

Study on Subtitle Translation of *Legend of Deification* from the Perspective of Skopos Theory

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Abstract: Subtitle, as an important element of the film, is a window to help viewers deepen their understanding of film works. Subtitle translation wields an essential impact on intercultural communication. The purpose of this study is to analyze the English translation of the subtitles of the Chinese fantasy animated film *Legend of Deification* from Skopos theory. The results show that in view of the large number of allusions, ancient poems, proverbs, idioms, dialects and other culturally loaded words involved in the film. Hence, the translators should appropriately adopt literal translation, liberal translation, foreignization, domestication, addition and omission translation strategies and other translation methods to correctly convey information to the target audience. Finally, this study will provide some suggestions and possible measures for subtitle translation, and also appeal to domestic scholars to put premium on the subtitle translation of films containing traditional Chinese culture, and hope that the research results can be conducive to the existing domestic film subtitle translation industry and the development of traditional Chinese culture.

Keywords: Skopos Theory, Film Subtitles, Chinese-English Subtitle Translation, Translation Strategy.

1. Introduction

Against the background of globalization and world economic integration, international cultural exchanges are becoming more and more frequent, which makes film and television works become the medium for foreign countries to understand various aspects of Chinese society, humanities, culture, history, customs, folklore, traditions and so on. As China enters a brand-new historical stage in the new era, the level of economic development and international status have increased significantly. On top of that, the China's 5,000 years of mysterious civilization and unique Chinese culture also exude a striking glamour that rivet every family in the global village, therefore, to tell a good story of China in a foreign language and to transmit China's energy has made the international exchanges of film and television works reach an unprecedented level. Under such circumstances, subtitle translation is of great significance in promoting cross-cultural communication. At the same time, many movie and television works face many unexpected problems when they are being spread abroad, for example, the target countries or target audiences do not understand the translation of some traditional cultures and traditional myths, which also alerts translators to the need to use good ideas and the right methods when telling Chinese stories to the world.

1.1. Research Background

As a form of mass media, animated film and television works are considered the seventh form of artistic expression in human society apart from melody, martial art, literature, drawing and other expressions. People get the access to browsing information and experiencing the world through the digital media technology. With the cultural exchanges between China and other countries, an massive amount of Chinese films and TV operas are introduced abroad. These films and TV operas make subtitle translation a necessity. That is to say, subtitle translation is indispensable to the cross-country intercourse of film and television works. When we, ordinary people, look at subtitle translation, we may think that

it is just a simple language communication and help others understand some of the content of this film or film and television work, but at the national level, it is a tool of positive energy that is instrumental to showing the country's capacity and image to the outside world. As one of the representative parts of Chinese culture, allusion has its unique cultural charm. *Legend of Deification*, an animated movie, not only tells the mysterious and ancient mythological story of China, but also shows the audience the spirit of heroism which is different from that of the western countries. However, due to the huge cultural gap between China and foreign countries, the translation of mythological stories with deep-rooted historical and cultural background needs to be studied and improved. After all, *Legend of Deification* covers many descriptions of different mythological characters, beasts and mythological scenes from *Classic of Mountains and Rivers* and *The Investiture of the Gods* which is also a great test for subtitle translation.

1.2. Research Purpose and Significance

As the country gradually emphasizes the strategy of cultural self-confidence and "going global", improving the quality of subtitle translation of film and television works has become an important goal for translators, and Chinese subtitle translation should not just stay on the surface, but delve into the connotation behind and translate subtitles with easy-to-understand expressions and innovative translation strategies. Based on the above analysis, the necessity of this paper is as follows.

Firstly, the purpose of Chinese animated movies is to promote Chinese culture abroad by using traditional Chinese mythological stories as a carrier. The chief intention of subtitle translation is to make the culture-loaded messages readily understandable to foreign audiences, conveying the content and cultural information effectively. It is worth noting that all audiovisual products, including Chinese animated films and movies, are intended for all viewers with different or diversified intellectual backgrounds, cultural levels, language abilities and cognitive levels. Therefore, most of the

general-educated viewers would find it difficult to understand these traditional Chinese cultural works without any subtitles or annotations. In addition, the many uses of obscure ancient Chinese poems, four-letter idioms and Chinese culture-specific words in *Legend of Deification* make subtitle translation even more difficult. Furthermore, sometimes people with Chinese as their mother tongue may not be able to immediately and precisely comprehend the implications of some Chinese cultures and the intentions expressed in the context, not to mention foreign readers who lack the related cultural background knowledge. Therefore, the translation not only needs to reliably deliver the meaning of the original text, but needs to seemly add or subtract components to retain the stylistic characteristics of the original text as much as possible, in order to better meet the target audiences' needs for language and culture, and to facilitate foreign readers' understanding of the Chinese culture. Finally, from the perspective of cultural dissemination, strengthening the dissemination of related Chinese culture and improving the translation quality of such film and television works loaded with Chinese mythological stories is conducive to enabling the rich and colorful culture of China go to the world in a better way and presenting a good image of China to the world.

1.3. Research Structure

This thesis is designed to focus on how the three principles of Skopos theory wield great impact on the subtitle translation of *Legend of Deification* in view of Skopos theory. This thesis is divided into five parts. The first part mainly introduces the research background, research purpose and significance, and the structure of this essay. The second part is a literature review on subtitle translation research, including domestic and foreign research and overview of subtitle translation. Meanwhile the third part presents the theoretical framework, namely Skopos theory, which contains an overview of Skopos theory and a detailed elaboration and analysis of the rules of skopos, coherence and fidelity. The fourth part is the main body of this essay, which discusses the synopsis of *Legend of Deification* and analyzes how the three perspectives of Skopos theory can be reflected in subtitle translation by taking into account actual examples from the movie. The fifth part is the conclusion. It summarizes main findings, achievements, as well as deficiencies of this research and prospects for future studies.

2. Literature Review

This literature review mainly involves the previous studies of the subtitle translation at home and abroad. Then the thesis makes a conclusion and presents the main problems about the previous studies and furthermore, provides the purposes of this study.

2.1. Research on Subtitle Translation Abroad

With the quickening pace of globalization, cultural exchanges between countries are becoming increasingly frequent. One major channels for people to get access to the cultures of other countries is foreign films and TV plays. To understand and enjoy them, a translated subtitle becomes a necessity. Therefore, subtitle translation of films and its research has started to receive attention from scholars abroad.

Before understanding the current research status both domestically and internationally, it is important to first understand the definition and characteristics of subtitles. Subtitles are characterized by real-time, informative,

colloquial, concise, and complementary, located at the bottom of film and television works, allowing the target audience to enjoy the dialogue of actors in the film and television works with minimal interference. In Luyken's opinion, subtitles are condensed written translations of the original dialogue, appearing at the bottom of screen as the dialogue of the characters; additionally, the appearance and disappearance of subtitles coincide with the consequential sections of the original conversation between the leading characters in films, and are almost always inserted to the screen image as post production activities later[7].

Firstly, Western scholars have conducted several researches on subtitles. The leading development of the Western Industrial Revolution and Information Revolution, as well as the zeal for cultural diversity, provided abundant nutrients for the research and exploration of subtitle translation, prompting many translation scholars to start researching subtitle translation in the mid to late 20th century. These have made subtitle translation research in the West more developed than in the East, and Western scholars have also summarized more subtitle translation strategies from senior translation practices and research. The first exploration of audiovisual translation in Western society occurred in 1956, when an academic dissertation titled *Film and Tradition* was published in Babel which was written by the International Federation of Translators. The publication of this paper has drawn the attention of many savants and ignited their enthusiasm for translating subtitles for movies and television works. Twenty years later, Danish scholar Cay Dollerup delved into the educational significance and value behind subtitle translation, while actively exploring the error phenomena involved in television subtitle translation, especially when translating English into Danish; Through unremitting efforts, he ultimately published *On Subtitles in TV Programs*[1].

In the 1980s, the publication of *Subtitles: Restricted Translation*, written by Christopher Titford, brought the new world of subtitle translation to all translators and promoted the diversification of subtitle translation research, which contains a particularly novel concept that is "constrained translation"; specifically, Titford believes that many of the troubles encountered in subtitling are due to the various constraints imposed on translators by special media, including spatial and temporal constraints, which depend mainly on the matching characteristics between sound, image, and subtitles[13]. And the other two scholars, Basil and Ian Mason, analyzed the limitations of subtitles in terms of time and space. They acknowledge that the presentation of subtitles is often influenced by four factors, namely the duration of the original text, the audience's reading speed, the visual information provided on the screen, and the editing style used in the movie; meanwhile, the spatial constraints are another notable factor, not only due to the screen size limitations, but also because of the presentation characteristics of the English language, in short, a single English word is composed of multiple English letters. As a result, English subtitles are lengthy and unable to display the entire sentence on the screen at the same time, which ultimately requires the translator to split the full sentence when translating the subtitles. After all, when we watch a movie, we often find that what the protagonist says may not be consistent with the subtitles he is showing, but instead consistent with the next sentence[5]. As Mera once mentioned in her book, some authors blindly omit special language or unique dialects and polite expressions, and do not take great

care to modify the original text to achieve the essence of the script when translating the subtitles, which can lead to a change in the original meaning of the original text[10].

As one of the leading figures in the field of film subtitle translation, Henrik Gottlieb integrated his practical experience in subtitle translation with the achievements of his predecessors, and for the first time created and proposed ten translation strategies, namely expansion, rotation, transfer, simulation, transcription, displacement, concentration, extraction, deletion, and compliance. In addition, he holds the belief that concentration is the "prototype" of subtitles and plays the primary role in these subtitle translation strategies, while audiovisual translation also has a unique "nonverbal" aspect[3]. However, Henrik Gottlieb's exploration of subtitle translation has not stopped here. He delved into the classification, methods, and techniques of subtitle models, and focused on analyzing the features, methods, and limitations of subtitle translation. Based on these practical achievements, he creatively proposed interlingual subtitle translation, also known as diagonal subtitle translation. Generally speaking, it means the entire process of printing the target language on the screen while preserving the original meanings of dialogues of the movie protagonists to translate the source language into the target language[4].

Entering the 21st century, Western research on subtitle translation has reached another peak. Karamitroglou is a European scholar who has spent several years promoting standardization of European subtitle translation and researching the auxiliary functions of digital technology for subtitle translation. He has repeatedly mentioned in his book that subtitle translation and editing demand clear standards, which are not limited to structure, duration, and punctuation[6]. Besides that, Eliana PC Franco explained his views on "localization" subtitle translation to the general public by publishing *Translation of Specific Cultural Terms in Documentaries*. In other words, based on a specific cultural factor, the "localization" translation strategy is advantageous as it can effectively help the target audience understand the content of film and television works and more fully accept the concepts involved[2]. Irene Ranzato explored the socio-cultural, pragmatic, and ideological implications of small screen audiovisual translation, and proposed a translation strategy based on a specific culture and reference, which played a crucial and positive role in the development of subtitle translation[12].

Based on the above information, we can clearly see that foreign scholars mainly focus on the following points: the limitations of subtitle translation, the differences between subtitle translation and other types of text translation, and the educational value that subtitle translation can provide. With economic flourishing and technological advances, foreign scholars will continue to undertake researches on subtitle translation in the coming years, and without doubts such researches will be integrated with artificial intelligence translation.

2.2. Research on Subtitle Translation at Home

Next comes the current research status of subtitle translation in China. Although research on subtitle translation started relatively late in our country, the progress is obvious. A group of scholars are committed to the research of subtitle translation, such as Prof Ma Zhengqi, Prof Li Yunxing, Prof Zhang Chunbai, Prof Qian Shaochang. As an expert with thirty years of research on cross-cultural communication and

subtitle translation, Prof Ma Zhengqi has published numerous reputable publications. An article published in 1997, it should be noted, elaborated on the basic principles of film and television translation, namely colloquialism, personification, emotionalization, and popularization[17]; furthermore, Prof Ma Zhengqi creatively discusses and studies the artistic rules of film and television works in other works, and puts forward his unique aesthetic insights, such as *the Introduction to Film and Television Translation* in 2005[18].

Some scholars, such as Prof Li Yunxing, emphasizes that the information in subtitles should be integrated with the five senses of vision, hearing, etc. in a gradual manner, in order to achieve the most important mission of subtitle translation which is to provide the most basic information that the translator or film and television works want to convey to the target audience in the most effective way. Since the publication of an article in *Subtitle Translation Strategies* in 2001, it is easy for individuals to find that Prof Li Yunxing, who has received countless admiration in the translation industry, has shifted the focus of subtitle translation strategies to exploring the characteristics of subtitle translation in terms of space, time, information, and cultural factors. Only by understanding the unique characteristics of subtitle translation can translators be more flexible, accurate, and authentic in translating every film and television work. The corresponding strategies are also indispensable, so Professor Li has proposed restoration strategies based on these characteristics. Specifically, due to the limitations of time and space, restoration strategies need to be divided into concentration, reduction and paraphrasing, and deletion; Due to the constraint of information, a new concise and simple word strategy has been proposed for the restoration strategy; Due to cultural diversity, inclusiveness, and constraints, translation strategies ingeniously integrate literal translation, transliteration, omission, interpretive translation, combination, and domestication[19].

Thanks to years of dedication to translating movies and television programs, Prof Zhang Chunbai not only studies the cultural elements involved in translating film and television works and adds appropriate strategies for literal and free translation based on actual situations, but also focuses on analyzing the language characteristics of film and television works and pointing out their differences, such as the word limit of the text, the limitations of actors on the screen, and the personality development of actors[21].

Each translator has made an indelible contribution to subtitle translation, including the renowned subtitle translation expert Prof Qian Shaochang. In order to highlight subtitles and ordinary written literary works, he summarized the characteristics of movie subtitles in five aspects, namely: audibility, comprehensiveness, immediacy, popularity, and lack of annotations. Moreover, he emphasized the importance of expressiveness in subtitle translation and placed it at the center. As the importance of subtitle translation becomes increasingly prominent and growing, Mr. Qian Shaochang constantly calls on many translators to focus more on subtitle translation[20]. There are also other outstanding experts, such as Dong Haiya who has broken away from a single research framework and instead showcased the unique research status of film and television translation to the public from several important research perspectives, including multiple perspectives, systematic theoretical frameworks, and translation strategies[16].

3. Theoretical Framework

Skopos is a word from Greek that means “purpose” or “aim”. People often regard Skopos theory as the basic translation theory to explain some translation phenomena. Vermeer classified purposes into three types, and in this theory, the word “Skopos” is for the second type of Vermeer’s perspectives that means the communicative purpose of the target text in the target environment, which in common terms means that translation is a human behaviour with intention. This reading also pushes aim to a crucial position in translation[14]. After all, by identifying some kind of translation purpose, we are able to perform the act of translation with clarity and convey to the audience exactly what we want to translate.

3.1. The Overview of Skopos Theory

Skopos theory first appeared in an article by the linguist Vermeer published in the German journal *Lebende Sprachen* in 1978. Vermeer emphasized the general theoretical framework of translation and argued that translation is a purposeful and consequential act based on the original text, and that this act must be accomplished through negotiation[15]. At the same time, Vermeer is no longer wedded to a translation theory based on reciprocity; he is committed to breaking this shackle and tilting the focus toward the function of the text. The Skopos theory he proposed is based on the fact that translation is a purposeful act in a specific situation, and therefore requires flexible adaptation and the transformation of translation methods and strategies according to the situation and the purpose of the text. Skopos theory is the fundamental theory and mainstream idea of functionalist methodology. It was developed and formed from the German language in the late 1970s. Katharina Reiss, Hans Vermeer, Justa Holz-Manttari, and Christiane Nord are the main representatives of the functionalists of German functionalist translation method.

3.2. The Principles of Skopos Theory

Skopos theory, often used in the field of translation, first appeared in the book of the linguist Vermeer and was classified by him into three principles: the Skopos rule, the coherence rule and the fidelity rule.

3.2.1. The Skopos Rule

First of all, there is the Skopos principle, which is the most important principle in skopos theory, and in many cases, purpose refers to the communicative purpose of the translated text, which focuses on the communicative function that the translated text aims to achieve in the cultural context of the translated language. According to Vermeer and Nord, the principle of Skopos states that “Every article is different and distinctive, and so are the subtitles, and we need to help each article reflect its uniqueness.; therefore if a successfully translated text is to play a crucial role in context, it must adhere to the rule of Skopos theory and follow its guidance to do so[11].

3.2.2. The Coherence Rule

The second is the principle of coherence, which can be regarded as a necessary complement to the target rule that the target text must be translated in such a way that it makes sense in the received communicative environment and can be fully understood by the target audience group, and that it must be adapted to the cultural, economic and political background of the target audience to enhance the readability and

acceptability of the translated text. Aided by the principle of coherence, if the translator wants to meet the goal, the reader must interpret it in a relevant and appropriate way. After all, this principle undoubtedly realizes the communication between the translator and the target readers across the gap, and the coherence rule, by analogy, is like a link between the translator of the original text and the target readers.

3.2.3. The Fidelity Rule

Finally, there is the fidelity perspective, namely the principle of inter-textual coherence. This principle was proposed by Nord, as each reader has a different cultural background or cultural differences so their understanding of the translated text is biased; therefore, the principle of fidelity was proposed[11]. When translating texts, we must respect and abide by the third principle, which creates a link between the source text and the target text, which is coherence. Think about it, if you translate an article without being able to coherence it correctly, then the article will only confuse the reader and the translator, and it will not have any literary value. In other words, translating a high-quality translation does not mean a word-for-word direct translation, but should be faithful under the Skopos rule, the degree of which will be determined by the translator's interpretation of the source text and the purpose of the translation.

4. Analysis of the Translation of *Legend of Deification* From the Perspective of Skopos Theory

This chapter looks into the translation principles and strategies used in the subtitle translation of *Legend of Deification* from three perspectives of Skopos theory. The first part provides an in-depth analysis of why they made the film and translated it into English and the vision of the target audience from the skopos of the filmmakers, the skopos of the subtitle translators, and the skopos of the target audience, in that order. The second part relies on the coherence perspective and emphasises the translation strategies used at the lexical level and sentence structure. The principle of fidelity places special emphasis on the fidelity to the original text, the fidelity to the target audience, the fidelity to the target country's culture, and the coherence between the original text and the target text. The above three sections will be illustrated by way of examples and related to the subtitle translation of *Legend of Deification* to provide reference for other subtitle translation practices.

4.1. Introduction of *Legend of Deification*

With its exquisite graphics and rigorous story structure, *Legend of Deification* actually grossed over \$100 million in a few days of domestic and international release, marking the rise of Chinese animation and oriental philosophical thinking. It mainly tells the story of what happened to Jiang Ziya on the occasion of the war of the Gods, and the director also reveals to the audience why Jiang Ziya did not become a god in the original story. When Daji was on her way to marry King Zhou, she committed suicide halfway because of her family's position, but the Nine-Tailed (the Demon Fox) took over her body for the reason that she wanted to repay King Zhou for his kindness. Jiang Ziya unsealed the Nine-Tailed and did not behead it because he saw the soul of an innocent person inside the Nine-Tailed. Although the reserved master thought that what Jiang Ziya saw was an illusion, Jiang Ziya thought otherwise, which confused him. Unfortunately, Jiang Ziya in

this film is banished from Jingxu Hall to Beihai because he disobeyed the order of the reserved master. During the days of exile in the North Sea, Jiang Ziya meets Xiao Jiu, the very girl he has seen inside the body of Nine-Tailed. However, this little girl does not remember anything from the past, but only remembers a loving father and a faint wind chime. In the journey to uncover Xiao Jiu's past, Jiang Ziya also learns about the conspiracy, that is, the root cause of the war of the Gods was that the master, in order to strengthen his own power and status, encouraged the Nine-Tailed to mess up the earth by promising to let the fox be crowned as a god after the accomplishment of the event, provoking the war of the gods and the war of the earth. In the end, however, this promise turns out to be a failure, and the Nine-Tailed becomes a victim of war and political bargaining. This conspiracy also led to the chaos in the three realms. Jiang finally ends the turmoil and restores order.

4.2. Translation Analysis from Skopos Rule in *Legend of Deification*

In the following section, subtitle translation will be analyzed in terms of the Skopos rule, which is divided into three aspects, namely the skopos of the film planner, the skopos of the subtitle translator and the skopos of the target audience.

4.2.1. Skopos of Film Planner

Legend of Deification is a fantasy animated film co-produced by COLOROOM and Beijing Enlight Pictures Co., Ltd, co-directed by Cheng Teng and Li Wei. In terms of the creative intentions of the filmmakers, we mainly analyze the ideas of the two directors. As a loyal fan of traditional Chinese culture, this is the first time the two have collaborated, and they have also respectively produced many famous animated films before, such as *Lotus lanterns*, *big fish and begonias*, and so on. Although many people have filmed film and television works related to Jiang Ziya and *Legend of Deification*, they have not been able to dig out the hidden story behind it, and this time the directors broke through the traditional mode of thinking in animation creation and character building. They made the image of Jiang Ziya into the image of Medivan, the hero in the popular video game Dark Gate. This image, in the final battle, also reminded some Western audiences of the image of Jesus Christ. In the comments on some websites, many foreign netizens who have a strong interest in oriental fantasy stories mentioned that no one could have imagined that Jiang Ziya would become the same symbol as Jesus. It can be seen that the directors' animation production of *Legend of Deification* integrates the experience and character of ancient Chinese historical figures, the idols of Western religious traditions, and the heroes of video games, which also makes *Legend of Deification* a successful hit at home and abroad. The directors mentioned in the interview that they want to bring target audiences not only a film with traditional Chinese culture, but also want to pass on Chinese stories and Chinese culture to foreigners through the film, and at the same time do not want to be too remote and unfamiliar, so some Western magic factors are added, which can also make the target audience more acceptable to this movie, deepen their understanding of traditional Chinese culture and reshape the traditional impression of oriental culture. In addition, some scholars in China also highly praised the national character of the film and appreciated his contribution to the revival of national culture. To put it simply, subtitle translators are a group of English netizens who like

Chinese culture and understand Chinese for free on Dailymotion. The intention of the subtitle translator is to let more people see and understand Chinese culture as well as the booming development of the Chinese film industry.

4.2.2. Skopos of Target Audiences

Originally, the target audience of *Legend of Deification* was Chinese audiences, but once it was released, it was sought after by foreign media and foreign audiences, and finally many websites spontaneously translated the subtitles of the film, and finally allowed the film to be released abroad. The first desire of the target audience is to satisfy their viewing needs, and some people's viewing needs may be to pass the time, or because it is an animated movie, children will prefer it, etc. With the glorious development of China on the international stage and the continuous advancement of Chinese soft power, many foreign people want to learn about Chinese culture and Chinese history, which has also led to the target audience of this film increasing. And *Legend of Deification* has also successfully broken the prejudice of the target audience against traditional Chinese culture and traditional Chinese films. According to statistics, there are many foreign audiences who do not know China's history and culture, or think that China's film industry is still in the context of a mediocre plot and a monotonous picture texture. The launch of this film rich in traditional Chinese culture has enabled many foreign audiences to experience China's colourful cultural heritage and the development of China's cultural industry at a deeper level.

4.3. Translation Strategies from Coherence Rule in *Legend of Deification*

In this section, we will analyse the subtitle translation from Chinese to English in *Legend of Deification* from the perspective of coherence. According to the rule of coherence, the target text needs to have enough intra-textual coherence to be understood by the target audience in the context of their past experiences, background knowledge and surroundings, translated into their own cultural structures. It is widely known that coherence refers to the network of relationships that are constituted and constructed by a text as perceived by the audience. Many experts agree, including Mona Baker, that no text is inherently coherent or incoherent, in fact it all depends on the receiver and his ability to interpret the signs present in the process. This coherence may be his or her understanding of this text and then doing a series of acts in a way that fits his own ideas to form this coherent and complete whole[8].

4.3.1. Coherence of Lexical Level in *Legend of Deification*

Coherence in translation requires not only sentence-to-sentence, meaning-to-meaning, but also word-level coherence, which, together with the fact that subtitle translation is more inclined to colloquial expressions, makes it more difficult for translators to maintain vocabulary-level coherence in subtitle translation. It is worth mentioning that due to the cultural differences between China and the West, there are also differences in the way of using vocabulary. For instance, in English, foreigners like to use nouns or often use passive voice, while Chinese people often use verbs or active voice in Chinese, which also indicates that Chinese people are more inclined to collectivism, while foreigners emphasise more on individuality; in addition, China is a country with rich cultural heritage, diversified regional cultures and a long history, so in the process of subtitle translation from Chinese

to English, we often come across many regional dialects, words or stories containing mythological colours, proverbs, and so on. In subtitle translation, the translator needs to take these factors into account and show coherence at the lexical level as much as possible.

Example 1:

ST: - 大弟子姜子牙回山复命。

- 姜子牙, 狐妖祸世, 天道难容, 今日命你亲斩九尾, 以示三界。从今往后, 你就是众神之长, 望你引领静虚宫弟子守卫天道, 共卫苍生。

- 弟子遵命。

TT: - I, Head Disciple, Jiang Ziya, have completed my mission.

- Jiang Ziya. The fox demon wrought evil in the world. Heaven will not tolerate her. We're ordering you to execute Nine-Tailed today as the three realms watch. From this day on, you shall be the leader of the gods. May you lead the disciples of Jingxu Hall in upholding Heaven's will and serving all living beings.

- As you command.

The dialogue is taken from Jiang Ziya's arrival at the Jingxu Hall to receive orders to travel to earth to capture the Demon Fox. In Chinese mythology, we often refer to “天道”, “天庭”, “天条” or “天罚”, which all refer to the immortals living in the sky and the laws they enforce and implement, so the translator, in order to let the audience understand the film better, or to satisfy the coherence of the vocabulary, directly uses “Heaven” to refer to the “天道”; while the “天道” in “守卫天道” appears later, which looks the same as the word are used previously, the meaning expressed is different. The word “天道” in “守卫天道” refers to the beliefs and concepts that the Heaven follows, so the translator used “Heaven's will” to translate it. In order to keep the subtitle short and concise, the translator did not explain the “三界” in a very complicated way, but used “three realms” to show. “三界” actually refer to the heavenly realm, the human realm and the demonic realm in traditional Chinese mythology, which are different from the gods and demons in Western stories, but in order to make the target audience understand it, they are grouped together with the gods, demons and human beings in Western stories as three distinct realms. As for the translation of Jiang Ziya's reply to his master, “弟子遵命”, it draws on the terminology used by knights in the European court period when they were answering orders to the king. In Chinese, we often encounter polyphonic characters and homophones, or a word with many meanings, and the “长” in “众神之长” is a polyphonic character, and its different sounds have different meanings. Specifically, the word “长” here is pronounced “zhang”, which means the most senior or the oldest among a group of people. Not only that, this dialogue also involves a lot of classical Chinese, for example, the word “示” in “以示三界”, in classical Chinese, it means “to see, to find out”, but with the evolution of the times, in Standard Chinese, we generally understand it as “a hint or warning”. The phrase “守卫天道, 共卫苍生” is a reflection of the ancient Chinese way of speaking as well as the wording. There are two occurrences of “卫” in this sentence, and they have different meanings, which need to be related to the nouns that follow them. The first “卫” wants to convey the idea of upholding the treaties and beliefs of the heavenly court and passing them on to the peers of the one who is being informed, while the second “卫”

wants to convey the idea of serving and protecting.

Example 2:

ST: - 派的什么苦差事, 如今人人封神, 就连纣王都混了个姻缘神, 我还在这我当保姆。嗯? 四不像。你没有神力净在这里偷吃。

TT: - What a kind of lousy job is this? Anybody can become a god now. Even emperor Zhou was made the God of Marriage. And I'm still here being a nanny! Four-Unalike? You keep stealing food after losing your power.

This case comes from Shen Gongbao's complaint about Jiang Ziya after being punished to Beihai. In the movie, this sentence is actually shown as a self-questioning dialogue, so there are many colloquial features, dialects, and the names of mythical beasts in Chinese mythological stories. “The immortal's saddle beast had the head of a unicorn, the tail of a wolf, and the body of a dragon.” This passage describes a heavenly creature in ancient China-the nondescript “Four-Unalike” (四不像), recorded in the canonized gods and demons fiction **Creation of the Gods**. The translator translates “四不像” into “Four-Unalike” in a literal translation. This is similar to the translation of “the God of Marriage” (姻缘神), “Jingxu Hall” (静虚宫), “Nine-Tailed Demon Fox” (九尾妖狐) and “Revered Master” (师尊). In classical Chinese, many authors or poets are very fond of delicately handling the use of verbs. In this sentence, we can also see that the “封” in “封神” actually means “be”, so the translator uses “become”. “混” and “净” are very Chinese characters. In the process of using Chinese, we jumped out of the original meaning framework of these two words and gave them some derogatory meanings, for example, “混” refers to effortlessly becoming someone or something, and “净” originally meant clean and clear, and here evolved into “doing something trivial all the time”, so the author uses “keep doing” to reflect this process.

Example 3:

ST: - 别动! 你们懂个屁! 哎呀! 那石头是天上的神仙。

- 神仙?

- 没错, 大战之后, 静虚宫奉命降下天梯, 世人自此有了登天之处, 而姜子牙就是那第一个登上天梯的人, 一战封神。

TT: - Don't move. What do you know? That hurts! That rock is an immortal from Heaven.

- An immortal?

- That's right. After the great war, Jingxu Hall received orders to letdown the Stairway to Heaven, allowing mankind a way to reach Heaven. And Jiang Ziya was the first to climb the Stairway to Heaven, and became a god after the war.

This one case is taken from the discussion of the children next to Jiang Ziya who was fishing and meditating. The Chinese immortals are different from the God of the Western culture. The Chinese immortals are divided into many kinds and they have different duties, human beings can become immortals through unremitting struggle and keep doing good deeds, that is to say, they are immortal, while the God of the Western culture is a general term to be able to do anything omnipotently, and the angels are subordinate to the God. So here the translator directly describes the Chinese “神仙” as immortal. The word “天梯” is a symbol of the way for human beings to be born as immortals, which is abstract, so the translator uses “Stairway” to refer to the ladder towards Heaven, and capitalises the initial letter.

Example 4:

ST: - 战争结束了, 靖虚宫伐纣有功, 受到世间尊崇, 师尊奉命持封神榜, 分封诸神, 以庇佑苍生。周朝建立, 百废待兴。商朝罪民被囚于北海古战场, 不得出界。

TT: - The war ended. Jingxu Hall earned great merit and respect for vanquishing Emperor Zhou. The Revered Master received orders to hold a list of Gods who will be responsible for protecting all living beings. There was a lot to be done after the Zhou Dynasty was established. The Shang Dynasty's criminals were banished to the North Sea and can never leave its boundaries.

These sentences mainly introduce a background after the war between the Gods. There are many idioms in this sentence, such as “伐纣有功” and “百废待兴”. When translating “伐纣有功”, the translator did not highlight “有功”, but grasped the core message of “伐纣”, and therefore omitted the unnecessary information in the translation (omission). Similarly, when dealing with the translation of “封神榜”, Yi Fold also used the same method to cut it down, instead of reflecting the word “封”, he directly translated it as “a list of Gods”. Because as Chinese, we have learnt these myths from our parents, we know that the deeper meaning of “a list of Gods” (封神榜) is a list of which human beings have been appointed as gods. In addition, the phrase “百废待兴” means that there are many things that are waiting to be done, so the translator directly translates the meaning of the idiom into English. This will enable the target audience to understand the meaning of some Chinese idioms.

4.3.2. Coherence of Sentence in Legend of Deification

Sentence coherence is very difficult to control in translation, based on the different cultural backgrounds of the West and the East. As people are exposed to different cultural backgrounds from childhood, they develop distinct and different modes of thinking, language forms and communication styles. Therefore, in daily English communication, native English speakers often emphasize “hypotaxis”, whereas native Mandarin speakers often unconsciously emphasize “parataxis” in the process of communication. So this warns translators that they must readjust sentence structure in subtitle translation to simplify the target text and deepen the target audience's understanding; after all, the coherence of the sentence can be reflected through sentence reconstruction, exchange of passive or active voice, adjustment of word order and other methods.

Example 5:

ST: - 九尾休再放肆。

- 姜子牙。
- 狐妖幻术不足为惧。
- 你我殊途同归, 又岂争一朝输赢。世人终将臣服于我狐族之下。
- 镇魔宝印在此, 三界邪魔, 逆者必诛。

TT: - Nine-Tailed. Cease your impudence!

- Jiang Ziya.
- your demonic illusions don't frighten me!
- We use difference means, but we have the same goal. Why must we fight over a single dynasty? Mankind will finally submit to the Fox Clan.
- I have the Demon-suppressing Seal. Demons in the three realms who go against me shall be vanquished.

The Chinese-to-English translation here is very bright. This is because there are many idioms in the Chinese language that echo each other, or words that are rich in oriental fantasy

colours. For example, “三界邪魔, 逆者必诛”. In fact, we can often see this sentence in many fairy or fantasy Chinese films, which can be said to be a household name, but this sentence to be translated is very difficult to understand for people who have grown up in the Western society, and the translator did not overly elaborate on these two phrases, but rather used the form of subordinate clauses to show it out in a very concise and clear way, because “逆者” in the phrase “逆者必诛” refers to the “三界邪魔” who have done all the bad things in the previous phrase. In addition, the phrase “你我殊途同归, 又岂争一朝输赢” is originally a sentence, but the translator has been splitting it into two different sentences. Firstly, he splits “你我殊途同归” into two simple sentences, then connects them with the inflection word “but” to form a compound sentence, and finally, the translator uses a question to present the phrase “又岂争一朝输赢”.

Example 6:

ST: - 他就是个幻象。哼, 不就是被这九尾骗了吗? 俗话说, 苍蝇不叮无缝的蛋。当然了, 也不是说你就是个蛋啊。

TT: - That was just an illusion! You were just tracked by Nine-Tailed. As they say, flies don't attack an intact egg. Of course, I am not saying that you are an egg.

This sentence is a joke, but it contains a local Chinese proverb, i.e. “苍蝇不叮无缝的蛋”. Instead of explaining this saying too much, the translator directly uses an English proverb which is very similar to its meaning to express it, which can bring the target audience closer to the story of the film and the Chinese culture.

Example 7:

ST: - 妖孽蛊惑人心, 迟则生变, 速斩。

TT: - The demon plants doubt in people's minds. Execute her now!

The translator also uses omission to delete the phrase “迟则生变” and leave only the phrase “蛊惑人心” because in fact, the phrase “蛊惑人心” implies that if it tempts human beings to do something horrible, and we deal with it too late, disaster will occur.

Example 8:

ST: - 别动! 你们懂个屁! 哎呀! 那石头是天上的神仙。
- 神仙?

- 没错, 大战之后, 静虚宫奉命降下天梯, 世人自此有了登天之处, 而姜子牙就是那第一个登上天梯的人, 一战封神。

TT: - Don't move. What do you know? That hurts! That rock is an immortal from Heaven.

- An immortal?

- That's right. After the great war, Jingxu Hall received orders to letdown the Stairway to Heaven, allowing mankind a way to reach Heaven. And Jiang Ziya was the first to climb the Stairway to Heaven, and became a god after the war.

In this dialogue, we can see that “你懂个屁” is a Chinese expletive, and the translator has euphemistically converted it into “what do you know”, which is more in line with the civilized expression of the subtitle of the film. The translator uses the order change method to translate the sentence “大战之后, 静虚宫奉命降下天梯, 世人自此有了登天之处”, which is originally in the active order in the dialogue, i.e. people climbed up the ladder to become immortals, but the translator uses the passive order when translating it into

English, which conforms to the target audience's context.

4.4. Translation Strategies from Fidelity Rule in *Legend of Deification*

In this part, subtitle translation will be analyzed from the aspect of fidelity, which contains the fidelity of the original text, the fidelity of the targeted audience and the fidelity of the culture of the target country. Vermeer has mentioned that the rules of fidelity concern the inter-textual unity between the text that is the result of the translation action and the source text[15]. After satisfying the rule of fidelity and the other two rules of Skopos theory, there needs to be a balance or some kind of relationship between the three[9].

4.4.1. Fidelity to Source Text in *Legend of Deification*

The principle of fidelity in the Skopos theory stresses the need for the translator to ensure the integrity of the original text in the translation process and not to deviate from the basic meaning and central connotation that the original text is intended to convey. The source text is an information provision whereas the target text is an imitation of the source text as much as possible in terms of conceptual style form and syntax. In this thesis, we focus on analyzing the translation of the Chinese subtitles of *Legend of Deification* into English version, so the original source text is the original subtitles produced by the cast of *Legend of Deification* while the target text is the subtitle translation produced by some fan groups on Dailymotion. The literal translation is the method adopted by many TV dramas or films for subtitle translation, because the literal translation is more able to be original and show the core content of the original text. Of course, facing some Chinese ancient poems, proverbs, or other countries culturally difficult to express, a direct interpretation is taken. The direct purpose of all these is to make the target text more fluent, smooth and easy to understand. As the subtitle translation of the film is very restricted, but its uniqueness lies in the additive nature, which means that it places the written text in the flow of dialogue, sound and picture. Next I will show how the subtitle translation in *Legend of Deification* adheres to the fidelity of the original text through a few case studies.

Example 9:

ST: - 商朝末年, 纣王昏庸无道, 九尾妖狐趁乱而入, 化作王妃妲己, 支配朝政, 率狐族祸乱世间。苍生疾苦, 上天见怜, 今授靖虚宫掌教师尊助西周起义, 一场战争席卷了三界。静虚宫派大弟子姜子牙下山诛妖, 捉拿九尾。

TT: - In the final years of the Shang Dynasty, Emperor Zhou, an incompetent tyrant, was in rule. The Nine-Tailed Demon Fox took advantage of the chaos. She turned herself into Consort Daji, took control of the government, and led the Fox Clan in bringing chaos to the world. Heaven took pity on the suffering beings. The Revered Master of Jingxu Hall assisted in Western Zhou's uprising. This war engulfed the three realms. Jiang Ziya, the head disciple of Jingxu Hall, set out to vanquish demons and captured the Nine-Tailed Demon Fox.

This case is taken from the beginning of the film, which mainly introduces the chaotic situation at the end of the Shang Dynasty and introduces the Nine-Tailed Fox Demon to cause chaos on earth. Although the sentences are simple, clear and third-person paraphrased, some of them contain Chinese cultural words or idioms, such as “昏庸无道” and “苍生疾苦, 上天见怜”, so literal translation is used to make the target audience fully understand the meaning of the original text and maintain objectivity.

Example 10:

ST: - 九尾休再放肆。

- 姜子牙。

- 狐妖幻术不足为惧。

- 你我殊途同归, 又岂争一朝输赢。世人终将臣服于我狐族之下。

- 镇魔宝印在此, 三界邪魔, 逆者必诛。

TT: - Nine-Tailed. Cease your impudence!

- Jiang Ziya.

- Your demonic illusions don't frighten me!

- We use difference means, but we have the same goal. Why must we fight over a single dynasty. Mankind will finally submit to the Fox Clan.

- I have the Demon-suppressing Seal. Demons in the three realms who go against me shall be vanquished.

This case is taken from the beginning when Jiang Ziya comes to subdue the Nine-Tailed Demon Fox on the order of his master. It is not difficult to find that this case is presented in the form of dialogue, so the language is clear and rich, but there are still some words containing Chinese mythological colours, taking “镇魔宝印” as an example, and there are some idioms with deep meanings in the dialogue, such as “殊途同归”, “一朝输赢”, “不足为惧”, etc. The translator uses a direct and straightforward method to translate it to avoid misinterpretation of the meaning. When translating this sentence “你我殊途同归, 又岂争一朝输赢”, we can see that the author follows the storyline very closely, respecting the original text so that it is also better for the target audience to read the story behind this film. The author doesn't translate “又岂争一朝输赢” into “failure” and “success”, but links it to the background and plot of the story to transform it into “to fight for a dynasty”.

4.4.2. Fidelity to Target Audiences in *Legend of Deification*

The target audience plays a crucial role in subtitle translation because they are the receivers of the subtitle translation or cultural exchange, and if none of them can understand the subtitles translated, then the subtitle translation is a waste of effort. The original target audience of this film was for domestic groups regardless of age and gender. Due to the increasing popularity abroad, the Chinese-to-English subtitle translation of this film is mainly intended for English learners or those who use English as a language of communication. The diversity of the audience also puts demands on the universality of the target text and the translator. In other words, the translator needs to cater for the tastes of the majority of the audience, choose the most colloquial, appropriate and easy way of expression, and minimise misunderstandings and discrepancies.

Example 11:

ST: - 臭妖怪, 想找茬儿, 都给我抄家伙。

TT: - You damn demon. Are you looking for trouble? Get your weapons!

Example 12:

ST: - 他还有脸来?

TT: - He has the nerve to show up here.

Example 13:

ST: - 之前不都是你家豹子来吗? 他方才取下这耳环, 心疼的嗷嗷叫呀。

TT: - Isn't Gongbao the one who you comes? he was crying out from sadness when he took off this earring earlier.

Example 14:

ST: - 谁呀? 闹这么大动静?

TT: - Who's making such a grand entrance?

Example 15:

ST: - 少来这套。

TT: - Save it.

These examples are all excerpts from the film's protagonist Xiao Jiu appearing in a tavern in Beihai in search of a map to Mount Youdu. These examples are a good example of domestication used in the translation process to make the audience, i.e. those who are in English-speaking world, fully understandable. Domestication is the process of localizing the original text, using the target audience as the receiver and expressing the content of the original text in a way that is customary for the target audience. This requires translators to be familiar with the target audience, understand the culture of their own side and the target audience, avoid misunderstandings and cultural conflicts, and engage in dialogue with the target country. This translation method can better help readers to break out of the traditional translation framework and freely search for answers based on the background. There are also many researchers who refer to it as a literal translation. Literal translation, as the name suggests, is a direct translation. There is no fancy way to embellish it, just a straightforward explanation that allows the receiver to understand the superficial linguistic meaning. Domestication, on the other hand, refers to the elimination of the barriers between the two languages in translation as much as possible, the removal of cultural equivalence, and the preservation of the specificity of the original culture, which tries to eliminate the reader's unfamiliarity with this translation or text as much as possible. So there are still slight differences between the two. The words “找茬儿”, “抄家伙” in example 11 and “少来这套” in case 15 are translated as “looking for trouble”, “get your weapons” and “save it”, which are very much in line with the way of speaking and customary in English-speaking world. Because in China, “找茬儿” is to deliberately find trouble, provoke other people to have conflicts with you or intensify conflicts, and “抄家伙” also means taking up your weapons to confront others. In the subtitle translation of other movies, the translation of “少来这套” is actually similar to the Chinese-English translation of “省省吧”. However, in the process of inquiry, the writer believes that example 12 uses the liberal translation, because if the literal translation of “you still have face to come” should be a very blunt translation of “你还有脸来”, but the translator converts “脸”(face) into “courage”, so it is translated as “the nerve”.

4.4.3. Fidelity to Culture in Target Country in *Legend of Deification*

In the process of translation, the best way to show the principle of fidelity is to be faithful to the culture of the target country, which is also very challenging for the translator. Because the Chinese language has its own unique linguistic and cultural characteristics, we may lose these cultural phenomena in the process of translation, hence, the translator is required to moderately find out the appropriate counterparts or substitutes for the words of a particular culture to be able to very accurately achieve the fidelity to culture in target country. Some experts have also suggested that innovative modifications can be made to the translation on the basis of ensuring that the meaning expressed in the original text is not lost.

Example 16:

ST: - 有什么了不起的?

TT: - You think you're all that?

Example 17:

ST: - 多管闲事。

TT: - What a busy-boy.

Example 18:

ST: - 找死。

TT: - You have a death wish.

Example 19:

ST: - 哎呀, 都是自己人嘛。

- 你我什么时候成自己人了?

- 一回生二回熟, 聊着聊着不就成了吗?

TT: - Gosh, we're friends.

- When did we become friends?

- We'll be friends soon enough. We just have to talk

more.

Example 20:

ST: - 吵架了? 别往心里去。人生不如意十有八九十, 要么看得开, 要么就认栽。

TT: - Did you two have a fight? Don't take it to heart. Life won't always go your way. Either you get over it or admit defeat.

These two examples are selected from the clip in *Legend of Deification*. In order to get the map, Xiao Jiu was forced to go with Jiang Ziya to embark on the road of finding Xiao Jiu's origins and the truth behind the great war. These two examples actually have similarities with some of the sentences analyzed above, that is, they are both Chinese proverbs or colloquialisms, such as “苍蝇不叮无缝的蛋” in Example 6.

In example 20, in English, there is no specific translation of the two special Chinese words of “自己人” and “一回生二回熟”, so the translator uses the method of paraphrasing. More specific, the translator does not rigidly translate “自己人” as “our own people”, but treats this kind of “自己人” as friends and characters who can talk to each other. “一回生二回熟” also implies the two states of being friends and being strangers at the beginning. The translation of “聊着聊着不就成了么?” uses omission as a prerequisite for “一回生二回熟”. In example 21, as a very famous Chinese proverb, “人生不如意十有八九十, 要么看得开, 要么就认栽”, that persuades people to think positive and get over it, each artist has a different way of translating it. For this type of translation, the translator still uses paraphrasing, who first separated the Chinese of “人生不如意”, that is, there are often unpleasant things in our lives, and then translated it in English as a separated sentence. This will be more culturally appropriate to the target country. The translator is searching the dictionary for some English phrases that correspond to “看得开”, for example, “get over” (the basic meaning in the dictionary is to return to your usual state of health, happiness, etc after an illness, a very upsetting experience etc.), and then analyzes the “认栽”, that is, admits your mistakes and failure.

5. Conclusion

Legend of Deification, as a very representative Chinese fantasy animated film, is a work that the animation production team spent four years polishing. In terms of details, in order to pursue the texture of the film and the coordination of the painting style, the production team took great pains and spent

a lot of money to invite professionals at home and abroad to innovatively draw all the materials in the film by hand. The film is also extremely strict about Chinese elements, by reading *The Romance of the Gods* and *The Classic of Mountains and Seas*, and even referring to the cultural relics unearthed in the past 3,000 years to design patterns and spells, etc., for presenting a real and credible world of the gods. However, there are still some cultural barriers in the process of subtitling or inaccurate translation. By processing on this study, the writers have conducted a comprehensive analysis of subtitling based on the three principles of Skopos theory. Therefore, it is very reasonable to discuss and study from the Skopos theory, after all, subtitle translation can be seen as a purposeful behaviour. In order to prove the feasibility of the Skopos theory, this thesis primarily introduces the three principles of the Skopos theory and applies them to subtitle translation of *Legend of Deification* to explore the translation methods and strategies.

5.1. Major Research Findings

Skopos theory, which holds that the purpose of translation determines the methods and strategies of translation, highlights the relationship between the target discourse and the source language context, as well as the realization of the communicative function of the target discourse in the original language context. To provide reference for future translation research, this thesis explores the translation strategies used in the subtitle translation of *Legend of Deification* based on the guidance of Skopos theory. In the translation practice of *Legend of Deification*, this thesis makes a rigorous analysis of subtitle translation from three perspectives: skopos perspective, coherence perspective and fidelity perspective. Through a large number of examples, it is illustrated how to choose appropriate translation strategies and methods, such as foreignization, domestication, literal translation, liberal translation, addition and addition, omission, division and combination. These translation strategies have universal applicability in subtitle translation. In addition, for the subtitle translation of movies containing elements of traditional Chinese culture, translators need to pay attention to the translation of some names, places, proper nouns or words with specific meanings, which can be directly displayed in the form of pinyin, such as the name of Jiang Ziya (姜子牙), the protagonist of the movie, Jingxu Hall (静虚宫), etc. It can also be directly translated into the target language, such as “四不像” directly translated into “Four-Unalike”. In some cases, we can understand subtitle translation as a kind of communication, which is only presented in the form of pictures or the third parties, which does not affect the direct communication with the audience, but will affect their understanding of the work to a certain extent. Therefore, in order to achieve the purpose of understanding, some information simplified by the original text can be added appropriately to make up for cultural disparity.

This translation study is a valuable material to help foreign audiences better understand Chinese movies, and at the same time, this research result can provide valuable reference for subtitle translation. The unique charm of China's excellent traditional culture can be promoted and developed through this research result.

5.2. Limitation of This Study

Although the Skopos theory provides an extremely terrific research perspectives, there are still some shortcomings in the

research in this paper. First of all, because the subtitle translation is done independently by a subtitle team composed of people who have a fanatical love for Chinese culture. As an unofficial translation agency, it is difficult for authoritative scholars to formally participate in such translation practices. Meanwhile, this paper mainly focuses on the relationship between the original text and the target audience, but does not conduct specific research and investigation on the audience's real feelings about subtitle translation of *Legend of Deification*. In addition, this essay may only reveal some translations of traditional Chinese cultural or Chinese dialects and proverbs, but it does not discuss the methods, strategies, and problems of subtitle translation of a series of related films in a comprehensive and detailed manner. Fourth, this study pays much attention on subtitles, which are presented in a more colloquial form, so there may be some source texts that do not correspond to the target language correctly during the translation process. Finally, in the future, we also need to further consider and upgrade the quality of subtitle translation, focusing on the characteristics of subtitles and the target audience or the broader context.

5.3. Suggestion for Future Studies

Based on the above limitations, there are some suggestions for anyone doing research on subtitle translation. The author of this paper is committed to a concise and thorough study of the subtitle translation of the Chinese fantasy animated film *Legend of Deification* from the perspective of Skopos theory, but this paper is only a case study, which does not include other specific problems found in the study. This means that other researchers can use more translation strategies to analyze the examples from different perspectives or theory. Due to the linguistic and cultural disparity between China and the West, subtitle translation plays a vital role in the entertainment industry and can be said to be irreplaceable. In the past, there were few examples of achievements in subtitle translation research, making it difficult to establish a complete subtitle translation system, and the induction of research theories was also very difficult. This requires time and effort to see results in the future, and we look forward to scholars having more innovation and induction in this research.

Acknowledgments

In the course of my research and completion of my dissertation, I have been greatly helped and encouraged by a sea of people. To begin with, I would like to induce my deep gratitude to Prof. Yu, who is my sincere supervisor, for his professional instructions and warm encouragement. When choosing a topic, he carefully pointed out my shortcomings and suggested me a more promising plan and topic selection program. When writing the dissertation, he helped me understand the structure of the dissertation, the method of writing the dissertation, and the strategy of literature collection. In my spare time, he also recommended me to read some translated works to enhance my knowledge, broaden my horizons and enrich the material for my dissertation. Without his help, I would not have been able to finish this thesis. I would like to extend my sincere thanks to him again for his meticulous instructions and recognition of my thesis.

Secondly, I feel obliged to all professors and teachers who have taught me and led me to the field of academic interest. I become aware that English is not all about language, but also a medium connecting different peoples, countries and cultures.

During my four years of study, I have not only acquired academic professionalism, but also extraordinary charisma from them.

Finally, my thanks also go to my family and friends for their occasional help and, timely encouragement.

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