

Genre and Translation Style in Chinese Translation of Hollywood Blockbuster Movie Titles in Mainland China and Hong Kong

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Abstract

The title of a movie is the first to attract the audience's attention. Poorly translated movie titles may result in a “low box office”, as translators in different countries have their styles and preferences in translating film titles, which might eventually result in different translations of the same movie title and cause confusion to the audience. This qualitative research used exploratory induction to investigate the influence of genre and translation style on the Chinese translation of Hollywood blockbuster movie titles in Mainland China and Hong Kong. Titles of 300 Chinese movies produced between 2001 and 2020 were purposefully selected from the top 50 Hollywood movies in the adventure, horror, and action genres. Genre was found to be slightly effective in the choice of translation style and strategies. Among the three genres, horror was found to have the greatest influence on the choice of translation strategy. It was concluded that translators from Mainland China were more conservative in title translation compared to translators from Hong Kong, whose attempt was to create innovative translations. The findings may have some theoretical and

practical implications for film translators, book translators, advertising translators, translation trainers, and trainees.

Keywords: China, Chinese, Movie Genres, Hollywood, Hong Kong, Movie Titles, Translation

1. Introduction

The cinema business has been significantly impacted by globalization, notably regarding the creation, release, and popularity of Hollywood blockbuster films. Hollywood has emerged as a powerful cultural force on a global scale because of the growth of multinational media conglomerates and the adoption of digital technology. As a result, Hollywood films have become increasingly popular in many countries, including China, necessitating their translation and adaptation (Xia et al., 2023). Movies reflect different cultures and shape our beliefs and values (Mohamadi, 2016). Through movies, different cultures are brought to people worldwide (Tee et al., 2022). To let different audiences understand the movie's content, the entire movie including the title may be translated.

The role of translation is to “transmit knowledge and to create understanding between groups and nations, as to transmit culture” (Newmark, 2009, p. 27). Studies on the translation of foreign movie titles in specific countries, such as China, Hong Kong, or Taiwan, have been conducted in the past years. In addition, previous studies have been conducted based on different theories and translation strategies derived from the theories. Traditional translation theories give priority to the authoritative status of the source text (ST) and the author. However, this concept may not meet the needs of film title translation (Zhang, 2014). The title is defined as a textual descriptive label specially designated for various purposes (Newmark, 2009). Academic research on movie titles has recently grown because of its role in representing cultural products. The title of a movie has unique cultural connotations and linguistic styles reflecting the soul of the movie (Bae & Kim, 2019), and determining the success of the movie. Good movie titles can increase the movie's popularity and box office success, while poor movie titles can severely damage potential sales (Paul, 2009). As the title is the first element that catches the audience's attention, if the translation quality of the movie title is poor, the movie may not be able to attract the audience's interest, resulting in a low box office. Based on the title of movies, the audience can make

assumptions about the genre, plot, characters, places, times, and themes. This assumption will affect their decision to consider watching a particular movie. Hence, when translating movie titles, translators should pay attention to the audience's assumptions and expectations and try their best to achieve these expectations (Goh et al., 2022).

The development of traditional local dialects, external influences, and government regulations may contribute to different values and artistic conceptions (Hee et al., 2022). Depending on the film distributor, the translation methods of Hollywood movies that are imported to the Chinese market are also different (Zhang, 2018). Therefore, the same Hollywood movie title could be translated differently in Mainland China and Hong Kong.

In addition, Cantonese, the official language of Hong Kong, differs from modern standard Chinese in terms of vocabulary, grammar, pronunciation, and phonology (Poon, 2010). These differences may confuse translated Hollywood movie titles. In particular, multiple translations of a single movie across different regions, such as mainland China, Taiwan, and Hong Kong, can create confusion for audiences who may not realize that all of these translations refer to the same film. Because of the concerns about the quality of some translated movie titles, the cultural differences between Chinese and Western cultures, and the fierce competition in the film market, translators may be required to refer to culture-specific items, and the cultural background and characteristics (Lau et al., 2022) of the original film to maintain a balance of informative, aesthetics, and commercial functions in the translated title (Liu & Xiang, 2006).

Film translation is an inevitable task for the distribution of foreign films (Ayonghe & Ategha, 2018). Although the importance of movie title translation is undeniable, compared with many forms of literary translation, movie title translation has always been underestimated (Dupré & Van-Steen-dam, 2013; Mehr et al., 2016). For example, Si (2020), Liang (2018), and Zhao (2020) only focused on subtitle translation, but not the translation of movie titles, which could be due to the different purposes titles and subtitles serve.

Translation of audio-visual texts may result in criticism due to the different understandings of ethnicities, cultures, and languages. The diversity of languages and cultures makes translation an effective tool for communication and the exchange of culture and knowledge (Yap & Amini, 2020). However, the difficulties caused by cultural and communicative differences are the most challenging problem for translators and may cause misunderstandings (Braçaj, 2014; Chai et al., 2022). The cultural gap between East and West (Lim, 2016; Amini et al., 2022) exists to some

extent between Mainland China and other Chinese-speaking regions like Hong Kong. This can be found in the translation of movie titles. Although Mandarin is used in Mainland China and Hong Kong, the translation strategies used in translating the same movie title are different (Du, 2020). Therefore, such differential translations may confuse the audience when searching for movie information (Jutronic & Karabatic, 2016). The translated title may be criticized by the audience and jeopardize the reputation of movie translators (Chang, 2014). Four-character phrases, which are frequently employed to describe complex thoughts and feelings have a rich cultural past on the Chinese mainland. In mainland Chinese culture, this mode of speech is highly regarded and seen as an indication of sophistication. In mainland China, the usage of rhythmic language is likewise highly regarded since it gives the language a musical tone and raises its aesthetic value. In terms of linguistic features, some English words may sound unnatural if they are translated literally into Chinese (Cui, 2013; Ng & Amini, 2019; Paul, 2009;). Therefore, when it is back-translated, it may not make sense in the English context. Yet, the translation of the title needs to be attractive, creative, and aesthetic about the target community (Briffa & Caruana, 2009; Wong et al., 2019). The requirements for a good movie title are like those of book titles and advertising slogans (Darwish & Sayaaheen, 2019).

As there is a lack of comparative studies on translation varieties of English movie titles and language features in Chinese Mainland, and Hong Kong, the analysis of the influence of genres, and the conservative and creative status of movie title translations from Mainland China and Hong Kong could fill in the gap in the literature.

In this study, the box office is defined as a measure of the popularity and economic success of movies or actors (Russo, 2016). Fidelity refers to the translation being faithful to the meaning of the original text rather than the words (Munday, 2016). Mistranslation, translation error, or translation loss, refers to the state when the translated text does not have the same meaning as ST. If the translation is too free and inaccurate in conveying the original meaning of the ST, mistranslation will occur (Gutt, 2014). Free translation here refers to a translation that strays too far from the original language and fails to adequately capture its meaning. A free translation may deviate from the original text by, for instance, utilizing colloquial language or cultural allusions that are absent from the ST.

2. Literature Review

According to Shi (2014), a successful English film should be captivating and draw in viewers. An effective English film title holds artistic, aesthetic, and commercial significance. In the process of cultural translation for English film titles, translators may utilize both domestication and foreignization methods. English movie titles follow certain patterns when naming the movie. The first pattern is naming after the characters of the movie. This is common in the heroics genre of movies such as *Iron Man*, *Spider Man*, *Batman*, *Captain America*, and *Shrek*. The second pattern is naming after a place or the time of the story such as *Chicago*, *Rio*, *2020*, and *2019: After the Fall of New York*. The third pattern is naming after the motif of the story such as *Alice in Wonderland* where the title tells the plot of the story is about a girl named Alice returning her childhood through the magical world. Based on these patterns, movie titles are used to provide viewers with relevant information about the story. Therefore, it is recommended that the translation of the title be faithful to the story, but this does not mean that the original title is comprehensively preserved. If the original title does not adequately describe the content, the translator may modify the target text (TT). This may help to explain what translation strategies are used to translate characters, places, time, or motifs in the titles.

2.1 MOVIE TITLE TRANSLATIONS

Compared with general translation, the procedure of film translation is more complicated (Chang, 2012). The film translation involves the author, ST, translator, translated script, dubbing director and actors, dubbed script, and audience. Film translation has little to no chance of retranslation, and the possibility of retranslating titles is lower than subtitles (Krasina & Alia, 2020). Compared with the translation of novels, people of various ages may have a different understanding when reading novels. However, a movie will only be translated once, and rarely will it be translated twice. The complexity of film translation and the choice of translation strategy are permanent because there will be no retranslation.

There are three specific criteria for translating movie titles (Ke, 2014; Bai, 2018). The first criterion is the informative value of a title that meets the needs of the original content, where the translated title needs to reflect the theme and style of the original title. The second one is that the

aesthetic value of the title must conform to Chinese language standards to suit the tastes of Chinese people, and be concise and catchy so that it is easy to remember. The third criterion is the commercial value where the title has to be appealing to the audience and earn as much profit as possible. The translator needs to understand the linguistic context and the social context to produce a translation that is closely connected with the central idea of the original title and vividly reveals the content and spirit of the movie. Only when the balance between the three is achieved, can a translation that satisfies the local people be produced. Therefore, the free translation method is valued in title translation.

Movies are global products designed for the global market (Cronin, 2009), and their titles play a crucial role in attracting audiences and summarizing the main ideas of the movie. As Jovanovic (1990) points out, the title of a film has a representative function and must be eye-catching, as it deeply stimulates the audience's interest in the movie. To achieve this function, translators must carefully consider the function of the title and the translation method used (Shei & Gao, 2018). Nord (2018) identified six functions of titles: the distinctive, metatextual, phatic, referential, expressive, and appellative functions (Cheang, 2005), and attaches great importance to purpose-oriented translation methods. However, Newmark has a simpler classification of literary titles that many studies have shown provides practical suggestions for film title translation (Liu, 2015; Šidiškytė & Tamulaitienė, 2013; Bai, 2018; Yaqubi et al., 2018). According to Newmark (2009), language has six functions: expressive, informative, vocative, aesthetic, phatic, and metalingual functions. Therefore, the function of a movie title is to summarize the main ideas of the movie and attract audiences, and translators must carefully consider both the function of the title and the appropriate translation method to achieve this goal. Whether using Nord's six functions or Newmark's simpler classification, the key is to produce a translation that accurately conveys the original meaning while also being eye-catching and engaging for the audience.

This research incorporates the main three functions that are most commonly used in title translation (Cui, 2009; Salehi & Fumani, 2013; Zhang, 2014; Zhang et al., 2019); the informative, vocative, and aesthetic functions. Although the informational, vocative, and aesthetic functions are the most frequently utilized in title translation, the choice of functions may vary according to the particular context and goal of the translation, and additional functions may be included to support the intended objective. Other functions are not frequently employed in title translation for several reasons. For example, when the emphasis is on the plot and message of the film, the metalingual

function may not be pertinent. Second, some of these functions can be too challenging to translate into a title. Moreover, since the audience is not interacting with the translators directly, the phatic function, which is used to form social ties and develop rapport between speakers, may be challenging to portray in a title translation. The functions used for title translation may also be influenced by the translation's particular context and goal. Therefore, informational, vocative, and aesthetic functions, for instance, were selected for this study because they are the most frequently utilized in title translations and are pertinent to the goal of referencing earlier work. Other functions, however, could be more suited to a different situation or for a different goal (e.g., Biel, 2018).

2.2 RELATIONSHIP BETWEEN INFORMATIVE TEXT FUNCTION AND GENRE

A common norm in translation is to consider genre when choosing a translation strategy. The norm is to achieve the desired result, whether it is to inform, express, or induce behavior (Reiss et al., 2014). The informative text type is “plain communication of facts” and conveys logical or reference information (Munday, 2016, p. 134). In the title translation, the genre is stated in the title to inform the audience of the genre of the movie. The tastes of the audience are different for different types of movie genres, and thus, stating the genre in the title can attract the attention of the readers. The movie title is the audience’s first impression of the movie, and thus, a good movie title implies the genre or central conflict of the movie and reflects the story in the movie.

The experience and preference of watching movies for a long time have formed a schema in the brains of the audience, that is, a certain genre of movie has its unique characteristics or plot. This schema helps reduce the audience’s decision-making time and increase interest in a certain movie (Zhou, 2017). However, if the original title does not contain genre information, the translator may consider using the “addition” strategy when translating it into TT (James et al., 2018; Darwish & Sayaaheen, 2019). When adding genre information to the title, keywords representing certain genres will be added to show more information about the movie, not just give the movie a title (Jutronić & Karabatić, 2016).

2.3 MOVIE TRANSLATIONS IN CHINA AND HONG KONG

In the translation of English movie titles in Mainland China, translators emphasize the pursuit of language beauty (Chang, 2014). Yan Fu was one of the first Chinese scholars to introduce Western philosophy to Mainland China by translating foreign works into Chinese (Cui, 2013; Ke, 2017). The translation emphasizes the role of translators and the principles of translation. Yan Fu's three translation principles, *xìn* (fidelity), *dá* (fluency), *yǎ* (elegance), and *xìn* (fidelity), are regarded as the top priority for translations in China (Shei & Gao, 2018). In addition, translators in mainland China never use emotional language and avoid implying sexual and violence-related content in the title (Liu, 2017). The common English movie title translation strategies in mainland China are literal translation and free translation, with the former being the preferred choice (Chang, 2014; Liu, 2017; Du, 2020). In a similar vein, Chi and Ma (2018) state that there are various strategies for translating English film titles, such as transliteration, literal translation, and free translation. The preferred strategy for translating film titles may vary depending on the social background, language, and culture during a specific period.

It has been suggested that an effective translation of a movie title can only be achieved through a strong understanding of the meanings in both English and Chinese, while also considering artistic and commercial factors (Mai, 2017). In other words, a successful translation of a movie title requires a comprehensive grasp of both languages and an ability to balance artistic and commercial considerations. In the translation of English movie titles in Hong Kong, translators use Cantonese (Liu, 2017). They use provocative terms to attract people's attention (Cheang, 2005). The common translation strategies for English movie titles in Hong Kong are literal translation and free translation, with the latter preferred (Cheang, 2005; Liu, 2017; Du, 2020). For abstract titles, translators would combine literal and free translation strategies. The most important thing for them is the spirit of innovation (Du, 2020). Translators may also face difficulties due to the disparities in the historical and cultural backgrounds of the source and destination languages. For instance, certain abstract names may have historical or cultural roots in the source language that the intended audience may not be familiar with. This can make it challenging for translators to faithfully communicate the title's original meaning in a way that connects with the intended audience. The issue of cultural infiltration can also have an impact on how abstract titles are translated. Language, beliefs, and values change because of the incorporation of aspects from the source culture into the target culture. The meaning of abstract titles may change as a result.

The information about movie title translation practices, challenges faced by translators, and the specificities of Mainland China and Hong Kong sets the stage for the research questions, which aim to explore the influence of genre and identify the dominant style in the translation of Hollywood blockbuster movie titles in these regions. Therefore, the present study aims to answer the following research questions:

1. To what extent does genre (adventure, horror, and action) influence the choice of translation strategies (literal translation, transliteration, addition, omission, free translation, adaptation, and transcreation) in translating Hollywood blockbuster movie titles into Chinese in mainland China and Hong Kong?
2. What is the dominant style in the translation of Hollywood blockbuster movie titles in Mainland China and Hong Kong?

The following are examples for each genre and the translation strategies identified:

Adventure: *Pirates of the Caribbean: The Curse of the Black Pearl*

Chinese translated title in Hong Kong: 加勒比海盜：黑珍珠号的诅咒 (Jiālèbǐ hǎidào: Hēizhēnzhū hào de zǔzhòu)

Translation strategy: Adaptation

Horror: *A Quiet Place*

Chinese translated title in Hong Kong: 寂静之地 (Jìjìng zhī dì)

Translation strategy: Free translation

Action: *Die Hard*

Chinese translated title in China: 难以杀绝 (Nányǐ shā jué)

Translation strategy: Free translation

3. Methodology

In this exploratory qualitative study, the data collected were first collected and then analysed in words rather than numbers (Creswell, 2014). While quantitative research aims to explain a

relationship or phenomenon, an in-depth investigation of the phenomena can be provided using the qualitative approach (Alavi et al., 2019). A qualitative research design is adaptable for this study because unexpected results may appear. As a result, this research design can offer a variety of information to analyze the relationship between genre and translation style in the Chinese translation of Hollywood blockbuster movie titles in Mainland China and Hong Kong. This could also allow for comprehension of some of the socio-political and cultural norms and values that influence movie title translations.

Genre provides screenwriters and filmmakers with references and guidelines for constructing their narratives. In addition, genre affects the audience's expectations and experience of the movie (Bondebjerg, 2015). Genres are defined by the film industry and recognized by the mass audience (Altman, 2019). Movies belonging to the same genre have similarities in form and style, theme, and storyline (Cronin, 2009). Because mixed strategies are common in title translations, in the present study prominent strategies were identified to determine the most common strategies for the three genres. This research adapts the three functions that are mostly used in title translation (Cui, 2009; Salehi & Fumani, 2013; Zhang, 2014; Zhang et al., 2019); namely the informative, vocative, and aesthetic functions.

The sample was 300 Chinese translations of Hollywood blockbuster titles released in the 21st century (2001-2020). Movies released before 2001 but ranked in the top 50 in the box office rankings were excluded to construct a more systematic and homogeneous sample. One of the strategies for selecting the sample size is to refer to the sample size used in similar studies (Israel, 1992). The advantage of this method is that it increases the statistical ability to detect changes (Guo et al., 2013; Azman et al., 2020). The sample sizes were obtained from the previous studies and the average was calculated to determine the appropriate sample size (see Table 1).

Table 1. The average sample size of the corpus in the previous studies on movie title translation

Study	Researchers	Year Published	Sample Size (titles)
1	Salehi & Fumani	2013	120
2	Shokri	2014	64
3	Mehr, Dabbaghi, & Dastjerdi	2016	180
4	Cervel	2016	500
5	Jutronic & Karabatic	2016	190
6	Zhou	2017	100
7	Farghal & Bazzi	2017	100
8	Darwish & Sayaheen	2019	100
	Corpus average		169

Based on the analysis, an approximately close number was targeted (150 titles from both Mainland China and Hong Kong equally; a total of 300 titles). The data were collected from three sites namely: *The Numbers* (the-numbers.com), *Douban* (movie.douban.com), and *Hong Kong Movie* (hkmovie6.com). The selection of these three sites was based on their suitability for collecting data on Hollywood blockbuster movie titles in Mainland China and Hong Kong and their popularity and reliability as sources of information on movies. *The Numbers* provides a comprehensive list of movie titles and their box office performance in different countries, including Mainland China and Hong Kong. *Douban* is one of the largest Chinese social networking sites dedicated to movies, TV shows, and books. It allows users to rate and review movies and provides a platform for discussions on various aspects of movies, including their titles. *Hong Kong Movie* is a website that provides information on movies, actors, and filmmakers in Hong Kong. It has a comprehensive database of Hong Kong movies, including their Chinese titles, and it also provides information on international movies released in Hong Kong, including their Chinese translations.

Titles of 300 Chinese movies produced between 2001-2020 were selected purposefully from the top 50 Hollywood movies of adventure, horror, and action genres. The frequency of translation strategies and skopos was recorded and analyzed to identify patterns and trends. In this study, corpus analysis is the chosen method for a thorough exploration of language use in the selected context. Corpus analysis as a method of in-depth exploration of language use that represents selected communication situations (Hasko, 2020) was used.

The comparison aims to reveal the similarities and differences between movie titles in the two languages based on the three different genres and styles in terms of information, aesthetics, commercial, or culture. Table 2 shows a sample of the data collected which includes the original title, the Chinese translated title in China, the back-translation, the translation strategies, and the skopos. The data was analyzed to identify the frequency of translation strategies and skopos used in the selected movies.

Table 2. Sample of analysis

Original titles	Chinese Translated titles in China	Backtranslation	Translation strategies	Skopos
Up	飞屋环游记 Fēi wū huán yóujì	Travel in Flying House	Free translation	Informative (Clue revealed: genre & plot)
Seven	七宗罪 Qīzōng zuì	Seven Deadly Sins	Adaptation	Cultural

For each movie, the Chinese-translated title was back-translated to its English equivalent. This back-translation step was necessary to ensure that the translated title accurately reflected the meaning of the original title. The translation strategies used in each movie were identified and recorded in the table. In the example provided, the translation strategy for "Up" was a free translation, while the strategy for "Seven" was an adaptation. The skopos of each translation were also recorded in the table. The skopos refers to the purpose or function of the translation. In the example provided, the skopos for "Up" was informative, while the skopos for "Seven" was cultural.

The data in the table was then analyzed to identify patterns and trends in translation strategies and skopos used in the selected movies. These patterns and trends were used to understand the translation practices and preferences of Chinese filmmakers and the evolution of these practices over time.

Three translators checked the accuracy of the analysis and provided feedback. The criteria for validators were being bilingual (native speaker of the Chinese language, and speaking English as a second language), and having theoretical knowledge of translation (having taken at least two theoretical translation courses at the university level). They were briefed about the research aim. The theoretical knowledge and bilingualism allow the validators to provide informed and accurate feedback on the translations, which is critical in ensuring the quality and validity of the study's findings. Theoretical knowledge is necessary to carry out the validation process because it enables the validators to assess the accuracy and appropriateness of the translations based on established translation principles and theories. The validators had a basic understanding of translation concepts and techniques, such as equivalence (Kanan et al., 2022), adaptation, free translation, cultural translation, and skopos theory (Daud et al., 2021). This theoretical knowledge allowed them to evaluate the translations based on their adherence to these principles and determine whether the translations were appropriate for their intended audience and purpose. In addition to theoretical knowledge, the validators being bilingual, had an understanding of both the source and target

languages and cultures, which is essential in evaluating the accuracy and appropriateness of translations (Batmanathan et al., 2022).

4. Results

As shown in Table 3, the most frequent translation strategy in the action genre was literal translation, while in the adventure genre transliteration, and the horror genre transcreation were the most frequent. Of these three genres, adaptation as a prominent strategy for translating ST to TT only appears in the horror genre. Through analysis, the characteristics of the three genres of movie titles were described. First, the titles of the action genre were mostly noun and verb phrases. Therefore, when the denotative meaning is the same as in Chinese, literal translation can be used to translate nouns and verb phrases. Second, the title of the adventure genre was also mainly noun and verb phrases, but mainly the nouns were the proper names of the protagonists. In other words, transliteration was used to translate titles containing character names. Third, horror titles contained the most cultural elements and vague terms out of the titles in the two other genres. Here, transcreation and adaptation were used to recreate the title.

Table 3. The frequency of the translation strategies in action, adventure, and horror genres

Translation strategies	Genre		
	Action	Adventure	Horror
Literal translation	49	25	21
Transliteration	8	37	6
Free translation	25	12	13
Adaptation	0	0	15
Transcreation	18	26	45
Total	100	100	100

**Each frequency equals the same percentage (total number 100)*

Titles of horror movies may contain cultural elements to attract local audiences (Ndalianis, 2014). One type of these cultural beliefs is supernatural beliefs and different cultures with different supernatural beliefs. Translation of horror movie titles may require an adaptation strategy to ensure that the translated titles accurately convey the intended meaning and cultural significance. In this case, an adaptation strategy is used to adapt the title to the target language culture.

The analysis of the findings indicated that genre influences the translation strategy. It can be said that the demands of film translation, including those for substance, succinctness, and

sonority, can greatly affect how various film genres are translated. For instance, translating action movies may need an emphasis on capturing the film's fast-paced, high-energy aspect while retaining its overall theme and content. This can entail concentrating on communicating the action and excitement of the movie while utilizing shorter, clearer language.

4.1 DOMINANT STYLE OF CHINESE MOVIE TITLES IN MAINLAND CHINA AND HONG KONG

With the development of traditional dialects, external influences, and government regulations, Hong Kong and China have different values and beliefs (Poon, 2010). In addition, Cantonese is a Hong Kong dialect, and its language structure, semantics, and phonetics are different from modern standard Chinese (Wong & Yang, 2010). Therefore, mainland China and Hong Kong translators have different ways of translating the same Hollywood movie title as presented in Table 4.

Table 4. The overall translation style in Mainland China and Hong Kong

Translation strategies	China		Hong Kong	
	Frequency	Percentage (%)	Frequency	Percentage (%)
ST Emphasis	55	37	41	27
Literal translation	26	17	26	17
Transliteration	81	58	67	45
TT Emphasis	24	16	25	17
Free translation	11	7	2	1
Adaptation	34	23	56	38
Transcreation	69	46	83	55
Total	150	100	150	100

4.2. TITLE TRANSLATION IN MAINLAND CHINA

A feature of title translation in mainland China was the reduction of elements in ST when translating ST to TT. The translator's intention may be to keep TT concise. In this case, the omission strategy was used to omit information that the translator considers redundant. Examples include the following where the part after the colon is omitted and replaced by the series order.

Ice Age: Dawn of the Dinosaurs was translated as 冰川时代3 (Bīngchuān shídài 3 - Glacial Age 3)

Captain America: Civil War was translated as 美国队长 3 (Měiguó duìzhǎng 3 - Captain America 3)

Transformers: Dark of the Moon was translated as 变形金刚 3 (Biànxíng jīngāng 3 - Transformers 3).

4.3 TITLE TRANSLATION OF MOVIES IN HONG KONG

Translators in Hong Kong tend to add dialects when translating ST into TT. Adding dialects to the title is a manifestation of the creativity of local translators (see Table 5). The intention of the translator may be seen as helping to attract local audiences. Furthermore, localizing foreign titles helps to maintain the local identity. These playful and creative translation works are integrated into local taste and language, and they may achieve aesthetic and commercial skopos. This contrasts with translators in Mainland China who tend to omit some words to keep the title concise. The preference of the two regions is to achieve greater influence in their respective regions.

Table 5. The use of dialects in translated titles

Original titles	Translated titles	Meaning	Dialects
Jumanji: The Next Level	逃出魔幻紀:霸氣升呢 (Táo chū móhuàn jì: Bàqì shēng ne)	Escape from the Magic Era: Domineering rise	升呢 (shēng ne) in Cantonese means upgrade or another level.
The Others	不速之嚇 (Bù sù zhī xià)	Uninvited Scare	嚇 (xià) shares the same pronunciation as Cantonese meaning “guest”

Foreign films released in China are subject to strict monitoring and scrutiny before they are released in China (Charltons, 2015). In Mainland China, translators must follow a strict translation style and abide by the film translation governance framework (Connor & Armstrong, 2015). Translators in the Mainland emphasize the beauty of language when translating (Chang, 2014). Before movies are made available to the public in China, they must first be regulated and censored by the Movie Publications Bureau. The bureau may impose restrictions as part of this procedure that may have an impact on how the title of the movie is translated, such as on the translation of movie titles based on political or social factors. They can prohibit books with

references to delicate political or social topics or with messages that are seen to be at odds with the official Chinese government ideology. Because of these political and societal limitations, translating can be difficult. In certain instances, this may necessitate the employment of euphemisms or oblique language by translators. This is supported by the findings in the present study as the results of the analysis show that mainland China versions never use emotional language and avoid implying sexual and violence-related content in the title to let audiences from every age group enjoy reading the title. Therefore, title translations in mainland China can be labeled as more conservative than creative. In addition, literal translation is the most used strategy in Mainland China. The findings are in line with the findings of Shei and Gao (2018) in that Mainland translators adhere to the translation standards put forward by Yan Fu which are *xìn* (fidelity), *dá* (fluency), *yǎ* (elegance), and *xìn* (fidelity).

On the other hand, film translation in Hong Kong is not just for cultural communication, but for entertaining the public (Liu, 2017; Du, 2020). Therefore, they pay more attention to the commercial effect that the title can achieve. Attractive titles can attract more audiences and gain more profit. Therefore, translators in Hong Kong emphasize creativity and innovation in title translations for commercial purposes. In other words, instead of merely giving a direct or precise translation of the original title, Hong Kong translators place more emphasis on developing intriguing and marketable names. Hong Kong translators prioritize creativity and innovation over direct translation for commercial reasons when translating movie titles. For example, the English title "Eternal Nightmare" is directly translated into as "永恒的噩梦" (Yǒnghéng de èmèng). In this case, the Mainland China translator provides a straightforward and literal translation of the original title.

On the other hand, the Cantonese translation is "驚夢永恆" (Gingmung Winghang), which indicates a more creative approach by combining the elements of surprise ("驚," Ging) and eternal/forever ("永恆," Winghang). The resulting title is not a direct translation but a creatively crafted name that may be more intriguing and marketable to the local audience. The competitiveness in the film business, the aim to appeal to a larger audience, as well as the cultural and linguistic distinctions between Hong Kong and other areas, may all be contributing causes to this emphasis on originality and innovation. This could also be interpreted as the economic equivalence of the title translation.

The advantage of being conservative in translation is that it can produce concise and accurate titles, while the advantage of innovation is that it makes the titles attractive and creative. On the other hand, the disadvantage of conservatism is the lack of flexibility in translation, making the translation 'rigid', while the disadvantage of innovation is the lack of connection with the original text and insufficient loyalty to the original text.

5. Conclusion

This research aimed to explore the influence of genre and translation style on the Chinese translation of Hollywood blockbuster movie titles in Mainland China and Hong Kong. We adopted the exploratory induction approach to study the interaction between the meaning and function of the title, genre, and the translator's style. This qualitative study was able to generate meaning from the collected corpus.

It was found that genre influences the translation strategy only to some extent. Of the three genres (action, adventure, and horror), the horror genre influenced the selection of the translation strategy adaptation and was used the most in translating horror movie titles. In addition, the most used strategies in the three genres were mixed.

While mainland China translators are more conservative in title translation, Hong Kong translations are more creative. This is consistent with the findings of Cheang (2005), Chang (2014), Liu (2017), and Du (2020) on title translation in Hong Kong and Mainland China. In terms of title translations, the concept of fidelity is no longer the prior consideration. Instead, it is the audience's experience of the movie. Thus, when translating titles, the language aspect is often put aside, while the commercial aspect puts pressure on the translators, causing them to ignore the concept of fidelity. In summary, the translation of the same title in different cultures could yield different results (Yap et al., 2018), which may confuse the audience. In addition, compared with many forms of literary translation, movie title translation has been underestimated (Dupré & Van Steendam, 2013).

One of the players in determining the success of the movie and the interest of the audience is the title of the movie. This research found that it is not easy to translate an English movie title into Chinese, nor is it a simple mechanical copy of the original movie's form and content. It is impossible to do without a deep understanding of the movie plot, genre, and ST culture. As this

research sheds light on the influence of genre on the choice of translation strategy, the findings can be applied to the translation of action, adventure, and horror genre movies and books.

As the horror genre had the greatest influence on the choice of translation strategy, the findings can be as guidelines for translating texts in the genre of horror. Furthermore, as this research reveals the differences in translation styles between Mainland China and Hong Kong, the results can be applied to conduct a meta-analysis on cross-language transfer between Chinese and English in different countries.

Further research can investigate other genres of film titles to further explore the influence of genre on title translation as well as the reasons for the inconsistency of translation methods in Chinese-speaking settings, such as Mainland China, Hong Kong, Taiwan, and Malaysia.

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