The Symbolic Application and Semantic Interpretation of Hidden Culture Communication in the Fan-sub Groups "Great Works"

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Abstract: *There are many "great works" on the Internet, and they are created by fan-sub groups. The fan-sub groups are the bridges that connecting oversea films and television programs with Chinese audience, and their translation also connects two different cultures. In addition to disseminate culture of oversea films by linguistic signs, the hidden culture, the social systems and values implied in the works are also disseminated in trans-cultural communication. This paper will take the "great works"of American dramas as examples to study about the characteristics that the application of linguistic symbols in the fan-sub groups'"great works", the influence of Chinese hidden culture's communication and audience's semantic understanding, and on the basis, we will briefly analyze the enlightenment of "great works"on the use of symbols intrans-cultural communication filed. Fan-sub groups influence the communication effect of Chinese and foreign hidden culture by manipulating linguistic symbols in the process of communication.*

Key words: *Hidden Culture; Fan-sub Groups; Great Works; Symbol; Semantic*

Hidden culture is an important part of Internet culture. Many hidden cultures are also reflected in the "great works" of Internet subtitle group. Implicit culture and dominant culture are relative, dominant culture mainly refers to material culture, implicit culture mainly refers to system culture and spiritual culture, which is implicit in daily life and people's values. However, there are few studies on the implicit culture embodied in the subtitle group "great works". From the point of view of current research in China, the study of "great works" of subtitle group is mostly about the role, mode, role and existing problems of subtitle group in cross-cultural communication. For example, Li Lingda studied the great works of subtitle groups from the perspective of transnational cultural communication. He believed that the skillful use of local culture and Chinese elements in the "great works" of subtitle groups reflected the recognition of local values by contemporary young people. From the linguistic point of view, some authors study the translation of subtitle groups from the perspective of translation techniques and strategies. For example, Hei Duo points out that there are great differences between the translation of subtitle groups and that of professional translators. Subtitle groups have their own characteristics and unique translation strategies. While the field of recessive culture research is education and communication terminology, some researchers have studied the current situation and development direction of media "recessive culture" broadcasting based on the new media context.

In this thesis, the author tries to study how subtitle groups influence the transmission of Chinese recessive

culture by transforming English language symbols into Chinese language symbols in cross-cultural communication, and how the audience interprets these "great works" based on Chinese recessive culture, and how to think about the cross-cultural transmission through movies and TV plays.

Research Background

Brief introduction of network subtitle group

In Feng Xuelong's "Subtitling Group Study from the Perspective of Cross-cultural Communication", the subtitle group is defined as: Fan-sub group refers to a non-profit group organization that translates foreign films and TV works without subtitles and publishes resources with domestic subtitles (Feng, 2017). From this definition, we can see that the network subtitle group usually has the following characteristics. First, the members of the subtitle group themselves are also Internet film and television resources or fans of foreign film and television works, they themselves have great enthusiasm for these films and television works, and are willing to share. Secondly, the working object of the subtitle group is the film and television cultural works from foreign countries, which requires that the members of the subtitle group must have good language skills, and have a high level of mastery of the corresponding foreign languages as well as the culture of other countries and their own countries, and then translate on this basis. Finally, the network subtitle group is a non-profit group of non-governmental organizations. Its members become a group because of their hobbies and interests. Therefore, "the spirit and purpose of the subtitle group is to share, exchange and learn free of charge" (Pan, 2011)

An overview of "great works"

Translation arises from the need of human communication and communication. If translation is to overcome language barriers and change the form of language, to convey meaning, to understand and promote communication, then understanding translation as a human intercultural communication activity can be said to be a correct orientation (Sun, 2014). Not all translations can be called "great works". Great works can be divided into two categories: One is inaccurate translation, which may be due to hoax, transliteration, free translation and other forms. The other is a more vivid translation, which emphasizes "faithfulness, expressiveness and elegance" and is interesting. The "great works" studied in this paper is mainly the second category. In this paper, the author tries to define this kind of translation as: in the process of information transformation, actively using local life terms, popular network terms and combining traditional culture to transform unfamiliar language symbols or expressions into relatively familiar language symbols and expressions, which can not only correctly express the original meaning of sentences, but also vividly and easily understand.

Recessive culture in cross-cultural communication

Cross-cultural communication refers to a situation in which people from different cultural backgrounds communicate with each other, including individuals, groups and organizations (Larry A. Somerwa & Richard.EPorter., 2010).In cross-cultural communication, language symbols are an important carrier of cultural communication. The language here is mainly the narrow sense of language, that is, natural language, which is commonly used by us, such as English, Chinese, Russian, Japanese and so on. The "great works"

of subtitle group in this paper also belongs to the category of natural language. Network subtitle groups play an important role in cross-cultural communication. They play an intermediary role in cross-national communication by translating foreign films and television works. They not only have the function of language translation, translating foreign languages into understandable native languages, but also have the function of cultural interpretation. They are not only familiar with their own culture, but also have a good command of foreign cultures. Their translation is not only conducive to the audience of their translated works to overcome the difficulties of understanding caused by different cultures to a certain extent, but also conducive to the dissemination and development of China's recessive culture.

The translation of network subtitle group is not only the communication between different languages, but also the communication between different cultures. Culture is the material and spiritual achievement created by human beings. It includes artifacts and other material products, technology and knowledge, norms and habits, beliefs and values created by human beings (Wang, 2010). As for the structure of culture, there are many different classification methods in the current research. In this paper, the author interprets culture as three levels: the first level is material culture, which includes housing, transportation, clothing and so on in real society; the second level is system culture, which includes various social systems, such as economy, politics, law, and various social departments. The third level is spiritual culture, which refers to traditional folk customs, religious beliefs, values and ways of thinking. Material culture is a material civilization created jointly by human beings in their working life. It belongs to dominant culture, while system culture and spiritual culture belong to recessive culture. Therefore, the recessive culture is relative to the dominant culture, which is "various values and norms implied in various social environments and people's subconscious. People regard it as a natural part of life. Although communicators are unaware of it in communication, it has almost the same effect as the written social conventions.

In the process of cross-cultural communication, subtitle group translation disseminates the recessive culture of two countries, that is, the recessive culture of the source language country and the recessive culture of our country. The dissemination of the recessive culture discussed in this paper mainly refers to the dissemination of the recessive culture of our country. In the subtitle group, a large number of linguistic symbols with Chinese characteristics are integrated into the "divine translation". These Chinese characteristics come from the long-term common social life practice of our people, and are the concrete manifestation of our system culture and spiritual culture. The "divine translation" of subtitle group based on localized context embodies that in cross-cultural communication, members of subtitle group and their audiences " retain the strengthening and identification of their own identity and local values in the recessive culture" (Li, 2016).

Sample selection

There have been many subtitle groups on the Internet. Now some of these subtitle groups have disappeared, while others are still active on the Internet, bringing wonderful translated foreign films and TV works to Chinese users. The sample of subtitle group selected in this paper is a very representative group of people's film and television subtitles.Established in 2003, Renren Film and Television Subtitling Group is one of the most important subtitling groups in China. It is a large-scale group with members from all over the country. Although these members come from all over the world, they can still cooperate very well and work efficiently. Renren Film and Television Subtitling Group was once regarded as the first in the country.

Renren's subtitle group translated many popular American dramas, such as The Game of Rights, The Big Bang of Life, Modern Family, The Deadly Poisoner and so on. The samples selected in this paper are mainly from the popular sitcom "Big Bang of Life" and "Modern Family" in recent years. These "God Translated" texts were well received by netizens and screenshots were shared on the media platform.

Research methods

Firstly, through literature analysis, we searched for microblogs containing Big Bang of Life, Modern Family, "Subtitling Group" and "great works" and posted them to screen out the great works which includes both video screenshots and Chinese and English subtitles. Secondly, through ethnography and observation, with Season 11 of The Big Bang of Life and Season 9 of Modern Family as objects of observation, we can watch and record the interesting translation content of the play, and discover a total of 22 divine translations. Thirdly, through the text analysis method, the collected "great works" texts are analyzed, and the symbolic use and semantic interpretation in "great works" are analyzed from the perspective of implicit cultural transmission.

The Symbolic Application of Implicit Cultural Communication in "Great Works"

The use of language symbols

Symbol is the external form or materialized carrier of information meaning, and it is an indispensable basic element in the process of expression and dissemination of things (Guo, 2011). Symbols include linguistic symbols and non-verbal symbols. The translation of subtitle groups includes both oral language translation and foreign language subtitle text translation, all of which revolve around linguistic symbols. In cross-cultural communication, there is often a deviation in understanding between different languages because of cultural differences. For example, there are significant differences in thinking between English and Chinese. Chinese characters are hieroglyphics. Chinese people are used to thinking in images, emphasizing images and intuition. For example, " 凹 " and " 凸 ", while the English text is composed of different letters of vocabulary, pay more attention to reason and logic.

In addition, people from different cultural backgrounds "because of the differences in nationality, race, gender, religion, class, education, experience personality, etc., one of them sends a message at a certain level," Under the refraction of the symbol code system, after the information receiver receives the information at other levels, under the filtering of his own symbol code system, it produces an explanation which is different from the original intention of the information sender. Thus resulting in the variation and confusion of information transmission and the failure and even rush of communicative behavior "(Zhao & Yang, 2012). For example, in English, "You are a lucky dog" means "you are really a lucky person", but in China, "dog" has a different meaning, such as "dog eyes look down on people, dogs guard people and so on, "dog" has a derogatory meaning. When the members of the subtitle group translate foreign film and television works, in order to achieve better results, the subtitle group also needs to take into account the local audience when taking into account the cultural psychology and emotional color embodied in foreign film and television works. Therefore, in the translation will pay great attention to the use of language, and strive to make a better interpretation of foreign film and television cultural works and can be recognized by the broad audience. In

this process, the spread of hidden culture in China permeates between the Chinese language symbols used by translators. Generally speaking, the language symbols of "great works" come from the daily life of the audience in our country, which is very "approachable".

The subtitle group uses the second-degree coding theory in translatology. The workflow of the subtitle group can be interpreted as: obtaining the resources of overseas film and television works that have been encoded. Decode the language of the work. Translation (secondary coding). Audience watching Movie (Decoding). The essence of the subtitle group work is to transmit information in two completely different language symbol systems, which itself requires that the subtitle group members should not be limited to simple symbol conversion. Translation work has now become a kind of communication activity with language as the medium(Feng, 2017). However, the "great works" of the subtitle group needs to be restricted by the image picture, and can not exist independently without the image picture.

The "great works" of the network subtitle group is ultimately presented in the form of a text such as a phrase or sentence, which refers to the form of expression of a written language, from a literary point of view. Usually a combination of one or more sentences with complete, systematic meaning (Baidu encyclopedia, text entry). Therefore, we also need to further explore the impact on the use of picture symbols on the basis of the use of language symbols.

The use of picture symbols

Image is a basic part of audio-visual language, and its important role is to "see". The image picture is also the content of the picture transmitted by a specific image lens, and the image picture also belongs to the symbol. It is a non-verbal symbol that can be understood directly by the audience without further processing and interpretation. According to the definition of Baidu encyclopedia: subtitle (subtitles of motion picture) is a text form to display television, film, stage works in dialogue and other non-image content, but also generally refers to the post-processing of film and television works (Baidu encyclopedia, subtitle entry). Subtitles and image pictures generally have two kinds of relationship, one is that the contents of subtitles and image pictures are equivalent, for example, the dialogue content of actors and actresses in film and television works is accurately presented at the bottom of the screen in the form of words; the other is to supplement the explanation. This includes a supplement to the vague pronunciation of some of the words in the dialogue, as well as the time, place, or identity of the person. In a word, the subtitles in the image works can not exist independently without the picture.

In the "great works" of the subtitle group, the content of the translation generally includes dialogue between characters or subtitles presented in the form of text at the bottom of the screen in the source. Therefore, the subtitles of the network subtitle group "great works" should also satisfy the relationship between the subtitles and the concrete language communication of the image picture. The subtitle of "great works" is equal to the image picture, which requires that the translated subtitle should be able to convey the content and intention of the image picture completely.

Semantic Interpretation of Implicit Culture in "Great Works"

Semantics, that is, the meaning contained in linguistic symbols. Semantics is the imagination and

understanding of objective things, and it is semantics that people express this imagination and cognition in the form of language. Semantic interpretation means that people understand the meaning of linguistic symbols. However, the meaning that symbols want to convey is not always clear and concrete. In addition to the fuzziness and polysemy of the meaning of some language symbols themselves, language symbols also have sociality. The sociality of linguistic symbols also determines the sociality of the meaning of linguistic symbols. " from the point of view of the relationship between the meaning of language, on the one hand, meaning is the situation in which social members express concepts in language under the condition of social communication. In fact, meaning is also formed through special social conditions (Wang, 2015). Therefore, the semantic interpretation of the subtitle text of the audience is also social, different languages are formed in different social practices, implying unused values and ways of thinking. The translators of the subtitle group need to find a balance between the two languages in translation, not only to retain the characteristics of the original language, but also to consider the semantic interpretation of the subtitle audience in the Chinese context.

Why did great works achieve such a good communication effect? What are the common characteristics of their texts? Based on the semantic interpretation of the translated text of the network subtitle group, the author mainly summarizes the following three aspects:

Transformation into expressions close to local life

In translation, through the misappropriation and transformation of language symbols, the translation is closer to the life of the local audience in China Based on the expression of life language, English subtitles are translated into life language familiar to the audience. In daily life, language expression is carried out between family, friends, colleagues or classmates, the way of expression is often more casual, can make fun of each other.

Incorporate Chinese traditional poetry, idioms and idioms into translation

Traditional poetry, idioms and idioms all belong to the traditional culture of our country, which reflects the character and characteristics of the Chinese nation. In the translation, the Chinese audience familiar with poetry, idioms, etc., not only achieved the letter, up to, elegant at the same time impressive, played a better communication effect.

Focus on the use of languages based on media culture

"Media culture is a cultural phenomenon presented in mass communication, and it is a cultural form that produces social influence through media means." based on the expression of media culture. That is to add "familiar media culture to free translation of English subtitles"(Li, 2016). Media culture includes film and television culture and network culture. In translation, the network subtitle group will use the current popular network language and the text of lines in movies and TV dramas to add color to translation. If the traditional culture is the collection and evolution of history, The media culture is the embodiment of the current life, media culture comes from the current social environment, from people's understanding and summary of the current life practice.

The Enlightenment of "Great Works" to the Use of Symbols in the Communication of Hidden Culture

In the Internet era, the trend of media integration is strengthening, and the culture derived from television and movies will also be forwarded and discussed by a large number of netizens on the Internet. And netizens can hide their identity and express their opinions and views publicly on the Internet. The Internet is the main platform for the dissemination of the subtitle group. Some of the content in the subtitle group "great works" originates from the network and can be spread again through the network media. These "great works" spread not only the text. There is also the recognition of local culture and values.

The "great works" of the subtitle group in China has adopted a large number of contents based on local culture. Therefore, in the process of translation, we should be based on the current cultural reality of our country and put the quintessence of Chinese culture with a long history. When the language loved by the audience is integrated into the translated subtitle text, the hidden culture of our country is hidden between every phrase or sentence translated, which imperceptibly affects the semantic interpretation of the audience. Strengthen the sense of identity to the national culture and values. Secondly, the long-term common life practice has formed a nation's cultural psychology. In translation, the subtitle group replaces the content in the English subtitles that is not known to the domestic audience with familiar content, and converts the cultural images and symbols outside the knowledge reserve of the audience into Chinese elements that can be widely recognized. To a certain extent, it can overcome the psychological obstacles brought about by different cultures and realize the docking of cultural psychology.

In addition, translation is a bridge between language and culture of two countries, and cultural discount and cultural value-added phenomena inevitably exist in translation. Cultural discount means that in different cultural exchanges and dissemination, due to the differences in language and cultural background, the significance and value of a country's culture or cultural products can not be understood and accepted by the audience of other countries. In contrast, cultural value-added means that in cross-cultural communication, the culture of one country can be fully accepted and understood by the audience of another country, and even resonate.

Therefore, in the context of globalization, when exporting Chinese film and television cultural works to the outside world, we should spread the excellent culture and values of our country, so that foreign audiences can understand China and Chinese culture to the maximum extent. Communicators need to pay attention to how to change cultural discount into cultural value-added through the use of symbols.

Conclusion

When foreign film and television works spread to China, they are not only spreading language symbols with specific significance, but also spreading the hidden culture of other countries. The influence of hidden culture permeates all aspects of life, and the dissemination of correct values is of great significance to a country. The network subtitle group is the product of the Internet era and plays an important role in cross-cultural communication. In cultural communication, the "great works" of the subtitle group properly integrates the content of localization into the linguistic symbols of other countries into Chinese characters, which is helpful to the reconstruction of foreign values and consciousness system.

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