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A Study on the Subtitles Translation of "Return to Dust" from the Perspective of Eco-translatology

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Abstract: The increasing communication of different cultures in the world has promoted the spread of film and television works, and thus subtitle translation has been born. Among the publicity resources, film is a way to understand Chinese culture. Subtitle translation, as a special branch of translation, is significantly different from other translations due to various factors. Based on the theory of eco-translatology, this paper analyzes the English translation of the subtitles of the domestic film " Hidden in Dust and Smoke. " Subtitle translation is the translator 's continuous multi-dimensional adaptation and selection of the subtitle ecological environment, with a view to the future translation course. The research on the translation materials involved in the translation course is helpful.

Keywords: Eco-translatology; Subtitle translation; Three-dimensional transformation; Return to dust.

1. Introduction

With the in-depth development of multi-polarization and economic globalization in the world, social informatization and cultural diversity continue to advance. A new round of scientific and technological revolution and industrial revolution is breeding and growing. Countries are interdependent and the global destiny is common. There is no doubt that external communication is an important work with overall and strategic significance. As a medium for spreading culture, film is helpful to build a national image. When domestic films are disseminated to the outside world, translators, as a bridge between two languages, should break the barriers between Chinese and Western cultures as much as possible, explore multi-faceted external communication strategies, and accelerate the formation of overseas communication influence matching China 's international status. It was nominated for the Golden Bear Award of the Berlin International Film Festival and was shortlisted for the main competition unit of the 72 nd Berlin Film Festival. "Return to dust" made a circle at the box office of more than 100 million. It is welcomed by Western countries and is closely related to the English translation of many subtitles in the film. The film creates a clear context for the target language audience to understand the ecological environment of the film. My thesis analyzes the subtitle translation of "Return to dust" from the perspective of eco-translatology, and discusses how the translator dynamically adapts to the translation ecological environment and realizes the transformation of language dimension, cultural dimension and communicative dimension. The standardization level of publicity translation has certain guiding significance.

2. The Overview of Ecological Translation Theory

Eco-translatology is a new translation theory put forward by Hu Gengshen, a famous professor of Tsinghua University. It is developed on the basis of translation as adaptation and selection. It is a holistic study of translation from the perspective of ecology by using ecological rationality. It is an ecological paradigm and research field in which translation is adaptation and selection. Eco-translatology is an interdisciplinary study that integrates the theories of "ecology" and "translatology" and involves many other disciplines. Hu Gengshen defines translation as " the translator 's selection activity to adapt to the translational eco-environment " (Hu Gengshen, 2004). The theory emphasizes " translator-centeredness " and believes that translation activity is a process of translator 's continuous " adaptation and selection. " Eco-translatology puts forward the famous " three-dimensional " transformation theory, that is, adaptive selection and transformation from linguistic dimension, cultural dimension and communicative dimension (Hu,2008:6), which can effectively guide translation practice.

3. The translation ecological environment of "Return to dust"

Chen Dongcheng(2018:7) said :"The ecological environment of translation is holistic, diverse, creative and dynamic. Each element interacts with each other, and its ideal state is ‘保合太和’". Therefore, the translator 's active shaping of the translational eco-environment reflects that the translational eco-environment plays the role of" agent " and " participant " in the translator 's niche construction. Both the translator and the translation are in the same ecological environment, and the translation is the result of the interaction of multiple factors in the translational eco-environment. Before analyzing the subtitles of "Return to dust", we should understand the macro and micro ecological environment in which they are located.

In the past ten years, the overseas market of domestic films has been expanding, ushering in unprecedented development opportunities. The commercial blockbusters that keep up with the pulse of the times, keep up with the needs of the audience, the story is wonderful and moving, and the production level is mature came into being, which pushed the film box office to a new height. In 2012, the annual box office of the Chinese film market was only 17.1 billion yuan. By 2021, this figure has become 47 billion yuan, a year-on-year increase of 1.75 times. Although there has been a significant qualitative leap in the quality of domestic films, their share in the international market is very limited. Foreign audiences lack a

comprehensive understanding of the traditional culture and popular elements conveyed in Chinese films, which constitutes the macro-ecological environment in which "Return to dust" is located. It is also a factor that translators should take into account when conducting subtitle analysis.

Professor Qian Shaochang once put forward the particularity of film and television language: listening, comprehensiveness, instantaneity, popularity and non-annotation. However, these characteristics cannot be fully applied to the current subtitle translation, such as listening, non-native Chinese audiences have a great deviation in understanding other languages when watching movies. Gottlieb proposes that subtitle translation is mainly constrained by two forms: formal constraints and textual constraints. The constraints of form include the constraints of time and space. The form constraint is reflected in the film: the caption space allows up to 35-40 letters per line, and the best time is 2-6 seconds. The limiting factors of the film screen and the picture cause the number of subtitles to be as small as possible. Too long will cause the subtitle to block the picture and affect the perception. Too short cannot effectively assist the development of the plot. Textual constraints reflected in the film: in addition to considering the information of the text itself, it is also necessary to refer to non-text information such as visual images, sound effects, and lens switching. A variety of factors are taken into account in order to achieve the full adaptation of the translation and the target language, which is also the micro-ecological environment in which the subtitle translation of "Return to dust" is located.

4. A Case Study of Subtitle Translation of "Return to dust" from the Perspective of Translation Ecology

"Return to dust" is a drama film directed by Li Ruijun and starring Wu Renlin and Hai Qing. The background of the film is set in the rural areas of Gansu in 2011.The film tells a plain love story between poor lonely individuals Ma Youtie and Cao Guiying abandoned by their families. The filming place is Huaqiangzi Village, Luocheng Town, Gaotai County, Gansu Province.According to the introduction of the film, the three subtitle translators of the film are not Chinese, but three foreign native speakers (English, French, German). The most critical point is that the main force of foreign language translation of film subtitles is not ' Chinese people who understand foreign languages ', but ' foreign native speakers who do not necessarily understand Chinese. ' Personally, translation students have development prospects in this regard.

There are a large number of modal particles of Gansu rural local culture in the "Rerurn to dust" film, among which there are also Chinese cultural elements. These ingenious lines are the highlight of the film and the difficulty of subtitle translation. In the process of Chinese-English subtitle translation, the translator should not only effectively convey the connotation and extension of the original text under the objective constraints of subtitle time and space, but also ensure that the audience understand the story to the greatest extent. It is an important task for the translator to take into account the harmony of the ecological environment at both ends of the source language and the target language. The three-dimensional principle of eco-translatology: 'According to eco-translatology, in the process of translation, translators need to carry out ' selective adaptation and adaptive selection ' from multiple dimensions, and pay attention to the adaptive selection of language form, cultural connotation and communicative intention, that is, the three-dimensional transformation of language dimension, cultural dimension and communicative dimension, so as to produce appropriate ' integrated fitness '. At the same time, the three dimensions are intertwined. When analyzing the subtitles, the translator should consider the connotation of language level, cultural level and communicative level at the same time, examine the original text and its environment from the perspective of ecological holism, and carry out the same dimension or cross-dimensional transformation according to the ecological environment of the target language. This paper will combine the specific examples of "Return to dust" to explain and demonstrate.

4.1. Adapve selection transformation of language dimension.

The adaptive selection of linguistic dimension refers to the translator 's conversion from different levels of language in the process of subtitle translation, so as to adapt to the language habits of the target audience. Next, the adaptive selection and conversion of "Return to dust" subtitles are analyzed from the linguistic level (phonetics, vocabulary and syntax).

4.1.1. The phonology levels.

The adaptive transformation at the phonetic level in the film is mainly reflected in the translation of names. There are a large number of names in the film, including有铁Iron, 有金哥 brother gold,有银哥 brother silver, and the names of the four brothers of the Ma You Tie family contain gold, silver, copper and iron in the order from large to small. Later, there are also names: 有金大哥 eldest brother gold and 有银二哥 second brother silver. China 's name culture is very rich. "Gold, silver, copper and iron" is placed in the name, which strongly reflects the brand of the times. It also represents parents "expectations for their children and carries parents" love for their children. When the translator translates the name, he does not translate it rigidly into pinyin. The target language audience can understand and experience it according to the subtitle translation, and realize the conversion at the phonetic level and convey the meaning of the source language. Names without special meanings are replaced by pinyin, such as 贵英 Guiying, 马成万 Ma Chengwan, some nicknames 三哥 Third brother and 老四 Fourth brother. For the English translation of names, the translator made a dynamic choice, and the transformation of the oral nickname vocabulary in the film adapted to the language habits of the target language audience.

4.1.2. Lexical level.

The repetition of the source language appears in the film. Chinese emphasizes parataxis and does not pursue changes in text form. Chinese can be used repeatedly, but English emphasizes hypotaxis. The same vocabulary is rare in expression, except for rhetoric or special usage. Due to the geographical location of the film 's lines, the language features are completely colloquial, and the plot is centered on the role dialogue. The film was filmed in the rural areas of Gansu, and the tone of the local dialect in the dialogue was strong.

(1)subtitle:冷哇哇的

subtitle translation:freezing cold

(2)subtitle:高丝丝

subtitle translation:up a tiny bit/up a bit

(3)subtitle:黑黝黝的

subtitle translation:dark

(4)subtitle:齐晃晃地结(婚)

subtitle translation:get married at the same time.

ABB-type adjectives in spoken language are words composed of a single syllable word and a reduplicated suffix. These words are very colloquial, vivid and easy to understand. In the film, such as cold wow, high silk, black and so on, these words play a role in regulating syllables in spoken language, making syllables harmonious and rhythm clear. When translating such words, the translator adopts the method of literal translation, which is concise and clear, and more effectively integrates cultural words into the target language to convey the accurate meaning and humor of the source language. More clear, more colloquial, so as to achieve the purpose of communication.

(5)subtitle:尕娃蛋子

subtitle translation:a little kid

“尕娃蛋子” is a dialect in the northwest region, which means a little boy. According to the scene of the film, the translator translates it into a colloquial 'a little kid '. The translator made a flexible transformation of the dialects in Northwest Gansu and translated them into more colloquial words in the target language.

(6)subtitle:“你个闲王”

subtitle translation:You’re useless

In the film, after Ma Youtie put the wheat stack of a donkey cart on the donkey cart, Cao Guiying helped him to use a wooden stick to stir up several wheat stacks. As a result, Gui Ying not only took the body to stir up the wheat stack, but also failed to pick up the wheat stack. He was also tripped and fell. Ma Youtie watched the two people of other people cooperate with each other, and he did not mean to say Gui Ying is “你这个闲王” without hitting one place. The translator translated it literally as : "You 're useless, "which converted “闲王” into useless, directly expressed the meaning of the source language, adapted to the understanding of the target language audience, and made the plot in the film more vivid.

(7)subtitle:“我就是个贱骨头”

subtitle translation:I am unlucky.

In the film, Gui Ying was bullied from an early age, and he ate poorly but was not very sick. She got married when she grew up, and her living conditions and diet were better than before, but she suddenly caught a cold, so she mocked herself that “我就是个贱骨头”. The translator treated the base bone as unlucky and chose the appropriate vocabulary according to the specific translation ecological environment.

(8)subtitle:“一码归一码”

subtitle translation:This is this, that is that.

In the film, Ma Youtie borrowed ten eggs from other people in the village in spring, and returned the eggs from his own chickens to the village people in autumn. The village people thought that Ma Youtie had just experienced the grief of Guiying 's death. Thinking of these 10 eggs, Ma Youtie said “一码归一码”. Although there are commonly used expression sentences in English, in the film, the translation ecological environment of Ma Youtie 's return to human feelings, combined with the speaking context at that time, the film made a specific analysis of the specific situation. This seemingly less authentic vernacular, but it is more suitable for the causes and consequences of the dialogue.

(9)subtitle:他的宝马还不如我的宝驴

subtitle translation:My gold donkey cart beats his gold car.

In the film, the son of a rich man drives a BMW, and the BMW lines appear twice. The first time they appear alone is translated into BMW, while the second time when Ma Youtie says that “他的宝马还不如我的宝驴”, it appears in the form of "gold car" English translation. The translator fully considers the ecological environment of the target language, and the target language audience can realize that they want to express the meaning every time. When BMW and donkey are compared, the English translation of BMW cannot express the connotation of the original text. Gold car and gold donkey cart are compared. Literal translation is more conducive to understanding and conveys the connotation of the source text powerfully and completely. However, gold donkey cart can be translated into golden donkey, which is easier for native English speakers to understand.

(10)subtitle:这个瘟神

subtitle translation:You poor wretch./You wretched thing?

“这个瘟神” appears twice, and the subtitles are translated into "You poor wretch." and "You wretched thing." Plague god belongs to the regional dialect, usually refers to the people or animals that bring disaster. In the first place, “这个瘟神” is Ma Youtie and Cao Guiying go to other people 's homes to borrow eggs after marriage, and watch TV in their spare time. During this period, others say to Ma Youtie :“这个瘟神，你给老三打了半辈子长工，他咋连个电视都没给你买上，你还跑到别人家看电视着呢”，which means to mock the horse iron poor and honest, so the translator "你个瘟神" is translated as "You poor wretch", while Ma Youtie and Cao Guiying watched the TV and were ready to leave. It is found that Gui Ying urinates on the stool of other people 's homes, and others say “你个瘟神”"You wretched thing".Gui Ying was beaten and angry from a young age, and he also fell down to the root of the disease, urinary incontinence, almost daily urine pants, unable to give birth after growing up, indicating that Gui Ying 's life is not good, poor and sad. The translator deals with this as ' You wretched thing ', adapts to the specific translation ecological environment to choose different vocabulary, and the vocabulary expression is rich, which is in line with the target language 's emphasis on vocabulary diversity.

4.1.3. Syntactic level

The film revolves around daily life dialogues. The colloquialism is natural and smooth, and it does not rigidly adhere to syntax. The sentence patterns are diverse, and many source sentences in the film have no subject. Chinese language emphasizes parataxis, loose structure, oral communication to convey the corresponding meaning. English emphasizes hypotaxis, compact structure, requires complete sentence structure, and pays attention to tense and voice. In the process of subtitle translation, the translator needs to balance the translation ecological environment between the source language and the slogan syntax, and needs dynamic adjustment. For example, in the film, the translator 's translation is adapted to the English language ecological environment, and the subject ' he ' is added to adapt to the syntactic habits of the target language audience. In the oral expression, there is a kind of contemptuous meaning. Ma Youtie finished his farm work and went home, so that Gui Ying sat in the donkey car, and walked and led the donkey by himself. In the evening, the people in the village near the

bridge were all gathered together for chatting. Seeing this scene, the horse had a railway, but the implication was that the wife who spoke was not happy in her own marriage life, but she could not see others well. Therefore, Gui Ying was called “那厮”, which was vividly and clearly expressed by the translator. "He really cares for her." Adapted to the ecological environment of the English language environment. Similarly, the English translation of “打开天窗说亮话” in the film is processed into "I'll be straightforward." The subject is supplemented and the literal translation is carried out at the same time to adapt to the ecological environment of translation.

4.2. Adaptive selection and transformation of cultural dimension

The adaptive transformation of cultural dimension refers to the transformation and interpretation of the two different cultures of the source language and the target language in the process of translation, so as to avoid the misunderstanding of the source language by the target audience. From the perspective of translation ecology, translators act as a medium of communication between different cultures. (Newmark, 1981)

Some daily expressions in the film are mixed with some local characteristics in the northwest region, and also contain unique culture. The translator has changed or interpreted according to the specific translation ecological environment:

(1)subtitle:“炕上”

subtitle translation:kang(heated brick bed)

A bed made of adobe or brick in northern rural areas. There are holes connecting chimneys under, which can be heated by fire. The translator transliterates it into "kang", and then adds "the heated bed" after it, and interprets it at the same time. It conforms to the cultural background and cognition of the target language audience, balances the differences between Chinese and Western cultures, conveys the connotation of the source language, and adapts to the translation ecological environment.

(2)subtitle:土就是干净东西嘛

subtitle translation:The soil rewards us.

If the translator does not literally translate it as "The soil is clean.", it will produce ambiguity. How can the soil be clean，The target audience may misinterpret the meaning that the film wants to convey. The scene “土就是干净东西嘛” is that when Ma Youtie and Cao Guiying were doing farm work in the field, the steamed buns they ate fell to the ground, but they were picked up and eaten again immediately. The line means that the farmers are native, and everything they get comes from the soil. It also echoes the previous line “啥不是土里头生的，啥不是土里头长的”. Therefore, the translator translates it into "The soil rewards us", and translates it into a context that the target language audience can better understand, which better maintains the ecological balance of translation. In this way, the cultural connotation of the original text is successfully preserved in the ecological environment of the translation, which effectively avoids the cultural gap and realizes the transformation from the cultural dimension of the original text to the cultural dimension of the translation.

(3)subtitle:“平了吗？”

subtitle translation:'How about now? Double happiness wedding symbol.

The situation is that when Ma Youtie sticks to the big red and happy words, he asks Cao Guiying whether the word "happy" is even. In addition to expressing the dialogue context intuitively with " How about now," he also explains it later: Double happiness wedding symbol, an icon composed of two joys “囍” is a traditional Chinese auspicious pattern. If foreign countries do not understand the traditional Chinese marriage culture, they will not know the meaning of “囍”. " The translator adopts the method of amplification to balance the differences between Chinese and Western cultures. It conveys the cultural connotation of the source language and realizes the ecological balance of translation.

(4)subtitle:纸钱

subtitle translation: paper money

There are two times of paper money in the film. One is that after the marriage of Ma Youtie, the paper is burned to the deceased parents and brothers, and the family is informed of the good news. The other is that after the autumn harvest, the paper is burned to the ancestors, meaning not to forget the book, but the two paper money translators translate it into "paper money". Individuals believe that they have not adapted to the ecological environment of the target language and have not realized the shift from the language dimension to the cultural dimension. "Paper money" means paper money, which corresponds to metal money "mental money". It is the currency used, not the money burned to the deceased. Burning paper money has long been not a simple feudal superstition. In the long process of evolution, this behavior has also become a part of Chinese traditional culture. For the target language audience who do not understand Chinese sacrificial culture, the error of information transmission will affect the communication effect. “纸钱” has corresponding words that can be replaced in the target language culture. The translator can translate paper money into "joss paper", which can effectively avoid cultural barriers and realize the transmission of the original culture.

(5)subtitle:落下个病根

subtitle translation:She can’t control her bladder.

In the film, Cao Guiying was bullied and scolded from childhood, leaving the root of the disease. She often had incontinence and often did not consciously wet his pants. The translator made an adaptive choice of cultural compromise and translated it freely to accurately express the original meaning.

4.3. Adaptive transformation of communicative dimension.

The adaptive selection shift in the communicative dimension refers to the shift made by the translator in order to achieve the communicative purpose. Newmark believes that communicative translation should be " a translation that is loyal to the reader and easy for the reader to accept. " In addition to considering the limitation of the subtitle itself, the translator should give full play to the ' translator 's initiative ', constantly adapt to the new specific translation ecological environment, make appropriate choices and achieve the communicative purpose.

"Return to dust" is the most successful and most appropriate adaptive choice in the communicative dimension of the film subtitles, which is the translation of 《隐入尘土》, that is, the title of the film: "Return to dust". The literal meaning is well understood, that is, "Return to dust", but it is worth analyzing and experiencing. "Return to dust" also refers to the death of the protagonist in the film, born from the

rural land, and finally returned to the land. Echoing the movie lines
“啥人有啥人的命数，啥不是土里头生的，啥不是土里头长的”. The Bible says, "For dust you are and to dust you shall return." God created Adam with dust, but when he stole the forbidden fruit and left the Garden of Eden, God said to him, “你是尘土而成，并将回归尘土。”. "Return to dust" has won high awards and evaluations in the West.The translation of "Return to dust" may help Western audiences better understand the meaning of the film, thus achieving the purpose of communication. The cultural differences between China and the West resonate after the collision, and the transformation of adaptive choices achieves the purpose of communication.

5. Summary

Translation is the bridge and medium of communication between different languages, cultures and nations. As a translation major, students must master the source language and the target language, and translate the original text on the basis of correct understanding of the original text. This paper studies and analyzes the English translation of "Return to dust" from the perspective of eco-translatology. Only by fully adapting to the ecological environment of the source text and the target text, and considering the various constraints of subtitle translation, can the translator make appropriate choices between the linguistic dimension, the cultural dimension and the communicative information dimension to produce a translation that adapts to the ecological environment of translation. At the same time, the translator should give full play to the translator 's initiative, not rigidly adhere to the single dimension of the subtitle content, but should adjust and judge according to the translation ecological environment. In order to balance the source language and the target language, it is necessary to carry out cross-dimensional transformation to make the translation more suitable for the needs of the target language audience, so as to promote the external publicity of the film. Only in this way can the translator better publicize Chinese culture and make China 's image more rich and three-dimensional in the eyes of the world.

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