

学校编码: 10384

分类号 \_\_\_\_\_ 密级 \_\_\_\_\_

学号: 12020141152720

UDC \_\_\_\_\_

厦门大学

硕士学位论文

关联顺应翻译模式下台湾电影对白的语内  
与语际翻译

Intralingual and Interlingual Translations of Dialogues in  
Taiwan Films: from the Perspective of Relevance Adaptation  
Translating Model

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论文提交日期: 2017年4月

论文答辩时间: 2017年5月

学位授予日期: 2017年6月

答辩委员会主席: \_\_\_\_\_

评阅人: \_\_\_\_\_

2017年6月

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## Abstract

This thesis makes Sperber and Wilson's Relevance Theory and Verschueren's Adaptation Theory as its framework, and Jakobson's and Gottlieb's classifications of translation as a starting point. This thesis tentatively puts forth a Relevance Adaptation Translating Model (RATM in short) for the intralingual and interlingual translations based on Li Zhanxi's Relevance-Adjustability Theoretic Approach and Lin Ruiyun's relevance-adaptation translation model. Under the guidance of this model, this thesis makes empirical analysis of the intralingual and interlingual translations of dialogues in some popular Taiwan films from the perspective of foreignisms in the Taiwan dialect, appellations and vulgarism, common sayings and religious beliefs. Some translations of subtitles are slightly adjusted, the reasons of which are illustrated in details together with the author's translations for reference.

Intralingual translation is a Discourse-Interpreting Communicative Process (DICP in short) in which the translator infers from the original dialogues created by the screenwriter, searches for relevance, constructs contextual assumptions and feels the contextual effects to help the Chinese speaking audience understand the original dialogues by conveying to them the screenwriter's informative intention. Interlingual translation is a Discourse-Producing Communicative Process (DPCP in short) in which the translator dynamically adapts to the English speaking audience's cognitive context by adopting suitable translating strategies and methods. The adaptation is characterized by variability, negotiability and adaptability.

Comparatively speaking, Relevance Theory's explanation is better than Adaptation Theory while the latter's description is better than the former. Combining the advantages of the two theories, RATM achieves adequacy in terms of description and explanation, which can be used and applied to the intralingual and interlingual translations of dialogues in Taiwan films.

This thesis is creative in that it tentatively establishes an RATM for the intralingual and interlingual translations of dialogues in Taiwan films, hoping that translators studying the intralingual and interlingual translations of other dialects would draw inspiration from it.

**Key Words:** Dialogues in Taiwan films; intralingual translation; interlingual translation; RATM

## 摘要

本论文以斯波伯和威尔逊的关联理论以及维索尔伦的顺应论为理论框架，以雅各布森和戈特利布的翻译分类为出发点，在此基础上结合李占喜的关联-顺应研究路向和林瑞云的关联顺应翻译模式，尝试性地提出一个语内翻译与语际翻译的关联顺应翻译模式，并在该模式的指导下，从台湾闽南语中的外来语、称谓与粗话、俗语和民间信仰的角度，对一些受欢迎的台湾电影对白的语内翻译与语际翻译进行实证分析，对部分字幕的翻译稍作调整，提供了参考译文，并阐释修改依据。

语内翻译是一个语篇释意的交际过程，译者通过编剧的台湾闽南语对白做出推理，寻找关联，构建语境假设，体味语境效果，从而向中文观众传达编剧的信息意图，帮助他们理解这些对白。语际翻译是一个语篇产出的交际过程，译者根据顺应理论的变异性、协商性和适应性原则，采取相应的翻译策略和方法，动态顺应英文读者的认知语境，从而完成字幕翻译活动。

相对而言，关联理论长于解释但描述的充分性不足，顺应理论解释力不足但其描述力强于关联理论。结合这两大理论的优点，关联顺应翻译模式对于台湾电影对白的语内翻译与语际翻译有一定的指导意义。

本论文的创新之处在于建立了一个台湾电影对白的语内翻译与语际翻译关联顺应翻译模式，希望该模式能够对研究其它方言的语内翻译与语际翻译有所启发。

**关键词：**台湾电影对白 语内翻译 语际翻译 关联顺应翻译模式

# Table of Contents

<b>Abstract (in English)</b> .....	I
<b>Abstract (in Chinese)</b> .....	II
<b>Chapter 1 Introduction</b> .....	1
<b>1.1 Research background, motivation and significance</b> .....	1
<b>1.2 A brief introduction to audiovisual translation</b> .....	2
1.2.1 The classification of audiovisual translation .....	2
1.2.2 The particularity of audiovisual translation.....	2
1.2.3 Constraints on subtitle translation .....	2
<b>1.3 Thesis structure</b> .....	3
<b>Chapter 2 Literature Review</b> .....	4
<b>2.1 Previous studies of audiovisual translation and the related works</b> .....	4
2.1.1 Audiovisual translation studies abroad.....	4
2.1.2 Audiovisual translation studies in China.....	6
<b>2.2 Prospect of subtitle translation in China</b> .....	8
<b>Chapter 3 Theoretical Bases and Research Methods</b> .....	11
<b>3.1 Theoretical bases</b> .....	11
3.1.1 Jakobson's and Gottlieb's translation classifications .....	11
3.1.2 Sperber and Wilson's Relevance Theory .....	11
3.1.3 Verschueren's Adaptation Theory.....	13
3.1.4 Relevance Adaptation Translating Model .....	14
<b>3.2 Research methods</b> .....	16
<b>Chapter 4 The Application of RATM in Intralingual and Interlingual Translations of Dialogues in Taiwan Films</b> .....	17
<b>4.1 The Minnan dialect, Mandarin and English</b> .....	17
4.1.1 A comparison between the Minnan dialect and Mandarin .....	17
4.1.2 A comparison between Mandarin and English.....	18
<b>4.2 Intralingual and interlingual translations of dialogues with cultural characteristics in Taiwan films</b> .....	18
4.2.1 Foreignisms in the Taiwan Dialect.....	19
4.2.2 Appellations and vulgarism .....	24
4.2.3 Common sayings .....	31
4.2.4 Religious beliefs .....	37

<b>Chapter 5 Conclusion</b> .....	41
<b>5.1 Findings of this thesis</b> .....	41
<b>5.2 Limitations and suggestions</b> .....	42
<b>Appendix</b> .....	43
<b>References</b> .....	44
<b>Acknowledgements</b> .....	49

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# 目 录

摘要（英文）	1
摘要（中文）	11
第一章 引言	1
1.1 研究背景、动机、意义	1
1.2 影视翻译概述	2
1.2.1 影视翻译的分类	2
1.2.2 影视翻译的特殊性	2
1.2.3 字幕翻译的限制	2
1.3 论文结构	3
第二章 文献综述	4
2.1 影视翻译先前研究及相关作品	4
2.1.1 国外影视研究	4
2.1.2 国内影视研究	6
2.2 中国字幕翻译的前景	8
第三章 理论基础及研究方法	11
3.1 理论基础	11
3.1.1 雅各布森和戈特利布的翻译分类	11
3.1.2 斯波伯和威尔逊关联理论	11
3.1.3 维索尔伦的顺应理论	13
3.1.4 关联顺应翻译模式	14
3.2 研究方法	16
第四章 关联顺应翻译模式在台湾电影对白的语内与语际翻译中的应用	17
4.1 闽南语、普通话、英语	17
4.1.1 闽南语与普通话的比较	17
4.1.2 普通话与英语的比较	18
4.2 有文化特色的台湾电影对白的语内与语际翻译	18
4.2.1 台湾闽南语中的外来语词汇	19
4.2.2 称谓与粗话	24



4.2.3 俗语.....	31
4.2.4 民间信仰.....	37
<b>第五章 结论</b> .....	<b>41</b>
5.1 研究结果.....	41
5.2 不足与建议.....	42
附录.....	43
参考文献.....	44
致谢.....	49

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## Chapter 1 Introduction

### 1.1 Research background, motivation and significance

Cross-cultural communication among different nations becomes more and more frequent as a result of economic globalization. Films, though a kind of product of the profit-oriented investors, bear some certain culture that facilitates cultural communication. The number of films officially released in China and of foreign films introduced into China has been on the rise in recently years. Without the help of subtitle translators or dubbers, the Chinese audience cannot appreciate the authentic flavors of foreign films, and so is the situation for the English audience to understand Chinese films. Thus, the importance of subtitle translation is obvious.

However, the studies of subtitle translation are far from maturity, which pale in comparison with the robust growth of the movie industry. Early in 2000, Qian (钱绍昌, 2000: 61) pointed out that the audience of dubbed films outnumbers that of the literary works, and the social influence of audiovisual translation is not smaller than that of literary translation, but fewer attention has been paid to audiovisual translation than literary translation..., which should be attached great importance to by the professionals of the translation circle. On the one hand, audiovisual translation starts to gain its attention; on the other hand, its studies are still in infancy. There is a bright future and wonderful prospect ahead of the translation circle.

Films, as “the Sixth art” (Canudo, 1911) (after dancing was added, it becomes “the seventh art”) play an important role in enriching people’s spiritual life. Furthermore, it is a vivid embodiment of a country’s cultural soft power which is an important part of the comprehensive national strength. And for a country, it is universally acknowledged that to survive means to improve its overall national strength and international influence. The significance of studying audiovisual translation lies in that it can spread and transmit cultural deposits, mainstream values and ideology of a country to the outside world, which in turn, transform into that country’s cultural productivity and influence in the international arena. And the translation of excellent foreign films is a good way for the audience to have a taste of exoticism, to expose themselves to different thoughts, to broaden their horizons and to improve mutual understanding.

## **1.2 A brief introduction to audiovisual translation**

### **1.2.1 The classification of audiovisual translation**

Subtitling and dubbing are the two main types of audiovisual translation. The author would not go into details of dubbing for subtitling is what the thesis is going to discuss about.

Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speaker, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off). (Diaz-Cintas, et al., 2014: 8)

According to Diaz-Cintas and Remael (2014: 13-14), subtitles can be classified into different types based on the criteria: “linguistic, time available for preparation, technical, methods of projection, and distribution format”. And from the linguistic dimension, subtitles can be classified into intralingual subtitles, interlingual subtitles and bilingual subtitles. In intralingual subtitles, there is the use of subtitles in films for “dialects of the same language” (Diaz-Cintas, et al., 2014: 14). Interlingual translation is “the translation from a source to a target language” (Diaz-Cintas, et al., 2014: 17). “Gottlieb (1994) calls it ‘diagonal subtitling since it involves a shift from one language to another along with a change of mode, from oral to written” (Diaz-Cintas, et al., 2014: 17). Intralingual subtitles and interlingual subtitles are what this thesis focuses on.

### **1.2.2 The particularity of audiovisual translation**

The particularity of audiovisual translation lies in the distinctiveness of its language. Qian (钱绍昌, 2000: 61) thinks that the characteristic of listening, comprehensiveness, instantaneity, popularity and zero annotation are the five characteristics of audiovisual language.

### **1.2.3 Constraints on subtitle translation**

There are two technical constraints on subtitle translation. One is the time, and the other is the space.

Diaz-Cintas and Remael (2014: 89) recommend that six seconds is the maximum exposure time to keep a full two-liner on screen.

“..., interlingual subtitling is limited to two lines, which occupy no more than two twelfths of the screen” (Diaz-Cintas, et al., 2014: 82). And Li and Huang (李和庆等, 2012: 221) point out the maximum number of characters of each line is seventeen Chinese characters or 35 English characters.

Actually, instantaneity mentioned above refers to the two constraints on subtitles (褚娜等, 2016: 133) which stay on the screen for a short period of time and are limited to certain lines and characters, out of which subtitle translators tend to adopt the condensed translation strategy, domestication or reduction. But this is not absolute.

### **1.3 Thesis structure**

There are five chapters in this thesis.

The first chapter is a general introduction of the research background, motivation and significance together with a brief introduction of audiovisual translation, which includes the classification and characteristics of audiovisual translation and constraints on subtitles translation.

The second chapter reviews the previous studies of audiovisual translation and the related works both home and abroad as well as the prospect of subtitle translation in China.

The third chapter is about the theoretical bases and research methods. The theoretical bases include Roman Jakobson's and Gottlieb's translation classifications, Sperber and Wilson's Relevance Theory, Verschueren's Adaptation Theory, and RATM.

The fourth chapter is the application of RATM in intralingual and interlingual translations of dialogues in Taiwan films. The author will analyze how RATM is applied to the intralingual and interlingual translations of the dialogues in Taiwan films.

The last chapter is a conclusion summarizing the findings of this thesis as well as the limitations and suggestions.

## Chapter 2 Literature Review

### 2.1 Previous studies of audiovisual translation and the related works

The studies of audiovisual translation first began in the West, which was a result of the advanced technology in Europe. Films and television programs were first popularized in Europe, and people's growing demands for and scholars' attention to them contributed to the flourishing development of audiovisual translation theories in Europe (杜志峰 等, 2013: 7). After 1995, audiovisual translation studies underwent rapid development, the related theory researches obviously increased, international symposiums and academic organizations grew in number, and the status of this field gradually improved (赵继荣, 2016: 73). In contrast, audiovisual translation studies and practices started relatively late in China. The scholars have not yet formed a complete theory system. The concerning dissertations and treatises are fewer, and the research perspectives narrower compared with that of the west world. But with the development of the network media and the film industry, audiovisual translation has attracted broad attention by the scholars in China. The first National Research Forum on Audiovisual Translation held in 2012 offered a brand new platform for the studies, encouraging the scholars to broaden their minds for further researches and then promote the development of audiovisual translation studies in China (赵继荣, 2016: 73).

#### 2.1.1 Audiovisual translation studies abroad

Audiovisual translation studies in the West are reaching a mature state. Scholars such as Yves Gambier (1995, 2001), Henrik Gottlieb (1992, 1994, 1997, 2005), Jorge Diaz-Cintas (2004, 2005, 2006, 2007), Fotios Karamitroglou (1998, 2000) and so on have made contributions to the audiovisual translation studies. Some of their research findings, including Jorge Diaz-Cintas & Aline Remael's (2007) *Audiovisual translation: Subtitling* (Translation Practices Explained, 11), Jorge Diaz-Cintas & Pabo Munoz Sanchez's (2006) "Fansubs: Audiovisual Translation in an Amateur Environment", Jorge Diaz-Cintas' (2005) *Back to the Future in Subtitling*, Jorge Diaz-Cintas' (2004) "Subtitling: the long journey to academic acknowledgement", Yves Gambier's (1995) *Audiovisual Communication and Language Transfer*, Henrik

Gottlieb and Yves Gambier's (2001) *(Multi-)media Translations: Concepts, Practices, and Research*, Henrik Gottlieb's (1997) "Quality revisited: The rendering of English idioms in Danish television subtitles vs. printed translations", Henrik Gottlieb's (1994) "Subtitling: people translating people", Henrik Gottlieb's (1992) "Subtitling—a new university discipline", Fotios Karamitroglou's (2000) *Towards a Methodology for the Investigation of Norms in Audiovisual Translation: The Choice between Subtitling and Revoicing in Greece*, Fotios Karamitroglou's (1998) "A Proposed Set of Subtitling Standards in Europe" (杜志峰 等, 2013: 288-292), help to establish a relatively complete theory system of audiovisual translation. Audiovisual translation studies are characterized by their diversified perspectives, flexible methods and specific case studies. Furthermore, the contents cover various respects in audiovisual translation, which focus on the following four aspects (杜志峰 等, 2013: 9-10):

Firstly, the relationship between the dubbing and translating methods and national identities in audiovisual media, like Luyken, Thomas, Brown, Reid and Spinhof's (1991), Danan's (1991) and Mera's (1999) studies;

Secondly, discussing specific questions and strategies in dubbing and subtitle translation by combining text analysis and research finds of pragmatics, reception theory and relevance theory together from the perspective of translation and culture, such as Whitman-Linsen's (1992), Nedergaard-Larsen's (1993), Zabalbeascoa's (1994), Herbst's (1995) studies, and so on;

Thirdly, the integration of films and translation studies. Some scholars actively start to build a bridge for film studies and translation, represented by Chaume who established "a framework of analysis based on signifying codes of film language" (Chaume, 2004: 12-14)....;

Fourthly, the polysystem theory perspective. Some western scholars, while trying hard to establish frameworks of audiovisual translation, turned to the polysystem theory put forward by Zohar in his *Papers in Historical Poetics* in 1978, attempting to explore a descriptive and useful way about target language system for audiovisual translation studies. Among them, Karamitroglou's (2000) and Diaz-Cintas's (2004) studies are quite representative (董海雅, 2007: 2-3).

Finnish scholar Yves Gambier thinks that there are three factors (杜志峰 等, 2013: 9) for the rapid development of audiovisual translation studies in the European countries after 1995. The first one is the support of the European Union. The second

one is the rapid development and updating of new technology. And the third one is the making of language policies and the enhancement of language awareness. Another factor, according to Du, Li and Chen (杜志峰 等, 2013: 10), is the flourishing development of its commercial operating mode. There are many audiovisual translating and dubbing companies in Europe. These companies streamline the process of, professionalize and commercialize it, which are good for the making of audiovisual translation, the training of the professionals and the systematization of theories.

### 2.1.2 Audiovisual translation studies in China

In a sense, the history and status quo of the translating and dubbing of films and television programs are that of the audiovisual translation. The translating and dubbing industry has a history of more than fifty years in China. Foreign films and television programs translated and dubbed in China reached its first peak in 1965—altogether 775; translated and dubbed films were in a dead state during the Cultural Revolution and regained their grand occasion in the middle of 1980s (杜志峰 等, 2013: 2). In 2013, China became the second largest film market and the third film-producing country in the world (赵继荣, 2016: 73), and the situation has remained till now. With the development of the audiovisual industry, numerous films have been introduced into China and meanwhile Chinese films have been introduced to other countries. Many film and television program buffs volunteer to be the subtitle translators out of their passion and personal experience, but they care more about speed than accuracy, and without a unified standard, the translation quality varies greatly among different subtitle translation groups. That is to say, the market of foreign films and television programs in China and Chinese films and television programs abroad are good, but audiovisual translation studies are outshone by the practice of it. Audiovisual translation studies in China can be generalized as the followings (杜志峰 等, 2013: 5-6):

First and foremost, scarce and unsystematic papers and relatively fewer monographs on audiovisual translation. The author retrieve “翻译” (“translation” in English) in China Academic Journal Network Publishing Database (hereinafter referred to as CAJD) of China National Knowledge Infrastructure (hereinafter referred to as CNKI) and finds out that there are 7,724 journals in 2007, 8,633 in 2008,

8,945 in 2009, 9,648 in 2010, 10,672 in 2011, 10,751 in 2012, 11,279 in 2013, 11,973 in 2014, 11,362 in 2015 and 10,793 in 2016, altogether 101,780 journals. And based on the results, the author retrieves “影视翻译” (“audiovisual translation” in English) and finds out that there are 38 journals in 2007, 56 in 2008, 71 in 2009, 75 in 2010, 87 in 2011, 91 in 2012, 89 in 2013, 91 in 2014, 66 in 2015 and 41 in 2016, altogether 705 journals. “Audiovisual translation” accounts for only about 0.69%. That means “audiovisual translation” accounts only an extremely small percentage of translation studies. In other words, the importance and social influence of audiovisual translation is somewhat ignored. What is more, monographs on audiovisual translation are only a few to count, such as Zhao’s *The Approach & Research of Foreign Film Dubbing* (赵化勇, 2000), Ma’s *Scenario Translation & Dubbing* (麻争旗, 2005), Gu’s *New Scenarios Translation and Review* (顾铁军, 2006), Piao’s *Audiovisual Translation Studies* (朴哲浩, 2008) and Du, Li and Chen’s *Basic Literacy in AV translation & Research* (杜志峰等, 2013).

Secondly, narrow researching perspective in this field and insufficient theoretical researches. Some scholars in the fields of foreign languages studies and journalism & communications start to pay attention to audiovisual translation studies. Zhang (张春柏, 1998) wrote an article “A Study on Audiovisual Translation” (“影视翻译初探” in Chinese, which means a preliminary analysis of audiovisual translation) in *Chinese Translators Journal*; Qian’s (钱绍昌, 2000) “Film Translation—A More and More Important field in Translation” was published in *Chinese Translators Journal*; Li (李运兴, 2001) published “Strategies for Translating Subtitles” in *Chinese Translators Journal*. These periodical papers are mainly about film title translation, subtitle translation and the status quo of audiovisual translation in China, lacking in profundity and systematicity. Zhao (赵继荣, 2016: 74-75) summarized that there are mainly four types of researching perspectives. The first type is about reviews and evaluations. For example, Kang (康乐, 2007) made a comparison of the development and status quo of audiovisual translation studies between China and the West. The second type is about the studies of translation strategies, like Li’s (李运兴, 2001) “Strategies for Translating Subtitles”. The third type is about translation theories, among which RT, the *Skopos* theory and functional equivalence theory are frequently used. Other theories such as adaptation theory, the reception theory, the intertextuality



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