

Study on Subtitle Translation of Film Flipped from the Perspective of Domestication and Foreignization

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Abstract

With the fast advancement of globalization, China has been exposed to an increasing number of good international films, and the translation of film and television subtitles has become more and more prominent. Various researchers, both at home and abroad, have different perspectives on subtitle translation. Based on the domestication and foreignization strategy, this paper uses the example method to analyze the Chinese translation of the English film *Flipped*, studies the application of domestication and foreignization strategies in subtitle translation. Discusses how to properly use domestication and foreignization strategy in film subtitle translation to reduce the impact of cultural differences, and promote cultural interaction and dissemination with the help of film and television works as a cultural instrumentality.

Keywords

Subtitle translation; Domestication; Foreignization; Flipped.

1. Introduction

The film and television culture industries are becoming more international as China's reform and opening up. More and more foreign films have poured into China, which are deeply loved by the majority of Chinese. Film and television subtitle translation has also emerged. The cultural channels and modes of communication between China and other nations are growing increasingly diversified. By watching the film, Chinese audiences can better appreciate the exotic cultural feast. In today's continuous development of international society, an in-depth discussion of subtitle translation in the film will help readers better understand the connotation and meaning of the film, as well as convey the contrasts between Chinese expression ability and English and Chinese. Intercultural communication, comprehension, and communication are all improved through translation.

Today, when mass media is highly developed, globalization has become an ongoing phenomenon of the times. There are exchanges and integrations between cultures of various countries, and there is also competition. As an intuitive and effective intercultural communication channel with a wide range of influences, film has attracted people's attention. And appreciating film and television works has become an indispensable part of people's lives. The study of subtitles for film and television works has been increasingly essential in recent years, as it has substantially facilitated Sino-foreign contacts and conformed to the globalization process. The study of translation can make each language better reflect the meaning it wants to express, so as to arouse people's interest and attention to the film, so that the audience has a strong interest in foreign literature and film and television translation. The study about subtitle translation has actually brought the relationship between the two languages closer, making them more accurate and authentic.

The English film *Flipped* is directed from well American filmmaker Rob Reiner and is based on the book of the same name by Wendelin Van Draanen, a well-known American children's novelist. The moment Juli first saw Bryce, she was deeply immersed in his blue eyes, an accident hand-holding, making Juli immersed in the dream of getting Bryce's first kiss one day. For the next four years Juli launched a heated "offensive" to Bryce, but Bryce only wanted to get rid of Juli's entanglement. After

a series of events such as the “sycamore tree” and the “egg fiasco”, the misunderstanding between them reached peak. Until Bryce took the initiative to replant a sycamore tree on the lawn of Juli’s house that represented a sense of security for Juli, the knot between the two was lifted, and an innocence romantic relationship began. This sort of disagreement represents diverse families’ love and education views in the United States, has a wide-ranging influence, serves as a valuable reference point for Chinese teenagers’ education, and has had significant market ramifications. The film *Flipped* is deeply loved by Chinese audiences, with a high network score. In general, the subtitle translation is essential.

This paper mainly talks about the application of domestication and Foreignization strategies in film subtitle translation, taking the film *Flipped* as an example. It is divided into six parts. The paper’s research background is described in the first part. The second part describes the concepts, features, and history of subtitling translation at home and abroad. The third part introduces the domestication and foreignization of translation strategy, in which the development of this strategy is introduced from home and abroad, and various scholars have different views on the translation strategy. The fourth part is the focus of this paper, which is analyzed from the subtitle translation of the film *Flipped* and explores the application. The fifth part is the significance of the subtitle’s translation of domestication and foreignization. The last part is a summary of the paper.

2. A review of subtitle translation characteristics and development

In film and television, subtitle translation is the translation of the source language’s conversation into the target language in the form of synchronic subtitles. And it usually located at the bottom of the screen. According to Bartol, language standards involve “the relationship established between the source and target languages, whether or not they are the same language”. (Bartol, 2004)

Gottlieb splits subtitle translation into different kinds from a linguistic standpoint: intralingual subtitles and interlingual subtitles. (Gottlieb, 1994) The goal of intralingual subtitle translation is to convert words into text and without the need to convert from one language to another; the goal of interlingual subtitle translation is to keep the original sound while translating the native tongue into the mother tongue, overprinting it under the screen, and synchronously displaying the target language at the bottom of the screen.

In terms of content, the subtitle translation of movies can be divided into two categories: one is explicit film subtitle translation, and the other is implicit film subtitle translation. Subtitle translation can take the shape of international film and television subtitles, and the form of subtitles is divided into two lines, one is a source language subtitle, and the other is a translation subtitle. Film subtitle translation is also divided according to the category of film works, such as documentaries, public welfare films, feature films, etc.

In conjunction with the airing of the film and the television drama, the subtitle translation of the film is completed. The visual and auditory content in film and television works includes the actor’s movements, expressions, voice, intonation, speed of speech, etc., as well as scenes, background music, plots, and other visual and auditory content in film and television dramas, which provide the audience with corresponding contextual information, thus assisting readers to understand and appreciate.

The following elements contributed to the development of subtitle translation in the film and television industries. Firstly, it is not possible to dub all films due to the rising pace and amount of new films being released, as well as the introduction of more and more films. Because there are fewer steps involved, subtitle translation can be completed far more rapidly and cheaply than dubbing can. Secondly, dubbing is bound to vary from an artistic standpoint since it affects the character picture in the original film through the voice of the voice actor. Now more and more audiences, especially teenagers, prefer authentic films. Subtitle translation can preserve the original work’s style and qualities to the greatest extent possible. Thirdly, many English fans like learning English by watching films. They are able to understand the film with the assistance of subtitles, and at the same time, they can have direct contact with a number of different languages and cultures.

Subtitle translation “the most famous feature is that it is subject to the double limitations of time and space”. Then, Gottlieb divides the constraints on subtitle translation into two types: “formal/quantitative constraints and textual/qualitative constraints”. (Gottlieb, 1992) The formal constraints refers to the limitation of time and space, and the textual constraints refers to the unity and coherence of subtitle content and picture. In general, there are up to 35 English letters and 15 Chinese letters on the screen. Therefore, at the bottom of each screen, there will generally be one line of subtitles, no more than two lines. At the same time, the translation of subtitles should be kept between 2 and 3 seconds, so that the subtitles and dialogue can be consistent. (Li 39) Subtitles are words that flash on the screen and are lost as soon as they appear, unlike the text in a book, which can be revisited. This transient and irreversible nature determines that when translating, the translator has the responsibility of ensuring that the target audience are able to obtain the greatest amount of information with the least amount of effort.

The transient nature of time, the limitations of space and the legibility of language are the key aspects of subtitle translation. There is a limit to how long a subtitle can remain shown on the screen at one time, and it must be compatible with the language and pictures in the film. When compared to printed text resources, subtitles are unique in that readers only have a limited amount of time to browse the subtitles, and they cannot be carefully studied in areas they do not understand. The viewing experience of the audience will be significantly damaged if the subtitle dwell time is not managed in the appropriate manner. Due to space constraints, the subtitle’s location and the quantity of letters are limited. The bottom of the screen is typically where you’ll find the subtitles, and they typically just consist of one or two lines. If too many subtitles appear at the same time, it will not only affect the visual effect of the image, but also increase the difficulty of reading. When translating subtitles, “it is required that translators must use common words and common words, and use short, concise, flexible sentences to achieve information transmission in a limited time and space”, according to the above two qualities. (Yang 95) This is the concept of linguistic legibility, which means that the language used for subtitle translation must be unambiguous, brief, and simple to comprehend. “Film and television works attract a large number of viewers because they are a type of mass cultural consumer product. Consequently, the translation must be able to satisfy the aesthetic requirements of the target audience.” (Huang 64) Because subtitles and images are displayed simultaneously, and the words vanish as soon as the image is completed, the audience does not have much time to process and digest the information. As a result, the subtitles must be concise and natural, following ordinary speech patterns.

As films reached the Chinese market in the early nineteenth century, subtitle translations followed. Chinese subtitles became more prevalent in the late 1820s. Around the year 1936, a huge number of films produced in other countries first entered the Chinese market, and international film studios had created Chinese subtitles before releasing them. Dubbing films began to appear about 1946, and because Chinese people were less literate. It was more common for films to have dubbing rather than subtitles. However, there are certain issues with dubbing films, such as distorted translations and inappropriate lip shapes. Due to domestic political factors, the import volume of foreign films was very small in the early days of reform and opening up. But after reform and opening, film and television translation swept China, especially in recent years. This resulted in a significant number of foreign film and television works flowing into China, and subtitle translation increasingly expanded as a result.

Film and television translations demand more natural conversation and straightforward language than traditional literature translations. Because there is no image to assist portray distinct characters and settings in literary works, the speech between the characters must be different from the colloquial language used only by people in ordinary times, and many lengthy lines of dialogue are still very different from everyday communication. It is vital to depend on the material on the screen in film and television works, whether it is subtitles or dubbing, and the characters, scenes, and other content have been presented in the image. Therefore, all the characters in the play need to do is speak with one

another like they would in real life. In this regard, the colloquial and lifelike translation standards for film and television works are significantly greater than those for conventional literary works.

The majority of the time, professional translators working for film and television production companies or television stations were the ones in charge of overseeing the first releases of international films and television works in China. Since the advent of the Internet and the widespread availability of foreign film and television works on the Internet, the huge number of subtitles in English films are now done by the film's subtitle translation crew. This is because of the widespread availability of foreign film and television works on the Internet. There will be subtitles available in the English language for all mainstream American television dramas. As a consequence of this, the translators who work for the subtitling department are responsible for the most important translation job. Research into the subtitling of English films and television programs did not get started in China until a very late stage, and its development has been erratic.

In China, in 1998, Zhang Chunbai published a paper *A Preliminary Exploration of Film and Television Translation* in the magazine *China Translation*, which proposed that "there is no complete theory of film and television translation so far, but from the perspective of some basic characteristics of film and television art and film and television language, it seems that to follow the principle of paraphrasing as the mainstay, while striving to maintain the charm of the original text." (53) Then, Qian Shaochang, a well-known translator who specializes in the translation of film and television, brought up the fact that "the language used in film and television has certain similarities to the language used in general literature, but it also has its unique features, such as listening, comprehensiveness, instantaneousness, popularity, and going undetected." (61) These five qualities may be utilized as a beginning point for research into the translation of film and television subtitles, as well as a foundation for the development of translation methodologies.

Based on these five characteristics, several scholars have created diverse approaches to subtitle translation from a variety of places of interest. Wan Hualin and Hu Guanglei engaged in an in-depth conversation on the purpose philosophy of film subtitle translation. They emphasized the importance of domestication and foreignization as ways that achieve successful results. Nevertheless, domestication and foreignization are the methods of translation that almost all translators can use. Utilizing any of these two ways will address the problem of translation; however, it will do so by ignoring the specifics of translating film and television subtitles, and it will not suggest a method that is designed exclusively for translating film and television subtitles. Guo Jing did research on the functional translation of film subtitles, basing it on the German functional translation theory, and she published her findings. At the same time, she brought up the fact that when it comes to the translation of subtitles for films in a foreign language, the purpose of the translation is not to record the transmission behavior in the original language, but rather to create a behavior between the film director and the audience in the new context; consequently, subtitle translation ought to be of the "tool-type". When translating subtitles, it is important to adhere to the "conciseness" concept and take into consideration how cultural variables are transformed throughout the translation process. (103) The functional translation theory broadens the scope of film translation, places translation in a dynamic behavior category that incorporates a variety of factors such as the original text, audience, translation gist, time and space, and medium, and strives to coordinate the translations with each other, so that the value and effect of the translations are unified with the purpose, in order to provide scientific and feasible guidance for film and television translation. Functional translation theory also expands the horizon of film translation.

Academics from the West were the first to investigate the translation of subtitles for films and television shows produced in other countries. Subtitle translation of film and television research has developed well in Europe and is inextricably linked to the diversity of language and culture between European countries. Currently, Western European scholars are the majority study on subtitle translation research in Western. Subtitle translation of film and television research has also developed well in Europe. Research on subtitle translation may be traced back to the latter half of the 1950s and the early 1960s in Western film and television. The essay *Traduction et Cinema*, which was first

published in 1956 in *Le linguiste / De taalkundige*, and the special issue of the journal *Babel* entitled *Cinéma et traduction*, which was first made available in 1960. These are considered to be the first theoretical analyses of film and television translation in Europe. Dollerup's paper was published in 1974, under the title *On Subtitles in Television Programs*. In this piece of work, he investigated the challenges and blunders that happened throughout the process of translating English into Danish. He also stressed how important subtitle translation is for the learning of a foreign language.

The 1990s were the golden age of film and television translation research in the Western world. It was at this time that period film and television translation theory made considerable strides forward, and Western scholars provided a large number of hypotheses and successes. After 1995, there was an acceleration in the study of translation in Western film and television, with a rise in the quantity of theoretical research on subtitle translation, as well as the prominence of European specialists. Gottlieb, who hails from Denmark, is regarded as a trailblazer in the field of research pertaining to the translation of subtitles in film and television. He is the person responsible for a number of novel concepts as well as an in-depth investigation into the subject.

There have also been certain conferences held in Western countries that focus only on the translation of subtitles for movies and television shows. For instance, in February of 2004, London hosted an international conference "Language Transformation on Screens". This conference made a significant creative contribution to the field of study pertaining to film and television translation.

3. Research on Domestication and Foreignization Translation Strategies

In his book titled *On the Various Methods of Translating*, which was first published in 1813, the German translation theorist Schleiermacher put forward: "There are two approaches to translation: one allows the author to be as still as possible while encouraging the reader to approach the author; the other allows the reader to be as still as possible while leading the author to approach the reader." (Schleiermacher, 42) In the 1950s, the American translation theorist Lawrence Venuti, in his book *Translator's Invisibility: A History of Translation*, referred to Schleiermacher's first view as domestic and the second as foreignization. At the same time, he believes that foreignization is to let the reader adapt to the author, and to let the reader feel the language habits and cultural traditions of the source language. As Venuti put it, "Translators who use a foreignization technique want to broaden the scope of translation practice, not to disrupt or inhibit reading, not to give readers the impression of translation, but to establish new circumstances for readability." (Venuti, 19)

The term domestication translation relates to the procedure of localizing the source language, which involves the translator to adapt the distinctive idioms and foreign culture of the source language and the foreign culture contained in it into the culture of the target language from the perspective of the target language. As well as adopt the expressions and cultural background that the target language readers are accustomed to. This is done to reduce the difficulty, in order to make it easier for the target language readers to comprehend the foreign language text. The fact that this translation process is carried out in the original target language is the single most important aspect of it. By doing so, cultural differences are obscured, and it is possible for the mainstream cultural norms and values of the target language to take the place of those of the translated language. The quality of the domestication translation stands up well on its own. Because of the translator's natural affinity and sense of identification with the native culture, the translator will frequently employ the translation strategy of domestication in order to ensure a fluid and accurate translation. This is because it is virtually impossible for the translator to fully comprehend the intricacies of a foreign culture. The reader will be able to steer clear of any cultural misunderstandings and readily comprehend the translation by using their own prior knowledge and experiences. As a result, it would seem that the fluency of the domesticated translation is often traded in return for the loss of cultural knowledge.

The term foreignization translation refers to the practice of maintaining the cultural, linguistic, and stylistic characteristics of the source language. This requires the translator to begin with the original language, preserving the author's intended tone as well as the linguistic and stylistic qualities of the

work, and communicating the content of the original text in the tone that the author intended. So that the linguistic forms, customs and cultural traditions in the source language are preserved and continued, fully showing the intercultural differences to the readers of the target language, and enabling them to feel diverse cultural implications. It is predicated on the idea that languages are different from one another and that the cultural differences that exist between and within different linguistic groups make communication challenging. Heterodox translation identifies and develops differences in the target language, and it also communicates the cultural variety that exists there. The goal of foreignization translation is to achieve equivalency. However, heterodox translation has its own disadvantages, as it often makes the translation syntactically rigid and obscure, which makes it difficult for the reader to read.

The domestication researchers who advocate the destination language as the destination propose that the source language culture should be converted into the destination language culture as much as possible. The translator is the “communicator”: in intercultural communication, he wants to eliminate barriers and transmit the meaning of the source culture to the reader of the target language culture. (Guo 13) In subtitle translation, domestication can transform unique and exotic cultural content into clear and understandable content in the translated language, reducing the original text’s similarities and differences to bring the author closer to the reader; while foreignization is the opposite, the foreign culture is truthfully introduced to the translation language, retaining the cultural characteristics and grammatical flavor of the source language while allowing the reader to become closer to the author. In conclusion, the domestication and foreignization are two fundamental strategies which are used in cinema and television subtitle translation, have a strong connection to cultural aspects. This is also true of the characteristics of subtitle translation, the purpose of translation, and the expectations of readers are, the purpose of translation and the requirements of readers are all things that translators must think about.

The dilemma of domestication and foreignization concerns the translation of certain phrases that contain cultural overtones. In dealing with the question of whether cultural factors in translation should be domestication or foreignization, the following two criteria should be considered: 1) whether the translation facilitates the accurate and smooth communication of the meaning of the original; 2) whether the translation facilitates the cultural exchange and transmission between different languages. According to these two criteria, the foreignization method should be our first choice when translating culturally rich expressions. This is because the second criterion cannot be satisfied by the domestication method, while the foreignization method may satisfy both criteria.

Domestication and foreignization are the most common translation techniques, and since their introduction, they have been the subject of a substantial amount of debate and disagreement among academics.

In China, the controversy between domestication and foreignization originated in 1987, when Liu Yingkai published a paper titled *Domestication—The Divergent Path of Translation in Modern Foreign Languages*. Since then, the topics of domestication and foreignization have been the subject of spirited debate in China, and a great number of articles on the subject have been published in a wide variety of foreign newspapers and periodicals. These articles examine naturalization and alienation from a variety of points of view. In 2010, Zhu Anbo pointed out in his paper *Philosophy of Language: Beyond the “Dualistic” Contradiction between Domestication and Foreignization* that: “It is necessary to take into account the characteristics of local culture and draw on the research results of other disciplines in order for translation research to move from a closed and narrow circle to the road of integration with modern disciplines, study the relationship between domestication and foreignization from a multi-angle, multi-level, all-round, and dynamic perspective, and seek the translation strategy that takes into account the characteristics of local culture and draws on the research results of other disciplines.”(121). In 1998, Guo Jianzhong published a study in *Foreign Languages* that took a dialectical approach to the concepts of domestication and foreignization in foreign languages. The work was titled *Cultural Factors in Translation: Foreignization and Domestication*, in which he pointed out that “no matter how it develops, domestication and

foreignization will always coexist, and without one, it cannot be called translation.” (18) In addition, some other readers interpreted the relationship between domestication and foreignization from the perspective of German functional theory, arguing that “domestication, foreignization, and the attainment of the goal is creation”.

In foreign countries, the representative of the proponents of domestication is Eugene A. Nida, he proposed the concept of “closest natural reciprocity”. He advocated putting the reader first, holding the belief that the translation ought to be natural and fluid, and that the pattern of source language behavior should be incorporated into the cultural category of the reader of the target language as much as is practically possible. At the same time, he argues that the purpose of translation is communicative, and that imposing one culture on another is unrealistic and dangerous. (Nida, 1993) If both the content and format of the translation are within the reader’s range of comprehension, then the reader will have an easier time understanding what has been translated. Translators should not make high demands on the intellect, imagination, and comprehension of their readers. The representatives of foreignization include L. Venuti, A. Berman and J. Brewer. Venuti. In particular, Venuti spared no effort to promote his concept of foreignization, he coined the term “anti-translation”, in which the translator is completely honest with the reader, resists the dominance of the target language culture, deliberately highlights the differences between the original style and other aspects of the translation, and proposes a translation strategy that is anti-smoothness. All of these things are done in order to produce a translation that is as accurate as possible. Translation, according to supporters of the theory of foreignization, is not merely a transformation of the symbols of one language into another; rather, it is also a form of cultural exchange. It is possible for the assimilation of the culture of the source language into the culture of the target language to increase and improve the expression ability of the target language, diversify the means of expression, and offer a bridge for comprehending the culture of the source language. At the same time, it conveys “loyalty to the original author” by accurately expressing the reality of the environment in which the source language was used.

Domestication and foreignization are two strategies for film and television subtitle translation, both of which are based on cultural factors, in order to allow the audience to better understand the true connotation of film and television works. However, the foothold of the two translation strategies is different. The first approach is a translation strategy that is completely centered on the target audience. This approach begins with the cultural history of the target language and makes certain that both the form and content of the language are comparable to that of the target language. The other method of translation is a technique that begins with the cultural background of the source language for the producer of cinematic and television works, and the language form and content are close to the source language. As a matter of fact, “despite appearances to the contrary, domestication and foreignization are not mutually exclusive processes, they come to the same destination, but both aim to improve readers’ understanding of the original language’s connotation” (Huang 64) There is no such thing as complete domestication or complete foreignization. We must remain faithful to the original and acquire experience comprehending a foreign culture while also ensuring that the reading is smooth and simple to grasp. Li Jianzhong said, “The processes of domestication and foreignization need to be harmoniously interwoven throughout the translation process, and when we can alienate, we should try to alienate as much as possible, and when we cannot alienate, we should choose to naturalize, and the connection between the two is one of oneness among opposites, and they each complete the other.” (42)

4. Application of Domestication and Foreignization Strategies in the Subtitle Translation of the Film *Flipped*

In subtitling, domestication and foreignization are two translation strategies in subtitle translation, both of them are indispensable, and this part will analyze the application about the subtitle translation of the film *Flipped* from two parts.

4.1. Application of domestication translation strategies

This part focuses on the application of domestication strategies in film subtitling translation from two parts aspects of idioms and folk adages.

4.1.1. Translation of idioms

Idioms are a major embodiment of Chinese cultural characteristics and are the unique creation of the Chinese language. In English-Chinese translation, using idioms to convey the English source language is an important embodiment of the domestication strategy. It can not only meet the characteristics of subtitles in the limited space and time on the screen, but also add literary style to the translation.

Example 1: But finally, in the sixth grade, I took action.

Translation: jiu zhe yang dao le liu nian ji,wo bu zai zuo yi dai bi.

The context of this sentence is that Bryce has been avoiding getting along with Juli, but Juli has been circling around him. "I took action", in direct translation, "wo cai qu xing dong". This expression makes the reader feel very flat and does not show Bryce insistence that he has been avoiding contact with Juli. Bryce's "action" is not let Juli entangle herself. The four-word idiom "zuo yi dai bi" describes in the extreme difficulties, not actively trying to find a way out. And "不再坐以待毙" reflects both Bryce's dislike for Juli and Bryce's sense of urgency to take response.

Example 2: Loyalty gave way to desire and Garrett, the turncoat told Sherry what I was up to.

Translation:su hus shuo,zhong li bi qing you, Garrett xiang xueli pantuo chu wo de jihua

"Loyalty gave way to desire", which is difficult for the reader to understand if translated directly as "zhongcheng qufu yu yuwang", because of the huge gulf that exists in terms of culture between China and the West. The translator uses the familiar idiom of "zhong se qing you" to express both the breach of promise and the secret tray of Bryce, as well as the flattering feeling of Garrett to show his overtures to Sherry. The use of this idiom into the translation lends it a touch of color and makes it more animated and interesting to read.

Example 3: Juli Baker did not wind up in *The Mayfield Times* for being an eighth-grade Einstein.

Translation: Juli Bakerdeng shang *Mayfield*,bushi yinwei tianfu yibing.

Translate "eighth-grade Einstein" as "tian fu yi bing" instead of literally translation, the idiom of "tian fu yi bing" is used to describe a person who has a peculiar talent or ability that is different from others. Because of the employment of this idiom, viewers in China are able to fully understand some of the film's more serious comedic moments.

4.1.2. Translation of folk adages

Chinese folk adage is a relatively stable structure of popular phrases passed down in people's mouths, which carries the accumulation of Chinese language and culture. The dialogue of the characters in the film often has some sentence. It is not feasible to translate the sentences directly; thus, the only option to accurately explain the meaning of the original line is to find a Chinese folk adage that has a connotation that is equivalent to the original line's meaning. When translating the movie, the translator could include a folk adage because it is more culturally relevant to the audience they are trying to reach and helps the audience better understand the material.

Example 4: How can you tell? It just does.

Translation: ni zen me zhi dao, zhi ke yi hui bu ke yan chuan.

Bryce didn't dare to ask Juli if her family had a hen, so he called Garrett. Garrett called himself an "expert on roosters". When Bryce asked him, "How do you know if it's a rooster or a hen", Garrett replied, "It just does". If this sentence is directly translated as "ta jiu shi zhe yang", it will make people feel very bland, no literary talent. The translation is "zhi ke yi hui bu ke yan chuan", means can only be understood by heart and cannot be expressed in concrete terms. It shows the mystery of Garrett's

pretense. The application of this folk adage allows the translation to better convey the content of the source language subtitle.

Example 5: Oh, that'll be the day.

Translation: taiyang da xi bian chu lai le .

When Sherry asked Juli how much money you plan to pay for Bryce, and Juli said she didn't vote for him and no longer like Bryce, Sherry replied, with a hint of sarcasm. "Oh, that'll be the day." In spoken English, it means a negative tone, indicating that there can never be such a thing. The literal translation is "na jiu hao le ", it is actually the opposite. The translator uses the folk adage "tai yang da xi bian chu lai ", that is, the tone is in line with the source subtitles and the expression habits of the Chinese language, so that the reader can better understand the emotions expressed in the film.

Example 6: One's character is set at an early age. I'd hate to see you swim out so far you can't swim back.

Translation: zansui kan lao, wo bu xiwang ni mishi ziwo.

When Bryce's grandfather finds out that Bryce has thrown the eggs that Juli has been so kind as to bring him, he reprimands Bryce. The required conversion to the original language has also been done by the translator. "san sui kan lao" is Chinese folk adage, meaning that the behavior of a person when he is young, you can see what kind of person he will be in the future. This indicates that a person's typical patterns of conduct when they were younger will have a substantial impact on the results he achieves overall. In only these four words, the significance of the language that served as the source is quite evident. If the second sentences is taken literally, it would mean that "wo bu xiwang ni you chuqu jiu hui bu lai", which is simple for the audience to misinterpret since it is quite obscure and blunt. But the translation of "wo bu xiwang ni mishi ziji", transfers the meaning of the original text in an accurate manner, so enabling the listener to fully appreciate the logic of the conversation that came before and after it, and thereby completing the transfer of the communication aim.

Example 7: A girl like that doesn't live next door to everyone.

Translation: zheyang de nvhai shi ke yu bu ke qiu de .

This is a word Bryce's grandfather shared with him after seeing Juli's portrait published in the community newspaper for her role in protecting the sycamore tree. The literal meaning is that "bushi mei ge ren dou neng he zheyang de nvhai zuo linju", but the translator translated it as "zheyang de nvhai ke yu bu ke qiu", so that the viewer may immediately comprehend the sentence's underlying meaning

Example 8: The apple doesn't fall far from the tree.

Translation: you qi shu bi you qi zhinv,zhizhang ye hui yi chuan.

This literally meaning of this sentence is "pingguo luo di ,li shu bu yuan", but in Chinese, there is a counterpart of "you qi fu biyou qi zi". The translator adapted the original sentence as "you qi shu biyou qi zhunv", which is in line with the principle of domestication. In this way, the Chinese audience can quickly grasp the film;s background and experience the film's mood and the purpose of the interlocutor, and close the distance between the audience and achieve the effect of narrowing the cultural differences between the two countries. This translation not only vividly illustrates Garrett's animosity and disgust for Juli's family, but it also escalates the antagonism that already existed between him and Bryce, which moves the plot of the movie forward.

4.2. Application of foreignization translation strategies

This part focuses on the application of foreignization strategies in film subtitling translation from the three parts aspects of human names, proper nouns and culturally distinctive words.

4.2.1. Translation of human names

In most film works, names are transliterated. At the same time, some translators use the completely foreignization method to translate the names of people in film. In this way, the translation retain the

characteristics of Western names, so that the audience may learn about the cultural contrasts between Chinese and Western civilizations

Example 12: All I ever wanted was for Juli Baker to leave me alone.

Juli Baker is the name of the heroine of this film. The Western names are different from the Chinese names, and most of them do not have meaning, so the author uses transliteration methods, retaining the characteristics and cultural differences of the Western names.

4.2.2. Translation of proper nouns

There are many proper nouns in English, many of which have fixed translation methods and cannot be artificially translated. Not only does this translation keep Western culture intact, but it also provides the listener with a deeper understanding of that culture.

Example 13: Juli Baker did not wind up in *The Mayfield Times* for being an eighth-grade Einstein.

Mayfield Times is a Western newspaper that uses transliteration methods.

Example 14: Oh. gross. salmonella.

The bacterium known as “Salmonella” belongs to the family Enterobacteriaceae and has a gram-negative cell wall, whose Chinese official name is Salmonella. The translator’s translation strategy of annotation makes it easier for the intended audience to understand the meaning of salmonella. By adding, the audience can clearly understand the exact meaning of “Salmonella”.

4.2.3. wTranslation of culturally distinctive words

Foreignization is an important translation strategy when translating culturally distinctive words and phrases. The translation should retain the cultural elements in the source language to the greatest extent, so that the reader of the target language can clearly feel the cultural differences, so as to better play the effect of cultural dissemination.

Example 15: It didn’t diminish the horror of being Basket boy number nine.

“Basket boy” is a school charity event in the film, which boys are auctioned off at school fundraisers, bidding from girls, and then basket boys have to eat basket lunch with the girls who bid the highest price. The translator adopted a literal translation as “lan zi nan hai”, which preserves the cultural characteristics of the foreign country and promotes the communication between different cultures.

Example 16: Why don’t you just make me eat lima beans for the rest of my life.

In the film, Bryce would prefer to spend the rest of his life munching on lima beans rather than climbing a tree with Juli. making this sentence with an exaggerated and ridiculous tone. “Lima beans” is a kind of green beans often eaten by Westerners, similar to China’s green beans, which were introduced to China in the 1940s. As a food, lima beans have many benefits for people’s health.

Due to the many differences between English and Chinese cultures, it is difficult to find equivalent words in some cultural words in English in Chinese, which forms a cultural gap in the meaning of words. Therefore, the adoption of foreignization translation strategies to better promote communication between different cultures.

5. Significance of domestication and foreignization strategies in the translation of film subtitles

From the application of domestication and foreignization strategies in film subtitles, it can be concluded that: Domestication and foreignization translation strategies can be widely applied to the translation of film and television subtitles translation. The domestication translation strategy with the target language as the destination and the foreignization translation strategy with the source language culture as the destination have their own advantages and disadvantages. Most translations are based on domestication translation strategies, which are better for readers of the target language to understand and accept and are more suitable for the audience to appreciate the film; a small number of people adopt the strategy of foreignization translation, so that readers can feel exotic, understand foreign customs and cultures, and are more conducive to cultural exchanges. As a result of this, we

need to make every effort to organically mix domestication and foreignization translation techniques into the process of subtitling films and television shows, and we should execute this translation work with as much as possible. The translation can be improved by using domestication for language forms and foreignization for customs. It can not only preserve the exotic color, but also make the translation with local style, which is convenient for the target language readers to understand at the same time, so that they can be exposed to more colorful foreign cultures.

6. Conclusion

Not only has the distribution and development of film and television works greatly improved people's personal lives and entertainment, but it has also served as a bridge for intercultural communication and cooperation. A successful film is inseparable from many factors such as the choice of the film script, the cooperation of the main creative team and the quality of the film. However, with the exchange of world cultures, the audience has also begun to pay attention to the international influence of the film, so subtitle translation has become particularly important. Under the domestication and foreignization translation strategy, this paper analyzes the subtitles of English film *Flipped*, and finds that the translator may skillfully combine the two strategies of domestication and foreignization and more authentic to the content of the original film. Many words in the film are difficult to translate literally, so the translator adopts a domestication translation strategy, translating them into Chinese idioms and folk adages, closer to the culture of Chinese customers and supporting Chinese viewers better understand the content in the film. For foreign names, proper nouns, and culturally distinctive words, the translator adopts a foreignization translation strategy, so that the translation is faithful to the original text and retains the expression of the source language. This enables Chinese audiences to gain a deeper understanding of its meaning in conjunction with the film's content, so as to further understand foreign cultures and unique customs.

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