

# Comparison of Translation of Movie Titles in Mainland China, Hong Kong, and Taiwan—Transcreation in Restricted Film Titles

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## Abstract:

Nowadays, it has become more common to edit film titles through transcreation to better align with local audiences' aesthetic preferences and cultural values. Therefore, studying the translation of movie titles in different regions, such as Mainland China, Hong Kong, and Taiwan, has also become a popular topic. However, most studies have not classified the films but compared them generally. Therefore, the theme of this study is to compare the translation of restricted film titles in Mainland China, Hong Kong, and Taiwan through transcreation. This research compares the transcreation of action movies, horror movies, and erotic movie titles in Mainland China, Hong Kong, and Taiwan, summarizes the translation differences in the three regions, and explores the reasons behind the differences. The study finds that in Mainland China, literal translation is often used, and if the content is sensitive, a tactful transcreation will be chosen. However, in Hong Kong and Taiwan, the translation preference for restricted film titles is to translate them by recreating a title based on the original title's meaning, using puns and some exaggerated words. This study suggests that the film censorship system, language differences, and social atmosphere cause the differences.

**Keywords:** Film Titles, Translation, Transcreation.

## 1. Introduction

Films have become an indispensable part of people's entertainment lives. In the competitive marketplace, choosing a suitable film title is important to gain an advantage. Bae and Kim suggest that a well-designed title positively impacts a film's box office performance in the early stages of its release. This is because when viewers choose a film that they are unfamiliar with, they may gather information through various means, and the film title is a convenient way for them [1].

There is a global pursuit of internationalization, and introducing foreign films is a simple way of cross-cultural communication. Foreign films are rewritten through transcreation to attract more local audiences, making them more in line with the aesthetic preferences of local audiences. This is a good example of Mainland China, Hong Kong, and Taiwan. Although these three regions share a culture with a common origin, their movie translations all have some differences. In a recent study, according to Cai and Wu, it is common to translate film titles directly in Mainland China, while in Hong Kong, it tends to use translations that incorporate local language and culture. In Taiwan, film title translations focus on the films' content [2]. Li indicates that the reasons for this difference in

translation can be roughly divided into historical factors and value orientation factors [3].

However, previous studies have always classified translation methods before selecting film title translations for comparison. For example, Huang's study classified film title translation criteria into the principles of information equivalence, cultural equivalence, and aesthetic equivalence [4]. Ning's study classified them into translation methods, linguistic expression forms, and series of translation patterns [5]. Although this approach has its merits, it may overlook that translation methods for different types of films may vary. This study classifies movies by type first and then compares the transcreation of three regions.

Furthermore, this study suggests that restricted film titles often involve controversial themes, and by studying these titles, the values and morals of the three regions can be understood. Therefore, this study has decided to classify films into action, horror, and erotic to compare the transcreation of restricted film titles in the three regions.

This study has selected 20 action films, 20 horror films, and 18 erotic films, totaling 58 restricted films distributed in Europe and America. By studying the titles of these restricted movies, we can identify differences in transcreation among the three regions and speculate on the rea-

sons behind these differences.

In this research, transcreation is applied. Transcreation is a translation method that combines creation and translation. This translation method is mostly applied in advertising and marketing [6]. Transcreation pays more attention to creativity than traditional translation [7] and establishes

emotional connections between the original message and the audiences by enhancing cultural relevance [8].

## 2. Transactions in Restricted Films

### 2.1 Transaction in Action Films

**Table 1. Transaction in Action Films in Mainland China, Hong Kong and Taiwan**

| Original Titles                | Mainland China Translation                            | Hong Kong Translation                                   | Taiwan Translation                     |
|--------------------------------|---|---|--|
| The Terminator                 | 终结者 /Zhong Jie Zhe                                    | 未来战士 /Mei Loi Zin Si                                    | 魔鬼终结者 /Mo Gui Zhong Jie Zhe            |
| Leon                           | 杀手莱昂 /Sha Shou Lai Ang                                | 这个杀手不太冷 /Ze Go Saat Sau Bat Taai Laang                  | 终极追杀令 /Zhong Ji Zhui Sha Ling          |
| The Shawshank Redemption       | 肖申克的救赎 /Xiao Shen Ke De Jiu Shu                       | 月黑风高 /Jyut Hak Fung Gou                                 | 刺激 1995/Ci Ji 1995                     |
| Men in Black                   | 黑衣人 /Hei Yi Ren                                       | 黑超特警组 /Hak Ciu Dak Ging Zou                             | MIB 星际战警 /MIB Xing Ji Zhan Jing        |
| The Matrix                     | 黑客帝国 /Hei Ke Di Guo                                   | 22 世纪杀人网络 /22 Sai Gei Saat Jan Mong Lok                 | 骇客任务 /Hai Ke Ren Wu                    |
| Fast And Furious               | 速度与激情 /Su Du Yu Ji Qing                               | 狂野时速 /Hak Ciu Dak Ging Zou                              | 玩命关头 /Wan Ming Guan Tou                |
| The Bourne Identity            | 谍影重重 /Die Ying Chong Chong                            | 叛谍追击 /Bun Dip Zeoi Gik                                  | 神鬼认证 /Shen Gui Ren Zheng               |
| Resident Evil                  | 生化危机 /Sheng Hua Wei Ji                                | 生化危机之变种生还者 /Sang Faa Ngai Gei Zi Bin Zung Sang Waan Ze  | 恶灵古堡 /E Ling Gu Bao                    |
| Kill Bill                      | 杀死比尔 /Sha Si Bi Er                                    | 标杀令 /Biu Saat Ling                                      | 追杀比尔 /Zhui Sha Bi Er                   |
| Inglourious Basterds           | 无耻混蛋 /Wu Chi Hun Dan                                  | 希魔撞正杀人魔 /Hei Mo Zong Zeng Saat Jan Mo                   | 恶棍特工 /E Gun Te Gong                    |
| District 9                     | 第九区 /Di Jiu Qu  | D-9 异形禁区 /D9 Ji Jing Gam Keoi                           | 第九禁区 /Di Jiu Jin Qu                    |
| Inception                      | 盗梦空间 /Dao Meng Kong Jian                              | 潜行凶间 /Cim Hang Hung Gaan                                | 全面启动 /Quan Mian Qi Dong                |
| Rise of the Planet of the Apes | 猩球崛起 /Xing Qiu Jue Qi                                 | 猿人争霸战：猩凶革命 /Jyun Jan Zang Baa Zin : Sing Hung Gaak Ming | 猩球崛起 /Xing Qiu Jue Qi                  |
| Django Unchained               | 被解救的姜戈 /Bei Jie Jiu De Jiang Ge                       | 黑杀令 /Hak Saat Ling                                      | 决杀令 /Jue Sha Ling                      |
| John Wick                      | 疾速追杀 /Ji Su Zhui Sha                                  | 杀神 John Wick/Saat San John Wick                         | 捍卫任务 /Han Wei Ren Wu                   |
| Edge of Tomorrow               | 明日边缘 /Ming Ri Bian Yuan                               | 异空战士 /Ji Hung Zin Si                                    | 明日边界 /Ming Ri Bian Jie                 |
| Mad Max: Fury Road             | 疯狂的麦克斯：狂暴之路 /Feng Kuang De Mai Ke Si:Kuang Bao Zhi Lu | 末日先锋：战甲飞车 /Mut Jat Sin Fung: Zin Gaap Fei Ce            | 疯狂麦斯：愤怒道 /Feng Kuang Mai Si:Fen Nu Dao |
| Suicide Squad                  | x 特遣队 /x Te Qian Dui                                  | 自杀特攻：超能暴队 /Zi Saat Dak Gung : Ciu Nang Bou Deoi         | 自杀突击队 /Zi Sha Tu Ji Dui                |

|   |                               |   |                                 |
|---|-------------------------------|---|---------------------------------|
| Three Billboards Outside Ebbing, Missouri | 三块广告牌 /San Kuai Guang Gao Pai | 广告牌杀人事件 /Gwong Gou Paai Saat Jan Si Gin       | 意外 /Yi Wai                      |
| Everything Everywhere All At Once         | 瞬息全宇宙 /Shun Xi Quan Yu Zhou   | 奇艺女侠玩救宇宙 /Gei Ngai Neoi Haap Waan Gau Jyu Zau | 妈的多重宇宙 /Ma De Duo Chong Yu Zhou |

As seen from Table 1, Mainland China prefers literal translation; for example, *The Terminator* was translated into *Zhong Jie Zhe*, and *Men in black* was translated into *Hei Yi Ren*, with most titles consisting of four characters. On the other hand, Hong Kong film titles are usually longer, has no preference for word count. The titles often include the word *Saat*, which means kill in English, such as the *Biu Saat Ling*, *Hak Saat Ling*, *Gwong Gou Paai Saat Jan Si Gin*, creating a more aggressive and intense atmosphere to attract viewers.

Transcreation in mainland China also involves summarizing the movie's theme into a phrase that implies the main concept. For instance, the movie *Everything Everywhere All At Once* was translated as *Shun Xi Quan Yu Zhou*, which means *The Universe in a Blink*, adding the idea of the universe to hint at the parallel universe setting and emphasize the theme. In Hong Kong, cultural elements

like Chinese idioms are sometimes incorporated into the movie titles to imply certain plot points. For example, *The Shawshank Redemption* was translated as *Jyut Hak Fung Go*, which means moonless and windy, suggesting that the Shawshank escaped from the prison on a moonless and windy night. In Taiwan, transcreation is bolder, as taboo words are used in movie titles to make them more unique and memorable and likely to generate discussions on social media, thus increasing the film's popularity. For example, *Everything Everywhere All at Once* is translated into *Ma De Duo Chong Yu Zhou* in Taiwan, which means *Mom's Multiple Universes*. In Chinese, *Ma De* not only means "mom's" but also implies the meaning of foul language like "mother fucker". It contains foul language but also indicates the role and positioning of the main character.

## 2.2 Transreaction in Horror Films

**Table 2. Transreaction in Horror Films in Mainland China, Hong Kong and Taiwan**

| Original Titles        | Mainland China Translation | Hong Kong Translation        | Taiwan Translation                |
|------------------------|----------------------------|------------------------------|-----------------------------------|
| The Shining            | 闪灵 /Shan Ling              | 闪灵 /Sim Ling                 | 鬼店 /Gui Dian                      |
| The Thing              | 怪形 /Guai Xing              | 怪形 /Gwaii Jing               | 突变第三型 /Tu Bian Di San Xing        |
| Final Destination      | 死神来了 /Si Shen Lai Le       | 死神来了 /Sei San Loi Liu        | 绝命终结站 /Jue Ming Zhong Jie Zhan    |
| The Others             | 小岛惊魂 /Xiao Dao Jing Hun    | 不速之吓 /Bat Cuk Zi Haa         | 神鬼第六感 /Shen Gui Di Liu Gan        |
| 28 Days Later          | 惊变 28 天 /Jing Bian 28 Tian | 28 日后 /28 Jat Hau            | 28 天倒数毁灭 /28 Tian Dao Shu Hui Mie |
| Saw                    | 电锯惊魂 /Dian Ju Jing Hun     | 恐惧斗室 /Hung Geoi Dau Sat      | 夺魂锯 /Duo Hun Ju                   |
| Dawn of the Dead       | 活死人黎明 /Huo Si Ren Li Ming  | 活死人凶间 /Wut Sei Jan Hung Gaan | 活人生吃 /Huo Ren Sheng Chi           |
| Silent Hill            | 寂静岭 /Ji Jing Ling          | 鬼魅山房 /Gwai Mei Saan Fong     | 沉默之丘 /Chen Mo Zhi Qiu             |
| The Mist               | 迷雾 /Mi Wu                  | 雾地异煞 /Mou Dei Ji Saat        | 迷雾惊魂 /Mi Wu Jing Hun              |
| Orphan                 | 孤儿怨 /Gu Er Yuan            | 孤疑 /Gu Ji                    | 孤儿怨 /Gu Er Yuan                   |
| Insidious              | 潜伏 /Qian Fu                | 儿凶 /Jan Hung                 | 阴儿房 /Yin Er Fang                  |
| The Cabin in the Woods | 林中小屋 /Lin Zhong Xiao Wu    | 尸营旅社 /Si Jing Leoi Se        | 诡屋 /Gui Wu                        |

|                 |                              |                                   |                              |
|-----------------|------------------------------|-----------------------------------|------------------------------|
| The Conjuring   | 招魂 /Zhao Hun                 | 诡屋惊凶实录 /Gwai Uk Ging Hung Sat Luk | 历阴宅 /Li Yin Zhai             |
| Train to Busan  | 釜山行 /Fu Shan Xing            | 尸杀列车 /Si Saat Lit Ce              | 尸速列车 /Shi Su Lie Che         |
| Get Out         | 逃出绝命镇 /Tao Chu Jue Ming Zhen | 访·吓 /Fong Haa                     | 逃出绝命镇 /Tao Chu Jue Ming Zhen |
| Happy Death Day | 忌日快乐 /Ji Ri Kuai Le          | 死亡无限 LOOP/Sei Mong Mou Haan LOOP  | 忌日快乐 /Ji Ri Kuai Le          |
| It              | 小丑回魂 /Xiao Chou Hui Hun      | 它 /Taa                            | 它 /Ta                        |
| Hereditary      | 遗传厄运 /Yi Chuan E Yun         | 祖孽 /Zou Jip                       | 宿怨 /Su Yuan                  |
| A Quiet Place   | 寂静之地 /Ji Jing Zhi Di         | 无声绝境 /Mou Sing Zyut Ging          | 噤界 /Jin Jie                  |
| Pearl           | 珀尔 /Bo Er                    | 蓓露 /Pui Lou                       | 血色珍珠 /Xue Se Zhen Zhu        |

Compared with the translation of action movie titles, Mainland China tends to use less literal translation for horror movie titles. It prefers to use words that can convey the horror atmosphere through free translation. They often add the words *Startle Jing* and *Soul Hun* to the original title to create a thrilling ambiance. For example, *Saw* was translated as *Fright Saw Dian Ju Jing Hun*, *The Others* became *Fright Island Xiao Dao Jing Hun*, and *It* was translated as *Clown's Soul Came Back Xiao Chou Hui Hun*. In Hong Kong, they also use stimulating words in horror movie titles. In contrast, their choice of words tends to be bolder than in Mainland China, often incorporating terms like *Scare Haa*, *Ghost Gwai*, or *Ominous Hung* to imply supernatural elements and attract attention. In Taiwan, horror movie titles are similarly exaggerated, using additional adjectives to emphasize the movie's characteristics. For example, *The Thing* was translated as *Mutant Type 3 Tu Bian Di San Xing*, *Saw* became *Soul-Steal-*

*ing Saw Duo Hun Ju*, and *Pearl* became *Blood-Red Pearl Xue Se Zhen Zhu*, all of which added descriptors to create a scary atmosphere.

In terms of transcreation, Mainland China often uses a combination of suggesting horror elements and conveying the original information by using homophones. For example, the movie *Orphan* was translated as *Orphan's Resentment Gu Er Yuan*. On the one hand, it can be understood as *Orphanage Gu Er Yuan*, whose pronunciation is the same as *Gu Er Yuan*, hinting at the background. On the other hand, the word *Resentment Yuan* implies that the protagonist is an antagonist. In Hong Kong, transcreation contains Cantonese vocabulary to make titles localization. For instance, *The Others* was translated as *Surprise Scare Bat Cuk Zi Haa*, and *Get Out* became *The Visitor Fong Haa*, where the pronunciation of *Scare Haa* in Cantonese is the same as the word for *Guest Haa*.

### 2.3 Transcreation in Erotic Films

**Table 3. Transreaction in Erotic Films in Mainland China, Hong Kong and Taiwan**

| Original Titles | Mainland China Translation              | Hong Kong Translation                       | Taiwan Translation                 |
|-----------------|---|---|------------------------------------|
| Bitter Moon     | 苦月亮 /Ku Yue Liang                       | 偷月迷情 /Tau Jyut Mai Cing                     | 钥匙孔的爱 /Yao Shi Kong De Ai          |
| Fanfan          | 芳芳 /Fang Fang                           | 芳芳 /Fong Fong                               | 留住有情人 /Liu Zhu You Qing Ren        |
| Live Flesh      | 活色生香 /Huo Se Sheng Xiang                | 活色生香 /Wut Sik Saang Hoeng                   | 颤抖的欲望 /Chan Dou De Yu Wang         |
| Lotita          | 洛丽塔 /Luo Li Ta                          | 一树梨花压海棠 /Jat Syu Lei Faa Aat Hoi Tong       | 一树梨花压海棠 /Yi Shu Li Hua Ya Hai Tang |
| Malèna          | 西西里的美丽传说 /Xi Xi Li De Mei Li Chuan Shuo | 西西里的美丽传说 /Sai Sai Lei Dik Mei Lai Cyun Syut | 真爱伴我行 /Zhen Ai Ban Wo Xing         |
| Original Sin    | 原罪 /Yuan Zui                            | 激情叛侣 /Gik Cing Bun Leoi                     | 枕边陷阱 /Zhen Bian Xian Jing          |

|                          |  |   |   |
|--------------------------|--|---|---|
| Y tu mamá también        | 你妈妈也一样 /Ni Ma Ma Ye Yi Yang                  | 衰仔失乐园 /Seoi Zai Sat Lok Jyun                | 你他妈的也是 /Ni Ta Ma De Ye Shi              |
| Unfaithful               | 不忠 /Bu Zhong                                 | 不忠诱罪 /Bat Zung Jau Zeoi                     | 出轨 /Chu Gui                             |
| Love and Other Disasters | 相思成灾 /Xiang Si Cheng Zai                     | 缘分吹吹风 /Jyun Fan Ceoi Ceoi Fung              | 爱情大灾难 /Ai Qing Da Zai Nan               |
| The Reader               | 朗读者 /Lang Du Zhe                             | 读爱 /Duk Oi                                  | 为爱朗读 /Wei Ai Lang Du                    |
| Love and Other Drugs     | 爱情与灵药 /Ai Qing Yu Ling Yao                   | 爱情恋上瘾 /Oi Cing Lyun Soeng Jan               | 爱情药不药 /Ai Qing Yao Bu Yao               |
| Shame                    | 羞耻 /Xiu Chi                                  | 色辱 /Sik Juk                                 | 性爱成瘾的男人 /Xing Ai Cheng Yin De Nan Ren   |
| La Vénus à la fourrure   | 穿裘皮的维纳斯 /Chuan Qiu Pi De Wei Na Si           | 玩谢大导演 /Waan Ze Daai Dou Jin                 | 情欲维纳斯 /Qing Yu Wei Na Si                |
| Fifty Shades of Grey     | 五十度灰 /Wu Shi Du Hui                          | 格雷的五十道色戒 /Gaak Leoi Dik Ng Sap Dou Sik Gaai | 格雷的五十道阴影 /Ge Lei De Wu Shi Dao Yin Ying |
| Dronningen               | 红心女王 /Hong Xin Nv Wang                       | 女王诱罪 /Neoi Wong Jau Zeoi                    | 烈火偷情 /Lie Huo Tuo Qing                  |
| 365 Dni                  | 黑帮大佬和我的365日 /Hei Bang Da Lao He Wo De 365 Ri | 禁室365天 /Gam Sat 365 Tin                     | 禁錮之欲 /Jin Gu Zhi Yu                     |
| À través de mi ventana   | 隔窗恋爱 /Ge Chuang Lian Ai                      | 我在窗前恋上你 /Ngo Zoi Coeng Cin Lyun Soeng Nei   | 心动隔扇窗 /Xin Dong Ge Shan Chuang          |
| No Hard Feelings         | 不要见怪 /Bu Yao Jian Guai                       | 教你调教处男 /Gaaui Nei Tiu Gaaui Cyu Naam        | 珍爱硬起来 /Zhen Ai Ying Qi Lai              |

According to Table 3, the translation of erotic movie titles in Mainland China is mostly done through literal translation, similar to action movies. However, the translated titles tend to be relatively euphemistic. For example, *Live Flesh* is translated as *Huo Se Sheng Xiang*. Here, *Huo* corresponds to live, and *Se* corresponds to flesh. This transcreation subtly shows the erotic elements of the movie. In contrast, the translated titles of erotic movies in Hong Kong are more explicit and contain obvious sexual innuendo. For example, *Dronningen* became *Neoi Wong Jau Zeoi*, which means Queen of Seduction. However, there are also more subtle translations in Hong Kong. The most famous example of transcreation is the translation of *Lolita* as *Jat Syu Lei Faa Aat Hoi Tong*, which can be understood as *A Pear Blossom Tree Pressing On Top Of Crabapple*. This is a line from a Chinese folk story, where the white pear blossoms symbolize an elderly man with white hair, and the red crabapple represents a young and beautiful woman. This phrase is often used to satirize the phenomenon of older men marrying younger wives, which aligns with the plot of the movie about a pedophile middle-aged man marrying an underage girl. In Taiwan, the translated titles of erotic movies are also explicit, but they emphasize the romantic aspect of the movie and often contain the word *Love Ai*. Examples include *Bitter Moon Yao Shi Kong De Ai*, *Malèna Zhen Ai Ban Wo Xiang*, and

*The Reader Wei Ai Lang Du*.

### 3. Reasons for Differences in Translation of Restricted Film Titles

#### 3.1 Social Environment

In mainland China, the social environment is relatively conservative, and there are taboos surrounding topics related to death and sexuality. These topics are considered private and sensitive, so film translations for the general public often avoid content that touches upon these taboos. The conservative environment influences the style of film translations, making them more cautious and restrained. Beginning in ancient China, there has been a taboo surrounding discussions about death among the Chinese people. To avoid using the direct word for “death” in conversations, various terms have been created to describe death, some specifically referring to the death of an emperor. In contrast, others describe the death of a child. This conservative perspective on life and death and ethical beliefs have been passed down as part of traditional Chinese culture.

However, the social atmosphere is relatively more open in Hong Kong and Taiwan due to more frequent exposure to Western culture. This openness impacts film translations, making them more relaxed, free, and focused on entertainment. The translation style of films in Hong Kong and

Taiwan is often bolder and may be more willing to break traditional taboos to cater to the tastes and preferences of local audiences. This difference reflects the diversity and influence of social cultures in different regions.

### 3.2 Film Censorship and Motion Picture Content Rating System

In Mainland China, the film censorship system is relatively strict. According to the Xinhua News Agency, films released in mainland China cannot depict violence or horror [9]. Therefore, Chinese titles may change some keywords when importing action movies. For example, before its official release, *Suicide Squad* was unofficially translated as *Zi Sha Xiao Dui* by a literal translation. However, upon release, the meaning of *Suicide* was removed, and the title was changed to *X Task Force X Te Qian Dui*. This strict censorship system may be due to China's lack of a clear motion picture content rating system. In such a situation, minors are free to choose whichever movies they want to watch, which means that all movies must consider the psychological resilience of minors. Therefore, to protect the mental well-being of minors, the translated titles of horror films and erotic films should not excessively emphasize horror or contain sexual implications. As for the reasons for not implementing the motion picture content rating system, Pan mentioned that there are three reasons why the motion picture content rating system cannot be implemented in Mainland China. First, the rigid and conservative mindset of film bureaucrats who prioritize personal desires and interests. Second, the dominance of traditional Chinese cultural values regarding sexual shame and morality, which require films to adhere to strict guidelines to enter the market. Third, the film regulatory authorities prioritize self-preservation over the aesthetic sensibilities and acceptance of the general public [10].

On the other hand, both Hong Kong and Taiwan have established explicit motion picture content rating systems. In Taiwan, films are classified into four categories: General Audience, Protected, Parental Guidance 12, Parental Guidance 15, and Restricted. In Hong Kong, films are classified into categories: I, IIA, IIB and III.

In a way, motion picture content rating systems serve as a means to protect minors. They provide clear information about the content of films, including violence, sexual content, horror elements, language, and other sensitive topics. Parents and guardians can make informed decisions and select films suitable for children and teenagers based on the classification labels, thereby reducing the risk of exposing them to inappropriate content for their age group.

### 3.3 Languages

Mainland China, with its vast land, is home to people

speaking different dialects. The official movie translations in China are always done in Mandarin Chinese to ensure everyone can understand movie translations.

In Hong Kong, a language policy known as “bilingualism and trilingualism” has been implemented since the establishment of the Hong Kong Special Administrative Region government in 1997. The bilingualism refers to Chinese and English, while the trilingualism refers to Cantonese, English, and Mandarin Chinese. According to the Yanshusuo, 93% of the population in Hong Kong can speak Cantonese, and 88% are habitual users of Cantonese as their primary language [11]. Therefore, most movie titles in Hong Kong are written in traditional Chinese characters and pronounced in Cantonese. They may also include specific Cantonese vocabulary. For example, in the movie *Y tu mamá también* was translated into *Seoi Zai Sat Lok Jyun*, and in the movie *Inglourious Basterds* became *Hei Mo Zong Zeng Saat Jan Mo*. The words *Seoi Zai* and *Zong Zeng* are two typical Cantonese colloquial words, and this colloquial expression will make the audience feel more familiar.

## 4. Conclusion

This research found that film translations in Mainland China often use literal translations. If the original titles contain taboo words related to death or sex, they will be replaced with more euphemistic expressions, such as idioms. In Hong Kong, translations for rejected films tend to prefer free translations and use homophones and Cantonese vocabulary to make creative translations. Like Hong Kong, Taiwan also prefers paraphrasing and may use provocative taboo words to make the translated titles more unique. There may be several reasons for this. Firstly, the social environment in Mainland China, influenced by traditional Chinese culture, appears more conservative than the more open social environments in Taiwan and Hong Kong. Secondly, the strict film censorship system and the absence of a motion picture content rating system in Mainland China contribute to the distinct translation style compared to Hong Kong and Taiwan. Lastly, Hong Kong's unique bilingualism and trilingualism system has formed a unique translation style to the region.

This research on transcreation in Mainland China, Hong Kong, and Taiwan can help translators choose appropriate translation methods based on specific cultural and censorship contexts, ensuring that the translated works are accurately understood and accepted in the target culture. It promotes cross-cultural communication and understanding, breaks down language and cultural barriers, and deepens people's knowledge of each other's cultures.

Finally, it should be noted that collecting a small number

of translation examples limits this research. Future studies could include more examples to further enhance the research's depth.

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