

A Study on the Optimization of English Translation for Chinese Short Video Content from the Perspective of International Chinese Communication

Xiaobang Wu, Shuai Wu*

School of International Business and Language Studies, Guangdong University of Science and Technology, Dongguan 523083, Guangdong, China

*Corresponding author: Shuai Wu, christy15243629893@163.com

Copyright: © 2026 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

Abstract: From the perspective of international Chinese communication, this study investigates the optimization of English translation for Chinese short video content. Using a case study approach, six representative short video cases from TikTok and YouTube were selected, covering cultural, lifestyle, humor, and live-streaming content. Through sentence-by-sentence comparison and qualitative analysis, the study identifies five major categories of translation problems, such as improper handling of culture-specific elements, clumsy translation of colloquial and internet slang, loss of humor and double entendre, excessive subtitle length, and conflicts between verbal and visual information. In response, the study proposes corresponding optimization strategies, including retaining core cultural terms with concise explanations, pursuing pragmatic equivalence in colloquial translation, reconstructing humor functionally rather than literally, compressing subtitle length to suit short-video reading speed, and utilizing multimodal compensation strategies. The findings demonstrate that short videos, due to their fragmented, colloquial, and multimodal nature, impose new demands on traditional translation approaches. This study not only enriches research on audio-visual translation (AVT) within the context of short videos but also provides practical guidance for translators and content creators seeking to improve the international communication effectiveness of Chinese short video content.

Keywords: International Chinese communication; Short video translation; Audio-visual translation (AVT); English subtitles; Multimodality

Online publication: July 17, 2026

1. Introduction

Under the “Belt and Road Initiative” and the cultural strategy of “telling China’s stories well and spreading China’s voice effectively”, international Chinese communication has become a key pathway for enhancing

the nation's cultural soft power. The global expansion of short video platforms has opened new channels for the international communication of Chinese content. However, the quality of English translations for subtitles and captions in current short videos varies significantly, with frequent issues such as semantic discrepancies and cultural barriers severely limiting the effectiveness of overseas communication. At the same time, systematic research on optimizing short video translation in the field of international Chinese education is still in its infancy, lacking targeted strategic guidance. Thus, this study focuses on solving this problem: How can the English translation of subtitles and captions in short videos be optimized from the perspective of international Chinese language communication to enhance cultural acceptance among overseas audiences? This research, theoretically, expands the interdisciplinary field of international Chinese communication and translation research, enriching the applicability of audio-visual translation (AVT) theory within the context of short videos. Practically, it provides actionable optimization strategies for short video creators and translation professionals, thereby enhancing the effectiveness of Chinese content communication overseas.

2. Literature review

2.1. International Chinese communication

International Chinese communication refers to the Chinese language communication activities that use the Chinese language as a medium to promote Chinese language and culture to overseas audiences ^[1]. Li Yuming and Tang Peilan systematically summarized the development process of international language communication institutions, and paid great attention to the role of Confucius Institutes and other organizations in the international language communication landscape ^[2]. Zhao Qizheng underlined the importance of discursive power in cross-cultural communication and argued that multiple stakeholders must be involved in telling China's stories well ^[3]. In the new media environment, short videos have become the main carrier of international communication in the Chinese language ^[4-5]. Short videos have their own discourse features: fragmentation, colloquialism, multimodality, and high contextuality. Pan Qianwen pointed out that video information has become the most common way of communication ^[6]. From the perspective of multimodal synergy, short videos can combine multiple modalities, such as speech, vision, and sound, in a short time span to achieve the highest effectiveness of communication.

2.2. International communication of short videos

Regarding the international communication of short videos, Zhang Luyuan analyzed the functional anchoring of such dissemination and proposed three dimensions of internationalization: content, platform, and culture ^[7]. Based on a qualitative comparative analysis of 34 "Chinese Stories" short videos on YouTube, Wang Chaoqun and Liao Mingzhu found that soft topics related to food culture attract audiences through precise content marketing, while multilingual subtitles and distinctive cultural symbols help build bridges for cross-cultural communication ^[8]. Regarding strategies for English subtitling, Pan Li and Huang Chuxin proposed the "principle of prioritizing informational value", arguing that translation strategies for short videos should be selected based on the type of information and its value elements ^[9]. Pan Li and Yang Yuxin explored principles for translating synchronized audio in documentary short videos ^[10]. Zhao Anxin et al. studied the translation of subtitles for overseas publicity short videos from the perspective of multi-modal discourse analysis ^[11]. In other words, systematic research specifically optimized for the English translation of short videos remains limited.

2.3. Audio-visual translation (AVT)

A lot has been produced by the field of AVT. In comparative studies on the translation of slang in AVT, free translation strategies have been proven more adaptable in social media short videos^[12]. Krasnopeyeva applied a Bourdieuan sociological perspective to study the dynamic mechanisms of UGT on YouTube and observed that the translation of popular content has become an important avenue for user-translators to attain attention capital^[13]. Díaz-Cintas developed his ideas on the influence of technological developments on subtitling practices in a systematic way^[14]. Some studies in the field of multimodal discourse analysis have explored the synergistic mechanisms of multiple modalities in short videos^[15]. Calhoun studied the dissemination rules of cross-platform multi-modal intertextuality through qualitative coding and comment analysis of TikTok short videos, providing theoretical perspectives for understanding the unique discourse characteristics of short videos^[16].

2.4. Research gaps

A systematic review of domestic and international literature reveals that, despite short videos emerging as a core form of communication in the era of globalization, research specifically focused on optimizing their translation into English is scarce; existing studies primarily concentrate on subtitles for traditional films and television series or long-form video content. Second, domestic translation studies predominantly focus on long-form videos or formal texts, with a relative lack of systematic analysis and strategy development regarding the discursive peculiarities of short videos, such as their fragmented nature, high contextuality, and multimodality. Finally, the field of international Chinese communication rarely approaches the subject from the micro-level perspective of “translation optimization.” These research gaps constitute the logical starting point of this study.

3. Methodology

3.1. Research design

This study employs a case study approach, conducting an in-depth examination of typical short video translation cases to analyze their translation issues and optimization strategies. The case study method is suitable for investigating complex phenomena in real-world contexts that are difficult to dissociate from their background. In translation studies, it is frequently used to explore translation strategies and evaluate their effectiveness in specific contexts, making it highly aligned with the problem statement of this study.

3.2. Samples

The short video samples are mainly from YouTube Shorts and TikTok, because the original Chinese content on these two major global short video platforms has high international exposure and demand for English subtitles. The number of cases is limited to 6 to achieve analytical depth. These cases are divided into three categories: cultural content (traditional festivals, cuisine, and handicrafts) and lifestyle content. Selection criteria include the presence of English subtitles (machine-translated or user-generated) and the presence of typical or representative translation issues (**Table 1**).

Table 1. The characteristics of the samples

Case	Source	Title / Topic	Duration	Category	Key Scenario
1	TikTok (Li Xiaoming)	Hakka Culture Tour	~3 min	Culture	Hakka youth shows American friend local culture.
2	TikTok (@a_chinese_translator1001)	“Malfoy” Pun Explanation	~45 sec	Humor	Explains Chinese pun “ 马年，有福。”
3	YouTube (Dianxi Xiaoge)	Yunnan Flower Banquet	~3 min	Food/ Culture	Quiet host with machine-like subtitles.
4	TikTok (Ireland’s Strange Guy)	Chinese Idiom Challenge	~30 sec	Culture/ Humor	Foreign friend misinterprets idiom “ 一举高中 ” as “high school.”
5	YouTube (Dianxi Xiaoge)	Guangdong Cuisine—Crab	~8 min	Food/ Lifestyle	Yunnan dialect dialogue full of warmth and banter.
6	Multi-platform	Hyperthyroidism Guy’s Interpreter Controversy	Live stream	Controversy	Interpreter mistranslates barber’s comment and uses “chick” as insult.

Specifically, Case 1 came from TikTok user Li Xiaoming, featuring a about 3-minute cultural video titled Hakka Culture Tour, where a Hakka youth introduces local culture to an American friend. Case 2 was a 45-second humorous TikTok by @a_chinese_translator1001 explaining the Chinese pun “ 马年，有福 ” (Year of the Horse, Good Fortune). Case 3 was a 3-minute food and culture video from the YouTube channel Dianxi Xiaoge, titled Yunnan Flower Banquet, featuring a quiet host with machine-generated subtitles. Case 4 was a 30-second culture/humor TikTok from Ireland’s Strange Guy, titled Chinese Idiom Challenge, in which a foreign friend misinterprets the idiom “ 一举高中 ” as “high school.” Case 5 was an 8-minute food and lifestyle video from Dianxi Xiaoge on YouTube, titled Guangdong Cuisine—Crab, featuring Yunnan dialect full of warmth and banter. Case 6 was a live-stream controversy on multiple platforms involving Hyperthyroidism Guy’s Interpreter, where the interpreter mistranslates a barber’s comment and uses the insulting term “chick.”

3.3. Data collection and analysis

This study collected six original Chinese short videos and related live-streaming clips from platforms such as YouTube and TikTok as analysis cases. The cases cover three categories: cultural, lifestyle, and humor, all of which involve English subtitles or real-time oral translation. The data analysis complied with the following steps. First, we extracted the Chinese subtitles and the existing English translations from the short videos sentence by sentence and compared them side by side, annotating the timing and on-screen position of each subtitle. Second, we classified and counted each issue based on the translation problem framework, which included culture-specific elements, colloquial or internet slang, humor or puns, subtitle length, and multi-modal conflicts. Third, for each problematic sentence, one or two optimized sentences based on the optimization strategies would be offered. Lastly, all the cases would be entered into a uniform Excel spreadsheet, including source text, original translation, optimized translation, and issue type, and a horizontal comparison could be made on common features and differences among different cases to extract generalizable optimization principles.

4. Results

4.1. Inappropriate handling of culture-specific elements

Culturally specific terms mean vocabulary that carries the connotations of a specific ethnic culture, including traditional foods, place names, customs, idioms, and specific hairstyle terminology. In Case 1, “腌面” was transliterated as “Yanmian” without any accompanying explanation. While the target audience could infer from the visuals that it was a food item, they could not understand its preparation method, which involves “mixing cooked food with seasonings.” The English translations of terms such as “客家博物馆 (Hakka Museum)” and “汉剧 (Han Opera)” often rely on literal translations or simple explanations, leaving the audience unaware of the cultural context behind the term “Hakka.” In Case 4, “一举高中” was literally translated as “high school”, completely overlooking the idiom’s original meaning of “passing the imperial examinations” and its function as a blessing for exam success. In Case 6, “脏辫” (a specific hairstyle term) was not mistranslated per se, but the translator distorted the technical statement “I don’t know how to handle this hairstyle” into the value-laden statement “I think your hair is dirty”, resulting in a complete misinterpretation of the cultural term’s meaning within the context. Such issues are most prevalent in cultural short videos.

4.2. Clumsy translation of colloquial and internet slang

Short videos are highly dependent on informal expressions such as dialects, catchphrases, and self-deprecating humor, the pragmatic functions of which often go beyond the literal meaning. In Case 5, the English translation of a dialogue in a Yunnan dialect just translates the dialect terms word-for-word, losing the warmth and regional flavor of the original. In Case 3, “我自己说了都害羞” was translated as “I’m embarrassed after saying that.” This expresses the basic meaning of “awkwardness,” but all the coyness, self-deprecation, and playfulness of the original Chinese sentence are lost, making the translation blunt and flat. In Case 6, the translator used the English slang term “chick” for the Chinese woman on site. The term was flippant or disrespectful in tone and caused serious cultural offense in the context of the live broadcast. Such awkward or inappropriate word choices in spoken translation cannot be effectively conveyed to the target-language audience, and they compromise the communicative intent, emotional tone, and sense of identity of the source language.

4.3. Double entendre and lost humor

Linguistic mechanisms such as homophones, puns, and wordplay are often used for humorous short videos. In Case 2, “马年, 有福 (Year of the Horse, Good Fortune)”, the zodiac sign and a blessing are cleverly combined by deconstructing the Chinese translation of the foreign character name “Malfoy.” A literal English translation, “Horse year, be lucky!” fails to catch the double entendre. English-language audiences will not get the joke about the name “Malfoy” and the humorous contrast in the context of a Spring Festival greeting. These kinds of problems are almost impossible to retain in literal translation in jokes that depend on specific language and cultural contexts.

4.4. Subtitle length beyond short video reading speed limits

Short videos are fast-paced, with many scene changes, and subtitles usually only last on screen for one to three seconds. In Case 3, the length of the Chinese subtitle “我自己说了都害羞” (I’m embarrassed even after saying that) is eight characters long, which enables viewers to read it in a very short time. But the English translation “I’m embarrassed after saying that” is about 30 characters, including spaces, which is

about three times longer, and the subtitle display time has not been extended accordingly. Viewers need to read much longer English subtitles in the same limited time, resulting in an increase in the pressure to read. Some viewers may not have the time to finish reading, or may be forced to avert their eyes from the visuals. This is a common problem, especially in short video subtitles that are machine-translated.

4.5. Multi-modal information conflict

Multi-modal information conflict indicates situations where the information conveyed by subtitles or spoken translations is inconsistent with or interferes with visual modalities such as the on-screen imagery, facial expressions, and body language. In Case 6's barbershop scene, the barber's calm expression and normal movements while stating a fact clearly contradict the negative attitude implied by the translator's output: "I think your hair is dirty." When the information viewers interpret from the visuals conflicts with the information conveyed by the translation, it casts doubt on the translation's credibility. Such issues often have the most direct negative impact on communication effectiveness.

5. Discussion

5.1. The translation issues and AVT theory

The five categories of issues summarized in this study resonate to some extent with core topics that have long been the focus of AVT theory. For example, translation strategies for culture-specific items have a relatively mature classification system in film and television subtitling research, including literal translation, phonetic translation, substitution, and generalization ^[17]. The phonetic translation of "pickled noodles" combined with multi-modal compensation in Case 1, and the failure of literal translation for "succeeding at the first attempt" in Case 4, both confirm that the handling of culture-specific elements remains highly significant in the context of short videos. However, the differences between short videos and feature films are also quite significant. Subtitles for feature films typically have relatively fixed timecodes and line limits, allowing translators to make precise adjustments using professional software; whereas short videos are produced through more diverse methods, heavily relying on machine translation or user-generated translations. Subtitle display durations often follow the original video's rhythm and lack professional post-production workflows. The issue of "subtitle bloat" revealed in Case 3 of this study is precisely a problem rarely addressed in traditional audiovisual translation theory: the mismatch in reading rhythm caused by differences in source and target language lengths within extremely short time codes. Furthermore, the pragmatic errors in spoken-language simultaneous translation presented in Case 6 are typically addressed through more time for proofreading and contextual consideration in film and television dubbing or subtitling. However, the immediacy of live-streaming short videos places higher demands on translators' cross-cultural pragmatic competence.

5.2. New requirements for traditional translation strategies

The core characteristics that distinguish short videos from traditional audio-visual texts include fragmentation, colloquialism, multimodality, and high contextuality. These characteristics impose new demands on translation strategies. First, fragmentation implies that the available time for each subtitle is extremely short; line breaks and long sentences—strategies permitted in traditional films and TV series—are often inapplicable in short videos, requiring translators to engage in more extensive condensation

and restructuring. Second, the frequent use of colloquial language and internet slang requires translators not only to understand the literal meaning but also to accurately grasp the pragmatic function and sense of community affiliation. The dialectal dialogue in Case 5, the self-deprecating tone in Case 3, and the offensive slang in Case 6 all demonstrate that merely completing semantic conversion is far from sufficient. Third, multimodality is both a challenge and a resource. Visual elements in short videos—such as imagery, facial expressions, gestures, and sound effects—can convey a wealth of information. Translators should learn to shift some linguistic information to visual modalities. For example, in Case 1, Denis’s expression while eating compensates for the information lost in the phonetic translation “Yanmian.” Finally, the highly contextual nature of these videos means that much cultural information is implicit in shared background knowledge. Translators need to judge which background elements must be explicitly stated and which can be omitted, requiring strong cross-cultural interpretation skills.

5.3. Recommendations for optimization strategies of English translation for Chinese short video content

In response to the five categories of issues mentioned above, this study proposes five corresponding optimization strategies of English translation for Chinese short video content from the perspective of international Chinese communication.

5.3.1. Cultural terms: Retaining core terms with brief explanations or seeking culturally analogous equivalents

For culturally specific terms, simple literal translation or pure phonetic transcription is not advisable. There are two optimization approaches. First, it is important to use phonetic transcription with a minimal embedded explanation, such as rendering “Yanmian” as “Yanmian noodles” or using on-screen icons to imply “mixed noodles”, thereby clarifying the product category. Second, expressions with similar functions in the target language should be identified. For instance, in the context of explaining the idiom “一举高中”, it is sensible to translate it as “to pass an exam with flying colors” rather than a literal translation of “high school.” For technical terms such as “脏辫 (dirty braids)”, the referential meaning should be conveyed faithfully to avoid confusion with evaluative connotations.

5.3.2. Colloquial expressions: Using corresponding slang or colloquial expressions in English, and evaluating their pragmatic connotations

In English translation for Chinese short video content, it is vital to avoid literal equivalence and instead seek pragmatic equivalence. “方言中的亲昵称呼 (Familiar terms of address in dialects)” can be translated into corresponding English expressions such as “buddy”, “dear”, or “guys.” For Chinese expressions conveying specific tones such as bashfulness or self-deprecation, selecting English sentence structures that convey a similar nuance is indispensable. For instance, translate “我自己说了都害羞” as “I can’t believe I just said that” or “This is so cheesy but okay”, rather than the straightforward “I’m embarrassed.” Potentially offensive colloquial terms should be firmly replaced with neutral, respectful alternatives, such as substituting “chick” with “ladies” or “women.” Translators ought to possess cross-cultural pragmatic awareness and not rely solely on the surface meanings of words.

5.3.3. Humor and double entendre: Moving beyond word-for-word correspondence to find funnel equivalents

Humor cannot be translated word-for-word. There are two optimal approaches. First, the meta-humor strategy, which involves directly explaining the mechanism of the pun to the audience. For example, in Case 2, the principle of how “Malfoy” can be broken down into “Year of the Horse” and “Good Fortune” in Chinese could be introduced with a brief explanation. Second, the reconstruction strategy, which completely abandons the literal structure of the original text and replaces it with a similar cultural reference or joke structure in English. Given the fast pace of short videos and limited subtitle space, while the meta-humor strategy is more reliable, it consumes more space and requires concise expression.

5.3.4. Subtitle length: Breaking long sentences into shorter ones and limiting the number of characters per line

To solve the problem of subtitles being too long, first, strictly limiting the number of English characters is a must. For short videos, the length of a single line of English subtitles should not exceed 30 characters, and avoid line breaks as much as possible. Second, it is significant to delete non-essential information already clearly displayed on the screen, reducing full sentences to phrases or keywords. For example, “I’m embarrassed after saying that” can be shortened to “Embarrassed to say this”, which drops the character count from 30 to about 22. Finally, manual post-editing is essential for machine-translated text that is a word-for-word translation to rewrite the text concisely and restore the rhythmic alignment between the subtitles and the visuals.

5.3.5. Multi-modal compensation and contextual reconstruction

When language translation cannot fully convey cultural information or poses pragmatic risks, the multi-modal characteristics of short videos can be leveraged for compensation. For example, key information can be highlighted with on-screen annotations or icons next to transliterated terms; visual elements such as facial expressions and gestures could be used to help convey the tone of the source language. In real-time translation scenarios such as live streaming, translators should proactively leverage their on-screen presence to bridge information gaps in language conversion through facial expressions and body language, thereby avoiding semantic distortion caused by purely verbal retelling. In Case 6, if the translator had provided a factual retelling in line with the hairdresser’s calm, professional demeanor rather than adding subjective commentary, the conflict could have been avoided.

6. Conclusion

6.1. Summary of key findings

From the perspective of international Chinese communication, this study centers on the optimization of English translations of Chinese short video content. Using case analysis, it systematically examined six short video cases from YouTube and TikTok. The main findings can be summarized as follows.

First, this study identified five common issues in the English translation of Chinese short videos, including improper handling of culturally specific terms, awkward translations of colloquial and internet slang, complete loss of humor and double entendres, subtitle lengths exceeding the reading speed limit for short videos, and conflicts in multimodal information. These issues are unevenly distributed across different

types of short videos, with culturally specific terms being the most frequent, accounting for approximately half of all identified problems.

Second, in response to the above five categories of issues, this study proposes five corresponding optimization strategies. For cultural terms, the strategy involves retaining core words with brief explanations or seeking culturally analogous expressions. For colloquial expressions, it is essential to use corresponding English slang or colloquial expressions while strictly evaluating their pragmatic connotations. For humor and puns, abandoning literal word-for-word correspondence and seeking functionally equivalent punchlines or expressions is adopted. Regarding subtitle length, breaking long sentences into shorter ones and limiting each line to no more than 35 characters are sensible. For multi-modal conflicts, using on-screen annotations and emojis to compensate for losses in linguistic translation is recommended.

Third, this study validated the applicability of the case study method in the field of short video translation optimization. Through steps such as sentence-by-sentence comparison of the source text and original translation, problem categorization, translation optimization, and case summarization, it effectively captures detailed issues in short video translation and provides targeted optimization solutions for different types of cases. The flexibility and depth of the case study method align well with short video translation research.

6.2. Limitations of this study and future research directions

This study has the following limitations. First, the number of case studies is limited. This study analyzed only six cases. Although these cases cover three categories—cultural, lifestyle, and humor—the relatively small sample size limits the generalizability and applicability of the conclusions. A larger number of cases across more categories might reveal a wider variety of translation issues and optimization strategies. Second, the study relies primarily on the researcher’s analysis and judgment. The identification and categorization of translation issues, as well as the proposal of optimized translations, depend largely on the researcher’s linguistic proficiency and translation experience, without validation through large-scale audience experiments. There is a lack of quantitative feedback data from target-language audiences to support whether the optimized translations achieve better dissemination outcomes than the original translations. Third, the study does not compare machine translation with human translation. While the cases in this study include both human and machine translations, the research focuses on identifying translation issues and proposing optimization strategies; no specific comparative experiments were designed to evaluate the relative merits of machine translation versus human translation in the context of short videos.

To address these limitations, future research can explore four directions. First, the number and types of case studies should be expanded to include more diverse genres, such as technology, education, and travel. This would help verify the generalizability of the current findings and uncover new categories of translation issues. Second, audience feedback should be incorporated through methods such as surveys, eye-tracking experiments, or A/B testing to quantitatively evaluate the effectiveness of optimization strategies. Third, the applicability of AI-assisted translation in the short video domain warrants further exploration. Future studies could compare different AI models in handling culture-specific elements and colloquial expressions, and develop optimized workflows for human-machine collaboration.

Funding

This study is one of the achievements of the 2022 “Quality Engineering” Project of Guangdong University of Science and Technology — “Translation Elite” Talent Cultivation Program (Project No. GKZLGC2022261).

Disclosure statement

The authors declare no conflict of interest.

References

- [1] Lee CC, 2000, Chinese Communication, in *Power, Money, and Media: Communication Patterns and Bureaucratic Control in Cultural China* (pp. 3–44). Northwestern University Press, Illinois.
- [2] Li YM, Tang PL, 2022, History and Trends of International Language Propagation Agencies. *Chinese Teaching in the World*, 36(1): 3–18.
- [3] Zhao QZ, 2020, On Discourse Power in Intercultural Communication. *Gansu Social Sciences*, 2020(5): 1–6.
- [4] Li YM, Song JH, Xun ED, et al., 2026, Digital Chinese Construction Promotes High-quality Development of International Chinese Education. *Journal of Yunnan Normal University: Teaching and Research on Chinese as a Foreign Language*, 24(1): 1–7.
- [5] Sun Z, 2024, A Chinese-English Translation Practice Report on the Foundation and Future of China’s International Communication High-quality Development, thesis, Heilongjiang University.
- [6] Pan QW, 2025, Deconstruction and Reconstruction: An Analysis of Narrative Perspectives in Short Video Film Commentary. *Literature and Art Criticism*, 2025(5): 110–118.
- [7] Zhang LY, 2025, Function Anchoring, Trend Insight, and Path Exploration of Short Video International Communication. *Art Communication Research*, 2025(1): 36–44.
- [8] Wang CQ, Liao MZ, 2025, Influencing Factors and Configuration Paths of International Communication Effects of “China Story” Short Videos: A Qualitative Comparative Analysis of 34 Cases on YouTube. *Journal of Chongqing University of Posts and Telecommunications: Social Sciences Edition*, 37(3): 170–181.
- [9] Pan L, Huang CX, 2022, English Translation Strategies for Documentary Short Videos Based on the Principle of Information Value Priority. *Journal of PLA University of Foreign Languages*, 45(4): 79–87 + 161.
- [10] Pan L, Yang YX, 2025, Principles and Strategies for English Translation of Synchronized Sound in Documentary Videos from the Perspective of New Media. *Shanghai Journal of Translators*, 2025(3): 51–55.
- [11] Zhao AX, Wu YN, Liu F, 2025, Translation Methods for Subtitles in International Publicity Short Videos from the Perspective of Multimodal Discourse Analysis: A Case Study of China News Service’s “Yang Xiaoxin” Short Video Series. *Journal of Changsha University*, 39(1): 72–77.
- [12] Chiaro D, 2009, Issues in Audiovisual Translation, in *The Routledge Companion to Translation Studies* (pp. 155–179). Routledge, London.
- [13] Krasnopeyeva E, 2018, Understanding the Dynamics of User-generated Translation on YouTube: A Bourdieusian Perspective. *New Voices in Translation Studies*, 18(1): 38–83.
- [14] Díaz-Cintas J, 2013, The Technology Turn in Subtitling, in *Translation and Meaning – Part 9* (pp. 119–232). Peter Lang, Lausanne.
- [15] Pérez-González L, 2019, Audiovisual Translation, in *Routledge Encyclopedia of Translation Studies* (3rd ed, pp. 30–34). Routledge, London.

- [16] Calhoun K, 2026, “This Is so Vine Coded”: Genre, Nostalgia, and Strategies of Multimodal Intertextuality on TikTok. *Internet Pragmatics*. Advance online publication.
- [17] Sibson P, 2012, Review of the Book Title of Book Reviewed. *International Journal of Bilingual Education and Bilingualism*, 15(5): 611–613.

Publisher’s note

Bio-Byword Scientific Publishing remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.