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**APPLICATION OF CONTEXTUAL ADAPTATION IN FILM TITLE TRANSLATION**

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**ABSTRACT:** *During the cultural pattern of globalization and internationalization, cross-culture communication of films becomes frequent. Translation of film titles is the process of art recreation. Film title is an important part of film language. And it is the first part to be directly confronted with the audience, so its translation plays a critical role in the promotion of the film production. As we all know, film title is part of social language, it relates to aspects of the social culture, eg. politics, economics, history, religion. How to bridge the comprehension gap of the audience from different cultural backgrounds is crucial to film title translation. Context is the environment where language can survive and improve as it restricts language and determines its destiny. As a communication link, it demands communicators constantly adjust themselves to their context in verbal communication. Contextual Adaptation Theory: a hot topic in pragmatics nowadays, mainly talks about the key to bridge the gap of different contextual backgrounds. This paper will discuss the application of contextual adaptation theory in film title translation.*

**KEYWORDS-** film title; translation; cultural difference; contextual adaptation; translation strateg

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## **INTRODUCTION**

As we all known, film is a glamorous audio-visual art that creates romantic stories and leads human into a marvelous land we have never come into before. As the cultural exchange between China and other countries is booming, film plays an important role as culture envoy with the mission to let more people from different cultural backgrounds enjoy the entertainment and share advanced technology together. Since the policy of reform and opening was carried out in China at the end of 1970s, an increasing number of English films have entered Chinese market and the Chinese film industry has developed in the meantime. Both sides need to share the market and spread culture of each other. Therefore, it is crucial to be accepted by the audience from other cultural backgrounds. Undoubtedly, film title translation is an important segment concerted, which is far from being explored. Film title musters the essence of the film wholly, and in some sense, a successful film title should be the one that can attract people to the cinema. A good translator should translate the film title on base of the contextual adaptation theory, which reflects the cultural surroundings of the audience such as current social situation, religion and history. This paper makes a tentative study of Chinese and English film title translation with an attempt to formulate some practical theories and methods to explore film title translation.

The intense rivalry of big film companies impels all film investors to pay careful attention to the international market. However, film title translation is a process to muster the psychology and acceptance of foreign audience. The aim of translating film title is to inherit, that is to say, the translator should apply audience-oriented translation skills on the base of referring to film content in order to enter the market successfully. "Translation is not just the process of language transferring, but the social phenomenon of cultural exchange." [1] The great mission of film title translation is to incarnate the cultural value and develop the understanding between different countries.

Contextual adaptation, a newly developed field in China, is adopted as the theoretical background of this paper because it provides us with a new perspective of the relationship between film and audience. Exploring the sources, types and styles of film title, this paper claims that translating film title is on the base of four-foundation rule: information value principle, culture value principle, aesthetic appreciation principle and business value principle. Accordingly, this paper put forward three basic translating methods with the guidance of contextual adaptation, which are literal translation, transliterate and adaptation. Then the paper will raise those translating approaches with rich examples to elaborate the importance and the way of applying contextual adaptation.

Contextual adaptation serves as the theoretical base of this paper due to its apparent applicability of this newly developed field, which is testified as guiding principles. Chapter 1 gives the importance of film title translation from the angle of social development and the angle of the aim of title translation. Chapter Two sates the definition, content and importance of contextual adaptation. Chapter Three studies the application of the contextual adaptation in film title translation, which includes four-foundation rule and three basic translating methods with typical examples of film title translation.

## II. Main Factors in the Translation of Film Title

### *Aesthetic Principle and the Translation of Film Title*

Chinese aesthetics emphasizes the balance very much, particularly in using the organizational structure of the language like a parallel symmetry. Therefore, Four character phraseology is commonly used in Chinese film titles and the translated titles of foreign films, such translated titles as , 阿甘正传, 二见钟情, 死亡诗社, 天生一对, 猫鼠游戏, 拆弹部队, 变形金刚, etc.

Westerners' aesthetic concepts is putting more emphasis on analysis and paying more attention to local and individual and advocating conciseness which is reflected on the film titles directly. Substantial factors affecting the development of the film plot (such as people, objects, things, location, etc.) or a single term is used as a film title universally, like the Net, Saw, the Piano, Congo, Ghost, the Car, Cold Mountain, King Kong, etc. So now many Chinese films, according to the appreciating custom and psychology, adopt the translated titles as brief as western films',

such as 决战紫禁之巅 into The Dual; Jet lee's latest film 霍元甲 with the name Fearless; Chen Kaige's blockbuster 无极 with its translated title The Promise; 看上去很美 with Little Red Flower, etc.

### *Ideology and the Translation of Film Title*

The concept of ideology has been broadening and its introduction to Translation Studies has enabled researchers to probe into some translational phenomena, which might have been neglected otherwise. The ideological manipulation in translation could refer to "any interference with the text is it cultural, religious, political or otherwise, imposing modifications that are not textual constraints, for the purpose of indoctrination".[2]

As growing and living in the different social system, the ideology of Chinese people and westerners are quite different. Westerners like to use names of places or people as the film titles, eg. Thelma and Louis. However, its hard to imagine that Chinese audience would show interest to a film named 《赛尔玛和路易丝》, so when it's been translated into 《末路狂花》, which indicates two poor women who are driven crazy by hard life, the film may make a box hit in China!

### *Theme and Film Stiles*

Usually the theme and style of the film is related to the film titles. Naturally it is closely related to the translation of the film titles as well. A good translated title should reflect the main idea of the film properly, well and truly, which embody the theme and give prominence to the style of the film.

The film titles of different types have different characteristics. Documentary film is the track record of true life and affairs in the world, so its translated title should be brief and direct without any exaggeration or more special translating techniques. Ethical films usually have profound social meanings and ethical thinking, which have serious and elevated topics in truly sense. So the translated titles of ethical film do not need to be added some elements in translating, as the primary film name has been the best summary of the film. As to the legend-based films, war films and political film, they are all adapted from the true history in a largely scale, therefore we advocated the literal translation and we need the true and impersonal film title no matter after translation or not.

Finally, title translation of other kinds of film has a vast room to bring techniques and imaginations into play. Thrillers' titles are to create thriller atmosphere so that abundant Chinese character and thriller cultural element could be used in translation. Romance's translated titles should be warm, cozy, romantic and especially charming to female audiences and amatory audiences. Sci-Fi films titles should have fantastic and illusory color with some pressure, giving the imaginative room for audience. Cartoon film' titles should be cute, dramatic, simple-word and new-minded so as to attract both children and the grown-up.

### III. Importance of Contextual Adaptation on Film Title Translation

#### *The Definition and Content of Contextual Adaptation*

The contextual adaptation is in the range of context, which is essential to the pragmatic study of language. The context is divided into two portions, which are macroscopic context and microcosmic context.[3]

The macroscopic context means social cultural appearance, which involves every aspect of human life.[4] In contrast, the range of microcosmic context is narrow. We consider it as the concrete environment shared by the speaker and hearer. Accurately, the contextual adaptation is in the range of macroscopic context. There is a long history to explore contextual adaptation abroad, which is composed of microcosmic contextual adaptation and macroscopic contextual adaptation. The macroscopic contextual adaptation means the process of language adaptation to specific surrounding, which is analyzed in the aspect of the society and culture. Social surroundings restrict the using of language, which is the foundation of language development and the most complicated factor in context. The social surroundings include politics, economy, religion, history, etc. Different nations have their own culture due to the specific social surroundings, which differ from that of other nations. Because of the culture relative independence, there is an understanding gap between native and foreign culture. To build a bridge over the gap is an arduous mission for the translator. The microcosmic contextual adaptation refers to the use of sentence as what people actually utter in the course of communication. Actually, the macroscopic contextual adaptation is adopted as the theoretical background of this paper.

#### *Importance of Contextual Adaptation on Film Title Translation*

Traditionally, people consider translation as “faithfulness”. Translators have laid great emphasis on both source text and target text, on faithfully reproducing the original first in terms of meaning and second in terms of style.[5] Nevertheless, Professor Wu Jun explored the study of medium and considered the translation as “the essence of translation is the transmit of information, that is communication”[6]. It calls our attention to the transference of the efforts from the text to the reception of the potential reader. As a new voice out of context, contextual adaptation ushers in fresh air to local translation studies. Translator can become the bridge between different languages under the prerequisite of contextual adaptation. Namely, contextual adaptation is the foundation of culture exchange and understanding.

As a popular art, film is tinged with a film of commercialization. When the film enters the target market, the first impression on audience comes from the film title. Understanding film content is very important, but we should take contextual adaptation on the top of the list. Contextual adaptation provides us with a new perspective of the relationship between film and audience. Different nations have different traditional cultures and value preferences, letting along the distinction of western and eastern culture. Through comprehending contextual adaptation to find the appropriate approach, the deviation of understanding will be avoided. There are plenty of

wonderful target names in film domain. Those successful cases state the importance of combination of film content and contextual adaptation during translation

#### IV. Application of Contextual Adaptation in Film Title Translation

As stated previously, to gain a foothold in the international market, the overseas and domestic film companies are bumping up efforts to put forward their film to target audiences. Obviously, contextual adaptation is crucial in the film title translation. It is the contextual adaptation that endows the title with uniqueness that pleases the senses and gives audience enjoyment. In this chapter, the strategies of film title translation will be analyzed according to the fundamentals of contextual adaptation.

##### *Realization of Four Basic Principles*

In the process of film title translation, translator should persist in four basic principles for the purpose to make the effect of cultural exchange. The four basic points are the informative value, the cultural value, the aesthetic value and the commercial value. Those points are the concrete centerpieces in exploring contextual adaptation from theory to practice. The informative value is the most basic principles. Film titles usually contain rich information about the content of films. Although the titles should be succinct, neat, they bear the mission of transmitting the information of the films. For example, *Pulp Fiction* 《黑色追缉令》, *Meeting the Parents* 《拜见岳父大人》, *A Rather English Marriage* 《鰥夫二重奏》, the audience could easily make out what kind of film they are from the titles; films are the reflection of our real life, so their titles contain lots of cultural elements like religion, economy, and social customs, which creates some difficulties in their translation. For instance, *first blood* is an idiom indicating good beginning, but it's often be translated into 《第一滴血》, so the audience must be confused about the translation; film title translation is a creative activity because the titles should be admired by the audience. Good titles usually express the information of beauty and stimulate people's imagination, so aesthetic value is of great importance; film industry is profitable and film producers want to try their best to attract the audience to the cinema, film titles then have commercial value of making great box hit. According to the standard of contextual adaptation, there are three audience-oriented title translation skills: literal translation, transliterate and adaptation.

##### *Feasibility of Contextual Adaptation in Film Title Translation*

As a newly developed field, contextual adaptation can be the guidance of the audience-oriented translation skills in film title translation. Translator can regard the contextual adaptation as the criterion to judge whether the target title is successful or not. The restriction and extension of film title translation in perspective of contextual adaptation will be raised with typical examples.

#### 1. Restriction of film title translation in perspective of contextual adaptation

Film title translation is restricted seriously by contextual adaptation due to the distinctive cultural background. Those objective factors take the surroundings of audiences into consideration in order to inherit the essence of the original title.

As a matter of fact, many English films and Chinese films are full of legendary contents that'll thrill audiences worldwide, but their target titles are terrible. Take the famous Chinese film 《霸王别姬》 for example, which was premiered at the Cannes festival. The film tells the vagrant life of artist of Beijing opera under the background of Cultural Revolution. Beijing opera 《霸王别姬》 is the core point of whole film which is full of contradictions secrets, love and Chinese sentiment that attract foreign audiences deeply. Moreover, the life of two heroes are combined with Beijing opera 《霸王别姬》. Unfortunately, the title of this excellent film is translated into Farewell My Concubine. Obviously, the translator applies adaptations and hopes to use succinct words to outline the complicated story, because foreign audience cannot fully understand the meaning of the opera name. However, he does not develop his dynamic initiative to the full nor makes some adaptations on the basis of the content of the film. The English title Farewell My Concubine has nothing to do with the content of the film. The translated name cannot bear the dignified culture content of the film, in foreign audience's view it is only a common film about entanglement among family members.

In the E-C film title translation, another lively example is American black comedy American Beauty, which owned Oscar in 1999. American people consider American Beauty as one of the best films of 1999. Its freshness and innovation of using the cinema's most powerful tool, namely the usage of visual images, make it a unique and truly wonderful film going experience. American Beauty is a meticulously written tapestry of the lives of two families living side by side in a suburban neighborhood in anywhere, USA. The story refers to the serious society phenomenon-middle age crisis in the States .But translator applies literal translation to render the title into 《美国美人》 in China mainland .Handled in this way, audience would be at loss to what is going on in this film and consider it as a female film. 《美国美人》 will mislead the Chinese audience and distort the original because Chinese lack the living background in the U.S. In fact, American Beauty is the name of a common red rose in the States. The color of that flower is scarlet which symbolizes human desire in the bottom of heart. For this, American audience can understand quickly. In contrast, Chinese audiences cannot catch the idea of idioms, popular words and slang when they come into contact with those words in film title. Therefore, 《美国美人》 can't reflect any information about leading character from the visual angle of Chinese audience. From my point of view ,another version 《美国心 玫瑰情》 in Taiwan province is much better. Actually the second version carries more profound thematic meaning than the first one.

As mentioned above, the contextual adaptation is necessary in the process of translating film title. The translators, as reception subjects, they can apply the theory to avoid the error in translation. Film title functions as the direct channel to call upon the audience to see the film. If the significance of an art form cannot be fully realized with the presence of its receptors, the translated name is unsuccessful.[7] How are the translation skills and contextual adaptation combined? First of all, translator should fully understand the film content, because the title irrelevant to the story of film is pointless. To be faithful, the film itself is curtail to translate film title. Further more, translator should refer to the original name and analyze the possibility of it, striving for the unity between title and content. The last but not least, translator needs to analyze

the cultural background of target audience as to apply appropriate translation skills. Undoubtedly, the realization of culture value lies in full understanding and transmitting the cultural information and emotion carried by the original titles, avoiding misunderstandings and misinterpretations. After getting these three points of translation, translator can handle the comprehension problem easier than before.

## 2. Extension of film title translation in perspective of contextual adaptation

If the film title grips the attention of the audiences at their first sight, it will contribute to the success of a film and has a say in box office. We can see many excellent target names in the film market. For instance, American film *Seven*, which is popular with Chinese audiences. The film begins with the overused premise of a young cop being teamed for a murder investigation with a veteran on the verge of retirement. Their investigation of a bizarre murder, in which a serial killer who uses the seven deadly sins-- gluttony, greed, sloth, pride, lust, envy and wrath --- as his calling card and turns into a hunt for different people. All occurrences of decisive affairs have the direct connect with seven, which is the key word of this film. As we all know, The United States is a religious nation, greatly part of American audiences all acquaint with the original sin concept. However, if translator don't consider the cultural background of Chinese and apply literal translation to translate the title into 《七》, Chinese audiences may feel confused. The number seven cannot lead Chinese have correct association about the film. Moreover, Chinese audiences lack the religion background. There is no the implied meaning of original sin in the Chinese Buddhism. It is obvious that the contextual adaptation restricts the understanding of this film title. Therefore, translator applies adaptation to flexibly render it into 《七宗罪》, which not only sheds light on the message of the film, but also sets the religion background. The second version is combined tightly with the story, but not be against Chinese cultural background. Those factors are useful for the film transmitting in the target market.

Equally, the Chinese film can also make use of the contextual adaptation theory and take a reasonable method to translate film title in order to beat into an international market. Take 《我的父亲母亲》 for example , after analyzing the cultural background of foreign audience, translator apply adaptation to render the title into *The Road Home* instead of *My Father and Mother*. If it was literally translated into *My Father and Mother* with the guidance of functional equivalence, the version would be too mild and realistic. Traditionally, the impression of Chinese village is plain and insipid to Chinese audiences, and they may insist that the love between young teacher and petty girl in village should be pure and simple. However, the Chinese village is mysterious and comfortable in foreign audiences' mind. The concepts about Chinese village are total different. Therefore, *My Father and Mother* is a good film title in the domestic, using *The Road Home* abroad then can even move foreign audience. The scene of a girl in red coat waiting for her lover beside the road home is through the film. At the end of this love story, the old woman goes home with her lover's coffin from this road. The target name bears the romantic love story in the Chinese village. Obviously, it is preferable to render it into *The Road Home* instead of *My Father and Mother*.

These excellent target names all made good use of the contextual adaptation theory which guide translator adopt reasonable translation method in the process of film title translation.

### *Three Crucial Strategies of Film Title Translation in Perspective of Contextual Adaptation*

After understanding the importance and usage of contextual adaptation in the process of translation, there are three basic translating methods with the guidance of contextual adaptation.

#### 1. Literal translation

The literal translation, which is word-for-word translation, aims to produce a translation that retains the content and form of the original film title. In the actual process of film title translation, this method proves simple when the original title reflects almost exactly the content of the story. Therefore, the target name applied literal translation retains obviously the trace of foreign culture. There are many typical literal translation examples. For instance, *Cold Mountain* into 《冷山》, *God Father* into 《教夫》, *Kill Bill* into 《杀死比尔》, *Schindler's List* into 《辛德勒名单》, *Titanic* into 《泰坦尼克号》, *Lion King* into 《狮子王》, *Spider Man* into 《蜘蛛侠》 etc. Handled in this way, the target name keeps the surface structure of the original name to a large extent and arouse the audiences' imagination towards the film at first time. Nevertheless, when literal translation is applied in film title translation, the translator needs to pay careful attention to the wording of the translated name because the target language has different layers in terms of quality. Take *Spider Man* for example, translator understands that Chinese are enamored with swordsman then the title is flexibly rendered into 《蜘蛛侠》 instead of 《蜘蛛人》.

Nowadays, Chinese films are introduced into the international market on a large scale and the process of translating film title is a crucial segment. Literal translation is applied frequently in C-E film title translation. Take a look at Chinese film 《红高粱》 directed by Zhang Yimou, the content and title keep strong Chinese culture flavor. Audience can appreciate the wonderful view of red sorghum in the film. Under the cultural background, translators apply literal translation to render the title into *Red Sorghum*. Chinese film 《盗马贼》 directed by Tian Zhuangzhuang is translated into *The Horse Thief*. Those target names retain the original culture and render information about the movie successfully.

#### 2 Transliterate

Transliterate keeps the rhythm and form of the original title, and it is a common translation skill adopted in translating film titles containing names of peoples, events and places that target audiences are familiar with. For instance, *Chicago*, a film named after the name of a famous American city, which can become the target title as 《芝加哥》. Transliterate turns out to be indispensable, especially the films based on the literature works, which are popular with Chinese people. The following serves as convincing examples: *Romeo and Juliet* into 《罗密欧与朱丽叶》, *Sister Carrie* into 《嘉莉妹妹》, *David Copperfield* into 《大卫科波菲尔》, *Tess* into 《苔丝》, *Gandhi* into 《甘地》, etc. The original name itself also bears content of the literature works. To be specific, those names of famous literature works are already of great cognitive value and appeal to the Chinese audience. The film title applied transliterate can have a positive impact on



the box office and attract people to the cinema due to the classic novel have been familiar to and memorized by the readers worldwide. Although transliterate is not widely used in the process of E-C film title translation, deal with such cases, transliterate is the best choice.

In the C-E film title translation, the typical one is 《可可西里》 which tells the story about antelope in Tibet. Translator applies transliterate to render the title into *KeKeXiLi*, which bears culture features of the region where the film is produced.

### 3. Free translation

Free translation is a translation approach that is used widely to convey the content and spirit of the original film title without sticking to the form tightly. Abundant culture elements have been traced in film title, such as idioms, slang, titles of literary and history events, etc. If the target audiences lack the cultural background, they may be confused when the translated title is applied through transliterate and literal approach. In the process of applying free translation, translator should translate title with much concern over the content of the film instead of the original title so as to avoid misunderstanding or unintelligibility.

Look at the typical example: the romantic love movie *Ghost* 《人鬼情未了》, which tells a deeply love story between a lady and the soul of her dead boyfriend. The word “ghost” is kept with literally translated. For it plays a considerably important part in the film and easily wins the audience’s identification. The Chinese characters “情未了” give birth to the tragic tone of this film and kindle the audience’s curiosity about the heart-stirring love story between people and ghost. If the translator apply transliterate or literal approach to render the title into 《鬼》, which may mislead the audience to consider the film as a thriller. Strictly speaking, good translation never mislead the audience nor distort the original content. As it is said by Ye Shengtao: A title is, to the author, to indicate the ideas he centers around in his writing; while to the reader, it is to manifest in advance what is going on in the works before his actual reading. There are many films based on the love between human and ghost in China due to the spreading of folk stories, such as 《倩女幽魂》. Generally speaking, Chinese can accept the story about the fantastic heart-stirring love story. 《人鬼情未了》 arouses audiences’ proper imagination towards the film and it turns out to be more intelligent and readily accessible. After analyzing the Chinese cultural background, translator applies adaptation with the guidance of contextual adaptation and flexibly render it into 《人鬼情未了》 instead of 《鬼》.

In the E-C film title translation, the target name of *Forrest Gump* is excellent. In the contention of the best picture of the 67th Oscar Award in 1995, film *Forrest Gump* has got six Grand Awards, such as the best picture, the best actor, the best achievement in directing and adapting drama, etc. *Forrest Gump*, the hero of this film is unfortunately born with a lower IQ and the muscle problem. Usually, people always think this kind of person can't be successful in doing anything. However, this unlucky man has achieved lots of incredible success, he is a football star, a war hero, and later even a millionaire. This film adapt Winston’s novel of the same name of *Forrest Gump*, which is popular with American people.

However, if translator adopts transliterate to keep the original title flavor, the film cannot obtain satisfying result in Chinese market although it is the box-office hit in the States. First of all, the Chinese audience aren't acquaint with this American novel. Moreover, as the target title, 《佛列斯特甘普》 is not simple and direct. This version may make no sense to Chinese audience because the title gives little information and hint about the film content. Translator, who disregards the distinctive between cultural backgrounds, runs the risk of being unintelligible. Thus, the translator combines this American novel with a famous Chinese novel 《阿 Q 正传》 written by Lu Xun. Such two advocate to traditional moral concept and embodiment. As is demonstrated in the foregoing discussion, the title is flexibly translated into 《阿甘正传》 due to many common information in the two literary works.

Moreover, the application of liberal translation is extensive in the C-E film title translation. Because the Chinese culture is farsighted and great, the Chinese character is also profound. Some excellent Chinese films could hardly arouse any interest from the audience on account of the difficult target names adopted literal translation or transliterate. The translator should bear in mind that the contextual adaptation is the foundation of film title translation. What should he do is analyzing contextual adaptation first, namely seeing the cultural context, then the situation context and finally the text itself. The examples here suffice to illustrate: love story 《红色恋人》 based on the Chinese revolution is translated into *A Time To Remember*; the homosexual topic movie 《春光乍泄》 is rendered into *Happy Together*. Equally, some films with mild original names can apply adaptation to translate the titles as to attract more attention. Chinese film 《漂亮妈妈》 tells the story about the hard life of the deaf and dumb child and his mother. The title is flexibly rendered into *Breaking the Silence*. This kind of translated title got around the international sensitive topical skillfully. Handled in this way, many successful, creative and appropriate target titles meet the audience's eyes, in which the diction is carefully weighted, the thematic meaning deeply explored, and the artistic effect vividly reproduced.

## CONCLUSION

As is demonstrated in the foregoing discussion, it is obvious that film title is an indispensable part of a film, which not only contributes to the success of box office, but also helps the film win an everlasting fame. The film title masters the essence of the film wholly, and in some sense, a successful film title should be the one that can attract people to the cinema and that should become a great box-office hit.

This paper, mainly from the angle of contextual adaptation, explores Chinese and English film title translation with the aid of rich examples. Contextual adaptation theory, a hot topic in pragmatics nowadays, mainly talks about the key to bridge the gap of different contextual backgrounds, so this paper discusses the application of contextual adaptation theory in film title translation. When we have had a good knowledge of the importance of the film title translation from different angles, we could combine the art of translation with the theory of contextual adaptation. In this way, proper strategies of film title translation are produced successfully.

In the previous chapters, the author has well expounded the significance and application of the contextual adaptation and attempts to give three basic methods to the film title translation. The aim of analyzing the successful title translation cases which combine the contextual adaptation with the content of film is to emphasize the importance of contextual adaptation and the way to combine it with translation skills flexibly. The process of film title translation is divided into three stages. Firstly, translator should fully understand the content and master the essence of film. Moreover, translator should bear in mind that the contextual adaptation is the foundation of translation and analyzing the social cultural appearance of target audience. Finally, the possible translated version is produced by adopting proper translation approach with the guidance of contextual adaptation.

Generally speaking, film title translation is not a simple copy of the form and content of the original title mechanically, but to retain the original value of information, culture, aesthetics and commerce to achieve the function of equivalence. Specifically, film title should not be loyal to the content and conform to the characteristics of the language at the same time. Only in this way could the translated film titles be fascinating and improve box-office income.

However, nowadays, there are many theories about film title translation. Some scholars make an analysis of application of domestication and foreignization based on Laurence Venuti's translation theory, while some others make a research from the angle of functional translation theory. A study based on relevant translation theory has also been carried out. In this paper, the author gives some references to attract more and more scholars to discuss this field because this study has some limitation in terms of researching depth and width. It is worthwhile carrying out more researches in this field, and raises more beneficial academic value.

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