

# Research on Subtitle Translation of "Leap" from the Perspective of Eco-Translation Studies

Lu Zhou<sup>1, a</sup>, Haiqing Zuo<sup>2, b, \*</sup>

<sup>1</sup>School of Foreign Languages, Guangxi University of Science and Technology, 545006, China

<sup>2</sup>Corresponding Author: Haiqing Zuo (Email:516850201@qq.com)

**Abstract:** Film and television works are a window for spreading Chinese culture, which is conducive to telling Chinese stories. The film "Leap" takes three key events as a cross section, which reflects the spirit of the women's volleyball team and the changes in China over the past few decades. Guided by the theory of ecological translation, this article analyzes the subtitle translation of "Leap", and finally concludes the adaptability strategy of the English translation of Chinese film culture.

**Keywords:** Ecological translation, Subtitle translation, "Leap".

## 1. Introduction

"Leap" It is a sports-themed movie that adapts the real events of the Chinese National Women's Volleyball Team, tells the struggle of the Chinese women's volleyball team, and conveys the spirit of the women's volleyball team. Film and television works are a window for spreading Chinese culture. In order to tell Chinese stories well, subtitle translation is especially important. Through subtitle translation, different countries can carry out cultural exchanges and promote the excellent Chinese culture to the world. This article studies the subtitles of the film "Leap" from the perspective of ecological translation, and discusses some techniques used in subtitle translation and the effects achieved.

## 2. The Basic Connotation of Ecological Translation

Regarding the origin of ecological translation studies, Mr. Cao Wanzhong once said: Ecological translation studies originated in which Peter Newmark began to apply "ecology" to the field of translation. Later, famous Western translation scholars continued to study in depth. Get the view of "eco-translation". Based on the globalization background, changes in the ecological environment, and the influence of ecological thoughts, the translation industry has achieved interdisciplinary development. One is the translation ecology, which is the target language environment; the second is the text ecology, which is the study of translation; the third is the ecology of the "translation community", which is the study of translators. In addition, the "three-dimensional" adaptive translation strategy in ecological translation mainly involves linguistics, cultural studies and communicative studies. Language is the carrier of culture, and culture is the precipitation of communication. Language, culture and communication constitute an organic unity.

Overall, this theory provides a guiding direction for my country's subtitle translation work, provides a novel perspective for the exchange and mutual learning of Chinese and Western cultures, and expands the space for subtitle research. Professor Hu Gengshen from Tsinghua University combined the principles of biological evolution with translation activities, and gradually formed the "translation adaptive selection theory"-translation means that translators

should actively rewrite and make adaptive changes during translation activities. After continuous development and improvement in recent years, "Ecological Translation Studies" has become China's first independent translation theory. Under the background of globalization and the influence of ecological thoughts, ecological translation studies combine "ecology" with "translation studies", and the translation industry has achieved interdisciplinary development, which reflects the combination of Western scientific theories and ancient Chinese philosophy by contemporary Chinese scholars. Continue to study translation studies in depth. From the perspective of ecological translation, the translation process can be interpreted as the alternate process of translator adaptation and translator selection in the translation ecological environment. In this process, the translator converts the source language text into the target language text, actively rewrites it, reflects the style of the original text, meets the needs of target language readers or audiences, and achieves a balance between the two languages and cultures. Under the new perspective of ecological translation, the task of translator, text interpretation, translation strategy and translation process also have a new research perspective. "Three-dimensional transformation" is a specific translation method in ecological translation, where "three-dimensional" refers to language dimension, cultural dimension and communication dimension respectively. "Conversion" refers to the multi-dimensional.

## 3. Film and Television Subtitle Translation and Its Characteristics

### 3.1. The film and television subtitle

Subtitle translation is to add the translation content below the source language in the movie being played during translation. While the audience appreciates the actor's performance visually, they also need to listen to the dialogue to obtain information. For foreign audiences, it is necessary to understand the plot in conjunction with subtitles. When the audience enters the movie theater to watch a movie, the information about the movie can only be obtained for a moment and cannot be rewinded. Therefore, the dialogue and subtitle translation of the film and television works need to be easy to understand, so that the audience can instantly understand the content of the story. Due to the differences in

the background of the time between the source language and the target language, the environment and thoughts of the viewers and source language viewers, film subtitle translation involves cultural environment, language differences and other factors, which act as a bridge. In a large number of dialogues, the lines are often easy to understand, short and powerful. The translator needs to explain the ecological environment of the original text in the target language, so as to show the cultural value of my country's film works. The film conveys information through the sound of the screen within the effective time, reflecting the cultural scene and its core of a specific period.

For film and television subtitles, the main purpose of subtitle translation is to help the audience understand the meaning of American dramas. The second is to restore the dialogue in the drama to be easy to understand, express clearly, and strengthen resonance. The text of film and television dramas has the characteristics of conciseness, colloquialization, popularity, and comprehensiveness, and often has the functions of disseminating information, exchanging culture, reflecting life, sharing emotions, and artistic creation. The most prominent feature of film and television dramas is the ability to rely on The exquisite pictures and sounds attract the audience and reflect the history and culture of a certain area in a certain period of time.

Transformation, drawing materials from life, is higher than life, and has artistic appeal. It is a comprehensive organism that serves the public. Subtitle translation is not a simple text output process. The conversion from source language to target language involves multi-dimensional thinking processes such as culture, language and communication.

The translation of subtitles for films and TV dramas should take into account the limitations of playing time and scenes. When translating, the length of the length of the text should be as consistent as possible with the source language, rather than the equivalent of simple words. If the length of the space is too long, it will affect the viewer's experience of watching the movie. There will be a situation where one sentence will skip to the next sentence before it is finished. Therefore, the translator should reasonably limit the number of words in the choice of words. In order to facilitate the viewing effect, the Chinese subtitles should be more than one line, and the English subtitles should not be more than two lines. At the same time, subtitle translation should be as authentic as possible so that viewers can understand the core of the movie and deepen their interest in watching movies.

Film works are typical representatives of cultural products and one of the important ways to spread Chinese stories. When the audience is watching the movie, they often have incomprehensible dialogue, which affects their understanding of the work culture. In the language conversion of subtitle translation, the translator should explain the ecological environment in which the text of the film line is located, and achieve a balance between the two languages. When interpreting the text, while reproducing the original style, the text should be language coherent and integrated with the target language, Conduct sexual cross-cultural exchanges, and realize the transfer of cultural values. All in all, when translating subtitles, translators must express the ideas they want to express in the film, taking into account the number of words and the accuracy of the content, so as to achieve cross-cultural communication.

### **3.2. The film and television subtitle's characteristics**

As a movie, it should have the following characteristics: The first task of an excellent film and television work is to serve the public. Therefore, subtitle translation must consider the cultural background of different audiences, so that the audience can really approach the characters and the film. So as to reflect the service audience of the film's subtitle translation. Since movie subtitles generally appear at the bottom of the movie and have to correspond to the source language one-to-one, they will be restricted by time and space. Therefore, when translating, the simplest sentence structure should be used to convey the most detailed and specific content, so as to break the shackles of time and space. Due to the continuous advancement of globalization and the "One Belt, One Road" initiative, film has increasingly become a product of internationalization, thus giving birth to its cultural exoticism. Therefore, when translating subtitles, it is necessary to consider the differences of foreign cultures. Secondly, in terms of language dimensions, the focus of translation tasks should be on vocabulary. When translating, the translator needs to "adapt and choose" the language form in the film. When translating the source language into the target language, he should pay attention to the choice of vocabulary

### **4. Eco-translational Interpretation of the Film "Leap"**

The first half of the movie "Leap" tells the history of the women's volleyball team's hard work in the 1980s. The second half talks about change, that is, China becomes stronger. We no longer need to rely on victory in an event to maintain the country's self-esteem; people become more confident and their lives become richer, without the need to use the previous harm to the body. To practice hard to win the honor of the country, it is more to work hard for yourself, to enjoy the joy of sports and feel the enthusiasm of sports events.

The film shows the spirit of the real "Chinese Women's Volleyball". The women's volleyball girls and three meritorious coaches with different styles together form a high-looking group portrait, firmly discussing the people and sports, people and organizations, and people and themselves brought about by sports competitions. Relationship. Winning the championship in a united arena is the result, the twists and turns of the inner search is the cause, and life is the result of holding the result and the cause. The film captures three key events as a cross-section, and the typicality can be understood from the words of the three coaches when the events are tight. The movie sees the big from the small. What is felt in the movie is not only the changes in the spirit of the women's volleyball team, but also the changes in the entire country over the past few decades. The attitude of facing the world is more calm and confident, and it is more in line with the current national conditions. The film adapts to outstanding works in the contemporary film and television ecological environment, and embodies the principle of "selection and adaptation" of ecological translation.

## 5. Three-dimensional Conversion of Subtitles for The Movie "Leap"

### 5.1. Language dimension

The adaptive conversion of the language dimension means that the original language of the source language should be preserved as much as possible when translating, and the balance between the source language and the ecological language should be achieved as much as possible. When translating, it is necessary to adapt the source language according to the plot of the movie, the different personality characteristics of the characters and the general environment in which they are located. In the conversion process, attention should be paid to the level of textual expression. For example, Chinese puts the less important content at the front and the important part at the back; while in English, the most important part is placed at the front and the less important part at the back. There are often a large number of unsubscribed sentences in Chinese sentences. In English translation, we should often complete the subject according to the specific situation. When expressing in words, the different cultural backgrounds of the two languages should be considered, and the translation should conform to the language habits of the audience as much as possible. When the dynamic balance between the source language and the target language cannot be achieved, the translator must integrate the translation ecological environment of the two languages in the target language system to construct a corresponding new ecological environment. Therefore, the translation of movie subtitles should fully consider the linguistic expression habits of the target language audience. On the basis of conforming to the language norms, the translator should choose appropriate vocabulary and authentic sentence patterns to convey the culture that the movie wants to convey. The selective adaptation and transformation of language dimensions pay more attention to how to express words, and at the level of word expression, it can be divided into lexical level and syntactic level. English is a metamorphic language, while Chinese is a parataxis language. Hypotaxis uses linguistic formal means, including lexical means and morphological means, to show the syntactic relationship and realize the connection between words and sentences; parataxis realizes the connection between the two through the meaning and logical relationship of the sentence. Therefore, when paying attention to the words and language structure of the two languages, the cultural society of the two languages needs to be considered. The rhetoric of English is very different from that of Chinese, so it is necessary to consider adjusting the expression of the target language to make the translation in line with the audience's Language habits, a translation ecosystem that integrates the two languages.

Example 1. 《夺冠》

Translation: Leap

The title of the original text 《夺冠》 is translated as Leap. The meaning of the word itself is "jump". In the dictionary, its interpretation is "to make a large jump or sudden movement, usually from one place to another", you can see that leap that The meaning of this word refers to the need for greater strength under normal circumstances, or a sudden jump or sudden movement. From the perspective of language dimension, the translator translates well. Through a simple word, it expresses the difficulty behind the championship, creates the excitement of the competition in the movie, and

composes the wonderful plot of the next movie. To pave the way. The Chinese women's volleyball team's fitness influence on the field and the leap forward to win the world championship are similar to the spirit of leapfrogging. If you directly translate the championship as "champion" or "top", it is slightly ordinary, and it cannot fully reflect the spirit of women's volleyball players to overcome difficulties and obstacles for the same goal. The translator demonstrated the women's volleyball team's spirit of defying difficulties through paraphrase. At the same time, this is in line with the theme of the film, that is, the spirit of the women's volleyball team has inspired generations of Chinese people and taught us to never give up and to fight for our ideals and beliefs. This kind of spirit can not only infect Chinese people, but also foreign audiences.

Example 2. 我们这么干，计算机能计算出来吗？

Translation: Do you think my method of training ,can be calculated by a computer?

The Chinese language makes good use of verbs to describe the development of things, while the English language tends to be static, using nouns or noun phrases. Example 2 The first half of the original line uses verbs to show that the women's volleyball players adopt high-tech training methods in the face of competitors from other countries. Our team members continue to train day and night to deal with them. The translation uses the method of converting verbs into nouns and translates them into "Method of training". The translator used noun phrases. In addition to conforming to the habit of static expression in English, it also echoed with the women's volleyball team's undaunted spirit, and the unrelenting character of the women's volleyball team, who is going all-out and unrelenting in the face of powerful enemies. Pave the way for the women's volleyball team to achieve good results in the follow-up episode.

Example 3.这个机会很难得，把握住这个机会。

Translation: Seize this opportunity.

The language of Chinese is characterized by semantic echoes and multiple repetitions, while English emphasizes straightforwardness and logic while being good at highlighting the key points of things. In Chinese, the phrase “把握住这个机会” contains the meaning of “这个机会是难得的”，and the focus of the film is that volleyball players have been trained hard for a long time, and what is waiting is to prove themselves in the game. At that moment, athletes should seize this once-in-a-lifetime opportunity to prove that their training has not been in vain. In order to take care of the viewer's experience, the translator should highlight the key points in the dialogue, so that the audience can better understand the plot of the movie and the personality characteristics of the characters in a short time.

### 5.2. Cultural dimension

The adaptive selection and adaptive transformation of cultural dimensions require us to pay attention to the cultural differences between the source language and the target language when translating. In terms of content and nature, translators should pay attention to wording and sentence formation, avoiding excessive attention to the culture of the target language, which may cause misinterpretation of the original text. When translating, the translator must also consider the different cultural backgrounds and cultural systems of the target language. Chinese idioms, proverbs, and colloquialisms carry the rich connotations of Chinese culture and are the crystallization of the wisdom of the Chinese

people. When translating, translators must take into account the differences between Chinese and Western cultures and pay attention to cultural exchanges between different cultural systems. When it is not possible to take into account the "forms and spirits" of the source language, in order to reduce the barriers to language and culture understanding, domestication strategies can be adopted, ideographically non-formal, and avoid repeated translation of words, but the core content should be expressed and the original content should be retained as much as possible. Some cultural connotations.

Language and culture are inseparable. Language is the carrier of culture and the most direct external manifestation of culture. Professor HuGengshen pointed out: "The cultural dimension means that the translator pays attention to the transmission and interpretation of bilingual cultural connotations in the translation process. It is intended to emphasize that the translator should pay attention to the differences in content and nature between the source language and the translated text, and avoid misinterpretation caused by these differences. The consequences of the original text, wrong translation or omission, the translation should focus on adapting to the cultural system to which the language belongs while performing language conversion. The selective adaptation of the cultural dimension is more about solving the problem of how to deal with the differences between Chinese and Western cultures, so it is familiar with the purpose The language and the source language culture are extremely important. The translator must fully understand the cultural connotation of the source language and make adequate and appropriate conversions in the form and connotation of the target language to translate subtitles that meet the aesthetic requirements and understanding habits of the audience. , The so-called adaptive selective transmission of cultural dimensions means that the translator must be culturally aware in the translation process, realize that translation is a cross-language and cross-cultural communication, pay attention to overcome the obstacles caused by cultural differences, and strive to protect the two languages. The conversion of cultural dimension means that the translator makes a reasonable choice of the cultural transmission and expression carried by the two different languages in the translation process, and at the same time pays attention to the interpretation and understanding of their values. The language view determines the world view, and the world view guides the methodology. Since Chinese and English belong to different language families, there are naturally differences in values and cultural identities between the East and the West. This requires translators not only to pay attention to the level of language expression, but also to the cultural system to which the language belongs.

The cultural ecology of the language is balanced and harmonious to ensure the smooth realization of information exchange.

Example 4. 要么放下一切，轻装上阵；要么畏手畏脚，死路一条。只有拼才会赢！

Translation: Drop everything and take it easy; Or fear anything and have no way out. Only dedicate yourself and you will win!

Chinese idioms, proverbs, and colloquialisms carry the rich connotations of Chinese culture and are the crystallization of the wisdom of the Chinese people. When translating, translators must fully consider the differences between Chinese and Western cultures, and pay attention to cultural exchanges between different cultural systems. When it is not

possible to take into account the "form and spirit" of the source language, in order to reduce the language and culture understanding barriers, the strategy of domestication can be adopted, and repeated translation of texts should be avoided, but the core content should be expressed and the original content should be retained as much as possible. Some cultural connotations. The four-character idiom is a unique vocabulary and grammatical phenomenon of Chinese, which integrates constructional meaning and pragmatic meaning, and is concise and concise. Among them, "畏手畏脚" is translated as "fear anything" to show that women's volleyball players did not choose fear when facing a strong enemy, but faced the problem head-on. The true meaning of "take it easy" means "take it easy, don't be nervous". When translating, replace Chinese four-character idioms with phrases familiar to foreign audiences, which can eliminate language barriers and facilitate the understanding of the plot and character characteristics of the movie. Chinese sentences are usually in the form of confrontation. The text format in the translation corresponds to the original text. In the last clause, "只有拼才会赢" , This sentence appeared in the Olympic Games in the movie, in this scene where the coach gave the women's volleyball player a pre-match coaching.

Example 5. 钢铁不是一天可以炼成的

Translation: Rome was not build in a day.

The adaptive transformation of the cultural dimension refers to the interpretation and transmission of the cultural connotation of the source language and the target language. Since the target language culture and the source language culture usually have a certain gap and difference in content and dimensions, the translator should pay attention to the transfer and conversion of cultural connotations between the target language and the source language, and avoid misinterpreting the original text based on the target language culture. . In film subtitle translation, the translator must first understand the cultural connotation of the source language, and from the perspective of the target language culture, convey the meaning of the source language. "钢铁不是一天可以炼成的" Literally speaking, steel takes a long time to be made, not overnight. The extended meaning means that if you want to succeed in one thing, you need to put in a long time of hard work and persistence. In "Leap", Lang Ping was under difficult conditions during training, and he could only practice a lot of repetition. In the face of many rivals, she worked hard to train to narrow the gap with players from other countries. When translating this sentence, the translator used a similar expression in English, that is, the idiom "roman was not build in a day". Its meaning is similar to that of a Chinese idiom, and it is easier to translate it into the target language. The audience agrees, and it is easy for the audience to understand. This is to use the translation strategy of domestication to translate it into an expression that conforms to the target language. This kind of processing is just right, allowing the audience to easily feel the meaning conveyed in the movie through daily idioms.

Example 6. 我是安安静静死在家里边那个人，但你绝对是轰轰烈烈死在球场上那个人。

Translation: While i die quietly at home, you will die gallantly on a volleyball court.

The writing of Chinese has the characteristics of gorgeous rhetoric and good use of repetition, which is different from that of English, which emphasizes practicality. In this case, the translator only needs to translate the basic meaning of the

original text. Through literal translation, the audience can avoid misinterpreting the meaning of the original text. When translating these two sentences, the translator compares the two kinds of people in the original text, so that viewers can more easily understand the different personalities of the two protagonists, so as to gain a deeper understanding of the meaning of the movie. The translator refers to the ball venue in concrete terms, and uses "volleyball" to refer to the court, so as to vividly express the original content, which is easy for foreign audiences to understand the plot of the movie.

### 5.3. Communicative dimension

The transformation of the communicative dimension requires the translator to consider the communicative intentions of the original language and the target language when translating, so as to achieve the purpose of effective information exchange. The communicative dimension emphasizes the effect that can be achieved through the translation rather than just focusing on the content conveyed by the translation. Because Chinese language and English language belong to different language families, there are huge differences between the two. Translators need to make corresponding conversions to the original text on the premise of satisfying the function of communicating information, so that the target language audience can better understand the connotation of the film. Communicative dimension means that the translator should pay attention to the communicative intention of the bilingual in the translation process. In addition to cultural transmission and language conversion, the focus of adaptation and choice should be placed on the communicative level, and attention should be paid to whether the communicative intention of the original text is reflected in the translation. Communicative dimension The transition of adaptive choice to focus more on the communication and exchange between people. If the communicative information is not communicated well, the purpose of communication and communication will not be achieved. What's more, it will cause unnecessary misunderstandings, which can be seen in bilingualism. The adaptive transformation of the communicative dimension lies in the word. It is very necessary in scene translation.

Example 7. 巴西队是世界第一，又是东道主。

Translation: Brazil is currently world No.1 and play at home.

In this sentence, “东道主” generally refers to the host who receives or banquets or the person who entertains guests. It is a unique way of expression in Chinese and there is no English word corresponding to it. Therefore, from the perspective of communication, the translator only needs to It is enough to express the meaning of the original text, and there is no need to pursue a word-for-word translation. The transformation of the communicative dimension requires the translator to consider the communicative intentions of the two languages when translating, so as to achieve the purpose of effective communication of information. The communicative dimension emphasizes the effect of the translation rather than the content of the translation. Due to the huge difference between the Chinese language and the English language, the translator needs to make a certain conversion of the original text so that the target language audience can better understand the content of the film. In the movie, the Chinese women's volleyball team competes against Brazil in Brazil. For Brazil, it is a local battle. Therefore, the Chinese women's volleyball team should not be careless, and strive to adjust their own

conditions to face Brazil. This highlights the fact that in the 2016 Olympics, the Chinese women's volleyball team faced Brazil. The team was not afraid of the slightest rival, and faced difficulties, and it was not easy to win the game in the end.

Example 8. 人生可比海上的波浪，有时起有时落，好运歹命，总嘛要照起工来行。

Translation: Life is like the waves of the sea. There are highs and lows. No matter good luck or bad luck, life needs to go on.

These four sub-sentences are neatly arranged, the language is concise and short, and the form of Chinese emphasizes antithesis and neatness. These four sentences are similar in word count, and they are easy to read. The translator is also faithful to the style of the original text. From a communicative perspective, it will neither distort the meaning expressed in the source language, but also allow foreign audiences to understand and follow the original text. The text form, but the translation is also short and concise. The subtitles do not use complicated sentences, and the translation is concise and clear. "Good luck and bad fate" can be literally translated as "好运歹命", but the translator used "good luck and bad luck" combined with four short sentences. Sentence, the central idea that the film wants to express is that the luck of life is unknown, there are good and bad, we should face the ups and downs in life and work hard to solve the crisis. The translation translates this basic meaning very accurately. The translation translates "照工起来行" into "life needs to go on", which specifically explains the meaning of "工", that is, life. It is not limited to the expression of the original text. It is very authentic and easy for foreign audiences to understand. It uses simple language. Separate the communicative purpose from the abstract language.

## 6. Conclusion

As an excellent film, "Leap" not only enhances national self-confidence, but also helps spread Chinese culture to the outside world and tell Chinese stories well. From the perspective of ecological translation, the subtitle translation of the film "Leap" appropriately converts the source language. The translation conforms to the expression habits of English, is easy to understand, and conveys the film information to the target language audience more accurately, which inspires the interest of foreign moviegoers, and is conducive to the dissemination of China's excellent culture. Under the principles of language, culture, and communication, translators use translation strategies flexibly in different situations to make film subtitles concise and smooth, which builds a bridge for Chinese films to "go out" and helps Chinese culture cross language and borders. Communication research provides a new perspective.

As far as the language level is concerned, the translator must adapt and choose different language forms during the translation process. When translating, not only must the source language be accurately conveyed to the target language readers, but also the vocabulary must be paid attention to. Choices, such as whether to choose informal or formal, spoken or written, etc., all require the translator to make a choice based on different translation ecological environments. As far as the cultural level is concerned, the translator must adapt and choose from a cultural perspective in the translation process, so as to meet the cultural needs of the target language readers. Therefore, the translator must

judge whether the details in the film are related to a specific cultural phenomenon and background, fully consider the factor of "cultural differences", give full play to the subjectivity of the translator, and minimize the loss of the source language's cultural meaning. As far as the communicative level is concerned, the translator adapts and chooses the communicative intentions of the two languages during the translation process. Newmark believes that communicative translation requires the translator to regard the target language reader as the core of the entire translation task in the process of translation, and to "be loyal to the target language and target language reader" as the highest purpose of translation, so the translation should conform to The cultural background of the target language. □Lawrence Venuti□2021□In the translation process, the translator can adopt the foreignization translation strategy to achieve this translation goal. Generally speaking, if the translation conflicts with the desired effect, the translator should pay more attention

The effect, not the translation itself. For film translation, in order to better integrate various factors in the ecological environment, including translation, translator, source language, target language, audience and even interest factors. First, the translator is required to consider the huge commercial value of the film when translating. Therefore, when translating, it is necessary to reflect the fun of the film, enhance the viewing experience, and increase the box office. Finally, it is the key element of culture. The cultural barrier must be resolved. Only in this way can the audience better understand the meaning of the film. However, when translating, some domestication that does not affect understanding can also be done appropriately. In this way, it can give the audience more special feelings and give the audience more room for thinking. This information will provide the audience with more imagination.

In today's globalization, if a nation or a country wants to have a place on the world stage and have its own literary discourse, it must adhere to the autonomy and independence of its literary theory. Language has a close relationship with discourse, and language has a unique and powerful media function, which plays a very important role in the construction of literary discourse. It is helpful to change the "deficit" of Chinese and Western culture and promote Chinese culture to "go out". The Chinese academic community's understanding and grasp of the West is much more comprehensive and profound than the West's understanding and grasp of Chinese culture. The Chinese cultural community can always respond quickly to important works or important opinions in the field of Western humanities. However, Western humanities seem to be indifferent to the achievements of Chinese film research, showing a great imbalance. The first is the language problem. The writing and translation of Chinese is a major obstacle to cultural exchanges. The second is the problem of strength. As China's economy, politics, and military become stronger, Chinese ideas and theories are bound to have a more profound impact on the world. Second, it helps to construct the theoretical system and discourse system of Chinese literature. The West is very strong in politics, economy, and culture. It always likes to use Western theories as the standard for evaluating things, and even imposes this standard on others. China should establish its own theory and stand shoulder to shoulder with Western theories. Build your own cultural self-confidence. Third, it helps to convey the practical problems of current Chinese literary theories. Western Sinologists'

research on Chinese literature mainly focuses on ancient Chinese literature, but they know very little about the changes and progress of Chinese literature since the reform and opening up. (Shambaugh, 2013) Mo Yan's award has expanded the influence of contemporary Chinese literature in the world, inspiring Western attention and translating China Contemporary cultural works.

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