

# Exploring Subtitle Translation in *Desperate Housewives* from the Perspective of Pragmatic Adaptation Theory

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## Abstract

This paper bases on Verschueren's pragmatic adaptation theory and examines examples of subtitle translation from *Desperate Housewives*. It focuses on three dimensions of adaptation to the mind, social, and physical world to explore how translators achieve effective communication and preserve humor through pragmatic adaptation. This paper aims to understand how translators adapt their strategies when translating subtitles for American TV series.

**Keywords:** Subtitle Translation; *Desperate Housewives*; Adaptation Theory.

## 1. Introduction

As a crucial medium of trans-cultural communication, subtitle translation bears greater obligations of pragmatic aptness because of the spontaneity and the limitation of spaces it involves. This has elicited a lot of interest among researchers. Being a traditional American soap opera, *Desperate Housewives* is defined as dialogues rich in metaphors, colloquialisms, as well as emotional conflict, all of them being set within the framework of family values. In nearly every episode, the plot design of *Desperate Housewives* shows the housewives' language adjustments based on different contexts. The core conflict of the show lies in "secrets" — the characters' language largely relies on "psychological adaptation" to cover up or imply secrets. While adhering to social norms and conventions, their language also makes immediate adjustments as scenarios and interlocutors change. These make it ideal for research on pragmatic adaptation. In general, as a prominent case study, *Desperate Housewives* demonstrates the interaction between language learning, translation studies, and cultural difference understanding <sup>[1]</sup>. However, few studies have examined how its subtitle translation achieves communicative and humorous effects from a multi-dimensional perspective. Based on the three-dimensional framework of Pragmatic Adaptation Theory—adaptation to the mind, social, and physical world, this study analyzes the adaptive translation of typical dialogues in the series, such as "metaphorical dialogues," "awkward situation dialogues," and "idiomatic dialogues." The aim is to provide practical references and examples for improving pragmatic adaptation and preserving humor in subtitle translation.

## 2. Theoretical Overview

According to Verschueren, the use of language is a dynamic and ongoing process of selection. This act of choosing, whether conscious or unconscious, and whether motivated by extra-linguistic factors (such as social, cultural, cognitive, or contextual influences) or intra-linguistic reasons (such as grammar, phonology, or semantics), constitutes the core of human communication. Language has three properties which are variability, negotiability and adaptability. Adaptability is a cognitive process and a mechanism of language use, whereas variability and negotiability are the contents of adaptation. Then, it can be analyzed in the following four angles, namely, contextual correlates of adaptability, structural objects of adaptability, dynamics of adaptability, and the Salience of the adaptation process <sup>[2]</sup>.

### 2.1 Adaptation Theory

This paper centers on three aspects of contextual adaptation: adaptation to the mental world, the social world, and the physical world. Adaptation to the mental world is about how the choices made in language correspond to the inner psychological conditions of the communicators, such as implicit variables such as motivations, emotions, cognitions, and intentions. This entails manifesting inner psychological activities externally in such a manner that facilitates congruence with the cognitive as well as the effective framework of the audience, bding mutual understanding as well as empathy. This aspect applies especially to the context of audiovisual communication, where the verbal utterances of the characters usually

present windows to their inner lives, forcing the translator to set their choices with utmost care to represent the psychological nuances authentically.

Adaptation to the social world focuses the dynamic alignment of the use of language with social order and cultural formulas. This includes the identification of the normative expectations that surround communication within particular social environments and the modification of the use of language to meet them. In cross-cultural translation, this aspect assumes particular complexity since the translator must move between the source culture social conventions and the conventions of the receiving audience. By aligning expressions to fit within the recognized cultural templates, the translators can maximize the naturalness and pertinence of the dialogue to the receiving viewership as well as the retention of the desired social nuances of the original expressions.

Adaptation to the material world is concerned with the alignment between choices in language and objective material conditions, such as observable external variables like time, location, property of events, as well as situational environment [3]. This aspect complements or supports objective information so that communication remains rationally grounded in the true context. In subtitle translation, material world adaptation typically entails the conversion of abstract references to concrete images that converge with the audience's perceptive experience so that comprehension can be enhanced as the situational fit of the dialogue is maintained.

In brief, the ultimate notion of Contextual Level of Pragmatic Adaptation Theory is that the use of language is one of adaptation to context. The context is not a rigidly defined or pre-existing framework, but a dynamic system that is acted upon as well as co-constructive with linguistic selections. Linguistic selections adapt to prevailing contextual conditions as much as they construct or modify the context itself to realize communicative purposes. This two-way interaction between language as well as context highlights the significance of taking up a flexible audience-oriented strategy in the field of translation, especially in media communication where communication is time-bound as well as depends to a great extent on multimodal signals.

## 2.2 Subtitle Translation and Pragmatic Adaptation Theory

As an indispensable channel of inter-cultural communication, subtitle translation essentially acts as a dynamic process of perpetual linguistic decision-making adaptation. Unlike other translations, audiovisual subtitling entertains a general audience and functions with substantial spatiotemporal as well as technical constraints [4]. Audiovisual subtitling needs to transmit cultural significance within limited screen area and time with amenability to the cognitive orientation of the receiver audience. Therefore, the translators need to negotiate contextually the grammatical characteristics, expressional conventions, as well as cultural discrepancies, reaching beyond the strict projection of the word.

Pragmatics—the study of how context influences meaning—directly shapes how translators interpret source texts and choose equivalent expressions. It provides a framework for understanding how cultural background affects interpretation and how subtle wording changes can alter a viewer's perception. As a central pragmatic framework, Pragmatic Adaptation Theory emphasizes that language use involves dynamically adjusting choices to fit the communicative context, including the audience's mental world (cognition, emotions), social world (norms, values), and physical world (time, space, situation).

Through this three-dimensional framework, translators can produce subtitles that are effective with the psychological anticipation of the target audience, consistent with their cultural values, and congruent with their situative realities. This practice transcends word-for-word translation to express both the form meaning as well as the deeper pragmatic effect of the source dialogue. The ultimate goal is to achieve "pragmatic equivalence," ensuring that the translated subtitles produce an effect on the target audience comparable to the original while remaining natural and accessible within the target culture.

## 3. Case Analysis

Pragmatic adaptation is divided into two dimensions: communicative adaptation and non-communicative adaptation. This paper selects the adaptations to the mental world, physical world and social world within the scope of communicative adaptation. The following cases specifically focus on the translation of dialogues between characters in *Desperate Housewives*, aiming to analyze how the YYDS subtitle group managed to preserve the dramatic tension while converting the expressions into ones that conform to the Chinese contextual usage habits. In addition, the corpus of the following examples is all sourced from the first and second seasons of *Desperate Housewives*. Hereinafter, ST will be used as the abbreviation for "source text" and TT for "target text".

### 3.1 Adaptation to the Mental World

Communication is a dynamic process, in which communicators proactively perceive, predict and adapt to the psychological activities and behavioral tendencies exhibited by all parties involved in the interaction. Among these, adaptation to the psychological world focuses on communicators' motivations, emotions, personalities, purposes and other factors, which collectively influence their language choices. Therefore, the translation process needs to adapt to the different psychological worlds of the source language and target language audiences: it should capture the motivations, emotions and intentions implied in the source text, while also considering the audience's cognition, emotional threshold and cultural background. This enables the audience to empathize with the characters' psychology and maximizes the emotional resonance of the subtitles. This paper explores the language choices of subtitle groups.

### Example 1

#### ST:

George: I hate people who own precious flowers and don't know how to take care of them.

Rex: You know what I hate? Weeds. They pop up and you have to work so hard to get rid of them.

George: I find, with the right chemicals, you can get rid of almost anything.

#### TT:

George: 我讨厌那些好花在手却不懂得好好珍惜的人

Rex: 知道我讨厌什么吗? 杂草。它们突然冒出来, 你得很费力才能除掉。

George: 我发现, 只要有合适的药物, 你几乎可以除掉任何东西。

In this dialogue, Bree and her husband Rex encounter her friend George while flower shopping. Rex sees George as a love rival and dislikes his wife's association with him. This seemingly casual conversation about gardening is, in fact, a metaphorical battle between the two men over Bree, filled with hostility and veiled threats. The translator uses the four-character phrase "好花在手" (literally holding precious flowers) to intensify the meaning of "cherishing," reflecting George's admiration for Bree. This phrasing concisely conveys George's view of Bree as a cherished person and implies that Rex has failed to make her happy, thereby "wasting" her. Describing weeds as "突然冒出来" (suddenly popping up) and "很费力除掉" (working so hard to get rid of them) emphasizes their intrusive and persistent nature, reflecting Rex's perception of George as a threat to his marriage. This makes the audience instantly understand Rex's vigilance and rejection of George.

The subtitlers' use of semantic contrast between surface-level small talk and underlying confrontation effectively fulfills the requirement of adapting to the mental world. The translation retains implicit humor, allowing the audience to clearly perceive the characters' psychological states while avoiding overt conflict, thus making the "hidden battle" a source of humor.

#### ST :

Bree: Doesn't it require a large entrance fee, one that you can't afford by yourself?

Andrew: Are you blackmailing me into coming to dinner?

Bree: Oh, you don't know the lengths I'd go to for even seating.

#### TT :

Bree: 好像你自己并没有能力负担该俱乐部高额的入会费吧。

Andrew: 你这是要挟我出席晚餐吗?

Bree: 你不知道我会为每个座位安排费尽心机吧。

In this dialogue, Bree is organizing an important family dinner and wants everyone, including Andrew, to attend to present a "perfectly harmonious" family image. Andrew, however, refuses, preferring to spend time with his new friends. Bree seizes on Andrew's weakness—his desire to join a club but lack of funds—and subtly pressures him by implying she will cover the cost only if he attends the dinner. The term "blackmailing" is translated as "要挟" (coercion) rather than "勒索"

(extortion), as the former better suits the context of forcing attendance at a dinner, aligning with Andrew's psychology of resentment toward being compelled. The phrase "the lengths I'd go to" is idiomatically translated as "费尽心机" (going to great lengths), vividly expressing "making extreme efforts to achieve a goal." This adapts to Bree's psychology of emphasizing her dedication to seating arrangements. The idiom feels more natural in Chinese than a literal translation and highlights the character's determination. Bree's final line—exaggeratedly stating she would "go to great lengths" for seating—is key to the humor. The translation successfully conveys the psychological conflict between the characters, effectively reflecting adaptation to the mental world.

### Example 3

#### ST:

Eddie: So what's gonna happen to little creepy when he gets here?

Eddie: Be careful to bob and weave as he tries to blow your head off?

Susan: You know, Eddie, could you just back off?

Susan: I mean, the truth is, we're probably never gonna find Zach anyway. It's a needle in a haystack.

Eddie: Oh, I see.

Eddie: And then you'll still come off as little Miss Perfect, self-sacrificing girlfriend, putting his needs ahead of yours.

Eddie: Oh, why you conniving little shrew.

#### TT:

Eddie: 如果那个小怪物回来了 你打算怎么办?

Eddie: 担心他把你的脑袋打开花 而小心翼翼地躲闪吗?

Susan: 伊迪, 离我远点好吗?

Susan: 事实上, 我们也许永远都无法找着扎克了。难度简直相当于大海捞针。

Eddie: 哦, 我懂了。

Eddie: 而你仍然可以扮演完美小姐的角色, 俨然一个自我牺牲的女朋友, 视他的利益高于你的利益。

Eddie: 原来你这个小泼妇也心思缜密啊。

In this dialogue, Mike's son Zach has been missing for a long time, and finding him is extremely difficult. As Mike's girlfriend, Susan feels obliged to support his search but is inwardly fearful of Zach's return due to his unstable mental state and past threats toward her. Eddie notices Susan posting missing person flyers and mockingly asks how Susan will handle it if Zach returns, highlighting Susan's internal conflict between her supportive role and her instinct for self-preservation. Eddie sees through Susan's performance, recognizing the selfishness beneath the surface. The translation "俨然" (just like) accurately captures Eddie's insight that Susan is not genuinely self-sacrificing but is merely "acting" a role, aligning with Eddie's perception of Susan's calculated behavior. "Shrew" is translated as "小泼妇" (little shrew) rather than stronger terms like "悍妇" (harsh woman), retaining the derogatory tone while softening the attack to suit the context of mild teasing between acquaintances. This adapts to the audience's psychological expectations of Eddie as blunt but not malicious. "Conniving" is translated as "心思缜密" (meticulous) instead of more negative terms like "狡诈" (cunning), conveying the core meaning of "scheming" while subtly acknowledging Eddie's recognition of Susan's cleverness. The translation closely aligns with the characters' and audience's mental worlds, clearly revealing verbal motivations (especially Eddie's directness vs. Susan's pretense) and meeting viewer expectations, fully achieving adaptation to the mental world.

### 3.2 Adaptation to the Social World

The social world comprising interpersonal communication's recognized principles, occasions, and cultural environments links closely to film subtitle translation, with its social-cultural environment as the core reference. Cross-ethnic social world differences (unique social norms and customs) can affect audience understanding, so subtitle translation should

adapt the moral norms and customs locally by adjusting context, addressing cultural gaps, meeting expectations, and achieving "doing as the locals do" to enable effective local cultural communication and resonance at the cultural level.

#### Example 4

**ST:**

Edie: I should have told you that I was doing your ex. Well, it would've been the classy thing to do.

Susan: Well, etiquette is a lost art for a lot of people.

Edie: You've gotta believe me. I never, ever thought anything would happen with us. But on our first date, Karl took me to a Mexican restaurant.

**TT:**

Edie: 我应该告诉你, 我在和你前夫交往, 这样才算得上识大体。

Susan: 对很多人来说, 礼节已经是昨日黄花了。

Edie: 你得相信我, 我绝对从没想过我们会走到一起。可在我们第一次约会的时候, 卡尔带我去家墨西哥餐馆。

In this dialogue, Karl is Susan's charming ex-husband who remains a frequent presence in Wisteria Lane despite their divorce. Edie, Susan's neighbor and longtime "rival," is known for her flirtatious demeanor and numerous romantic conquests. After beginning a relationship with Karl, Edie visits Susan under the pretense of apologizing for not informing her earlier, but in reality, she is engaging in a hypocritical display of boasting and provocation. The translator renders "classy" as "识大体", a characteristically Chinese expression with positive connotations meaning "acting with consideration for the overall situation" or "being reasonable." This adaptation aligns with the social expectation of adhering to implicit norms of propriety. By using such a morally elevated term ironically to describe Edie's attempt to justify her inappropriate behavior—dating a friend's ex-husband and then flaunting it—the translation heightens the hypocrisy and allows Chinese viewers to immediately grasp the sharp sarcasm. "A lost art" is translated not literally as "失传的艺术" but figuratively as "昨日黄花", an idiom derived from literary tradition that refers to something outdated or obsolete, much like withered flowers. This culturally resonant phrasing effectively conveys Susan's implied meaning: "Stop pretending—the etiquette you speak of is long gone." It not only strengthens her sarcastic retort but also adds a layer of elegance, fitting Susan's somewhat naïve and refined personality while humorously conveying anger and irony.

Through these choices, the subtitlers achieve social world adaptation by incorporating familiar cultural references that align with the values and cognitive habits of the Chinese audience, enhancing both understanding and humorous effect.

#### Example 5

**ST :**

Susan: But you know what they say about kids? That you can't imagine having them until you do, and then you can't imagine life without them? It's true. All I'm saying is, maybe this is a blessing in disguise.

Gaby: I don't know who the father is.

Susan: What?

Gaby: Yeah.

Susan: So you and John have still been...?

Gaby: Yeah.

Susan: Gaby!

**TT:**

Susan: 但你知道人们怎么说孩子们吗? 你无法想象拥有他们的生活, 直到你真的有了, 接着你又无法想象没有他们的生活, 真是这样的。

Susan: 我是说, 也许这次是因祸得福。

Gaby: 我不知道孩子的爸爸是谁。

Susan: 你说什么?

Gaby: 没错。

Susan: 这么说, 你和约翰还...?

Gaby: 是的。

Susan: 加布!

Susan offers to console her friend Gaby, who is unexpectedly pregnant due to the failure of contraceptives, explaining that perhaps what now appears to be Gaby's "disaster" can be a blessing in disguise—having a child could bring future happiness. Susan herself is, however, ignorant of the true cause of Gaby's anxiety, namely the unclear paternity, as this stems from her extramarital relationship with John. The idiom "a blessing in disguise" is rendered as the Chinese phrase "因祸得福" — the latter phrase mirroring the very nucleus that bad fortune can occasionally yield to good fortune and that this concept is firmly entrenched within Buddhist philosophy, one that centers on the belief during the cycle of fortune and misery based on karma. Instead of choosing the word-for-word translation such as "伪装下的祝福" this adoption of the phrase "因祸得福" is actually showing extreme social world adaptation: it reaches into a cultural idea that the Chinese audience will be familiar with, making the attempted consolation of Susan sound that much more familiar as well as philosophically based.

Although this translational decision slightly changes the tone—to make Susan's utterances philosophical rather than the original uncomplicated solACE—it values cultural understanding foremost and touches the audience with shared values. The translation successfully establishes functional equivalence in the Chinese social environment. Furthermore, this setup further enhances the subsequent humorous effect when Gaby's real worry — paternity uncertainty — is revealed, creating a stark contrast that aligns with the audience's cognitive expectations and ultimately enhances the comedic impact.

### 3.3 Adaptation to the Physical World

Translation's "Adaptation to the Physical World" requires linguistic alignment with communicative spatiotemporal and physical elements. Subtitle translation should fit target audiences' physical experiences and cultural perceptions to concretize abstract information. In some special cases, literal translation or descriptive rendering of implied meanings fails to align translated and actual meanings. Given subtitle space constraints, special methods are needed, such as "Adaptation to the Physical World." This method requires linguistic choices to fit communicative spatiotemporal/physical contexts and target audiences' physical cognition, making abstract concepts intuitive.

#### Example 6

**ST:**

Tom: Honey, there's got to be like \$3,000 worth of clothes here!

Lynette: Well, I haven't bought a new suit in six years.

Tom: So?

Tom: When I was working, you don't think I would have loved to have a designer suit?

Tom: I wore wash-and-wear.

Tom: So that we can live in a nice neighborhood.

Tom: So we could take the kids on vacation every summer

Tom: I mean, I made sacrifices .

**TT:**

Tom: 宝贝 这些衣服可得要花上三千美元啊

Lynette: 可我六年都没买过新套装了

Tom: 那又如何

Tom: 我工作的时候 你以为我不想添置高档西装吗

Tom: 可我只穿廉价的免烫衬衫

Tom: 为了我们家能够居住在一个和谐的社区

Tom: 为了我们每年夏天可以带孩子出游

Tom: 我的意思是说 为了家庭 我不得不牺牲自己

In this dialogue, Tom Scavo chose to become a stay-at-home dad, taking care of their four unruly children, while his wife Lynette returned to the workforce and became the family's primary breadwinner. To be competent in her new position, Lynette bought a set of expensive professional suits. When Tom saw these new clothes and their price tags, his long-suppressed resentment finally erupted. He felt his sacrifices were being ignored, and in his eyes, Lynette's spending had become a sign of "extravagance" and "being poor at managing household finances." From the context of this plot, it is clear that this conversation is far from being just about the clothes themselves; it is an intense conflict over the recognition of sacrifices. In the scene in the TV series, "wash-and-wear" refers to the fabric's quick-drying and wrinkle-resistant properties, allowing for quick washing, drying, and wearing. However, in the translated version, the translator rendered this term as "廉价的免烫衬衫".

Adding the term "cheap" offers two key advantages. First, it highlights the high cost-effectiveness of shirts made from this fabric—these shirts require only light washing, short drying time, and little to no ironing, yet remain comfortable to wear, which aligns with the preference of average American families for shirts crafted from such easy-to-maintain fabric. Second, it avoids misunderstandings among Chinese audiences regarding the translation of "wash-and-wear shirts." As noted earlier, a direct translation of "wash-and-wear" as "wrinkle-free" would fail to convey the underlying connotation of this type of clothing, because in China, "wrinkle-resistant" materials typically describe high-quality fabrics. By adding the descriptive term "cheap" (a physical label), Chinese readers can more easily grasp the complaint Tom intends to express in this conversation. Through the two words "cheap" and "wash-and-wear," the entire translation constructs a clear, tangible physical image that creates a stark contrast with "high-end suits." This highlights Tom's strong view on how he has sacrificed his own material quality of life for the family, and also reflects his dissatisfaction with his wife's purchase of expensive clothing.

#### Example 7

**ST:**

Mike: Since I was on probation .

Susan: Right, I mean there's that.

Mike: And in possession of a gun

Mike: which I held to his head.

Mike: So I violated my probation,

Mike: committed a felony , and coerced a confession Mike:

If the cops found out about that,

Mike: I'd be looking at 10 to 15 years.

**TT:**

Mike: 因为我还在缓刑期内

Susan: 对 我就是这个意思

Mike: 我还持有枪械

Mike: 我用枪对准他的脑袋

Mike: 所以我在缓刑期违反规定

Mike: 犯了重罪 还严刑逼供

Mike: 如果这被警察知道了

Mike: 我会坐 10-15 年的牢

In this dialogue, Mike, a mysterious plumber who has recently moved to Wisteria Lane, has developed a romantic relationship with Susan Mayer. However, Mike harbors numerous secrets, including his refusal to accuse Paul of being the murderer, which leaves Susan confused and uncertain about his true intentions. The conversation reveals a critical moment in which Mike explains the legal risks he faces, highlighting the high-stakes nature of his situation. The phrase "I'd be looking at 10 to 15 years" contains an idiomatic expression that poses a significant challenge for translation. The verb phrase "looking at" in this context does not carry its literal meaning of visual perception; instead, it functions as an informal way of expressing "facing" or "confronting" a potential prison sentence. A literal translation such as "面对 10 到 15 年" would still be somewhat abstract for Chinese audiences, while a more direct word-for-word rendering like "被看着 10 到 15 年" would be nonsensical and confusing. The translator has therefore chosen to paraphrase this expression as "坐牢" (serving time in prison), which represents a clear instance of adaptation to the physical world. By replacing the abstract legal concept with a concrete action that occurs within a specific physical space, the translation effectively bridges the cognitive gap between the source and target cultures. This adaptation transforms the abstract notion of a "prison sentence" into a vivid scenario involving confinement within a prison environment and the restriction of personal freedom.

This strategy not only ensures that the audience immediately grasps the gravity of Mike's predicament but also maintains the dramatic tension of the scene. By employing a physically grounded expression, the translator facilitates a more intuitive comprehension of the consequences Mike faces, thereby enhancing the emotional impact of his confession. This case demonstrates how adaptation to the physical world in subtitle translation can clarify meaning, strengthen audience engagement, and preserve the dramatic effect of the original dialogue.

#### 4. Summary

From the three dimensions of the mental, social, and physical worlds at the communicative level, this paper analyzes translators' translation techniques and reveals that subtitle translation is a conscious and dynamic adaptive selection process.

##### 4.1 Major Findings

During subtitle translation's process, translators need to adapt not only to the situations embedded in characters' dialogues but also to the psychological expectations, cultural habits, and physical perceptions of target-language audiences, among other aspects. By integrating theory with case studies, the paper draws the following conclusions: firstly, at the level of adaptation to the mental world, subtitle translation must capture the implied psychology of characters, restore their verbal motivations, and align with the audience's cognitive logic regarding characters' personalities and linguistic behaviors. It should maximize emotional resonance to match the audience's emotional cognition, thereby realizing the transmission of the audience's psychological empathy. Secondly, at the level of adaptation to the social world, the core of subtitle translation lies in bridging cultural differences and adapting to the target society's norms, conventions, social etiquette, and moral cognition. It achieves cross-cultural communication through cultural expressions consistent with the target language's country or region, conducts localized transformation of cultural concepts, and realizes cultural adaptation of social contexts. Last, at the level of adaptation to the physical world, subtitle translation establishes the audience's cognitive adaptation to time, space, and situations by providing clear supplementation of material properties, materializing abstract information, and conducting scenario-based transformation of abstract consequences. All those are dedicated to match the audience's physical cognition.

In conclusion, this study aims to provide reference and practical examples for the pragmatic optimization and semantic preservation of subtitle translation in the classic TV series *Desperate Housewives* from the perspective of pragmatic adaptation theory.

##### 4.2 Limitations and Implications

This study has certain limitations that should be acknowledged. First, the research focuses only on selected clips from one American TV series, *Desperate Housewives*, and thus may not fully represent the broader spectrum of audiovisual translation challenges across different genres or cultural contexts. Second, the analysis is primarily text-based and has not been supplemented with large-scale audience reception surveys, which limits our understanding of how different adaptation strategies are actually perceived by viewers.

Despite these limitations, the findings of this study have important implications for both translation theory and practice. Theoretically, this research demonstrates the applicability and explanatory power of Pragmatic Adaptation Theory in the specific context of subtitle translation. The three-dimensional analytical framework used in this study offers a valuable theoretical perspective for future research in audiovisual translation. This research contributes to the ongoing development of translation theory and practice, offering insights that can improve cross-cultural communication through more effective audiovisual translations. Future studies could expand the corpus to include a wider variety of media types and language pairs, and incorporate audience feedback to further validate and refine the application of Pragmatic Adaptation Theory in subtitle translation.

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