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功能对等理论视角下动画电影字幕翻译

论文题目

研究

——以《功夫熊猫》为例

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滁州学院外国语学院

二〇二六年五月十日

**A Study on the Subtitle Translation of Cartoon
Movies from the Perspective of Functional
Equivalence Theory——Take Kung Fu Panda as an
Example**

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Abstract

Cartoon subtitle translation plays a crucial role in the cultural transmission and exchange. At present, however, the literatures available indicate that few scholars have studied cartoon subtitle translation from the perspective of Functional Equivalence Theory. In view of this, this paper will take Nida's Functional Equivalence Theory as its theoretical basis to discuss the translation of cartoon subtitle comprehensively and systematically.

In the specific conduction of the present research, the thesis first expounds the theoretical framework of Nida's Functional Equivalence Theory from three aspects of development, connotation and application. Based on the theory, the author puts forward the translation principles and strategies. The translation principles of cartoon subtitle translation included the fidelity principle, the coherence principle and the skopos principle. Under the guidance of these three translation principles, four translation methods are proposed—reconstruction, omission, addition and paraphrase. The results of this paper provide reference value for the study and practice of cartoon subtitle translation.

Key words: cartoon subtitle translation; Functional Equivalence Theory; translation principles; translation methods

摘要

电影字幕翻译在文化传播与交流中起着重要的作用。然而，目前，据可得文献显示，鲜有学者在功能对等视角下研究动画电影的字幕翻译。鉴于此，本论文将以尤金奈达的功能对等理论为基础，试图全面系统地探讨动画电影的字幕翻译。

在研究的具体实施过程中，本文首先从功能对等理论的发展过程、内容及其应用三个方面阐述了本研究的理论框架。基于此理论，本文提出了动画电影字幕翻译的翻译原则和翻译方法。本文提出的三个翻译原则分别是：忠信原则、连贯原则、目的原则。在这三个原则的指导下，本文提出了改译、增译、省译和转述四种可行的方法。本论文的研究结果为动画电影的字幕翻译研究与实践提供了一定的参考价值。

关键词：动画电影字幕；功能对等理论；翻译原则；翻译方法

Table of Contents

Acknowledgements	I
Abstract	II
摘 要	III
Table of Contents	IV
1. Introduction	1
1.1 Background of the study	1
1.2 Significance of the study	2
1.3 Structure of the thesis	2
2. Theoretical framework: Functional Equivalence Theory	2
2.1 Development of Functional Equivalence Theory	2
2.2 Three main aspects of Nida's Functional Equivalence Theory	3
2.2.1 Linguistic equivalence	3
2.2.2 Cultural equivalence	4
2.2.3 Stylistic equivalence	4
2.3 Overview of application of Nida's Functional Equivalence Theory	4
3. Application of Nida's Functional Equivalence Theory in the translation of cartoon subtitle translation	5
3.1 A brief introduction to <i>Kung Fu Panda</i>	5
3.2 Principles for cartoon subtitle translation on the basis of Nida's	5
3.2.1 Fidelity principle	6
3.2.2 Coherence principle	6

3.2.3 Skopos principle	7
3.3 Methods of Functional Equivalence Theory into subtitle translation of <i>Kung Fu Panda</i>	7
3.3.1 Reconstruction	8
3.3.2 Amplification	9
3.3.3 Omission	11
3.3.4 Paraphrase	12
4. Conclusion	13
4.1 Restatement of the main idea	13
4.2 Limitations of the thesis	14
4.3 Suggestions for further study	14
Bibliography	15

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A Study on the Subtitle Translation of Cartoon Movies from the Perspective of Functional Equivalence Theory

—Take *Kung Fu Panda* as an Example

1. Introduction

1.1 Background of the study

Subtitle translation refers to the translation of the dialogue or any other commentary of foreign movie with a special technology. As a vital form of cultural carrier, subtitle translation has played an irreplaceable role in the development of modern movie industry.

Different types of movies have distinct styles, so their target audiences and expected purposes are various. Cartoon film, as a type of movie, is a new field that has a group of special target audiences. So the cartoon movie's translation is more difficult than that of other common movies. If cartoon movie translation is mistranslated, it will make audience confused about the movie theme and thus the sales of movie will be reduced greatly. In this way, the phenomenon will further impede the development of modern movie industry.

From the situation above, a lot of relevant researches have been done from different perspectives. Some of them have studied it from the perspective of Relevance Theory. For example, under the guidance of the relevance theory, Han Xiuying (2009) proposes that language cognition and communication are very important in the subtitle translation of cartoon film. She thinks that the direct and indirect translation strategies are very helpful for the audience to understand the hidden meaning of the original dialogue. Other scholars study cartoon movie subtitle from the perspective of Skopos Theory. For instance, Zhang zhujun (2014) considers the subtitle translation of cartoon film as an interpersonal interaction, an intercultural action, a text-processing action and a purposeful action. She believes that the translators should consider the intentions of the director and the playwright as well as the expectations of the target reader. Besides, domestication and paraphrase are of great use to overcome subtitle's constraints, which include limited space and time. However, there are still some disagreed views, such as, Ma Chunchun (2015) has presented that the adaptation theory is the most appropriate method to deal with the language styles of cartoon movie. In this thesis, she takes the target receiver's culture, distinct language styles of cartoon movie into consideration and adopts addition, domestication, and omission methods to eliminate the language differences, making its natural and smooth. Tan Huadan (2015) supplies another young theory named

Chesterman's translation norm theory to cartoon movie translation. She regards the thinking logic of children as the first priority. Two major strategies are proposed ---Reconstruction and adaptation. This thesis offers us a new direction to the subtitle translation of cartoon movie.

The studies above offer a crucial reference value for the present study. However, few of them have paid more attention to the Functional Equivalence Theory. Therefore, this paper aims to analyze the principles and methods of the subtitle translation of cartoon movie comprehensively and systematically based on the Functional Equivalence Theory.

1.2 Significance of the study

The significance of this thesis mainly has the following aspects. Theoretically, this paper provides a different theory for the study of the subtitle translation of cartoon movie. Under the Eugene A. Nida's Functional Equivalence theory, on one hand, we could reproduce the internal cultural connotation in target language correctly; on the other hand, it enriches the research scope of Eugene A. Nida's Functional Equivalence Theory.

Practically, the findings of this paper provide theoretical basis for the subtitle translation of cartoon movie. It could effectively reduce the cultural losses between Chinese and English transformation in subtitle. It is beneficial to reproduce the original movie's theme and reduce the awkward translation or mistranslation.

1.3 Structure of the thesis

This paper is divided into four parts. The first part makes a brief introduction to the background, the significance and the structure. The second part mainly elaborates the development, the connotation and the applications of Eugene A. Nida's Functional Equivalence Theory. The third part, the core part of the paper, explores the subtitle translation principles of cartoon movie, which include fidelity, coherence, skopos rules. According to the translation principles, four major methods are proposed---reconstruction, addition, omission and paraphrase. The last part makes a summary of the study from three aspects of summary, limitations and suggestions.

2. Theoretical framework: Functional Equivalence Theory

2.1 Development of Functional Equivalence Theory

The Functional Equivalence Theory of Nida is a concept which belongs to the field of translation studies. It is a vital theory that makes the target text faithful to the corresponding source text. Its development has gone through four stages.

In the 1960s, Eugene A. Nida puts forward the concept of the "Dynamic Equivalence" and "Formal Equivalence". The "Formal Equivalence" means the faithful reproduction of the original form while the "Dynamic Equivalence" means that the target language should be translated as close as possible to the source text. However, there are lots of different kinds of language in human society. Every

language has its own form and cultural content. So, the Formal Equivalence is difficult to practice. Therefore, Nida prefers to advocate the Dynamic Equivalence into translation.

In 1969, Nida makes a further explanation to the Dynamic Equivalence. He places the reader's response in the priority. He proposes that so-called translation should reproduce source language information with the closest natural equivalence from the semantic aspects to style aspects. However, this idea misleads people into a wrong thought.

In 1986, in order to avoid people getting into misunderstanding, Nida expounds his ideas and replaces Dynamic Equivalence to Functional Equivalence. Functional equivalence mainly emphasizes the communicative functions of translation which are different from the Dynamic Equivalence.

Later, Nida puts forward two major equivalences---the lowest level and the highest level. The former will achieve a goal that readers can appreciate the text from the writer's thinking logic. The latter means readers can imagine the process of the writer's thought by reading the translation text. Besides, he deems that functional equivalence refers not only the language, but also the style.

Through the several decades of development, Nida's Functional Equivalence Theory gradually improves and steps into mature.

2.2 Three main aspects of Nida's Functional Equivalence Theory

The following section mainly introduces the mature framework of Nida's Functional Equivalence Theory from three main aspects: linguistic equivalence, cultural equivalence, and stylistic equivalence. Sometimes combining three rules together can make subtitle translation more appealing in the practice.

2.2.1 Linguistic equivalence

As we all know, from the perspective of Nida's Functional Equivalence Theory, the original authors' thoughts are considered at the first place. That is to say, translators should fully reproduce the meaning of the source language meaning. Hence, lexical and syntactic equivalence, the core of linguistic equivalence are the methods to make translation better.

For example, in *Kung Fu Panda*, there is a sentence of "I've had a vision Tai Lung will return." Its Chinese translation is that "我预感到，黑豹太郎(Tai Lung)将卷土重来(juan tu chong lai)". This sentence is said by master Oogway. From the movie, we could infer that Master Oogway is in a frightened mood which can be nosed out from the picture in the screen. From that, we can suppose that this Tai Lung in the film is not a good guy who is dangerous to the local people. Meanwhile, under the guidance of the lexical equivalence, the name of "太郎" (Tai Lung) makes Chinese people associate the evil Japanese aggressors. This Japanese name shows a vivid image of an evil and voracious guy in Chinese people mind. From the above context, the word "return" will be translated into a derogatory phrase to express Tai Lung's role of evil. However, with the use of lexical and syntactic equivalence, we translate it into "卷土重来(juan tu chong lai)", because it not only shows the source meaning, but also emphasizes Tai Lung's identity.

2.2.2 Cultural equivalence

According to Eugene A. Nida's Functional Equivalence Theory, cultural equivalence requires that the target reader's response to the translation of the source text should be equivalent to the source reader's response to the source text. In this way, translators should take into consideration the social and cultural background of both source language and target language.

One example in Kung Fu Panda is "That was a stupid dream." In this movie, translator translates it into "那是痴人说梦"(chi ren shuo meng). As we know, the phrase "痴人说梦" (chi ren shuo meng) is a Chinese traditional four-character idiom which describes the speaker who has the characteristic of self-mockery. The word expresses something which we could not achieve but wish to achieve. In this context, translation could achieve the same effect in target audience's mind with the use of cultural equivalence. If we only follow the literal meaning, the phrase "stupid dream" can be translated into "一个傻傻的梦"(chi ren shuo meng). However, this tough translation could not reproduce tone and context of the source language.

According to Nida's Functional Equivalence Theory, translators should understand other countries' culture or native expression, and then select languages which conform to local audiences.

2.2.3 Stylistic equivalence

In addition to the linguistic and cultural equivalences, Nida points out that the stylistic equivalence is another strategy to make target text natural and attractive. In movie subtitle translation, different types of movies have their own styles. In the source subtitle of cartoon movie, colloquialism and childlike humor are distinct features. What's more, because of the limited time and space of the subtitle, its language is concise but coherent. According to the stylistic features of cartoon movie subtitle, the translation should represent these features in target text.

For instance, a funny sentence translation in Kung Fu Panda is that "Po! Get up! Po! What are you doing up there?". The Chinese translation is "肥波, 快起床! 你磨磨蹭蹭在干啥呢?" In this case, Chinese translation completely uses the stylistic equivalence to clearly reproduce the information of the source text. Specifically, the name of "肥波" (Po) vividly express panda Po's flat and huge physique, shaping a lovely and lazy figure. Besides, the sentence of "磨磨蹭蹭在干啥"(mo mo ceng ceng gan sha ne) shows the impatience of the speaker who could not wait any more. In Chinese local culture, they are very popular phrases among young audiences. These proper translations reproduce the funny and antic feature of source cartoon movie subtitle.

In a word, the Functional Equivalence Theory is the basis of the utilization of linguistics, culture and style factors, making the subtitle translation more appealing to the target readers.

2.3 Overview of application of Nida's Functional Equivalence Theory

So far, the literatures show that Nida's Functional Equivalence Theory is mainly used in the guidance of the translation of advertisement, public signs, culture-loaded words and press conference. For example, Fan Cong (2006) proposes that Nida's Functional Equivalence Theory is adopted to do the contrastive analysis of the advertisement translation to attract customers' consumption exceptions. Besides, Yang Haoli (2011) intends to explore some effective strategies and techniques for translating public signs in the light of Functional Equivalence Theory. Zhang Junqiao (2014) focuses on the translation of English culture-loaded words in *The Portrait of a*

Lady and applies the Functional Equivalence Theory in the analysis and tries to find out some rules for the translation of the culture-loaded words and the literary works and provide guidance for them. Liang Ziyu (2015) presents that many high-quality press conference translations which under the guidance of Nida's Functional Equivalence Theory are more useful and better.

The overview of the application of Nida's Functional Equivalence Theory shows that, so far, this theory is adopted to many fields, but not in the movie subtitle translation, especially in cartoon movie subtitle translation. Therefore, this thesis will explore the translation of cartoon subtitle under the guidance of Nida's Functional Equivalence Theory, which will be expounded in the following chapter.

3. Application of Nida's Functional Equivalence Theory in the translation of cartoon subtitle translation

This chapter is the core of the thesis. Under the guidance of Nida's Functional Equivalence Theory, the author analyzes the subtitle translation in the case of *Kung Fu Panda*, finding the translation principles through some relevant typical examples, putting forward four strategies. As a typical movie with many Chinese factors, *Kung Fu Panda* has a successful reputation among Chinese people, just because of its natural and appealing subtitle translation.

3.1 A brief introduction to *Kung Fu Panda*

Kung Fu Panda was produced by DreamWorks Animation in 2008. This movie mainly tells us an inspirational story about a fat, lazy panda named Po. Po is an enthusiastic fan of Kung Fu and his wildest dream is to become a member of the world of Kung Fu and study with his idols, the legendary and furious five animals--Tigress, Crane, Mantis, Viper and Monkey—under the leadership of their guru, Master Shifu. In light of Po's crazy and unrealistic dream, father wishes him to take the charge of their patrimony—noodle shop. But one day, he is chosen accidentally to be a dragon warrior to fulfill an ancient prophecy. Many people do not believe that Po has miraculous power. Even his Master Shifu wants to satirize and expel him. At the same time, a bad news about the prison break of Tailung makes people panic and restless. Eventually, Po defeats Tailung with the legendary super power. But he finds that there is not miraculous power, and that the secret success of Kung Fu is just his persistent willing and hard exercise.

In this movie, the proper and well-placed translations are engraved in many children audience and young audience's minds. This is the reason why the author chooses it as the example, because no one could deny this successful and representative work in the translation history. The author will explore translation principles from the perspective of the Functional Equivalence Theory into this cartoon movie's typical subtitle examples.

3.2 Principles for cartoon subtitle translation on the basis of Nida's

Functional Equivalence Theory

This chapter mainly introduces three translation principles from the perspective of Nida's Functional Equivalence Theory, which includes fidelity principle, coherence principle and skopos principle. The following sections will give elaboration to them one by one.

3.2.1 Fidelity principle

Fidelity Principle means that target-translation should be consistent with the corresponding source-text at the linguistic, syntactic or semantic level to the greatest extent. This principle meets the first standard of reproducing the original writer's meaning in Nida's Functional Equivalence Theory. The translator should achieve the fidelity rule according to his own understanding of the source-text and then get close to the linguistic equivalence. For example:

(1) *It mattered not how many foes he faced. They were no match for his body!*

Never before had a panda been so feared ! And so loved.

Translation1: 不管他面对多少敌人, 没人能是他的对手。没有一个人能与其争锋, 所以人人都爱戴他。

Translation2: 他征战无数, 难逢敌手, 震慑天下, 却受人爱戴。

In this example, we can see that this is an exclamatory sentence. Exclamatory sentence could highlight the context and strengthen the tone. If we want to approach the Functional Equivalence, we could translate people's love and admiration to this warrior to the audience. Also, the appropriate use of four-character structure achieves the beauty in sound and increase the appealing and impressiveness of the language in subtitle. So, under the guidance of fidelity principle and linguistic equivalence, translators use the four-character forms wisely and are loyal to the source-text meaning, approaching to the equal effect of the source-text tone. Meanwhile, as a movie subtitle, the first translation is too elaborate to follow the standard of shorter feature. Therefore, we give up the first translation but choose the second translation.

3.2.2 Coherence principle

Coherence principle should conform to the intra-textual coherence and inter-textual coherence standard. Expressed in another way, the translation must be readable and acceptable and it is of great significance in the environment of target culture and communication. That is to say, translators have to abandon the formal equivalence to try their best to achieve the goal of reproducing the source text if we cannot take sentence meaning and culture into consideration simultaneously. Here is the example.

(2) *I love you too much to see what you were becoming...*

What I ...

Was turning you into...

Translation 1: 我太宠爱你了, 没有看出来你...

我...

把你变成这样...

Translation 2: 我太宠爱你了, 没有看出来你在堕落。

我的宠爱...

让你走上歧途...

In this example, we can notice many apostrophes. In order to add the omitted

contents, translator has to know the context. In the movie, when Tai Lung comes back and is fighting with Master Shifu, he questions his Shifu why he does not help him when he is denied by Oogway. Because Shifu is broken-hearted and grieved, the word he tells to Tai Lung is not complete. From the previous plots, we know that Tai Lung's ambition and greed are the result of the improper education of Shifu. Thus the translator adds the missing words to explain the reason and make the subtitle easier to understand.

3.2.3 Skopos principle

Skopos Principle means the purpose of translator's thought, which decides the process of whole translation. In the movie translation, audience's response is the main standard of the translator's thought. In other words, after fidelity principle and inter-textual coherence, if we still cannot deal with the translation, we can also follow the skopos principle to regard target-receivers' reaction as the final goal when we translate sentences. Here is an example in *Kung Fu Panda*:

(3) *One often meets his destiny on the road he takes to avoid it.*

Translation 1: 一个人越是自己努力避开的事情, 他越是会遇上。

Translation 2: 越是躲避, 越是撞见。

Translation 3: 逆天行命, 反促因果。

In the above line, if we only follow the fidelity principle, we will translate it literally just as the first translation shows. But this sentence is too long to appear in the narrow bottom of the screen, so this method is not correct. The second translation follows the coherence principle, only translating the core meaning of the words, but it has no literature color and Chinese ancient feature of preciseness. Therefore, in this condition, we should find a more concise and incisive proverb to replace the dull translation with the use of Skopos Principle. In Chinese, there is a proverb which could exactly express the meaning of this subtitle, that is “逆天行命, 反促因果”(ni tian xing ming, fan cu yin guo).

In a word, only when we combine these principles to deal with different contexts, can we make the subtitle translation natural and better.

3.3 Methods of Functional Equivalence Theory into subtitle

translation of *Kung Fu Panda*

According to Nida's Functional Equivalence Theory, the principles are produced. And with the guidance of principles, strategies are proposed in the process of the translation of cartoon subtitles. To maintain humorous style of cartoon movie and to make the translation vivid and acceptable, translators usually borrow the popular words, sentence, especially the network catchphrases. This method for translation is called reconstruction. To transform the complete and clear information, translators have to add some details instead of delivering the message word by word. That is what we call addition. In contrast, in order to convey the meaning briefly and clearly, translators have to remove some unnecessary information sometimes. That is what we call omission. To use target local meaning to express the underline meaning and make children understand is called paraphrase. The following sections will elaborate the

methods one by one.

3.3.1 Reconstruction

Reconstruction refers to the rebuilding of target language structure and form with the use of network catchphrases and the use of target language's unique and novelty expressions to show the inner meaning of source-text. This method could make movie language more appealing and humorous. It is closer to audience's mind and arouses their watching interests. In movie subtitle translation, nowadays, the use of the network catchphrases is widely accepted. For example:

(4) *Oh, so cute!*

Translation 1: 好可爱呀!

Translation 2: 天呀, 好萌呀!

(5) *We have been waiting for 1000 years for this.*

Translation 1: 我们都等了快 1000 年了。

Translation 2: 千年等一回呀!

(6) *Look at you! This fat butt! Flabby arms!*

Translation 1: 瞧瞧你这大肥屁股, 还有这松弛的胳膊!

Translation 2: 你瞧瞧你这大肥臀, 还有这软不啦唧的胳膊!

(7) *He's too awesome! And attractive! And impressive!*

Translation 1: 他好可怕! 好迷人! 好令人震撼!

Translation 2: 他太彪悍了! 太迷人了! 太给力了!

(8) *What were you doing up there? All that noise!*

Translation 1: 你在那干什么? 弄那么多噪音。

Translation 2: 你在楼上搞啥名堂? 稀里哗啦的。

(9) *Ok, Ok, take it easy!*

Translation 1: 好的, 好的, 放轻松点。

Translation 2: 好, 好。先淡定, 淡定

The examples above have a common point in using the method of reconstruction. In the first example, the second translation is much better and more concise than the first one. For instance, the source word of "cute" is translated into "萌"(meng) rather than "可爱"(ke ai). Because the word of "萌"(meng) is a new popular online catchphrase that means cute and lovely among Chinese society. Chinese audiences could gain much happiness when they see what they are familiar with in a foreign film. In addition, the modal particle of "Oh" in source subtitle is well transformed into "天呀". "天呀"(tian ya) is an interjection to add funny sense of comedy characters.

In the second example, although the translation is very short, the meaning of the source text is clearly manifested. The translation of "千年等一回"(qian nian deng yi hui) comes out of a traditional Chinese tale named *The Legend of White Snake*. According to the cultural background of target audience, this proper subtitle could emphasize the facetiousness to achieve an unexpected effect to attract people. When the popular catchphrases come out from Po with his funny facial expression, a vivid image of a cute panda appears successfully in front of Chinese audiences. Therefore, the translator proposes the second one.

In the third example, some source words of "fat" and "flabby" are vividly translated into some popular Chinese chrematistics, such as, "肥"(fei) and "软不啦唧"(ruan bu la ji), instead of some writing phrases "松弛"(song chi). Firstly, it

spotlights Po's surprisingly fat figure which makes audience funny and arouses their interests. Second, it uses mimetic words to describe Po's awful figure and to show how serious of Shifu's prejudice to Po's ability.

In the forth example, the meanings of the words “awesome” and “impressive” are able to arouse the interests of the readers. And they are consistent with the Chinese words “彪悍”(biao han) and “给力”(gei li). The words “彪悍”(biao han) and “给力”(gei li) are new but well-known network catchphrases. They represent vividly the amazing Kungfu power of Dragon Warrior. Especially the word “给力”(gei li), which has even gotten a corresponding “gelieveable” in English and the explanation of “gelieveable” is “cool, awesome, or exciting.” Here, the translation “给力”(gei li) is quite appropriate. As for the word “impressive”, it conveys a strong or vivid impression, producing a strong effect, the translation “给力”(gei li) can cover all of it.

In the fifth and sixth examples, “名堂”(ming tang), “稀里哗啦”(xi li hua la) are well-known phrases that young people can understand completely, especially the use of the popular word “淡定”(dan ding). “take it easy” means to let somebody calm down. Nowadays, in Chinese network catchphrases, we have a very popular corresponding phrase “淡定”(dan ding) to express the original meaning. This new word could give the audiences a sense of humor by saying the informal form of language and make them understand it easily. Besides, a vivid and cute image of Po impresses people. However, the application of network catchphrases has an irreplaceable effect on movie.

3.3.2 Amplification

Amplification is also called addition, which refers to the supply of necessary words in our translation on the basis of accurate comprehension of the source, making the subtitle grammatically correct, semantically clear, logically acceptable, and culturally appropriate.

There are differences between the two languages. If you translate movie subtitle word by word, some information is unable to be expressed and the target language audience cannot catch the intentions and feel the beauty of language so that the desired effect is unable to be achieved, so translation should take account of the needs of the target language audience. For example:

(10) *Maybe it can, if you are willing to guide it, to nurture it, to believe in it.*

Translation 1: 如果可以的话, 你要去引导他, 栽培他, 相信他。

Translation 2: 也许有办法, 只要你愿意去引导他、好好栽培他、真心相信他。

In this example, if we literally translate this sentence “if you are willing to guide it, to nurture it, to believe in it” to “只要你愿意去引导他、培养他、相信他”, the source meaning in source subtitle may not be fully expressed. It becomes a very insipid and dull line without any emotion. In this context, we should add some phrases to strength the emotion, so as to attract the audience. In Chinese, if we add the modifier before the verb in the sentence, this sentence will become more attractive and effective. In the version, we can add the phrase “好好”(hao hao) in front of the phrase “培养”(pei yang) and add the phrase “真心”(zhen xin) in front of the phrase “相

信”(xiang xin)which expresses the exact emotions in the context. Here are some examples used the amplification in *Kung Fu Panda*.

- (11) *Yeh, I stayed. I stayed because every time you threw a brick at my head or said I smelled, it hurts. But it could never hurt more than it did everyday in my life just being me.*

Translation 1: 是的, 我继续待着, 我留下来是难道要看着你每天朝我脑袋扔砖头, 或是嫌弃我有口臭吗? 可是我最难过的是我每天看在只做平时的自己颓废的样子。

Translation 2: 对, 我不走, 我没走, 因为你每次扔砖头砸我头或嫌我臭, 我都很伤心, 可是我最伤心的是每天浑浑噩噩混日子做平凡的我。

In this example, in order to better express the meaning, “浑浑噩噩混日子”(hun hun e e hun ri zi) is added, which vividly describes Po’s depression. At the beginning, Po is fascinated with martial arts but learned nothing in the Jade Palace. Here “浑浑噩噩混日子” is the most suitable phrase to express his feelings at the moment. Compared with the first translation, amplification makes the second translation more appealing to audience.

- (12) *You dragged me all the way out here.*

Translation 1: 你把我拽到这么高的地方。

Translation 2: 你让我累死累活地爬上来。

In this example, the translator uses addition to add the querulous emotion and lazy image of Po in the second translation. It is more vivid and iconic than the other insipid translation——“你让我爬上来的。”(ni rang wo pa shang lai de)

- (13) *How are you gonna change this into the Dragon Warrior?*

Translation 1: 你要怎么样才能变成神龙大侠?

Translation 2: 你要怎么做才能把这堆肉变成神龙大侠?

The first translation adds “这堆肉”(yi dui rou) to match the picture when Po is speaking and pointing at himself. He is talking to his Master Shifu that he cannot become the Dragon Warrior because he is very fat and has no talent. Here he points at himself and speaks in a self mocking way. So the translator adds this word to create a comic effect.

- (14) *Tai Lung will return.*

Translation 1: 泰龙将回来了。

Translation 2: 泰龙会杀回来的。

According to coherence rule, the target text must be understandable and reasonable in target context. From the word “杀”(sha), we can suppose that this Tai Lung in the film is not a good guy who may bring disaster to the inhabitants lived in the town. Besides, it also explains the purpose of Tai Lung’s coming so that the audience can easily grasp the plot of the story. “回来了”(hui lai le) only has a tough tone and color, it can not highlight this guy’s feature.

In conclusion, it is the cultural differences between source text and target text that make source language strange or confusing. The culture contained in one language may be different in another culture, in consequence, it needs “managing”, which means to use specific translation strategies to avoid the language or culture

barriers and thus, achieving the communicative function and cultural transmission.

Amplification is useful to complete the information of the original text and make the version more understandable.

3.3.3 Omission

Omission is a method contrary to amplification. It is true that a translator has no right to subtract any meaning from the original work. But it does not follow that we should refrain from omitting any word at all in translation. In order to let the target audience understand the video information in few seconds, translators have to reduce some unnecessary parts in subtitles, which include omission of punctuation marks, compression of complex sentences and the use of simple sentences. This method can reduce subtitle's space and audiences' time, and enhance the audiences' impression. Besides, the information doesn't lose when the words are left out. For instance:

(15) *Shifu: Master Oogway, you summoned me? Is something wrong?*

Oogway: Why must something be wrong for me to want to see my old friend?

Translation 1: 乌龟大师, 你想见我? 有什么事吗? 为什么一定要有什么事我才能见老朋友呢?

Translation 2: 为什么一定要有什么事我才能见老朋友呢? 乌龟大师, 想见老朋友非要有事吗?

The above sentence is from *Kung Fu Panda*. From the pervious context, we know that Master Oogway is an imperturbable Chinese swordsman. Shifu is Master Oogway's devout apprentice. When Master calls Shifu to his room to tell him something important, Shifu must be in hurry. So, the translator omits the appellation of the Master to imply this thing must be urgent. In Oogway's dialogue, translator also omits the interrogative word "why" and the predicate word "must" to meet movie subtitle's standard——short and concise. These dealing strategies clearly express the source language at the semantic level. In this way, audience could understand and accept it well.

Here are other typical examples in *Kung Fu Panda*.

(16) *We all have our place in this world.*

Translation 1: 每个人都有自己的一席之地在这个世上。

Translation 2: 人各有命。

(17) *So all I need to do is just get this thing going.*

Translation 1: 我要做的就是让自己学会。

Translation 2: 这招太好学了。

(18) *How do you know you're not looking at her?*

Translation 1: 你怎么知道你不是正在看着她的?

Translation 2: 在你眼前的不就是吗?

(19) *Dad: What were you dreaming about?*

Po: What was I?

Translation 1: 你梦见什么了?

我梦见什么了?

Translation 2: 梦见啥了?

梦见啥?

The sentences above use same method---omission. In the first example,

compared with translation one, the translation two is more concise and easier for the audience to see or hear. The translator reduces some unnecessary words, such as, “在这个世上”(zai zhe ge shi shang), “一席之地”(yi xi zhi di), and uses a Chinese dialect “人各有命” to achieve the same semantic equivalence. This translation method belongs to omission named the use of simple sentences.

In the second example, if we translate it word for word, the version would be awkward and thus it is difficult for audience to understand. So the translator adopts Chinese idioms to make the translation simpler to understand, this method omits the literal meaning of some insignificant words, such as: “get this thing going”. From Kungfu context, translator express “东西”(dong xi) into “招式”(zhao shi), “get sth. going” into “好学的”(hao xue de). In this way, these expressions are more vivid to make audience easier to know the theme of movie.

In the third sentence, translation two is more proper. The translator uses the method of omitting the subject, time tense and tag question. The subject “she” is omitted to save the subtitle space. Present progressive tense “正看着”(zheng kan zhe) is replaced by the underline meaning of “眼前”(yan qian). This method also express the same time and behavior, but to be more clear. “怎么”(zen me) and “不是”(bu shi) are both privatives. So, the translation one make sentence meaning more complex to understand. In a word, we choose the concise one with translation method of omission.

In forth sentence, if we plus the subject, it will be so inflexible and be not consistent with the character dialogue randomness and funny features of comedy movie. So, translation two is more suitable for movie subtitle.

3.3.4 Paraphrase

Paraphrase means the changes of the words or the sentence structures of the original text in line with the different cultural backgrounds. They would not know where and when to use the method of paraphrase until they fully understand cultures, traditions and values of westerners. Several examples are given as follows.

(20) *Your monster.*

Translation 1: 你太厉害了!

Translation 2: 你这个怪物!

In this polt, Po totally eats 38 bean buns at one time, which surprises his friends very much. So they call him monster. From Merriam-Webster Advanced Learner's English Dictionary, we know that a monster is a person or animal that is markedly unusual or deformed. The Shooter version literally translate it into “怪物”(guai wu), which is a derogatory term in Chinese and not in line with the Po's cute image. Chinese audiences will get confused and have question in mind “why does they regard such a cute panda as “怪物”(guai wu). Actually, Po's friends are wondering why he has such ability to eat so many bean buns. So the paraphrase “你太厉害了”(ni tai li hai le) is a more proper choice. It reproduces the spirit and style of the original text by close and natural equivalence in Chinese.

(16) *Until you let go of the illusion of control.*

Translation 1: 除非你让自己的控制错觉走开。

Translation 2: 除非你能放下偏见。

If we only express the literal meaning, the kids will not understand the plot and the characteristics of main role. Besides, this translation is too elaborate to violate the cartoon subtitle principle of concision and clearness. Shifu always doubts Po's kungfu ability and discriminates his fat figure and lazy character. So, the Master persuades Shifu to quit his prejudice and cultivate Po carefully and patient. Therefore, "the illusion of control" will be adopted to translate into "偏见"(pian jian) rather than "控制错觉"(kong zhi cuo jue).

(17) *Oh, my dear!*

Translation 1: 哦, 我亲爱的!

Translation 2: 天呀, 我的祖宗!

This example has a special context. The fat Po wants to show his determination and persistent efforts for studying Kungfu. But he is too fat to exercise in gymnastics, his leg are stuck by the fitness equipment. This sentence is said by Shifu who feels helpless and disappointed about Po, and has no confidence to believe Po is the real Dragon Warrior who shoulders the responsibility of protecting the whole village. So, the literal meaning is not accurate, translator may use paraphrase method to express clear meaning with special Chinese characteristics.

(18) *The universe has brought us the Dragon Warrior!*

Translation 1: 上苍已经为我们制定了神龙战士!

Translation 2: 宇宙给了我们一个神龙大侠!

As we all know, "good" or "universe" is supreme things in western people's mind. At the same time, in Chinese tradition, "上苍"(shang cang), "老天"(lao tian) are also considered as sacred and holy people who have super power, acute oversight and benevolent minds. According to Nida's Equivalence Theory, "上苍"(shang cang) is equal to "宇宙"(yu zhou) in this context. However, under the perspective of target audience's habits, it is a wise way for translator to use paraphrase.

From the above examples, we know that the method of paraphrase is very flexible because we can add or omit the words, change the sentence structures, etc. However, some important information may be lost sometimes if we do not pay much attention to some details when we adopt paraphrase.

4. Conclusion

4.1 Restatement of the main idea

With the use of Nida's Functional Equivalence Theory, this paper provides a comprehensive analysis for cartoon movie subtitle translation. Based on the theory, the author proposes three translation principles and four translation methods. The translation principles of cartoon subtitle translation include the Fidelity Principle, the Coherence Principle and the Skopos Principle. The Fidelity Principle means that target-translation should be consistent with the corresponding source-text at the linguistic, syntactic or semantic level to the greatest extent. The Coherence Principle refers to the translation must be readable and acceptable and it is of great significance in the environment of target culture and communication. The Skopos Principle places the purpose of translator's thought at first place. Under the guidance of these three

translation principles, four translation methods are proposed—reconstruction, omission, addition and paraphrase. The method of reconstruction mainly rebuilds language structure and applies the popular words, sentences and the network catchphrases into subtitles to strengthen the funny effects of comedy movie. Amplification means add some details to make original meaning complete. In contrast, we adopt omission to make the meaning brief and clear. Paraphrase is a useful method which uses local phrases to represent the culture factors of the source language.

4.2 Limitations of the thesis

This thesis offers a new direction to study cartoon subtitle translation under the guidance of the Nida's Functional Equivalence Theory, putting forward three useful translation principles and four many new and enlightening methods on the studies of the fields of cartoon movie translation. However, the limitations are not avoided. This paper has only studied the cartoon subtitle translation principles and methods from the theoretical level of Nida's Functional Equivalence Theory. As a graduates student, the limited ability make author choose one movie to discuss the subtitle translation of cartoon film. The analysis may not be so useful and thorough in other movies' translations. So, the ability of the author needs to be improved.

4.3 Suggestions for further study

As the analysis of the limitation above, the author still needs to make further efforts in the following studies. This thesis has only taken the Nida's Functional Equivalence Theory as its theoretical framework to study the principles and methods for the translation of cartoon subtitle. This drives the author to wonder whether the other theories could be used as the theoretic basis to study this issue. In addition, this paper has only studied the cartoon subtitle translation principles and methods from the theoretical level of Nida's Functional Equivalence Theory. Therefore, many further empirical researches should be practiced to prove the rationality of these restatements.

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2) Journal articles

Author. Title of article [J]. Full Title of Journal, Year, Volume number (Issue number): Page numbers.

[1] GRZEGA J. Some aspects of modern diachronic onomasiology [J]. Linguistics, 2002, 12(40): 1021-1045.

[2] 刘红. 高等教育发展的若干问题研究[J]. 高等教育研究, 2000, 18(5): 45-49.

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