

On Subtitle Translation of American TV Series from the Perspective of Functional Equivalence Theory

-- A Case Study of Killing Eve

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Abstract: With the development of globalization and cross-cultural communication, more and more artistic works are introduced into the promising market, China, including film and television works, music and novels. Of which, American TV series have become one of the hottest subjects, which arose enthusiastic pursuit and discussions among Chinese. Compared with domestic TV series, it contains more exciting plots and beautiful background music. What's more, the quality subtitle is an essential part of this introduction. Regarding the theory put forward by Roman Jakobson, the founder of Prague school, translation is divided into three categories: intralingual translation, interlingual translation and intersemiotic translation, and subtitle translation is kind of interlingual translation. It means an interpretation of source language by means of target language. For film and television works, subtitle acts as a bridge between source language and audiences of target language as well as playing the role of communication and transformation of original emotions and image, which is the best illustration of functional equivalence theory developed by Eugene Nida. Differentiate from traditional literary translation, subtitle translation has its own unique features despite its being an emerging field. It has spatial and time constraint and must reproduce the content of source language as accurately and elegantly as possible within the limited time, as a result, this paper intends to carry out a further study on subtitle translation and functional equivalence theory. In 2018, the American TV series *Killing Eve* created a fad at home and abroad and the successful subtitle translation definitely contribute to it. In my perspective, its subtitle translation can be considered the great illustration of the principles and requirements of functional equivalence theory, which is a best case to study. From the perspective of functional equivalence theory, the paper has potential to produce a better understanding of subtitle translation's classification, features and related study at home and abroad. Give priority to the role of functional equivalence theory played in subtitle translation so as to give a boost to its development.

Keywords: Subtitle Translation; Functional Equivalence Theory; Translation Strategy; *Killing Eve*.

1. Introduction

1.1. Research Background

China has witnessed the rapid development of cultural communication and economy since initiating reform and opening up. As a result, different types of American TV series, western movies, and music have been introduced into China like mushrooms. Especially American TV series are considered as the main tools to follow the trend of cross-cultural communication and diversity. There is a long story in the development of translation on American TV series and films, only few people can directly understand the meaning of dialogues at first and one of the earliest translation methods was called dubbing, which can enable audiences to appreciate the films but can not retain the original and exotic flavor. Then, the subtitle translation was created, which refers to adding Chinese subtitles while faithfully keeping the content of the original English dialogue. In addition, it serves as the vital bridge for the Chinese audiences to have a clear understanding of TV series plots and dialogues and plays an essential role in the face of current circumstance.

As an emerging field, subtitle translation was defined as an independent discipline in 1995. Thanks to the rapid development of subtitle translation, the translation theoretical framework has been advanced. Subtitle translation is applied to audiovisual products such as movies, television, DVDs and computer games. It seems to have advantages over dubbing as a convenient, rapid, culturally inclusive and politically

correct mode of on-screen translation. However, subtitle translation still has a long way to go compared with literary translation. First, over the past 27 years, the number of related scholars and thesis are significantly less than literary translation. Statistics has proved that in the 10 years from 1995 to 2004, only a few articles on subtitle translation were published, accounting for only 25.2 percent of the total articles on film and television translation. Second, amateur subtitle translators in China are inferior to the professional personnel for subtitle translation. That group, a non-profit organization, consists of people from different social sectors. The quality of subtitle translation is far from satisfaction, because most are working as subtitle translators with various motivations instead of payments. Third, despite of the growing studies about subtitle translation, the study object is confined to situation comedy.

Eugene A. Nida once put forward the functional equivalence theory in his book, *Towards a Science of Translating*, which later became the most influential and noted translation theory in the world. Nida thought translation is a kind of interaction activity aims at making people communicate and understand each other, so it's necessary to use free translation. As a result, translator should change the description form of language. Just like Nida's thought, the purpose of subtitle translation is to help foreign audiences experience different culture and communicate with the rest of the world. In that case, from the perspective of functional theory the paper can better analyze and summarize the subtitle translation of American TV series, *Killing Eve*.

1.2. Significance of the Study

Significance of the study can be embodied in three parts, including the benefits for the spread of our culture, subtitle translation itself and audiences.

First of all, the study helps spread domestic culture and absorb the best from foreign countries through the strategy of subtitle translation. Great strides have been made in our economy and science since reform and opening up, which means people are no longer just satisfied with basic necessities of life ---clothing, food, shelter, and transportation and they also start to pursue other entertainment activities. Of which, the introduced American TV series and Hollywood blockbusters become their optimal choice. On the one hand, people are inspired by the spirit of the western movies, which makes them become vigorous and passionate. For instance, the globally well-known film, *Forrest Gump*, taught us no matter whether you were born to be talented or retarded, perseverance and optimism can always lead you to success and achieve attainments in various fields. On the other hand, many people reorganize that it's imperative to help our unique culture go out and spread it globally. The successful documentary, *A Bite of China*, can be the best illustration of people's cultural confidence and determination. It's believed that more and more people will know China's 5000-year-old history and profound culture with the development of subtitle translation.

Secondly, although there is a growing number of researches on subtitle translation, the demand for their quality is still to be desired. Hopefully, the paper intends to summarize the strategy on subtitle translation in a systematic way aiming to make it more quality and attractive. The standard and proper translation strategy can let audiences appreciate the original flavor of the film and make their viewing experience more enjoyable. In addition, audiences can learn the pronunciation and expression from the native speakers in order to improve English skills. The effects can be said "kill two birds with one stone".

Last but not least, it's also necessary to further promote the development of subtitle translation in a systematic and standard way as well as improve the subtitle translation groups. According to the survey, there are 442 articles focusing on film and television translation, which can be divided into three categories according to the subject: title translation, dubbing and subtitle translation. Translation of film titles account for the majority of articles, 47.5 percent of the total. The rest accounts for 52.5 percent of all the articles, of which, 19 percent and 12 percent respectively focus on dubbing and subtitle translation. However, the number of introduced TV series is growing. In 2016, the number was 542, in 2019 reached 610 and in 2020 it reached the new high, 848 in total. As a result, the number of studies can not keep the pace of the introduced TV series, which leads to another phenomenon, the quality of subtitle translation can't be improved in time. On top of that, as an emerging area, subtitle translation can't be defined as refined art, which caused the common subtitle translation groups in public always consists of amateur translators, who aren't professional in translation. The adjustment of subtitle translation groups should also be considered.

1.3. Research Question and Methodology

The paper intends to analyze the current research on subtitle translation at home and abroad and the feasible strategy of subtitle translation under the guidance of

functional equivalence theory. The following questions will be asked in the study.

(1)What is the current circumstance of study on subtitle translation at home and abroad?

(2)What are the classifications and characteristics of subtitle translation?

(3)What role does the functional equivalence theory play in subtitle translation?

In addition, there are three methods used in the study, including system analysis, comparative analysis and induction. Firstly, it's necessary to spend time on reviewing, analyzing and generalizing literature in order to confirm the study subject. Only in this way, can we point out the advantages and disadvantages of the current situation so as to carry out the further study on the nice part and correct weakness at the same time. Also, it's necessary to make a systematic expression of subtitle translation's definition, characteristics and classifications through the information collected on the Internet. Secondly, the purpose of the study on subtitle translation of the American TV series, *Killing Eve* is to better understand the translation strategy of subtitle and illustrate how the functional equivalence theory used in the process. Lastly, the main goal of the paper is to generalize the strategy of subtitle translation in the TV series by means of induction.

1.4. Structure of the Study

The paper is generally divided into five parts, including introduction, literature review, theoretical framework, case studies from perspective of functional equivalence theory and conclusion.

Chapter one, introduction, aims to give detailed information about the research background, significance, research questions and methodology and structure. This chapter can sort out the main content and ideas to complete the task in a more logical and effective way.

Chapter two, reviewing the literature at home and abroad. The study intends to collect the research outcomes around the world so as to make a detailed introduction about subtitle translation, including its definition, classification and characteristics. First, analyze the current study on subtitle translation to lay the solid foundation for the chosen topic and highlight its significance. Second, make the study more innovative. In addition, it's necessary to introduce the case, American TV series, *Killing Eve*, illustrating the reasons to choose it.

Chapter three is theoretical framework with a focus on the general introduction of functional equivalence theory and the relation between subtitle translation and the theory.

Chapter four, case study from perspective of functional equivalence theory and conclusion. The purpose of this part is to analyze the translation strategy used in *Killing Eve*.

Conclusion aims to comment on the translation strategy of *Killing Eve* and puts an emphasis on the importance of functional equivalence theory in terms of subtitle translation.

2. Literature Review

2.1. An Introduction to Subtitle Translation

2.1.1. Definitions and Classifications of Subtitle Translation

The definition of subtitle translation varies from people to people. Danish scholar Henrik Gottlieb, a leader in the field of subtitle translation, thought subtitle translation is a written,

amplified and multi-media translation form with synchronized effects. Also, he thought subtitle translation is an interpretation of verbal signs in the way of some other language. From the view of Jacobson, subtitle is a type of interpretation to express phonetic symbols in other language. In addition, Mark Shuttleworth and Moira Cowie put forward a view that translation is the synchronized process of dialogues and texts from movies and TV series. In a word, subtitle translation refers to the dialogues in written form from different works, such as movies and TV series.

Subtitle translation can be divided into three types according to its position in the screen. The first type is called opening title which always appear at the beginning of the film, including the film's name, the director's team, the main characters and producers. The second type is the most common one, which is presented during the film's playback, also called the main subtitle. The last one is closing credit which showed after the film, including other information about production such as casting list, producers and sponsors. What's more, subtitle translation also can be divided into intralingual subtitles and interlingual subtitles in terms of linguistics. Subtitle translation often refers to the latter, which intends to add target language at the bottom of the screen on the basis of source language. Subtitle translation not only helps the audience to get a lot of information in a limited time but also retain the original sound of the movie.

2.1.2. Features of Subtitle Translation

As a comprehensive art form, film and television works contain a variety of elements, including words, sounds, colors and pictures. The disparity exists between the original works and their screen versions in the way they express. The former, literary works, made up of descriptive language, which express the inner thoughts and activities of characters through words. The latter consists of explanatory language, which elaborates on the events and action in the film through dialogues. In addition, subtitle translation is a special type of translation, which presented the audience in the form of text with the development of plot and dialogue. Unlike literary translation, such as novels and essays, subtitle translation certain flexibility and is limited by time for movies and TV series must be synchronized with the picture and sound. As a result, subtitle translation has its own unique features.

There are following four features of subtitle translation based on the previous study.

(1)Instantaneity and synchronization. For people, the same book can be read for many times. However, film and television works are a kind of comprehensive art combining auditory and visual feelings. This art requires audiences to listen to the dialogues and read the subtitle on the screen within the limited time and the two showed at the same time, which means the content can't be repeatedly presented. Also, the subtitle must be accurate and brief, because audiences should understand the incomplete expressions in dialogues through subtitles within the limited time. Subtitle translation should meet the needs mentioned above or the quality must be affected.

(2)Spatial constraint. Unlike literary work, the subtitle in TV series must be synchronous with every movements showed in the screen. If there are any mistakes in subtitle, for example, the appearance of subtitle is earlier or later than the picture, the feelings and understanding of audiences will be misled and the quality of the movie will be reduced to some extent. This manifestation is called time constraint. What's more, the length and width of subtitle is strictly required.

Considering the audiences' experience and the appropriate layout, generally the length of the subtitle should be less than two lines. If the subtitle is too long the audiences can't get enough time to finish reading the subtitle and understand the dialogues in other language.

(3)Colloquialism. As we all know, the literary works, such as poems, essays and articles have their standard form and highbrow content. However, subtitle translation always can't be defined as the refined art, because its colloquial and demotic dialogues, which always be explanatory language. In addition, the audiences watching the TV series and movies may come from different classes, so subtitle, which aims at making audiences understand the dialogues in daily life, should meet the needs of different social community.

(4)Cultural differences. The language of overseas works are characterized by regional and cultural differences, which cause the different ways and focus of expressions. As translators focusing on foreign works, they must take many factors into consideration, including region, history, culture and religion. Only by doing so, can the translators make subtitle more accurate and provide a better experience for global audiences.

2.1.3. A Brief Introduction to Killing Eve

Killing Eve is a spy thriller television series, produced in the United Kingdom by Sid Gentle Films for BBC American and BBC Three. There are three main characters. Sandra Oh as Eve Polastri, an analyst with MI5 who becomes tirelessly preoccupied with a notorious assassin and is recruited on an off-the-record basis to the foreign intelligence agency MI6. Jodie Comer as Villanelle, a psychopathic and skilled assassin, who becomes obsessed with the MI6 officer who is tracking her. Fion Shaw as Carolyn Martens, head of the Russia Section at MI6.

The synopsis of the story is as follows. Bored with her protection role within the British intelligence agencies, Eve Polastri is overly interested in female assassins, their psychologies and their methods of killing. After brashly investigating behind-the-scenes in relation to a witness, she is fired from MI5. To her delight, she is recruited by a secret division within MI6 chasing an international assassin who calls herself Villanelle. Eve crosses paths with Villanelle and discovers that members within both of their secret circles may be more interconnected than she is comfortable with, but forms an obsession with Villanelle that is more than enthusiastically reciprocated. Both women begin to focus less on their initial mission in order to desperately learn more about the other.

The first two series received critical acclaim, while the last two series got more mixed responses. It broke weekly ratings increase, and received several accolades, including British Academy Television Award for Best Drama Series. Both Oh and Comer were praised for their performances, and have won multiple Best Actress awards for their roles, with Fiona Shaw winning one for Best Supporting Actress as Carolyn Martens. In addition, the fourth and final series premiered on 27 February 2022.

2.2. Subtitle Translation Study Abroad

Literature The earliest research on subtitle translation was conducted by western scholars, dating back to the 1950s. The first paper related to film and television translation was published on Babel titled Cinema and et Traduction, which opened the door to the new field. In 1974, Cay Dollerup, the professor from the university of Copenhagen, published a

critical article on subtitle translation, *On Subtitles in Television Program*. The article conducted a detailed analysis of the different type mistakes that occurs when translating the TV programs with English dialogues into Danish subtitle and indicated the vital role of subtitles. Generally, Istvan Forder was deemed to be the leading light in the field of dubbing translation. His monograph, published in 1976, was the first time to carry out a comprehensive research on dubbing translation from multiple perspectives, including linguistics, semiotics, aesthetics and psychology. In fact, he laid the solid foundation for the translation theory on western television series and films.

In the later several years, subtitle translation has witnessed a rather weak development with a focus on descriptive research on subtitle translation. In 1982, Christopher Titford published the article called *Subtitling: Constrained Translation*, which first put forward the concept, constrained translation, which later became the notable feature of subtitle translation and the main problem faced by translators. At the same time, European Broadcasting Union held the official conference focusing on dubbing and subtitle in Stockholm, Sweden, in 1987, which was the first international conference about subtitle.

Inspired by it, a series of meetings were conducted by different European countries, which further promoted the advancement of subtitle translation. In addition, numerous publications on subtitle translation were produced thanks to this conference.

In the 1990s, subtitle translation ushered in its own time and great breakthrough was made in the theory of subtitle translation. Two important monographs were released in succession in 1991 and 1992. The first one, *Overcoming Language Barriers in Television*, was produced by Luyken in collaboration with another four scholars. With the help of statistics, the book intended to make a convincing analysis of various translation forms in the face of conversations appearing in television programs. Otherwise, they also studied European translation movies, audiences' preference and their cost on films in a systematic way. The second article, entitled was written by Jonas Ivarsson, the Danish translator. *Subtitling for the Media: A Handbook of an Art* was released in 1992, which was the first European book to make a all-round analysis of subtitle translation.

In western countries, the study on subtitle translation has seen a booming development. The amounts of articles were on the dramatic increase and more scholars began to engage in the field, subtitle translation. In 1992, European Association for Studies in Screen Translation was established by over 16 teachers from 10 countries. They aimed to promote the conversations among scholars, professional translators, teachers and students in the budding filed, thus making the teaching and practice of subtitle translation more advanced. The association with nearly 20-year history contributed substantially to the successful international conferences and valuable academic achievements.

As an emerging area of translation, subtitle translation hasn't receive enough attention from the scholars for a long time. However, great strides have been made in the study on subtitle translation recently with the dramatic development of TV series works and cross-cultural communication. The study on subtitle translation in the West started earlier, so the theory is rather advanced and the outcome is abundant compared with eastern countries.

2.3. Subtitle Translation Study at Home

Compared with western countries, domestic study on subtitle translation started rather later. Most of studies lack of creative and innovative theory and only focus on the characteristics and technique of subtitle translation. According to the previous study, there hasn't systematic theoretical work on subtitle translation so far and only a few professional seminars and organizations have been set up. Among the domestic scholars, Ma Jingqi, Zhang Chunbai and Qian Shaochang, the three scholars have made great contribution to subtitle translation.

The main research domain of professor Ma is translation and cross-cultural transmission and the movies and TV series he translated reached over 50. In terms of the principle of subtitle translation, he put forward a series of theory from five aspects, including colloquialism, emotionality, oralization and vulgarization, which made an exploration of theoretical research and practice development on subtitle translation. Professor Zhang focuses on the research of theory and practice on subtitle translation, also, his translationworks reach nearly 300. In his opinion, considering the popularity and transiency of subtitle translation, it should focus on the language level of targeted audiences. As a result, the principle of subtitle translation should mainly focus on the free translation, which meets the need of functional equivalence. Professor Qian Shaochang once played a vital role in subtitle translation and his works reached over 600. Based on the achievements of translation practice, he concluded the features of subtitle translation and made a further discussion about the principle and technique of subtitle translation. He put "expressiveness" at the top of the well-known principles: faithfulness, expressiveness and elegance. In the article, *A Preliminary Research on Movie Translation*, he generalize the characteristics of subtitle translation from the differences between subtitle translation and literary translation. In his article, *Film and Television Translation: An increasingly Important Field in Translation*, he put forward the features of subtitle translation, including listening, comprehensiveness, instantaneousness and no note, which contribute the unique requirement of subtitle translation. There are seven experiences proposed by Qian Shaochang in view of the technique on subtitle translation. First, make the audiences figure out the gender of the third person mentioned in the dialogue. Second, the length of subtitle must match the degree of lip-rounding of actors, which means the subtitle can be strengthened or shortened according to the circumstance. Third, pay attention to translation method of the pause in the middle of the dialogues. Fourth, point out the hidden meaning of movements. Fifth, try to solve the problems caused by cultural background and knowledge, thus making audiences have a better understanding. Sixth, the translation of rhetorical devices should not be ignored, including pun, metaphor, simile and parallelism. Seventh, enable subtitle translation to be brief, accurate and fluent.

Besides the research on principle, feature and technique of subtitle translation, a part of scholars also carries out the study on the factors make subtitle translation constraint, its difficulty and the current circumstance of this industry. For example, Zhao Chunmei, editor of China Central Television, in her article *On the Four Main Contradictions in Subtitle Translation*, mentioned the following pairs of contradictions in order to produce the satisfying subtitle, including length and content, word order and picture, localization and internalization, phonetic and semantic translation.

To sum up, although there is an increasingly growing studies on subtitle translation, domestic subtitle translation still has a long way to go compared with western countries.

3. Theoretical Framework

3.1. The Translation Concept of Eugene A·Nida

Functional equivalence theory was put forward by Eugene Nida, an American linguist who developed the functional equivalence translation theory and one of the founders of the modern discipline of translation studies. Nida has been a pioneer in the fields of translation theory and linguistics.

Based on the previous studies and his own experience, Nida developed a series of translation theory, which were recognized as one of the classic translation theories. His translation concepts are as follows: First, the accuracy of translation depends on the understanding of readers of target language. Second, he proposed “the most closest and natural equivalence”. Differentiating from the traditional translation ideal, Nida considers that the translation should more focus on the feelings and experience of readers instead of the equivalence. Third, from the perspective of Nida, translation is not a one-way process, which also entails the reactions and feedback of audiences.

To sum up, the core of Nida’s concept is functional equivalence, which means translation should achieve functional equivalence between target language and source language and take readers’ reactions into consideration rather than just meet the goal of strict adherence to the grammatical structure of the original text.

3.2. General Introduction to Functional Equivalence Theory

In 1964, in the book *Toward a Science of Translating*, Nida first put forward the theory. Generally, translation should avoid the strict adherence to the grammatical structure and form of the source language but focus on a more natural translation and the appreciation of readers. Another definition of functional equivalence theory is described as the closest natural equivalent to the source language.

As for equivalence, there are two definitions. The first one means “the readers of a translated text should be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it”. (Nida, 1982, p112) In addition, another definition indicates that “The readers of translated text should be able to understand and appreciated it in essence the same manner as the original readers did”.

According to Nida, the functional equivalence theory also involves lexical, syntactic, textual and stylistic equivalence. Compared with the previous translation theory, its difference is the addition of linguistics and the reactions of readers of translated text. This theory put an emphasis on the reactions and appreciations of audiences and took their reviews as the standard to judge the quality of translation.

3.3. Functional Equivalence Theory and Subtitle Translation

Nida believes that translators should take lexical, syntactic, textual and stylistic equivalence as the basic principle so as to precisely reproduced message of source text. Based on functional equivalence theory, subtitle can convey the message in an effective way even with time constraint. For

films and TV series themselves, functional equivalence theory plays an instrumental part in subtitle translation. The reasons are as follows. As we all know, video production is a comprehensive art with the integration of sound and picture. Thanks to their unique features, audiences can receive the great appreciation. The purpose of translation is not only make audiences of target language enjoy the dialogues and plots but also help them understand the spiritual core of the artistic creation. Because of the spatial and time constraint, it’s difficult for translators to work out a translated version that is equivalent to the original version.

According to Nida, “Translation means translating meaning”, which means translation should give priority to the content. In fact, translation is a kind of conversation between different countries to promote people-to-people exchanges. Only the audiences of source language and target language reach a broad consensus on different culture, the communication goal of films and TV series can be achieved. However, every language or country is endowed with the unique feature, thus it’s hard to achieve absolute equivalent to source language. Nida’s theory is essential to translation regarding the features. In addition, subtitle translation aims at pursuing the same reactions, appreciation, commentaries and feelings, no matter they are audiences of target language or source language. This goal is exactly similar to the requirement that functional equivalent theory proposes.

To sum up, it’s appropriate to apply functional equivalent theory in studies on subtitle translation and it’s instrumental in subtitle translation.

4. A Case Study of Killing Eve from the Perspective of Functional Equivalence Theory

Example 1:

Niko: Eve!Eve!Eve! Darling, what is it?

尼科: 伊芙! 伊芙! 伊芙! 亲爱的, 怎么了?

Eve:I can’t

伊芙: 不行了

Niko: Oh, my God, darling! Wake up, it’s okay. It’s okay! I-I... Baby it’s okay. Wake up, wake up! What was it? Was it... was it...

尼科:我的天呐, 亲爱的!

快醒醒, 没事的。没事的, 我.....宝贝, 没事的! 醒醒

! 快醒醒!怎么啦? 是不是.....是不是.....

Eve: I fell asleep on both my arms. Oh ,they are coming back now.

伊芙:我压在两个胳膊上睡着了。噢, 现在又有感觉了。

Niko: Jesus my heart. You freak

尼科:天, 我的心都快跳出来了。你这个怪人!

Eve: I am sorry, it was scary.

伊芙: 对不起嘛, 我也很害怕啊。

Niko: Yeah. It was.

尼科:看出来

Eve: Oh, Jesus! My head.

伊芙:天啊, 我头好痛。

The purpose of subtitle translation is not only reproducing the original meaning, but also conveying the emotions and the meaning behind the dialogues. In a way that can infect and attract the audience. The dialogues were seen at the start of the first episode of the first season, the morning after Eve and her husband have suffered hungover. Eve was so panicked and helpless in her sleep that her husband worried a lot and

tried to wake her up. As a result, the target language must reproduce Niko's eagerness and Eve's confusion. In addition, it was a very colloquial dialogue, thus the translation must be natural without any translationese. The translated text should make the audience feel being in the scene without any strangeness when they read it. In essence, functional equivalence theory should avoid the strict adherence but in favour of the natural translation and take account of audience's feeling, reaction and appreciation.

There are two most common translation strategies: domestication and foreignization. As we all know, the target audience of subtitle translation is the people of target language, which indicates the fluency and naturalness of subtitle translation are prioritized. As a result, domestication is the most widely used strategy in subtitle translation, which means making translated text closely conform to the expression habit and culture of the target language. Many adverbs, verbs and interjections were added in this subtitle translation to retain the conventions of the target language.

What's more, there involves two translation techniques to better show the translation strategy, including amplification and conversion. First, the subtitle translation put an emphasis on Niko's emotional reaction through adding the degree adverb before "wake up". Also, although the dialogues seemed brief and clear, it contained strong emotions. As a result, the translator added verbs to describe "heart", the noun was to express Niko's worry and fear, so the translated text "我的心都快跳出来了" (my heart) is quite appropriate. According to the introduction above, it's common Eve felt splitting headache after drinking too much alcohol, so added adjective to modify the noun. "Arms" are the plural form, so added the appropriate quantifier "两个"(arms) in the translated text for audience. Second, converted the preposition "on" to the verbal "press" (压) to explain why Eve yelled because her arms are unconscious after her body was on them for one night. In terms of semantic level, "they are coming back" didn't mean somebody returned, but indicated Eve had feelings on her arms. So the translated text is "现在又有感觉了"(they are coming back now).

Example 2

Elena: Okay, from what I can eavesdrop on, a Russian sex-trafficking politician has been murdered in Vienna.

埃琳娜:

好吧, 根据我打听到的情报。一名参与性交易的俄罗斯政客在维也纳被谋杀了。

Eve: Oh no

伊芙: 不会吧

Elena: I know, bum-out.

埃琳娜: 够倒霉吧

Eve: Why are they crying about it here?

伊芙: 那为什么要来这里诉苦呢

Elena: Don't know.

埃琳娜: 不知道

Eve: Was it a contract kill?

伊芙: 是职业杀手干的吗?

Elena: I don't know.

埃琳娜: 我不知道

Eve: You really earn your money. You know.

伊芙: 你可真是做一天和尚撞一天钟。

Elena: I don't know what we do here.

埃琳娜: 我都不知道我们到底是干什么的

Eve: Get me a croissant.

伊芙: 快给我一个可颂

First of all, domestication can narrow the gap of expression habits between target language and source language. There are various kinds of English clauses, including subject clause, object clause, predicative clause and appositive clause. Nevertheless, this doesn't conform to the language order and logic of Chinese. For example, in Chinese, the definite modifier comes before the core word while it's in reverse in English. So when translating, the shorter modifier is often put before the core word and the order is reversed to be more in line with the Chinese logic and expression habits. Regarding this strategy, the modifier in the source language "I can eavesdrop on" should be put before "what" in target language.

Secondly, usually nouns are mostly used in English while verbs are commonly used in Chinese. The purpose of domestication is to provide the natural translation and avoids strangeness of source text. "Contract kill" refers to a certain contract signed between the employer and professional killer aiming to assassinate someone. Audience will be bemused by the direct translation, so translators adopted domestication to make the translation accurate and natural and the hidden meaning easily understood.

Lastly, domestication retains the conventions of the target language to preserve its meaning, which always be applied to the situation where contains a large number of culture-load words, idiom or traditional sayings in Chinese. In face of the reverse, the translators used translation strategy in a flexible and wise way. According to the context, we can learn that Eve asked her colleague successive questions, but Elena totally had no idea. "You really earn your money" indicated her colleague didn't work with passion and just wanted to make a living by the job, which was equivalent to the Chinese idiom "和尚撞钟"(You really earn your money). This idiom is not only suitable to the context but also acceptable and coherent for the audience of target language.

Example 3

Carolyn: I am not good at how are you, etcetera. So I am just gonna dive in.

卡罗琳: 我不是很擅长打招呼什么的, 那我就开门见山了。

Eve: Oh, sure

伊芙: 好的

Carolyn: Y-You are from Connecticut?

卡罗琳: 你 你来自康涅狄格?

Eve: Oh, uh, yes. Well, I was born there but I moved there when my parents separated. And when my father died, I came back and basically married my dad. No, I mean, he's not... he's nothing like my. He is much more, um, physical, around the house. Um, I am a little on edge.

伊芙: 是的, 没错。我出生在这里, 但我父母分居的时候离开了那边。我父亲离世的时候我就回来了, 然后嫁给了一个跟我父亲差不多的人。我的意思是, 他不是..... 他不像我..... 他更身强力壮, 在家的時候。我有点紧张。

Carolyn: Why did you compile these specific cases?

卡罗琳: 你为什么特地挑出这些案子?

Eve: Uh, I was... I was sorry. I was aware

伊芙: 我 我 对不起

Carolyn: Say it

卡罗琳: 说吧

Eve:... But also apparently makes me a fantasist and a

crackpot and completely on my own.

伊芙:但显然也让我看起来像痴人妄想, 完全是我一个人的想法。

This dialogue showed when Carolyn invited Eve, who lost her job, to join the secret organization. When translating, pay attention to show Carolyn's decisiveness and resolution as well as Eve's panic.

Translators always usually summarized the meaning of long English sentences with four-character Chinese phrases or eight-character Chinese phrases in order to produce a more accurate and catchy translation. This is also the most commonly used expression way in Chinese and can be showed by the way of domestication. The original meaning of "dive in" is to start doing something eagerly. And, Carolyn met Eve in the restaurant with the intention of inducting her into the unique department. So "dive in" was translated into "开门见山", which refers to get straight to the point. In addition, the meaning of crackpot and fantasist is quite similar to each other, so translators used the strategy to cope with the translation of the two words by using one Chinese expression. Also used four-character phrase to make the target language meet the goal of beauty in ideal realm and beauty in rhythm.

In addition, adjectives and adverbs are two active parts of speech in both English and Chinese because their roles to modify other words. English is a static language, so it contains a large number of nouns and adjectives. In addition, adjectives and adverbs are cognates, which derives from the same root. At the same time, an adjective or adverb can have different effects if placed in different positions. Conversion was used here to transform "specific"(特定的) into "specifically"(特地).

Example 4

Eve: Her hair is dark blonde, maybe honey. It was tied back. Uh she was slim, about 25,26. She had very delicate features. Her eyes are sort of catlike. Wide, but alert. Her lips are full, she has a long neck. Skin is smooth and bright. She had a lost look in her eye that was both direct and also chilling. She is totally focused yet almost entirely inaccessible.

她的头发是深金色, 有点像蜂蜜色, 后面扎起来了。很苗条, 25或26岁左右。五官很精致, 眼睛有点像猫, 很大又很警觉。嘴唇丰满, 脖子很长, 肤光滑有光泽。眼神空洞, 但直击人心又令人恐惧。她很专注又拒人于千里之外。

The passage is a clue provided by Eve in order to find out the assassin. It's rich in vocabulary and is a descriptive passage worth studying. The target language must elaborate on her beauty and cruelty.

The translation strategy, domestication, is widely used in the translated text. To make it more attractive and catchy, the sentences were translated into four-character phrases, which conformed to the speech habits in China. For example, people usually use the phrase "拒人于千里之外" to describe somebody who is stony-faced and taciturn in Chinese.

5. Summary

Subtitle translation is a kind of activity with certain purpose. On the one hand, it should retain the original image and style of source language and minimize the strangeness in order to make both audience of source language and target language can have the same response. On the other hand, translation strategy should be flexibly used to make translated text almost

equivalent to source language and to make audience understand within a limited time.

The successful subtitle translation contributes greatly to the popularity of Killing Eve. Regarding the TV series' features, the subtitle should not only retain its humorous expression but also accurately convey its original meaning and image. From the perspective of functional equivalence theory, subtitle should pursue the natural translation and take account of audience's reaction and feeling, which is a way to achieve semantical and cultural equivalence despite of spatial and time constraint. According to the study, we can learn that the subtitle translation of Killing Eve is natural, coherent and equivalent to the source language while precisely convey the original meaning and image of source language.

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