

A Study on the Subtitle Translation of the Movie *Spider-Man: Far from Home* from the Perspective of Multimodal Discourse Analysis

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Abstract:

Since the 20th century, human science and technology have made breakthrough progress, which has greatly changed the world pattern and the way of human life. Meanwhile, subtitle translation, as an important medium of cross-cultural communication, has gradually become prominent in the development of globalization. Multimodal discourse analysis breaks through the research of traditional linguistics. It can not only observe the aesthetic effects produced by other symbol systems such as images and sounds, but also provide new perspectives and tools for cross-cultural communication. Therefore, this article takes one of the films in the *Spider-Man* series, *Spider-Man: Take The Expedition of Heroes* as an example. Under the framework of multimodal discourse analysis theory, the subtitle translation of this film is analyzed from the cultural level, context level, content level and expression level. It also provides reference for the translation of other subtitle films, promotes exchanges among different cultures, and strives to discover more profound academic values.

Keywords:

Cross-cultural Communication, Multimodal Discourse Analysis, Spider-Man, Far From Home, Subtitle Translation

1. Introduction of Multimodal Discourse Analysis

1.1. The history of multimodal discourse analysis

For a long time, translation studies have mainly focused on the language dimension, and most translation theories have mainly studied and explored the transformation of language symbols and the transmission of speech meanings. In 1959, translation is divided into three types: intralingual translation, interlingual translation and intersemiotic translation. [1] intralingual translation refers to the interpretation of another language symbol in the same language, which is commonly known as “changing the way of speaking” (rewording). Interlingual translation refers to the translation between two languages, that is, using the symbols of one language to explain the symbols of the other language. This is what people usually refer to as translation in the strict sense. intersemiotic translation refers to the interpretation of language symbols through non-language symbol systems or the interpretation of non-

language symbols with language symbols, such as transforming flag language and gestures into verbal expressions. All along, interlingual translation and interlingual translation have attracted much attention in translation studies. Especially, interlingual translation is regarded as translation in the true sense, and the research on interlingual translation has made in-depth development.

With the continuous development of society, science and technology, and the continuous emergence of new media, people's attention to traditional media has changed. They have shifted from focusing on traditional language symbols to various other symbols such as sounds, pictures, and colors. The field of translation studies has also changed. It has shifted from mainly studying language symbols and discourse meanings as the research objects to studying the conversion process between language and various symbols such as sounds, images, and actions. The meaning of discourse is no longer composed solely of language symbols. Non-language symbols such as sounds, images, and colors all influence the composition of the meaning of discourse.

In recent years, the research on multimodal discourse analysis has become a hot topic. Multimodal discourse analysis covers the comprehensive analysis of multiple information modalities such as language, images, and sounds. In today's digital and information age, the data generated by people is not limited to text, but also includes various forms such as images, videos and sounds. Multimodal discourse analysis can provide a more comprehensive understanding and study of human communication behaviors, thereby revealing the intentions, emotions and information behind the communication.

1.2. Research status of multimodal discourse analysis

As a social language phenomenon, multimodal discourse analysis theory is an emerging linguistic research method, aiming to explore how various symbol systems such as images, sounds, and actions jointly construct meaning in the process of communication, in addition to traditional language and writing. With the rapid development of information technology and the wide application of multimedia technology, people's communication methods in daily life are becoming increasingly diverse. Therefore, the research on multimodal discourse is particularly important.

The research of many foreign scholars on this theory focuses on the multimodal factors influencing translation and cross-cultural communication, as well as the issue of how various multimodalities are transformed in translation. Gunther Kress were the first to propose the concept of "multimodal discourse", which combines meanings from different symbolic systems and uses two or more perceptual modalities for communication. The related issues of multimodality in visual images, color representation, newspaper layout design and the roles of different media were studied. [2]

Domestic scholars have conducted some theoretical explorations and methodological innovations in the field of multimodal discourse analysis. They drew on foreign research achievements, combined with the language and cultural characteristics of China, and proposed some analytical frameworks and methods suitable for the domestic actual situation. Zhu Yongsheng emphasized the significance of systemic functional linguistics in multimodal discourse analysis, arguing that apart from language, other symbols are also sources of meaning. [3] Cui Hao explored the conversion and interaction between language symbols and non-language symbols in subtitle translation, pointing out that subtitle translation is not merely the conversion

of language but also involves the conversion and interaction of various modal resources such as images, sounds, and actions, presenting distinct multimodal characteristics. [4] This article mainly analyzes the case of Chinese translation of film subtitles based on Zhang Delu's theoretical framework.

2. Introduction of Subtitle Translation

In today's society, as people's living standards improve, their pursuit of the quality of life is also getting higher and higher. Subtitle Translation, as an emerging field in the domestic translation circle, has received more attention.

Real-time subtitle translation abroad has achieved certain results. Its research topics mainly revolve around the real-time subtitle translation process, translator ability and training, translation quality assessment, and cognitive load, etc.

Research on subtitle translation has achieved fruitful results in terms of concepts and research perspectives. Zhang Chunbai proposed that the language of film and television dramas has two characteristics: immediacy and popularity. He also summarized several limiting factors for subtitle translation, namely the word count limit, the limitation of actors' actions on the screen, the sexualization of language, cultural factors in film and television translation, and the translation of puns. [5] In 2001, Li Yunxing translated and introduced six limiting factors. Combined with the characteristics of domestic film subtitle translation, he summarized three limiting factors of subtitle translation, namely temporal and spatial constraints, information functions, and cultural factors. [6] Qian Shaochang also summarized five characteristics of film and television language, namely listenability, comprehensiveness, immediacy, popularity and non-annotation. [7] Georgiana Lungu Badea is focused on particularities of transferring culturally marked words in the subtitled translation from English into Russian and Romanian. [8] Mikhail Lunin and Ludmila Minaeva helped students to adapt materials to different groups of learners by using video files with English and L2 subtitles. [9] Amani Al Sarhani and Noureldin Mohamed Abdelaal examines the strategies employed in translating such words and expressions from English into Arabic in the "Training Day" movie. And to assess the quality of subtitling these expressions. Samples from the movie were selected and analyzed. [10]

3. Introduction of *Spider-Man: Far from Home*

Spider-man:Far from Home is produced by Columbia Pictures, Marvel Entertainment, Marvel Studios, and Walt Disney Pictures. The film was released in China on June 28, 2019 and in the United States on July 2, 2019.

This film follows the movie "Avengers: Endgame", telling the story of Spider-Man Peter Parker who is going on a trip to Europe with his classmates. The former director of S.H.I.E.L.D., Nick Fury, invites him to help deal with the "Elements", and Peter Parker once again begins his chivalrous journey. The film has a fast pace, is funny and humorous. Zendaya Coleman brings some freshness and vitality to the character, making it very appealing, and the chemistry with Tom Holland is also very good. Tom Holland showcases the humor and emotions of Spider-Man with sincere emotions and an irresistible charm.

For those who haven't had a deep understanding of the mystery from Marvel Comics, *Spider-Man: Far from Home* will have many unexpected twists. The film's

handling of plot twists will amaze both comic fans and ordinary audiences. Just as in previous Marvel Cinematic Universe films, Marvel has integrated comic material into the tone of the Marvel Cinematic Universe, adapting specific aspects of some characters to suit the cinematic universe, but they have never lost the essence. The changes to the background of the mystery shopper are very significant, but they are all in line with the basic elements at the beginning of the character's creation. Jack Gyllenhaal's performance of this role was flawless. The film is fast-paced, witty and humorous. Zendaya Coleman brings some freshness and vitality to the character, making it very attractive. The chemistry between him and Tom Holland is also very good. Tom Holland, with his sincere emotions and irresistible cuteness, has brought out both the humor and the emotions of Spider-Man.

4. Case Analysis of Chinese Translation of Subtitles for the Movie *Spider-Man: Far From Home*

This theoretical framework mainly consists of four levels, namely the cultural level, the contextual level, the content level and the expression level. Each level is further subdivided, namely, under the cultural level, it is divided into cultural context; under the context level, it is divided into situational context; under the content level, it is divided into the meaning level and the form level; and finally, under the expression level, it is divided into media.

4.1. Cultural dimension

The cultural level is the key to the four levels, which makes multimodal communication possible. And this level determines the communication strategy, communication tradition and communication form. Without this level, the situational context would lack persuasiveness. This level consists of two aspects: values and themes. Values are composed of people's thinking patterns, life philosophies, living habits, latent rules, etc., and the theme is the communication procedure or structural potential that can concretize such values.

In multimodal communication, the cultural aspect plays a crucial role. It influences the customs, patterns and methods of communication, and the cultural elements in film subtitle translation have a direct impact on the viewing experience of the audience. In view of this, when translating subtitles, translators must deeply consider the logical thinking of the audience to ensure that the profound meaning that the film brings to the audience is accurately conveyed.

Example 1: They called it The Blip.

Translation: 他们称之为“烁灭”事件。

The term Blip in English means a flickering light spot, a sudden break, or an interval. It is the name given to this time difference. Thanos is the name given to Thanos in *Avengers: Far from Home*. Because in the show, Thanos likes to snap his fingers, which is called Blip in English and can also be interpreted as flash or extinction. Thanos' snap of his fingers turned half of them to ashes. Five years later, with the help of Ant-Man, the Avengers brought them back, thus creating a five-year time lag in the same time and space.

In short, Blip is one of the core events in the Marvel Universe, which reflects that the film contains the unique cultures of various countries, embodying the distinctive cultural connotations and social phenomena of each country. Culture determines

language, and language is the bearer of culture. Therefore, the translation of subtitles is not merely the conversion of text; it is also the transmission of culture.

Example 2: I think I'm gonna go change the sterno under the vegan lasagna.

Translation: 我得去给素食千层面换固体酒精了。

Vegan lasagna is a dish in the culinary kingdom of Italy, belonging to the category of Italian wide noodles. The main seasonings used are tomatoes or tomato sauce. Lasagna gives people the feeling of a kind of enjoyment beyond life. Although each layer is filled with the same filling, the feeling of eating each layer is different.

The translator employed a localization strategy, ensuring that the subtitles not only conveyed the core meaning of the original sentence but also skillfully incorporated cultural elements of the target language, enabling the audience to transcend cultural barriers and understand this delicious food.

From the above examples, it can be seen that the cultural level plays a crucial role. It influences the customs, patterns and methods of communication, and the cultural elements in film subtitle translation will have a direct impact on the viewing experience of the audience.

Example 3: And pray nothing crazy happens again, 'coz are the Avengers, even like, a thing anymore?

Translation: 希望别再出什么乱子, 因为复仇者联盟貌似已经散伙了吧?

a thing is a very authentic American English colloquial expression here, meaning a thing that still exists. When used in negative or interrogative forms, it indicates that it is “outdated”, “nonexistent”, or “in name only”. This sentence is full of doubt, uncertainty, and a hint of teasing tone, reflecting the widespread questioning among the public and even the heroes themselves about whether the “Avengers” organization still exists after Thanos’ snap in Avengers: Infinity War and the retirement or sacrifice of the original heroes.

The translator did not choose the literal translation “还是一个存在的东西吗?” but instead opted for the concept of “散伙”. This perfectly transformed the abstract “a thing” in English into a specific social relationship term that readers or viewers in Chinese culture can immediately understand. It instantly sketches out a complete narrative of a team from its formation to operation and then to dissolution, which is very down-to-earth and in line with the commoner identity of the spider.

The world has been through great hardships, and the team has fallen apart. The tone is tinged with a helpless kind of banter and deep concern. This is a way of finding joy in suffering.

Example 4: So, I'm gonna buy her a Black Dahlia necklace, because her favorite flower is the Black Dahlia.

Translation: 所以我准备买一条黑色大丽花项链送给她, 因为她最喜欢黑色大丽花。

This translation appears on the surface to be a very accurate “literal translation” that fully corresponds to the literal meaning. However, precisely behind this “literal translation” lies a huge cultural pitfall. The translator’s choice to ignore this pitfall is itself a cultural decision worthy of in-depth exploration.

In English culture, particularly in American culture, the phrase “Black Dahlia” has two completely different meanings: the first meaning refers to a real existing flower,

namely the black dahlias. This is the literal and surface meaning of this sentence. The second meaning refers to one of the most famous and bloodiest unsolved cases in American history- “The Black Dahlia” murder case. In 1947, an actress named Elizabeth Short was brutally murdered. Her body was dismembered and the case was extremely shocking. Because she often wore black clothes, the media gave her the nickname “Black Dahlia”. This case became a dark symbol in American popular culture and frequently appeared in novels, movies such as Brian De Palma’s “Black Dahlia”, music and TV series.

This seemingly simple literal translation is, in fact, a carefully considered and astute cultural choice. It sacrifices the “cultural background irony” effect that the original text creates for the audience. This kind of effect is not commonly present in the Chinese context, and retaining it would be too costly. At the same time, it perfectly retains and highlights the core character trait of “the character’s own cultural ignorance”. The translation result makes the character image in the eyes of Chinese viewers highly consistent with the image that the author intended to portray in the original English text - a naive and perhaps a little silly gift-giver.

4.2. Contextual dimension

Contextual factors in the communicative environment play a crucial role in multimodal interaction. These contextual factors are divided into two major categories: linguistic and non-linguistic. The linguistic context specifically refers to the context relied upon in communication activities. In contrast, non-verbal contexts refer to various subjective and objective factors relied on in communication activities. The language environment, in conjunction with the non-language environments such as visual images, conversation backgrounds, characters’ inner emotions, facial expressions and body movements in films and TV series, constitutes the complete information of the work. It can be seen from this that insight into and mastery of contextual factors play an indispensable role in accurately presenting the meaning of translated subtitles.

In different contexts, people use linguistic symbols and non-linguistic symbols in different ways. In the translation of movie subtitles, the analysis at the context level is of vital importance. The translator needs to fully understand the contextual information of the original film, including the background, character relationships, plot development, etc., to ensure that the English subtitles can accurately convey this information. At the same time, the context and background of the target audience should also be taken into consideration to ensure that the translation and expression of subtitles conform to their cognitive and aesthetic habits.

Example 1: Nick, this was a tragedy but it’s not why we’re here.

Translation 1: 尼克，这场悲剧是因为飓风造成的。

If this sentence is translated literally, it should be translated as “尼克，这是个悲剧但这不是我们来这的原因。” However, subtitle translation is “尼克，这场悲剧是因为飓风造成的。” The beginning of the movie shows Nick Fury and Maria Hill driving into a ruined city. A direct translation might confuse the audience, as they wouldn’t understand why the city is in ruins or why Nick and his group came here. Since there is no scene of a hurricane sweeping through the city in the movie, a direct translation might cause confusion for the audience. Therefore, the translator took into account the context at that time and translated it ingeniously as “是因为飓风造成的”, which more

accurately conveys the scene and is more likely to attract the audience to continue watching the movie.

Example 2: You don't want any part of this.

Translation 2: 你们还是别插手为好。

The scene of this sentence appears in the opening scene of the film. Nick Fury and Maria Hill show up in Mexico to investigate a disaster caused by the elemental masses. Just as the two of them were talking, a Hydro-Man suddenly appeared. He is a monster composed of flowing water. Just when Nick Fury and Maria Hill noticed that he was pointing a gun at him, another monster, namely the Molten Man, appeared. This sentence was said by the Hydro-Man when Nick Fury and Maria Hill pointed their guns at the Molten Man and hit him.

The sentence "You don't want any part of this" can be translated into different meanings according to the context. The translator ingeniously combined the situational context and the words very well, making the lines more vivid and better reflecting that the Hydro-Man didn't want Nick Fury and Maria Hill to meddle in other people's business, making it easier for the audience to understand and resonate with the characters.

Example 3: That was a real roller coaster.

Translation 3: 跟你们聊天还真烧脑。

"roller coaster" refers to an fluctuating experience, such as a behavior, event or experience characterized by sudden and extreme changes, or a roller coaster in an amusement park. In the movie, Peter and Ned are excitedly planning how to use this trip to get rid of the responsibility of being superheroes, especially when Peter wants to temporarily put aside his identity as Spider-Man and confess his love to MJ. But at this moment, MJ, the girl Peter liked, came over and asked Peter if he was happy about the science trip. But they were afraid that MJ would see out the plan they were discussing, so they gave irrelevant answers. Therefore, MJ thought it was very roller coaster to talk to them.

From the above three examples, it can be seen that subtitle translation is of great importance. It not only needs to convey the literal meaning, but also needs to take into account the situation, the character's personality and the cultural understanding of the audience. Here, the translator not only successfully retains the emotions and atmosphere in the original text, but also presents the characters' language in a genuine and appropriate way, enhancing the emotional expression of the film and the audience's sense of participation. This kind of creative translation helps the audience better immerse themselves in the film, and at the same time enables them to better understand the interaction between the characters, enhancing the overall viewing experience. It can be seen from this that insight into and mastery of contextual factors play an indispensable role in accurately presenting the meaning of translated subtitles.

Example 4: and sometimes I catch her looking at me, and I feel like I stood up late...

Translation 4: 有时我发现她在看我，我会感觉天旋地转。

This translation is a very classic example of "stripping away the literal meaning and capturing the essence". The translator did not get stuck on the literal meaning of "stood up late", but instead delved into the emotional context of the entire sentence

and the mental state of the characters, resulting in a Chinese expression that is both accurate and beautiful.

The literal meaning of “熬夜后站起来或起得太晚, but this is clearly illogical. Considering the first half of the sentence “I noticed she was looking at me”, this usually implies a romantic or surprising situation. The description here should be a sudden and intense physical and psychological sensation. This is a metaphor, describing that instant and intense feeling: dizziness.

This feeling is similar to the situation where you have been sitting for a long time and then suddenly stand up. Due to the change in blood pressure, you may experience dizziness and blackness in your vision for a moment. The translator uses this metaphor to describe the sudden, almost disorienting, intense fluttering that occurs when you are being stared at by your beloved.

4.3. Content dimension

The multimodal voice viewpoint proposed by Zhang Delu holds that at the content level, it includes both the meaning of discourse and formal expression. In terms of meaning, particular emphasis was placed on the integration of sentences and cultural expression. Subtitle translation work is often restricted by time and space, which forces translators to make necessary adjustments by deleting the content. Usually, there is less textual conciseness for core concepts, and more conciseness occurs in the two functions of interpersonal and discourse. The context needs to be in harmony with the surrounding context and does not particularly emphasize the integrity of the text.

When translating these contents, English subtitles need to take into account the differences between languages and different expression methods to ensure the accurate transmission of information and the complete expression of cultural connotations. By comparing Chinese and English subtitles, one can conduct an in-depth analysis of the processing methods and techniques of subtitle translation at the content level, as well as how to achieve smooth and in-depth cross-cultural communication while maintaining the spirit of the original work.

Example 1: Why? —Because I’m on vacation, Ned.

Translation: 为什么啊? —因为我是来度假的, 内德。

The essence of film subtitle translation lies in how to capture the urgent emotions of the water’s ass attacking the city and Peter’s anxiety in asking Ned to lead the people away. To convey this emotion to the target language audience, the translator flexibly adds intonation words such as “啊” at the end of each sentence during the translation. This not only enhances the colloquial feel of the lines but also conveys Peter’s anxious emotions. This translation strategy is very successful in terms of emotion expression, as the audience can feel Peter’s urgency through these intonation words, making this scene more relatable to the audience’s hearts. Through such translation, the target language audience has a deeper understanding of the emotions expressed in the film, triggering emotional resonance among the audience.

Example 2: Sup, dickwad? I thought you drowned.

Translation: 嗨, 混球, 还以为你被淹死了呢。

This line was said by Ned to Peter. “Bastard” corresponds to the original term “dickwad”. The Chinese translation uses a slightly offensive but affectionate term,

which is in line with the teasing tone between close friends. This line translated as “dickwad” might be a bit harsh, but it fits the habit of teasing among Chinese teenagers.

The formal level refers to different systems of realizing meaning, including the lexical and grammatical systems of language, visual semantics and grammar systems, auditory semantics and grammar systems, tactile semantics and grammar systems, as well as the relationships between each modality grammar. In film discourse, the formal level is mainly manifested in the audio modality such as music, language and other sound effects, as well as the visual modality such as images and texts.

Example 3: What up, dorks?

Translation 3: 嗨，呆子们？

Multimodal discourse analysis emphasizes that language, along with other modalities such as images, sounds, and actions, jointly constructs meaning. In film and television translation, the dialogue must perfectly match the non-verbal modalities of the characters, including their expressions, tones, actions, and interpersonal relationships. This translation is an excellent example of this.

“What up” is the extremely colloquial and abbreviated form of “What is up”, and it is a very casual greeting between acquaintances. “Dorks” is a derogatory term, referring to “idiot”, “fool”, or “strange person”, but in specific contexts, especially among friends, it can be used as a playful and affectionate term rather than a genuine insult.

The translator’s translation can seamlessly integrate into the original multimodal context, without causing any abruptness or misunderstandings for the Chinese audience. What the audience sees is still a confident, humorous, and joking character chatting affectionately with his friend. All the modal meanings conveyed remain highly consistent, jointly constructing a complete and harmonious character image and scene meaning. This is the key to a successful translation from the perspective of multimodal discourse analysis.

4.4. Expression dimension

In terms of expression, films generally rely mainly on auditory language symbols, supplemented by text subtitles, sound effects, visual images and other non-verbal symbols to convey meaning. When translating the source language subtitles, the translator should fully consider the key factors such as the font size, layout and position of the subtitles under the constraints of time and space, and carry out multimodal fusion translation.

Non-verbal media includes the facial expressions, movements, postures of the characters, as well as elements such as the background music and sound effects in the film. These non-verbal media are used in the film to depict the storyline, convey the emotions of the characters, and have a profound impact on the audience’s emotions.

Example 1: Night Monkey, help! Save us!

Translation: 夜猴侠，救命，救救我们！

In *Spider-Man: Far From Home*, the subtitles are placed at the bottom of the screen in a reasonable way. The layout of the Chinese and English subtitles is appropriate, and their appearance and duration are closely coordinated with the plot of the film.

In subtitle translation, the translator needs to skillfully reproduce these non-verbal elements to help the audience understand the plot and the emotions of the characters. In the film, when Molten Man attacks the Ferris wheel, Ned Leeds and Betty Brant express their extreme fear in their lines.

The hastily-made title phrase, combined with Ned's expression and actions, enabled the audience to share the tense atmosphere together. It is evident that at the level of expression, the translator needs to fully consider both linguistic and non-linguistic factors, so as to better integrate the subtitle translation with the actual scene.

English subtitles need to convey the emotions and artistic connotations of the original work through natural and fluent English expressions, so that the target audience can truly empathize. By comparing Chinese and English subtitles, we can explore the innovations and breakthroughs in the expression level of subtitle translation, as well as how to enhance the translation quality and viewing experience while maintaining the charm of the original work.

Example 2: No, come back! Come back and help us!.

Translation 2: 不，别走，回来救救我们！

The expression level of multimodal discourse analysis focuses on how the language form conveys the speaker's emotions, attitudes and evaluations. In film and television translation, this means that the target text must resonate with the non-verbal modalities such as the actor's performance, tone, speech rate, facial expressions, etc., in terms of vocabulary selection, syntactic structure, rhythm and tone, in order to jointly enhance and convey the emotional state of the character.

When the actor was delivering this line, he was in a state of extreme panic, despair and pleading. His tone was hoarse and strained, his speech was rapid and his voice was high-pitched. His facial expression was distorted and frightened. All these non-verbal modalities were conveying an extreme sense of urgency and pleading.

The translation is given in a natural and fluent manner, following the English expression pattern. No formal or flowery language is used. The use of colloquial and forceful words ensures that the lines are spoken by a person in crisis, being genuine and highly infectious.

5. Conclusions

This study uses the theoretical framework of multimodal discourse analysis to conduct an in-depth analysis of the English subtitles of *Spider-Man: Far from Home*, revealing the importance and application potential of multimodal discourse analysis in the translation of film subtitles. At the cultural level, English translation subtitles have successfully conveyed the unique elements of the source culture in the target language culture. Subtitle translation not only retains the cultural characteristics of the original film but also promotes the cross-cultural dissemination of the culture. Secondly, based on the differences in context, appropriate translations should be chosen for different plots, occasions and characters to make the Chinese subtitles more in line with the specific context and character characteristics. At the content level, the Chinese translation of this subtitle fully mobilizes language, vision and hearing to convey the meaning of the text. The translator adopts methods such as literal translation, omission and free translation. Meanwhile, by taking advantage of the complementary relationship between language modalities and visual modalities, the visual modalities are relied upon to supplement the information, supplemented by subtle hints. Finally,

at the expression level, English subtitle translation is innovative in language expression, but it also has certain limitations. Innovation lies in the fact that translators can flexibly apply English expressions, making subtitle translation more realistic and natural. However, due to language and cultural differences, some expressions may not have completely corresponding words or ways of expression in English, resulting in the loss of translation effect. This reminds us that we should pay attention not only to the accuracy and authenticity of language expression, but also to the influence of language and cultural differences on translation effect.

High-quality subtitle translation is not only a conversion of languages but also a cultural bridge. It can transcend national boundaries, enhance the audience's resonance with the deeper meaning of the film, and promote the exchange and understanding of global cultures. Therefore, deepening the research on multimodal subtitle translation is of immeasurable value for enhancing the cross-cultural viewing experience and showcasing cultural diversity, which is conducive to promoting cross-cultural communication and the development of the film and television industry.

Although certain progress has been made in the subtitle translation research of *Spider-Man: Far from Home* from the perspective of multimodal discourse analysis, it still needs to be deepened and expanded in terms of research content, methods and evaluation. For instance, the accuracy and rationality of the interpretation and translation of multimodal symbols, as well as the semantic understanding and acceptance in different cultural backgrounds, all require further exploration and research.

Conflicts of Interest

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