in stone).

In “Hacksaw Ridge”:

- Example 17:

I'm hardened by the knowledge you did not placed it there with intention.(很高兴你不是故意把刀插在脚上).

No matter how much you are tempted.(不管你有多心痒).

5.3 Methods of Analyzing Subtitle Translation Based on Adaptation

5.3.1 General Translation

If the translation is copied from the past and translated directly, the translation will appear stiff and inappropriate. The translator uses a general translation, and the translation appears concise and smooth.

Eg: 哥说, 让我帮他。(He asked me to help him take his life).

5.3.2 Interpretive Translation

The greatest difficulty in translation is the difference between two cultures. What is self-evident in one culture has to be struggled to be

interpreted in the other. However, when translated into another language, the reader cannot understand it if it is not explained.

Eg: 大闺女啊?还怕看?(Why? Are you shy?).

6. CONCLUSION

The intercultural communication of excellent movies cannot be achieved without good subtitle translation, and translators of film subtitles should continuously improve their professional skills to contribute to the cross-culture communication. In the process of translating animation movie subtitles, the translator needs to reflect the social relationship, situational relationship and psychological environment in which the characters in the movie live on the premise of meeting the viewing needs and aesthetic expectations of minors.

6.1 Differences Between C-E and E-C Translation

The differences between Chinese to English and English to Chinese translation can be generally divided into the parataxis of Chinese and hypotaxis of English, and difference on the preference of forms. The parataxis of Chinese and hypotaxis of English is what researchers call morphological difference, which emphasizes structural integrity and morphological rigor. In order to achieve the integrity of content and ideation, a compact and tight structure is often recommended, and the author turns to the logic of semantics to string sentences together. Chinese mostly uses active voice, while English uses passive voice. Therefore, the passive voice in English movie subtitles is often translated into the active voice in Chinese. And the active voice in Chinese movie subtitles is often translated into passive voice in English.

6.2 Similarity Between C-E and E-C Translation

The basic word order is the same in Chinese and English. The basic word order of Chinese is "subject + predicate + object", and the basic order of English is also "subject-predicate/object". When the word order of the two languages is same, it can be translated completely without any adjustment.

6.3 Status and Characteristics of Subtitle Translation

As a medium of film communication, subtitling has its unique characteristics, which are mainly divided into the following three aspects: immediacy, commonality and comprehensiveness. In summary, the special feature of subtitle translation requires the translator to consider it as a criterion, so that the target audience can grasp the content of the film in a short period of time, and successfully meet their entertainment needs. At the same time, it is also necessary for the translators themselves to be culturally literate and understand different cultures in order to make good translations.

6.4 Improvement Approaches

From the above examples of translation, only when the translation responds to the various needs of the target language context can successful intercultural communication be achieved. To a serious and conscientious translator of film subtitles, there might not be a so-called best translation method, but rather a flexible combination of different methods for specific condition. In order to achieve better translations, the only way to optimize the translation should be a continuous learning and improvement of the translators, so as to expand their cultural knowledge base.

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