# A Study of English-Chinese Subtitle Translation from the Perspective of Suprasegmental Phonemes —Exemplified by *Desperate Housewives*

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***Abstract:*** *With frequent communications between China and other countries, more and more domestic linguists began to research English phonology, but the study of segmental phonemes is not enough to meet the development of linguistics, so suprasegmental phonemes has gradually entered the vision of scholars. In recent decades, Chinese audiences have become enthusiastic about English movies and English television dramas. Subtitle translation has become the research direction of more and more relevant scholars. Since subtitle translators need to translate English-Chinese subtitles through oral expressions of characters, this thesis analyzes the direction from spoken English language, selects stress, rhythm and intonation of suprasegmental phonemes as perspectives. The thesis takes English-Chinese subtitle translation of Desperate Housewives as a case to analyze English-Chinese subtitle translation from the perspective of suprasegmental phonemes. Although there are many studies about suprasegmental phonemes and English-Chinese subtitle translation, there are few that combine both of them. Therefore, this thesis holds that from the perspective of suprasegmental phonemes: under stress, rhythm and intonation, the appropriate English-Chinese subtitle translation strategies and methods, such as reduction, amplification, domestication, are conductive to translators to get closer to plots and make translation more natural, so as to improve translation quality of English-Chinese subtitles.*

***Keywords:*** *English phonology, suprasegmental phonemes, English-Chinese subtitle translation*

## 1. Introduction

Traditionally, the study of English pronunciation generally starts from two aspects: segmental phonemes and suprasegmental phonemes. In previous studies, people often pay more attention to segmental phonemes, such as vowels, consonants and their pronunciation rules. In addition to mastering consonant and vowel phonemes, English speech communication also needs to master suprasegmental phonemes. There are some more flexible factors in languages, such as stress, rhythm, intonation and so on, which are called suprasegmental phonemes. Stress, rhythm and intonation of English pronunciation can effectively convey content information and express character's attitude and emotion. Therefore, in the study of English pronunciation, only mastering phonemes is not enough to achieve real communication. Researchers can pay more attention to the role of suprasegmental phonemes in English languages. So far, suprasegmental phonemes have been used to explore many issues, such as pronunciation differences between English and Chinese languages, oral English teaching, influence of second languages on native languages, the role of listening comprehension, difficulties of listening comprehension for interpreters, and the impact on quality of interpreting. Suprasegmental phonemes of English is of great significance for understanding the content of film and television works expression and improving the level of subtitle translation. The author believes that the analysis of subtitle translation strategies and methods from the perspective of suprasegmental phonemes will provide a new perspective for the study of English-Chinese subtitle translation. With the process of globalization, foreign film and television works are increasingly integrated into daily life of Chinese people. As one of the most important carriers of cultural transmission, foreign films and television works are influencing Chinese people's cultural values imperceptibly. Domestic audiences have gained higher sense of cultural identity in foreign films and television works. In the field of foreign film and television culture, English film and television works are unique, which deeply attract Chinese audiences with its exciting plot arrangements, unique humorous dialogues, precise and exquisite characterization techniques and captivating special effects technologies. Meanwhile,

translation of subtitles in films and television works also poses new challenges and higher requirements for translators. In essence, subtitle translation is a kind of instant verbal communication, because spoken dialogues in films and television works appear for a short time, which makes audiences have a short time to understand dialogues in foreign films and television works. So subtitles act as a bridge between audiences and films and television works, helping audiences understand dialogues and promoting foreign films and television works to gain more popularity. Throughout literature on translation studies, subtitle translation has always been the focus. Many researchers use various translation theories, such as translation norm theory, relevance theory and functional equivalence theory, to study or evaluate subtitle translation. Meanwhile, finding out translation strategies and methods of Chinese language plays a key role in exerting unique charm of film and television works. At present, there are three main groups engaged in subtitle translation projects in China, namely, professional subtitle translators, Internet subtitle groups and individual subtitle translators. Specifically, in view of obvious advantages of subtitle groups over unofficial translation agencies in terms of speed of subtitle production and release, flexibility of translation and breadth of audience, the majority of research on subtitle translation focuses on Internet subtitle groups.

Language is for expressing thoughts. Expressions refer not only to words, tenses, sentence patterns and rhetoric used by speakers, but also to suprasegmental phonemes, such as stress, rhythm, intonation and so on. If translators are able to choose appropriate subtitle translation strategies and methods by focusing on performance of suprasegmental phonemes, then expressions are fully presented. Furthermore, target language expressions are more in line with source language expressions, and subtitle translation effects will be better. The purpose of this thesis is to study subtitle translation strategies and methods from the perspective of suprasegmental phonemes which mainly include stress, rhythm and intonation. This thesis will use English-Chinese subtitle translation of Desperate Housewives as a case study. Due to instantaneity and popularity, the language of its subtitle translation is more colloquial. However, it is worth studying how to make subtitle translation full of information, expression, strong persuasion and infinite charm. This thesis focuses on subtitle translation from the perspective of suprasegmental phonemes in order to solve following two problems: What are positive effects of English-Chinese subtitle translation strategies and methods from the perspective of suprasegmental phonemes? How do suprasegmental phonemes such as stress, rhythm and intonation work on English-Chinese subtitle translation?

In recent years, subtitle translation has developed rapidly. Subtitle translation research has also gradually shown a trend of disciplinary integration based on film and television content, which proves that interdisciplinary research can promote connections between different types of knowledge and technologies. Consequently, the interdisciplinary field of subtitle translation has further promoted the development of subtitle translation. Especially the relationship between linguistics and the field of subtitle translation is closer. Suprasegmental phonemes that belong to linguistics, combined with research of subtitle translation, have made contributions to the development of the subtitle translation industry. However, most of current research on English-Chinese subtitle translation are based on original sentence patterns, original film and television types, and translators' levels of understanding. Experts and scholars also need to explore more research perspectives and broaden their thinking and research fields. This thesis intends to analyze translators' subtitle translation from the perspective of suprasegmental phonemes in linguistics. Since suprasegmental phonemes directly affect understanding and expression of speakers' language information, in order to fully express speakers' information, translators should also consider characteristics of stress, rhythm, intonation, etc.; thus, more appropriate subtitle translation strategies and methods can be adopted. In this way, target languages are more in line with information expressed in source languages, and quality of subtitle translation will also be improved, thereby continuing to promote the development of subtitle translation. This thesis aims to explore English-Chinese subtitle translation from the perspective of suprasegmental phonemes, make translation more relevant to original information, and provide a new perspective for translators to choose appropriate subtitle translation strategies and methods.

## 2. Literature Review

### 2.1 Previous Studies of English-Chinese Subtitle Translation Strategies and methods

Throughout research on subtitle translation at home and abroad, strategies and methods of subtitle translation are often the direction that researchers pay more attention to. Foreign studies on film and television subtitle translation started earlier, while domestic studies are still not perfect despite positive

trends. Many Chinese researchers have utilized various translation theories, carrying out evaluation or regulation of film and television subtitle translation, such as translation norm theory points out that translators who accept translation tasks entrusted to him by clients should strive to maximize the success of all parties involved in communications while ensuring accurate relationships between the two languages; relevance theory proposes that when translating subtitles, not only social and cultural factors should be fully considered, but also the maximum relevance should be considered. This kind of subtitle translation studies based on translation theories provide more research possibilities for subtitle translation studies. In addition, some scholars have proposed general strategies and methods for subtitle translation based on general principles of film and television subtitle translation, or summarized from existing subtitle translation works. Existing studies of subtitle translation strategies and methods mostly adopt the method of subtitle analysis to support applications of different translation strategies and methods. Practice and research on subtitle translation in the West started earlier, with a large number of researchers and increasingly diversified research objects, perspectives and methods. Western researchers have systematically explored terms, perspectives and methods related to subtitle translation for decades, and have made abundant theoretical contributions, including many specialized theoretical works, such as Neves[1], basing on the availability of media content, focusing on the study of special subtitles for the deaf and hard of hearing; Dwyer[2] and other researchers focus on VIKI to discuss motivations, processes and strategies and methods of its subtitle translation community; Olohan[3] conducts a qualitative analysis of the participation motivation of TED video subtitle translators from perspectives of sociology, behavioral economics and social psychology and the methodological framework of constructivism grounded theory. Only for the concept of fan subtitle translation, Western scholars have put forward "Fansubbing", "Collaborative Subtitling", "User-generated Subtitling" and other reference terms. Subtitle translation researchers need to review the latest progress and shortcomings of relevant research in a timely and comprehensive manner, and make targeted adjustments for the subsequent development. Only reflection can make progress, which is also the original intention of this thesis.

*2.2 Previous Studies of Suprasegmental Phonemes*

The traditional study of English phonology is based on two aspects: segmental phonemes and suprasegmental phonemes, while the study of English pronunciation is mainly based on segmental phonemes and suprasegmental phonemes. Bloomfield[4], a structuralist linguistics, divided phonemes into segmental phonemes and suprasegmental phonemes. He earlier called suprasegmental phonemes secondary phonemes, using primary phonemes to refer to segmental phonemes. Suprasegmental phonemes are often expressed as the cadences in speech flow, and thus are called prosodic features by some linguists. To a certain extent, suprasegmental phonemes, such as stress, rhythm and intonation, carry more phonological information and emotional expressions than segmental phonemes. As a result, suprasegmental phonemes have more stylistic functions than the segmental phonemes. Furthermore, modern technologies such as computers should be fully used to describe all aspects of speech more accurately and analyze problems existing in speech acquisition more scientifically. This thesis analyzes English and Chinese subtitle translation from the perspective of suprasegmental phonemes, which is rarely covered by scholars at present.

**3. Theoretical Framework**

The introduction of suprasegmental phonemes is mainly to describe their linguistic manifestations according to their definitions, while this thesis mainly introduces three main characteristics of suprasegmental phonemes: stress, rhythm and intonation. In addition, three strategies and methods of English-Chinese subtitle translation are selected as research directions -- reduction, amplification and domestication.

*3.1 Theory of Suprasegmental Phonemes*

*3.1.1 Stress*

English stress can be divided into word stress and sentence stress. The overall stress of English words is free stress. Each word has a different stress, that is, the stress falls on a different place, unlike French, where its stress is fixed and falls on the last syllable. But, for every English word, stress positions are fixed and are part of pronunciation of words. Stress of each word should not be changed at will, otherwise it will cause ambiguity. For example, in the word "record", when stress comes first, it

is a noun with several meanings: a written account of something that is kept so that it can be looked at and used in the future; a thin round piece of plastic on which music, etc. is recorded; the best result or the highest or lowest level that has ever been reached, especially in sport; facts that are known about past behaviour, characters, achievements, etc.; facts of having committed crimes in the past. When stress falls after "re", it is a verb with several meanings: to keep a permanent account of facts or events by writing them down, filming them, storing them in a computer, etc.; to make a copy of music, a film, etc. by storing it on tape or a disc so that you can listen to or watch it again; to perform music so that it can be copied onto and kept on tape; to make an official or legal statement about something; to show a particular measurement or amount. Sentence stress means that when reading a coherent sentence, some words are stressed and others are not. Sentence stress is usually used to express emphasis, surprise, etc., so in principle stress can fall on any word or syllable. Generally speaking, English sentence stress usually falls on content words such as nouns, content verbs and adjectives. For example, in the sentence "The bird flies to the roof.", the stress falls on content words "bird", "flies", and "roof", not on function words "The", "to" and "the". Nevertheless, depending on what speakers are trying to emphasize, some words can be stressed. For example, in the sentence "We were friends.", if the speaker stresses the auxiliary verb "were", he or she may be emphasizing that the relationship has broken and that they are no longer friends. For the same sentence, different sentence stress conveys different meanings. The placement of stress provides a stronger basis for distinguishing different semantic relationships than for distinguishing compound words from phrases. It can be seen that stress is an indispensable aspect in subtitle translation to help us accurately capture meanings of source languages and faithfully reproduce content of source languages.

### 3.1.2 Rhythm

Rhythm refers to the arrangement of stressed and unstressed syllables. In a sentence, stressed and unstressed syllables often alternate, which makes for beautiful sentence rhythm, and every language has different rhythmic forms and characteristics. In other words, rhythm of language is phenomenon of strong and weak, long and short, and pause in coherent sentences, that is, pitch, length and pause. In language expression, besides continuity of vowels and consonants, pitch, length and pause are also included, which strengthen the prosodic image of language and give English pronunciation special semantic and textual functions. There is no definite time limit for rhythm in a language. The speed of rhythm is often influenced by personal habits, dialect characteristics and other factors. In addition, isochronicity of language is only a tendency, not very strict. It means that if there is more unstressed syllables between two stressed syllables, unstressed syllables weakened into a shorter syllable, in order to achieve the purpose of isochronicity between stressed syllables. In English flow, change of pitch of all syllables in same intonation groups is different from that of all syllables in segmental structure. Except for the pitch core, all syllables are read flat at a certain pitch height. For example, in the sentence "He came to see me last year.", all words are read flat on a certain pitch except "year" to emphasize that he has not seen me for a long time, to express sadness of the speaker. Length depends on duration of vibration of the articulator. In English, many vowel lengths are used to distinguish phonetic forms of words, which is called chroneme in linguistics. Length of vowels has the function of distinguishing meaning in English. For example, beat (/bi:t/) means "an act of aggression"; bit (/bit/) means "a small quantity"; seat (/si:t/) means "a space reserved for sitting"; sit (/sit/) means "be seated". This opposition of long and short sounds creates differences in meaning of words. Pause is intervals between statements. Pause is mainly divided into grammatical pause, logical pause and psychological pause. Grammatical pause is mainly made according to different punctuation marks. For example in the sentence "After some time they came out. When they came out, the poor mouse said, 'I do not like living in the city. I like living in my hole in the field. For it is nicer to be poor and happy than to be rich and afraid!' ", uses periods, commas, quotation marks and a exclamation mark to express the speaker's mood and emotional development. The main function of logical pause is to show the meaning, or highlight the words before and after pause, which can not be restricted by punctuation marks. For example, in the sentence "Mom said I wasn't right.", one is divided as "mother said" and "I wasn't right". At this time the main meaning is that mother said she was wrong. The second is the division as "mother said I" and "wasn't right", emphasizing what mother said is wrong. The division of logical pauses according to different semantic emphasis will produce different linguistic meanings. Psychological pause is used to express complex, excited mood, and extend or shorten the time of general grammar pause, whose time and pause position is relatively free.

### 3.1.3 Intonation

Intonation in English is represented by sentences, which expresses speakers' intention or emotions. The semantic discrimination function of English intonation fully shows characteristic of English as an

intonation language. Some linguists graphically compare vowels and consonants to the body of English and intonation to the soul of English. There are four basic types of English intonation: rising, falling, rising-falling and falling-rising intonation. In these four kinds of intonation, rising intonation has the meaning of uncertainty and doubt such as intonation in general questions. In the sentence "Is this a bottle?", are expressed in rising intonation. Falling intonation is used in complete and positive declarative sentences, usually with clear and decisive meanings, such as statements, interrogative sentences, exclamations, and imperative sentences expressing commands. In sentences "I have 4 toys." and "Open your mouth!", are expressed in falling intonation. Rising-falling intonation is often used in declarative sentences to express strong agreement and affirmation. The sentence "You never know." is a typical rising-falling intonation sentence to express the emotion of defiance and ridicule. A falling-rising intonation means that speakers have reservations and contrast about something. In the sentence "That is not the book he wants.", it uses falling-rising intonation. It tells listeners that the book is not what he wants, and the speaker hints that there are other books he wants. For this reason, in English, words have no fixed intonation, but when English words are used in sentences, it is necessary to add the certain types of intonation to sentences according to speakers' attitude or emotions. Although statements lacking intonation change can be understood sometimes, its content is weak. Intonation is to speech what salt is to food, which means that statements that lack inflection are often intelligible, but content is feeble and waxy. Using wrong intonation can lead to confusing ambiguity.

### 3.2 Theory of Subtitle Translation Strategies and methods

#### 3.2.1 Reduction

Due to short time existence and space limitation of English subtitles, translators often describe meanings of original subtitles accurately by reducing it. By reducing content of original subtitles, on the basis of ensuring core content, much content that has little impact on description of the themes are reduced, so as to ensure the integrity of cohesion of sentences before and after semantic accuracy, so that the translated sentences are more in line with audiences' language expression habits and acceptance habits. Reduction in English original subtitle translation includes compression, concentration and deletion. Compression refers to the use of concise for accurate language to simplify a long paragraph, highlighting core content; concentration is to deeply reduce dialogues in scenes or content of whole film and television works, only to express key information of original subtitles; deletion is to remove content that has little or no impact on understanding of themes of film and television works, so as to ensure the simplicity of translation. Of course, in English-Chinese subtitle translation, reduction should not be adopted at will, but targeted selections should be made according to content. For example, if dialogue speeds of characters is fast and subtitle translation cannot keep up, some sentences with low relevance can be reduced. Information that is irrelevant to recipients' cognitive activities in limited time and space can be truncated to highlight more relevant information. In the sentence "We're outnumbered. We're outgunned.", the translator does not translate the second "We're", but used the word "也" to make the translated version more concise and effectively utilize the limited space of the subtitle. Therefore, this sentence translated into Chinese: "我们人数比他们少，武器也不行。" Reduction makes up for the deficiency of literal translation: due to its fidelity to the original text, the subtitles are long, which brings obstacles to audiences' understanding. It is necessary to highlight relevant information and make abridged reduction, otherwise audiences will pay unnecessary efforts to think about subtitle content, thus interfering with audiences' appreciation of film and television works.

#### 3.2.2 Amplification

In view of great differences between English and Chinese languages and cultural backgrounds, translators can adopt amplification. For content closely related to cultural backgrounds of source languages, translators can add words to express implied meanings in source languages. Sometimes, good subtitle translation subtitles may be longer than the original in form, because translators should not only ensure that information in source language, but also further give expressions to implied meaning, especially when content and historical backgrounds of the the original have contact. There are many differences in culture between China and western countries, and many Chinese audiences cannot understand special terms and phenomena involved in film and television works, so in subtitle translation, these missing information should be added to facilitate audiences to understand meanings of original subtitles. The purpose of amplification is to make translation more accurately expressing meaning of original subtitles. Meanwhile, it should be noted that translation should conform to expression habits and grammatical rules of target languages. The sentence "I see into you..." was translated into "我能看到你的心。". Obviously, "心" was added by the translator, and "see" is not only the

person who sees you, but also knows your heart. In the process of subtitle translation, some important words are often amplified, and this kind of filling prevents defects of missing words in translation and produces some expression effects like original texts. Subtitle translation can express hidden content in subtitle source languages in an intuitive language.

### 3.2.3 Domestication

At present, domestication is the most commonly used method in Chinese translation activities, which tries to achieve dynamic and functional equivalence between target subtitles and original subtitles in order to help audiences better understand original texts. Domestication emphasizes audiences' feeling towards content of target texts, and takes audiences reaction as direction of translation, so as to clarify the natural order of target texts, reduce or even avoid translation deviation caused by cultural conflicts, and finally realize the purpose of multicultural communications. English original film and television subtitle translation usually focuses on target audiences, emphasizing the fit between target languages and the cultural background of the audiences. Many modifications are made on the basis of conforming to culture and language styles of original film and television works, so as to truly realize Chinese languages of imported English film and television works. The Chinese language attaches great importance to parataxis while the English language attaches great importance to hypotaxis, which results in great differences in sentence expressions between Chinese and English languages. Meanwhile, in the translation of English original film and television subtitles, we must pay close attention to characters' personality and emotional characteristics, and strive to make translated content fit story scenes, so as to make language content more abundant, real and colloquial as much as possible. Starting from the cultural differences between Chinese and English, the differences between the two regional cultures should be taken into account as far as possible, and words and phrases that conform to aesthetic habits and cultural taste of Chinese audiences should be selected as far as possible. At the same time, in view of characteristics of many historical allusions and aphorisms in English film and television works, the translation should not only be translated literally, but should look for similar ones from Chinese idioms and allusions, so as to make the translation more abundant. In the sentence "Our marriage is rock solid.", the translator adopts the translation strategy of domestication and adopts the Chinese idiom to translate it into "我们的婚姻坚如磐石。". If this sentence is translated into "我们的婚姻像岩石一样坚固" using foreignization , it will appear redundant and fail to achieve the effect of the source language. As a method opposite to foreignization, domestication plays an important role in translation. Culture is formed in the long-term common life of a country and its ethnic groups, and each ethnic culture has its own particularity, so it is sometimes necessary to use domestication to understand each other's culture.

## 4. Analysis on Desperate Housewives from the Perspective of Suprasegmental Phonemes

There are quite many classic lines and sharp dialogues in Desperate Housewives. Its style of lines is wise, playful, profound, funny and implicit. Characters to conversations often express true intention, either indirectly or gently. Audiences, through lines carefully reasoning, can realize characters' implication. This section analyzes subtitle translation strategies and methods of lines in Desperate Housewives from three aspects of suprasegmental phonemes: stress, rhythm and intonation.

Example 1.

Source language:

--Well, when Rex started going to those medical conferences,

--I wanted it in the back of his mind that

--he had a loving wife at home

--with a loaded Smith & Wesson.

Analysis: Bree Van De Kamp tells to her female friends about their husbands and families and says she expects her husband to be faithful to her at all times. So she jokes that her husband, even when he is not home, has to warn that there is a wife who is fierce and loves him at home, so he does not dare to cheat on her. The character stresses "a loving wife" and "a loaded Smith & Wesson", indicating that Bree Van De Kamp wants her husband to remember both. The translator tries to reduce redundant parts before emphasis parts. Therefore, the translator reduces "in the back of his mind" as the verb "明白".

Example 2.

Source language:

--I know someone who knows someone who knows an elf.

--And if any of you acts up,

--so help me, I will call Santa,

--and I will tell him you want socks for Christmas.

Analysis: Lynette Scavo warns her children to behave themselves at Mary Alice Young's funeral. She threatens them with socks and no other presents for Christmas if they misbehaves. The translator adds "你们只想要袜子" to "you want socks for Christmas". It is difficult for Chinese audiences to understand the meaning of socks instead of other gifts given to foreign children at Christmas without additional translation. With the amplification of "只", audiences can easily understand that such gifts are far from enough for foreign children at Christmas, which underscores the extent of Lynette Scavo's threat to her children. It shows how much Lynette Scavo wants the kids to behave at the funeral and how naughty her children are at ordinary times.

Example 3.

Source language:

--A piece of Mike's junk mail we got by mistake.

--I held onto it in case of an emergency.

Analysis: Susan Mayer wants to talk to Mike Delfino, but she has no excuse. Julie Mayer takes out Mike Delfino's flier that drops into Susan Mayer's house by mistake and uses it as an excuse for Susan Mayer to talk to Mike Delfino. When Julie talks about "emergency", she stresses it, and the translator domesticates it into the Chinese idiom "不时之需", which makes the translation more close to Chinese audiences and also shows Julie's mature and sensible personality.

Example 4.

Source language:

--But Lynette gave up her career to assume a new label.

--The incredibly satisfying role of full-time mother.

Analysis: Mary Alice Young is talking about Lynette Scavo's transition from a career woman to a stay-at-home wife. Mary Alice Young's original intention is to satirize Lynette Scavo who gives up her beautiful career and choose to be a hard full-time wife. The character pauses behind the irony of "The incredibly satisfying role" to draw audiences' attention to the following content. The "full-time mother" that followed is what the character really wants to emphasize. The translator reduces translation of the word "role" -- "无比幸福满足的全职太太", making the emphasis more prominent. If "role" is translated -- "无比幸福满足的全职太太的角色", the prominence of "full-time mother" is diluted.

Example 5.

Source language:

--If Mary Alice was having problems,

--she should have come to us. She should've let us help her.

--What problems could she have had? She was healthy,

--had a great home, a nice family. Her life was our life.

Analysis: Several housewives gather to speculate on the cause of Mary Alice Young's suicide, ranging from their incomprehension of her to their belief that she has something to answer for. There is pause when the character says "our life". The translator adds the word "翻版" to this sentence. This translation makes audiences more clearly feel housewives' empathy for Mary Alice Young, and also reveals the difficulties of their own lives from the side.

Example 6.

Source language:

--The little girl, why didn't she say anything?

--Your boys work quickly.

Analysis: Lynette Scavo's twin boys daubs paint all over a classmate when their nursery teacher is not looking. The teacher calls Lynette Scavo to school to try to transfer her twin boys to another school. Lynette Scavo can not accept that, and she wants to put blame on the little girl who is painted. "Why" and "work quickly" in this dialogue are raised in pitch and lengthens, showing Lynette Scavo's suspicion of the little girl's behavior and the teacher's strong dissatisfaction with Lynette Scavo's son. The translator expresses their doubts and dissatisfaction with Chinese words such as "一声不吭" and "下手太快", so that the two emotions are expressed more fully.

Example 7.

Source language:

--Lynette would've appreciated

--the irony if she'd thought about it.

--But she couldn't. She didn't have the time.

Analysis: The character uses rising-falling intonation. Mary Alice Young recounts how Lynette Scavo gives up her well-paid job because of her pregnancy and spends several years juggling full-time care for her four children. "Lynette would've appreciated the irony if she'd thought about it." is rising intonation which is a complex sentence containing a conditional adverbial clause, and "She couldn't. She didn't have the time." is falling intonation. The rising-falling intonation represents the contrast between Lynette Scavo's old life and her current one. The translator translates "But she couldn't. She didn't have the time" into "可惜她根本没时间", rather than translating the whole sentence literally. It highlights the cluttered nature of Lynette Scavo's present life, which is succinct and forceful.

Example 8.

Source language:

--You need to get back out there.

Analysis: Susan Mayer falls in love with her new neighbor Mike Delfino at first sight. But she is afraid to go after Mike Delfino. Because she is afraid of being hurt again, like she was hurt by her ex-husband. At this point, her daughter Julie encourages her to make the first move. The character Julie's intonation falls at the end of the sentence, indicating Julie's strong support for her mother's renewed friendship. The translator translates "there" as "社交圈", a word that is not often used by teenagers. This amplification not only makes the sentence more smooth, but also shows Julie's intelligence and maturity, which is more in line with the character.

Example 9.

Source language:

--She was known for her power lunches,

--her eye-catching presentations,

--and her ruthlessness in wiping out the competition.

Analysis: Mary Alice Young introduces Lynette Scavo's brilliant record as a strong woman before her marriage. She mentions Lynette Scavo's performance in the face of three situations, showing Mary Alice Young's love for Lynette Scavo as a strong woman in the workplace before her marriage. When talking about Lynette Scavo's three performances, Mary Alice Young uses rising-falling intonation, rising intonation for the first two performances and falling intonation for the last. The translator uses three Chinese idioms to translate these three performances, which makes the translation more orderly. The rhythmic intonation of Mary Alice Young's voice is matched by such a neat sentence pattern, which adds strength to the expression and highlights Mary Alice Young's sympathy and regret for Lynette Scavo, who became a housewife and left the workplace.

## 5. Conclusion

Based on research and analysis of the first four chapters, this chapter summarizes research on

English-Chinese subtitle translation strategies and methods from the perspective of suprasegmental phonemes, including findings and limitations of research and expectations for future research. This thesis aims to explore English-Chinese subtitle translation strategies and methods from the perspective of suprasegmental phonemes, exploring benefits of subtitle translation from the perspective of suprasegmental phonemes and how to translate English-Chinese subtitles from the perspective of suprasegmental phonemes. Taking subtitle translation in Desperate Housewives as examples, this thesis analyzes the application of subtitle translation strategies and methods from the perspective of suprasegmental phonemes, and summarizes the priority strategies and methods in subtitle translation. According to the case analysis, results are as follows: On the one hand, it is found that translators will have different translation effects when using different suprasegmental phonological features. Therefore, subtitling translators should consider audiences' contextual habits when choosing suprasegmental phonemes and subtitle translation strategies and methods, which may be more important than other influencing factors to some extent. The case analysis of subtitle translation strategies and methods in this thesis also shows that in English-Chinese subtitle translation, taking into account suprasegmental phonemes can help the translation to be carried out effectively, and it will be easier to express the original meanings of dialogues and connotations of plots. On the other hand, suprasegmental phonemes have become a creative perspective in subtitle translation. This thesis focuses on three aspects of suprasegmental phonemes: stress, rhythm and intonation. If translators can consider suprasegmental phonemes, they can quickly understand characters' meaning through stress, accurately obtain information through rhythm, and understand characters' attitude through intonation. In addition, factors mentioned above are very important for improving efficiency and quality of English-Chinese subtitle translation. Therefore, the study of subtitle translation strategies and methods from the perspective of suprasegmental phonemes is of great benefit to English-Chinese subtitle translation.

Despite the conclusion obtained, the present study is not flawless at all. Firstly, there is still room for improvement in the design of this research. Due to the lack of visualization software to support case extraction, results of case study lack objectivity. Therefore, in future research, visualization software can be used in research so that suprasegmental phonemes can be captured more accurately. In addition, cases used to analyze English-Chinese subtitle translation strategies and methods are not authoritative enough. Therefore, there will inevitably be some inappropriate or unsatisfactory translations in the thesis. In further research, it should be considered to consult some scholars or professors for more authoritative translation sources.

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