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# Domesticating translation can make a difference : a case study of foreign film-title translation in Hong Kong and Taiwan

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DOMESTICATING TRANSLATION CAN MAKE A DIFFERENCE:  
A CASE STUDY OF FOREIGN FILM-TITLE TRANSLATION  
IN HONG KONG AND TAIWAN

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LINGNAN UNIVERSITY

2005

DOMESTICATING TRANSLATION CAN MAKE A DIFFERENCE:  
A CASE STUDY OF FOREIGN FILM-TITLE TRANSLATION  
IN HONG KONG AND TAIWAN

by  
CHEANG Ka Ian Justina

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submitted in partial fulfillment  
of the requirements for the Degree of  
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## ABSTRACT

### Domesticating Translation Can Make a Difference: A Case Study of Foreign Film-Title Translation in Hong Kong and Taiwan

by

CHEANG Ka Ian Justina

Master of Philosophy

This thesis seeks to examine the translation of selected foreign film-titles in Hong Kong and Taiwan from 1990 to 2002. Lawrence Venuti's theory on "domesticating translation" and "foreignizing translation" will be taken as the conceptual framework for the study. Building on Friedrich Schleiermacher's perspective on translation and on his observations about the Anglo-American publishing industry, Venuti asserts that "foreignizing translation", being a strategy to bring the target-text audience toward the original text, should be preferred over "domesticating translation" as the former would guarantee difference by introducing foreign elements to the text recipients. By doing so, people will have more chances to be exposed to cultures other than their own and thus a heterogeneous society will be formed and maintained. Since Venuti's study has not touched upon the Asian region situated in the periphery of global culture as opposed to the Anglo-American one, his suggestion for "foreignizing translation" might not be feasible globally.

Selected film-titles will be examined in this thesis. Data show that most of the translated titles in Hong Kong are domesticated. The same can be said of Taiwan in recent years, though to a lesser extent. Unlike other text types, film-titles are normally translated or adapted by the local film distributors rather than professionally or academically trained translators. With box-office sales as the major concern of the movie business, the adoption of the domesticating strategy can easily be rationalized, if not justified. Equally notable is the fact that, as recent trend in Taiwan demonstrates, domesticating strategy also reflects a stronger sense of local identity.

I declare that this is an original work based primarily on my own research, and I warrant that all citations of previous research, published or unpublished, have been duly acknowledged.

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CHEANG Ka Ian Justina  
March 2005

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## Ch. 1: Introduction

Hollywood movies have dominated film markets worldwide. Such domination is in clear evidence in Hong Kong and Taiwan<sup>1</sup>. In marketing these foreign-films for the consumption of the two Chinese communities, film distributors choose to translate the imported foreign film-titles into Chinese. The translated film-titles are different in the two communities, with the Hong Kong ones being more descriptive, more colloquial and mostly rewritten or adapted, whereas the Taiwan ones are usually literally translated<sup>2</sup>. Although in both Chinese communities film-title translation is regarded as commercial translation, and although the act of translation is simply considered a marketing strategy adopted by local film distributors, the translators/distributors' choice can, to some extent, reflect the taste of the local audience.

If we take note of Venuti's concept, the practice of film-title translation in Hong Kong is a good illustration of "domestication" in translation, where film-titles are translated into Chinese for the local audience by embedding local cultural elements or

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<sup>1</sup> Data from *Cinema in the Republic of China Year Book* (Issue 1990 – 2000) and *Hong Kong Films* (1989-1990, 1992, 1994-5, 1996, 1997-1998).

<sup>2</sup> Translated titles in Hong Kong appear relatively descriptive, very often reveal the film genre or the story plot. Compare the following:

*Fried Green Tomatoes* was translated as "油炸綠番茄 *Youzha lüfanqie*" in Taiwan, whereas in Hong Kong it was translated as "伴我同行" *Baiwo tongxing*.

*The Birdcage* was rendered as "鳥籠 *Niaolong*" in Taiwan while in Hong Kong it was "假鳳虛凰" *Jiafeng xühuang*.

*Fatal Attraction* was turned into Chinese as "致命的吸引力" *Zhimingde xiyinli* in Taiwan. In Hong Kong, it was adapted as "孽戀" *Nielian*.

*Look Who's Talking* was named as "看誰在說話" *Kanshui zai shuohua* in Taiwan, while "飛越童真" *Feiyue tongzhen* was the Chinese translation of the title in Hong Kong.

*Lorenzo's Oil* was named as "羅倫佐的油" *Luolunzuo de you* in Taiwan. It was given a more descriptive title – "再生之旅" *Zaisheng zhilü* – in Hong Kong.

*Dangerous Minds* was rendered as "危險遊戲" *Weixian youxi* in Taiwan, while in Hong Kong it was "非常教師" *Feichang jiaoshi*.

colloquial expressions in the translation. The Taiwan case is found closer to what Venuti calls “foreignization” in translation – that is to say, film-titles tend to be literally translated<sup>3</sup>, preserving the tone and the diction of the original. Regarding film-title translation as a commercial activity, the thesis seeks to examine the tendency toward foreignizing translation or domesticating translation through a comparative study of film-title translations in Hong Kong and Taiwan. The thesis also attempts to argue that, though Venuti praises foreignizing translation as an act to introduce foreign cultures and bring difference (i.e., to highlight linguistic and cultural difference carried in the foreign text) to the target culture, i.e., Anglo-American cultures, domesticating translation is perhaps the appropriate strategy to be adopted in the context of Hong Kong and Taiwan cultures to bring similar results, i.e., to introduce foreign cultures and to guarantee difference.

This thesis makes no pretension to be comprehensive in its coverage. The material presented is restricted to the study of English-to-Chinese (E to C) translation, i.e., how foreign film-titles (mainly English titles) are translated into Chinese. Chinese-to-English (C to E) translation (i.e., the translation of the titles of the domestic Chinese films produced by Hong Kong and Taiwan filmmakers) is not included in my scope of research. If materials were available, a discussion of film-title translation in the PRC would be most interesting.

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<sup>3</sup> About one-third of the translated film-titles in Taiwan are literal translations, or a mixture of literal translation and adaptation with words that reveal the film genre, plot, or leading actors.

Data show that one third (529) of the foreign-films imported from the US and Britain (totally 1518) were translated literally, semi-literally, or adaptation. These numbers are taken from the year 1990-1992, 1995-1999).

My focus of examination in this thesis is on popular Hollywood feature films. Examples of translated film-titles from Hong Kong and Taiwan from 1990 to 2002 will be offered as illustration. It can be argued that the 1990s splits off as a decade of transition from literal translation to adaptation laced with colloquialism and even vulgarization. For this reason, foreign film-titles translated in this decade appear to best suit our purpose. The film-titles are culled from two publications on films, namely, *Cinema in the Republic of China Year Book* [中華民國電影年鑒] (Issue 1990 – 2000) and *Hong Kong Films* [香港電影] (1989-1990, 1992, 1994-5, 1998). References will also be made to the two websites [www.dianying.com/b5/topics/chart/](http://www.dianying.com/b5/topics/chart/) (Hong Kong) and [www.movie.starblvd.net](http://www.movie.starblvd.net) (Taiwan), which are maintained by local film critics.

## **Chapter 2: Title Translation**

### ***2.1 Functions of the Title***

According to Jovanovic, the title of a work of art (including film) is most important. The function of a title is "to improve and facilitate communication and, hopefully, prevent misunderstanding of the text." (1990:213) A title usually enhances a "psycholinguistic phenomenon", where the title creator, in the process of communicating the meaning of the title (and the work of art), very often makes use of language as well as the reader's (receiver's) associations, even though the associations are often dreamed up by the title creators themselves, in the hopes that the receiver will understand the meaning.

Jovanovic (1990:214) observes that there are generally two categories of titles. The first category refers to those that provide a certain idea of the content of the work to readers even before they read it. Here, readers' associations are very important as they are mainly generated from readers' education, history, tradition, and culture. They act as the main premises for interpreting the meaning of the title as well as the work itself. These associations, as assured or designed by the title creator (or the title translator), are essential to translation insofar as the title creator or title translator is from a different culture. The reason is that these associations are only "assumptions". What associations the reader may have when they see the title may differ drastically with those intended by the creator or translator.

The second category covers titles that provide no associations or associations that do not reflect the content of the work. It could be an unknown reference to the reader, as is the case of the Japanese film *Rashomon* 羅生門 (*Luoshengmen*).

In her study of text-type analysis, Nord (1995) identifies six communicative functions of titles. They are:

- 1) *Distinctive Function* – achieved by using a “unique name unmistakably identifying the co-text (the content the title refers to).” (p.270)
- 2) *Metatextual Function* – achieved by using non-verbal means (i.e., locating the title at the book cover, over an article, etc.) as well as following formal, syntactic and stylistic entitling norms and conventions adopted (which varies among cultures.)
- 3) *Phatic Function* – refers to the “length and mnemonic quality” (p.274) of titles. Use of familiar title patterns or other forms of intertextuality is the essential way.
- 4) *Referential Function* – achieved by making use of certain referents known/shared by people of a particular culture.
- 5) *Expressive Function* – refers to the expressiveness of titles achieved by a variety of ways such as the use of superlatives, by means of positive/negative connotations, adjectives or adverbs, etc.
- 6) *Appellative Function* – refers to the attractiveness of titles. This includes prompting title recipients to read or buy the co-text as well as guiding them to read or interpret it in a specific way.

While Nord formulates these six communicative functions of titles on the basis of a study of titles and headings of fiction, nonfiction books, children’s books, short stories,

poems, and journal articles, this thesis attempts to borrow these categorizations to examine film-title translation as well.

## ***2.2 Study of Title Translation***

Study of title translation has not yet received due attention in the academic circles, though translation of literary or religious texts has been studied at great length for some years (See Nord 1995; Wong 1995). Wang (2000:11) argues that in the age of globalization, translation should be studied in the context of cultural studies, and that the study of commercial mass media should receive greater emphasis as this is the trend. Study of commercial mass media has basically been focused on advertisement translation (see Lin & Lian 2002). In recent years, research on film-title translations has begun to emerge (see Gartner 2001, González Ruiz 2000, and Hsu). However, a comparative study of film-title translation in Hong Kong and Taiwan is still lacking. The present study intends to take the first step in filling this gap.

## ***2.3 Film-title Translation as a Unit of Analysis***

The corpus of film-titles to be examined in this study is largely drawn from Hollywood feature films. One may wonder why the film-title is sufficiently deemed appropriate as a unit of analysis. Similar to product brand names, film-titles serve as the logo – the identity of the films they refer to. Film-titles serve the similar promotion function of product brand names<sup>4</sup>, i.e., to attract the attention of potential consumers and

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<sup>4</sup> See Lin & Lian (2002) p. 80.

to trigger their desire to buy the products (or to go to the cinema), very much similar to the appellative function discussed by Nord. Though the study of motion picture involves many other aspects such as film-title, content, dialogues, dubbing, subtitling, as well as how the whole film is handled and packaged, this study is focused on the translation of film-titles only. For recognition value, or referring to Nord's idea of the "distinctive function", a film-title, as with a brand name, very often is the first element that the film audience (or potential audience) would refer to or recall when they mention or discuss about films. Although films have gone through a multitude of marketing procedures (e.g. with the use of trailers, posters, newspapers, synopsis, film critiques, film websites<sup>5</sup>, etc.), the film-title still serves as the single most important identifying feature that captures people's attention, and again, is the most often referred to. Film-titles that spell out some significant features of the film, be it the name of the locale or a character, could become a special attraction to some audience. One can think of specific cases such as *The Texas Chainsaw Massacre* and *Dick Tracy*<sup>6</sup>. In the context of Hong Kong Taiwan, translated film-titles tend to reveal more about the film genre or the story plot, as are the cases of *Saving Private Ryan* 雷霆救兵 *Leiteng jiubing* and *Indecent Proposal*<sup>7</sup> 桃色交易 *Taose jiaoyi*.

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<sup>5</sup> For example, *the Blair Witch Project*, *Spider Man*, and *Yamakasi*, all of which maintain their own websites to show the synopsis, casting, news releases, and other materials related to the films.

<sup>6</sup> For example, *The Texas Chainsaw Massacre* (the place Texas), *Dick Tracy* (the character), *Cinema Paradiso* (the building), and *Bird Cage* (the prop).

<sup>7</sup> For example, *Saving Private Ryan* was translated as 雷霆救兵 *Leiteng jiubing* in Hong Kong, which suggests that this is a film about war or military actions. In Taiwan, *Indecent Proposal* was rendered as 桃色交易 *Taose jiaoyi*, which reveals that the film is related to indecent love affairs or scandals.



A number of considerations in rendering film-titles such as diction, number of characters involved, through literal translation or adaptation are determined by the acceptance of the audience. In such a context, the study of whether foreign film-titles are “domesticated” or “foreignized” in translation helps to reflect the response (as well as the taste) of the local audience. Hence, the film-title should be considered an independent entity.

It can be granted that film-titles serve the purpose to lure film audience, and in the case of Hong Kong and Taiwan, the translated film-titles help to open the “door” of foreign cultures to the local audience. It is true that the film is an audio-visual medium where the film audience rely not only on spoken language (i.e., film dialogue) or written language (i.e., the film-title, the subtitle) in order to appreciate the content, but also the visual elements appearing on the screen that help show the local audience a different, foreign culture. The domestication of film-titles in Hong Kong and Taiwan may serve to bring difference, rather than reducing the foreign elements and stopping the local audience from being exposed to cultures other than their own.

In this thesis, the examination of the selected film-titles is restricted to the word-level. As most of the film-titles are not presented in sentences, word-level analysis seems to be the most appropriate here. The selected film-titles for analysis will be put into three main categories: literal translation, mixture of literal and free translation, and adaptation.

## Chapter 3: Theoretical Framework

### 3.1 *The Cultural Turn in Translation Studies*

Translation studies in the 1950s and 1960s are basically considered as “cognate with” linguistics studies where translations are examined with a linguistic-oriented approach. Starting from the 1970s, and toward the 1980s, translation scholars began to borrow concepts from other disciplines such as communication theory, psychology, literary theory, anthropology, and philosophy, thus emphasizing the interdisciplinary nature of translation studies (Baker 2001:279).

In the 1990s, the “cultural turn” in translation studies is observed by André Lefevere and Susan Bassnett when they published *Translation, History and Culture*, signifying the shift of translation studies from a linguistic-oriented approach to an approach that examines the complex process of translation, i.e., the underlying decision, production of translation, choice of text, as well as the reception of the target culture (1998:123, Munday 2001:127). This inevitably illustrates some “power struggles” or hegemonic relations. Lefevere and Bassnett claim that translation studies should be viewed as interdisciplinary, and can work best with another “inter-discipline”, i.e., cultural studies (1998:125).

Being one of the supporters of the “Cultural Move”, Venuti further describes the paradigm shift as follows (2001:315):

In the 1990s, as translation begins to emerge as a scholarly discipline in its own right, two rather different paradigms appear to be driving research. On the one hand is an approach that can generally be called text linguistics, in which notions of equivalence are grounded on the classification of text types and functions. On the other hand is an approach that can generally be called cultural studies, which is

concerned with how values, ideologies, and institutions shape practices differently in different historical periods.

Venuti's contribution to this cultural turn in translation studies is best represented by his influential theory of "translator's invisibility."

### ***3.2 The Translator's Invisibility***

In his seminal work *The Translator's Invisibility: A History of Translation*, Venuti addresses various issues related to contemporary Anglo-American translation studies. He uses the term "invisibility" to describe the translation practice in the Anglo-American publishing industry. The practice includes deleting and assimilating foreign elements of the source-text (ST), making the target-text (TL; i.e., the translated text) more agreeable to target readers or conform better to the dominant values of the target culture. This form of "fluent, transparent" translation style, Venuti claims, is a decision of publishers and editors of the target culture that aims to "ethnocentrically reduce the foreignness of the ST." (Venuti 1995:20) And in such a context, the role of translators is not recognized, their translated work not given credit to, and the translators thus appear "invisible."

Venuti characterizes the Anglo-American publishers as "ethnocentrically violent" on the fact that they maintain the imbalance of translations by subduing the import of foreign text while ensuring a strong hold of their own works in other countries (1995:14).

As the publishing industry seeks to "fluently" or "transparently" translate imported text to cater to the taste of local readers, translators thus appear "invisible"

because their efforts are invariably tempered with, leaving no trace of translation in the target-text.

### ***3.3 Domestication vs. Foreignization***

Further to the concept of translator's "invisibility", Venuti attempts to categorize contemporary translation practice into "domestication" and "foreignization". These terms are originated from Cicero (first century BCE) and St. Jerome (late fourth century CE), who launched the terms word-for-word and sense-for-sense translation respectively (Munday 2001:14; Robinson 2001:125, Wang 2002: 24). Schleiermacher in later years also observes the two practices as he describes translation strategies in his influential article "On the Different Methods of Translating" (cited in Venuti 1995:19-20):

The translator can either leave the writer in peace as much as possible and bring the reader to him, or he can leave the reader in peace as much as possible and bring the writer to him.

Though there are two different strategies, Schleiermacher himself prefers the first one where translators "must adopt an 'alienating' (as opposed to 'naturalizing') strategy of translation, orienting himself or herself by the language and content of the ST (source-text). He or she must valorize the foreign and transfer that into the TL (target language)." (Munday 2001:28, Venuti 1995:19-20) His stand on this issue has greatly influenced Venuti, prompting him into developing his arguments on his "foreignizing" and "domesticating" strategies.

"Domestication", Venuti explains, refers to translation projects which "conform to values currently dominating the target-language culture, taking a conservative and

openly assimilationist approach to the foreign text, appropriating it to support domestic canons<sup>8</sup>, publishing trends, political alignments.”(2001:241) Whereas “foreignization” (also termed as “minoritizing”) “entails choosing a foreign text and developing a translation method along lines which are excluded by dominant values in the target language”(2001:242). He stresses that foreignizing translation “can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations.” (1995:20)

Venuti develops the two terms with the aim of advocating the adoption of “foreignizing translation,” a less fluent and less agreeable strategy (for target-text readers) but a more constructive one as it brings to the target readers foreign elements/knowledge from the ST (source-text), which might contribute to making the target culture more heterogeneous. He states (1995:11):

Good translation is minoritizing: it releases the remainder by cultivating a heterogeneous discourse, opening up the standard dialect and literary canons to what is foreign to themselves, to the substandard and the marginal.

Venuti applies the concept of domestication and foreignization strategies in his study of the Anglo-American publishing industry where economic forces (market forces) have given rise to the phenomenon in which publishers and literary reviewers domesticate foreign literary works into English. This bears some resemblance to the

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<sup>8</sup> The domestic practice can be represented by the design of four-character or five-character titles (translated titles), the adding of sensationalism in the choice of words, and the insertion of colloquial expressions in the translated titles, practised both in Hong Kong and Taiwan. Further discussion can be found in chapter 7.

film-title translation practice in Hong Kong and, to some extent, in Taiwan<sup>9</sup>, where local film distributors are driven by market factors to domesticate foreign-films to enhance better reception by local audience. Film-title translation is assuredly one of the most effective marketing strategies.

Local film distributors are highly concerned with the box-office sale and thus very often choose to adapt or rewrite film-titles with words or phrases that can arouse the interest or suit the tastes of the broadest audience group. Hong Kong film distributors enjoy a high degree of autonomy in film-title translation (Lipper April 6, 1998); their Taiwan counterparts enjoy similar privileges<sup>10</sup>. In this sense, local film distributors have a large say in the positioning of the films, the target audience group, and ways to “sell” them.

As market concern is of utmost importance, the translation decision to domesticate foreign film-titles very often resulted in the target-text being “dialecticized” – infused with local slang and at times even vulgar expressions. As can be expected, they are often chastised by the local elites as “low brow” or reflecting “bad taste”<sup>11</sup>. This market-driven phenomenon has long annoyed the more discerning audience group who would like to see these film-titles more appropriately translated to reflect the intrinsic quality of the movie to be shown. This “power struggle” between the “low

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<sup>9</sup> Though the Taiwan version of translated film-titles tend to be more literal (about one-third), there still a considerable amount of titles that adopt a mixed translation method (e.g. literal translation + adaptation) and full adaptation/rewriting.

<sup>10</sup> According to Chinese Taipei Film Archive and the Taiwan Government Information Office, there are no restrictions or copyright law governing the translation of foreign film-titles in Taiwan. The only restriction is that the newly translated film-titles should not repeat those that are already registered or released.

<sup>11</sup> See examples in Ch. 7 under “Colloquialism and Vulgarization.”

brows” and “high brows” in film titling invites comparison with the phenomenon Venuti explores in the Anglo-American publishing industry.

On the surface, it would seem difficult to build a case where the domestication of foreign film-title translations in Hong Kong and Taiwan can be compared with the Anglo-American publishing industry, as there are no indications that the Chinese language or Chinese cultural products have dominated the world market the way US and Britain have. But if we take “domestication” to mean local “resistance” to Anglo-American “cultural imperialism” in terms of Hollywood “invasion,” then the case can certainly be made. This is to say that though Anglo-American movies flood the market, local Chinese communities have managed to “domesticate” them by giving them a full-flooded naturalized title.

## Chapter 4: Types of Translation Strategies

Translation scholars have been trying for centuries to reach a consensus as to whether to translate literally or freely. Various terms are developed after the two extremes have emerged. Newmark (1988:45-7) has generally categorized the various methods into two broad types: SL (source language) emphasis vs. TL (target language) emphasis.

SL emphasis refers to translation methods such as “word-for-word translation”, “literal translation”, “faithful translation”, and “semantic translation.” TL emphasis, on the other hand, refers to methods such as “adaptation”, “free translation”, “idiomatic translation”, as well as “communicative translation.”

As Venuti suggests, “domestication” is a transparent, fluent style adopted to minimize the strangeness of the ST (source-text, i.e., original foreign text) for the convenience of the TT (target-text) readers. It is an approach that “involves such steps as the careful selection of texts which lend themselves to being translated in this manner, the conscious adoption of a fluent, natural-sounding TL style, the adaptation of TT to conform to target discourse types, the interpolation of explanatory material, the removal of SL realia and preferences.” (Shuttleworth et al. 1997:44) Conversely, “foreignizing translation has meant a close adherence to the foreign text, a literalism that resulted in the importation of foreign cultural forms and the development of heterogeneous dialects and discourses.” (Venuti 2001:242) As will be discussed at greater length later, foreign film-titles in Hong Kong and Taiwan are translated in a way very close to these descriptions – i.e., Hong Kong generally adopts the domesticating translation while



Taiwan tends to prefer a mixture of both translation strategies<sup>12</sup>. Thus the translated titles presented in this study will be examined based on these two translation strategies.

#### ***4.1 Literal Translation***

According to Newmark (p.46), “literal translation” refers to the translation method where “the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are translated singly, out of contexts.” Catford also states that “based on the notion of the unit of translation ...literal translation takes word-for-word translation<sup>13</sup> as its starting point, although because of the necessity of conforming to TL grammar, the final TT may also display group-group or clause-clause equivalence.” (cited in Shuttleworth et. al 1997:95) Shuttleworth observes that, with an emphasis on its nature of “equivalence”, literal translation is considered a strategy appropriate for technical text translation, and to some degree, literary translation as well (p.96).

#### ***4.2 Adaptation***

Traditionally referred to as the “freest” form of translation, adaptation<sup>14</sup> is normally adopted in the translation of plays and poetry, which aims to preserve the themes, characters, and plots (Newmark 1988:46, Bastin 2001:6). As a considerable

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<sup>12</sup> See note 3.

<sup>13</sup> “Word-for-word translation” refers to a translation method that precisely follows the wording of the source-text without following the syntactical structure in the target-text.

<sup>14</sup> Adaptation often contains a negative connotation. Nida and Taber criticize the method as being “unfaithful”, and is especially not accepted in Bible translation. Radó claims that adaptation is in fact a type of “pseudotranslation,” which is not “real” translation at all. See Baker (2001:5-8) and Shuttleworth (1997:3-4)

amount of changes are involved, adaptation is also considered as a kind of “rewriting.” (Newmark 1988, Lefevere 1992) Vinay and Darbelnet (1958/1989:67) observes that adaptation “is used in cases where the situation to which the message refers does not exist at all in the TL and must thus be created by reference to a new situation, which is judged to be equivalent. This is therefore a question of *situational equivalence*.”

Adaptation is not favored by the source-text oriented theorists, yet it is viewed differently by theorists who take up a descriptive approach or target-text-oriented approach to translation. Nord “views adaptation as a relative quantity reflecting a translation’s *skopos* [purpose]” (cited in Shuttleworth et al. 1997:4). Bassnett points out that there has always been an “attempt to differentiate between *translations*, *versions*, *adaptations* and the establishment of a hierarchy of ‘correctness’ between these categories.” (*ibid*) She argues that the reason why adaptation is considered more problematic than other forms of translation is because “the text has been perceived as ‘an object that should only produce a single invariant reading,’ so that ‘any “deviation” on the part of the reader/translator will be judged as a transgression.’” (*ibid.*) Toury also joins in by arguing that the distinctions made between “translation” and “adaptation” are “a priori, and hence non-cultural and ahistorical” (1995:31).

Adaptation as translation strategy appears more “legitimate” in recent years in translation studies. As Bastim states (2001:8):

The study of adaptation encourages the theorist to look beyond purely linguistic issues and helps shed light on the role of the translator as mediator, as a creative participant in a process of verbal communication. Relevance, rather than accuracy, becomes the key word ... adaptation seeks to transmit the purpose of the original text, and exegesis attempts to spell out the intentions of the author.

Although Venuti himself has not specified which translation methods represent “domesticating translation” and “foreignizing translation” that he discusses, except stressing that there are translation choices between “fidelity” and “freedom”(1995:37) , yet, in view of the translations of foreign film-titles in Hong Kong and Tawian, “adaptation” and “literal translation”, respectively, appear to be the two main strategies.

## Chapter 5: Overview of Commercial Translation in Hong Kong and Taiwan

Language usage and styles adopted by a society are reflected in various areas. To explain why foreign film-titles are translated the way they are (e.g. in terms of word choice, number of words in titles, literal translation or adaptation, etc.), we could look into how the local language is used in the society (i.e., Hong Kong and Taiwan in this thesis). For instance, what is the style of language used in the news media, how far have colloquial expressions (presumably applied in spoken language only) penetrated the mainstream media like magazines, books, TV programmes, what are the new colloquial terms popular from time to time<sup>15</sup>, and how is the language handled in publicity materials, to name a few. Undoubtedly, commercial texts are texts that are widely consumed in a society. The examination of commercial translation of other forms of commodities might shed some light on the question of the choice between domestication and foreignization in film-title translation in Hong Kong and Taiwan. Brand names, like film-titles, serve a “distinctive function” – to use Nord’s term again – with which the consumer “unmistakably identifies” the companies and the products they produced. A look at the translation strategies adopted in Hong Kong and Taiwan for naming foreign brands might give clues to the translation style adopted in film titling. In the following sections, I will give examples to illustrate what might be deemed as the prevailing norms at the present time.

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<sup>15</sup> Hong Kong young people, for example, used to use the term “好 IN” and “好 Yeah” to refer to something that is trendy. Very recently, people started to use another expression – “好潮”, “潮爆” – to refer to the same. See Xiang’s article.

### ***5.1 The Hong Kong Practice***

Before the 1970s, brand names of many foreign products in Hong Kong tended to be either literally translated or transliterated. However, it seems that most of such practices have not been as closely followed starting from the 1980s. This could have been the result of the advertisers' conviction that Hong Kong is becoming more and more Westernized. Hong Kong consumers are finding it easier to identify with products in their original brand names. After Hong Kong's return to China, there is an increase in the usage of English-only (or original language-only) ads in identifying foreign brand names so as to accentuate their foreign origins and to differentiate themselves from local products or Chinese products (Ha, 1998).

The following may serve to show the prevailing norms of brand-name translation in Hong Kong:

#### ***Literal Translation***

Literal translation is a common strategy adopted in commercial sectors. Examples (the underlined characters are additional words/phrases that are not found in the original brand names): Carpenters (木匠樂隊 *Mujiang yuedui* – Carpenters-band), Viceroy (總督 *Zongdu*), Camel (駱駝 *Luotuo*), Blue Girl (藍妹 *Lanmei*), Cow & Gate (牛欄牌 *Niulanpai*), Nestle (雀巢 *Queqiao*), La Vache qui rire (笑牛牌 *Xiaoniupai*), White Knight (白武士 *Baiwushi*), Fishermen's Friend (漁夫之寶 *Yüfu zhibao*), Shell (蜆殼 *Xianke*), Mr. Juicy (果汁先生 *Guozhi xiansheng*), Pioneer (先鋒牌

*Xianfengpai*), Oxford (牛津 *Niujin*), General Motor (通用汽車 *Tongyong qiche*), International Business Machine (IBM) (國際商業機器 *Guoji shangye jiqi*), Mickey Mouse (米奇老鼠 *Miqi laoshu*), Winnie the Pooh (維妮熊 *Weinixiong*), etc.

### **Transliteration**

Transliteration is perhaps the most commonly used strategy in brand-name translation in Hong Kong. The following are some examples from the late 1960s to the 1980s:

Rolex (勞力士 *Laolishi*), Woodward (吳得物次 *Wude wuci*), Dettol (滴露 *Dilu*), Tokuhon (脫苦海 *Tuokuhai*), Penadol (必理痛 *Bilitong*), Colgate (高露潔 *Gaolujie*), Lux (力士 *Lishi*), Bisquit (百事吉 *Baishiji*), Martell (馬爹利 *Madieli*), Goldlion (金利來 *Jinlilai*), Scott (司各脫 *Sigetuo*), Kraft (卡夫 *Kafu*), Tudor (帝陀錶 *Dituobiao*), Coca Cola (可口可樂 *Kekou kele*), Pepsi (百事 *Baishi*), Sprite (雪碧 *Xuebi*), Robertson (羅拔臣 *Luobachen*), Papermate (比百美 *Bibaimei*), Ford (福特 *Fute*), Ferrari (法拉利 *Falali*), Heineken (喜力 *Xili*), Schick (舒適 *Shushi*), Maybeline (美寶蓮 *Meibaolian*), MaxFactor (密絲佛陀 *Misi fotuo*), Revlon (露華濃 *Luhuanong*), Mannings (萬寧 *Wanning*), Cortal (克痛 *Ketong*), Banitore (便利妥 *Bianlituo*), Johnson & Johnson (莊生 *Zhuangsheng*; later renamed as 強生 *Qiangsheng*), Watson's (屈臣氏 *Qüchenshi*), Sharp (聲寶 *Shengbao*), Philips (飛利浦 *Feilipu*), Whirlpool (惠而浦 *Weierpu*), McDonald's (麥當勞 *Maidangnao*), Winston (雲絲頓 *Yünsitun*), Kent (健牌 *Jianpai*), Ikea (宜家 *Ijia*), etc.

From the examples given above, it can be seen that this conventional transliteration strategy is very popular among the advertising industry.

### ***Semi-transliteration and Semi-translation***

Eugene Ching<sup>16</sup> has listed five types of word importation when describing the process of lexical borrowing in the Chinese language. One of the types – semi-transliteration and semi-translation – can be used to describe how brand names are half translated and half transliterated.

Examples:

Cambridge (劍橋 *Jianqiao*)

-- “Cam” is transliterated as “劍”, which is pronounced as “kim” in Cantonese, and sounds close to “Cam”; “bridge” is literally translated as “橋”.

Twentieth Century Fox (二十世紀霍士 *Ershi shiji huoshi*)

-- “Twentieth Century” is literally translated as “二十世紀”; while “Fox” is transliterated as “霍士”, as it is pronounced as “fok si” in Cantonese.

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<sup>16</sup> From Eugene Ching (1966), “Translation or Transliteration: A Case in Cultural Borrowing,” *Chinese Culture*, Vol. 7 No. 2, pp. 107-116. Cited in John J. Deeney (1995), “Transcription, Romanization, Transliteration,” in Chan, Sin-wai & David E. Pollard (eds.) (1995) *An Encyclopaedia of Translation*, pp. 1085-107, Hong Kong: The Chinese University Press.

Toilet Duck (潔廁得 *Jiecede*)

-- “Toilet” is literally translated as “廁”, whereas “得” is the transliteration of “Duck” (as “得” is pronounced as “daak” in Cantonese, meaning “able” or “OK”). The translated title “潔廁得”, with the addition of the word “潔” (clean), can highlight the efficacy of the product as “the product can clean the toilet, with an implied expression – “No problem!”

### ***Adaptation***

In a way, adaptation is re-creation. In order to project the function or to highlight the efficacy of the product, and sometimes to illustrate the mood or feelings brought by the product, advertisers very often choose to adapt the brand names. Examples are Clinique (倩碧 *Qianbi* – green and beautiful), Airwaves (爽浪 *Shuanglang* – fresh wave), Pedigree (寶路 *Baolu* – valuable road), Frutips (能得利 *Nengdeli* – can gain reward), New Zealand Dairy (牧童牌 *Mutongpai* – farm boy brand), Glad (佳能 *Jianeng* – good and all-powerful), Dutch Lady (子母奶 *Zimunai* – milk for mother and son), etc. What should be noted is that most of such “recreations” attempt to impact a sense of good feelings in their choice of words. Take 倩碧, for example: 倩 is beautiful, 碧 is a green colour. Apparently, the cosmetic company wants their customers to associate the product with such good feelings when they buy the products, which are sold in green packing.



### *Zero-degree Translation*

Starting in the 1980s, more and more foreign brand names are not even translated. Nowadays popular brand names such as Armani, Bally, Benetton, Guess, Chevignon, Diesel, Nike, Adidas, New Balance, Levi's, Gap, Häagen-Dazs, Dreyers, Prada, Fendi, Vivienne Westwood, Biotherm, La Prairie, and Starbucks are simply presented to the Hong Kong public as they are in English or in their original language. Even some local brand names, in order to evoke a foreign feel or a distinctive status, have no translation. A few notable examples: Esprit, Theme, Giordano, Bossini.

In fact, back in the 1970s, there was a “tradition” that names of pop singers, bands, and movie stars were recognized by their original names. With Hong Kong getting more Westernized and the younger generation becoming code-mixing language users, more and more foreign names of the music industry are not translated, for example, Air Supply, Bee Gees, Prince, Queen, Tears for Fears, Johnny Hates Jazz, Wham!, Duran Duran, Britney Spears, Mariah Carrey, Norah Jones, Robbie Williams, Backstreet Boys, Westlife, Jennifer Lopez (or J. Lo), Bjork, and Pink, Reggie, R & B, Hip Hop, etc.

Names such as Arnold Schwarzenegger (阿諾舒華辛力加 *Anuo Shuhuaxinlijia*), Tom Cruise (湯告魯斯 *Tanggao Lusi*), Julia Roberts (朱麗亞羅拔絲 *Zhuliya Luobasi*), Richard Gere (李察基爾 *Licha Jier*), Huge Grant (曉格蘭特 *Xiaoge Lante*), Tom Hanks (湯漢斯 *Tang Hansi*), Leonardo DiCarpio (里安納度·狄卡比奧 *Liannadu Dikabiao*), Jim Carrey (占基利 *Zhan Jili*), etc., who are previously given translated Chinese names, are undergoing a change when they are referred to by the younger generation in their original English (or original language) names. The “zero-degree

translation” strategy applied to names of the music industry might be followed by the movie industry in view of the fact that the younger generation in Hong Kong has started to use their original English names instead.

### **5.2 The Taiwan Practice**

In Taiwan, on the other hand, foreign product brand names and even names of pop singers / bands are normally translated. Examples ranging from those in the 60s or 70s until now are mainly literal translations or transliterations. Examples of literal translations are (the underlined words are additional):

Air Supply (空中補給 *Kongzhong bugei*), Modern Talking (現代語錄 *Xiandai yulu*), Johnny Hates Jazz (強尼恨爵士樂隊 *Qiangni hen jueshi yuedui* – the underlined additional words mean “music band”), Tears for Fears (恐懼之淚 *Kongju zhilei*), Crowded House (擠屋合唱團 *Jiwu hechangtuan* – “choir”), Wet, Wet, Wet (濕, 濕, 濕合唱團 *Shi Shi Shi hechangtuan* – “choir”), Backstreet Boys (街角男孩 *Jiejiao nanhai* – “corner” ), The Body Shop (美體小鋪 *Meiti xiaopu* – “beautiful” ), Microsoft (微軟 *Weiruan*), Johnny Walker (約翰走路 *Yuehan zoulu*)<sup>17</sup>, Pink (粉紅佳人 *Fenhong jiaren* – “beautiful lady”), Westlife (西城男孩 *Xicheng nanhai* – “city boys”), etc.

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<sup>17</sup> Note that the word “walker” is translated as “走路” (the verb “walks”).

Besides, transliteration is frequently used in the rendering of brand names or names of singers or bands (again, the underlined words are additional):

Chanel (香奈兒 *Xiangnaier*), Louis Vuitton (路易威登 *Luyi Weideng*), De Beers (戴比爾斯 *Daibiersi*), Mazda (馬自達 *Mazida*), Sony (索尼 *Suoni*), Mariah Carey (瑪麗亞凱莉 *Maliya Kaili*), Jennifer Lopez (珍妮佛羅佩斯 *Zhennifo luopeisi*), Bjork (碧玉 *Biyü*), Nora Joans (諾娜瓊絲 *Nuona Qiongsi*), Britney Spears (小甜甜布蘭妮 *Xiaotiantian Bulanni* – “little sweetie”), R. Kally (羅凱利 *Luokaili*), Reggie (雷鬼音樂 *Leigui yinyue* – “music”), Hip Hop (嘻哈 *Xiha*), Jim Carrey (金凱瑞 *Jinkairui*), Whitney Houston (惠妮休斯頓 *Weini Xiusidun*), Madonna (瑪丹娜 *Madanna*), Neutrogena (露得清 *Loudaqing*), Heineken (海尼根 *Hainigen*), Avex (艾迴唱片 *Aihui changpian* – “music record”), etc.

Similarly, there are also cases where names are rendered by semi-transliteration and semi-translation. Examples: Starbucks (星巴克 *Xingbake* – “星” – literally translated as “star”; “巴克” – transliterated as “bake”), Culture Club (文化俱樂部 *Wenhua jülebu* – “文化” – literally translated as “culture”; “俱樂部” – transliterated as “jülebu/koilokbou”).

Common usages of foreign names are also given translations. “Cheese cake”, “Cappuccino”, “Latte”, are transliterated as “起士蛋糕” *Qishi dangao*, “卡布基諾” *Kabu jinuo*, “拿鐵” *Natie*, respectively. However, as English is getting more popular

in Taiwan, there is a recent trend that the younger generation have started to utter the original foreign names rather than the translated Chinese names.

The practice of literal translation and transliteration are maintained for the convenience of the vast number of monolingual Chinese-speaking Taiwan public. However, with the implementation of English-language learning in primary schools in recent years, along with the promotion of the English-language use in commercial sector<sup>18</sup>, the general Taiwan public (at least the younger generation) is becoming more and more bilingual (in Chinese and English). Whether foreign brand names or names of singers are so inclined towards no translation in the near future will be taken up in the latter part of this thesis.

### ***5.3 Implications of Commercial Translation in Hong Kong and Taiwan***

In the previous section, we have seen some of the translation practices in the commercial sector in Hong Kong and Taiwan. In a study comparing print advertisements in mainland China, Hong Kong, and Taiwan, Hong Kong was found the most Westernized among the three societies (Tse, Belk & Zhou 1989). For two decades, Hong Kong has been the centre of Asian branches of American multinational advertising agencies (Ha 1998:53). As if echoing the colonial British government's and the businesses' promotion of the English language among the general public, the

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<sup>18</sup> In 2001, the Ministry of Education of Taiwan Government has decided to expand the starting year of teaching of English from junior colleges to fifth grade students. Before that, English was taught to students of junior high schools or upper level. Back in late 1980s, in view of the rising demand of English education (a demand that long preceded Taiwan Government's new education policy mentioned above) many private language centres such as Global Village (地球村美語) sprouted to serve the general public. See *The Republic of China Yearbook 2001* and Her's article in *Taiwan Review*.

advertising agencies have marketed their products in a more Western style. This includes using more English-only ads or mixed-language ads, as well as hedonistic appeals such as pleasure-seeking, luxury, prestige, etc. To be sure, foreign brand names in Hong Kong are translated, but only selectively; this is unlike Taiwan, where brand names almost routinely appear with the Chinese translations.

Translation of names of singers and movie stars is also good illustration of this phenomenon. In Hong Kong, pop music from the West (particularly American and British) has been enjoyed by the youngsters and those who enjoy the music have been considered Westernized. Music fans have to equip themselves in English in order to identify original English names if they like their music.

Thus these foreign singers or bands very often have no “Chinese” names (for example, the aforementioned Air Supply, Bee Gees, Modern Talking, Johnny Hates Jazz, Wham, and so on). On the other hand, Taiwan advertisers and the media have always transliterated these names.

The examples cited above briefly show the situation of commercial translation in Hong Kong and Taiwan from 1970s to 1990s. Like what has been mentioned at the beginning of this chapter, consumer texts (especially brand names) are designed to reach the majority of the population. The ways that they are presented to the public should mirror the language usage and habits of consumer texts in other areas (such as film-titles), at least to some extent. The discussion above may help explain the phenomena to be examined in the following sections.

## Chapter 6: Film Distribution in Hong Kong and Taiwan

### 6.1 Importation of Foreign-Films in Hong Kong

As mentioned earlier, foreign-films, especially Hollywood movies, have dominated the film markets in Hong Kong and Taiwan. As the Hong Kong government has set no quota to limit the importation of foreign-films (Ha 1998:56), the number of imported foreign-films is highly determined by market forces. Chan (2000:91) has composed a list of films released in the Hong Kong cinema from 1971 to 1999. The following is an extract (1990 to 1999):

Year	Total No. of Films Released	Hong Kong Films	Foreign-Films
1990	343	121 (35.28%)	222 (64.72%)
1991	510	126 (24.71%)	384 (75.29%)
1992	504	210 (41.67%)	294 (58.33%)
1993	507	234 (46.15%)	273 (53.85%)
1994	505	187 (37.03%)	318 (62.97%)
1995	490	153 (31.22%)	337 (68.78%)
1996	428	116 (27.1%)	312 (72.90%)
1997	471	88 (19.2%)	383 (80.8%)
1998	388	89 (18.66%)	370 (81.34%)
1999	427	136 (31.85%)	281 (68.15%)

Figure 1: Total Number of Films Released in Hong Kong Cinema (1990-1999)

As indicated in the chart, foreign-films have been dominating the Hong Kong market particularly in the mid- to the late 1990s. However, domestically produced films have retained a position (they occupied 30% or more in six out of ten years). Still, there is a high percentage of foreign-films shown in the Hong Kong cinema. In order to compete with the domestic productions (Chinese films), foreign-film

distributors have a good reason to prepare Chinese translations of the foreign film-titles, where, in many cases, adopt domesticating translation.

### ***6.2 Importation of Foreign-Films in Taiwan***

Though the Taiwan government has set a quota on the number of imported films to protect the local film industry, imported films still dominate the Taiwan film market. As indicated in the chart below, the total number of films in the 1990s into Taiwan is almost the same as that of Hong Kong. Foreign-films have flooded the Taiwan cinema and are widely accepted by Taiwan movie goers.

<b>Year</b>	<b>Total No. of Films Released</b>	<b>Taiwan Films</b>	<b>HK Films</b>	<b>Foreign-Films</b>
1990	508	81 (16%)	167 (33%)	260 (51%)
1991	507	33 (7%)	183 (36%)	291 (57%)
1992	536	40 (6%)	200 (37%)	296 (55%)
1993	444	26 (8%)	195 (44%)	223 (50%)
1994	379	29 (7%)	139 (37%)	211 (56%)
1995	414	27 (7%)	138 (33%)	249 (60%)
1996	360	18 (5%)	90 (25%)	252 (70%)
1997	362	29 (8%)	84 (23%)	249 (69%)
1998	375	22 (6%)	63 (17%)	290 (77%)
1999	472	16 (4%)	129 (27%)	327 (69%)

*Figure 2: Total Number of Films Released in Taiwan Cinema (1990-1999). Data obtained from the website of the Government Information Office, ROC (www.gio.gov.tw).*

### ***6.3 The “Top Ten Movies” and the Film Audience***

The number of imported foreign-films listed above shows all imported foreign-films, including those produced in Italy, France, Spain, and Japan. The majority of them, however, are Hollywood productions. The “Top Ten” charts listed in

this thesis serve to highlight the fact that the most popular foreign-films are primarily Hollywood feature films. (See appendix A)

Movie going has been widely considered a leisure activity. In his study about the consumption behaviour of the Taiwan public in the late 1990s, Guo (1999) indicates that movie goers go to a movie mainly for “entertainment/leisure” and “relaxation.” The other motives include “art appreciation,” and “knowledge acquisition.” The study also found that most Taiwan audience who choose foreign-films are aged around 20 to 29, single, and of tertiary education level. With such a large group of young film audience in mind, it is only natural that Taiwan film distributors should settle on a marketing strategy that caters to the taste and aspirations of this audience group.



## **Chapter 7: Film-title Translation**

### ***7.1 Film-title Translation as a Commercial Activity***

The movie industry in Hong Kong and Taiwan is generally viewed as a “business venture.” Film-titles signify the film content, providing a label or “brand name” for the film, which the film audience can recognize and remember. Likewise, film-title translation is considered a commercial “investment” by local film distributors in the two Chinese communities.

According to Fu Ming-ming (2001), Marketing Director of Buena Vista International Film Distribution Company (Taiwan), film-titles should be named by taking into consideration the following:

- 1) film-titles should be relevant to film content and the positioning of the film;
- 2) film-titles should include slang or idiomatic expressions familiar to or adopted by the target audience;
- 3) film-titles should strive to be simple, easily recognized, and easily remembered; and
- 4) where necessary, words or phrases that once appeared in blockbuster movies can be re-used (using popularity of the previous blockbusters to help boost box office sales);

As a survey on the viewing habits of Taiwan film audience indicates, 44% of the film audience would choose to go to films based on the attractiveness of film-titles

(Guan 1991:134). So whether film-titles appeal to the audience or not is obviously the main concern of film distributors.

As film-titles serve to identify, or, to be more exact, as “teasers” for the films they refer to, the translation policy is therefore governed by pragmatic concerns. Skopos theorist Vermeer suggests that due attention should be paid to the purpose of translation. Based on the function of the source-text (or target-text), translators should decide upon what translation strategy to adopt (Munday 2001:79). Since the function of film-titles inevitably dictates the translation policy, the choice of literal translation or adaptation rests with film distributors, who are understandably concerned with the market situation.

## ***7.2 Translation Strategies Adopted in Film Translation***

In Hong Kong and Taiwan, the translation strategies of film-titles can generally be categorized into two: literal translation and adaptation.

### ***Literal Translation vs. Adaptation***

As mentioned earlier, literal translation refers to translations where the source-text is converted to its nearest target-text equivalents, preserving as much as possible the tone and word choice of the source-text. Adaptation is done by shaping the source-text into a more agreeable version, embedding local values and even colloquial expressions in the translation. The end products involve a considerable amount of changes done for a specific group of target-text recipients. The translated titles collected in this study

are generally adapted titles, and the adaptations are done in a variety of ways, which will be discussed later in this chapter.

### ***The Pros and Cons of the Two Strategies Applied in Film-title Translation***

Whether film-title translators (or film distributors<sup>19</sup>) choose to adopt a domesticating or a foreignizing strategy is primarily driven by market considerations<sup>20</sup>. Although there are incessant debates over the pros and cons of literal translation and of adaptation in literary translation and translation of texts in other genres, translation of commercial texts stands or falls on its own advertising value – or lack of it. At first sight, it may appear that film-titles that are literally translated might alienate their audience, but there are cases that prove the contrary. Since the Titanic is by itself a legend, a movie taking the name of this ocean liner is automatically world-class publicity. The same can be said of *Air Force One* (空軍一號 *Kongjun yihao* both in Hong Kong and Taiwan), *Apollo 13* (太陽神 13 號 *Taiyangshen shisanhao* in Hong Kong / 阿波羅 13 號 *Aboluo shisanhao* in Taiwan), *A. I.* (人工智能 *Rengong zhineng* in Hong Kong/ AI 人工智能 *A.I. Rengong zhineng* in Taiwan), and so on. In cases like these, literal translation alone suffices to serve the purpose of publicity/promotion. As Nord (1995:275) says, titles bear a referential function, which “hinges on the referent, that is, on the real-world phenomenon described in the title (or text)”. As we have seen

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<sup>19</sup> It is a usual practice in Hong Kong as well as in Taiwan that foreign film-titles are translated/adapted by local film distributors rather than professional translators. (Information obtained from Taiwan Government Information Office and Lipper’s article).

<sup>20</sup> See Lipper’s article. The information is also obtained from interviews with Ms. Cai Qing-qing and Mr. Shukei.

from the above, the titles just cited contain terms that are already known to the target audience. As the terms “空軍一號”, “太陽神/阿波羅 13 號”, “人工智能” are already part of the target culture, it seems a clever move to translate the titles literally.

There are good reasons that the domesticating strategy is strongly favoured by film distributors<sup>21</sup>. As Chinese is the native tongue for people in Hong Kong and Taiwan, the domesticating strategy appears to be a wise act if film distributors strive to marketize the foreign-films to the majority of the population. The domesticating strategy, realized as adaptation, provides room for film distributors to create titles that are hospitable to the local culture. A “created” title allows the translator to give a hint of what the film is like in terms of theme and subject. Such information, however partial, would help a movie-goer decide whether to see the movie or not. Some examples of film-titles in this category include *Top Gun* (HK: 壯志凌雲 *Zhuangzhi lingyun* – heroic ambition soaring into skies; Taiwan: 捍衛戰士 *Hanwei zhanshi* – protector-warrior), *Ghost* (HK: 人鬼情未了 *Rengui qingweiliao* – the unending love story of the living and the dead; Taiwan: 第六感生死戀 *Diliugan shengsilian* – the love of life and death of the sixth sense), *Home Alone* (HK: 寶貝智多星 *Baobei zhiduoxing* – the little smart boy; Taiwan: 小鬼當家 *Xiaogui dangjia* – the tiny demon guards the house), *Leon: The Professional* (HK: 這個殺手不太冷 *Zhege shashou butailing* – this hit man is not as cold as he seems; Taiwan: 終極追殺令 *Zhongji zhuishaling* – the final killing warrant), *Twins* (both HK and Taiwan as 龍兄鼠弟

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<sup>21</sup> It is a usual practice in Hong Kong as well as Taiwan that foreign film-titles are translated/adapted by local film distributors rather than professional translators. Information obtained from Taiwan Government Information Office and Lipper’s article.

*Longxiong shudi* – dragon brother and mouse brother), *Notting Hill* (摘星情緣 *Zhaihua qinguan* – picking stars: a love story; Taiwan: 百分百新娘 *Baifenhai xinniàng* – hundred percent bride), *Men In Black* (HK: 黑超特警組 *Heichao tejingzu* – the SWAT-team with dark glasses; Taiwan: MIB 星際戰警 *MIB – xingji zhanjing* – MIB star war police). Further discussion of these film-titles can be found later in this chapter.

### ***7.3 Overview of Film-title Translation: 1950s to 1980s***

Foreign film-title translation has gone through different stages both in Hong Kong and Taiwan. The following overview seeks to present some indicative examples, and attempts to offer some insights into explaining the film-title translation scenario during the four decades. Generally speaking, foreign film-titles in the 1950s and 1960s adopted a more literary approach, with titles often steeped in Chinese poetic diction. In the 1970s, film-titles were normally literally translated, and, even if adapted, they appeared less “barbarized”<sup>22</sup> than those of the two decades that follow.

In the 1980s, perhaps with Hong Kong and Taiwan becoming more commercialized, and with the size of movie-goers increasing rapidly, foreign film-titles were translated or adapted with catchy expressions to draw the audience’s attention.

#### ***1950s to 1960s: Literary Influence***

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<sup>22</sup> James J. Y. Liu observes two opposite tendencies in the translation of poetry, namely “naturalization” and “barbarization”. “Naturalization” refers to the “attempts to turn Chinese poetry into English verse within the existing conventions of the English language,” whereas “barbarization” refers to the “attempts to reshape the English language so that it would conform to the structure and idiom of Chinese.” (Liu 1975:60)

If a film-title could be used as a yardstick for measuring a person's education, taste and sensibility, then there are tell-tale signs that people in Hong Kong and Taiwan during the 50s to 60s were a refined lot. This is reflected in the Chinese translations of foreign film-titles, many of which conveyed echoes from ancient Chinese poetry. A few good examples are *D-Day: the Sixth of June* (六月六日斷腸時 *Liuyue liuri duanchangshi* – heart-breaking time on June Sixth), *From Here to Eternity* (紅粉忠魂未了情 *Hongfen zhonghun weilaoqing* – the unending affair between the affectionate lady and the patriotic soul), *The Sun Also Rises* (妾似朝陽又照君 *Qiesizhaoyang youzhaojun* – your humble wife shines on you again like the morning sun), *All that Heaven Allows* (深瑣春光一院愁 *Sensuo chunguang yiyuanchou* – sorrow in the courtyard), *Lady Hamilton* (忠魂鵲血離恨天 *Zhonghun juanxue lihentian* – the sorrow of the patriotic soul), *Daisy Cover* (春花秋月奈何天 *Chunhua qiuyue naihetian* – spring flowers and autumn moon sorrows), *The Sound of Music* (仙樂飄飄處處聞 *Xianyue piaopiao chuchu wen* – heavenly music everywhere), *Pillow Talk* (夜半無人私語時 *Yeban wuren siyushi* – midnight is time for whispers), *My Fair Lady* (窈窕淑女 *Yaotiao shunü* – slim and beautiful lady), etc. (see Lau 2000:91; *Die Chronik des Films* (*The Chronicle of Films*) 2001; Hsu; Lin & Lian 2002)

Beside adaptation from traditional verses, some film-titles are translated in a “four-character” format or a “seven-character” format, which are basically patterned after Chinese proverbs or precepts. Examples of seven-character format are: *Rebel without a Cause* (Taiwan version: 養子不教誰之過 *Yangzi bijiao shuizhiguo* – who should be blamed for not properly bringing up the child; Hong Kong version: 阿飛正傳

*Afei zhengzhuan* – the story of a good-for-nothing), *Splendor in the Grass* (天涯何處無芳草 *Tianya hechu wufangcao* – fragrant flowers can be found everywhere), etc. *The Catered Affair* (Taiwan version: 子之于歸 *Zizhi yügui* – blissful wedding), *Cat on a Hot Tin Roof* (Taiwan version: 朱門巧婦 *Zhumen qiaofu* – the smart woman of a noble house), *The Seven Year Itch* (both Hong Kong and Taiwan as 七年之癢 *Qinian zhiyang* – the seven year itch), etc. are some examples of translation using the four-character format.

### ***1970s: from Literal Translation to Plot-revealing***

In the 1970s, translated film-titles underwent a drastic change. The practice of poeticizing a film-title had been dropped. A more down-to-earth approach to reach the “ordinary people” was in place. Examples are: *Taxi Driver* (HK: 的士司機 *Dishi shiji*; Taiwan: 計程車司機 *Jichengche shiji* – both as “taxi-driver”), *One Flew over the Cuckoo’s Nest* (HK: 飛越瘋人院 *Feiyue fengrenyuan* – flying over the maniac house; Taiwan: 飛越杜鵑窩 *Feiyue dujuanwo* – flying over the cuckoo’s nest), *Saturday Night Fever* (HK: 週末狂熱 *Zhoumo kuangre*; Taiwan: 週末的狂熱 *Zhoumode kuangre* – both as “Saturday fever”), *Grease*<sup>23</sup> (HK: 油脂 *Youzhi* -- grease; Taiwan: 火爆浪子 *Huobao langzi* – the outraging boy), *Exorcist* (HK: 驅魔人 *Qümoren* – the exorcist; Taiwan: 大法師 *Dafashi* – the great shaman), *Ten* (HK: 十 *Shi* -- ten;

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<sup>23</sup> The film-title “油脂” has later become part of the local expressions in Hong Kong referring to “Teddy boys” (油脂仔) and “Teddy girls” (油脂妹).

Taiwan: 十全十美 *Shiquan shimei* -- perfection), etc. It should be noted that “down-to-earth” as they are, the translations remain by and large faithful to the original.

In this decade, more film-titles were adapted titles, some of which revealed the plot or genre of the films they refer to. Some examples are as follows:

*Plot-revealing titles:*

*Charade* – 花都奇遇結良緣 *Huadou qiyü jieliangyuan* (-- the pre-destined match in flowery city; translation used in Hong Kong); “良緣” normally refers to “love pre-destined”, while “花都” means “Paris”. “奇遇” refers to “adventure”, which hints that the film is about some kind of adventure that the main character(s) will go through, but will finally go to a happy ending – “結良緣”. Together, these seven characters help to bring out the gist of the plot. In Taiwan, the title was translated as 謎中謎 *Mizhongmi* (Enigma within an enigma).

*Genre-revealing titles:*

*Shining* -- 閃靈 *Shanling* (Hong Kong); 鬼店 *Guidian* (Taiwan); the words “靈” (spirits) and “鬼” (ghosts) suggest that the film is about spirits or ghosts. It should also be noted that “閃靈”, in Cantonese (pronounced as *simling*) or in Mandarin (*Shanling*), both sound extremely close to the original title *Shining*.



*Halloween* --月光光心慌慌 *Yueguangguang xinghuanghuang* (Hong Kong and Taiwan); the phrase “心慌慌” (a frightened heart) vividly shows the haunting feeling the film will bring to the audience.

***1980s: Plot-revealing and Genre-revealing titles***

During this decade, plot-revealing and genre-revealing film-titles have been very popular among the two film markets, though a number of Taiwan films are still resorting to literal translation. Hong Kong film distributors have become more “sophisticated” with these two methods of adaptation, and have almost totally abandoned literal translation and transliteration.

*The following are some examples of plot-revealing titles:*

*Children of a Lesser God* was translated as 無言的愛 (*Wuyende ai*) in Hong Kong, the term 無言 contains a double meaning to represent “[love] without words” but is also closely related to the plot about the love between a language teacher and a girl who is deaf. In Taiwan, however, the film was literally translated as 悲憐上帝的女兒 (*Beilian shangdide nüer* – have pity on God’s children).

*Licence to Kill* was literally translated as 殺人執照 (*Sharen zhizhao* – the licence to kill) in Taiwan, yet in Hong Kong the film-title was 鐵金剛勇戰殺人狂魔 (*Tiejingang yongzhan sharenkuangmo* – the iron fighter battles with the murderous

villain), highlighting the fact that the movie tells another story about the character James Bond and his combat with the villain.

*The Accused*, starred by Jodie Foster, was titled 暴劫梨花 *Baojie lihua* (The molested pear flower) in Hong Kong and 控訴 *Kongsu* (the accusation) in Taiwan respectively. The word “flower” in the film-title implies that the film is about the fragility of a woman. And “暴劫” (violent turmoil) also reveals the plot that the woman (presumably the main character) will go through some serious problems or accidents.

*Honey, I Shrunk the Kids* was adapted as 豆釘小靈精 (*Douding xiaolingjing* – the tiny demon) in Hong Kong, yet in Taiwan it was literally translated as 親愛的，我把孩子縮小了 (*Qinaide wobahaizi shuoxiaole*). Although the phrase “豆釘” (literally means a bean and a nail) in Cantonese usually means “small kids”, its pictorial sense is also taken here as the kids in the film were shrunk to the size of as beans or nails.

Echoing the flux of Hong Kong residents’ emigration in late 1980s, *An American Tail* was adapted as 老鼠也移民 (*Laoshu yeyimin* – Even the rats want to emigrate), yet in Taiwan the film was roughly literally translated as 美國鼠譚 (*Meiguo shutan* – an American tale of rats), with an additional word 鼠 (rats) and a change of the word “tail” to its homonym “tale” by the insertion of the word “譚” (tale/story). Though the Taiwan version does not clearly reveal the plot or story, at least it serves to inform that the film is about a story of rats – the main characters in the film.

*War Games* was translated as 真假戰爭 (*Zhenjia zhenzheng* – Battles real and fake) in Hong Kong, revealing the plot about how a young computer game genius

hacked into the computer system of the Department of Defence (US), which almost launched the missiles and might result in a series of bombings at various capitals around the globe – the real war. The film-title was literally translated as 戰爭遊戲 (*Zhenzheng youxi*) in Taiwan.

*About genre-revealing titles, the following may offer some references:*

*Nine to Five* was literally translated as 九點到五點 (*Jiudian dao wudian*) in Taiwan, yet Hong Kong distributors have given it a more idiomatic title as 朝九晚五 (*Zhaojiu wanwu* – morning nine evening five) – an expression widely known and used in Hong Kong to refer to office work – to suggest that it is a film in an office setting.

*Stand by Me* was translated literally as 站在我身邊 (*Zhannzai woshenbian*) in Taiwan, which sounds a little too flaccid and even awkward. In Hong Kong, it is translated as 伴我同行 (*Banwo tongxing* – Walk with Me), which clearly suggests the genre of the film – something about friendship or companionship.

*Look Who's Talking* was no exception in Taiwan – literally translated as 看誰在說話 (*Kanshui zaishuohua*); whereas in Hong Kong, the title was adapted as 飛越童真 (*Feiyue tongzhen* – flying over the age of innocence), revealing the genre (a film about innocent kids).

Despite the general inclination in Taiwan toward literal translation, as shown in the above examples, there are cases where Taiwan distributors did adopt a plot-naming or genre-naming method.

*Highlanders* was adapted as 時空英豪 (*Shikong ienghao* – the hero of time and space), revealing the plot about a warrior who can shuttle through time and space. It was strangely adapted as 挑戰者 (*Tiaozhenshe* – the challenger) in Hong Kong, however unseemingly it is related to the film's content.

*Casualties of War* was rendered as 越戰創傷 (*Yuezhen chuanshang* – the casualties of the Vietnam war) in Taiwan, suggesting that the film is about the Vietnam War – a war film set in Vietnam. Hong Kong's version was 孽戰 (*Niezhan*). While it is a close homophone to 越戰 in Cantonese, 孽戰 is a term meaning “a war of sins”.

#### **7.4 Film-title Translation in Hong Kong: 1990 – 2002**

Foreign film-titles in Hong Kong, as mentioned earlier, are mostly rewritten /adapted by local film distributors. The usual practice is for the job to be done by veterans in the industry<sup>24</sup> rather than academically or professionally trained translators. Starting from the 1990s, the translations of foreign film-titles in Hong Kong appeared drastically different from their counterparts in Taiwan. The 1990s signified a step toward reaching out for the markets of a highly commercialized and internationalized society. Needless to say, with the inevitable social changes, the lifestyles, tastes, values, and expectations of the general public (in particular, the younger generation, or the major consumers of popular films) are highly different from those in the 1980s or earlier. Both Hong Kong and Taiwan societies appear to be more and more market-driven. It is also evident that the insertion of colloquial expressions in the

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<sup>24</sup> See Lipper's article.

media is a growing trend<sup>25</sup>. This is also reflected in the translations of film-titles. More local dialectal and idiomatic expressions are used in these translations to attract the two groups of audience. The 1990s thus may be marked with colloquialism and even vulgarism.

It should be noted that the four-character and five-character titles, similar to the case in the 1970s and the 1980s, are still favoured by title translators in this decade.

The following section gives some indicative examples of the various methods of translation found during the decade.

### *Literal Translation*

Though film-titles are mainly adapted in Hong Kong in the 1990s, literal translation is still adopted for some reasons. Some titles are literally translated with due recognition of their legendary value in the original. Or they are simple and interesting enough to attract the audience's attention. Examples such as *Air Force One* (空軍一號 *Kongjun yihao*), *Titanic* (鐵達尼號 *Tiedanihao*), and *Apollo 13* (太陽神 13 號 *Taiyangshen shisaohao*) are preserved as these names are already known to the local audience (some, if not all). The translated titles, just as the original English titles, make good "advertisement", indicating to the audience that the films are about historical or legendary events.

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<sup>25</sup> Since the 1990s, teenage magazines and comics such as *Yes!*, 蠱惑仔, 壹本便利 (*Easy Finder*) and even popular press such as *Oriental Daily* (the entertainment page) are some examples of how colloquial expressions have penetrated the mainstream media.

Other examples of literal translation are: *Glory* (光榮 *Guangrong*), *Scent of a Woman* (女人香 *Nürenxiang*), *The Fifth Element* (第五元素 *Diwu yuansu*), *Born on the Fourth of July* (生於七月四日 *Shengyü qiyue siri*), *Basic Instinct* (本能 *Benneng*), *The Crying Game* (哭泣的遊戲 *Kuqide youxi*), *In the Name of the Father* (因父之名 *Yinfu zhiming*), *Dances with Wolves* (與狼共舞 *Yulang gongwu*), *Sleepers* (沉睡者 *Chenshuizhe*), *Natural Born Killers* (天生殺人狂 *Tiansheng sharenkuang*), *Four Weddings and a Funeral* (4個婚禮一個葬禮 *Sigehunli yigezhuangli*), *12 Monkeys* (十二猴子 *Shier houzi*), *A.I.* (人工智能 *Rengong zhineng*), *Seven Years in Tibet* (西藏七年 *Xizhuang qinian*), etc, in all of which the Chinese translations are equivalent to their original English titles.

Perhaps a literal translation with a touch of “playful” creativity can be found in *Throw Momma from the Train* when it was translated in Hong Kong as 掙阿媽出火車 (*Ding ama chu huoche*). The word “掙” (loosely means to throw something with a vigorous effort, with a sense of throwing out the thing like rubbish) is obviously chosen here to accentuate the fun and sensational feel of the film – the absurdity found in the film when it reached its climax as the son was trying to throw the troublesome old mother out of the train (and got her out of his life!). If the word “拋” is used instead, which is equivalent to the word “throw”, obviously the fun and playful feel will be reduced. Also, the phrase “阿媽” (mom) is chosen rather than “媽媽” (mother) or “母親”. The register of the choice of words here further mirrors the interesting and playful feel (by using Cantonese colloquial expressions) suggested in the film. This offers a

good illustration that however literally the film-titles are translated, the translators (film distributors) could seek the chance to show creativity as well as assert ethnic identity.

It is worth noting that, though film distributors enjoy great autonomy in choosing whether to translate the titles literally or to rewrite them, there are some incidents where the film directors demand the film-titles be equivalent to their originals. Hollywood director Steven Spielberg has once demanded that the translations of the titles of his two blockbusters be faithful to the original, namely *Jurassic Park* (侏羅紀公園 *Zhuluoji gongyuan*, a literal translation adopted in both Hong Kong and Taiwan) and *Schindler's List* (Hong Kong: 舒特拉的名單 *Shutela de mingdan* / Taiwan: 辛德勒的名單 *Xindele de mingdan*, both literal translation) (See Lipper 1998).

Director Andrzej Zulawski of the film *La Fidélité*, starred by famous French actress Sophie Marceau, demanded his Hong Kong film distributor to strictly follow the original title and translate it as 忠貞 *Zhongzhen* (the Fidelity). The film distributor had attempted to rewrite the title as 情慾寫真 (*Qingyu xiezhen* -- Portrait of Lust) – a title more evocative of a pornographic movie (See Scott 2000, September 28). These are the few rare cases where film directors are highly involved in the global film marketing activities.

### ***Mixture of Literal and Free Translation***

Some titles are translated with a mixed method: one part literal translation and another part adaptation to reveal film genre, plot, or leading actors. The following are some examples (the underlined words are additional to the original title):

*Genre-revealing titles:*

As mentioned before, genre-revealing is the most popular ritual in film-title translation in Hong Kong. A vast amount of examples will be shown below for the purpose of illustration:

*Scream* was rendered as 奪命狂呼 *Duoming kuangfu* (The deadly scream) – “奪命” is added to the title to reveal that the film is about killing or murder.

*Anaconda* was named 狂蟒之災 *Kuangmang zhizai* (The wild serpent disaster) – the words “狂” and “災” are added to suggest that the film is about disasters or adventures.

Tom Hank’s award-winning film, *Forrest Gump*, was translated as 阿甘正傳 *Agan zhengzhuan* (The Story of Gump) – with the phrase “正傳” it means the film is a story about the life of someone, i.e., Gump.

Featuring Keanu Reeves, 生死時速 *Shengsi shisu* was the Chinese translation of *Speed*. The translated title, meaning “The speed of life and death”, hints that this is a film filled with scenes of excitement, and is about some kind of adventure or action.

*Intersection*, starred by Richard Gere, was converted into Chinese as 激情交叉點 *Jiqing jiaochadian* (The passionate intersection) – the insertion of the phrase “激情” reveals that the film is highly related to love affairs or full of scenes of passion as in pornographic movies.



*Congo* was translated as 剛果驚魂 *Gangguo jinghun* (The Congo fear). By adding the phrase “驚魂”, the title automatically tells the adventurous nature of the film.

*The Last of the Mohicans*, rendered as 最後的摩根戰士 *Zuihoude mogen zhanshi* (The last of the Mohican warrior), gives a hint that scenes of fighting and killings are expected with the addition of the term “戰士” in the Chinese title.

*The Blair Witch Project* was titled 死亡習作 *Siwang xizuo* (The deadly project). The replacement of the term “Blair Witch” by the term “死亡” (deadly) in the Chinese title has made transparent to the audience the genre as well as the deadly and mysterious feel suggested in the film. If the Chinese title was “faithfully” translated as “女巫布雷爾習作/作業” (*Nüwu Buleier xizuo/zuoye*), the mysterious feeling will not be promoted. Besides, such a long and clumsy film-title fails to comply with the principle of “easily remembered” when it is addressed to the audience.

#### *Plot-revealing titles:*

A number of translated titles, on the other hand, appear to be more descriptive by telling the plots of the films:

*The Specialist* was named 炮彈專家 *Paodan zhuanjia* (The specialist of bombs and bullets). Featuring Sylvester Stallone and Sharon Stone, the film was about Stone hiring a specialist of bombs (Stallone) to help finish her revenge. Thus the phrase “炮彈”, in combination with the phrase “專家” is accurately added to reveal the plot.

*Water World*, featuring Kelvin Costner, was rendered as 未來水世界 *Weilai shuishijie* (The future water world). The addition of “未來” reveals that the film is about a story set in the future.

Starred by Leonardo DiCarpio, *The Beach*, translated as 迷幻沙灘 *Mihuan shatan* (The enchanting beach), highlights that the film is about adolescent issues or the like as the phrase “迷幻” hints that the film would involve scenes about drug abuse.

*Moulin Rouge*, being a well-known name for an entertainment venue, was inserted with the phrase “情陷” in the Chinese translation 情陷紅磨坊 *Qingxian hongmofang* (loosely as “Love fallen at Moulin Rouge”) so as to let the audience know that the film is about (presumably complicated) love affairs.

Sofia Coppola’s *Lost in Translation* was turned into Chinese as 迷失東京 *Mishi Dongjing* (Lost in Tokyo). The omission of the word “translation” and the insertion of the name “東京” (Tokyo) in the translated title are to reveal that the film is set in Tokyo and hint that there are some kinds of troubled situations encountered by the main characters in the film.

A more playful rendition can be seen in *Longtime Companion*. Rendered as 愛之伴侶 *Aizi banlü* (The companion of love) in Chinese, the film-title, while trying to stay close to the original, also reveals the plot that the film is about homosexuality and AIDS with the words “愛之” (*aizhi*), which sound close to “愛滋(病)” (*aizhibing*) (AIDS) in Cantonese and Mandarin. Thus the title “愛之伴侶” (The companion of love) implies the meaning of “愛滋伴侶” (The companion with AIDS). While the film is strived to promote love and companionship of homosexual couples and friends and their hardship

in combating AIDS, the translator, however, shows some humiliating attitude by producing such a Chinese title, as the term “愛滋” is generally treated with bias in everyday language use in Hong Kong.

*Titles that highlight leading characters:*

There are some cases where film-titles put in the names or the profession of the leading character(s).

An example of this category is *Bugsy*. Translated as 一代情梟—畢斯 *Yidaiqingxiao – Bisi* (Bugsy -- the great lover and hero of the time), the title, while describing the leading character as the great lover and hero of the time, preserves the name Bugsy – the name of the main character.

Other examples can be found in *Dick Tracy* 至尊神探 *Zhizun shentan* (Inspector Kingpin) and *Naked Gun* 白頭神探 *Baitou shentan* (The white-haired inspector), where the profession of the key characters are highlighted in the translated titles to give further information about the film to the audience. So with the words “神探” (inspector) added, the audience should clearly know that the two films are about the police or involve crime fight.

There are also incidents where film-titles are inserted with a sub-title to differentiate them from the older versions of the films produced several decades ago, or to make a distinction between them and the original novels or plays.

Starred by Leonardo DiCarpio, *William Shakespear's Romeo & Juliet* was rendered as 羅密歐與朱麗葉：後現代激情篇 *Luomiou yü zhuliye: houxiandai jiqingbian* (Romeo & Juliet: the post-modern passionate version). The insertion of the sub-title “後現代激情篇” was to call the audience’ attention to the fact that the film is a re-make that is different from the first and renowned *Romeo and Juliet*<sup>26</sup> film made in 1969 or the play performed in theatres. The placing of the term “後現代” is properly an attempt to attract the young audience that the film is expected to be exciting, up-to-date, and as a whole, to suit their taste.

Similarly, *Mary Shelley's Frankenstein* 科學怪人之再生情狂 (*Kesueguairen zhi zaishengqingkuang*) was rendered in Chinese with a small title. The sub-title -- 再生情狂 (loosely means “the lunatic passionately in love with revitalization”) -- is also inserted to highlight the point that the film is different from the classic film and the original novel. The translator probably wants to call the audience’ attention that the film is a new production, and that they should expect to see some exciting scenes by placing the words “情狂” in the title.

Another example would be *Bram Stoker's Dracula*. Rendered as 吸血殭屍 -- 驚情四百年 *Xixiejiangshi -- jingqing sibainian* (*Dracula: 400 Years of Stormy Love*), the sub-title strengthens the romantic feeling suggested in the film while it also strives to highlight that the film is different from the first and other *Dracula* movies and plays.

### ***Adaptation***

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<sup>26</sup> The film receives great popularity that although it was translated as “殉情記” (*Xunqingji* – “The story of dying for love) in Hong Kong, the main characters Romeo and Juliet are always kept in people’s mind when the film is mentioned.

As stated earlier, most titles are adapted in Hong Kong in a number of ways, which can be categorized as 1) rewriting, 2) using words that foreground actors, 3) using phrases to reveal film genre, 4) intertextuality, 5) sensationalism, 6) colloquialism, and 7) vulgarization.

### *1) Rewriting*

In this category, film-titles are rewritten, many of which do tell the plot. For example:

Featuring Demi Moore, *Disclosure* was translated as 叛逆性騷擾 (*Panni xingsaorao* – “A rebellious sexual harassment”). The phrase “性騷擾” (sexual harassment) already reveals that the film involves some kind of sexual harassment, while the phrase “叛逆” (rebellious) further describes that this is not a normal case of sexual harassment – it hints that something out of the audience’ expectation will happen in the film.

*Kolya* was rendered as 給我一個爸 (*Geiwo yige ba* – “Give me a father”). The descriptive Chinese title reveals the plot about the love and companionship between a man and a child – a relationship of father and son.

Johnny Depp’s *Donnie Brasco* was named 忠奸人 (*Zhongjianren* – “The good and evil man”). The words “忠奸” (good and evil), which pun on the expression “中間人” (middleman) in Cantonese, vividly describe the situation (and probably the dilemma) the main character – an undercover cop – will go through in the film.

未來戰士 (*Weilai zhenshi* – “The future warrior”) is the Chinese translation of *Terminator*. The translated title clearly reveals that the film is about a warrior who comes from the future world.

*A Few Good Men*, starring Tom Cruise and Demi Moore, was rendered as 義海雄風 (*Yihai xiongfeng* – “The sea of justice and the wind of heroism”). The words “義海” (sea of justice) is added to present the major theme of this military courtroom drama – being justice. The words “雄風” (wind of heroism) signifies the heroic spirit that the film also promotes.

*The Bird Cage* was named 假鳳虛凰 (*Jiafeng xühuang* – “The phony phoenix”). As a film about homosexual people, the Chinese title implies the problems the main characters have to face when considering whether to reveal their sexual orientation or not.

Starring Tom Cruise, *Jerry Maguire* was turned into Chinese as 甜心先生 (*Tianxing xiansheng* – “Mr. Sweetheart”). The translated title vividly describes this warm-hearted, caring character Jerry Maguire.

*Mission Impossible* was converted into Chinese as 職業特工隊 *Zhiye tegongdui* – “The professional secret service”). Using the same title as the TV programme shown in Hong Kong in the 1970s, the title gives information that the film is about the intelligence service or secret agents.

Featuring Kelvin Costner, *JFK* was rendered as 驚天大刺殺 (*Jingtian dacisha* – “The earth-shaking assassination”). The descriptive Chinese title clearly indicates that the film is about an assassination that strikes the world.

Besides, some titles are also rewritten to reveal the genre of the films. For example:

Starring Meg Ryan, *When Harry Met Sally* was turned into Chinese as 90男歡女愛 (*Jiuling nanhuan nüai* – “Man and woman 90”), making clear that this is a romance film about the love affairs between men and women.

*Dreamcatcher* was named 漏網之靈 (*Louwangzhiling* – “the spirit that leaks out from the net (the dreamcatcher)”) – the word “靈” (spirit) hints that the film is about spirits or the like – a thriller.

## 2) Using Word(s) to Foreground Leading Actors

Sometimes film distributors would use certain word(s) to represent certain leading actors to boost sales. Movies featuring Sylvester Stallone are often phrased with the word “dragon” because the actor’s name is transliterated in Chinese as “史泰龍” (*Shi-tai-long*). The last character means “dragon”.

The following are some examples: *Daylight* (龍出生天 *Longchu shengtian* – “The runaway dragon”), *Stop! Or my mom will shoot!* (龍媽出差 *Longma chuchai* – “The dragon mother now goes on the beat”), *Tango and Cash* (怒虎狂龍 *Nufu kuanglong* – “An angry tiger and a fierce dragon), etc.

Perhaps this follows the tradition launched by Bruce Lee 李小龍, whose given name also contains the character “龍” (dragon). His major films, *The Way of the Dragon* 猛龍過江, *Enter the Dragon* 龍爭虎鬥, may offer as references.

Other examples can be located in Jim Carrey’s two films *The Cable Guy* and *Bruce Almighty*. Rendered as 衰鬼線人 (*Suigui xianren* – the good-for-nothing needleman) and 衰鬼上帝 (*Suigui shangdi* – the good-for-nothing God) respectively, the term “衰鬼” (the good-for-nothing) now seems to have become the “logo” of the comedian.

Many of the films starred by Audrey Tautou will be added with the term “天使” *tianshi* (angel) after the success of her debut film *Amélie* 天使愛美麗 (*Tianshi Aimeili* – Angel Amélie): see *Dirty Pretty Things* 天使夜驚情 (*Tianshi yejingqing* – Angel’s nightmare), *He Loves Me, He Loves Me Not* 天使愛過界 (*Tianshi aiguojie* – the cross-border love of the angel).

It is worth noting that there is a recent trend to relate films produced or written by the same director and screenwriters by putting the same phrase in the titles. For examples: *Run Lola Run* 疾走羅拉 (*Jizou Luola* – running Lola), *Heaven*<sup>27</sup> 疾走天堂 (*Jizou tiantang*-- running in the heaven), *Being John Malkovich* 玩謝麥高維治 (*Wanxie Maigaoweizhi* – bullying Malkovich to death), *Adaptation*<sup>28</sup> 何必偏偏玩謝我 (*Hebie pianpian wanxiewo* – why pick on me for bullying), *The Decline of the American Empire* 末日美利堅 (*Mori Meilijian* – the last day of American), and *The Barbarian*

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<sup>27</sup> Both *Run Lola Run* and *Heaven* were directed by German director Tom Tykwer.

<sup>28</sup> Both *Being John Malkovich* and *Adaptation* are the collaboration of director Spike Jonze and screenwriter Charlie Kaufman.



*Invasions*<sup>29</sup> 老豆堅過美利堅 (*Laodou jianguo Meilijian* – my dad is mightier than America.)

### 3) Using Phrases to Reveal Film Genre

The Hollywood system is famous for developing “formulae” in their production of films. That is to say, films are very often categorized as a number of genres for easy management in the mass production of this “commodity.” Likewise, Hong Kong film distributors have further revealed the genre when they translate the film-titles. The following are phrases often used to refer to the various film genres:

- a. “豪情”<sup>30</sup> *Haoqing* (lofty sentiments) – This term often appears in gangster films or films about brotherhood; examples: *Rob Roy* (赤膽豪情 *Chidan haoqing* – naked courage and towering ambitions), *Courage Under Fire* (生死豪情 *Shengshi haoqing* – courage for life and death), *Unforgiven* (豪情蓋天 *Haoqing gaitian* – courage shines in the sky).
- b. “常伴你 *changbanni*” (always be with you), “伴我 *banwo*” (be with me), “同行 *tongxing*” (walk with me) – These words often appear in films about friendship or

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<sup>29</sup> Both *The Decline of the American Empire* and *The Barbarian Invasions* were directed by Denys Arcand from Canada. The playfully translated Chinese title “老豆堅過美利堅” is indeed quite true as the film receives greater success – several prizes from the Academy Award and the Cannes Film Festival -- than the director’s debut film *The Decline of the American Empire* produced 17 years ago.

<sup>30</sup> Terms such as "haoqing" can mean so many things, from "heroic feelings," "grand sentiments," etc. that are virtually untranslatable.

companionship; examples: *Steel Magnolia* (常伴你左右 *Changbanni zuoyou* -- Always by your side), *Stand by Me* (伴我同行 *Banwo tongxing* – Be my company), *Fried Green Tomatoes* (笑傲同行 *Xiaobao tongxin* – standing taller than my peers).

- c. “顯神威 *xianshenwei*” (show power), “出差 *chuchai*” (go on the beat) – These terms often appear in action movies set in a police station, or where the police is involved; examples: *Beverly Hill Cop* (妙探出差 *Miaotan chuchai* – the smart inspector goes on the beat ), *Stop! Or My Mom Will Shoot* (龍媽出差 *Longma chuchai* – the dragon mother now goes on the beat), *Naked Gun 2 ½: The Smell of Fear* (白頭神探再顯神威 *Baitou shentan zaixian shenwei* – the white-haired inspector shows power again), etc.
- d. “魔域 *moyü* ” (the devil’s land/territory) “, “魔界 *mojie*” (the devil’s territory/land) – These phrases are often used for sci-fi movies or thriller, or movies that involve spirits and demons; for example, *Never Ending Story* (魔域仙踪 *Moyü xianzong* – traces of the faires in the devil’s land), *Little Nicky* (魔界小小強 *Mojie xiaoxiaoqiang* – little mighty ones in devil’s land), etc.
- e. “情深 *qingshen*” (deep love), “情緣 *qingyuan*” (pre-destined love), “情未了 *qingweiliao*” (unending love), “未了緣 *weileyuan*” (unending love/affair) – These words are almost synonyms to romance films or films about friendships or brotherhood: *Ghost* (人鬼情未了 *Rengui qingweiliao* – the unending love story of

the living and the dead), *Forever Young* (天荒情未了 *Tianhuang qingweiliao* – till the end of the days the love affair never ends), *A Heart In Winter* (今生情未了 *Jinsheng qingweiliao* – the love affair never ends in this life), *Braveheart* (驚世未了緣 *Jingshi weiliaoyuan* – the unending love that strikes the world), *Shakespeare in Love* (寫我情深 *Xiewo qingshen* – my deep love that I write about), *Three Colours: Red* (紅色情深 *Hongse qingshen* – the red deep love), *My Life* (情深到未來 *Qingshen dao weilai* – even when the future comes my deep love still remains), *Shining Through* (英烈情緣 *Yinglie qingyuan* – the passionate love story in England), *Groundhog Day* (偷天情緣 *Toutian qingyuan* – the undercover love affair), *Swept from the Sea* (碧海情緣 *Bihai qingyuan* – the love affair at the sea), *Bandits* (搶劫情緣 *Qiangjie qingyuan* – the love affair of the bandit), etc.

f. “鐵甲 *tiejia*” (iron shield), “鐵血 *tiexie*” (iron blood) – The two terms often appear in sci-fi films or action movies, for example, *Robocop* (鐵甲威龍 *Tiejia weilong* – the powerful dragon in iron shields), *Predator* (鐵血戰士 *Tiexie zhanshi* – the warrior in iron shields), etc.

g. “驕陽 *jiaoyang*” (bright sun) – The term is often shown in films with a theme about coming-of-age or about adolescent issues. For examples: *Dead Poet’s Society* (暴雨驕陽 *Baoyu jiaoyang* – bright sun after the stormy rain), *Good Will Hunting* (驕

陽似我 *Jiaoyang siwo* – bright sun, like me), *The Cider House Rules* (總有驕陽 *Zongyou jiaoyang* – the bright sun is always around), etc.

#### 4) Intertextuality

One of the distinct features of title translation in the 1990s is intertextuality. There is an increasing trend to appropriate titles/names from other texts such as literature, popular songs, or even product brand names to be adapted as film-titles. The Chinese title of *The English Patient* (別問我是誰 *Biewen woshishui* – don't ask me who I am) is taken from the title of a popular Cantonese song at the time<sup>31</sup>. Also, the translated title of *Leon: The Professional* in Chinese (這個殺手不太冷<sup>32</sup> *Zhege shashou butaileng* – this hitman is not as cold as he seems) is derived from 張學友 Jacky Cheung's song 這個冬天不太冷 *Zhege dongtian butaileng* (the winter is not as cold as we think). Similarly, *Until the End of the Day* 明日世界終結時 (*Mingre shijie zhongjieshi* – tomorrow when the world ends) (Taiwan as 直到世界末日 *Zhidao shijie mori* – until the end of the days) is deployed from the same song title from Jacky Cheung also. More examples can be found in the Chinese title of *The River Wild* 狂野之河 (*Kuangre zhihe* – the wild river) (Taiwan as 驚濤駭浪 *Jingtao xielang* – stormy wave) is originally a song by 郭富城 Arron Kwok's song 狂野之城 (*Kuangre zhicheng*

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<sup>31</sup> The song is sung by Hong Kong singer Wong Hing-ping 王馨屏; It has both Mandarin and Cantonese versions circulated in Taiwan and Hong Kong respectively.

<sup>32</sup> *Grosse Pointe Blank*, also a film about a hit man, was named 這個殺手將有難 (*Zhege shashou jiang younan*) after the success of *Leon: the Professional*. The playful and colloquial title mirrors the comedic mood brought by the film.

-- the wild city). *A Walk in the Clouds* (真愛的風采 *Zhenai de fengcai* – the colour of true love; Taiwan as 漫步在雲端 *Manbu zai yunduan* – a walk in the clouds) and *Shine* (閃亮的風采 *Shanliang de fengcai* – the colour of the shine; Taiwan as 鋼琴師 *Gangqinshi* – the pianist) were probably reconstructed from the song 血染的風采 (*Xueran de fengcai*) popularized in late 1980s. *This Boy's Life* (featuring Leonard DiCarpio) 不如...重新開始 (*Buru chongxin kaishi* – why don't we start again) is also taken from Sandy Lam's song of the same title. *Boyz N the Hood* 街頭霸王 *Jietou bawang* – King of the street (Taiwan as 鄰家少年殺人事件 *Linjia shaonian sharen shijian* -- the killing incident of a teenager neighbour) is probably named after the popular video game "Street Fighter" 街頭霸王 *Jietou bawang*. Seemingly, both *North* 再見亦是父母 *Zaijian yishi fumu* (Taiwan as: 浪子保鏢 *Langzi baobiao*) and *New Nightmare* 再見亦是猛鬼 *Zaijian yishi menggui* are inspired by the hit song 再見亦是朋友 sung by 曾航生 *Zang Hang-sheng* and 何婉盈 *He Wan-ying* in the early 1990s.

The Chinese title of *Smoke* 生命中不能承受的煙 *Shengmingzhong buneng chengshoude yan* – The unbearable smoke in one's life (Taiwan as 煙 *Yan*) was obviously inspired by Milan Kundera's novel *The Unbearable Lightness of Being* (生命中不能承受的輕 *Shengmingzhong buneng chengshoude qing*). Following this move there appeared another similar rendition 愛情中不能承受的痛 *Aiqingzhong buneng chengshou de tang* (the unbearable pain suffered in love) (Taiwan as 破浪而出 *Polang erchu*) in *Breaking the Waves*. Eddie Murphey's *Dr. Dolittle* was entitled D 老篤日記

*D laodu riji* (Taiwan as 怪醫杜立德 *Guaiyi dulide* – The weird doctor Dolittle), borrowing from the brand name of an eye-drop V 老篤 (V Rhoto Eye Drops; now renamed as V 樂敦). “Dolittle” is loosely transliterated as D 老篤 to help get the audience’s attention. A more playful use of intertextuality can be found in the translated title of *The Truth about Cats and Dogs* 眾裡尋她兜錯路 *Zongli xunta doucuolu* (“To locate her from the crowd I lost my way”) (Taiwan as 愛情叩應 *Aiqing kouyin* – a call-in of love), a playful adaptation from a line by 蘇東坡 *Su Dong-bo* 眾裡尋她千百度 *Zongli xunta xianbaidu* (for a thousand many times I tried to locate her from the crowd).

#### 5) Sensationalism

Sensationalism is also adopted as a way to get film audience’s attention. Examples such as *Six Days and Seven Nights* 六日狂奔七夜情 (*Liuri kuangben qiyeqing* – six days of running wild and seven nights of passion) (Taiwan as 六天七夜 *Liutian qiye* – six days seven nights), *Ransom* 贖金風暴 (*Shujin fengbao* – the storm of ransom) (Taiwan as 綁票追緝令 *Bangpiao zhuiqiling* – wanted for kidnapping), *Con Air* 驚天動地 (*Jingtian dongdi* – the earth-shaking) (Taiwan as 空中監獄 *Kongzhong jianyu* – the prison in the air), *The Rock* 石破天驚 (*Shipo tianjing* – upheaval event) (Taiwan as 絕地任務 *Juedi renwu* – mission at the dangerous land), *Rush Hours* 火拼時速 (*Huoping shisu* – confrontation at top speed) (Taiwan as 尖峰時刻 *Jianfeng shike* – rush hours), *From Dusk till Dawn* 殺出個黎明 (*Shachu ge liming* – fighting for

a bright tomorrow ) (Taiwan as 惡夜追殺令 *Eye zhuizhaling* – killings in the night) and *Bullets over Broadway* 子彈橫飛百老匯 (*Zidan hengfei Bailaohui* – bullets flying over Broadway) (Taiwan as 百老匯上空子彈 *Bailaohui shangkong zidan* -- bullets above Broadway) all stressed on the exotic and exciting scenes of the films.

#### 6) Colloquialism

Using colloquialism in film-titles in the 1990s is a daring move to signal a clean break with past practice. Examples are *Dennis the Menace* 隔離屋個仔 (*Geliwu gezai* – the son nextdoor) (Taiwan 淘氣阿丹 *Taoqi Ahdan* – the naughty little Dan), *Never Talk to Strangers* 殺死你的溫柔 (*Shasini de wenrou* – murderous tenderness) (Taiwan as 別和陌生人說話 *Biehe moshengren shuohua* – don't talk to strangers), *Men in Black* 黑超特警組 (*Heichao tejingzu* – the swat-team with dark glasses) (Taiwan as MIB 星際戰警 *MIB Xingji zhanjing* – MIB star-war police), *Austin Powers* 至 OUT 特務 IN 嬌娃 *Zhi OUT tewu IN jiaowa* (Taiwan as 奧斯汀力量：國際神秘人 *Aosiding lilian: guoji shenmiren*) , *Father of the Bride* 呷醋外父 *Jiacu waifu* (Taiwan as 新岳父大人 *Xinyuefu daren*), *Parenthood* 茶煲爹哋 *Chabao diedi* (Taiwan as 溫馨家族 *Wenxing jiazu*), *Meet the Parents* (非常外父揀女婿 *Feichang waifu jian nüxü*; Taiwan as 門當父不對 *Mingdan fubudui*), *Michael* 天使咪搞 *Tianshi migao* (Taiwan as 天使不設防 *Tianshi bushefang*), *The First Wives Club* 大婆俱樂部 *Dapo jülebu* (Taiwan as 大老婆俱樂部 *Dalapo jülebu*), *Runaway Bride* 走佬俏佳人

*Zoulao qiaojiaren* (Taiwan as 落跑新娘 *Laopao xinniàng*), *Full Monty* 光豬六壯士 *Guangzhu liuzhuangshi* (Taiwan as 一路到底：脫線舞男 *Yiludaodi: tuoxianwunan*), *I Know What You Did Last Summer* 去年暑假搞乜鬼 *Qünnian shujia gaomiegui* (Taiwan as 是誰搞的鬼 *Shishui gaodegui*), *Duets K* 歌情緣 *K ge qingyuan* (Taiwan as 二重唱 *Erchongchang*), *In and Out* 忽然囉囉攞 *Huran luoluolian* (Taiwan as 新郎向後跑 *Xinlang xiaohoupao*), *Run Lola Run* 疾走羅拉 *Jizou Luola* (Taiwan as 蘿拉快跑 *Luola kuaipao*), *Heaven* 疾走天堂 *Jizou tiantang* (Taiwan as 天堂奔馳 *Tiantang benchi*), *Bruce Almighty* 衰鬼上帝 *Suigui shangdi* (Taiwan as 王牌天神 *Wangpai tianshen*), *The Barbarian Invasions* 老豆堅過美利堅 *Laodou jianguo Meilijian* (Taiwan as 老爸的單程車票 *Laobade dancheng chepiao*), *Pieces of April* 潮女私房菜 *Chaonü sifangcai* (Taiwan as 非關女孩 *Feiguan nühai*), etc. The phrase “殺死你”<sup>33</sup>, similar to “殺晒”, is popular expression among the younger generation. “黑超”<sup>34</sup>, “至 IN”, and “OUT”<sup>35</sup>, etc. are also very popular expressions. “隔離屋個仔” (the son next door), “呷醋” (being jealous), “茶煲” (being troubled), “咪搞” (no bothering), “大婆” (first wife), “走佬” (run away), “光豬” (naked/naked pig), “搞乜鬼” (what the hell are you doing?), “K 歌” (go and sing in karaoke), “囉囉攞”<sup>36</sup>, “疾走”

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<sup>33</sup> The phrase literally means “killing you”. It is normally used to refer to something that is powerful or irresistible.

<sup>34</sup> This simply means “sunglasses”, or refers to people wearing one.

<sup>35</sup> “至 IN” means “the most trendy”, while “OUT” is a simplified version of “outdated”.

<sup>36</sup> The phrase is normally used to describe people who feel uneasy.



(running very fast), “衰鬼”<sup>37</sup>, “好堅” (powerful), and “潮女”<sup>38</sup> are colloquial expressions frequently used by the Hong Kong general public.

There was also one “classic” example of colloquial adaptation in the British film *Monty Python*. Playfully transliterated as 痞低噴飯 (*Pidi penfan* [Cantonese pronunciation as “mau dai pun fan”] – “squat one and spill out rice [from one’s mouth as the person bursts out laughing]”), it makes transparent the comic nature of the film, betting that the audience will likewise sink down on his haunches and burst into laughter.

#### 7) *Vulgarization*

Towards the end of 1990s and early 21 century, in Hong Kong there evolved a very distinctive style of film-title translation: vulgarization. More and more titles carrying a touch of vulgarism have emerged. For example, *That’s Something About Mary* 情迷索瑪利<sup>39</sup> *Qingmi suo Mali* (Taiwan as 哈啦瑪利 *Hala Mali*), *As Good As it Gets* 貓屎先生<sup>40</sup> *Maoshi xiansheng* (Taiwan as 愛在心頭口難開 *Aizai xingtou kounankai*),

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<sup>37</sup> The words are usually used to refer to someone who is cute and energetic, and full of humour or tricky.

<sup>38</sup> The term is a very new colloquial expression which basically means a girl who is very fashionable or cool.

<sup>39</sup> “索瑪利” can also be viewed as a pun to refer to the country name Somalia, which sounds closely to these three words.

<sup>40</sup> “貓屎” is derived from a saying “神臺貓屎，神憎鬼厭” *shentai maoshi shenzeng guiyan*, which refers to the plot as the film is about a man with psychological problems and has very bad interpersonal skills. Also, “貓屎” is probably borrowed from the name of a character in the long-winding TV soap opera 真情 *Zhenqing* (the character, named Melvin, was nicknamed as “貓屎” as “Melvin” is a close homophone to “貓糞” (cat’s feces) in Cantonese.) Melvin was the name of the lead role – the Mr. Cat’s Feces – in the film.

*Curdled* 留底你個死人頭 *Liudi nige sirentou* (Taiwan as 顫慄時刻 *Zhanli shike*), *Flirting with Disaster* (邊個同佢有親 *Biange tongkui youqin* (Taiwan as 挑逗性遊戲 *Tiaodouxing youxi*), *Never Been Kissed* 從未咀過 *Congwei zuiguo* (Taiwan as 一吻定江山 *Yiwen dingjiangshan*), *The Negotiator* 有數講 *Moushujiang* (Taiwan as 王牌對王牌 *Wangpai dui wangpai*), *Teaching Mrs. Tingle*<sup>41</sup> 玩死 Miss 丁 *Wansi Miss Ding* (Taiwan as 對不起! 駭到你 *Duibuqi! Haidaoni*), *Mouse Hunt* 玩野王 *Wanyewang* (Taiwan as 捕鼠氣 *Bushuqi*), *Being John Malkovich* 玩謝麥高維治 *Wanxie Maigaoweizhi* (Taiwan as 變腦 *Biannao*), *Adaptation* 何必偏偏玩謝我 *Hebi pianpian wanxiewo* (Taiwan as 蘭花賊<sup>42</sup> *Lanhuazei*). The most extreme of such vulgarization is decidedly *Yamakasi*<sup>43</sup> 因乜差事跳跳跳 (Taiwan as 盧貝松之企業戰士). The expressions of “索”<sup>44</sup>, “貓屎” (cats’ feces), “死人頭” (a dead person’s head), “邊個” (who), “同佢有親”<sup>45</sup>, “咀過” (have ever kissed), “有數講” (講數) (no bargain), “玩死” (bullying someone to death), “玩野”<sup>46</sup>, “玩謝” (bullying someone to death), “乜差事”<sup>47</sup>,

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<sup>41</sup> The original title is *Killing Mrs. Tingle*. The film was renamed as *Teaching Mrs. Tingle* after a campus gunshot event happened in the US at that time. See *All Movie Guide* at [www.allmovie.com](http://www.allmovie.com).

<sup>42</sup> The film is about the hard times a film scriptwriter (played by Nicholas Cage) has gone through as he begged a novelist (acted by Meryl Streep) to grant him rights to adapt her novel into a film. The novel was titled as 蘭花賊 *Lanhuazei* (*The Orchid Thief*) in the movie.

<sup>43</sup> According to the website of the film, the word “yamakasi” is an African word meaning “high energy.”

<sup>44</sup> The word is used to refer to ladies described as being “sexy”.

<sup>45</sup> The phrase roughly refers to a situation when a person shares the some family ties with another person.

<sup>46</sup> The term normally refers to a situation when a person is trying to play tricks and try to stay uncooperative with others.

<sup>47</sup> In Cantonese, “乜差事” might mean “for what reason/business” when it is pronounced as “maat tsai si”, or even a more vulgar usage “what the hell” when it is pronounced as “maat tsar si”.

are consummate examples of how far distributors would go in the service of box-office success.

### ***7.5 Film-title Translation in Taiwan: 1990 – 2003***

Compared to Hong Kong, film-title translation in Taiwan shows a higher tendency toward literal translation<sup>48</sup>. To be sure, there are still a good number of titles that are translated / adapted. Taiwan film-distributors have taken up various ways to adapt foreign film-titles, just as their Hong Kong counterparts. Note that though the translation methods adapted in Taiwan are similar to those in Hong Kong, due to language and cultural difference between the two communities, the word choice can still show the distinctive feature of language use and culture of Taiwan.<sup>49</sup>

#### ***Literal Translation***

Compared to Hong Kong, film-titles in Taiwan have a higher tendency to be literally translated. Examples are (the underline words are additional and are not found in the original titles): *We're No Angels* (我們不是天使 *Women bushi tianshi*), *Underground* (地下社會 *Dixia shehu i*—underground society), *Cutthroat Island* (割喉島 *Gehoudao*), *Red Scorpion* (紅蠍星 *Hongjiexing* – red scorpion star), *Broken Arrow*

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<sup>48</sup> See Note 3.

<sup>49</sup> In a study of film-title translation from a sociolinguistic perspective (data from 1996 to 1997), Hsu summarizes a number of categories of translated versions found in film-titles in Taiwan. They coincidentally appear very close to my observations.

(斷箭 *Duanjian*), *Birdcage* (鳥籠 *Niaolong*), *Lethal Weapon* (致命武器 *Zhiming wuqi*), *Cape Fear* (恐怖角 *Kongbujiao*), *Twister* (龍捲風 *Longjuanfeng*), *Chain Reaction* (連鎖反應 *Liansuo fanying*), *When Harry Met Sally* (當哈利碰上莎莉 *Dang Hali pengsheng Shali*), *Jingle all the Way* (一路響叮噠 *Yilu xiangdingdang*), *Look Who's Talking* (看誰在說話 *Kaishui zaishuohua*), *Looking Who's Talking, too* (看誰又在說話 *Kaishui youzai shuohua*), *The Hunt for Red October* (獵殺紅色十月 *Liesha hongse shiyue*), *Interview with the Vampire* (夜訪吸血鬼 *Yefeng qixiegui -- night interview with the vampire*), *Congo* (剛果 *Gangguo*), *Philadelphia* (費城 *Feicheng*), *Courage under Fire* (火線勇氣 *Huoxina yongqi*), *Patriot Games* (愛國者遊戲 *Aiguo zhe youxi*), *The Prince of Tides* (潮浪王子 *Chaolang wanzi*), *Sleepless in Seattle* (西雅圖夜未眠 *Xiyatu yeweimian*), *The Age of Innocence* (純真年代 *Chunzhen niandai*), *Rush Hour* (尖峰時刻 *Jianfeng shike*), *Mission Impossible* (不可能的任務 *Bukeneng de renwu*), *Con Air* (空中監獄 *Kongzhong jianyü*), *Everyone says I Love You* (人人都說我愛你 *Renren doushuo woaini*), *Saving Private Ryan* (搶救雷恩大兵 *Jiangjiu Leian dabing*)<sup>50</sup>, *Man in the Iron Mask*<sup>51</sup> (鐵面人 *Tiemianren*), *Never Talk to Strangers* (別和陌生人說話 *Biehe moshengren shuohua*), *Keep your Hands off my Daughter* (不要碰我女兒 *Buyao peng wonüer*), *The Cider House Rules* (蘋果酒屋法

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<sup>50</sup> “搶救雷恩大兵” was originally translated as “拯救雷恩大兵” in Taiwan. Taiwan film distributors made such decision because the term “搶救” sounds more urgent than “拯救” and thus maximizes the tension and excitement suggested by the film. See Zhang’s article.

<sup>51</sup> In Hong Kong, “The Man in the Iron Mask” is translated as “鐵面王子 *Tiemian wangzi*”(The Prince in the Iron Mask), where the story is actually about a young king rather than a prince. The change from the “king” to the “prince” is to help potential film audience (local teenage girls in particular) to associate the movie with “prince charming” to maximize the film appeal.

則 *Pingguo jiuwu faze*), *Duets* (二重唱 *Erchongchang*), *Dreamcatcher* (捕夢網 *Bumengwang*), *Spiderman* (蜘蛛人 *Zhizhuren*), etc.

### ***Mixture of Literal and Free Translation***

Like Hong Kong, Taiwan has also adopted a mixed translation method which combines literal and free translation in some of the titles. The translated titles appear more descriptive, though less so than those in Hong Kong. For example:

*Stolen Hearts*, translated as 偷心計劃 *Touxing jihua* (The plan to steal hearts) reveals that the film involves a plan to steal hearts and might result in a complicated love affair.

Demi Moore's *The Butcher's Wife* was translated as 屠夫的靈媒嬌妻 *Tufu de lingmei jiaoqi* (The Butcher's witch wife). The addition of the words “靈媒” (witch) reveals that the film will be about some kind of witchery or that the wife has some kind of magic power.

Featuring Sharon Stone and Richard Gere, *Intersection* was rendered as 致命交叉點 *Zhiming jiaochadian* (The deadly intersection). The insertion of the phrase “致命” (deadly), in combination with the literally translated phrase “交叉點”, point to the excitement the audience would feel when they see the movie – some kind of complicated relationships or affairs that bring tremendous damage to the main characters. In this regard, the Hong Kong translated title – 激情交叉點 (*Jiqing*

*jiaochadian* – The passionate intersection) – seems to tell more about the genre of the film.

Tom Hank's *The Green Mile* was translated as 綠色奇跡 *Lüse qiji* (The green miracle). The replacement of the word “mile” with “奇跡” (miracle) clearly notes that the film is about some kind of miracle.

Translated as 迷失東京 *Mishi Dongjing* (Lost in Tokyo) in Hong Kong, *Lost in Translation* was rendered as 愛情，不用翻譯 *Aiqing, buyong fanyi* in Taiwan. Literally meaning “Love does not need a translation”, the Chinese title, with the adding of the phrase “愛情” (love), indicates that the film involves some kind of love affairs while it also hints that there may be some problematic situations the main characters will encounter – something that relates to language barrier and thus there is an urge for translation.

### ***Transliteration***

Taiwan distributors also tend to transliterate the names appearing in film-titles. The underlined words are the names that are transliterated into Chinese. Examples: *Dr. Dolittle* (怪醫杜立德 *Guaiyi Dulide*), *Lorenzo's Oil* (羅倫佐的油 *Luolunzuo de you*), *Dick Tracy* (狄克崔西 *Dike Cuixi*), *Hook* (虎克船長 *Huke chuanzhang*), *Edward Scissorhands* (剪刀手愛德華 *Xiandaoshou Aidehua*), *Emma* (艾瑪姑娘要出嫁 *Aima guniang yaochujia*), *The Truman Show* (楚門的世界 *Chumen de shijie*), *The Talented*

*Mr. Ripley* (天才雷普利 *Tiancai Leipuli*), *Muriel's Wedding* (妙麗的春宵 *Miaoli de chunxiao*), *Kill Bill* (追殺比爾 *Zhuisha Bier*), etc.

### ***Adaptation***

The adaptation methods employed in Taiwan are as rich as that of Hong Kong. They are categorized as: 1) rewriting, 2) sensationalism, 3) “recycling” old translations, 4) intertextuality, 5) using word(s) to foreground leading actors, 6) putting names of lead roles or directors in titles, 7) using phrases to reveal film genre, 8) colloquialism.

#### *1) Rewriting*

Just as the case in Hong Kong, Taiwan distributors have also adopted a plot-revealing or genre-revealing strain.

#### *Plot-revealing examples*

*A Few Good Men* was translated as 軍官與魔鬼 *Junguan yü mogui* (The military officers and the demons). The terms “military officers” and “demons” give some clues about this courtroom drama that is starred by Tom Cruise and Demi Moore.

Featuring Robin Williams, *Jumanji* was rendered as 野蠻遊戲 *Yemeng youxi* (The barbaric game) (Hong Kong as 逃出魔幻紀 *Taochu mohuanji*) as the film is plotted with a game where players will be linked to a barbaric, jungle world.

The Chinese title of *The Ghost and the Darkness* -- 暗夜獵殺 *Anye liesha* (The hunt in the darkness) (Hong Kong as 黑夜幽靈 *Heiye youling*) – hints that this is a

jungle film, or a film that involves adventures, with the insertion of the phrase “獵殺” (hunt).

*Sleepers* was translated as 豪情四兄弟 *Haoqing sixiongdi* (The lofty four brothers) (Hong Kong as 沉睡者 *Chenshuizhe*). The words “豪情” (lofty sentiments) signify that this is a gangster film that involves “four brothers”.

*Jerry Maguire*, starring Tom Cruise, was named 征服情海 *Zhengfu qinghai* (Conquering the sea of love) (Hong Kong as 甜心先生 *Tianxin xiansheng*). The Chinese translation, though unlike the Hong Kong version where the main character is highlighted, stresses the genre of the film – a romance.

*Anywhere but Here* was translated as 管到太平洋 *Guandao Taipingyang* (Monitoring over the Pacific Ocean) (Hong Kong as 母女情深 *Munü qingshen*). Though the Chinese title does not say much about the genre – a family drama about the relationship of mother and daughter, it reveals some of the plot – the mother and the daughter have moved to different places and yet the daughter is constantly controlled by the mother.

#### *Genre-revealing Examples*

Julia Robert’s *Dying Young* was rendered as 伴你一生 *Banni yisheng* (To be with you for the entire life) (Hong Kong as 留住有情人 *Liuzhu youqingren*). The translated title suggests that the film is about some kind of long-lasting love.



Similarly, Mel Gibson's *Forever Young* was translated as 今生有約 *Jinsheng youyue* (The date in this life) (Hong Kong as 天荒情未了 *Tianhuang qingweiliao*) in Taiwan. Again, the Chinese title, with the adding of terms such as “今生” (this life), “有約” (have a date), describes that this will be a movie about ever-lasting love.

At times, there are titles that appear quite long and might sound clumsy. For example:

*Babe* 我不笨, 所以我有話說 *Wobuben, suoyi woyou huashuo* (I'm not stupid; I've something to say) (Hong Kong 寶貝小豬嘍 *Baobei xiaozhumai*), *Babe: A Pig in the City* 我很乖, 因為我要出國 *Wohenguai, yingwei woyao chuguo* (I'll be good, as I'll go travel) (Hong Kong as 寶貝小豬嘍 2 *Baobei xiaozhumai 2*).

## 2) Sensationalism

By means of appealing to one's basic instincts, film-titles are titled by focusing on the most sensational or exotic scenes in the movies. Examples are: *Crash* (超級性追緝 *Chaojixing zuiji*), *The Dentist* (齒顫膽裂 *Chizhen danlie*), *Separate Lives* (桃色殺機 *Taose shaji*), *Dante's Peak* (天崩地裂 *Tianbeng dilie*), *Daylight* (十萬火急 *Shiwan huoji*), *Ransom* (綁票追緝令 *Bengpiao zhuijiling*), *Pulp Fiction* (黑色追緝令 *Heise zhuijiling*), *Seven* (火線追緝令 *Huoxian zhuijiling*), *Curdled* (顫慄時刻 *Zhenlie shike*), *Fair Game* (超速快感 *Chaosu kuaigan*), etc.

### 3) “Recycling” Old Translations

Capitalizing on the success of certain films, some titles are basically partial plagiarisms of previous blockbusters.

Some examples are as follows: *Feast of July* (情定七月天 *Qingding qiuyuetian*), *Enchanted April* (情迷四月天 *Qingmi siyuetian*), *The Cook, the Thief, His Wife and Her Lover* (廚師，大盜，他的太太和她的情人 *Chushi, dadao, tade taitai he tade qingren*), *The Brothers McMullen* (他們和他們的情人 *Tamen he tamende qingren*), *The Piano* (鋼琴師和她的情人 *Gangqingshi he tade qingren*), *The Naked Soul* (網路有鬼 *Wanglu yougui*), *The Net* (網路上身 *Wanglu shangshen*), *Dr. Jekyll & Ms. Hyde* (我變，我變，我變變變 *Wobian wobian wobianbianbian*), *Vampire in Brooklyn* (我吸我吸我吸吸吸 *Woxi woxi woxixixi*), *Sex, Lies, and Videotapes* (性，謊言，錄影帶 *Xing huangyan luyingdai*), *Frankie & Johnnie* (性，愛情，漢堡包 *Xing aiqing hanbaobao*), *Ghost* (第六感生死戀 *Diliugan shengsilian*), *Basic Instinct* (第六感追緝令 *Diliugan zhuijiling*), *Meet Joe Black* (第六感生死緣 *Diliugan shengsiyuan*), *Final Embrace* (致命第六感 *Zhiming diliugan*), *Diabolique* (驚世第六感 *Jingshi diliugan*), *Dead Poet's Society* (春風化雨 *Chunfeng huayü*), *Mr. Holland's Opus* (春風化雨 1996 *Chunfeng huayü 1996*), *Children of a Lesser God* (悲憐上帝的女兒 *Beilian shangdide nüer*), *Ponette* (悲憐上帝的小女兒 *Beilian shangdide xiaonüer*), *Tootsie* (窈窕淑男 *Yaotiao shunan*), *Mrs. Doubtfire* (窈窕奶爸 *Yaotiao naiba*), *Pretty Woman*

(麻雀變鳳凰 *Maque bian fenghuang*), *The Prince and Me* (麻雀變王妃 *Maque bian wangfei*), etc.

#### 4) Intertextuality

Intertextuality is also resorted to by Taiwan distributors when adapting film-titles. *Evita* was adapted as 阿根廷，別為我哭泣 *Agenting bieweiwo kuqi* (Hong Kong as 貝隆夫人 *Beilong furen*), based on the classic song *Don't Cry for me, Argentina*, which is also the theme song of the movie. *Waiting to Exhale* was adapted as 等待夢醒時分 *Dengdai mengxing shifen* (Hong Kong as 現代女人心 *Xiandai nürenxing*), inspired by the Taiwan hit song 夢醒時分 *Mengxing shifen*. *Boyz N the Hood* 鄰家少年殺人事件 *Linjia shaonian sharen shijian* (Hong Kong as 街頭霸王 *Jietou bawang*) is obviously inspired by 楊德昌 *Yangdechang*'s film 牯嶺街少年殺人事件 *Gulingjie shaonian sharen shijian*. *My Own Private Idaho* was entitled 男人的一半還是男人 *Nanrende yiban haishi nanren* (Hong Kong as 不羈的天空 *Bujiede tiankong*), apparently a tampering of the title of 張賢亮 *Zhangxianliang*'s novel 男人的一半是女人 *Nanrende yiban shiniüren*.

#### 5) Using Word(s) to Foreground Leading Actors

The films featuring Arnold Schwarzenegger and Jim Carrey can be cited as classic examples. In Arnold Schwarzenegger's movies, the word "demon" (魔鬼 *mogui*) is usually involved. Examples: *Terminator* (魔鬼之終結者 *Mogui zhi*

*zhongjiezhe*), *True Lies* (魔鬼大帝：真實謊言 *Moguidadi: zhenshi huangyan*)<sup>52</sup>, *Kindergarten Cop* (魔鬼孩子王 *Mogui hanziwang*), *Junior* (魔鬼二世 *Mogui ershi*), *Total Recall* (魔鬼總動員 *Mogui zongdongyuan*), *Eraser* (魔鬼殲滅者 *Mogui qianmiezh*), etc.

The term “王牌” (*wangpai*) is often used to represent movies starred by Jim Carrey, for example, *Ace Ventura* (王牌威龍 *Wangpai weilong*), *Cable Guy* (王牌特派員 *Wangpai tepaiyuan*), *Liar, Liar, Liar* (王牌大騙子 *Wangpai dapianzi*), *Bruce Almighty* (王牌天神 *Wangpai tianshen*), *Eternal Sunshine of the Spotless Mind* (王牌冤家 *Wangpai yuanjia*), etc. The insertion of the term now becomes a trend, and starts to appear in films of a comic nature, not necessarily starred by Jim Carrey. Examples: *Dudley Do-Right* (王牌騎警 *Wangpai qijing*)<sup>53</sup>, *Austin Powers in Goldmember* (王牌大賤諜：金盟友 *Wangpai dajiandie: jinmengyou*)<sup>54</sup>, *Ordinary Decent Criminal* (王牌罪犯 *Wangpai zuifan*)<sup>55</sup>, *Anchorman: the Legend of Ron Burgundy* (王牌播報員 *Wangpai bobaoyuan*)<sup>56</sup>, etc.

#### 6) Putting Names of Lead Roles or Directors in Titles

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<sup>52</sup> There was a struggle to choose whether to keep the first part or the last part of the Chinese film-title as the distributor wanted to stay close to the original title but also to use the word “demon” to sell the film, so it ended up having both as the translated title. See Su’s article.

<sup>53</sup> Starred by Brendan Fraser.

<sup>54</sup> Starred by Mike Meyers.

<sup>55</sup> Starred by Kevin Spacey.

<sup>56</sup> Starred by Will Ferrell.

Sometimes the names of the lead role(s) or directors of the films are mentioned in the translated film-titles. Examples: *Striptease* (黛咪摩爾脫衣舞孃 *Daimimoer tuoyiwuniang*), *To Die For* (妮哥基嫚愛的機密 *Nigejiman aidejimi*), *The Preacher's Wife* (惠妮休斯頓之天使保鏢 *Huinixiusedun zhi tianshibaobiao*), *The Mighty* (莎朗史東真愛奇跡 *Shalangshidong zhenaiqiji*), *Joan of Arc* (盧貝松之聖女貞德 *Lubeisong zhi xingnüzhende*), *Yamakashi* (盧貝松之企業戰士 *Lubeisong zhi qiyezhanshi*), etc.

#### 7) *Using Phrases to Reveal Film Genre*

Similar to Hong Kong, using phrases to reveal film genre is a usual practice in the film industry in Taiwan. In fact, Taiwan has created a “convention” for using certain phrases in film-titles to reveal film genre. To name a few examples:

- a. “豪情 *haoqing*” (lofty sentiments) – As is the case in Hong Kong, the phrase often appears in the titles of gangster films or films that promote brotherhood; for example: *Sleepers* (豪情四兄弟 *Haoqing sixiongdi* – the heroic four brothers), *Rob Roy* (傲骨豪情 *Fenggu haoqing* – the naked-bone heros), *The Three Musketeers* (豪情三劍客 *Haoqing sanjianke* – the heroic three swordsmen), *Bugsy* (豪情四海 *Haoqing sihai* – four seas of heroism), etc.

- b. “追緝令 *zhuiqiling*”, “追殺令 *zhuishaling*”<sup>57</sup> – The two phrases often appear in action film-titles. Examples are: *Pulp Fiction* (黑色追緝令 *Heise zhuiqiling* – the black call for killing), *Ransom* (綁票追緝令 *Bangpiao zhuiqiling* – wanted for kidnapping), *Seven* (火線追緝令 *Huoxian zhuiqiling* – the underfire call for killing), *Dark City* (極光追殺令 *Jiguang zhuiqiling*). An exception is *Basic Instinct* 第六感追緝令 (*Diliugan zhuiqiling*) where the film is not really action-oriented but about a suspense story.
- c. “總動員 *zongdongyuan*”<sup>58</sup> – Again, these words often appear in action films-titles to show that movie scenes with a great number of people or objects involved, or that something urgent will happen – to suggest excitement. Examples: *Out Break* (危機總動員 *Weiji zongdongyuan* – mobilized in times of danger), *12 Monkeys* (未來總動員 *Weilai zongdongyuan* – mobilize for the future), *Total Recall* (魔鬼總動員 *Mogui zongdongyuan* – mobilize the demons), *Toys* (玩具總動員 *Wanjü zongdongyuan* – all toys mobilized), *Finding Nemo* (海底總動員 *Haidi zongdongyuan* – mobilization undersea).
- d. “桃色 *taose*” (pinkish colours), “情挑 *qingtiao*” (flirting)<sup>59</sup> – These two terms often

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<sup>57</sup> Both expressions mean “wanted (by the police)” or refers to a target for killing or a call for killing.

<sup>58</sup> This expression basically refers to a state where a great number of people or objects are involved; or literally means “mobilization.”

<sup>59</sup> These two expressions are normally used to refer to passionate love affairs or probably indecent love affairs.

appear in romance drama film-titles, especially where illegitimate love affairs are the plots. Examples: *Disclosure* (桃色機密 *Taose jimi* – pinky secret), *Indecent Proposal* (桃色交易 *Tiaose jiaoyi* – the pinky deal), *Under Suspicion* (致命情挑 *Zhiming qingtiao* – flirting that kills), *Three Colours: White* (白色情挑 *Baise qingtiao* – white for flirting).

e. “終極 *zhongji*” (final or ultimate) – The phrase is almost a synonym to action film-titles. Examples: *Die Hard* (終極警探 *Zhongji jingtian* – the ultimate inspector), *Spy Hard* (終極笑探 *Zhongji xiaotan* – the funny ultimate inspector), *Predator* (終極戰士 *Zhongji zhanshi* – the ultimate warrior), *Striking Distance* (終極警探總動員 *Zhongjijingtian zongdongyuan* – the ultimate inspector mobilized), *Hudson Hawk* (終極神鷹 *Zhongji shenyong* – the ultimate holy eagle), *The Chamber* (終極審判 *Zhongji shenpan* – the final judge), *The Client* (終極證人 *Zhongji zhengren* – the ultimate witness), *Jack Bull* (終極獵殺 *Zhongji liesha* – the final hunt), *Bandits* (終極搶匪 *Zhongji qiangfei* – the ultimate muggers), etc.

f. “致命 *zhiming*” (deadly or lethal) – This term also frequently appears in action film-titles. Examples: *Hidden Agenda* (致命檔案 *Zhiming dang'an* – the deadly dossier), *Cold Front* (致命攔截 *Zhiming lanjie* – the deadly intercept), *Intersection*

(致命交叉點 *Zhiming jiaochadian* – the deadly intersection), *Final Embrace* (致命第六感 *Zhiming diliugan* – the deadly six sense), etc.

g. “魔鬼 *mogui*” (demon or devil) – Beside being used on film featuring Arnold Schwarzenegger, the phrase is also used in action film-titles; examples: *Shadow Chaser* (魔鬼生化人 *Mogui shenghuaren* – the demonized biochemical), *The Specialist* (魔鬼專家 *Mogui zhuanjia* – the devil specialist), *Universal Soldier* (魔鬼命令 *Mogui mingling* – the devil’s order), *Under Siege* (魔鬼戰將 *Mogui zhanjiang* – the devil’s warrior), *Fortress* (魔鬼武器 *Mogui wuqi* – the devil’s weapon), *G. I. Jane* (魔鬼女大兵 *Mogui nüdabing* – the devil’s female soldiers), etc.

It is worth noting that, despite the convenience these phrases may bring in revealing genre as well as in capitalizing on the success of previous movies, confusion also arises. The phrases used are repeated so frequently that they lose the distinctiveness of the film-titles since many of them look very much alike. This is also the case in Hong Kong, although a change toward more distinctive titles can be traced. Compared to the original titles which are mostly highly distinctive and relatively less repetitive, the translated titles in Hong Kong and Taiwan have illustrated an interesting case where the revealing of film genre/plot undermines the distinctiveness of titles, and fail to serve the initial function to make the films more recognizable.

#### 8) *Colloquialism*

In the 1990s, the tendency to apply more colloquial language in film-title



translation has become a vogue. Colloquial expressions such as “哈啦” (*Hala*)<sup>60</sup>, “角頭” (*Jiaotou*)<sup>61</sup>, “叩應” (*Kouying*)<sup>62</sup>, “賤” (*Jian*)<sup>63</sup>, “凸槌” (*Tuchui*)<sup>64</sup>, etc. began to crowd translated film-titles, for example, *There's Something About Mary* (哈啦瑪利 *Hala Mali*), *Things to do in Denver when you are Dead* (角頭情聖 *Jiaotou qingxing*), and *The Truth about Cats and Dogs* (愛情叩應 *Aiqing couyin*), *Austin Powers in Goldmember* (王牌大賤諜 *Wangpai dajiandie*), *Johnny English* (凸槌特派員 *Tuchui tepaiyuan*), etc. *Talk Radio* (抓狂電台 *Zhuakuang diantai*)<sup>65</sup> is one of the very few colloquial examples that appeared before the 1990s.

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<sup>60</sup> The term roughly means “to chat with friends non-purposefully, usually in a very relaxed manner.”

<sup>61</sup> The term generally refers to people from gangs or those who commit crimes.

<sup>62</sup> The term is a transliteration of “call-in”, as in “call-in radio programmes.”

<sup>63</sup> The word “賤” in Taiwan loosely means “silly” or “playful.”

<sup>64</sup> A transliteration from Taiwanese, the term basically means clumsiness or inability to finish tasks.

<sup>65</sup> The term is also a transliteration from Taiwanese, referring to a situation when a person is being pressured or intimidated to an extent that he or she will be outraged.

## **Chapter 8: Discussion**

After reviewing the above analysis of translated film-titles in Hong Kong and Taiwan, let us now focus on the implications of the way they were translated. As we have seen, there is a higher tendency toward domesticating foreign film-titles in Hong Kong. In Taiwan, however, a balance between foreignizing and domesticating the titles can be noted. With the emerging trend to insert colloquial expressions to the film-titles, both Hong Kong and Taiwan film-titles appear more and more local to the audience. The inclination towards domesticating translation in both Hong Kong and Taiwan might be due to two main reasons: market concern and identity affirmation.

### ***8.1 Market Concern***

The adoption of domestication in film-title translation discussed in this thesis reveals a different orientation compared to the Anglo-American publishing industry Venuti describes. The film distributors have no intention to “conquer” the West by domesticating film-titles and keeping the low importation of foreign-films. In fact, as indicated earlier in figures One and Two (p.29 - 30), foreign-films have been dominating the film markets of Hong Kong and Taiwan. The domestication is mainly dictated by market consideration; the aim is to promote the films to the broadest audience.

Comparing the situation of the Anglo-American publishing industry that Venuti describes with the film-title translation phenomenon examined in this thesis, the major resemblance is economic concern. Venuti observes that the “ethnocentrism” held in

the hearts of the American and British publishers is the driving force for choosing a domesticating translation strategy. Yet, economic concern is also a motive because, as Venuti has pointed out, “the less awkward, unidiomatic and ambiguous a translation is made, the more readable it is, and hence the more ‘consumable’ it becomes as a commodity on the book market.” (cited in Harker 1999)

Perhaps the incident of the film *La Fidélité* 忠貞 offers (*Zhongzhen*) a good example in this regard. The market-force (or box-office reality) occupies a powerful position and decisively controls the promotion work of the imported films (including the translation policy adopted for these foreign film-titles.) Also, since market-force reigns supreme, once the strategy of domesticating translation is chosen, the intention of the original filmmakers is suppressed. In the case of *La Fidélité* 忠貞 (*Zhongzhen*), after careful consideration of the local box-office, the Hong Kong film distributor felt that the film, featuring Sophie Marceau, would probably be regarded as a pornographic film by the Hong Kong audience<sup>66</sup>. Thus he attempted to adapt the title as 情慾寫真 (*Qingyu xiezhen* – Portrait of Lust). The director of the film Andrzej Zulawski was furious and demanded the original title be kept as the film should be categorized as an artistic film rather than a pornographic film. This is one of the very rare cases where the director / filmmaker has stepped in to protest against a domesticated title, and to emphasize artistic integrity over commercial concern. Although the distributor “lost the battle” in this incident, however, many other filmmakers, mostly of popular

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<sup>66</sup> Films featuring Sophie Marceau that are released in Hong Kong and Taiwan include *La Boum* IQ 半熟時, *Fan Fan* 芳芳, and *Marquise* 路易十四的情婦, all of which were positioned as films full of exotic and sensual scenes.

Hollywood feature films, would be more indulgent toward these local film distributors if only because "vulgarized" film-titles could be a boom to the box-office.

It is widely known that Hollywood films are made to make profits. Therefore, when they are imported to Hong Kong and Taiwan, they bear the same pragmatic functions. Thus economic concern appears to be the "driving force" behind the film distributors' choice to domesticate foreign film-titles.

## ***8.2 Identity Affirmation***

One may argue that, even if the distributors have to "observe" box-office sale, and thus forced to choose to domesticate the film-titles to help market the films, they are still free to decide whether to use colloquialism and vulgarity in rendering the film-titles. The choice of words and the insertion of colloquial expressions (and vulgar language) in the translated film-titles may in fact be interpreted as an identity affirmation process in which the Hong Kong and the Taiwan public are participating subconsciously. The Cantonese colloquialisms adopted in Hong Kong are shared by the Hong Kong public. The language is very distinctive and different from those adopted in other Cantonese-speaking regions like Guangzhou -- for examples: "K 歌", "囉囉攞", "索", "疾走", "非常外父", "好堅", "潮女", etc. Similarly, the language used in the translated film-titles in Taiwan seems also very different from other Mandarin-speaking or even Fujianese-speaking regions<sup>67</sup>. Thus the translated film-titles, like a vast

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<sup>67</sup> "哈啦", "角頭", "叩應", "賤", "凸搥" are some expressions that are basically unique to the Taiwan society.

majority of other texts distributed in society, do serve to reflect the taste and the distinctive identity of the local people.

### ***8.3 Domesticating Translation Justified***

Let us consider Venuti's theory again. The foreignizing strategy is preferred as it allows some foreign elements in the source-text to be kept and that this provides a chance for the target-text recipients to know the new and foreign knowledge/culture. As he indicates on the book cover of his influential work *The Scandal of Translation*, Venuti's goal "towards an ethics of difference" can be seen as an attempt to build a heterogeneous society, through the application of foreignizing translation that he advocates, by keeping or showing linguistic as well as cultural differences of the foreign-text (source-text) in the translation. However, if this idea is applied to film-title translation in Hong Kong and Taiwan, it might not be a workable one. Take *Fried Green Tomatoes*<sup>68</sup> 油炸綠番茄 (*Youzha lüfanqie*), as example, the title sounds very "foreign" to the Taiwan film audience. Not many people in Taiwan, when they heard of the title, would know that it refers to a specific dish popular in the southern part of the US. The title, unlike the Hong Kong version 笑傲同行 (*Xiaobao tongxing*), does not imply anything about the genre or the plot of the film. Such a "strange" film-title would turn people off. Thus the goal to attract audience is not achieved. Another example, *Tango and Cash*, featuring Sylvester Stallone and Kirk Russell, was literally translated as 探戈與金錢 (*Tange yü jinqian*) in Taiwan. This sounds flaccid as

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<sup>68</sup> The original film-title is *Fried Green Tomatoes at the Whistle Stop Cafe*.

“Tango” and “Cash” are the names of the two lead roles in this action film, and film-goers would probably not know these until after they watch the films. Hong Kong version is 怒虎狂龍 (*Nufu kuanglong*). The literally translated title *Edward Scissorhands* 剪刀手愛德華 (*Jiandaoshou Aidehua*) also sounds awkward compared with its Hong Kong version 幻海奇緣 (*Huanhai qiyuan*), which suggests the romantic touch of the film.

A very small number of titles that are “foreignized” do enable film audience to learn something foreign, however. To name a few: *The Green Mile* 綠里 (*Lüli*), *Moulin Rouge* 紅磨坊 (*Hongmofang*), *Jurassic Park* 侏羅紀公園 (*Zhuluoji gongyuan*), *Schindler’s List* 舒特拉/辛德刺的名單 (*Shutela / Xindela de mingdan*), etc. have kept the foreign names which are resources for educating the younger film audience about the places, people, and history. If *Dead Man Walking* 死囚 168 小時 (*Sicou 168 xiaoshi*) (Hong Kong) / 越過死亡線 (*Yueguo siwangxian*) (Taiwan) was translated as (這裡) 走著一死人 ([here’s] a dead man walking), the younger film audience might learn that this is the phrase the jail police used to say when sending the prisoner from his/her cell for death sentence. Yet, the title might sound awkward and it appears too flaccid.

The foreignizing translation advocated by Venuti may sometimes produce translated film-titles that may look flaccid or awkward, as in the examples shown above; yet, this should not be regarded as the basis for judging translation to be good or bad, according to Venuti, if the translators aim to introduce linguistic and cultural differences to the target-text readers. Since a film-title serves to call attention and thus attract

people to watch the film, film-distributors, both in Hong Kong and in Taiwan, may somehow have to weigh the importance and will have to choose a translation method for the film-titles that can maximize their pragmatic function. So still, it is true that domesticating translation allows the translated titles to sound/look more “fluent” to the film audience, and this is the essential aim. In some cases, however, film distributors in Hong Kong and Taiwan can save the effort to domesticate the film-titles. The original filmmakers will consider adjusting the titles for the film audience of a specific culture. *In Bed with Madonna* 與麥當娜同床 (*Yü Maidangna tongchuang*) was originally titled as *Madonna: Truth or Dare?*<sup>69</sup> The original filmmaker feels that “Truth or Dare” is not a popular game in the Asian region and even not known by the Asian film audience. Thus the first part of the title was omitted before the film was sent to Hong Kong and Taiwan.

As Liu and Yang observe (2002: 24), the purpose of translation is not necessarily bound to spread knowledge. When we are dealing with texts that are of entertaining or commercial nature, the domesticating strategy is still preferred by the public, even for those who are English-speaking.

Also, since the film is an audio-visual medium, the audience can make the most when they are exposed to the visual elements they see on the screen. Thus a domesticated title serves to lure to the audience, inviting more audience to watch the film, enabling them to appreciate and to acquaint themselves with cultures other than their own.

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<sup>69</sup> *In Bed with Madonna* is the name released in UK and other regions. The original US title of the documentary is *Madonna: Truth or Dare*. See *All Movie Guide* at [www.allmovieguide.com](http://www.allmovieguide.com).

#### ***8.4 Reason for Taiwan to be Less Dialectally-oriented***

After comparing the translated titles of Hong Kong and Taiwan, it becomes clear that the Taiwan translations are far less colloquial. This is partly due to the nature of the two Chinese dialects used by the two communities. The Mandarin Chinese that the Taiwan public uses offers some degree of convenience for the film distributors. As Mandarin is considered standard Chinese in day-to-day usage, this should help minimize the necessity to rely on colloquialism or local dialect to publicize their films, as is the case in Hong Kong.

Hong Kong film distributors do not have such an advantage in dealing with Cantonese because the spoken form is often equated with “parochial chauvinism” -- hence, not “standard Chinese.” However, when it comes to box-office reality academic scruples have no place in the minds of the movie industry decision-makers. This is another way of saying the trend of spicing movie titles with Cantonese flavours will continue in Hong Kong in the interest of profit-making.

Apparently Taiwan film distributors can choose to adapt the title *Father of the Bride* as 吃醋岳父 instead of 新岳父大人 if they feel the title should appear more colloquial and vivid (Hong Kong as 呷醋外父). So here involves a question of “choice” toward colloquialism or not.

#### ***8.5 Reason Why Hong Kong Reveals the Plot in Titles***



Among the translated titles studied, Hong Kong has a higher tendency to reveal film plots and film genres, which is perhaps symptomatic of the fast-food culture: the urge to let the cat out of the bag.

### *Fast-food culture*

The term "fast-food culture" is coined to describe the way people in Hong Kong work and live. Efficiency is tops, even for leisure activities. The busy lifestyle does not allow the Hong Kong public to allocate more time on leisure activities or relaxation. Film distributors thus are compelled to create catchy and memorable titles, providing information for these busy film audiences to make their choice.

Another reason for the preference for plot-revealing film-titles is attributable to the film distribution system in Hong Kong. Film distributors often claim that they are not given sufficient time to publicize the films. Unlike the case in the US where film marketing strategy is mounted several months before release, Hong Kong film distributors often complain that the film copies often arrive too late for them to make any meaning deliberation with regard to promotion (Lipper 1998, Scott 2000).

Yet another reason may also be due to the long-established "culture" that the Hong Kong film audience has cultivated. The practice of plot-revealing and genre-revealing translations have been adopted for two decades, and thus the Hong Kong film audience in the present time is already accustomed to the existing film-title formats. The film audience may choose to be more "well-informed" about the content or genre of films before making decision to go and watch them.

### **8.7 Hong Kong: Vulgarization**

Vulgarization refers to the lifestyle including the use of language deemed lacking cultivation or refinement. It prevails because market force demands that grass-root taste and preference be attended to in a commercial society<sup>70</sup>. "Vulgar" translation of titles is supposed to represent the way low-brow or grass-root people speak in daily life. Thus film-titles such as *Major League* 無敵波霸 (*Wudi boba*), *Never Been Kissed* 從未咀過 (*Congwei zuiguo*), *Mouse Hunt* 玩野王 (*Wanyewang*), *Adaptation* 何必偏偏玩謝我 (*Hebi pianpian wanxiewo*), *As Good as it Gets* 貓屎先生 (*Maoshi xiansheng*) are widely accepted by the Hong Kong public. Though film distributors are influenced by market considerations when they translate film-titles, it should be pointed out that it is the market itself (the general public) that nurtures vulgarization. Since a "vulgar" film like *Yamakasi* went through its circle in Hong Kong unscathed, it is easy to predict that Hong Kong distributors will take up this strategy and lead the trend of vulgar language use in mainstream media (and vulgar language used in other media affect also).

### **8.8 Taiwan: Tendency toward Colloquialism and Vulgarism**

Compared to Hong Kong, there is a slightly higher percentage of literally translated in Taiwan.<sup>71</sup> This may be due to a long-established culture that the film-distributors in Taiwan have created for the local film audience. Film-titles that

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<sup>70</sup> Examples such as *the Sun*, *Oriental Daily*, and *Apply Daily* do contain vulgar or near-vulgar language in the entertainment pages.

<sup>71</sup> See note 3.

contain special terms or phrases to reveal film plots or film genres are also common in Taiwan. Local film audience has been very familiar with these translated film-title formats. Yet in recent years, there have shown some traces of colloquialization, starting in the late 1990s. Up till now, few colloquial expressions or slang have been included in the film-titles. Understandably, with Taiwan being a relatively more literary and refined community with a higher rate of tertiary education, the general public would not be amused if their media (including film) were polluted by the use of vulgar language. But it is a fact that Taiwanese slang such as “裝肖為”<sup>72</sup> has appeared in the film subtitles (in *Bruce Almighty* 王牌天神 *Wangpai tianshen*). Slang words are only part of speech. They are certainly not vulgar, but this does point to the direction toward which Taiwan film-title translation is heading: colloquialization and possibly even vulgarization.

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<sup>72</sup> “裝肖為” is a Taiwanese slang roughly means “to look silly”.

## Chapter 9: Conclusion

### *9.1 Domestication is still Preferred*

Now that we have observed the translated film-titles in Hong Kong and Taiwan, it seems clear that domesticating strategy still prevails. To summarize, the two major ways of domestication are 1) the revealing of film genre or plot in the titles, and 2) the use of vivid and colloquial language. It is not likely local film-distributors would let go of these methods as they believe these help guarantee better box office sale.

Film audience of the two communities has long accepted the domesticating strategy, though this practice is carried out primarily for the convenience of non-English-speaking public. Yet, as Liu and Yang have pointed out (2002), most bilingual film audience would not want to read literally translated titles, especially if they appear awkward or flaccid. Domesticating film-titles is just an alternative way to providing a channel to the monolingual Chinese-speaking public. The bilingual group can always return to the original English film-titles.

In addition to the reason for the convenience/accessibility for the Chinese-speaking audience, it should be pointed out that the film-titles are domesticated to cater to the taste to their target audience. Thus these different “versions” of domestication are the reflections of the local culture of the two Chinese communities.

Just as Wong (1996:116) points out, the translations in the media nowadays are judged by the “court” formed by the “almighty” media personnel rather than the academia or professional translators. The translated titles we see in our daily life are just the reflection of the contemporary media culture.

### ***9.2 Domestication is a Reflection of Translators' Creativity***

The insertion of colloquial expressions and even vulgar language in the film-titles might arouse some criticism in the society. However, we should also take note that in a way the playfulness of these vivid translations are the reflections of the creativity of the local translators/distributors. Though their effort might not be recognized by all, we should take into consideration that their contribution is indeed two-fold: on the one hand the creatively translated titles help attract the film audience, and on the other hand, the translators/distributors, whether it is their intention or not, do contribute to the assertion of local identity by domesticating the foreign titles. Also, it seems quite true that these playfully and vividly translated titles, which are embedded with local taste and language, very often do hit the right target group.

### ***9.3 A Glimpse into the Future***

Since HK film distributors are convinced that domesticated film-titles dosed with colloquialisms or vulgarisms would help draw audience, such a practice will certainly prevail for as long as it is proven effective.

Taiwan, on the other hand, has taken steps to become a code-mixing society starting from mid-1990s. With the government's encouragement and the parents' demand for English lessons for their children, Taiwan will soon become a bona fide bilingual society (English and Chinese) like Hong Kong. Whether film-title translation will follow the precedent of Hong Kong remains to be seen.

It is worth noting that, in view of the growing importation of foreign-films from places other than the US and United Kingdom (through International Film Festivals, VCDs and DVDs put out on the market, for example), the domesticating translation of foreign film-titles will continue to invite more audience to watch the films<sup>73</sup>, thus increasing the chance for the local audience to be exposed to foreign cultures other than the Anglo-American one.

Also, with the use of the Internet, satellite TV<sup>74</sup>, the signing of the Mainland and Hong Kong Closer Economic Partnership Arrangement (CEPA), the launch of individual travel scheme and more, the increase of commercial and cultural exchange among the three Chinese communities will be on the increase. It is also possible that the use of some form of Hong Kong Cantonese expressions will become fashionable in other Chinese communities. As a matter of fact, terms such as “老婆” (*laopo*), “老公” (*laogong*), “買單” (*maidan*), “好正” (*haozheng*), “正點” (*zhengdian*) are already gaining currency in parts of mainland China and Taiwan. Perhaps a time will come when the translation of foreign film-titles could be synchronized and accepted by the Chinese communities in mainland China, Taiwan, and Hong Kong.

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<sup>73</sup> Foreign movies (other than those from the US or UK) like *Run Lola Run* (Germany), *All About My Mother* (Spain), *Talk to Her* (Spain), *Popee* (Korea), *The Barbarian Invasions* (Canada), and *Suddenly* (Argentina), which are playfully translated as 疾走羅拉 *Zizou Luola*, 論盡我阿媽 *Lunjin woama*, 對她有話兒 *Duita youhuaer*, 追憶逝狗年華 *Zhuiyi zhigou nianhua*, 老豆堅過美利堅 *Laodou jianguo* *Meilijian* and 失驚無神三人行 *Shijing wushen sanrenxing* respectively, are some examples of how funny, or playfully adapted titles contribute in arousing audience' attention.

<sup>74</sup> Satellite TV such as Azio TV and Star TV, which are based in Taipei and mainland respectively, are reaching more and more audience in the Chinese communities and more. TV dramas and variety shows are shown to audience in Hong Kong, Macau, Taiwan, and mainland. Thus these TV channels act as good platforms for cultural and language exchange in all these Chinese communities.

### **Appendix A: Top Ten Foreign Movies in Hong Kong and Taiwan (1991-1999)**

(Data from *Cinema in the Republic of China Year Book* (Issue 1990 – 2000) and *Hong Kong Films* (1989-1990, 1992, 1994-5, 1996, 1997-1998).

#### **1991 Top Ten Foreign Movies (Hong Kong)**

1. Ghost 人鬼情未了
2. Terminator 2 未來戰士
3. Home Alone 寶貝智多星
4. Kindergarten Cop 幼稚園特警
5. Yen Family 搶錢家族
6. Backdraft 烈火雄心
7. Silence of the Lamb 沉默的羔羊
8. Rocky V 洛奇第五集：怒火龍拳
9. Predator II 鐵血戰士續集
10. Mannequin on the Move 穿梭夢美人續集

#### **1991 Top Ten Foreign Movies (Taiwan)**

1. Ghost 第六感生死戀
2. Terminator 2 魔鬼終結者 2
3. Dances with Wolves 與狼共舞
4. Robin Hood: Prince of Thieves 羅賓漢俠盜王子
5. Home Alone 小鬼當家
6. Mannequin on the Move 神氣活現 2
7. City Slickers 城市鄉巴佬
8. Switch 變男變女變變變
9. Hudson Hawk 終極神鷹
10. Backdraft 浴火赤子情

#### **1992 Top Ten Foreign Movies (Hong Kong)**

1. Basic Instinct 本能
2. The Lover 情人
3. Alien 3 異型三集
4. Lethal Weapon 3 轟天炮 3
5. An American Tale 老鼠也移民
6. Hook 鐵鉤船長
7. Batman II 蝙蝠俠 II
8. Cape of Fear 海角驚魂
9. Patriot Games 天網追擊
10. The Addams' Family 愛登士家庭

### **1992 Top Ten Foreign Movies (Taiwan)**

1. Basic Instinct 第六感追緝令
2. Hook 虎克船長
3. Lethal Weapon 3 致命武器 3
4. The Last Boy Scout 終極尖兵
5. Beauty and the Beast 美女與野獸
6. Hand that Rocks the Cradle 推動搖籃的手
7. Far and Away 遠離家園
8. Death Becomes Her 捉神弄鬼
9. Patriot Games 愛國者遊戲
10. Sleepers 豪情四海

### **1993 Top Ten Foreign Movies (Hong Kong)**

1. Jurassic Park 侏羅級公園
2. Cliffhanger 絕嶺雄風
3. Last Action Hero 幻影英雄
4. Indecent Proposal 不道德的交易
5. Aladdin 阿拉丁
6. The Fugitive 亡命天涯
7. Demolition Man 越空狂龍
8. Sliver 偷窺
9. Sommersby 似是故人來
10. Bram Stoker's Dracula 吸血殭屍之驚情四百年

*No data for Taiwan Top Ten 1993*

### **1994 Top Ten Foreign Movies (Hong Kong)**

1. Speed 生死時速
2. True Lies 真實謊言
3. Schindler's List 舒特拉的名單
4. The Mask 變相怪傑
5. The Flintstones 新聰明笨伯
6. The Lion King 獅子王
7. The Specialist 炮彈專家
8. Four Weddings and a Funeral 四個婚禮一個葬禮
9. Clear and Present Danger 燃眉追擊
10. Mrs. Doubtfire 肥媽先生



### **1994 Top Ten Foreign Movies (Taiwan)**

1. Cliffhanger 巔峰戰士
2. Home Alone 2 小鬼當家 II
3. Sister Act 修女也瘋狂
4. Forever Young 今生有約
5. The Body Guard 終極保鏢
6. Indecent Proposal 桃色交易
7. Under Siege 魔鬼戰將
8. 青春校樹
9. A Few Good Men 軍官與魔鬼
10. Damage 烈火情人

### **1995 Top Ten Foreign Movies (Hong Kong)**

1. Die Hard with a Vengeance 虎膽龍威第三集
2. Batman Forever 新蝙蝠俠不敗之謎
3. Seven 七宗罪
4. Casper 鬼馬小靈精
5. Leon: The Professional 這個殺手不太冷
6. Golden Eye 新鐵金剛之金眼睛
7. Showgirl 艷舞女郎
8. Outbreak 極度驚慌
9. Apollo 13 太陽神 13 號
10. Water World 未來水世界

### **1995 Top Ten Foreign Movies (Taiwan)**

1. Die Hard with a Vengeance 終極警探 3
2. Apollo 13 阿波羅 13
3. Water World 水世界
4. Under Siege 2 魔鬼戰將 2
5. Outbreak 危機總動員
6. Congo 剛果
7. Judge Dredd 超時空戰警
8. While You Were Sleeping 二見鐘情
9. Disclosure 桃色機密
10. Batman 3 蝙蝠俠 3

### **1996 Top Ten Foreign Movies (Hong Kong)**

1. Independence Day 天煞地球反擊戰
2. Mission Impossible 職業特工隊
3. The Rock 石破天驚
4. Twister 龍捲風暴

5. Seven 七宗罪
6. Eraser 蒸發密令
7. Babe 寶貝小豬嘜
8. Golden Eye 新鐵金剛之金眼睛
9. Showgirl 艷舞女郎
10. Toys 反斗奇兵

#### **1996 Top Ten Foreign Movies (Taiwan)**

1. Independence Day ID4 星際終結者
2. Mission Impossible 不可能的任務
3. Twister 龍捲風
4. The Rock 絕地任務
5. Ransom 綁票通緝令
6. Jumanji 野蠻遊戲
7. Eraser 魔鬼毀滅者
8. Executive Decision 747 絕的悍將
9. Cutthroat Island 割喉島
10. Golden Eye 黃金眼

#### **1997 Top Ten Foreign Movies (Hong Kong)**

1. The Lost World: Jurassic Park 迷失世界
2. Face Off 奪面雙雄
3. Men in Black 黑超特警組
4. Daylight 龍出生天
5. Air Force One 空軍一號
6. The Fifth Element 第五元素
7. Jerry Maguire 甜心先生
8. 101 Dalmatians 101 斑點狗
9. Con Air 驚天動地
10. Ransom 贖金風暴

#### **1997 Top Ten Foreign Movies (Taiwan)**

1. Titanic 鐵達尼號
2. The Lost World: Jurassic Park 失落的世界
3. Face Off 變臉
4. Air Force One 空軍一號
5. The Fifth Element 第五元素
6. Con Air 空中監獄
7. Daylight 十萬火急
8. Men in Black MIB 星際戰警

9. Volcano 火山爆發
10. Speed 2: Cruise Control 捍衛戰警 2: 喋血巡洋

#### **1998 Top Ten Foreign Movies (Hong Kong)**

1. Titanic 鐵達尼號
2. Tomorrow Never Dies 鐵金剛之明日帝國
3. Saving Private Ryan 雷霆救兵
4. Deep Impact 末日救未來
5. Armageddon 絕世天劫
6. The Replacement Killer 血仍未冷
7. Godzilla 哥斯拉
8. Mulan 花木蘭
9. A Bug's Life 蟲蟲特工隊
10. Alien 4: Resurrection 異形四集之逆種

#### **1998 Top Ten Foreign Movies (Taiwan)**

1. Armageddon 世界末日
2. Tomorrow Never Dies 007 明日帝國
3. Saving Private Ryan 搶救雷恩大兵
4. Mulan 花木蘭
5. Godzilla 酷斯拉
6. Deep Impact 彗星撞地球
7. Good Will Hunting 心靈捕手
8. Lethal Weapon 4 致命武器 4
9. U.S. Marshals 絕命追殺令 2: 就地正法
10. City of Angels X 情人

*No data for Hong Kong Top Ten 1999*

#### **1999 Top Ten Foreign Movies (Taiwan)**

1. The Mummy 神鬼傳奇
2. Enemy of the State 全民公敵
3. Star Wars Episode I 星際大戰首部曲威脅潛伏
4. The Matrix 駭客任務
5. A Bug's Life 蟲蟲危機
6. Entrapment 將計就計
7. The Sixth Sense 靈異第六感
8. You've Got Mail 電子情書
9. Tarzan 泰山
10. Deep Blue Sea 水深火熱

**Appendix B: List of Translated Film-titles in Hong Kong and Taiwan Cited in Thesis**

<b>Original Film-title</b>	<b>HK Translation</b>	<b>Taiwan Translation</b>
12 Monkeys	十二猴子 <i>Shier houzi</i>	未來總動員 <i>Weilai zongdongyuan</i>
A Few Good Men	義海雄風 <i>Yihai xiongfeng</i>	軍官與魔鬼 <i>Jiunguan yü mogui</i>
A Walk in the Clouds	真愛的風采 <i>Zhenai de fengcai</i>	漫步在雲端 <i>Manbu zai yunduan</i>
A. I.	人工智能 <i>Rengong zhineng</i>	A. I. 人工智能 <i>A. I. Rengong zhineng</i>
Ace Ventura	神探飛機頭 <i>Shentan feijitou</i>	王牌威龍 <i>Wangpai weilong</i>
Adaptation	何必偏偏玩謝我 <i>Hebi pianpian wanxie wo</i>	蘭花賊 <i>Lanhuazei</i>
Air Force One	空軍一號 <i>Kongjun yihao</i>	空軍一號 <i>Kongjun yihao</i>
All About My Mother	論盡我阿媽 <i>Lunjin woama</i>	我的母親 <i>Wode mujin</i>
All that Heaven Allows	深瑣春光一院愁 <i>Sensuo chunguang yiyuanchou</i>	深瑣春光一院愁 <i>Sensuo chunguang yiyuanchou</i>
Amélie	天使愛美麗 <i>Tianshi Aimeili</i>	艾蜜莉的異想世界 <i>Aimili de yixiang shijie</i>
An American Tail	老鼠也移民 <i>Laoshu yeyimin</i>	美國鼠譚 <i>Meiguo shutan</i>
Anaconda	狂蟒之災 <i>Kuangmang zhizai</i>	大蟒蛇 - 神出鬼沒 <i>Damengshe - shengui chumuo</i>
Anchorman: the Legend of Ron Burgundy	No information	王牌播報員 <i>Wangpai bobao yuan</i>
Anywhere But Here	母女情深 <i>Munü qingshen</i>	管到太平洋 <i>Guandao Taipingyang</i>
Apollo 13	太陽神 13 號 <i>Taiyangshen shisaohao</i>	阿波羅 13 號 <i>Aboluo shisanhao</i>
As Good As It Gets	貓屎先生 <i>Maoshi xiansheng</i>	愛在心頭口難開 <i>Aizai xingtou kounankai</i>
Austin Powers	至 OUT 特務 IN 嬌娃 <i>Zhi OUT tewu IN jiaowa</i>	奧斯汀力量：國際神秘人 <i>Aosiding lilian: guoji shenmiren</i>
Austin Powers in Goldmember	凸務之王決戰金大支 <i>Tuwu zhiwang juezhan jindazhi</i>	王牌大賤諜：金盟友 <i>Wangpai dajiandie: jinmengyou</i>
Babe	寶貝小豬嘜 <i>Baobei xiaozhumai</i>	我不笨,所有我有話說 <i>Wobuben, suoyi woyou huashuo</i>
Babe: A Pig in the City	寶貝小豬嘜 2 <i>Baobei xiaozhumai 2</i>	我很乖,因為我要出國 <i>Wohenguai, yingwei woyao chuguo</i>
Bandits	搶劫情緣 <i>Qiangjie qingyuan</i>	終極土匪 <i>Zongji tufei</i>
Basic Instinct	本能 <i>Benneng</i>	第六感追緝令 <i>Diliugan zhuijiling</i>
Bed of Roses	終有一天感動妳 <i>Zhongyou yitian gandongni</i>	玫瑰花床 <i>Meigui huachuang</i>
Being John Malkovich	玩謝麥高維治 <i>Wanxie Maigaoweizhi</i>	變腦 <i>Biannao</i>
Beverly Hill Cop	妙探出差 <i>Miaotan chuchai</i>	比佛利山超級警探 <i>Bifolishan chaoji jingtian</i>
Birdcage	假鳳虛凰 <i>Jiafeng xuhuang</i>	鳥籠 <i>Niaolong</i>
Born on the Fourth of July	生於七月四日 <i>Shengyü qiyue siri</i>	七月四日誕生 <i>Qiyue siri dansheng</i>
Boyz N the Hood	街頭霸王 <i>Jietou bawang</i>	鄰家少年殺人事件 <i>Linjia</i>

		<i>shaonian sharen shijian</i>
<b>Original Film-title</b>	<b>HK Translation</b>	<b>Taiwan Translation</b>
Bram Stoker's Dracula	吸血殭屍 -- 驚情四百年 <i>Xixiejiangshi -- jingqing sibainian</i>	吸血鬼 <i>Xixiegui</i>
Braveheart	驚世未了緣 <i>Jingshi weiliaoyuan</i>	男兒本色 <i>Naner bense</i>
Breaking the Waves	愛情中不能承受的痛 <i>Aiqingzhong buneng chengshou de tang</i>	破浪而出 <i>Polang erchu</i>
Broken Arrow	斷箭行動 <i>Duanjian xingdong</i>	斷箭 <i>Duanjian</i>
Bruce Almighty	衰鬼上帝 <i>Suigui shangdi</i>	王牌天神 <i>Wangpai tianshen</i>
Bugsy	一代情梟—畢斯 <i>Yidaiqingxiao – Bisi</i>	豪情四海 <i>Haoqing sihai</i>
Bullets over Broadway	子彈橫飛百老匯 <i>Zidan hengfei Bailaohui</i>	百老匯上空子彈 <i>Bailaohui shangkong zidan</i>
Cape Fear	海角驚魂 <i>Haijiao jinghun</i>	恐怖角 <i>Kongbujiao</i>
Casualties of War	孽戰 <i>Niezhan</i>	越戰創傷 <i>Yuezen chuanshang</i>
Chain Reaction	連鎖反擊 <i>Liansuo fanji</i>	連鎖反應 <i>Liansuo fanying</i>
Charade	花都奇遇結良緣 <i>Huadou qiyü jieliangyuan</i>	謎中謎 <i>Mizhongmi</i>
Children of a Lesser God	無言的愛 <i>Wuyende ai</i>	悲憐上帝的女兒 <i>Beilian shangdide nüer</i>
Cold Front	No information	致命攔截 <i>Zhiming lanjie</i>
Con Air	驚天動地 <i>Jingtian dongdi</i>	空中監獄 <i>Kongzhong jianyü</i>
Congo	剛果驚魂 <i>Gangguo jinghun</i>	剛果 <i>Gangguo</i>
Courage Under Fire	生死豪情 <i>Shengshi haoqing</i>	火線勇氣 <i>Huoxian yongqi</i>
Crash	慾望號快車 <i>Yüwanghao kuaiche</i>	超級性追緝 <i>Chaojixing zuiji</i>
Curdled	留低你個死人頭 <i>Liudi nige sirentou</i>	顫慄時刻 <i>Zhenlie shike</i>
Cutthroat Island	奪寶縱橫 <i>Duobao zongheng</i>	割喉島 <i>Gehoudao</i>
Dances with Wolves	與狼共舞 <i>Yulang gongwu</i>	與狼共舞 <i>Yulang gongwu</i>
Dangerous Minds	非常教師 <i>Feichang jiaoshi</i>	危險遊戲 <i>Weixian youxi</i>
Dante's Peak	烈焰狂峰 <i>Lieyan kuangfeng</i>	天崩地裂 <i>Tianbeng dilie</i>
Dark City	移魂都市 <i>Yihun dushi</i>	極光追殺令 <i>Jiguang zhuiqiling</i>
Daylight	龍出生天 <i>Longchu shengtian</i>	十萬火急 <i>Shiwan huoji</i>
D-Day: the Sixth of June	六月六日斷腸時 <i>Liuyue liuri duanchangshi</i>	六月六日斷腸時 <i>Liuyue liuri duanchangshi</i>
Dead Man Walking	越過死亡線 <i>Yueguo siwangxian</i>	死囚 168 小時 <i>Sicou 168 xiaoshi</i>
Dead Poet's Society	暴雨驕陽 <i>Baoyü jiaoyang</i>	春風化雨 <i>Chunfeng huayü</i>
Dennis the Menace	隔離屋個仔 <i>Geliwu gezai</i>	淘氣阿丹 <i>Taoqi Ahdan</i>
Diabolique	孽迷宮 <i>Niemigong</i>	驚世第六感 <i>Jingshi diliugan</i>
Dick Tracy	至尊神探 <i>Zhizun shentan</i>	狄克崔西 <i>Dike Cuixi</i>
Die Hard	虎膽龍威 <i>Hudan longwei</i>	終極警探 <i>Zhongji jingtian</i>
Dirty Pretty Things	天使夜驚情 <i>Tianshi yejingqing</i>	美麗·壞東西 <i>Meili huaidongxi</i>
Disclosure	叛逆性騷擾 <i>Panni xingsaorao</i>	桃色機密 <i>Taose jimi</i>
Donnie Brasco	忠奸人 <i>Zhongjianren</i>	驚天爆 <i>Jingtianbao</i>
Dr. Dolittle	D 老篤日記 <i>D laodu riji</i>	怪醫杜立德 <i>Guaiyi dulide</i>
Dr. Jekyll & Ms. Hyde	怪傑變錯身 <i>Guaijie baincuoshen</i>	我變，我變，我變變變 <i>Wobian wobian wobianbianbian</i>
Dreamcatcher	漏網之靈 <i>Louwang zhiling</i>	捕夢網 <i>Bumengwang</i>
Dudley Do-Right	鐵騎驚魂 <i>Tieqi jinghun</i>	王牌騎警 <i>Wangpai qijing</i>

Original Film-title	HK Translation	Taiwan Translation
Duets	K 歌情緣 <i>K ge qingyuan</i>	二重唱 <i>Erchongchang</i>
Dying Young	留住有情人 <i>Liuzhu youqingren</i>	伴你一生 <i>Banni yisheng</i>
Edward Scissorhands	幻海奇緣 <i>Huanhai qiyuan</i>	剪刀手愛德華 <i>Jiandaoshou Aidehua</i>
Emma	芳心愛漫遊 <i>Fangxin aimanyou</i>	艾瑪姑娘要出嫁 <i>Aima guniang yaochujia</i>
Enchanted April	情迷四月天 <i>Qingmi siyuetian</i>	情迷四月天 <i>Qingmi siyuetian</i>
Eraser	蒸發密令 <i>Zhengfa miling</i>	魔鬼殲滅者 <i>Mogui qianmiezhe</i>
Eternal Sunshine of the Spotless Mind	無痛失戀 <i>Wutang shilian</i>	王牌冤家 <i>Wangpai yuanjia</i>
Everybody Says I Love You	為你唱情歌 <i>Weini changqingge</i>	人人都說我愛你 <i>Renren doushuo woaini</i>
Evita	貝隆夫人 <i>Beilong furen</i>	阿根廷，別為我哭泣 <i>Agenting bieweiwo kuqi</i>
Exorcist	驅魔人 <i>Qimoren</i>	大法師 <i>Dafashi</i>
Fair Game	對抗性遊戲 <i>Duikangxing youxi</i>	超速快感 <i>Chaosu kuaigan</i>
Family Business	家族生意 <i>Jiazu shengyi</i>	家族企業 <i>Jiazu qiye</i>
Father of the Bride	呷醋外父 <i>Jiacu waifu</i>	新岳父大人 <i>Xinyuefu daren</i>
Feast of July	七月有情天 <i>Qiyue youqingtian</i>	情定七月天 <i>Qingding qiyuetian</i>
Final Embrace	No information	致命第六感 <i>Zhiming diliugan</i>
Finding Nemo	海底奇兵 <i>Haidi qibing</i>	海底總動員 <i>Haidi zongdongyuan</i>
Flirting with Disaster	邊個同佢有親 <i>Biange tongkui youqin</i>	挑逗性遊戲 <i>Tiaodouxing youxi</i>
Forever Young	天荒情未了 <i>Tianhuang qingweiliao</i>	今生有約 <i>Jinsheng youyue</i>
Forrest Gump	阿甘正傳 <i>Agan zhengzhuan</i>	阿甘正傳 <i>Agan Zhengzhuan</i>
Fortress	天獄飛龍 <i>Tianyü feilong</i>	魔鬼武器 <i>Mogui wuqi</i>
Four Weddings and a Funeral	4 個婚禮一個葬禮 <i>Sigehunli yigezhuanli</i>	妳是我今生的新娘 <i>Nishiwo jinsheng de xinniàng</i>
Frankie & Johnnie	現代愛情故事 <i>Xiandai aiqing gushi</i>	性，愛情，漢堡包 <i>Xing aiqing hanbaobao</i>
Fried Green Tomatoes	笑傲同行 <i>Xiaobao tongxing</i>	油炸綠番茄 <i>Youzha lifanqie</i>
From Dusk Till Dawn	殺出個黎明 <i>Shachu ge liming</i>	惡夜追殺令 <i>Eye zhuishaling</i>
From Here to Eternity	紅粉忠魂未了情 <i>Hongfen zhonghun weilaoqing</i>	紅粉忠魂未了情 <i>Hongfen zhonghun weilaoqing</i>
Full Monty	光豬六壯士 <i>Guangzhu liuzhuangshi</i>	一路到底：脫線舞男 <i>Yiludaodi: tuoxianwunan</i>
G. I. Jane	伴我雄心 <i>Benwo xiongxin</i>	魔鬼女大兵 <i>Mogui nüdabing</i>
Ghost	人鬼情未了 <i>Rengui qingweiliao</i>	第六感生死戀 <i>Diliugan shengsilian</i>
Glory	光榮 <i>Guangrong</i>	光榮戰役 <i>Guangrong zhan yi</i>
Good Will Hunting	驕陽似我 <i>Jiaoyang siwo</i>	心靈捕手 <i>Xinling bushou</i>
Grease	油脂 <i>Youzhi</i>	火爆浪子 <i>Huobao langzi</i>
Grounghog Day	偷天情緣 <i>Toutian qingyuan</i>	今天暫時停止 <i>Jintian zanshi tingzhi</i>
Halloween	月光光心慌慌 <i>Yueguangguang xinghuanguang</i>	月光光心慌慌 <i>Yueguangguang xinghuanguang</i>
He Loves Me, He Loves Not	天使愛過界 <i>Tianshi aiguojie</i>	安琪狂想曲 <i>Anqi kuangxièqǔ</i>

Original Film-title	HK Translation	Taiwan Translation
Heaven	疾走天堂 <i>Jizou tiantang</i>	天堂奔馳 <i>Tiantang benchi</i>
Hidden Agenda	No information	致命檔案 <i>Zhiming dangan</i>
Highlanders	挑戰者 <i>Tiaozhenshe</i>	時空英豪 <i>Shikong ienghao</i>
Honey, I Shrunk the Kids	豆釘小靈精 <i>Douding xiaolingjing</i>	親愛的，我把孩子縮小了 <i>Qinaide wobahaizi shuoxiaole</i>
Hook	鐵鈎船長 <i>Tiegou chuanzhang</i>	虎克船長 <i>Huke chuanzhang</i>
Hudson Hawk	偷天神偷 <i>Toutian shentou</i>	終極神鷹 <i>Zhongji shenyong</i>
I Know What You Did Last Summer	去年暑假搞乜鬼 <i>Qinian shujia gaomiegui</i>	是誰搞的鬼 <i>Shishui gaodegui</i>
In and Out	忽然囉囉寧 <i>Huran luoluolian</i>	新郎向後跑 <i>Xinlang xiaohoupao</i>
In Bed with Madonna	與麥當娜同床 <i>Yü Maidangna tongchuang</i>	No information
In the Name of the Father	因父之名 <i>Yinfu zhiming</i>	以父之名 <i>Yifu zhiming</i>
Indecent Proposal	不道德的交易 <i>Budaode de jiaoyi</i>	桃色交易 <i>Tiaose jiaoyi</i>
Intersection	激情交叉點 <i>Jiqing jiaochadian</i>	致命交叉點 <i>Zhiming jiaochadian</i>
Interview with the Vampire	吸血迷情 <i>Xixie miqing</i>	夜訪吸血鬼 <i>Yefeng qixiegui</i>
Jack Bull	無法無天 <i>Wufu wutian</i>	終極獵殺 <i>Zhongji liesha</i>
Jerry Maguire	甜心先生 <i>Tianxing xiansheng</i>	征服情海 <i>Zhengfu Qinghai</i>
JFK	驚天大刺殺 <i>Jingtian dacisha</i>	誰殺了甘迺迪 <i>Shuishale Gannaidi</i>
Jingle All the Way	聖誕老豆 <i>Shengdan laodou</i>	一路響叮噠 <i>Yilu xiangdingdang</i>
Joan of Arc	聖女貞德 <i>Xingnüzhende</i>	盧貝松之聖女貞德 <i>Lubeisong zhi xingnüzhende</i>
Johnny English	凸務戇 J <i>Tuwu gang J</i>	凸槌特派員 <i>Tuchui tepaiyuan</i>
Jumanji	逃出魔幻紀 <i>Taochu mohuanji</i>	野蠻遊戲 <i>Yemeng youxi</i>
Junior	威龍二世 <i>Weilong ershi</i>	魔鬼二世 <i>Mogui ershi</i>
Jurassic Park	侏羅紀公園 <i>Zhuluoji gongyuan</i>	侏羅紀公園 <i>Zhuluoji gongyuan</i>
Keep Your Hands Off My Daughter	乖女瑣不住 <i>Guainü suobuzhu</i>	不要碰我女兒 <i>Buyao peng wonüer</i>
Kill Bill	標殺令 <i>Baoshaling</i>	追殺比爾 <i>Zhuisha Bier</i>
Kindergarten Cop	幼稚園特警 <i>Youziyuan tejing</i>	魔鬼孩子王 <i>Mogui haiziwang</i>
Kolya	給我一個爸 <i>Geiwo yige ba</i>	遊子 <i>Youzi</i>
Kramer vs. Kramer	克藍瑪對克藍瑪 <i>Kelanna dui Kelanna</i>	克拉瑪對克拉瑪 <i>Kelama dui Kelama</i>
Lady Hamilton	忠魂鵑血離恨天 <i>Zhonghun juanxue lihentian</i>	忠魂鵑血離恨天 <i>Zhonghun juanxue lihentian</i>
Leon: The Professional	這個殺手不太冷 <i>Zhege shashou butaileng</i>	終極追殺令 <i>Zhongji zhuishaling</i>
Lethal Weapon	轟天炮 <i>Hongtianpao</i>	致命武器 <i>Zhiming wuqi</i>
Liar, Liar, Liar	大話王 <i>Dahuawang</i>	王牌大騙子 <i>Wangpai dapianzi</i>
Licence to Kill	鐵金剛勇戰殺人狂魔 <i>Tiejingang yongzhan sharenkuangmo</i>	殺人執照 <i>Sharen zhizhao</i>
Little Nickle	魔界小小強 <i>Mojie xiaoxiaoqiang</i>	魔鬼接班人 <i>Mogui jiebanren</i>
Longtime Companion	愛之伴侶 <i>Aizi banlü</i>	愛是生死相許 <i>Aishi shengsi xiangxu</i>

<b>Original Film-title</b>	<b>HK Translation</b>	<b>Taiwan Translation</b>
Look Who's Talking	飛越童真 <i>Feiyue tongzhen</i>	看誰在說話 <i>Kanshui zaishuohua</i>
Look Who's Talking, too	飛越童真 2 <i>Feiyue tongzhen 2</i>	看誰又在說話 <i>Kaishui youzai shuohua</i>
Lorenzo's Oil	再生之旅 <i>Zaisheng zhili</i>	羅倫佐的油 <i>Luolunzuo de you</i>
Lost in Translation	迷失東京 <i>Mishi Dongjing</i>	愛情,不用翻譯 <i>Aiqing, buyong fanyi</i>
Man in the Iron Mask	鐵面王子 <i>Tiemian wangzi</i>	鐵面人 <i>Tiemianren</i>
Mary Shelley's Frankenstein	科學怪人之再生情狂 <i>Kesueguairen zhi zaishengqingkuang</i>	瑪麗雪萊之科學怪人 <i>Mali Xuelai zhi kexue guairen</i>
Meet Joe Black	情約今生 <i>Jingyue jinsheng</i>	第六感生死緣 <i>Diliugan shengsiyuan</i>
Meet the Parents	非常外父揀女婿 <i>Feichang waifu jian nüxü</i>	門當父不對 <i>Mingdan fubudui</i>
Men in Black	黑超特警組 <i>Heichao tejingzu</i>	MIB 星際戰警 <i>MIB Xingji zhanjing</i>
Michael	天使咪搞 <i>Tianshi migao</i>	天使不設防 <i>Tianshi bushefang</i>
Mission Impossible	職業特工隊 <i>Zhiye tegongdui</i>	不可能的任務 <i>Bukeneng de renwu</i>
Monty Python	痞低噴飯 <i>Pidi penfan</i>	No information
Moulin Rouge	情陷紅磨坊 <i>Qingxian hongmofang</i>	紅磨坊 <i>Hongmofang</i>
Mouse Hunt	玩野王 <i>Wanyewang</i>	捕鼠氣 <i>Bushuqi</i>
Mr. Holland's Opus	生命因你動聽 <i>Shengming yinni dongting</i>	春風化雨 1996 <i>Chunfeng huayü 1996</i>
Mrs. Doubtfire	肥媽先生 <i>Feima xiansheng</i>	窈窕奶爸 <i>Yaotiao naiba</i>
Muriel's Wedding	一夥恨嫁的心 <i>Yike henjia de xin</i>	妙麗的春宵 <i>Miaoli de chunxiao</i>
My Fair Lady	窈窕淑女 <i>Yaotiao shunü</i>	窈窕淑女 <i>Yaotiao shunü</i>
My Life	情深到未來 <i>Qingshen dao weilai</i>	情深到來生 <i>Qingshen dao laisheng</i>
My Own Private Idaho	不羈的天空 <i>Bujiede tiankong</i>	男人的一半還是男人 <i>Nanrende yiban haishi nanren</i>
Naked Gun 2 ½: The Smell of Fear	白頭神探再顯神威 <i>Baitou shentan zaixian shenwei</i>	站在子彈上的男人 <i>Zhanzai zidanzhang de nanren</i>
Naked Soul	No information	網路有鬼 <i>Wanglu yougui</i>
Natural Born Killers	天生殺人狂 <i>Tiansheng sharenkuang</i>	閃靈殺手 <i>Shanling shashou</i>
Never Been Kissed	從未咀過 <i>Congwei zuiguo</i>	一吻定江山 <i>Yiwen dingjiangshan</i>
Never Ending Story	魔域仙踪 <i>Moyü xianzong</i>	大魔域 <i>Damoyü</i>
Never Talk to Strangers	殺死你的溫柔 <i>Shasini de wenrou</i>	別和陌生人說話 <i>Biehe moshengren shuohua</i>
New Nightmare	再見亦是猛鬼 <i>Zaijian yishi menggui</i>	No information
Nine to Five	朝九晚五 <i>Zhaojiu wanwu</i>	九點到五點 <i>Jiudian dao wudian</i>
North	再見亦是父母 <i>Zaijian yishi fumu</i>	浪子保鏢 <i>Langzi baobiao</i>
Notting Hill	摘星情緣 <i>Zhaihua qinguan</i>	百分百新娘 <i>Baifenbai xinniang</i>
One Flew over the Cuchoo's Nest	飛越瘋人院 <i>Feiyue fengrenyuan</i>	飛越杜鵑窩 <i>Feiyue dujuanwo</i>
Ordinary Decent Criminal	非常罪犯 <i>Feichang zuifan</i>	王牌罪犯 <i>Wangpai zuifan</i>



<b>Original Film-title</b>	<b>HK Translation</b>	<b>Taiwan Translation</b>
Outbreak	極度驚慌 <i>Jidu jinghuang</i>	危機總動員 <i>Weiji zongdongyuan</i>
Parenthood	茶煲爹哋 <i>Chabao diedi</i>	溫馨家族 <i>Wenxing jiazu</i>
Patriot Games	天網追擊 <i>Tianwang zuiji</i>	愛國者遊戲 <i>Aiguo zhe youxi</i>
Philadelphia	費城故事 <i>Feicheng Gushi</i>	費城 <i>Feicheng</i>
Pieces of April	潮女私房菜 <i>Chaonü sifangcai</i>	非關女孩 <i>Feiguan nühai</i>
Pillow Talk	夜半無人私語時 <i>Yeban wuren siyüshi</i>	夜半無人私語時 <i>Yeban wuren siyüshi</i>
Ponette	小孤星 <i>Xiaoguxing</i>	悲憐上帝的小女兒 <i>Beilian shangdide xiaonüer</i>
Popee	追憶逝狗年華 <i>Zhuiyi zhigou nianhua</i>	No information
Predator	鐵血戰士 <i>Tiexie zhanshi</i>	終極戰士 <i>Zongji zhanshi</i>
Pretty Woman	風月俏佳人 <i>Fengyue qiaojieren</i>	麻雀變鳳凰 <i>Maque bian fenghuang</i>
Pulp Fiction	危險人物 <i>Weixian renwu</i>	黑色追緝令 <i>Heise zhuijiling</i>
Ransom	贖金風暴 <i>Shujin fengbao</i>	綁票追緝令 <i>Bangpiao zhuiqiling</i>
Rebel without a Case	阿飛正傳 <i>Afei zhengzhuan</i>	養子不教誰之過 <i>Yangzi bijiao shuizhiguo</i>
Red Scorpion	赤色威龍 <i>Chise weilong</i>	紅蠍星 <i>Hongjiexing</i>
Rob Roy	傲骨豪情 <i>Fenggu haoqing</i>	赤膽豪情 <i>Chidan haoqing</i>
Robocop	鐵甲威龍 <i>Tiejia weilong</i>	機器戰警 <i>Jiqi zhanjing</i>
Run Lola Run	疾走羅拉 <i>Jizou Luola</i>	蘿拉快跑 <i>Luola kuai pao</i>
Runaway Bride	走佬俏佳人 <i>Zoulao qiaojieren</i>	落跑新娘 <i>Laopao xinniang</i>
Rush Hours	火拼時速 <i>Huoping shisu</i>	尖峰時刻 <i>Jianfeng shike</i>
Saturday Night Fever	週末狂熱 <i>Zhoumo kuangre</i>	週末的狂熱 <i>Zhoumode kuangre</i>
Saving Private Ryan	雷霆救兵 <i>Leiting jiubing</i>	搶救雷恩大兵 <i>Jiangjiu Leian dabing</i>
Scent of a Woman	女人香 <i>Nürenxiang</i>	女人香 <i>Nürenxiang</i>
Schindler's List	舒特拉的名單 <i>Shutela de mingdan</i>	辛德勒的名單 <i>Xindele de mingdan</i>
Scream	奪命狂呼 <i>Duoming kuangfu</i>	驚聲尖叫 <i>Jingsheng jianjiao</i>
Separate Lives	兩性花 <i>Liangxianghua</i>	桃色殺機 <i>Taose shaji</i>
Seven	七宗罪 <i>Qizongzui</i>	火線追緝令 <i>Huoxian zhuijiling</i>
Seven Years in Tibet	西藏七年 <i>Xizhuang qinian</i>	火線大逃亡 <i>Huoxian dataowang</i>
Sex, Lies and Videotapes	性感的謊言 <i>Xinggan de huangyan</i>	性，謊言，錄影帶 <i>Xing huangyan luyingdai</i>
Shadow Chaser	No information	魔鬼生化人 <i>Mogui shenghuaren</i>
Shakespeare in Love	寫我情深 <i>Xiewo qingshen</i>	莎翁情史 <i>Shawong qingshi</i>
Shine	閃亮的風采 <i>Shanliang de fengcai</i>	鋼琴師 <i>Gangqinshi</i>
Shining Through	英烈情緣 <i>Yinglie qingyuan</i>	愛再戰火蔓延時 <i>Aizhai zhanhuo manyanshi</i>
Six Days Seven Nights	六日狂奔七夜情 <i>Liuri kuangben qiyeqing</i>	六天七夜 <i>Liutian qiye</i>
Sleepers	沉睡者 <i>Chenshui zhe</i>	豪情四兄弟 <i>Haoqing xiongdidi</i>
Sleepless in Seattle	緣分的天空 <i>Yuanfen de tiankong</i>	西雅圖夜未眠 <i>Xiyatu yeweimian</i>
Smoke	生命中不能承受的煙 <i>Shengmingzhong buneng chengshoude yan</i>	煙 <i>Yan</i>

<b>Original Film-title</b>	<b>HK Translation</b>	<b>Taiwan Translation</b>
Speed	生死時速 <i>Shengsi shisu</i>	捍衛戰警 <i>Hanwei zhanjing</i>
Spiderman	蜘蛛俠 <i>Zhizhuren</i>	蜘蛛人 <i>Zhizhuren</i>
Splendor in the Grass	天涯何處無芳草 <i>Tianya hechu wufangcao</i>	天涯何處無芳草 <i>Tianya hechu wufangcao</i>
Spy Hard	非常凸務 <i>Feichang tuwu</i>	終極笑探 <i>Zhongji xiaotan</i>
Stand by Me	伴我同行 <i>Banwo tongxing</i>	站在我這邊 <i>Zhannzai wozhebian</i>
Steel Magnolia	常伴你左右 <i>Changbanni zuoyou</i>	鋼木蘭 <i>Gang mulan</i>
Stolen Hearts	愛情失竊事件 <i>Aiqing shiqie shijian</i>	偷心計劃 <i>Touxin jihua</i>
Stop! Or My Mom Will Shoot	龍媽出差 <i>Longma chuchai</i>	母子威龍 <i>Muzi weilong</i>
Striking Distance	致命距離 <i>Zhiing juli</i>	終極警探總動員 <i>Zhongjijingtan zongdongyuan</i>
Striptease	脫衣舞孃 <i>Tuoyiwuniang</i>	黛咪摩爾脫衣舞孃 <i>Daimimoer tuoyiwuniang</i>
Suddenly	失驚無神三人行 <i>Shijing wushen sanrenxing</i>	No information
Swept from the Sea	碧海情緣 <i>Bihai qingyuan</i>	碧海奇緣 <i>Bihai qiyuan</i>
Talk Radio	死亡熱線 <i>Siwang rexian</i>	抓狂電台 <i>Zhuakuang diantai</i>
Talk to Her	對她有話兒 <i>Duita youhuaer</i>	悄悄告訴她 <i>Qiaoqiao gaosuta</i>
Tango and Cash	怒虎狂龍 <i>Nufu kuanglong</i>	探戈與金錢 <i>Tange yu jinqian</i>
Taxi Driver	的士司機 <i>Dishi shiji</i>	計程車司機 <i>Jichengche shiji</i>
Teaching Mrs. Tingle	玩死 Miss 丁 <i>Wansi Miss Ding</i>	對不起! 駭到你 <i>Duibuqi! Haidaoni</i>
Ten	十 <i>Shi</i>	十全十美 <i>Shiquan shimei</i>
Terminator	未來戰士 <i>Weilai zhenshi</i>	魔鬼之終結者 <i>Mogui zhi zhongjie zhe</i>
The Accused	暴劫梨花 <i>Baojie lihua</i>	控訴 <i>Kongsu</i>
The Age of Innocence	心外幽情 <i>Xinwei youqing</i>	純真年代 <i>Chunzhen niandai</i>
The Barbarian Invasions	老豆堅過美利堅 <i>Laodou jianguo Meilijian</i>	老爸的單程車票 <i>Laobade dancheng chepiao</i>
The Beach	迷幻沙灘 <i>Mihuan shatan</i>	海灘 <i>Haitan</i>
The Birdcage	假鳳虛凰 <i>Jiafeng xuihuang</i>	鳥籠 <i>Niaolong</i>
The Blair Witch Project	死亡習作 <i>Siwang xizuo</i>	厄夜叢林 <i>Eye conglin</i>
The Brothers McMullen	現世戀 <i>Xianshilian</i>	他們和他們的情人 <i>Tamen he tamende qingren</i>
The Butcher's Wife	天機夢美人 <i>Tianji mengmeiren</i>	屠夫的靈媒嬌妻 <i>Tufu de lingmei jiaoqi</i>
The Cable Guy	衰鬼線人 <i>Suigui xianren</i>	王牌特派員 <i>Wangpai tepaiyuan</i>
The Catered Affair	No information	子之于歸 <i>Zizhi yuigui</i>
The Chamber	毒室裁決 <i>Dushi caijue</i>	終極審判 <i>Zhongji shenpan</i>
The Cider House Rules	總有驕陽 <i>Zongyou jiaoyang</i>	蘋果酒屋法則 <i>Pingguo jiuwu faze</i>
The Client	致命內幕 <i>Zhiming neimu</i>	終極證人 <i>Zhongji zhengren</i>
The Cook, the Thief, His Wife and Her Lover	情慾色香味 <i>Qingyu sexiangwei</i>	廚師, 大盜, 他的太太和她的情人 <i>Chushi, dadao, tade taitai he tade qingren</i>

Original Film-title	HK Translation	Taiwan Translation
The Crying Game	哭泣的遊戲 <i>Kuqide youxi</i>	亂世浮生 <i>Luanshi fusheng</i>
The Decline of American Empire	末日美利堅 <i>Mori Meilijian</i>	美國帝國淪亡記 <i>Meiguo diguo lunwangji</i>
The Dentist	No information	齒顫膽裂 <i>Chizhen danlie</i>
The English Patient	別問我是誰 <i>Biewen woshishui</i>	英倫情人 <i>Yinglun qingren</i>
The Fidelity	忠貞 <i>Zhongzhen</i>	情慾寫真 <i>Qingyu xiezhen</i> **
The Fifth Element	第五元素 <i>Diwu yuansu</i>	第五元素 <i>Diwu yuansu</i>
The First Wives Club	大婆俱樂部 <i>Dapo julebu</i>	大老婆俱樂部 <i>Dalaoipo julebu</i>
The Ghost and the Darkness	黑夜幽靈 <i>Heiye youling</i>	暗夜獵殺 <i>Anye liesha</i>
The Green Mile	綠里奇跡 <i>Luli qiji</i>	綠色奇跡 <i>Luse qiji</i>
The Hunt for Red October	追擊赤色十月 <i>Zuji chise shiyue</i>	獵殺紅色十月 <i>Liesha hongse shiyue</i>
The Last of the Mochicans	最後的摩根戰士 <i>Zuihoude mogen zhanshi</i>	大地英豪 <i>Dadi yinghao</i>
The Mighty	真愛奇跡 <i>Zhenaiqiji</i>	莎朗史東真愛奇跡 <i>Shalangshidong zhenaiqiji</i>
The Negotiator	有數講 <i>Moushujiang</i>	王牌對王牌 <i>Wangpai dui wangpai</i>
The Net	網絡驚魂 <i>Wanglu jinghun</i>	網路上身 <i>Wanglu shangshen</i>
The Preacher's Wife	天空下的奇蹟 <i>Tiankongxia de qiji</i>	惠妮休斯頓之天使保鏢 <i>Huinixiusedun zhi tianshibao</i>
The Prince and Me	No information	麻雀變王妃 <i>Maque bian wangfei</i>
The Prince of Tides	歲月驚濤 <i>Suiyue jingtao</i>	潮浪王子 <i>Chaolang wanzi</i>
The River Wild	狂野之河 <i>Kuangre zhihe</i>	驚濤駭浪 <i>Jingtao xielang</i>
The Rock	石破天驚 <i>Shipo tianjing</i>	絕地任務 <i>Juedi renwu</i>
The Seven Year Itch	七年之癢 <i>Qinian zhiyang</i>	七年之癢 <i>Qinian zhiyang</i>
The Shining	閃靈 <i>Shanling</i>	鬼店 <i>Guidian</i>
The Sound of Music	仙樂飄飄處處聞 <i>Xianyue piaopiao chuchu wen</i>	真善美 <i>Zhenshanmei</i>
The Specialist	炮彈專家 <i>Paodan zhuanjia</i>	魔鬼專家 <i>Mogui zhuanjia</i>
The Sun Also Rises	妾似朝陽又照君 <i>Qiesizhaoyang youzhaojun</i>	妾似朝陽又照君 <i>Qiesizhaoyang youzhaojun</i>
The Talented Mr. Ripley	心計 <i>Xinji</i>	天才雷普利 <i>Tiancai Leipuli</i>
The Three Musketeers	新三劍俠 <i>Xinsanjianxia</i>	豪情三劍客 <i>Haoqing sanjianke</i>
The Truman Show	真人 SHOW <i>Zhenren SHOW</i>	楚門的世界 <i>Chumen de shijie</i>
The Truth about Cats and Dogs	眾裡尋她兜錯路 <i>Zongli xunta doucuolu</i>	愛情叩應 <i>Aiqing kouyin</i>
There's Something About Mary	情迷索瑪利 <i>Qingmi suo Mali</i>	哈啦瑪利 <i>Hala Mali</i>
Things to do in Denver when you are Dead	五個殺手的傳說 <i>Wuge shashou de chuanshuo</i>	角頭情聖 <i>Jiaotou qingxing</i>
This Boy's Life	不如...重新開始 <i>Buru chongxin kaishi</i>	No information
Three Colours: White	紅白藍三色之白 <i>Hongbailansanse zhi bai</i>	白色情挑 <i>Baise qingtiao</i>

Original Film-title	HK Translation	Taiwan Translation
Throw Momma from the Train	掙阿媽出火車 <i>Ding ama chu huoche</i>	推媽媽出火車 <i>Tui mama chu huoche</i>
Titanic	鐵達尼號 <i>Tiedanihao</i>	鐵達尼號 <i>Tiedanihao</i>
To Die For	不惜一切 <i>Buxi yiqie</i>	妮哥基嫻愛的機密 <i>Nigejiman aidejimi</i>
Tootsie	杜絲先生 <i>Dusi xiansheng</i>	窈窕淑男 <i>Yaotiao shunan</i>
Total Recall	宇宙威龍 <i>Yuxiu weilong</i>	魔鬼總動員 <i>Mogui zhongdongyuan</i>
Toys	反斗奇兵 <i>Fandou qibing</i>	玩具總動員 <i>Wanjü zongdongyuan</i>
True Lies	真實謊言 <i>Zhenshi huangyan</i>	魔鬼大帝：真實謊言 <i>Moguidadi: zhenshi huangyan</i>
Twins	龍兄鼠弟 <i>Longxiong shudi</i>	龍兄鼠弟 <i>Longxiong shudi</i>
Twister	龍捲風暴 <i>Longjuan fengbao</i>	龍捲風 <i>Longjuanfeng</i>
Under Siege	潛龍轟天 <i>Qianlong hongtian</i>	魔鬼戰將 <i>Mogui zhanjiang</i>
Under Suspicion	摧花劫 <i>Cuihuaqie</i>	致命情挑 <i>Zhiming qingtiao</i>
Underground	沒有天空的都市 <i>Meiyou tiankong de dushi</i>	地下社會 <i>Dixia shehui</i>
Unforgiven	豪情蓋天 <i>Haoqing gaitian</i>	殺無赦 <i>Shawushe</i>
Universal Soldier	再造戰士 <i>Zaizao zhanshi</i>	魔鬼命令 <i>Mogui mingling</i>
Until the End of Day	明日世界終結時 <i>Mingre shijie zhongjieshi</i>	直到世界末日 <i>Zhidao shijie mori</i>
Vampire in Brooklyn	No information	我吸我吸我吸吸吸 <i>Woxi woxi woxixixi</i>
Waiting to Exhale	現代女人心 <i>Xiandai nürenxing</i>	等待夢醒時分 <i>Dengdai mengxing shifen</i>
War Games	真假戰爭 <i>Zhenjia zhenzheng</i>	戰爭遊戲 <i>Zhenzheng youxi</i>
Water World	未來水世界 <i>Weilai shuishijie</i>	水世界 <i>Shuishijie</i>
We're No Angels	天使狂奔 <i>Tianshi kuangben</i>	我們不是天使 <i>Women bushi tianshi</i>
When Harry Met Sally	90 男歡女愛 <i>Jiuling nanhuan nüai</i>	當哈利碰上莎莉 <i>Dang Hali pengshang Shali</i>
William Shakespear's Romeo & Juliet	羅密歐與朱麗葉：後現代激情篇 <i>Luomiou yü zhuliye: houxiandai jiqingbian</i>	羅密歐與茱麗葉 <i>Luomiou yü Zhuliye</i>
Yamakasi	因乜差事跳跳跳 <i>Yinmie chaishi tiaotiaotiao</i>	盧貝松之企業戰士 <i>Lubeisong zhi qiyezhanshi</i>

\*\* Title obtained from Taiwan Blockbuster website (www.blockbuster.com.tw). The title appeared as the one for the VCD released in Taiwan. No information on the title of the film shown in theatre.

**Appendix C: A Selection of Translated Titles with Back Translation\***

<b>Original Title</b>	<b>HK Version</b>	<b>Back Translation</b>	<b>Taiwan Version</b>	<b>Back Translation</b>
A Few Good Men	義海雄風 <i>Yihai xiongfeng</i>	The Sea of Justice and the Wind of Heroism	軍官與魔鬼 <i>Jūnguan yǔ mōguǐ</i>	The Military Officers and the Demons
Amélie	天使愛美麗 ** <i>Tianshi Aimeili</i>	Angel Amélie	艾蜜莉的異想世界 <i>Aimili de yixiang shijie</i>	Amélie's Wonder Land
An American Tail	老鼠也移民 <i>Laoshu yeyimin</i>	Even the Rats Want to Emigrate	美國鼠譚 <i>Meiguo shutan</i>	An American Tale of Rats
Anaconda	狂蟒之災 <i>Kuangmang zhizai</i>	The Wild Serpent Disaster	大蟒蛇 - 神出鬼沒 <i>Damengshe - shengui chumuo</i>	The Ubiquitous Wild Serpent
Being John Malkovich	玩謝麥高維治 <i>Wanxie Maigaoweizhi</i>	Bullying John Malkovich to Death	變腦 <i>Biannao</i>	Brain Twist
Boyz N the Hood	街頭霸王 <i>Jietou bawang</i>	Street Fighter	鄰家少年殺人事件 <i>Linjia shaonian sharen shijian</i>	The Killing Incident of a Teenager Neighbour
Bram Stoker's Dracula	吸血殭屍 -- 驚情四百年 <i>Xixiejiangshi -- jingqing sibainian</i>	Dracula: 400 Years of Stormy Love	吸血鬼 <i>Xixiegui</i>	The Vampire
Breaking the Waves	愛情中不能承受的痛 <i>Aiqingzhong buneng chengshou de tang</i>	The Unbearable Pain in Love	破浪而出 <i>Polang erchu</i>	Breaking the Waves
Bugsy	一代情梟—畢斯 <i>Yidaiqingxiao - Bisi</i>	Bugsy -- the Great Lover and Hero of the Time	豪情四海 <i>Haoqing sihai</i>	The Heroic Sentiments in the Four Seas
Casualties of War	孽戰 <i>Niezhan</i>	A War of Sins	越戰創傷 <i>Yuezhen chuanshang</i>	The Casualties of the Vietnam War
Children of a Lesser God	無言的愛 <i>Wuyende ai</i>	Love Without Words	悲憐上帝的女兒 <i>Beilian shangdide nuer</i>	Have Pity on God's Daughter
Curdled	留低你個死人頭 <i>Liudi nige sirentou</i>	Leave Your Head Behind	顫慄時刻 <i>Zhenlie shike</i>	The Moment of Fear and Trembling
Daylight	龍出生天 <i>Longchu shengtian</i>	The Runaway Dragon	十萬火急 <i>Shiwan huoji</i>	Desperately Urgent
Dick Tracy	至尊神探 <i>Zhizun shentan</i>	Inspector Kingpin	狄克崔西 <i>Dike Cuixi</i>	Dick Tracy

Disclosure	叛逆性騷擾 Panni xingsaorao	A Rebellious Sexual Harassment	桃色機密 <i>Taose jimi</i>	Pinky Secret
Dreamcatcher	漏網之靈 <i>Louwangzhiling</i>	The Spirit that Leaks Out from the Net	捕夢網 <i>Bumengwang</i>	The Dreamcatcher
Edward Scissorhands	幻海奇緣 <i>Huanghai qi yuan</i>	Strange Love in a Sea of Change	剪刀手愛得華 <i>Jiandaoshou Aidehua</i>	Edward Scissorhands
Forrest Gump	阿甘正傳 <i>Agan zhengzhuan</i>	The Story of Gump	阿甘正傳 <i>Agan zhengzhuan</i>	The Story of Gump
Fried Green Tomatoes	笑傲同行 <i>Xiaobao tongxing</i>	Standing Taller than my Peers	油炸綠番茄 <i>Youzha lüfanqie</i>	Fried Green Tomatoes
Full Monty	光緒六壯士 <i>Guangzhu liuzhuangshi</i>	The Six Naked Pig Warriors	一路到底：脫線舞男 <i>Yiludaodi: tuoxianwunan</i>	Striped Male Dancers All the Way
Ghost	人鬼情未了 <i>Rengui qingweiliao</i>	The Unending Love Story of the Living and the Dead	第六感生死戀 <i>Diliugan shengsilian</i>	The Love of Life and Death of the Sixth Sense
Highlander	挑戰者 <i>Tiaozhenshe</i>	The Challenger	時空英豪 <i>Shikong ienghao</i>	The Hero of Time and Space
In & Out	忽然囉囉攀 <i>Huran luoluolian</i>	Suddenly Feeling Uneasy	新郎向後跑 <i>Xinlang xiaohoupao</i>	The Groom Runs Backwards
JFK	驚天大刺殺 <i>Jingtian dacisha</i>	The Earth-shaking Assassination”	誰殺了甘迺迪 <i>Shuishale Gannaidi</i>	Who has Killed John F. Kennedy?
Licence to Kill	鐵金剛勇戰殺人狂魔 <i>Tiejingang yongzhan sharenkuangmo</i>	The Iron Fighter Battles with the Murderous Villain	殺人執照 <i>Sharen zhizhao</i>	The Licence to Kill
Lost in Translation	迷失東京 <i>Mishi Dongjing</i>	Lost in Tokyo	愛情，不用翻譯 <i>Aiqing, buyong fanyi</i>	Love does not need a translation
Mary Shelley's Frankenstein	科學怪人之再生情狂 <i>Kesueguairen zhi zaishengqingkuang</i>	The Frankenstein Passionately in Love with Revitalization	瑪麗雪萊之科學怪人 <i>Mali Xuelai zhi kexue guairen</i>	Mary Shelley's Scientific Monster
Men in Black	黑超特警組 <i>Heichao tejingzu</i>	Police With Black Sunglasses	MIB 星際戰警 <i>MIB Xingji zhanjing</i>	MIB – Police of the Universe
Mission Impossible	職業特工隊 <i>Zhiye tegongdui</i>	The Professional Secret Service	不可能的任務 <i>Bukeneng de renwu</i>	Mission Impossible
Never Talk to Strangers	殺死你的溫柔 <i>Shasini de wenrou</i>	Murderous Tenderness	別和陌生人說話 <i>Biehe moshengren shuohua</i>	Don't Talk to Strangers
Notting Hill	摘星情緣 <i>Zhaixing qingyuan</i>	Picking Stars: A Love Story	百分百新娘 <i>Baifenzhai xinniang</i>	Hundred Percent Bride

Parenthood	茶煲爹哋 <i>Chabao diedi</i>	Teapot Daddy	溫馨家族 <i>Wenxing jiazu</i>	Close Family Circle
Ransom	贖金風暴 <i>Shujin fengbao</i>	The Storm of Ransom	綁票追緝令 <i>Bangpiao zhuiqiling</i>	Wanted for Kidnapping
Six Days Seven Nights	六日狂奔七夜情 <i>Liuri kuangben qiyeqing</i>	Six Days of Running Wild and Seven Nights of Passion	六天七夜 <i>Liutian qiye</i>	Six Days and Seven Nights
Stand By Me	伴我同行 <i>Banwo tongxing</i>	Walk with Me	站在我身邊 <i>Zhanzai woshenbian</i>	Stand by My Side
Stop! Or My Mom Will Shoot	龍媽出差 <i>Longma chuchai</i>	The Dragon Mother Now Goes on the Beat	母子威龍 <i>Muzi weilong</i>	Mother and Son Mighty as a Dragon
The Accused	暴劫梨花 <i>Baojie lihua</i>	The Molested Pear Flower	控訴 <i>Kongsu</i>	The Accusation
The Beach	迷幻沙灘 <i>Mihun shatan</i>	The Enchanting Beach	海灘 <i>Haitan</i>	The Beach
The Blair Witch Project	死亡習作 <i>Siwang xizuo</i>	The Deadly Project	厄夜叢林 <i>Eye conglin</i>	The Woods in Darkness
The Last of the Mohicans	最後的摩根戰士 <i>Zuihoude mogen zhanshi</i>	The Last of the Mohican Warrior	大地英豪 <i>Dadi yinghao</i>	Hero of the Great Land
The Rock	石破天驚 <i>Shipo tianjing</i>	Earth-breaking and Sky-shaking	絕地任務 <i>Juedi renwu</i>	Mission in the Dangerous Zone
There's Something About Mary	情迷索瑪利 <i>Qingmi suo Mali</i>	Addicted to the Sexy Mary	哈啦瑪利 <i>Hala Mali</i>	Hee La La Mary
War Games	真假戰爭 <i>Zhenjia zhenzheng</i>	Battles Real and Fake	戰爭遊戲 <i>Zhenzheng youxi</i>	War Games
When Harry Met Sally	90 男歡女愛 <i>Jiuling nanhuan nüai</i>	Man and woman 90'	當哈利碰上莎莉 <i>Dang Hali pengshang Shali</i>	When Harry Met Sally
William Shakespeare's Romeo & Juliet	羅密歐與朱麗葉：後現代激情篇 <i>Luomiou yü zhuliye: houxiandai jiqingbian</i>	Romeo & Juliet: the Post-modern Passionate Version	羅密歐與茱麗葉 <i>Luomiou yü Zhuliye</i>	Romeo and Juliet
Yamakasi	因乜差事跳跳跳 <i>Yinmie chaishi tiaotiaotiao</i>	For What the Hell Are You Leaping Here and There?	盧貝松之企業戰士 <i>Lubeisong zhi qiyezhanshi</i>	Luc Besson's Entrepreneurial Warriors

\* The list is by no means exhaustive; the film-titles are selected for reasons of idiosyncrasies, or titles that sound appealing, such as "Yamakasi."

\*\* Angel Amélie in Chinese translation is a double entente, meaning it could mean "the angel who loves to look pretty."

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