

A Study on Compression Strategies in the English Translation of Chinese Youth Film Titles

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Article History

Received: 08 / 02 / 2026

Accepted: 14 / 03 / 2026

Published: 27 / 03 / 2026

Abstract: Against the backdrop of increasingly frequent global cultural exchanges, Chinese cinema has also begun to implement the "going global" strategic decision. Therefore, the translation of film titles has become a key link in cross-cultural communication. As an important component of the Chinese film market, the translation of youth film titles not only needs to convey the core content of the films but also must consider the acceptance of the target cultural audience. Based on the theoretical framework of compression strategies proposed by Professor Wang Jianguo in Chinese-English Contrast and Translation, this study systematically analyzes the application of compression strategies in the English translation of Chinese youth film titles. The research categorizes "youth films" into thematic types such as romantic youth, campus youth, and cruel youth, selecting highly acclaimed films like *Soulmate*, *So Young*, and *Better Days* as representatives to analyze the specific application of compression strategies in their English-translated titles. Finally, it summarizes the patterns of using compression strategies in youth film title translation and points out the relationship between different compression strategies and film genres as well as thematic expression. The study finds that compression strategies are commonly employed in the translation of youth film titles, and different types of youth films tend to adopt different compression methods. This provides theoretical guidance and practical reference for the international dissemination of domestic films.

Keywords: *Youth films; Title translation; Compression strategies; Cross-cultural communication.*

How to Cite in APA format: Zhu, S. (2026). A Study on Compression Strategies in the English Translation of Chinese Youth Film Titles. *IRASS Journal of Arts, Humanities and Social Sciences*, 3(3), 53-59.

Introduction

Research Background

With the advancement of globalization, film, as a medium of mass culture, plays an increasingly important role in cross-cultural communication. In recent years, the Chinese film industry has flourished, with more and more domestic films entering the international market. Among them, youth-themed films have emerged in large numbers and attracted much attention. In this context, the translation of film titles directly affects the cross-cultural dissemination effect of the films. A good title translation not only needs to accurately convey the thematic content of the film but also must consider the linguistic habits and psychological aesthetics of the target culture audience. Youth films, as an important film type reflecting adolescents' growth, emotional experiences, and value exploration, blend elements such as trends, romance, cruelty, comedy, and alternative styles. Their titles often contain rich cultural connotations and emotional colors, possessing certain box office appeal and social influence. Therefore, the translation of film titles is particularly important in cross-cultural communication.

Youth films occupy an important position in Chinese film creation. Currently, the academic community has not yet clearly defined this concept. Some scholars believe that "the meaning of youth films, in terms of both age and theme, refers to films that showcase adolescents and their lives, growth, love, friendship, future, ideals, pursuits, vitality, and spiritual outlook." [1] Professor Dai Jinhua from Peking University defines youth films as "films that reveal the sadness and pain of youth, the embarrassment and

monotony of the growth process, the blows and sorrow, as well as the infinite pursuit and longing for a better future." [2] With the gradual awakening of adolescents' personal consciousness, domestic youth films have become one of the film types with large creative output and good market returns, gradually forming various youth film types including romantic youth, campus youth, and cruel youth. [3] These different types of youth films have their own characteristics in narrative style, thematic expression, and aesthetic orientation, and their titles also possess different intrinsic meanings.

Current Research Status

In the field of translation studies, film title translation has always been a focus of scholarly attention. However, research perspectives and methods mostly explore title translation strategies and methods from theoretical perspectives such as Skopos theory, functional equivalence, or cultural adaptation. Wang Yubo and Zhu Lizhen (2018), based on a parallel corpus study, pointed out the significant phenomenon of "multiple translations for one title" in film title translation and emphasized that its essence is the embodiment of cultural variation translation strategies. [4] Wen Hongyu (2020), from the perspective of cross-cultural communication, criticized the phenomenon of "cultural aphasia" in the English translation of Chinese film titles, emphasizing the importance of cultural awareness and accurate transmission in translation. [5] Tian Chunlin (2021), taking horror films as an example, explored the necessity of domestication strategies (such as simplifying complex cultural images into expressions familiar to



the target audience) in film title translation, pointing out their role in reducing viewers' cognitive load and enhancing market acceptance.[6] Bai Ri (2024), starting from Skopos theory, pointed out that film titles have triple functions: informative, aesthetic, and commercial. Therefore, film title translation should be oriented towards realizing textual functions.[7] These studies generally believe that film title translation is not only a language conversion activity but also a cross-cultural communicative act, requiring comprehensive consideration of multiple factors such as cultural adaptability and commercial value transmission. However, although existing research extensively covers various film types, there is a lack of systematic and specialized research on title translation strategies specifically for "youth films," which have a unique thematic type. Furthermore, most studies approach from macro perspectives such as culture, purpose, or function, while research on the micro perspective of how specific translation strategies are applied in title translation remains relatively weak. The compression strategy theory proposed by Professor Wang Jianguo in his book *Chinese-English Contrast and Translation* precisely provides a new theoretical perspective for this. This theory, based on systematic differences in grammatical structure, expression methods, and cognitive orientation between Chinese and English, proposes three strategies: focusing compression, corresponding compression, and prospective compression, explaining how to achieve effective information transmission through structural adjustment in Chinese-English translation. This theory has been initially applied and validated in fields such as political document translation, but research in film title translation, especially for youth films, is still a blank.

In summary, domestic research on film title translation tends to be macro in methodology and diverse in perspective, achieving many significant results. However, there is still room for exploration in in-depth research targeting specific film types (such as youth films) and micro, specific translation strategies (such as compression strategies). This provides an entry point for this study to focus on youth films and analyze compression strategy theory.

Research Significance

This study aims to fill this research gap. Using Professor Wang Jianguo's compression strategy theory as a framework, it systematically analyzes the language conversion phenomena in the English translation of youth film titles. The research selects representative cases of youth film title translations in recent years, classifying them according to film types, to explore how different types of youth films apply compression strategies in title translation to achieve cross-cultural adaptation. Through this research, it can reveal the patterns of using compression strategies in youth film title translation, provide theoretical and practical guidance for the international dissemination of domestic films, and also contribute to the theoretical development in the field of translation studies.

Basic Concepts of Compression Strategies

Based on the fundamental differences between Chinese and English, "compression" is the core method and necessary strategy in the Chinese-English translation process. It does not refer to the simple deletion of information, but a three-dimensional, comprehensive semantic and cognitive reconstruction aimed at making the target text conform to English's bounded and prospective expression habits. Comparing Chinese and English, two main differences can be found, namely, differences in boundedness and cognition.

Differences in Boundedness: Chinese thinking and expression tend towards holism, fuzziness, and fluidity. The logical relationships between sentences and sense groups are often implicit in the context, with relatively loose formal boundaries. English thinking and expression emphasize clarity, logic, and hierarchy, tending to use explicit grammatical and logical markers (such as subordinate structures, connectives) to delineate the boundaries of information units and distinguish primary from secondary information.

Cognitive Differences: Chinese narration often bases itself on the current or past perspective for description and review, presenting "process" and "experience." English expression has a stronger "prospective" tendency, accustomed to presupposing results, conclusions, or definitive statements in the expression, presenting "result" and "assertion."

These two differences work together, so that when translating from Chinese to English, the translator must understand and reconstruct the meaning of the source text. The core method for this is the "compression strategy."

Basic Classification of Compression Strategies

Compression is an adjustment strategy used in the translation process to achieve equivalent transmission of meaning. It runs through all levels of vocabulary, syntax, and discourse. From an observational perspective, it can be divided into:

Vertical Compression (Boundedness Compression): Mainly based on the "boundedness" requirement of English, its essence is classification and focusing. That is, when translating into English, distinguish the primary and secondary relationships of information according to the logical habits of English. In word choice, it may tend to use derived words (forming more abstract or precise words with roots & affixes); in sentence construction, prioritize establishing the subject-predicate backbone, with secondary information forming clauses, phrases, etc.; in text construction, highlight the topic sentence or main logic, forming a tree-like writing structure.

Horizontal Compression (Prospective Compression): Mainly based on the "prospective" consciousness of English, its essence is perspective advancement, i.e., thinking one step further. It refers to advancing the observation perspective or cognitive stage of the original text one step further along the event timeline or logical line during English translation, using expressions closer to conclusions, results, or known states to imply the processes, conditions, or uncertainties described in the original text.

Vertical Compression (Boundedness Compression) and Horizontal Compression (Prospective Compression) work together in the Chinese-English translation process, complementing each other to achieve better translation and cross-cultural communication effects.

Specific Techniques of the Two Compression Types

The two compression types can be divided into various application techniques according to different contexts and text types, as follows:

Vertical Compression (boundary compression): This is a fundamental, normalized compression to address general differences between Chinese and English. Its purpose is to establish a clear information structure and logical hierarchy in the English translation. Typical techniques include.

Categorical Compression	Prioritizing parallel information or reclassifying it according to English logical categories.
Modifier Deletion/Semantic Merging	Deleting redundant modifiers or merging dispersed semantics into core vocabulary.
Implicit Meaning Compression	Implying the explicit specific meaning of the original text in the extended meaning or context of the translated word.
Fixed-point Compression	Converting Chinese run-on sentences into an English subject-predicate core, with other information arranged at fixed points.

Horizontal Compression (forward-looking compression): This is a more distinctive and significant compression strategy in Chinese-English translation, which embodies the forward-looking cognitive advantage of English. Its most notable feature is: the translation shows a "n+1" lag in cognitive development stage relative to the original, meaning the

original is in a certain cognitive state (such as possibility, process, question), and the translation directly points to the next stage caused or associated with that state (such as certainty, result, answer), thereby achieving meaning condensation and sublimation. Main techniques include:

Possibility to Certainty	The implicit meaning of "possibility" in Chinese is rendered as "certainty" in English.
Condition to Fact	Chinese sentences expressing conditions are translated into English sentences expressing facts.
Equality to Disparity	Chinese base-level expressions are translated into English comparative or superlative expressions.
Affirmation to Negation	Chinese affirmative expressions are converted to English negative expressions.
Process to Result	Chinese process narratives are converted to English result presentations.
Question to Answer	Chinese interrogative sentences are converted to English declarative sentences.
Concrete to Abstract	Chinese concrete processes are converted into English abstract expressions.
Active to Passive	Chinese active voice expressions are converted to English passive voice expressions.
Unknown to Known	Unknown information in Chinese is converted to known information in English.
Matter-telling to Thing-telling	Chinese matter-oriented expressions are converted to English thing-oriented expressions.
Induction to Deduction	Chinese inductive narratives (straightforward) are converted to English deductive narratives (clear hierarchy).

In summary, the theoretical framework of this study is based on Chinese-English differences, with "compression strategy" as the general theoretical framework, divided into "boundary compression" and "forward-looking compression," and summarizes specific techniques corresponding to the two types, forming a layered analysis system for systematically observing and analyzing the selection of compression strategies and cross-cultural communication effects in the English translation of youth film titles.

Analysis of Compression Strategies in the Translation of Youth Film Titles

As an important part of the Chinese film market, youth film titles often contain rich cultural connotations and emotional expressions. In the process of cross-cultural communication, the translation of these titles needs to overcome the dual obstacles of language and culture to achieve effective information transmission and emotional resonance. Based on the theory of compression strategies, this chapter will analyze the English translation of Chinese youth film titles according to three types: romantic youth, campus youth, and cruel youth. It selects films with high praise and likes on multimedia platforms such as Douyin as examples to explore the application of compression strategies in the title translation of different types of films.

Compression Strategies in the Translation of Romantic Youth Film Titles

Romantic youth films focus on emotional experience, emphasizing the depiction of emotional entanglements and emotional awakening during growth. The titles of such films are often poetic and metaphorical, with implicit expressions and rich emotions. Therefore, in the process of title translation, how to compress and transform this implicit emotional expression into an intuitive form that English-speaking audiences can understand is crucial. Based on audience comments and feedback on multimedia platforms, this section selects the highly acclaimed film *Soul Mate*(七月与安生) to analyze the application and effect of compression strategies in its title translation.



The film *Soul Mate* tells the story of two best friends who grew up together since childhood — Qiyue and Ansheng. Due to the whims of fate, they fall in love with the same man, "Jiaming," and ultimately, due to different values and lifestyles, they meet completely different ends.

Qiyue is a typical "good girl," quiet and well-behaved, living a routine life. She pursues stability and comfort and is the apple of her parents' eyes. Ansheng is rebellious and unrestrained, craving freedom and adventure. She comes from a single-parent family and starts fending for herself in society after middle school. She is fragile inside, lacks a sense of security, always seeks attention, but completely fails to protect herself. From the moment they entered middle school, Qiyue and Ansheng became friends by fate. Their personalities are completely different, yet they are drawn to each other. At 18, they meet Su Jiaming, a refreshing and handsome campus heartthrob who captures both girls' hearts. However, Jiaming's indecisiveness makes it difficult for him to choose between Qiyue and Ansheng. To allow Qiyue and Jiaming to be together, Ansheng chooses to leave her hometown alone and venture to Beijing. When Qiyue and Jiaming are about to get married, Jiaming flees the wedding. Qiyue is devastated; she begins to give up her stable job and lifestyle, choosing to travel around. However, during her wanderings, she discovers she is pregnant with Jiaming's child. She dies from postpartum hemorrhage after giving birth. Ansheng raises Qiyue's child and writes the story of herself and Qiyue into a novel. Ansheng believes that in that other world, Qiyue finally lives a happy life.

If we look closely at the names of the two female protagonists, we find profound meaning:

On the surface, the word "七月 (Qiyue)" in Chinese is a clear time indicator, referring to the seventh month of the year; on a deeper level, the seventh lunar month is both the "Ghost Month" and the "Month of Gratitude" in Chinese folklore, a common perception of duality. The classic image of "July Fire" in the Book of Songs also indicates that "July" is the period transitioning from scorching heat to cool autumn. This connotation hints at the tragic fate of the protagonist "Qiyue": originally a stable person, after quarreling with her best friend "Ansheng," she chooses a wandering life and eventually dies at 27 from hemorrhage after giving birth to "Jiaming's" child.

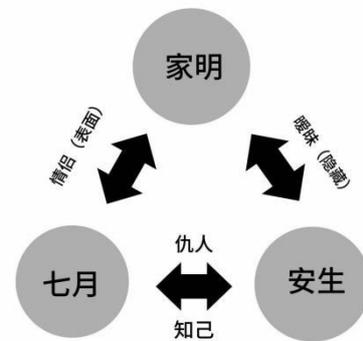
The word "Ansheng" in Chinese means a stable and peaceful life; it also refers to a person who behaves contentedly and does not cause trouble. Its inner meaning points directly to the

most fundamental desire of the human heart — the longing for a state of stable and peaceful life. It refers not only to external stability but also to inner peace of mind. This connotation also indicates the ending of the protagonist "Ansheng": originally always pursuing freedom, after her best friend "Qiyue" dies at 27, she chooses to return to a stable and plain life.

Analysis of the relationship between Qiyue and Ansheng: They are sisters, soulmates, and "enemies." Specifically, it can be summarized as:

- Soul-connected sisters: They share their youth, understand each other, and are pillars of each other's spiritual world.
- Emotional "enemies": Due to falling in love with the same man, Jiaming, jealousy, concealment, and hurt arise between them.
- Intertwined mirror images of fate: They envy each other's lives and ultimately, to some extent, live like the other.

The emotional entanglement among Qiyue, Ansheng, and Su Jiaming can be represented by the following simple diagram:



The Chinese title "七月与安生" is composed of the juxtaposition of the two female protagonists' names, implying that the film revolves around the complex relationship between them. Personal names are terms with strong boundedness, so the Chinese title is a combination of terms with clear boundaries. Typically, term-based film titles are often translated literally, such as directly transliterating as Qiyue and Ansheng. However, due to occasional cultural barriers, literal translation might make it difficult for foreign audiences unfamiliar with the Chinese context to intuitively understand the film and grasp its emotional theme — the complex spiritual connection beyond ordinary friendship between the two girls.

Therefore, the translator abandoned literal translation and instead chose an English compound word with equally strong cultural boundedness: *Soul Mate*. What is *Soul Mate*? It is a compound word composed of "soul" and "mate," which has been widely used in modern English since the mid-19th century. Its etymological structure itself emphasizes a deep connection at the soul level. The Cambridge Dictionary defines it as "someone who you have a special relationship with, and who you know and love very much." This concept can be traced back to Plato's Symposium in ancient Greek philosophy, which discusses the idea of the soul seeking its other half. In Eastern culture, the highly corresponding concepts are "知音" (understanding friend) or "知己" (soulmate), also emphasizing spiritual congruence and mutual understanding.

Soulmate does not exclusively refer to a romantic partner. It can refer to kindred spirits or close friends who work tacitly together, like Qiyue and Ansheng in the film.

From a translation strategy perspective, the English title of this film adopts a "strong boundary expansion" strategy. Usually, in Chinese-English translation, "compression" or "domestication" is applied to culturally loaded content, but here, a strong boundary expansion is actually performed. Although the form seems more ambiguous, the content becomes more precise:

The original title consists of specific personal names; Soul Mate is an abstract relational noun. In terms of literal correspondence, it indeed becomes more "obscure."

However, this conversion points directly to the film's core — the love-hate intertwined, fate-fused soul relationship between the two girls. It transcends specific names and directly evokes the audience's resonance with the multiple meanings of "soulmate."

For international audiences, *Soul Mate*, as a clear concept, can more quickly and deeply convey the film's themes of "companionship, understanding, love, and growth," avoiding the cultural barriers that literal translation might bring.

Therefore, although the English title *Soul Mate* does not retain the specific reference of the original name, it chooses a concept with equally strong boundedness, achieving successful cross-cultural communication. It skillfully interprets the profound connection between Qiyue and Ansheng — being sisters, soulmates, and "enemies" due to love and fate — through the term "soulmate," making it easier for foreign audiences to understand and resonate with.

Compression Strategies in the Translation of Campus Youth Film Titles

Campus youth films are set against the backdrop of campus life, focusing on the protagonists' growth process during their youth. The titles of such films often have a strong sense of scene and immersion, either directly reflecting campus life or expressing collective youthful nostalgia. In the English translation process, how to retain their emotional core and realistic reference while making them conform to the cognitive and aesthetic habits of English-speaking audiences is key to translation. This section selects the top film *Fleet of Time* from the list of top ten campus films recommended on the Internet to analyze the specific application of compression strategies in the translation of campus youth film titles.



The film *Fleet of Time* tells the story of a group of friends — sunny boy Chen Xun, beautiful girl Fang Hui, pure-hearted boy Zhao Ye, warm gentle guy Qiao Ran, and bold goddess Lin Jiamo — spanning fifteen years of their youth, memories, and friendship from entering middle school to graduating from university.

The story begins when Chen Xun, attending a high school friend's wedding, coincidentally recalls his first love, Fang Hui. Chen and Fang met in high school, and became lovers lasting over a decade. During their youth from high school to university, amidst memories from the millennium to the SARS epidemic, their emotions sprout, sublimate, and finally end helplessly.

Together with their friends Qiao Ran, Lin Jiamo, and Zhao Ye, they serve as a microcosm of the entire post-80s generation. They once remained steadfast for love, holding onto the initial purity in their hearts, and were also toyed with by fate, tortured and bruised because they refused to give up. In the fleeting years, they tenaciously grew into adults but helplessly lost each other.

This unforgettable memory allows Chen Xun, now over 30, to let go of life's regrets, regain the courage of his youth, and resolve to start over, following the clues of memory to find Fang Hui and pursue the sunny, brilliant days of that fleeting time.

Baidu Baike explains "匆匆" as a Chinese adjective describing a state of fleeting time or hurried action. The Chinese title "匆匆那年" is a typical process-oriented expression: "匆匆" vividly depicts the urgency and fluidity of time passing with reduplication, while "那年" (that year) refers to a specific, flowing memory. Therefore, the entire phrase implies "time being remembered," emphasizing a linear, unfinished, and permanently ongoing dynamic process, conforming to the Chinese language's preference for process and dynamism.

Its English translation *Fleet of Time* employs a prospective compression strategy, completing a transformation from "dynamic process narrative" to "static result presentation". When handling the word "匆匆," the translator did not directly translate its action-oriented nature with a verb or adverb but chose a metaphorical noun "Fleet" (in the Cambridge Dictionary, one of its core meanings is "a group of vehicles or ships that move together, especially for a particular purpose," often extended to mean a rapidly moving group). This choice transforms "time" from a process (passing hastily) into a static entity (time sweeping by like a fleet). Thus, *Fleet of Time* does not constitute an ongoing action but uses metaphor to represent a static result. It no longer describes "how time passes hastily" but directly presents the static factual result that "the essence of time is precisely this: it passes quickly." The "hasty" attribute of time is prospectively pushed back and implied within the deeper meaning of "fleetness, transience" carried by the metaphorical noun "Fleet" itself.

This shift from dynamic to static, from process to result, deeply aligns with the English preference for static, clear boundaries, and emphasis on nouns and abstract concepts in linguistic expression. It transforms the originally Eastern, narrative, experiential title into a concise, elegant, philosophical, and easily disseminated poetic fragment within the English cultural context, better suiting the cognitive path of English-speaking audiences who grasp abstract emotions through concrete metaphors.

Therefore, translating "匆匆那年" as *Fleet of Time* is far from simple free translation; it is a prospective strategy that compresses the flowing process in Chinese into a static result in

English. This transformation not only faithfully conveys the core emotion of the original title about "the transience of time" but also considers the acceptance and linguistic habits of English-speaking audiences, enhancing the cross-cultural communicative power of the title. It is a paradigmatic example of the successful application of the "prospective compression" strategy in film title translation.

Compression Strategies in the Translation of Cruel Youth Film Titles

Cruel youth films deeply depict the trauma, marginalized situations, and existential dilemmas during adolescent growth. Their themes are heavy, with strong realism and social critical consciousness. Their titles are often full of tension, metaphor, or stark poetry, directly or indirectly reflecting the harshness of reality. In cross-cultural translation, balancing the original work's artistic edge, emotional weight, and the target audience's cultural acceptability is the core challenge of translation. This section takes the highly representative film *Einstein and Einstein* (狗十三) as an example to analyze the specific application and functional realization of compression strategies in the English translation of a cruel youth film title.



The film *Einstein and Einstein* tells the story of 13-year-old girl Li Wan during her growth process. Li Wan has just started middle school and lives with her elderly grandparents. Her mother left home when she was young, and her father remarried and had a younger brother with her stepmother. The father anxieties about how to inform Li Wan of the newborn's arrival, but unexpectedly an argument occurs over schoolwork. To appease his daughter, the father decides to buy her a puppy. Li Wan, who loves physics, names the puppy "Einstein." However, the puppy goes missing in an accident. Li Wan is inconsolable over Einstein's disappearance, causing unrest in the family. To soothe Li Wan, the family replaces Einstein with another dog of the same breed. Under the pressure of the whole family, Li Wan becomes increasingly silent. The addition of the stepmother and new brother makes Li Wan feel like an outsider. When the family calls the new dog "Einstein," she begins to realize she cannot escape the lies woven for her by the adult world.

The Chinese title "狗十三" is a combination of two keywords. "狗" (dog) is the pet "Einstein," and "十三" (thirteen) is a metonymy referring to the girl Li Wan. The Chinese title emphasizes "telling about matters": the close relationship between the "dog" and the "female protagonist Li Wan." It also implies that the "female protagonist," like the pet dog Einstein, is humble and

tamed under the so-called "adult power." The juxtaposition of the two metaphorically points directly to the "domestication" and erosion of individual will experienced by adolescents in a harsh social environment, possessing distinct social critique.

The English title of this film is rendered as *Einstein and Einstein*:

(1) Einstein is the name Li Wan gives to her first dog, originating from the girl's passion for physics. It represents her scientific dreams and loneliness. Einstein symbolizes Li Wan's untainted innocence and spiritual sustenance, her pure emotional projection, and her independent power of naming, embodying the protagonist's individual will.

(2) This Einstein is not that Einstein. The English title uses the rhetorical device of repetition to emphasize emotion. The two "Einsteins" refer to the names of the two dogs. Li Wan's first Einstein is lost; her parents buy another dog of the same breed and lie, claiming it is the same dog. This act of forcibly imposing the same name symbolizes the thirteen-year-old Li Wan being forced to accept the lies of the adult world (like the family deceiving her with a substitute dog). When the second Einstein is sent away, it implies she finally gives up resisting. The reduplication of "Einstein" refers to a kind of emotional violence and the brutal erasure of individual will, symbolizing the protagonist's "subjugation."

(3) Conversion from "Matter-telling" to "Thing-telling" expression. The Chinese title, through the juxtaposition of "dog" and "thirteen," positions the "narrator" within the event, observing the situations of Einstein and Li Wan. This "being within the situation" narrative method is distinctly more subjective, a typical "matter-telling" expression. The English title, rendered as *Einstein and Einstein*, retains only the dog's name, positioning the narrator outside the situation, telling the story of two "dogs" from an onlooker's perspective. This narrative method is more objective, a typical "thing-telling" expression.

The film *Einstein and Einstein* uses the dog as a metaphorical vehicle to profoundly reveal the pain of growth wherein adolescents are forced to compromise and lose themselves under family and social discipline, criticizing the suppression of individual nature by Chinese-style education. The English title, *Einstein and Einstein*, accurately captures the metaphorical vehicle, allowing the audience to clearly feel the impact of the core emotion.

Research Conclusions and Implications

Based on Professor Wang Jianguo's theory of compression strategies, this study systematically examined its application in the English translation of youth film titles. Through the analysis of translation cases of three typical youth film types — romantic youth, campus youth, and cruel youth—this study reveals the universality, regularity, and functionality of compression strategies in such translation practices, providing references for theoretical research and practical operation in related fields.

Research Findings

The main findings of this study can be summarized in the following two points:

First, compression strategies are the core means for youth film titles to achieve effective cross-cultural communication. Research shows that due to significant differences in expression habits, cognitive logic, and cultural load between Chinese and

English, literal translation often fails to realize the informative, aesthetic, and commercial functions of titles. Whether it is the process-to-result transformation embodied in translating “匆匆那年” as *Fleet of Time*, or the matter-telling-to-thing-telling conversion involved in translating “狗十三” as *Einstein and Einstein*, both demonstrate the necessity of compression strategies for bridging linguistic and cultural barriers and reconstructing the expression of the target text.

Second, the essence of compression strategies is adaptive reconstruction serving cross-cultural communication, not simple information deletion. Case analysis indicates that successful compression does not sacrifice the original meaning but creatively reorganizes the original meaning through compression. Although abandon some literal information from the Chinese original titles, they more accurately capture and convey the core spirit of the film, better aligning with the target audience's reception psychology and cultural context, embodying the communicative essence of translation.

Research Value and Significance

At the theoretical level, this study successfully applies the compression strategy theory, primarily used for macro-text analysis, to the translation study of "micro-texts" such as film titles, validating and extending the application boundaries of this theory. Through detailed analysis of specific cases, it deepens the understanding of the application mechanisms of compression strategies in Chinese-English translation, particularly regarding how to skillfully achieve cultural adaptation and emotional transmission.

At the practical level, this study provides operable strategic references for film title translation, especially for the international dissemination of youth films. The compression strategies summarized in the study (such as matter-telling to thing-telling, process to result, etc.) can offer translators preliminary directions for strategy selection. At the same time, the study also suggests to

film distributors that title translation needs to comprehensively consider the film type, thematic core, and target market culture. Flexible compression strategies are an important part of achieving commercial success and cross-cultural communication.

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