

TRANSLATION OF CHINESE CULTURE SPECIFIC ITEMS TO ENGLISH IN THE FILM *CROUCHING TIGER, HIDDEN DRAGON*

Lau Ong Ee

Department of English Language and Communication, Faculty of Social Sciences and Liberal Arts, UCSI University, MALAYSIA

Mansour Amini*

School of Languages, Literacies and Translation, Universiti Sains Malaysia, MALAYSIA

Ching Sin Siau

Centre for Community Health Studies (ReaCH), Faculty of Health Sciences, Universiti Kebangsaan Malaysia, MALAYSIA

Debbita Tan Ai Lin

School of Languages, Literacies and Translation, Universiti Sains Malaysia, MALAYSIA

email: 1001645937@student.ucsiuniversity.edu.my; mansour@usm.my; chingsin.siau@ukm.edu.my;
debbita_tan@usm.my*

**Corresponding author: Mansour Amini*

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Abstract Cultural knowledge is a key for successful communication. In translation and subtitle translation, transferring or delivering the meaning and sense of the source culture to the target culture is often deemed a challenge for translators and subtitlers. Despite few studies on Chinese to English translations of Culture Specific Items (CSIs) which mostly have focused on the preference of applying foreignization and domestication strategies, there is still a deficiency in the literature, particularly about the procedures in the Chinese to English translations of CSIs in films. Given the different textual status of cultural items in source and target cultural systems, this study adopted Newmark's (1988) CSIs classification and Aixela's (1996) strategies for translating CSIs. The aim was to explore the strategies used in Chinese to English translation of CSIs in the film *Crouching Tiger, Hidden Dragon*. The qualitative findings revealed that orthographic adaptation, linguistic translation, synonymy, limited universalization, absolute universalization, deletion, and autonomous creation were used by the translators to translate the CSIs, while gestures and habits items were not used. There were also six

combinations of strategies. The results of this study can be beneficial for translators, subtitlers, and screenwriters in conveying the cultural meaning and sense more effectively.

Keywords: Chinese, culture, English, strategy, subtitle, translation

INTRODUCTION

Movie translation and movie localization that generally means adapting of the script to the sensibilities, expectations, and preferences of the target/local audience has gained more attention in recent years. Professional translators, subtitlers, and content experts (usually native speakers) must cooperate to understand the cultures and the nuances of the languages in the fast-paced film industry. In the early twentieth century, with the introduction of “sound” films, specifically by the early 1930s when the talkies were a global phenomenon, the language obstacle suddenly became a stumbling block in film exports. Thus, audiovisual translation, including subtitling and dubbing, contributed to the development of film industry and multimedia technology (Cheng, 2014).

The development of Chinese film industry has cultivated the spreading of Chinese CSIs. The accurate and idiomatic translation is deemed as one of most effective ways of translating Chinese culture and its successful rendition between the two cultures (Xiang, 2016) considering the pragmatic differences between Chinese and English language (Wang Min, & Amini, 2018). Newmark (1988) defines culture as a lifestyle and its unique manifestations of a community where a particular language is used as the medium of expression. In this regard, translation could be defined as a process of rewriting an original text with the reflections of an ideology or poetics, thus a “better” understanding of the socio-political and even economic values (Gao, 2016), whereby literary manipulations (Venuti, 1995) could easily influence the translations, is achievable through a thorough understanding of cultural norms and values of the start/source and target texts and contexts. Cultural context is a vague concept as it is the representation of the perspectives and philosophical world views (Yap, & Amini, 2020), and the society, beliefs, emotions, and values (Chahrour, 2018).

Cultural translation has developed in the system of translation studies and its basic unit is culture (Chen, 2015). In the 1990s, the translation studies experienced rapid development of cultural shift movement. Theorists acknowledge how cultural differences has its impact on cross-cultural translation (Goh et al., 2022). Furthermore, the relationship of language and culture can be explained through a metaphor used by Bassnett (2004) as language is the heart within the body of culture, where language cannot exist without a cultural context and culture cannot survive in the structure of language.

Chen (1999) states that language is not just a reflection of a culture, it also supports, develops, and spreads the culture. Toury (2000) stated that translation is an activity which the involvement of two languages and two culture is inevitable.

Although globalization has affected translation by dissemination of culture (Wiersema, 2004) and has also promoted the norms and values of the “other” cultures (Persson, 2015), culture per se is a compound of beliefs, attitudes, values, and rules shared by a group of people (Gao, 2016; Yap, et al., 2018). Culture specific items are the words or expressions that represent specific cultural characteristics, i.e., the concepts that are specific for a certain culture. Culture specific items could further be explained as abstract or concrete concepts in a source language, such as religious, social custom, name of a plant, food, and clothes items that are strange to the target culture (Gao, 2016; Kuan et al., 2019). CSIs are also defined as the source text items which has no equivalences in the target culture. In other words, the textual status of these items is different in source and target cultural systems (Aixela, 1996). Moreover, Ranzato (2013)

described CSIs as a network of associations which has its unique elements relatable to the originated culture.

The translation problem is inevitable in translating cultural words due to cultural distance unless there is cultural overlap between source and target texts, such as in translating historical events, local institutions, place names, and the names of historical and authorities (Newmark, 1988; Aixela, 1996; Amini et al., 2022). In a successful translation, CSIs are transferred from source to target language based on the translator's comprehension of the two cultures (Farahani, & Mokhtari, 2016; Kanan et al., 2022). Translation of CSIs could be transferring the items from source language to target language in a narrowed-down sense, and the attempt to achieve cultural equivalence in two languages in a broad sense (Yang, 2014; Yaqubi et al., 2018; Daud et al., 2021).

Salehi (2013) believed that translating CSIs is the most challenging task faced by translators as without understanding the other culture, translators may face obstacles in finding the cultural equivalence in the translated text. The difficulty faced in translating CSIs might be caused by the diversity of point of view in defining culture. Another challenge is that some Chinese translators may rely too much on literal translations in translating cultural items or context, especially when they could not find any English equivalent. Translators' insufficient cultural knowledge or (inaccurate) analysis of the cultural context (Ng, & Amini, 2019) might also lead to incomplete or unacceptable translations. Some translations only consider the general context of the target culture without looking into the specific cultural context (Liu, & Wang, 2016).

Using appropriate translation strategies could solve some of these challenges, or at least lessen the inaccuracies/unacceptability level in translating the CSIs (Tee et al., 2022). According to Venuti (2001), translation strategies are the combined tasks of word/text selections and the selection of appropriate translation method, i.e., choice of text to translate and the translation method. The (im)balance of the values in the two cultures might depend on the weightage of the receiving (target) and exporting (source) culture.

This study adopted Newmark's (1988) CSIs classification and Aixela's (1996) strategies for translating CSIs to explore the strategies used in Chinese to English translation of CSIs in the film *Crouching Tiger, Hidden Dragon* (CTHD) Aixela (1996) suggests that the classification of strategies for translating CSIs should be based on methodological impact and the level of intercultural manipulation. Aixela divided the CSIs manipulation into two main groups of "conversion" and "substitution". "Conversion" consists of five manipulations: repetition, orthographic adaption, linguistic (non-cultural) translation, extratextual gloss, and intratextual gloss. On the other hand, "substitution" consists of six manipulations: synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation. Newmark (1988) categorizes the foreign cultural words into ecology or geographical features, material culture (food, clothes, houses and towns, transport), organizations, customs, activities, procedures, concepts, and gesture and habits.

Understanding culture is essential for successful communication and the identification and classification of CSIs could shed light on the appropriate use of translation strategies by translators (James et al., 2018). Consequently, identification and application of appropriate strategies for translating CSIs could facilitate maintaining the same, or at least similar, effect on both the translated and source text readers (Daghoughi & Hashemian, 2016).

Therefore, this study aims to identify the CSIs and the strategies used in translation of CTHD from Chinese to English.

LITERATURE REVIEW

In this section, the summary of previous studies on translation of CSIs, and an overview of the translation strategies used for translating CSIs are provided.

Translation used to be merely considered a linguistic activity. However, with a deeper understanding of the impact and value of culture, translators and theorists began to switch from language orientation to culture orientation (Gao, 2016).

In terms of language and cultural-historical functioning, the relationship between culture and language is close and inseparable (Chai et al., 2022). Subsequently, culture and translation are inseparable. According to Lotman (1978), language can only exist within the context of culture, and culture at the same time can only exist with its center, a language structure.

Chen (1999) believes that language is a representation of a culture, and it also supports, develops, and spreads the culture. Toury (2000) stated that translation is an activity which the involvement of two languages and two culture is inevitable.

In the 1980s, Skopos theory, introduced by Hans Vermeer, subsequently led to dealing with cultural factors by the translators' identification of the "purpose" in translation. In the 1990s, the translation studies experienced rapid development of cultural shift movement that showed significant changes. Theorists acknowledged how cultural differences has an impact in cross-cultural translation.

The translation theories that focus on cultural-oriented research use metaphor "cultural turn" to analyze translations in its different contexts of cultural, political, and ideological. The cultural turn of translation studies shifted the focus towards the cultural factors and cross-cultural communication. Therefore, cultural translation has developed in the system of translation studies and its basic unit is culture.

Various CSIs translation strategies were proposed by theorists, e.g., Davies' (2003) CSIs translation. She suggests two types of strategies: micro-level strategies (Preservation, Addition, Omission, Globalisation, Localization, Transformation, and Creation) and macro-level strategies where translators may omit the unnecessary information and compensate with other CSIs strategies at other places.

Newmark (1988) also proposed different types of translating strategies, such as transference, cultural equivalent, neutralization, literal translation, label, naturalization, componential analysis, deletion, couplet, accepted standard translation, paraphrase, gloss, notes, and classifier.

Vinay and Darbelnet (1995) proposed "direct translation" and "oblique translation" and identified seven strategies for translation of Borrowing, Calque, Literal translation, Transposition, Modulation, Equivalence, and Adaptation.

As an influential theorist in Translation Studies, Nida proposed theories to assess "formal correspondence" with original, and "dynamic equivalence" (Nida, & Taber, 1969).

In addition, Semantic Translation and communicative translation as the theories proposed by Newmark (1981), could be related to on Nida's theories. Semantic Translation is a translation which focuses on word choices in translation, or word-for-word translation. Communicative Translation, on the other hand, underlines both the content and language to achieve the effect of the translation which is comprehensible to reader rather than focus on the wording.

Xia (2010) conducted a study on two English translated versions of Hou Lou Meng, a popular novel which received credibility internationally. The texts were translated by Hawke and Yang. Xia's purpose was to examine the effects of different translation strategies on translating CSIs. The translation strategy used was based on Aixela's (1996) CSIs framework.

The study found out that the translators mainly adopted three strategies: naturalization, linguistic translation, and absolute universalization.

Zhao (2009) explored CSI translation strategies in the American comedy television series *Friends*. Adopting Aixela's (1996) CSIs framework, the study found that creation and deletion were more effective alternatives in translating the CSIs compared to repetition strategy. This was related to target audience orientation of the translations.

Lu (2010) analyzed English subtitles of a Chinese movie *Cape No. 7* from Taiwan with a focus on the translation of Tai-yu (Taiwanese) dialect and the use of CSIs. The study explored the differences of approaches used. They adopted Aixelá (1996) and Davies's (2003) translation strategies of CSIs. Lu (2010) found that paraphrasing strategy was prevailing in translating CSIs especially in translating the slang and humor, while synonymy strategy mostly used for swearing word translation in this Taiwan Chinese movie. However, the cultural barrier in translating humor was suggested to be tackled using both paraphrasing and synonymy strategy. Besides, translators suggested pragmatics and accuracy as the most criteria.

Chen (2015) conducted a study on a Chinese to English subtitle translation in a series of China Central Television (CCTV) historical documentary "The Japanese Repatriation from Huludao". Vermeer's skopos theory was used by analyzing the purpose of the translation for the target audiences. The analysis showed that domestication, addition, and subtraction, logical combining and structural adjustment, and selections between different styles were the most appropriate strategies in translating the historical knowledge.

Faghih and Jazael's (2015) assessed the quality of two English poems by Hazim Hikmet based on Houses' TQA. Using the model of register and genre, the original text was compared with the English translation then the error was identified in accordance with the overt translation or covert translation types. The results indicated that most overt errors in the translation are a significant change in meaning and creative translation. According to House, an original literary work should be translated overtly.

Gao (2016) conducted a study on the translation of cultural elements in an English novel *Fortress Besieged* from a popular Chinese novel, *Wei Cheng*, which contained a lot of cultural elements in expression. The Chinese to English translation procedures used were Newmark's (1988) classification of cultural words, and Vinay and Darbelnet's (1995) model of the translation process. Gao's analysis revealed that Literal translation, Equivalence, and Modulation were more preferred by the translators in translating the CSIs.

Xiang (2016) analyzed Chinese culture-loaded words translation strategies. The translation strategy theories used was Venuti's (2001) strategies. Xiang found that foreignization and domestication can coexist when translating CSIs.

Daghoughi and Hashemian (2016) carried out a study on analysis of CSIs and translation strategies of Ghanoonparver's (1988) English translation of a Persian folklore story, *Jalal Al-Ahmad's by The Pen*. The framework used in the study was Newmark's (1998). Functional equivalent was found as the most frequent strategy in translating CSIs in the text. It was concluded that functional equivalence helps target text readers in understanding the CSIs in English non-culture-specific general words and phrases.

Yousefi (2017) analyzed the translation of CSIs in an English translation of the Persian *Gulistan* of Saadi. The study adopted Newmark's classification of CSIs as the theoretical framework. It was concluded that in the 102 cases of CSIs, the "transference" strategy was used the most due to the faithfulness of translator to source text culture and the difficulties of finding equivalence in English. Among the 15 strategies introduced by Newmark, only nine strategies were used by the translator.

In a nutshell, the reviews of the previous studies indicates that the classification of strategies for translating CSIs should be based on methodological effect and be sequenced based on the level of intercultural consistency and adaptation.

METHODOLOGY

The CSIs were identified in the translated texts and descriptions of the translation strategies in a film were provided using a qualitative research design. The film selected for in this study is *Crouching Tiger, Hidden Dragon* (abbreviated as CTHD), the first Chinese film winning the Academy Award's Best Foreign Language Film in 2001. The CSIs in Chinese and English were identified and categorized based on Newmark's (1988) classification and the translation procedures were analyzed based on Aixela's (1996) strategies. The analysis was validated in terms of meaning and the use of strategies by three experts with PhD qualification in the field of Translation and Linguistics.

ANALYSIS OF FINDINGS

The CSIs were first identified, then classified, and finally the translation strategies adopted by the translator were described.

Analysis of CSIs classification and the Translation strategies

Ecology

Two strategies were found in translating Ecology: linguistic translation and absolute translation. Both strategies were used twice in translating ecology CSIs.

Example 1

ST: 我爹在新疆, 家里养过府兵

/wo die zai xin jiang, jia li yang guo fu bin/

TT: As a child in the West, a platoon lived with us.

新疆/xin jiang/ (new border) refers to an autonomous territory in northwest China, is a vast region of deserts and mountains. The term 新 /xin/(new) 疆 /jiang/(border) originates from Qing dynasty when China occupied the northwest area, and it became the new border of China. The term is translated as “in the West” through “absolute universalization” as the translator prefers to delete the foreign connotations and chooses a neutral reference (in the west) as 新疆 (new border) located in northwest China.

Example 2

ST: 立秋了, 我去帮你把窗子关好

/Li qiu le, wo qu bang ni ba chuan zi guan hao/

TT: Autumn is coming. I'll shut the windows for you.

In the term 立秋/li qiu/ (Stand autumn), 立/li/ and 秋/qiu/ literally means “stand” and “autumn” respectively. The traditional East Asian calendars divide a year into 24 solar terms while “stand autumn” signifies the beginning of autumn in East Asian cultures. In the target text, it is translated as “Autumn” through “linguistic translation” as it has a close reference. It is analogous (autumn) to the original (stand autumn).

Material culture

Four strategies were found in translating material CSIs: linguistic translation, limited universalization, deletion, and absolute universalization.

Food

The translations of CSIs related to food are collaborated in the following examples.

Example 3

花雕蒸鳊鱼，干炸头号里脊，溜丸子，丸子小一点，芡粉少一点，再来个翅子白菜汤，二两玫瑰露，温过

/hua diao zheng jue yu, gan zha tou hao li ji, liu wanzi, wan zi xiao yi dian, qian fen shao yi dian, zai lai ge ci zi bai cai tang, er liang mei gui lu, wen guo/

TT: Steamed whole cod, bite-size meatballs, a little starchy, but keep the sauce light, shark fin soup, mixed vegetables, and some warm wine.

The line is referring to Chinese cuisine which can be categorized into material culture. One of the cuisines is 花雕蒸鳊鱼/ hua diao zheng jue yu/ (Steamed Mandarin fish with Hua Diao Jiu), referring a name of a dish in China, in which 花雕/hua diao/ is a type of Chinese wine, 蒸/zheng/ is a cooking method of “steamed”, and 鳊鱼/jue yu/ refers to the cooking object “cod”. In TT, this term is translated as “steamed whole cod” using “linguistic translation”, i.e., a close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the source cultural system.

Clothes

The following discussion unfolds the analysis regarding the translation of CSIs related to clothes.

Example 4

做了两件水衣，丝料的要不要换上

/zuo le liang jian shui yi, si liao de yao bu yao huan shang/

水衣/shui yi/ (water cloth) refers to a type of cloth which can be labelled as inner wear, while 丝料/si liao/ (silk material) refers to silk. The material of the cloth and they are combined and translated as “silk pajamas” through “limited universalization” to use a more common term in the ST (silk pajamas) to replace it (water cloth, silk material).

Houses and towns

The translation of CSIs related to houses and towns were identified and examples were explained.

Example 5

是啊！镖局的生意怎么样

/shi a. Biao ju de sheng yi zen me yang/

TT: It has. How's business 筑

镖局的生意/biao ju de sheng yi/ means a business of professional firm furnishing armed escort in ancient China. 镖 /biao/ and 局 /ju/ literally means “dart” and “office” respectively while 生意/sheng yi/ means “business”. It was translated into “business” in TT through “deletion” by removing the translation of 镖局 /biao ju/ (dart office) because it would be too obscure to translate the terms without using the strategies such as intratextual gloss.

Example 6

这是贝勒爷的书斋，姑娘您

/zhe shi bei le ye de shu zhai, gu niang nin/

TT: This is Sir Te's study. You are here to...

书斋/shu zhai/ is a term to represent a book studio, study, or library in ancient China in which 书/shu/ means “book”, and 斋/zhai/ means “studio”. It is translated to “study” in target text using “linguistic translation”. “Study” has a very close reference to the source text “book studio” at the same time, and it is sensible by target audience.

Social culture

The social cultural elements were identified and described as in the examples below.

Example 7

有一趟镖要去的北京。已经收拾好了，就要上路

/you yi tang biao yao qu de bei jing. Yi jing shou shi hao le, jiu yao shang lu/

TT: We're preparing a convoy for a delivery to Peking.

镖/biao/ (dart) originally refers to a leisure activity. It also refers to an escort business to guard people or item to another place. It is translated into “a delivery” through “absolute universalization” by deleting the foreign connotations and choosing a neutral reference (a delivery) in the TT.

Example 8

我爹在新疆，家里养过府兵

/wo die zai xin jiang, jia li yang guo fu bin/

TT: As a child in the West, a platoon lived with us.

In source text, 府兵/fu bin/ (house soldier) means a group of army or soldier recruited by a person to guard his own house. The term is translated to “platoon” through “limited universalization”. The use of term “platoon” indicates a subdivision of a company of soldiers, usually forming a tactical unit that is commanded by a subaltern or lieutenant can give a better understanding of the composition of the “house soldier”.

Social organization-political and administrative

The following discussion unfolds the analysis regarding the translation of social organization. Social organization- political and administrative terms were identified and examples were provided.

Example 9

有件东西，劳烦你替我带给贝勒爷

/you jian dong xi, lao fan ni ti wo dai gei bei le ye/

TT: Perhaps I could ask you to deliver something to Sir Te for me.

贝勒爷/bei le ye (Bei Le Ye) refers to a title given to a very high official status in the royal palace in China's Qing dynasty. It was translated to "Sir Te" through "absolute universalization" for the title "Sir" and "autonomous creation" where "Te" is used for the surname of the character as the translator decide to put in some nonexistent cultural however with no reference in the ST.

Example 10

九门提督玉大人到

/jiu men ti du yu da ren dao/

TT: Governor Yu has arrived.

In the phrase 九门提督玉大人/jiu men ti du yu da ren (Nine door supervisor Yu big man), 九门提督 /jiu men ti du (Nine door supervisor) refers to a title given to a supervisor in Qing dynasty's military system, specifically in charge of the safety of the main gates in the city. 大人/da ren (big man) refers to the way people address an honorable person, translated to "Governor Yu" through "absolute universalization" for the title "Governor" and "orthographic adaptation" where "Yu" is the surname for the character, and it is translated through transliteration of 玉/yu/.

Social Organization – Religious terms

The following discussion unfolds the analysis regarding the translation of CSIs related to social organization-religious terms.

Example 11

道元真人，年初从武当山路过这里。

/dao yuan zhen ren, nian chu cong wu dang shan lu guo zhe li/

TT: Monk Zheng said you were at Wudan Mountain.

道元真人/dao yuan zhen ren (Dao Yuan Real Man), 道元/dao yuan (Dao Yuan) refers to a given name in Buddhism, while 真人/ zhen ren (Real Man) refers to a master in Buddhism who is awakened by study and understands the truth of the universe and life. It was translated to "Monk Zheng" through "absolute universalization" of "real man" because "Monk" is a neutral reference for target audiences to understand Buddhism term, where "orthographic adaptation" is used to translate the given name of the monk.

Example 12

我宁愿游荡在你身边，做七天的野鬼，跟随你，就算落进最黑暗的地方。我的爱，也不会让我成为永远的孤魂。

/wo ning yuan you dang zai ni shen bian, zuo qi tian de ye gui, gen sui ni, jiu suan luo jing zui hei an de di fang. Wo de ai, ye bu hui rang wo cheng wei yong yuan de gu hun/

TT: I would rather be a ghost, drifting by your side, as a condemned soul... than enter heaven without you. Because of your love...I will never be a lonely spirit.

The sentence refers to a part of Chinese religious culture. For example, 做七天的野鬼 /zuo qi tian de ye gui/ (be a seven-day wild ghost) refers to the Chinese belief that the souls of dead people will remain on the Earth for seven days before they go to their destination after death. However, the target text was translated to “I would rather be a ghost, drifting by your side... as a condemned soul... than enter heaven without you” to adapt it to the western culture with Christian background. The translation strategy used was “limited universalization” as this Chinese culture is too obscure for the western audiences and decide to replace it. They also seek reference which belongs to the source culture but closer to the audience but less specific.

Social Organization - Artistic

The Artistic elements of social organization were identified with example.

Example 13

青冥剑！把它送给贝勒爷？

/qing ming jian, ba ta song gei bei le ye?/

TT: The Green Destiny Sword? You're giving it to Sir Te?

青冥剑 /qing ming jian/, 青冥 /qing ming/ means “(Green Deep) Qing Ming” while 剑 /jian/ means “sword” and it refers to a famous sword in Three Kingdom dynasty in ancient China. It was translated to “Green Destiny Sword” through “autonomous creation” where 冥/ming/ (deep) is translated to “Destiny” as the translator decide to put in some nonexistent cultural reference in the ST.

Example 14

当今天下论剑法、论武德，只有慕白配使用这把剑。

/Dang jin tian xia lun jian fa, lun wu de, zhi you mu bai pei shi yong zhe ba jian/

TT: He is the only one in the world worthy of carrying it.

In the term 剑法, 武德/jian fa, wu de/, 剑法/jian fa/ and 武德/wu de/ means “sword skill” and “moral of martial art” respectively. They represent the personal skills and personal characteristics of the main characters. However, they were “deleted” because it is too obscure to let audiences understand the terms without using extra gloss.

Through discussions of the analysis, 90 cultural elements were identified and classified. Social organization constitutes the largest number of CSIs with 63 terms and the CSIs terms regarding ecology, and material culture with only 10 expressions are the least used. Social culture was identified in 11 segments while gestures and habits were not identified.

Translation strategies of CSIs from Chinese into English vary in different cultural categories and that some of the translation strategies need to be applied independently while some others are of combined application during translation (Hee et al., 2022).

In translation of Ecology, “Linguistic translation” and “Absolute universalization” were each used twice. In the category of material culture, “Linguistic translation” and “Limited universalization” were used to translated two CSIs each, while the other two material terms were translated through “Absolute universalization” and “Deletion”.

As for Social Culture, “Absolute universalization” was used for five expressions. The CSIs of “social organization”, “orthographic adaptation”, “autonomous creation” and “linguistic translation” were each used once. “Deletion”, “limited universalization” and “synonymy” were used four times respectively. “Absolute universalization” was found as the most frequently applied strategy in this study.

Combinations of “absolute universalization + orthographic adaptation”, and “absolute universalization + autonomous creation” were each used thrice. “Orthographic adaptation + intratextual gloss” was used twice. “Deletion + linguistic translation”, “deletion + absolute universalization” and “deletion + orthographic adaptation + linguistic translation” were each used once.

In sum, “absolute universalization” was the most frequently used strategy in the translation, accounting for 40 expressions in total followed by “limited universalization” with eight expressions. “Linguistic translation” and “deletion” strategies were also widely used throughout the translations and the translators applied them frequently. The least frequently used strategy was “autonomous creation”.

It is notable that two pairs of combined strategies were used frequently: “absolute universalization + autonomous creation”, and “absolute universalization + orthographic adaptation”, both combinations used in translation of three expressions. “Orthographic adaptation + intratextual gloss” was used twice while three CSIs were translated through the combination of “deletion + linguistic translation”, “deletion + absolute universalization”, and “deletion + orthographic adaptation + linguistic translation”.

“Repetition”, “extratextual gloss” and “naturalization” strategies were not applied in the translation of CSIs in this context.

CONCLUSION

Analysis of the findings revealed that the most CSIs appeared in the film was “social organization”, while the “gestures and habits” were not identified. Only a few “ecology” and “material” CSIs were used by the translator. “Social organization” CSIs which includes organizations, customs, activities, procedures, concepts, politics and administration, religious terms and artistic terms were incorporated extensively.

Most of the terms were translated using “absolute universalization”. Some CSIs were conveyed by applying single procedure, while other CSIs were translated through combined procedures. “Absolute universalization” was the most frequently used translation strategy except for material CSIs, preceding “limited universalization”.

It can be concluded that the English subtitles were not translated using direct translation or back-translation. The translators tried to universalize the CSIs by expressing the same meanings and values as much as being acceptable for the Western audience. “Orthographic” and “linguistic translation” strategies were used only few times in translation CSIs. “Deletion” was used when the meaning was ambiguous, or the translations seemed too long. “Synonymy” strategy was used for translating the same CSIs with parallel reference to avoid repeating the same phrase in TT (Aixela, 1996). “Autonomous creation” was used to translate a proper noun, the surname of the character “Sir Te” 贝勒爷/bei le ye/. Six combinations of different strategies were found in the analysis to reach the gap where a single translation strategy was not enough to translate the CSIs. “Absolute universalization” was combined with “Orthographic adaptation” in translating the term with the position and surname of the character, such as 道元真人/dao yuan zhen ren (Dao Yuan real man) to “Monk Zheng” and 九门提督玉大人/jiu

men ti du yu da ren/ to “Gorvenor Yu”. It was found that “linguistic translation” and “naturalization” can be used for more accurate translations.

Moreover, space and timing factors are important to be considered in subtitling and subtitle translation. It can be concluded that “universalization”, as an action of making a product available to all users (locale), could also be an effective strategy in translating subtitles. Thus, the culture in a film can be translated through “universalization” telling a universalized value story.

DISCUSSION

Film is an effective tool to convey culture. Chinese martial art, as known as kungfu and wushu can be considered as a new genre of Chinese action movies and they have had a great impact on the industry over the past century. They relate to the “social organization” CSIs, which have largely been tailored by many authors in novels. The presentation of the ancient Chinese culture wisdom and the unique reconstruction of Chinese cultural including “social organization” highlighted in CTHD is adapted from an early twentieth century Chinese wushu novel by Wang Du-Lu. Wang’s focus was on the inner worlds of the characters with the concepts, activities, and customs under CSIs social organization (Lee, 2003). Lee’s film also conveys the morality of life by concepts, activities, and customs (Li, 2017). Thus, a lot of “social organization” were found in the analysis of the story.

The findings on the use and translations of CSIs items in subtitles could be applied to benefit the English audience in understanding the Chinese culture. The translated subtitles could enhance the audience’s knowledge towards a new culture, particularly when applied in other cultural films. It could also benefit the translators in effective Chinese to English translation of CSIs in film. For instance, lack of “gesture and habits” CSIs could be because the description of gestures or habits seems unnecessary in films and are not usually conveyed through verbal language. Besides, silent action which includes nonverbal language such as gestures can express the meaning more vivid than words (Long et al., 2017). Thus, unlike the CSIs which are needed to be translated in the text, translating every single CSI in action movies may seem unnecessary, as they are mostly acted out by the characters without the use of many words to portray more implicit meaning.

Furthermore, this study may help scriptwriters or translators in translation context by describing and explaining how to convey the culture to target audiences effectively. As in Chinese action film genre which involves many CSIs especially social organizations, it may be challenging to find equivalences in the target culture and language. Thus, the strategies could be used to simplify this translation process.

To identify the most effective translation strategy, a certain level of knowledge about both cultures should be achieved first. Based on that cultural knowledge, the translators can use different translation strategies for translating CSIs in text and subtitles.

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