

The Translation of Culture-Specific Word *Jianghu* in Wuxia Film Subtitles: A Corpus-Based Approach

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Wuxia film, a unique type of Chinese film, plays an important role in disseminating Chinese culture. The culture-specific word *Jianghu* is strongly related to wuxia stories, but there is a lack of systematic discussions on the translation of this word. Based on the Chinese-English parallel corpus of film subtitles, the translation strategies of the word *Jianghu* are investigated. It is found that the source-language-oriented strategies of Retention, Specification, and Direct Translation are in the minority, while the target-language-oriented strategies of Generalization, Substitution, and Omission occupy the majority. In the process of translating Chinese culture-specific words, not only the dissemination of Chinese culture but also the fluency of target language should be concerned.

Keywords: wuxia film, *Jianghu*, translation strategies

Introduction

In the era of globalization, the film plays an important role in spreading the culture of a nation. The quality of subtitle translation is crucial for the international promotion of films, but it is probably the least valued part of the whole film industry (Chen & Song, 2020). Wuxia films are rooted in Chinese culture and play a role in spreading Chinese culture. Wuxia films have frequently created box office miracles outside China, deeply affecting the whole world (Quan & Yang, 2018). When it comes to wuxia stories, it is impossible to bypass the word 江湖 *Jianghu* (Chen, 2018). This word is full of Chinese culture. But at present, there is little research on the translation of this word. When searching it on CNKI, a full-text database of Chinese academic papers, the studies that mention 江湖 *Jianghu* are few, and furthermore those little research is based on limited translation examples (Tao, 2011; Lu, 2017). Thus, the results of these studies are not universal and representative. Based on a Chinese-English parallel corpus of subtitles from wuxia films, this paper discusses the translation strategies and factors that influence the translation of the culture-specific word 江湖 *Jianghu* to provide a reference for the translation of culture-specific words in film subtitles.

Theoretical Framework

The Meanings of 江湖 *Jianghu*

The meanings of culture-specific words can be classified into denotative meaning and cultural connotation. The denotative meaning is what the word refers to, and the cultural connotation is the association that the word evokes (Hu, 1993; Xu, 2001). Originally, 江湖 *Jianghu* is a geographic term which refers to the Yangtze River

and Dongting Lake specifically. Later, the denotative meaning of 江湖 *Jianghu* is gradually abstracted and evolved into a civil society that exists parallel to the royal court and local authorities. It is a well-developed underground society opposite to the orthodox society and is called the invisible society, which is composed of people who make a living by means that are improper, illegal, or at least not recognized by the mainstream of society. It has a complex social environment. In wuxia stories, it is a society where the swordsmen wander and a virtual place beyond the reach of law.

The cultural connotation of 江湖 *Jianghu* is relatively rich. It is characterized by mobility, deception, privacy, and a certain degree of anti-sociality. It is a bloody, troublesome, and sinister world. Swordsmen in *Jianghu* fight for justice. They compete with each other through martial arts, and the final result is always that evil will not overpower good, and justice will surely arrive. Each sect in *Jianghu* has its own rules and regulations; however, the reverence for justice is a universal characteristic, and the belief foundation in the *Jianghu* is moral justice (Liu, 2004; Wang, 2015; Chen, 2018).

Translation Strategies of Culture-Specific Words

For the translation of culture-specific words, Pedersen (2011) gives a detailed description of the translation strategies. There are six strategies: Retention, Specification, Direct Translation, Generalization, Substitution, and Omission. Among them, the first three belong to the source-language-oriented (SL-oriented), while the last three belong to the target-language-oriented (TL-oriented). These six translation strategies are in a continuum with Retention being the most SL-oriented and Omission being the most TL-oriented (Figure 1).

Retention means that in TL the culture-specific words are preserved as they are in the SL, only slightly modified to meet the requirements of the TL writing system. Transliteration is a typical method of Retention, in which Chinese characters are spelled by using Pinyin. The effect it produces is to allow foreign elements to enter the system of the TL directly. Specification is done by completing or fleshing out a name or an acronym or by adding more semantic content, such as adding someone's occupation or an evaluative adjective. As a result, the target text (TT) is more detailed, complete, explicit, and specific than the source text (ST). Direct Translation is done by translating the literal meaning of the ST and no semantic alternation is made. Commonly the translation is a newly created expression that usually does not exist in the TL. It may be odd for the TT receiver. Generalization, as opposed to Specification, is a strategy to make the meanings expressed in TT broader than the meaning in ST. There are two common methods of Generalization. The first one is to use superordinate terms. Another one is to paraphrase ST. Substitution, on the other hand, is to replace a culture-specific word with another word in TL that is more familiar to the TT receiver. Omission is not to reproduce ST in TT in any way. This strategy prevents any exotic component from entering the TL system. These strategies are summarized in Figure 1.

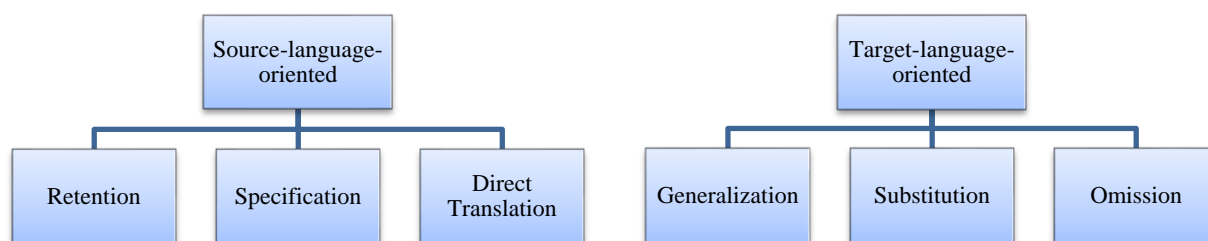


Figure 1. Pedersen's translation strategies of culture-specific words.

Methodology

In this study, a corpus-based approach is applied. Firstly, we built a Chinese-English parallel corpus of subtitles. We selected 27 wuxia films, including *Reign of Assassins*, *Death Duel*, *The Seven Swords*, *New Dragon Gate Inn*, *Swordsman*, etc. The subtitles were downloaded from the website: <https://subscene.com/>, <http://assrt.net/xml/list/sub/>, and <https://zimuku.org/>. Some of the subtitles were bilingual and some were in English or Chinese alone. If they were in sole language, we used the software Subindex V0.5 to combine the subtitles into bilingual subtitles. These subtitles were in SRT format originally. They were converted into text format. In this way, a Chinese-English parallel corpus of subtitles was constructed. Secondly, the corpus software AntConc 3.5 was used to sort the keyword 江湖 *Jianghu*. So the translation of 江湖 *Jianghu* was gained. After analyzing the translation strategies applied, semantic componential analysis was used to find out the meanings transferred by the TT. By comparing the semantic components carried by each strategy, we discuss the conflict and compromise in the translation of culture-specific words.

Results and Discussion

Translation Strategies of 江湖 *Jianghu*

Through corpus analysis, 261 pairs of translation were obtained. Three of the results were excluded because the term 老江湖 *Lao Jianghu* has lost its meaning related to wuxia stories. It means “a man of long experience”. Eventually, there were a total of 258 Chinese-English pairs of translation for 江湖 *Jianghu*. By reference to the denotative meaning and cultural connotation, these 258 pairs were categorized into the six translation strategies and the results are shown in Table 1. It can be seen from Table 1 that the majority of the translation adopt the TL-oriented strategies, totaling 235 pairs, accounting for 91%, of which the Omission strategy accounts for the largest proportion, accounting for 46.5%. Retention (mainly by transliteration) occupies 7.4% (19 pairs). Specification is reflected by adding the word “underworld” (two pairs) or “world” (two pairs) on the basis of Retention. The Direct Translation strategy does not appear. Generalization is more varied and can be divided into superordinate Generalization (90 pairs) and paraphrase Generalization (12 pairs) (Table 2). Substitution is divided into cultural substitution (12 pairs) and situational substitution (one pair) (Table 3).

From the corpus, it can be found that in the subtitles of wuxia films, SL-oriented translation strategies are in the minority. TL-oriented are in the majority in which Omission and Generalization take the first and second place respectively.

Table 1

Translation Strategies of 江湖 Jianghu

Strategy	SL-oriented		Direct Translation	TL-oriented			Total
	Retention	Specification		Generalization	Substitution	Omission	
Occurrence	19	4	0	102	13	120	258
Percentage (%)	7.4	1.6	0	39.5	5	46.5	100
Total	23 (9%)			235 (91%)			

Table 2

Generalization Strategy

Method	Superordinate					Paraphrase		
TL	Place where swordsmen gather	Martial + world	Underworld	Troubled world	World/ society etc.	Not ... law	Secluded/solitary/ peace (withdraw from <i>Jianghu</i>)	Trouble (some)
Occurrence	1	40	12	2	35	1	9	2
Total	90					12		

Table 3

Substitution

Method	Cultural			Situational
TL	Swordsman	Heroes	Criminal	Geographical knowledge
Occurrence	4	7	1	1

SL-Oriented Strategies

SL-oriented strategies include Retention, Specification, and Direct Translation. The strategy of Retention mainly adopts the method of transliteration, that is, to translate 江湖 *Jianghu* as “Jianghu” according to the pronunciation of Mandarin or to translate it as “Gianghu” according to the pronunciation of Cantonese.

(1) 你是风里刀。买卖江湖消息的，我跟你交易过。（《龙门飞甲》）

You're the Wind Blade. You trade Jianghu news, we've done business. (*Flying Swords of Dragon Gate*)

(2) 江湖术士弄破一个屋顶何足为奇。（《狄仁杰之四大天王》）

Break through the ceiling, that's an easy trick for Jianghu. (*Detective Dee: The Four Heavenly Kings*)

(3) 这就是江湖恩怨，你死我活。很吓人，也很刺激是吧？（《藏龙卧虎》）

It's the Gianghu fighter lifestyle... kill or be killed. Exciting, isn't it? (*Crouching Tiger, Hidden Dragon*)

For translators, transliteration is the easiest method. However, transliteration can offer no help to understand the ST. It changes the spelling of ST to adapt to the TL writing system. In the process, only the pronunciation is transferred. To the target audience, it is a word with no meaning. The combination of pronunciation and meaning in a word is arbitrary and conventional. If one only knows the pronunciation of an unacquainted foreign word, he has no way to access its meaning referred to by the sound. The words “Jianghu” and “Gianghu” have not entered the English language like the word “kung fu”. Thus, these two words are just two meaningless phonetic symbols for the target audience.

The second SL-oriented strategy is Specification. It is through adding information that is not present in the ST to make the TT more detailed and specific than the ST (Pedersen, 2011). Specification is realized by using the word “underworld” or “world” in conjunction with transliteration “Jianghu” or “Gianghu”. The word “underworld” or “world” adds new and implicit information, making TT more explicit than the ST, and thus helps the audience to understand the meaning of the word, i.e., to know that the denotation of 江湖 *Jianghu* is equivalent to a world, or a kind of society. Specification familiarizes the audience with the unknown by providing additional and necessary information (Pedersen, 2011). So this strategy avoids the drawbacks of transliteration.

(4) 不能只眼看着朝廷，江湖上也要有所联络九门提督才坐得稳。（《藏龙卧虎》）

Don't depend only on the court. Contacts in the Gianghu underworld can ensure your position. (*Crouching Tiger, Hidden Dragon*)

(5) 江湖上方术门派虽多，全都是障眼法。（《狄仁杰之四大天王》）

The world of Jianghu is full of sorcery clans. Ultimately, they're just tricks. (*Detective Dee: The Four Heavenly Kings*)

(6) 你给了我一个江湖的梦。（《藏龙卧虎》）

You enchanted me with the world of Gianghu. (*Crouching Tiger, Hidden Dragon*)

Direct Translation is the third SL-oriented strategy. The direct translation of 江湖 *Jianghu*, as its literal meaning, is river and lake. However, the meaning of 江湖 *Jianghu* has been abstracted in wuxia stories and lost that literal meaning. Therefore, there are no results of direct translation in the corpus.

TL-Oriented Strategies

The three TL-oriented strategies include Generalization, Substitution, and Omission. The strategy of Generalization is to replace the specific with the general. The use of superordinate is a common method to realize Generalization. This translation method simplifies the meaning carried by the SL, highlights only some aspects of the meaning of 江湖 *Jianghu*, removes the cultural factors that are difficult to convey, and reduces the cultural barriers in cross-cultural communication. Thus, the TL is more comprehensible to the audience. There are five main methods of using superordinate to translate 江湖 *Jianghu* in the corpus (Table 2).

The first translation method uses the phrase “the place where swordsmen gather”. This translation emphasizes the fact that *Jianghu* is an idealized world where swordsmen live and venture.

(7) 那江湖又是什么地方？（《东方不败之风云再起》）

So what is the place where swordsmen gather? (*Swordsmen III: The East Is Red*)

The second method uses the word “martial” or phrase “martial arts” in conjunction with “world” or “universe” to translate 江湖 *Jianghu*. In *Macmillan Advanced English Dictionary* (Macmillan Publishers Limited, 2003), the meaning of “martial arts” is “a sport that is a traditional Asian form of fighting such as Karate, Judo or Kung Fu”. The meaning of “martial” is “relating to war or fighting”. So the phrase/word implies the kung fu the swordsmen have, especially the various fighting moves practiced by swordsmen. These are swordsmen's basic skills to compete with others and settle disputes in *Jianghu*. Wikipedia also mentions that “martial arts are practiced for the reason of mental and spiritual development”, emphasizing its psychological and spiritual developmental effects.

(8) 江湖规矩，遗体谁到手就是谁的。（《剑雨》）

According to the rules of the martial arts universe, it is finders, keepers. (*Reign of Assassins*)

(9) 在下姓赵名敏，江湖上是无名小辈。（《倚天屠龙记之魔教教主》）

I am Chao Min, an unknown to the world of martial arts. (*The Kung Fu Cult Master*)

(10) 无双城如日中天，快要和天下会结盟。爹会成为江湖上两大巨头之一。（《风云雄霸天下》）

Unchallenged City is at its strongest. Together with Conquer's Clan, Father will rule the martial arts world. (*The Storm Riders*)

(11) 马上封山，宣告神剑山庄退出江湖。（《三少爷的剑》）

Seal off the mountain now and announce our withdrawal from the martial world! (*Sword Master*)

The third superordinate method uses the word “underworld”. The word “underworld” in *Longman Dictionary of Contemporary Advanced English* (Pearson Education Ltd., 1998) is defined as “the criminal world; criminals considered as a social group”. This meaning reflects that *Jianghu* is characterized by the repulsion of the imperial regime. *Jianghu* is a kind of local force of bandits and strongmen formed by swordsmen ganging up

and dividing up the territory. It is opposed to the government (Yang, 2006), and is a place where the rule of law does not have jurisdiction.

(12) 他本名崔略商, 江湖中出名的讨债人, 号称是没有追不回的债。(《四大名捕1》)

His original name is Cui Lueshang. He's known in the underworld as a debt collector. His name means there's no debt he can't collect. (*The Four I*)

(13) 我可以离开江湖。(《白发魔女传1》)

I may quit the underworld. (*Bride With White Hair I*)

The fourth method is to translate 江湖 *Jianghu* with "troubled world", which highlights the fact that *Jianghu* is a world of turmoil, competition and deceit.

(14) 一入江湖岁月催, 皇图霸业谈笑中, 不胜人生一场醉。(《笑傲江湖之东方不败》)

When we join in the troubled world, we grow older and older. People love to seize their power. But I prefer drinking! (*Swordsman III: The East Is Red*)

The fifth superordinate translation method is to remove the modifiers of the word/phrase "martial arts world", "underworld", and "troubled world", so the left words "world, country, land, earth, society" are the superordinates with broader sense. The translation with the most frequency is the word "world" (26 pairs).

(15) 一旦我参透罗摩内息运行的奥秘, 大功告成, 我们就引退江湖。(《剑雨》)

Once I understand the secret of Bodhi's remains and restore myself, we can retire from this world. (*Reign of Assassins*)

(16) 江湖太可怕啦!(《笑傲江湖》)

The world is too treacherous. (*Swordsman*)

(17) 不行啊, 这江湖险恶。这种地方有什么好玩的?(《绝代双骄》)

No, it's dangerous in the outside world. What so funny of this place? (*Handsome Siblings*)

(18) 猪皇前辈, 江湖发生了件大事。(《风云2》)

Piggy King, our country is in great danger. (*The Storm Warriors*)

(19) 天魔琴危害江湖, 滥杀无辜。(《六指琴魔》)

The Magic Lyre killed many innocent people and brought carnage to our land. (*Six-Fingered Strings Demon*)

(20) 你们这帮江湖败类, 十恶不赦会遭天谴。(《三少爷的剑》)

You scum of the earth. You'll be damned for your evil deeds! (*Sword Master*)

(21) 我不想重踏江湖。可是江湖不给我机会。(《七剑》)

I no longer wanted to be part of society. But society will not let me be. (*The Seven Swords*)

Another translation method of Generalization is paraphrase. In Example 22 to Example 28, the translation of 江湖 *Jianghu* is done by way of paraphrase, in which the denotative meaning is largely lost in the TT. It only conveys part of the cultural connotation of the ST. First of all, *Jianghu* is a place beyond law. In film *The Four I*, Mr. Zhuge worked for the emperor, so he represented the rule of law. The people from *Jianghu*, on the contrary, represented the side that did not abide by the law.

(22) 诸葛先生, 感谢你仗义相助。可是, 我是江湖中人。(《四大名捕1》)

Mr. Zhuge, I'm grateful for what you did today. But, I don't work on this side of the law. (*The Four I*)

Secondly, *Jianghu* is full of grudges, entanglements, love, and hate, which are the main driving force behind the development of the wuxia story. To live in *Jianghu* means to be wrestled by all kinds of trouble. To withdraw from *Jianghu* means to live a secluded, solitary, or peaceful life.

(23) 人就是江湖。(《笑傲江湖之东方不败》)

Eventually, man is troublesome. (*Swordsman III: The East Is Red*)

(24) 倚楼听风雨, 淡看江湖路。(《风云2》)

Listen to the wind and rain. Let go of earthly troubles. (*The Storm Warriors*)

(25) 我隐退江湖已经五六年了。(《六指琴魔》)

I've been in seclusion for almost 6 years now. (*Six-Fingered Strings Demon*)

(26) 他要退出江湖了。(《笑傲江湖之东方不败》)

He wants to lead a secluded life. (*Swordsman III: The East Is Red*)

(27) 我退出江湖, 与亲人天各一方, 都是为了他们的安全。(《笑傲江湖之东方不败》)

I left my family to live a solitary life for their safety. (*Swordsman III: The East Is Red*)

(28) 所以我跟师弟们才决定退出江湖。(《笑傲江湖之东方不败》)

Thus we decided to leave for peace. (*Swordsman III: The East Is Red*)

The second TL-oriented strategy is Substitution. There are two methods of Substitution: One is to replace 江湖 *Jianghu* with a culture-specific word that the TT audience is more familiar with. The word may be from SL or TL. The other is to replace it with words that fit the situation. When replacing 江湖 *Jianghu* with culture-specific words, there are mainly three words—"swordsman", "hero", and "criminal". The three words retain some of the cultural connotations of 江湖 *Jianghu*. Since these words are relatively specific and have clear denotative meanings, the audience can understand them better. However, the disadvantage is that the denotative meaning of TT is different from that of ST, which is also a common disadvantage of Substitution. In *Macmillan Advanced Learner's Dictionary of the English Language*, "swordsman" is defined as "someone who uses a sword, especially in a skillful way". Chen (2018) points out that *Jianghu* and the swordsman have long been linked together in the readers' minds, and *Jianghu* belongs to the swordsman, or conversely, the swordsman can only live in *Jianghu*. Therefore, the "swordsman" is relatively appropriate.

(29) 如果你的下一代抵受不住练武的诱惑, 再拿起剑闯荡江湖。你能阻止得了他们吗? (《笑傲江湖之东方不败》)

If your next generation can't stand the Martial Arts temptation. And leave you to be the swordman again. Can you stop them? (*Swordsman III: The East Is Red*)

(30) 你行走江湖, 不是要为民除害吗? (《三少爷的剑》)

Aren't wandering swordsmen supposed to protect people from harm? (*Sword Master*)

Those swordsmen in *Jianghu* fight for justice and honor the moral justice. They can be called heroes. The use of "heroes" is mainly found in the translation of the phrase 笑傲江湖 *Xiaobao Jianghu*.

(31) 这本书不是朝廷的, 是一位前辈送给我的琴谱, 叫做笑傲江湖。(《笑傲江湖》)

This does not belong to the Court. It is a music score given to me by an elder called "The Hero of Heroes". (*Swordsman*)

(32) 问天下英雄, 谁能真正的笑傲江湖? (《笑傲江湖之东方不败》)

May I ask, who is the hero of heroes? (*Swordsman III: The East Is Red*)

Jianghu is full of fraudulent and illegal conduct. Theft is an important component of the meaning of 江湖 *Jianghu* (Yang, 2006). In Example 33, a scene from the film *The Four I*, those characters in the example are the murderer Tie Youxia, Sheng Yuyu who survived from family extermination, and the debt collector Cui Lueshang. Although some of them were wrongly accused, the plot of the time showed that they were all criminals.

(33) 哗, 这些全都是江湖名人的名字。(《四大名捕1》)

Every name in here is a criminal! (*The Four I*)

Another method of Substitution is to choose the appropriate word according to the situation in the film. As in Example 34, the situation in which the dialogue arose was that the characters in the play needed to go looking for the Pangu's tomb. The translation "geographical knowledge" is exactly the choice made in line with the plot of the film. With this method, TT will not carry any meaning from ST, which is equivalent to a kind of semi-omission.

(34) 当然我没有说我自己一个人去, 我还需你的江湖经验, 随我一同前去。(《奇门遁甲》)

Of course I won't go alone. I need your geographical knowledge. You should accompany me. (*The Thousand Faces of Dunjia*)

The third TL-oriented strategy is Omission. Omission means that ST does not appear in TT. In this strategy, the factors that cause comprehension barriers to the TT audience are removed, so the TT audience can understand the story in the film more easily. It is used in the largest proportion.

(35) 我知道, 江湖上杀医生是大忌讳, 但是我没办法。(《绣春刀1》)

I'm aware that people say you should never kill doctors, but I had no choice. (*Brotherhood of Blades*)

(36) 其实我们以前不是叫十大恶人的。说得对, 江湖上人称我们长江十大侠呢。(《绝代双骄》)

Actually, we were not called the Untouchable Villains. We were once called the 10 heroes of the Yangtze River. (*Handsome Siblings*)

(37) 贺虎, 钱我没亏待你, 江湖要有江湖的规矩。(《新龙门客栈》)

Ho, I didn't pay a penny less. There are rules that we all should follow. (*New Dragon Gate Inn*)

(38) 我辈江湖中人, 从来不谈论朝政。(《笑傲江湖》)

We shouldn't be involved in political matters. (*Swordsman*)

Conflict and Compromise in the Translation of Culture-Specific Words

From the above discussion, it can be seen that 江湖 *Jianghu* has rich denotative meaning and cultural connotation, and also has various translation strategies. As mentioned earlier, the six translation strategies of Retention, Specification, Direct Translation, Generalization, Substitution, and Omission are on a continuum of SL-oriented to TL-oriented. For TT receivers, the closer the translation is to the TL, the easier it is to understand. From the corpus, it can be found that Omission is the most frequently used strategy (46.5%). The Omission strategy removes some contents that cause comprehension difficulties for the TT audience and shortens the subtitles to save space. So the audience can understand the meaning conveyed by the subtitles more easily in a limited time. Admittedly, this is a feasible strategy from this perspective, but it is still debatable whether it is the best strategy to completely remove elements that carry the flavor of Chinese culture. The transliteration method of Retention strategy is to spell out Chinese character in English writing system while maintaining the same pronunciation. But it is neither an English word nor a Chinese character, and does not load any meaning (Yuan, 2013). For the TT audience, it is an unfamiliar word and is difficult to understand.

Excluding the two extreme strategies (Omission and Retention) and the Direct Translation that is not used, we analyze the translation by utilizing semantic componential analysis to find out the meanings transferred by the other three strategies. Based on the meanings of 江湖 *Jianghu* discussed above, the semantic components extracted for analysis are [society] from denotative meaning, [illegal], [troublesome], [kung fu], and [morality] from the cultural connotation. The translation is then analyzed and the results are shown in Table 4.

Specification is based on Retention and add the word “underworld” or “world”, which conveys the denotative meaning of 江湖 *Jianghu*. The word “underworld” adds a layer of cultural connotation, which is helpful for TT audience to understand the meaning of 江湖 *Jianghu*. Generalization belongs to the TL-oriented, which is relatively easier for the TT audience to understand. In the method of using superordinate, the phrase “the place where swordsmen gather” carries two semantic components of 江湖 *Jianghu*, but it is not an ideal method because the TT is too long. The translation of using “martial (arts) + world” carries three semantic components, including one from denotative meaning and two from cultural connotation. It occupies the largest proportion among various methods in Generalization, and is an ideal way to preserve Chinese culture. The word “underworld” or the phrase “troubled world” carries one semantic component from denotative meaning and one from cultural connotation. The word “world” or “society” carries only one semantic component from denotative meaning. All of them are not rich in the meaning conveyed by the TT compared with “martial (arts) + world”. Paraphrase in the Generalization strategy and the cultural Substitution both carry only one semantic component from cultural connotation, but they have different focuses. The choice of them depends on the plot in the film. As a substitution for 江湖 *Jianghu*, the phrase “geographic knowledge” is used according to the situation in the film. It does not carry any of the above semantic components, and the effect it achieves is similar to that of Omission.

Translation is a kind of cross-cultural communication; the translator stands in the middle of this communication activity, decodes the ST, encodes it in the TT, and transmits it to the TT receiver. The TT receiver is outside the source culture, and will inevitably have a lack of understanding of the source culture. How should the translator, as a cross-cultural communicator, choose a translation strategy? One viewpoint is that Chinese culture should be introduced completely in translation. Therefore, translators should introduce Chinese culture to the world in the original flavor and maintain cultural diversity (Yuan, 2013). However, this strategy usually leads to the situation that the TT does not conform to English language norms and is not authentic, and hard to understand. Another viewpoint emphasizes that translation should be close to the thinking mode of TT receivers (Huang, 2004). In the process of translation, translators should respect the language usage of various cultures and pay special attention to make the TT more understandable and readable to TT receivers (Li, 2015). Therefore, translators should take care to mediate the relationship between the ST and TT with the focus of both spreading Chinese culture and making it easily accepted by TT receivers. To solve this conflict, the coordination of the extent of the translation close to the TL and the number of semantic components carried by the TT can be used as a measure to evaluate the quality of translation.

In conclusion, when translating culture-specific words, we should find a compromise that can maximize the transmission of Chinese culture and make it easy for the TT audience to understand at the same time. It is not ideal to adopt the method of transliteration, which will confuse TT receivers, or the strategy of Omission, which will completely delete the flavor of Chinese culture.

Table 4

Semantic Components of TL

Strategy	TL	Denotative meaning	Cultural connotation			
		[Society]	[Illegal]	[Trouble]	[Kung fu]	[Morality]
Specification	Jianghu/Gianghu + world	+				
	Jianghu/Gianghu + underworld	+	+			

Table 4 to be continued

	The place where swordsmen gather	+		+	
Superordinate generalization	Martial (arts) + world	+		+	+
	Underworld	+	+		
	Troubled world	+		+	
	World/society etc.	+			
	Not ... law		+		
Paraphrase generalization	Secluded/solitary/peace (withdraw from <i>Jianghu</i>)			+	
	Trouble (some)			+	
	Swordsman			+	
Cultural substitution	Heroes				+
	Criminal		+		
Situational substitution	Geographical knowledge				

Conclusion

江湖 *Jianghu* is an important culture-specific word closely related to wuxia stories. Through the establishment of a Chinese-English bilingual corpus of wuxia film subtitles, it is found that among the six strategies, namely, Retention, Specification, Direct Translation, Generalization, Substitution, and Omission, the latter three strategies, which are TL-oriented, are in the majority. The closer to the TL, the easier it is for the TT audience to understand. The strategy of Omission completely removes the cultural barriers of affecting the TT audience's understanding. However, one of the purposes of translation is to spread SL culture, so the translation needs to find a compromise between preserving SL culture and making it easily understood by TT receivers.

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