



ON THE TRANSLATION OF RHYTHMIC UNITS

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ABSTRACT

The present article addresses a problematic topic in the field of audiovisual translation. When subtitling or dubbing English films into Chinese, the original rhythm and flow of the language is restricted. By proposing a new translation method that involves counting translation rhythmic units, as opposed to syllables, this article aims to facilitate the process of learning for young translators. This method has already been applied in Chinese classrooms, and it has yielded constant results. The readership of this article does not only include learners of audiovisual translation, but also educators, as it aims to provide a method to standardize the rhythmic units of translation in English and Chinese and discusses the limitations of the project. The findings are then explained in detail over excerpts from famous films.

KEYWORDS

audiovisual translation, rhythm units, rhythm translation, translation rhythm units, rhythmic groups, English to Chinese translation

The main purpose of audiovisual translation does not only imply rendering a number of words in a different language, but conveying and preserving the initial meaning and emotion of what takes place on the screen. Because English and Chinese are very different languages when it comes to rhythm patterns, it is common for the audiovisual translation to be misaligned with the verbal performance of the characters in frame. Without a strong theoretical support, the tradition of "lip-synching" often limits the level of experience and perception, while subtitle translation (especially online subtitling) seems to have no "rhythm" problem at all. This imbalance has brought great difficulties to translation research and audio-visual translation teaching. Assuming that there is a rhythmic correspondence between English and Chinese, referred to as "translation rhythm units" in the present article, we will attempt to verify the rationality and practicality of this phenomenon through case analysis.

The dialogue in film and television dramas is different from the dialogue in daily life because it uses a language form that has already been artistically processed. Everyday spoken language often tends to be random, while the language in a movie is more refined, catchier, and more rhythmic. Obtaining a refined, catchy, and rhythmic translation that mirrors the original represents the basic aesthetic pursuit of film and television drama translators. However, the numerous differences between English and Chinese have caused great difficulties in the audiovisual translating field. Therefore, finding the common formula for incorporating the original rhythm in a translation has become one of the most important tasks for audiovisual translators and researchers.

Chinese translators have made great progress in this regard. The dubbing industry in China is abundant in jargon terms that would roughly translate as "oral style", "sound-picture-counterpart" or "matching rhythm". All these terms point to only one common goal: finding a rhythmical correspondence between the translation and the original. The aim of this article is to transform these experiences into theoretical knowledge in order to better guide translators and offer an effective teaching resource for audiovisual translation. We will start from practice and move on to teaching in this theoretical reflection on language rhythm in film and television translation.

Section 1 "Counting Syllables" and "Beating"

"Lip-synching" is a well-known principle of audiovisual translation, because the dialogue must be consistent with the characters and the images. If it is out of touch, it will directly affect the audience's understanding. Lip-synching is often regarded as a dubbing principle and there is also a general trend that disregards its importance for subtitling. Thinking that lip-synching should be less strict for subtitling compared to dubbing is one-sided, to say the least. The subtitles on the screen represent the written text of the characters' words on the screen. The text must be synchronized with the screen speed, so that the audience can understand which sentence is said by whom. Any misplacement will cause difficulties in understanding and affect normal appreciation of the audiovisual product. In this sense, the

lip-synching principle is also applicable to subtitle translation.¹ So, from a methodological point of view, how can we organize our sentences to synchronize with the characters' lips?

A very straightforward approach is to count the number of syllables. A few syllables in English, should correspond to a few words in Chinese. This method is simple and easy to implement, and it is often successful. For example, the translation of "I agree" (three syllables) into 我同意 (three words) is rhythmically appropriate. Another example is "Do you understand?" (five syllables) and "(你) 听明白了吗?" (five words) which are basically equivalent. However, instances like "It's funny, isn't it?" (six syllables) and "很滑稽, 不是吗?" (six characters) are not very consistent. Obviously, the pronunciation of the Chinese translation is longer than the original text, and the mouth shape changes as well. This shows that counting the number of syllables is also not always accurate. The main reason is that the pronunciation time of a Chinese character is not exactly the same compared to an English syllable. Therefore, for long sentences and sentences with complex structures, flexible methods are often needed.

In fact, all professional Chinese audiovisual translation institutions have set up a process which uses technical means to fine-tune the recording post-translation.² With these procedures as a guarantee, paired with long-term experience in the field, Chinese translated films are generally excellent in terms of mouth shape correlation in translation.

Naturally, the process of lip-synching involves more than just counting the number of words in a given frame. It is also very much like poetry. The number of words is important, but as it is necessary, it may not be sufficient, because there are other more important factors involved. Similarly, the lip-synching and the translation also contain other deeper meanings.

Consider Table 1:

The lip-synching is not only consistent in length, the rhythm is also closely integrated with the meaning.

Table 1

Original	Translation 1	Translation 2
Well, figure he knows only two people here. You and me. Me, he's running from. You're nice to run into. Have you seen him?	啊, 我想他 认识这 里的两个人。你 我。我, 他从那儿跑 出。你很好跑进 。你看见他没 ? (The rhythm is the same, but the meaning is not clear, making the sentence sound unnatural)	我想他在这里 认识 两个人——我 你。 我是他想躲的, 你是 他想见的。看见他了 ? (The rhythm is the same with the original, and the meaning is clear. Moreover, "想躲" and "想见" are both contrastive and rhythmic.

In the example above, there isn't a big difference in rhythm between Translation 1 and Translation 2, but the meaning is different. Translation 2 is more expressive than Translation 1 because in addition to the rhythm factor, the pronunciation can be consistent with the opening and closing of the mouth (especially at the beginning and the end of the sentence), and that is the ideal a translator should strive for.

Table 2

Original	Translation 1	Translation 2
If charges are filed.....	如 指 控 成 立.....	万 一 指 控 成 立.....
Not if, o1d friend. When.	不 时 如 , 是 到 时 候。	不 是 万 一 , 是 一 万。

For example, between Translation 1 and 2, there is no essential difference in translating "if" into "如果" or "万一", but "万" and "when" share similarities in pronunciation, and the mouth shape would be on a par in this case. Moreover, they are both sentence connectors, which can make the dubbing mouth patterns coincide. For this reason, Translation 2 is preferable in this case.

It can be seen from the above examples that adopting flexible methods is an important part of the process of translating films and television series. Of course, due to the different pronunciation of English and Chinese languages, it is impossible to make each dubbed dialogue match the original language exactly. Examples like "一万" in Translation 2 corresponding to "when" in English, or other "perfect" instances such as "冲啊" corresponding to "乌拉" in Russian, in the translation and production of "Private Aleksandr Matrosov" (1947) are rare. Usually, there are too many accidental factors, but in general, when possible, the translation should also match the source language phonetically. This should constitute a basic requirement in the process of audiovisual translation, in order to elevate it.

Table 3: The lip-synching principle should also include the adjustment of word order.

Original	Translation 1	Translation 2
No wheels missing whatsoever!	轮子都没丢, 不管怎。	轮子都在, 一个也没丢!
A stay of execution by the order of the Lord Chancellor.	你改为死缓, 大法官下的令。	大法官下令了, 你改为死缓。

In Table 3, Translation 1 adopts the word order of the original text, which does not conform to the Chinese semantic logic; Translation 2 has had its sentence structure adjusted, becoming more in line with Chinese expression habits.

To sum up, the lip-synching principle could be superficially reduced to "counting syllables", which is just a simple technical operation, but in fact, it involves more than that, becoming a complicated artistic process, because the sense of rhythm itself is beautifully different in every language. However, it is a pity that there is still no unified view on the question of how to align the translation in the academia. Audiovisual translation is often taught based on experience. One of the main difficulties in audiovisual translation is that not only the pronunciation of English syllables and Chinese syllables are not equal, but also the rhythmic characteristics of each discourse are different. Therefore, objectively speaking, after translating an English sentence into Chinese, the meaning and the expression must be good, and also the choice of sentence patterns and the number of words must be strictly limited. This is indeed not an easy task.

The traditional audiovisual translation method is to judge the translation through the prism of the movie, and the basis of this judgment can still only rely on personal experience and emotion. Of course, this is also comes in line with the laws of art, because art is different from science. After all, art is perceived by emotion first.

However, such an explanation is of little significance to film translation research, especially when it comes to professional teaching. So, is there an operation method, even if it is limited to the academic level, in order to open a training channel for beginners?

In fact, having experience is not enough, scientific exploration is often contained in experience. The translation predecessor Chen Xuyl (former director of Shanghai Translation Studio) often uses the "beat" method to grasp the translated sentences. What is the mystery behind

this "beat method"? Some people think that "beat" means counting syllables. This sounds reasonable, but there is actually a misunderstanding. Obviously, the purpose of finding the "beat" in a sentence is not only to count syllables, because counting syllables does not require beating. If you analyze a translation carefully, you will find that the function of "beat" is not "syllable counting" but "counting rhythm". Drum players do not necessarily work with notes, but rather with rhythm, and that should be the priority in translation too. It is also true that people keep the beat when singing. The beat refers to the rhythm of music, and here, the term "beat" refers to the rhythm of speech. The "beat method" appears to be simple at first, but it actually reveals a very important principle: the universality and interoperability of language rhythm. It is this principle that makes it possible to achieve lip-synching during the translation process. Therefore, the following question rises: What are the similarities and differences in rhythm between English and Chinese? In other words, how can the connectivity between English and Chinese rhythms be "beaten out"?

Section 2 "Emphasis on Rhythmic Groups" and "The Two-Three Rule"

Research on the problems of rhythm start from discussing the rhythm of a language. Strictly speaking, comparing the rhythms of two languages is a complicated project because it involves many elements. If we only proceed from the perspective of translation, assuming that the translation roughly corresponds to the original text, we would aim to solve the problem of lip-synching, then the focus of our investigation will be relatively concentrated on factors such as "beat" and "duration".

1. Syllable comparison

Studies have found that English syllables are either light or heavy, or stressed and unstressed. The duration and intensity of their pronunciation are unequal. The intensity and length of stressed syllables are greater than that of light syllables. In comparison, Chinese syllables have no distinction in stress, and the pronunciation time and intensity are basically equal. Consider the following example:

Example 1 How about the part where you saved me from drowning in Central Park Lake?

Translation 1 你从中心公园的湖里把溺水的我救上来的那段呢?

Translation 2 你从中心公园的湖里救我的那段怎样?

Translation 3 你从公园的湖里救我的那段怎样?

Although the original sentence has 17 syllables, there are only 6 stressed syllables in the example, so the whole sentence is not too long to read. Comparatively speaking, Translation 1 seems to "correspond" to the syllables of the original text. The sentence structure, however, is quite long, and the rhythm is very inconsistent compared to the original text; Translation 2 is lighter than Translation 1, but still unnatural; Only translation 3 is closer to the rhythm of the original sentence.

It can be seen that in terms of syllables, the rhythm in English and Chinese is not equal. Therefore, when looking for "translation rhythmic units", you cannot simply compare Chinese syllables with English syllables.

(2) Comparing meters

The concept of meters is taken from the stylistic analysis of poetic rhythms, such as the iambic meter, which makes use of accentuated and non-accentuated syllables. Stressed syllables are also referred to as "bold", while unstressed syllables are "non-bold". In accentual-syllabic verses, an iamb is a foot that has the non-bold/bold rhythmic pattern. Modern Chinese poems cannot embody the rhythm in the form of alternating bold and non-bold syllables, but can imitate the iambic meter in a poem with a distinct rhythm pattern. The metrical foot used in poetry is also referred to as sound groups, pause, beat, or scale. Translator Bian Zhilin used the method of metrical foot to translate English poems. The so-called "pause" originally refers to the place where the verse can stop, so it represents a rhythmic unit. One foot is equal to one "sound group", each group consisting of two to three Chinese characters.

A metrical foot in English is composed of one or more syllables, sometimes the first syllable being stressed, while the following syllables are unstressed. It is generally believed that each foot in an English sentence takes approximately the same amount of time (not

exactly the same). Consider the following example:

Example 2 ^ Since/ast Sunday's/dreadful news, we have/seen, throughout/Britain and around the/world, an over/whelming exp/ression of/sadness at/Diana's/death.

Compared with English, the natural metrical foot in Chinese is generally composed of two syllables. The metrical foot that contains three syllables is also referred to as the "super foot". Other possible combinations are just variations of the first two. Four-character sentences are generally composed of two two-syllable feet. The five-syllable combinations are generally [2+3] and [3+2]. The six-syllable combinations are [2+4] and [4+2]. . The common prosodic form of seven syllables is [4+3] or [3+4].

The natural metrical foot in Chinese (two or three characters) is relatively close to the bold and non-bold syllables in English. For example, in Example 1, "How about the part where you saved me from drowning in Central Park Lake?" We have 6 accented syllables, and the best translation corresponding to this is "你从公园的湖里救/我的那", that also consists of 6 accented units.

(3) Beat comparison

The "beat" refers to a number of bold and non-bold units that repeats at regular intervals in music. Beat is also a unit of measuring rhythm. The tempo is the unit for dividing the time value of bars in music. "Section" and "beat" are different units. Here we use the concept of music to examine the rhythm of language. For example, the two beats before and after "I go to Beijing" are composed of two syllables, specifically "I go" and "Beijing". They belong to different bars, and each syllable is about the same length. If the length of a syllable is regarded as a beat, the beat of "I go to Beijing" is 2+2, that is, (1+1)+(1+1), that is, both bars contain two beats.

1. English Rhythmic Groups

The rhythm of English alternates between stressed and not stressed, or bold and non-bold, and the flow of speech develops according to this alternation. From the perspective of beat characteristics, it is "stress-timing beat". Stressed syllables appear regularly in the sentence, resulting in the speech flow producing a sense of rhythm. In other words, English rhythm represents the basic alternation between stressed and unstressed syllables. To ensure that the translation keeps the original rhythm of the language, no matter how many unstressed syllables there are in a rhythmic group, the interval between the appearance of stressed syllables must always be the same.

Example 3 The electricity **board** stated that they would be **obliged** to consider the **reintroduction** of **power cuts**.

In this example, there are 9 stressed syllables, so the whole sentence has 9 "bold/non-bold combinations". The time interval of each combination is equal.

2. The Chinese Rhythm

The rhythm of Chinese is loose and tight, and the flow of words advances in accordance with the rule of tightness and relaxation. The rhythm is based on "sections" (not syllables). The length of a section is either two or three beats, with very few pauses. This phenomenon is called the "Two-Three Rule of Chinese rhythm". Consider the following example:

Image 1

//这.样.珍.贵.的/资.料// (3+2) 他.是.没.有.的 // (3),
//他.只.有.一.些./中.文.书// (3+2) 和./中.文.画.报 // (1+3),
//书.的.扉.页.上// (3) 有.他.的./亲.笔.签.名// (2+3).
这个句子的节拍为:
// (1+1+1)/(1+1) // (1+2) // ,
// (1+1+1) // (1+1) // 1/(1+1+1) // ,
// (1+1+1) // (1+1)/(1+1+1) // .
全句共 10 个节,其中一拍一节的 1 个,两拍一节的 3 个,三拍一节的 6 个。

3. Rhythmic Groups and the Two-Three Rule

If the text that is being translated is divided using the beat method, where a stressed syllable in English is regarded as one beat, and a non-stressed syllable is also counted as one beat, then a rhythmic group (a

combination of stressed and unstressed syllables) is equivalent to a Chinese metrical foot, with two combinations per verse. Compared with the "two-three rule" in Chinese, the rhythmic group in English is "two-one".

According to this method, in Example 1, the original text has 6 accented syllables, indicating that the sentence has 6 rhythmic groups: How about the// part where you// saved me from// drowning in// Central Park// Lake? //

In Chinese, Translation 3 in Example 1 corresponds to the rhythm of the original text. However, according to the beat method, there are only 4 sections: 你从//公园的湖里//救我的那段//怎样? //

From this analysis one can conclude that one Chinese verse has the same rhythmic function as one English rhythmic group, and their length is relatively close, even though they are not perfect correspondents.

If the English sentence is divided according to the rhythmic group theory, then the example above has 4 units, which correspond exactly to the 4 units in Translation 3:

How about the part//where you saved me//from drowning //in Central Park Lake? //

That is to say, if the English rhythmic group is used as the reference unit of translation, and the Chinese translation is calculated by verses, then the corresponding value between the translation and the original is the most favourable.

Section 3 Translating "Rhythmic Groups"

At this point, we seem to have solved the secret of "beats" by tuning the rhythm of the translation to the rhythm of the original language. English can be divided according to beats or rhythmic groups, while Chinese uses light-heavy alliterations (the two-three rule). However, this method does not always apply, because English beats and rhythmic groups are not completely equal in pronunciation time, while Chinese alliterations or "verses" are more standard and less likely to vary like in English. Moreover, this analysis only represents a mere assumption, and various changes will occur when working with an actual discourse. Therefore, the most suitable method will be adopted only after considering the case in question thoroughly. After all, the rhythmic groups represent only one of the multiple conditions for checking the consistency between the translation and the original text, it does not constitute the method itself. The rhythmic group method aims to help a translator choose between multiple possible translations.

1. How to maintain the original rhythm in a translation

As a training procedure, our recommendations are: First, analyze the rhythm type of the English original: long rhythm groups (multiple accented syllables) or short rhythm groups (no more than two accented syllables); the second step is to roughly estimate the number of rhythmic groups; the third step is to choose the corresponding rhythmic unit in Chinese: "a verse" corresponds to a long rhythm, and a "beat" corresponds to a short rhythm; As a final step, compare different translations and select the best corresponding value.

According to this procedure, the process of translation seems to be a kind of analysis and comparison:

Example 1: She said nothing ① | when I asked her ② | if she is going. ③ |

According to the rhythmic group theory, this sentence can be broken down into three "rhythmic groups." If you translate this sentence into Chinese, you have several options:

Translation 1: 当我问她①|到底②|去还是不去(时)③|,她~什么④|也没有说。⑤|

Translation 2: 我问她①|是不是②|打算去③|,她没说④|一句话。⑤|

Translation 3: 我问她①|去不去,②|她没说话。③|

By comparison, it can be seen that Translation 1 and Translation 2 are smooth and clear, but there are also more rhythmic units than in the

original English sentence. The rhythm of Translation 3 is the most consistent with the original, so that should make it a better translation.

Example 2: The queen's speech in the movie "The Queen" (2006):

Since last Sunday's dreadful news,① | we have seen,② | throughout Britain③ | and around the world,④ | an overwhelming expression⑤ | of sadness⑥ | at Diana's death.⑦ |

Translation 1: 自从上 日① | 到噩耗, ② | 我们在全英伦③ | 甚至全世界④ | 看到, ⑤ | 人们处处⑥ | 都在为⑦ | 黛安娜的

Translation 2: 上耗传感悲痛。⑦ |

According to the rhythmic groups and natural pauses, the original text can be divided into 7 rhythmic units, among which ① and ⑤ are "long" rhythms, and the others are "short" rhythms. By comparison, Translation 1 appears more fragmented solely because there are more rhythmic groups. Translation 2 is relatively close to the original, especially because the length of the interval is similar. Therefore, from the perspective of "rhythmic groups", Translation 2 could be considered superior to Translation 1.

(2) Corresponding assessment of rhythm translation

If the rhythmic groups (or beats) is taken as the English "standard rhythmic unit" and the verse (or heavy-light alternation, equivalent to "beats") as the Chinese "translated rhythmic unit", then we can use this classification to divide the rhythm of the English dialogue and the Chinese translation separately, and then through further comparative analysis, to evaluate the rhythm counterpoint between the translation and the original text. In order to test whether this method is feasible or not, we selected a few cases and tested them in the classroom to verify.

Example 1: The King's speech in the movie "The King's Speech" (2010) (Classroom analysis):

Table 1

Original	If one and all ① we keep ② resolutely faithful③ to it, ④ then, ⑤ with God's help, ⑥ we shall ⑦ prevail. ⑧
Translation 1	只要每个人① 坚定信念, ② 在③ 上帝的④ 帮助下, ⑤ 我们⑥ 必将⑦ 胜利。⑧
Translation 2	只要我们① 万众一心② 坚定信念, ③ 那么④ 上帝⑤ 会保佑我们, ⑥ 胜利必将⑦ 属于我们。⑧

Table 2

Original	I find it impossible ① for you ② to leave Paris! ③
Translation 1	我发现 ① 你想 ② 离开巴黎 ③ 那是 ④ 不可能的。⑤
Translation 2	我认为 ① 你不可能 ② 离开巴黎! ③
Original	But what—①
Translation 1	可是我.....①
Translation 2	可是.....①
Original	No, please. ① I must talk to you.②
Translation 1	不, ① 拜托。② 我必须 ③ 跟你谈谈。④
Translation 2	你别讲。① 听我跟你讲。②

The English rhythm of this passage is marked by the pauses in the speech of the character in the film. There are more pauses in speech than in a normal conversation, and it takes longer. In Table 1, the translations are online subtitles, and in Table 2 the translations are from class suggestions. Both translations must be "tuned" in accordance to the rhythmic groups of the original text. In Translation 1, unit ③ and ⑤ do not correspond to the original text; In Table 2, Translation 1 is out of tune except for units ① and ②. In comparison, Translation 2 basically corresponds to the original in terms of rhythmic groups.

It should be noted here that in addition to length correspondence, other elements such as semantics, logic, tone, coherence, etc. must also be considered when translating films. The arrangement of words can, and should be flexible. Sometimes the number of Chinese characters cannot be less than in English. There may be also cases when a few more words will be needed. For example, in the units ⑦ and ⑧ in the second table, the original text has a short rhythm, but the pause is long.

If the translator uses a short rhythmic unit in Chinese as well, (two or three characters), then the translation would be insufficient, so four characters can be used in this case, for a better semantic effect and overall stability of the discourse.

Example 2: Comparison of the dialogue translation rhythm of the film "Madame Curie" (Class-room analysis):

Original	I find myself ① in a very peculiar position. ②
Translation 1	我发现自己 ① 处在一个 ② 非常特殊的 ③ 位置上。④
Translation 2	(我发现)我产生了(一种)① 特殊的感受。②
Original	During these past two weeks ① when you've not been coming ② to the laboratory, ③
Translation 1	在过去的 ① 两周里, ② 自从 ③ 你不再 ④ 来实验室, ⑤
Translation 2	在你 ① 离开实验室的 ② 两个星期里, ③
Original	I found ① everything very confusing.②
Translation 1	我发现 ① 所有的事 ② 都非常 ③ 令人费解。④
Translation 2	我感觉 ① 一切(都)非常奇怪。②
Original	It's impossible ① to do my work. ②
Translation 1	我已经 ① 无法 ② 进行工作了。③
Translation 2	连工作 ① (都)无法进行了。②
Original	In short, ① I find it impossible ② to go on without you. ③
Translation 1	总之, ① 我发现 ② 没有你 ③ 我无法 ④ 继续工作。⑤
Translation 2	我发现 ① 没有你~我(就) ② 无法~继续工作。③
Original	But now, ① suddenly, ② something has become ③ very clear to me.④
Translation 1	不过现在, ① 某些事 ② 突然 ③ 开始对我 ④ 变得 ⑤ 非常清楚了。⑥
Translation 2	现在, ① 我好象 ② 突然解开了 ③ 这个迷。④

This dialogue is selected from the clip of "Curie's Proposal" in the film "Madame Curie" (1943). From the perspective of the translation effect, whether it is tone, rhythm, mouth shape, emotions, thoughts, and styles, the Chinese official dubbed version closely matches the expressions of the characters in the original film, keeping it natural and genuine. From the perspective of translation, the rhythm of Translation 1 is very consistent with that of the original, which can be seen from the analysis of the rhythm of the original sound and the dubbed version. What needs to be explained is that some parts of the translation seem to have more beats than the original, but the actual dubbing effect does not feel lengthy at all. This is the result of individual approach of special circumstances. The original language has a very fast pace, and the language flow is coherent, like a continuous stream, full of passion. If you follow the general principles of rhythmic group translation, although the beats will be more consistent, the emotions will not be so complete and sincere. It can be noted that the rhythmic group theory does not always apply. After all, dubbing should replicate the original as much as possible, in order to make the emotions believable, so the original message reaches the audience.

The unity of sound and picture of film and television dramas makes audiovisual translation very particular. Although the subtitles carry the meaning of spoken words, they are for the viewer to "see". Reading subtitles is very different than reading a book, because subtitles represent the text form of a character's speech, they are not meant to be written material. Therefore, the length of the sentence and the rhythm of the translation must be consistent with the "oral discourse", so that the viewer can get the feeling of "hearing" while "seeing". Subtitle translation should minimize distortion and be close to the original language. Similar to dubbing translation, subtitle translation should carefully study the rhythmic characteristics of the dialogue and attempt to grasp the beauty of the language. The habit of just translating the script should change, the translation should be continuously compared to the original, spoken language. Adjusting the tone and rhythm is also necessary, so that the translation roughly matches the rhythm of the movie. although subtitling cannot have the auditory shock as dubbing, it should also reflect the rhythmic beauty of the language to a certain

extent, even though it is through reading. The translator should strive to reflect the beauty of the language, for an authentic experience for the audience.

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