030
LAM
C.2



澳門大學
UNIVERSIDADE DE MACAU

Censorship and Poetics in Audiovisual Translation:

A case study of the three Chinese translations of *Mr & Mrs Smith*

A thesis submitted in partial fulfillment of the requirements for the degree of

Master of Arts in Translation Studies

by

Michelle LAM Sut I

Supervisor: Dr. LI Jian, James

University of Macau

August 2012

Table of Contents

Declaration ---- iv

Acknowledgements ---- v

Abstract ---- vii

List of Abbreviations ---- viii

List of Tables ---- ix

Chapter 1 Introduction ---- 1

1.1 Background ---- 1

1.2 Aims and Objectives ---- 3

1.3 Research Questions ---- 3

1.4 Significance of the Study ---- 4

1.5 Organization of the Thesis ---- 4

Chapter 2 Literature Review ---- 6

2.1 Theoretical Underpinning ---- 6

2.1.1 Literary System ---- 6

2.1.2 Patronage ---- 7

2.1.3 Poetics ---- 7

2.2 Other Theoretical Input to the Present Study ---- 8

2.2.1 Overview of the Management of the Mass Media Issued by the Authorities of Hong Kong, the Mainland and Taiwan ---- 9

2.2.2 Pedersen's (2005) Taxonomy of ECR Transfer Strategies ---- 10

2.2.3 Wang (2003)'s Study of Ideological Manipulation in the Practice of Translation ---- 11

2.3 Towards a Theoretical Framework for the Present Study ---- 12

2.3.1 Censorship ---------- 13
2.3.2 Audience Acceptance ---------- 13
2.3.3 In Sum ---------- 14
Chapter 3 Methodology ---------- 16
3.1 The Data of the Present Study ---------- 16
3.2 Rationales for the Data Selection ---------- 17
3.3 The Analytical Model ---------- 17
3.4 Summary ---------- 19
Chapter 4 Case Analysis ---------- 20
4.1 Rewriting for Dealing with Sensitive Issues ---------- 20
4.1.1 Sex-related Terms ---------- 20
4.1.2 Swear Words ---------- 24
4.1.3 Proper Nouns with Negative Association ---------- 28
4.1.4 Summary of Rewriting for Dealing with Sensitive Issues -------- 33
4.2 Rewriting for Domestication ---------- 34
4.2.1 Domesticating with Four-Character Set Phrase ---------- 34
4.2.2 Domesticating with Neologism ---------- 39
4.2.3 Domesticating with Regular Colloquial Phrases ---------- 42
4.2.4 Summary of the Domestication Case in the Subtitled Versions - 46
4.3 Summary ---------- 46
Chapter 5 Discussion ---------- 48
5.1 Censorship ---------- 48
5.1.1 Moral Reasons ---------- 49
5.1.2 Political and Ethical Reasons ---------- 51
5.2 Potential Audience ---------- 52

5.3 Summary of the Different Scenarios of Censorship and Poetics Constraints on AVT of the GCR ---------- 53

Chapter 6 Conclusion ---------- 55

6.1 Concluding Remark ---------- 55

6.2 Limitations ---------- 57

Bibliography ---------- 58

Appendix 1: Regulations for the Censorship of Films by SARFT ---------- 61

Appendix 2: *Generic Code of Practice on Television Programme Standards* by Broadcasting Authority Hong Kong ---------- 62

Appendix 3: Classification of Television Programmes by NCC ---------- 63

Appendix 4: Examples of Swear words ---------- 65

Appendix 5: Domesticating Examples in the Chinese subtitles offered by CCTV-6 ---------- 67

Appendix 6: Domesticating Examples in the Chinese subtitles offered by TVB-Pearl ---------- 74

Appendix 7: Domesticating Examples in the Chinese offered by EMovie ---------- 81

UNIVERSIDADE DE MACAU 仁義禮知信 澳門大學

Abstract

This thesis discusses censorship and poetics in Audiovisual Translation (AVT). AVT has become a popular research topic in recent decades mainly because of the technical constraints on this unique type of translation which deals with a text of audio, visual and verbal in combination. However, there is another form of constraints which has not been widely discussed by scholars and researchers. The present study examines this phenomenon in the context of AVT from English to Chinese in terms of the external forces of censorship and poetics. Through comparisons between three different Chinese subtitled versions of an American blockbuster, *Mr & Mrs Smith*, this case analysis, following the concepts developed from Lefevere's control mechanism over literary systems of patronage and poetics, attempts to find out how the external manipulative powers (censorship and socio-economic acceptability) affect the AVT products that represent the three key subtitling areas of the Greater China Region(GCR), viz. Hong Kong, the Chinese Mainland and Taiwan. The result of the analysis shows that it is in the Mainland that AVT products are put under stricter government control compared with the other two cities; whereas four-character set phrases, newly coined terms and regular colloquial phrases are favoured by all three selected areas of the GCR for domesticating and enhancing the aesthetics of the TTs. It is hoped that this thesis serves as a small step towards the discussion of the external forces on AVT.

Key words: subtitles, censorships, poetics, AVT