

摘 要

中外文化交流的领域多样化发展，中文影视作品备受瞩目，字幕翻译应运而生。字幕翻译并非只是表达字面意思，更多的是体现影视作品所包含的社会、文化、习俗等。本文以《甄嬛传》英译字幕为例，探究影视作品字幕英译成效并针对其中难点进行翻译技巧研究，以期为后续工作提供借鉴。本文以六集美版《甄嬛传》字幕为载体研究字幕中的诗词、成语及宫廷文化。其中，广受网友关注的热点字幕是本论文研究的重点。目前为止，对《甄嬛传》字幕翻译的评价并不尽如人意，但在美国官方网站上《甄嬛传》的整体评分很高，由此可见，分析研巧《甄嬛传》字幕可为以后的中国影视作品对外传播提供实例参考。

关键词：字幕翻译；字幕成效；翻译技巧

ABSTRACT

With the diversified development of Sino-foreign cultural exchanges, Chinese film and television works have attracted much attention, and subtitle translation has come into being. Subtitle translation is not only the expression of literal meaning, but more about the society, culture and customs contained in the stereo film and television works. This paper takes the English translation of the Legend of Zhen Huan as an example to explore the effectiveness of the translation of subtitles of film and television works and to study the translation skills in view of the difficulties, so as to provide reference for the subsequent work. This paper studies the poems, idioms and palace culture in the subtitles of the six-episode American version of the Legend of Zhen Huan. Among them, the hot subtitles which are widely concerned by netizens are the focus of this paper. So far, the translation of the subtitles of Legend of Zhen Huan has not been very satisfactory, but the overall rating of Legend of Zhen Huan on the official website in the United States is very high. It can be seen that the analysis of the subtitles of Legend of Zhen Huan can provide examples for the future communication of Chinese films and television works.

Keywords: Subtitle Translation; Subtitle Results; Translation Skills

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Chapter One Introduction

The American version of *The Legend of Zhen Huan* is edited by the Chinese version, a total of six episodes, 90 minutes each, and the image of the elderly “HuanHuan” acted by Sun Li is the first Chinese TV series aired on the mainstream TV station in the United States. On March 26, 2015, it was paid on the Netflix website in the United States. On March 26, 2001, it boarded Lohn.com to pay for on-site. *The Legend of Zhen Huan* is deeply loved by the audience in the country. In addition to the wonderful palace fights, the classic lines of *The Legend of Zhen Huan* have also become one of the main expectations of the American version of *The Legend of Zhen Huan* subtitle translation. Whether subtitle translation is in line with the expectations of the audience between the two parties is the basis of the subtitle translation. Based on this, the subtitle translation of the American version of *The Legend of Zhen Huan* has certain practical meaning.

This thesis is based on the audience's expectations of the classic interpreter of *The Legend of Zhen Huan*. It focuses on the focus and difficulties in the translation of *The Legend of Zhen Huan* in order to promote the development of subtitles translation, especially the external spread of Chinese film and television works. In front of it, the subtitle translation is booming, but the subtitle translation is mostly out of the slogan, and *The Legend of Zhen Huan* breaks this limit and the translation and research are also waiting to be released from the expectations of the source audience. From the restrictions of economic and technology, the foreign biography of the previous Chinese film and television work has not attracted the attention of the Internet. The existing *The Legend of Zhen Huan* not only attracted widespread attention, but also became an important step for the spread of Chinese film and television works to the outside world. It can be seen that the *The Legend of Zhen Huan* is indeed the development of the film and television industry. Chinese film and television works rarely go out of Asia. As far as American dramas and British dramas account for the Chinese market, the Chinese work is pure. So why did the Chinese film and television work not attract the attention of the world? Firstly, Chinese film and television work's shooting technology is relatively backward, and the quality of the work needs to be improved. Secondly, the marketing method of China Film and Television works needs to be mentioned. Thirdly, cultural differences So how to solve these existing problems, in addition to objective technical restrictions, the audience can only rely on subtitle translation. The subtitle translation should find the appropriate word and source of the word culture, which is what we call “naturalization”.

The biggest difficulty of the *The Legend of Zhen Huan* is the translation of the rear palace position. This is the most suspected part of the entire subtitle translation. Here, the subtitle group obviously uses the translation strategy of free translation, but the results make the translation results inconsistent with reality. The literal translation is the most common translation strategy in subtitles, and it is precisely the least doubtful part. It is learned from the previous publicity that the subtitle group is the American subtitle group. This is also the main reason why the audience doubts the original artistic conception, because the translators of the United States cannot fully understand the artistic conception contained in poetry in subtitles. As a subtitle group, the main task is the correct and smooth translation subtitles, and the mood in the subtitles can be ignored, because the film and television work is not a literary work after all. It can be seen that there are also disputes in literal translation and free translation. There are no questions about the advantages and disadvantages, but when the use of literal translations, when the use of free translations is also a question that the subtitle group needs to focus on.

Based on this, the questions solved by this thesis include : subtitles containing Chinese classical culture such as poetry, idioms etc. , the translation highlights in subtitles, the translation in the subtitles needs to be improved and subtitle strategy and choice. The purpose of the research is the key points in the summary subtitles translation, which is to explore the views and periods of Chinese and foreign audiences on subtitles translation and to explore the basic laws of subtitle translation, to increase the practice and theoretical basis of subtitle translation.

As a costume drama, the subtitles of *The Legend of Zhen Huan* are full of classical charm. Poems, idioms, etc. make this work more beautiful. This research map is used to explore the translation strategies of ancient classics from poetry, idioms and other aspects and combines the evaluation of the audience.

Poetry and idioms belong to the unique culture of China. The vocabulary in poetry often needs to be understood with a certain background knowledge. After editing the American version of *The Legend of Zhen Huan*, the poems left by the poems are simpler, and there is no need to introduce the background knowledge.

Chapter Two The Subtitle Translation of *The Legend of Zhen Huan*

Subtitle translation almost determines the success or failure of a film and television work. From the statistics of the official website of Netflix, it can be seen that the American version of *The Legend of Zhen Huan* has gone through a process of general ignoring to universal recognition. One star to four stars. After six episodes, the American version of *The Legend of Zhen Huan* scored a perfect counterattack, reaching 4 points (5 points for 5 points).

Such high evaluations are mainly the following reasons: gorgeous clothing, exquisite makeup capacity, wonderful palace fighting drama and foreign audiences' interest in the culture of Chinese biography. The scoring high also shows that the ancient Chinese and Chinese film and television works still have a huge market in Europe and the United States, and how to close the cultural values of foreign audiences to meet their curiosity about cultural differences at the same time. There are 36 translations of the US version of *The Legend of Zhen Huan* in Zhiwang, with a total of 4 articles from the perspective of functional theory. It can be seen that although the translation of the American version of *Zhen Huan* has attracted the attention of the majority of netizens, it has not transformed its attention to in-depth research.

Under the general trend of the national culture in the unification, the culture of ancient poetry has naturally become the most important judgment standard for the audience to translate the translation and failure of subtitles. The difficulty of subtitle translation lies in the cultural specific words in poetry and idioms. Due to the identification and love of Chinese audiences on its unique culture, the subtitle group is required to translate the imagery contained in its classical culture, but the subtitle group does not meet the requirements of Chinese audiences. Different evaluations. Culture is the fundamental place of a country and the people that is different from other countries. The qualified translator is not only two languages, but also proficient in two cultures (Ceramella, 208; 16).

It is worth noting that when *The Legend of Zhen Huan* was first played, he did not get such high evaluations. The reason included: the original novel of the American version of *The Legend of Zhen Huan* was not released in the United States, and American audiences had no background knowledge about the TV series. In the play, the owner's words are obscure and do not conform to the straight character of the Western people. The American version of *The Legend of Zhen Huan* has less ups and downs in the beginning. Chinese audiences like *The Legend of Zhen Huan*, not just because of its wonderful palace fighting drama. Throughout these years, most of the Qing Palace opera is based on the fought of Mingzhong, but there are not many detailed writing of the palace dramas that have been writing one after another. Describe each comparison, and the deduction is also stringed. If the subtitle group wants to achieve the same evaluation of Chinese and foreign audiences, it is necessary to translate *Zhen Huan* such as the abyss of the abyss and the thin ice.

In order to achieve this effect, the TV drama system and the subtitle group have also made a lot of efforts, especially the scene of Sun Li to make up for *Zhen Huan*'s old age to increase the audience's background knowledge.

2.1 Classical Culture Translation

Cultural load words refer to language vocabulary with national cultural colors and characteristics in the language system. When translating cultural load words, if the translation is improper, it will inevitably cause the cultural connotation feature. There are many Chinese cultures in *The Legend of Zhen Huan*, but there are great cultural differences in Chinese language and American language, which also causes great difficulties to translate the translation of the Chinese CCP word "Zhen Zhenzhuang". Therefore, this article is based on the perspective of cultural translation, and conducts in-depth research on the translation of the Chinese CCP word *The Legend of Zhen Huan* in the American version of *The Legend of Zhen Huan*, in order to accurately translate cultural load words and strengthen the spread and exchanges of Chinese and American culture.

The translation of the film attaches great importance to the translation of cultural load words. It must be transferred to the audience to the maximum to achieve cultural exchanges. In order to promote the spread of national language and culture, the quality of the film translation is comprehensively improved.

Based on the perspective of cultural translation, this article has conducted in-depth research

on the translation of the Chinese CCP-based load word *The Legend of Zhen Huan*. By studying the subtitle language in the American version of *The Legend of Zhen Huan*, and analyzing the language characteristics of the American version of *The Legend of Zhen Huan* in combination with the actual case, some opinions on the characteristics of the language translation

2.1.1. Poetry Translation

The poems and idioms in the subtitles are all among the translations of literary views. For the translation of ancient Chinese poems, the more influential translation principles are the “Three Beauty” principles proposed by Mr. Xu Yuanchong’s “Three Beauty” principles and Mr. Wang Gepei. Essence coincides them with the peer guided by functional theory. Poetry meaning and poetic mood are both the conditions. The poetry of China always pays attention to lyrical or borrowing things. If you lose your mood, poetry is no different from ordinary lyric prose.

Poetry translation reproduces the artistic conception and pays attention to beauty. The beauty of the poems is that the writing is bright and the mood is far away. It interprets freshness in the hay thief. In the release, it is conspicuous (Mao Ronggui, translation aesthetics: 216). It is generally believed that the artistic conception refers to the artistic description of the blending of the image in the imaginary space through the artistic description of the fusion of the image. The basic composition of the artistic conception lies in the integration of the scene. It contains two aspects, namely the objective reflection of the image of life and the subjective creation of the writer’s emotional ideals. Organic unity and blending form artistic conception (Zhao Zicheng et al., 1985: 64). Poetry translation is essentially a kind of aesthetic activity. It is a aesthetic subject (translator) analyzing, comprehensively, and transforming the aesthetic elements of the aesthetic object (original) until the aesthetic reproduction activity is completed. As a result, the translation reflects the aesthetic literacy and aesthetic experience of the translator. Experience is cross-culture, cross-space-time, and it must reflect the aesthetic elements of the original work as much as possible, but also across the aesthetic obstacles formed by the differences between culture and time and space. In the process of reappearance of the beauty review process, the transformation of Meimei’s letter is reduced to the minimum, so that the readers of the translation are as close to the original reader as much as possible (Han Zhengshun, Wang Jian, 2.04: 61). Poetry translation should realize dynamic equivalent, dynamic equivalent, that is, the cities in which the words appeared in the visual slogan after the translation are consistent with the impact of the shadow sound of the target readers and the source readers. Although the form of the source changes, the context and meaning of the context are loyal.

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