

A Study of the English Translation Strategies of Chinese Film and Television Animation from the Perspective of Skopos Theory

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Abstract: The English translation level of domestic film and television animation not only affects the appreciation effect of English-speaking audiences, but also affects the communication and exchange of Chinese excellent culture in the world, and even affects the commercial interests of film and television production. With the increasing international exchange of various cultures, the traditional theoretical views on translation are no longer suitable for the enrichment and development of modern literary forms. Based on the Skopos Theory, this paper will discuss the translation strategies of film and television animation works and propose the translation methods of film and television animation, to enhance the communication and influence of Chinese culture.

Keywords: Skopos theory; Domestic animation; English translation strategy

Publication date: June, 2020

Publication online: 30 June, 2020

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With the development of China's economic construction, China's "cultural soft power" is also affecting the process of the world's cultural thought. More and more excellent Chinese film and television works have gone abroad and won awards. However, with the increasing international cultural exchange, new requirements have been put forward for the translation of domestic film and television works, especially animation. The English translation level of domestic film and television animation not only affects the appreciation effect of English-speaking audiences, but also affects the communication and

exchange of Chinese excellent culture in the world, and even affects the commercial interests of film and television production. In the production of film and television animation, whether in quantity or in quality, domestic works have shown a good momentum of rapid development in recent years, and excellent works have emerged. After the classic animation of *Nezha Conquers the Dragon King* in the 1970s, the high-quality works such as the *Legend of Qin*, *Dragon Nest*, *Pleasant Goat and Big Big Wolf* series have triggered a watching boom among children. However, foreign audiences know much less about Chinese animation than Chinese audiences do about foreign animation. Therefore, it is inevitable that more Chinese high-quality animation works will be introduced to foreign countries so that more foreign audiences can appreciate the infinite charm of Chinese culture. However, the current problem is that, due to the cultural differences of different regions and nationalities in the world, how can the inherent obstacles for foreign audiences to appreciate Chinese animation art and appreciate Chinese culture be eliminated? This requires translators to find an effective way to translate domestic cartoons into foreign languages. Based on the Skopos Theory of translation, this paper discusses the English translation strategies of domestic film and television animation, with a view to further improving the translation level of domestic animation.

1 Overview of "Skopos Theory" Development in Translation

Functionalist translation theory originated in Germany in the 1970s. Its core idea is "the way and means are determined by the purpose", and it dominates

the translation method. Its development process has roughly gone through four stages:

First, K. Reiss associates the text type with the translation type and decides which translation method to adopt based on the characteristics of the text type and the purpose orientation of translation. As a functionalist translation thought, Katrina Rice's theory recognized the functional relationship between the source text and the target text, developed the translation criticism mode, and took the comprehensive communicative translation as the ideal pursuit.

Secondly, it is Hans J. Vermeer's Skopos Theory of translation. He believes that although translation is based on the source text, the translation process has an obvious goal orientation; translation should follow a series of rules, it must put the "principle of purpose" first. How to translate, what kind of translation to be translated, and what effect the translation can achieve, all of which are the expected purposes of translation. "The principle of purpose" also requires the internal coherence of the translation, that is, to abide by the "rule of internal coherence"; the translation as a whole should also be consistent with the source text, that is, to abide by the "rule of inter lingual coherence". Hans Vermeer's point of view denies the principle of "equivalence" in traditional translation, which makes the translation behavior relatively "free". The translator has the right to adjust and modify the original text appropriately.

Thirdly, Justa Holz Manttari also puts forward the theory of translation behavior, which links the translation behavior with the interpersonal behavior, making the translation meaningful in the target language environment and in line with the cultural customs of the target audience. Its theory is similar to "the law of purpose".

At last, Christian Nord sums up and sorts out the translation functionalism theories. He believes that the translation strategy should take into account the internal and external factors of the text, determine the translation purpose on the basis of the function of the source text, and formulate the translation strategy; the translation should be loyal to the original text, not too detached; at the same time, it should pursue the due function, so as to achieve the translation effect in line with the psychology of the target audience.

2 The Study of the "Skopos Theory" in China

The Skopos Theory originated in the 1970s but was

applied to China in the 1980s. This theory was not popular at the time. It started to grow in the mid-1990s. Yet several interpreters or translators did not follow this principle because they felt that the law of loyalty would be the most important element rather than the law of skopos.

Nevertheless, it is clear that the advent of Skopos Theory has energized the Chinese translation culture and offered a fresh viewpoint for Chinese translation researchers. With its further development in China, the Skopos Theory has attracted considerable interest from domestic translation researchers. Many articles have been written to discuss Skopos Theory and to apply it to specific translation practices.

Using Skopos Theory to research communication issues, it offers a theoretical framework for some of the localization methods that contradict current language norms but have been successfully checked. It can be assumed that there is a localization and the implementation of Skopos Theory in China is focused on the needs of domestic researchers. But even though it is recognized, the fate of being questioned is also inevitable. The course of philosophy, like the reading of documents, would eventually be impaired along the way. Some scholars have generalized Skopos Theory in the study and implementation phase and misinterpreted Skopos Theory. They claim that "as long as the findings are reasonable, they can be applied in various forms," "as long as the aim is accomplished, there is no need to explain the measure," such phenomena have led some scholars to dispute it. However, despite embracing and questioning Western Nida's "true equivalence principle," Chinese academics started to look seriously at the other Western translation hypotheses, continuously extending the Skopos Theory to the translation of classics. This also indicates that work on the Skopos Theory in China is continuously evolving at this point.

Since the advent of school theory in China in 1987, there have been various publications on language teleology in China. Based work focuses on language description, language expectations, translation criticism, translation education, translation methods, literary translation, non-literary translation (including travel translation, trademark translation, Chinese medicine literature translation, university website translation, News translation, legal translation) and other topics.

There are many publications on functional translation theory in China from a theoretical point of view. Introduction and review of the principle of functional

translations itself. These articles set out the background, formation and development of the functionalist translation theory, the main representatives and their theoretical perspectives from different angles and levels, and discussed their impact on translation studies, and deepened our understanding.

Discussing applied translation form from the perspective of functionalist translation theory is the main part of domestic work on this subject. According to the author's figures, there are posts, some are discussed primarily from the point of view of teleology. Looking at these posts, there are two major features: one is that the patterns are comprehensive. Secondly, there are a number of analysis viewpoints, primarily from the role of the author, the role of the original document, the target language reader, the concept of intent, the concept of commitment, the principle of coherence, the feature of translation, the form of document, the transcript.

There are papers on literary translation research, including literary translations, mainly from the point of view of teleology. The selected translations of the thesis involve different types of ancient and modern Chinese and foreign classics, classics, poetry, children's literature, drama, etc. Among them, "Vision of Red Mansions" is one of the most discussed literary works by scholars.

3 The Principles of the "Skopos Theory"

According to many views of the German functional translation school, translation is a highly purposeful communicative activity, and the task of the translator is to achieve effective communication between different cultural groups. The Skopos theory emphasizes that the translator should focus on the intended purpose of the translation and adopt practical translation methods and strategies according to this purpose, but no matter what methods and strategies are determined by the purpose of the translation service.

It contains three basic principles from the perspective of Skopos theory: Skopos principle, coherence principle and fidelity principle. The Skopos principle attaches importance to the function of the text and the intended purpose of translation; the coherence principle aims to enable the audience to understand and accept the translation so as to make it meaningful in the cultural environment and social communication of the target language^[1]; the fidelity principle requires that the principle of "interlingual coherence" be as close to the

original text as possible. In the other word, translation should be established coordinated relationship between the original text and the target language audience in order to pursue the optimal translation effect. This is a useful guidance for the translation of domestic animation.

3.1 Skopos Principle

The Skopos principle is the core principle of Skopos Theory and the most important one. It means that translation should make the translation play a certain role in the context of the translation and can play its due role in the translated text users, even equivalent to the original text. The goal of translation determines the arrangement of the content. Due to the huge difference in the culture and the recipients of the original text and the target language, there will be considerable differences in the presentation methods and content distribution, even if the functions and goals of the target text and the original text are the same. When they are similar, the translation behavior is not just "code conversion". In the choice of translation methodology, the purpose of translation is still a decisive factor.

Including the purpose of the translator, the communicative purpose of the translation and the purpose to be achieved by using some means. This way of "result determining method" shows that the purpose determines the entire translation behavior. Under the guidance of the purpose principle, the translator adopts corresponding translation strategies and methods to flexibly deal with the differences between the translated text and the original text, which facilitates the understanding of the target readers. The purpose criterion is very helpful for solving problems between free translation and literal translation, dynamic equivalence and formal equivalence, flexible translators and conservative translators. In other words, the purpose of translation may be translation or literal translation, but whatever method and strategy is determined by the purpose of the translation. Under the guidance of this principle, the position of the translator has been greatly improved, and the translation methods and strategies in the translation process have also been well supplemented.

3.2 Coherence Principle

The coherence principle in translation Skopos Theory refers to the readability of the target text and its acceptance in the target readership and refers to the translation process

that appears to be coherent, acceptable, and readable in the target language. Subjects include information senders, information receivers, sponsors, translators, etc. Coherence within the language is like a bridge connecting the author and the target reader. If the bridge is constructed well, people can easily move from one end of the bridge to the other. The significance of the text lies in the text reader receiving and understanding the text, and the realization of the text function. What the translator can and should do is to generate text that is meaningful to the reader of the target language and culture. The coherence principle requires that “the information (target text) generated by the translator must be able to be interpreted in a way that is consistent with the target recipient’s situation”. The principle of coherence is a good complement to the principle of purpose. In addition, the intention of the translator and the intention of the original author should be balanced to achieve a harmonious relationship between the original author, the translator and the target reader.

3.3 Fidelity Principle

The fidelity principle in translation teleology refers to the interlingual coherence between the translation and the original text, that is, the original text and the translated text should maintain intertextual coherence (intertextual coherence). The form and degree of loyalty are determined by the purpose of the translation task and the translator’s understanding of the original text. On the one hand, the translator must be loyal to the original author, and the intention and purpose of the original author must be balanced. The original author, client, translator reader and other objects explain their choices in the translation process. Translators must be faithful to the original text, be coherent in semantics, be responsible for the original text, and translate it in a faithful manner. This is also called “the three difficulties in translation: faith, expressiveness, and elegance.” In this principle, the degree and form of loyalty is determined by the translator's understanding of the original text, and depends on the purpose of the translation, which can vary with different purposes. The principle of faithfulness is a necessary supplement to the principle of purpose.

4 The language Features and Translation Requirements of Film and Television Animation

Cartoons are a comprehensive art. It combines

vision and hearing, and integrates literature, art, and photography. It uses the lens to reflect the life of a country, a nation, and a society. The characters in the cartoons are all kinds of different shapes, cute shapes, full of childishness, and have incredible magic. As an art, film and television works have rich characteristics. Film and television works integrate visual image and auditory effect, which cannot be achieved by other forms of art. Qian Shaochang once commented that film and television works have many characteristics such as comprehensiveness, listening, instantaneity and popularity^[2]. Although the reading of literary works is a visual process, the scene presentation needs to rely on the imagination of the brain to complete, rather than the visual presentation of film and television works; in spite of the music appreciation process also produces the auditory effect, but the meaning of music must be through imagination and association. Cartoon reading is illustrated, but the still picture makes it far inferior to film and television animation. Therefore, the simultaneous appearance of music and painting is indeed the advantage of film and television works, which is also the reason why most young children and some adult audiences like cartoons.

Character dialogue (or voice-over like narration) in film and television works is an acoustic language, which can be heard directly by the audience by hearing, which is called "listening". Due to the inherent relationship between dialogue language and characters, story lines and life situations in the film, is presented simultaneously. The realistic life perception of the film and television works has almost perfect expression effect. But film and television works also have their own weaknesses, that is, the fleetness of listening, that is, "instantaneity". Different from literary works, the instantaneity of film and television works makes it impossible for the audience to turn around and enjoy repeatedly, or to stop the playing picture and leave time for thinking. This shows that the dialogue language of film and television works should not be too profound, nor too long winded, and easy to understand should be one of the "purpose rules". At the same time, the role in life also needs the dialogue language of life, which is simple, clear, popular, popular and colloquial. Only in this way can the audience's appreciation habits be met, and a higher rating can be achieved, and finally commercial benefits can be reaped.

As the kind of cartoon in film and television works, the audience is basically young children. In addition

to the above characteristics, the dialogue language in the film should be simpler and more understandable, more in line with the psychology and the taste of the young audience. Naturally, this adds a certain degree of difficulty to the translation work. However, the unique language style of film and television animation is one aspect that translators must pay attention to, which has important reference value for their translation work. First, sentence patterns vary. From the grammar point of view, there are declarative sentences, interrogative sentences, exclamatory sentences and imperative sentences; In terms of the sentence structure, there are rhetorical questions, parallelism sentences, ellipsis sentences, inversion sentences and so on^[3]. Different sentence patterns, different tone, different characters, so that the overall style of animation will be different. The active diversity of sentence pattern is reflected in the continuous change of sentence patterns. The continuous change of sentence patterns can make the plot atmosphere active and rhythm bright, which is in line with the watching psychology of children. Second, the language is relaxed and lively. The liveliness of the dialogue language is in harmony with the animation characters, plots, scenes and the emotions of the children audience, which will eventually integrate them and set off the ideal viewing atmosphere and effect. Third, the words are easy to understand. Due to the limited knowledge of children, obscure words are not suitable for cartoon dialogue language. Only when the character dialogue language sounds simple, can it feel relaxed; it can be pleasant only if it feels easy, which is completely in line with the psychological characteristics and viewing requirements of young audiences. Fourth, the dialogue is brief and bright. Corresponding to the short and bright, it is the lengthy sentence pattern. The lengthy sentence pattern will not only increase children-tired feeling of watching, but also make them gradually lose interest in animation. Short sentences give people a sense of lightness, which makes the character's happy or humorous character more prominent, thus bringing a strong appeal to the small audience.

Through the analysis of the language characteristics of film and television animation, we can draw the conclusion that the translation of film and television animation should not only take into account the psychological common characteristics of children viewers, but also take into account the acceptance habits of children of different cultural backgrounds and different languages. Will the target language after

language conversion still have the above language characteristics? How to ensure that the translation will not lose these characteristics? There is no boundary in art. I believe that domestic high-quality animation can arouse great interest of foreign children's audiences. However, how to keep our animation without losing its original language features and artistic interest in the process of translation is really a subject worthy of further study in the translation of domestic film and television animation.

5 Strategies for Translation of Domestic Cartoons into English from the Perspective of Skopos Theory

In view of the "skopos theory", the Chinese-English translation of domestic movies and cartoons should follow two basic principles: one is the information function, and the other is the translation function. The information function is to deliver the necessary information to the audience, so that the audience, especially the children, can understand the meaning of the animation, and it will not be resulted in misunderstandings even barriers due to language conversion and cultural leaps. The translation function is to exert the expression function and imperative function of the English translation (subtitles), so that the information delivered by the translation can impress the audience and infect the audience, to complete the cultural crossover and exchange. The success of the translation strategies, measured by Eugene Nida's criteria, is the response of the target audience. Since the target audience of the cartoon target language is relatively special, the translation strategies should focus on the following aspects:

5.1 Correctly Classified Film and Television Animation in the Language of the Text Type.

Catalina Rice divides the text into three categories according to the role and purpose of the text: one is information text, the other is expression text, and the third is operation text. Information text such as reference books, reports, speeches, etc., focus on describing objects or facts, with strong logicity, and it is appropriate to use plain language for translation; expression texts include biographies, scripts, poetry, etc., focusing on the expression of feelings and attitudes, as well as the aesthetic effect brought by them. It focuses on the form, and it is appropriate to adopt the same views as the source language author

when translating. While operating class text includes sermons, competing election speech, advertising and the like, focusing on influencing audience to realize the imperative function. It is appropriate to adopt strategies such as equivalent translation. As the dialogue language in film and television cartoons, it obviously mainly belongs to the expression text, which focuses on expressing the feelings and attitudes of the characters in the play to evoke the emotional experience and resonance of the audience. As a literary and artistic work, film and television cartoons require that the translation of the language must be based on the accurate transmission of information, and the ideological and cultural appeal of the translation must be more exerted.

5.2 Proper Selection TV Animation in Dialogue Mode of Translation.

In order to play the main function of the source text, Katerina Rice believes that different texts should use different translation methods in the choice of translation method^[4]. According to Catalina Rice 's ideological point of view, Christine Nord roughly summarizes the translation methods into two different types: "document translation" and "tool translation"^[5]. Document Translation pays more attention to the lexical and syntactic features of the source text. In terms of translation details, it is line by line and word by word, and adopts the methods of philology translation and foreignization translation^[6] to strive for the static equivalence between the translation and the source text. In this way, the document type translation is not suitable as film and television animation method, application type tool translation method should be more appropriate, because this translation can achieve the same functions as the source text, such as the expressive function, imperative features, functionality and other pleasantries. Instrumental translation often adopts the equivalent translation, translation or with different efficiency and other forms of translation efficiency, in order to establish a new exchange relationship between the source text and the translation of the audience then, the language of communication is the target language, communication the environment has become a target language environment, thus this will reach the source text is almost the same as the expected effect.

5.3 Film and Television Cartoon Sentence Meaning Conversion Flexibility.

In the course of reading videos, the words in the lines

will also be used. Strong and varied. Divided by form of phrase, there can be declarative sentences, interrogative sentences, obligatory sentences and exclamatory sentences. Divided from the form of the paragraph, there are elliptical phrases, reversed phrases, persuasive sentences, and so on. Among them, certain unique phrase forms, such as elliptical sentences and reversed sentences, may also be found.

Chinese and English are two completely different languages, and the cultural differences reflected in the two languages are also very great, which brings great difficulties and challenges to the translator's translation process^[7]. Language conversion during translation is not the biggest problem, but how to make cultural crossovers and achieve effective communication between the source author and the English audience in the translated language without losing the original fun and entertaining functions. This is the biggest test for the translator. According to the characteristics of English language and the group characteristics of English children's audience, it is necessary to be flexible and practical in dealing with the specific language, specifically available:

5.3.1 Interlingual Coherence.

The idea of translation "teleology" has the principle of "interlingual coherence", that is, the translation must be meaningful in the culture of the target language and the communication environment of the target language, and the information conveyed by the translation must conform to the reception environment and reception habits of the target audience. In Venuti's words, it is to bring the original author into the target language culture. Although there are many cultural elements with Chinese characteristics in domestic cartoons, and even Chinese cultural words such as idioms and allusions, it is also necessary to overcome cultural obstacles. In the words of Mr. Guo Jianzhong, it is to incorporate the source language behavior model into the target language audience as much as possible. the cultural context, the English concept of the public feels more natural. Therefore, the conversion of Chinese and English words in the translation process is very important. As Mr. Wang Zuoliang said: The translator deals with individual words, which he faces are two major cultures^[8]. For example, "Jinguangdong Taiyi Zhenren" in *Nezha Conquers the Dragon King* can be translated as "Taiyi Zhenren from the Jinguang Gave". Translating "Taiyi Zhenren" in Chinese pinyin not only retains

the original taste of Chinese language and culture, but also greatly reduces the difficulty of understanding for English viewers. It is a more appropriate translation method.

5.3.2 Easy to Understand.

Given the language difference, it doesn't impact children's comprehension of cartoon stories. An outstanding animation is the opportunity to skillfully utilize fewer and more detailed language, plus dramatic voices, vivid images, humorous animations, and great background music, so that children can have direct interaction with the characters in the "zero gap" video. Feeling the joys and sorrows of the characters, making the children linger in the cartoon world and enjoying the joy of childhood.

According to the "rule of purpose" of translation, the purpose of translation determines the means of translation, domestic film and television cartoons should always consider that the future audience of English translation is young children. Their language environment and cultural background are different from China, but as a teenager child, there is no difference among their interest in film and television animation, the pursuit of the plot, empathy with character emotions and so forth. So, the translated language should meet the requirements discussed above, that is easy to understand. Simple words, lively sentences, and short and clear are also essential, so as to achieve the desired results in this way.

5.3.3 Flexible Translation.

Under the premise of (1) and (2) requirements, the flexibility of translation is inevitable. For example, more free translation methods are adopted, which is very effective for enhancing the expression function of the translation. In addition, considering the constraints of certain technical factors during playback, such as time and space restrictions, synchronization of sound and picture, etc., the sentence should not be verbose and lengthy. When translating, you can adopt condensing and deleting methods to achieve a concise and clear sentence.

5.3.4 Peaceful Language.

The highly infectious language aspect of cartoons is one of the explanations why cartoons are so enticing to children. Children watching cartoons keep note of the ups and downs of the story, or chuckle, or fill with

outrage. We are quick to incorporate into the story and to connect with the characters in the picture. Using naive and vibrant, calm and humorous language to achieve this range of results. Pay more attention to use peaceful language and non-violent language. Judging from the various functions of film and television animation works, the educational function is always the first. Civilized, peaceful and harmonious language style is a necessary standard for the psychological pleasure of children and children.

All in all, the level of translation of domestic film and television cartoons not only affects the appreciation effect of foreign audiences, but also affects the effective international communication and exchange of Chinese culture. The level of translation is not only related to the level of the translator's translation system, but also to the translator's intended translation purpose. In the face of increasing cultural exchanges, the translation and export of film and television works bear the dual requirements of both culture and commerce. The "Principle of Purpose" determines the diversification of translation methods, which is also beneficial reference to translation work.

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