On the Hong Kong Chinese Subtitling of the Erotic Dialogue in Kaufman's *Quills*

Chen Chapman
The Hong Kong Polytechnic University

Resum

Després d'efectuar un estudi aprofundit de la versió xinesa subtitulada de la pel·lícula de Kaufman (2001) sobre el marquès de Sade, *Quills* (distribuïda per Deltamac), es pot afirmar que la subtitulació en xinès de Hong Kong, en particular en els diàlegs eròtics, no és prou orientada al públic en el sentit que la llengua mare de l'audiència de Hong Kong no s'utilitza de manera adequada. No és natural ni pel que fa a l'elegància ni quan hi ha vulgaritat. L'article es proposa demostrar aquests fets, explicar els seus orígens i suggerir maneres de millorar el nivell de la subtitulació en xinès de Hong Kong en general i la subtitulació eròtica en particular. Bàsicament, defensa l'ús d'una llengua xinesa tripartida, que combinaria xinès clàssic, xinès estàndard i xinès dialectal (en el cas de Hong Kong, cantonès) en la subtitulació de diàlegs eròtics.

Paraules clau: subtitulació, xinès clàssic, xinès estàndard, xinès dialectal.

Abstract

After a detailed study of the Chinese subtitled version of Kaufman's film (2001) on the Marquis de Sade, *Quills*[1] (distributed by Deltamac),[2] it could be argued that Hong Kong, Chinese subtitling, in particular that of erotic dialogue, is not audience-oriented enough in terms in the sense that the mother tongue of the Hong Kong audience is not being used adequately. It is unidiomatic both where elegance is concerned and where vulgarity is involved. This article endeavors to prove these points, explain their origins, and suggest ways to improve the standard of Hong Kong Chinese subtitling, in general,[3] and erotic subtitling, in particular. In essence, it advocates the use of a tripartite Chinese language, combining classical Chinese, standard Chinese, and dialectal Chinese (in Hong Kong's case, Cantonese) in subtitling erotic dialogue.

Keywords: subtitling, classical Chinese, standard Chinese, dialectal Chinese.

1. The movie depicts the last years of Marquis de Sade, the great French writer of underground sadistic literature, spent in the Charenton Asylum. Coulmier, the Abbey of the asylum, has treated Sade quite well, allowing him to vent his dangerous fantasies on paper. An official then denounces Sade for his erotic work in front of Napoleon I, who thus appoints the psychiatrist, Royer-Collard, to take charge of the asylum and tame the Marquis. Sade directs the inmates of the asylum to perform a farcical doggerel play entitled *Les crimes de l'amour*, which satirizes the senile psychiatrist's forcing a schoolgirl to marry him. Much provoked, Royer-Collard makes the Abbey confiscate the Marquis's quills, paper, and ink. The psychiatrist keeps increasing the severity of the punishment

Sumary

1. Characteristics of Chinese subtitling of erotic dialogue in Hong Kong

After a detailed study of the subtitles produced by Deltamac, the following problems were identified.

1.1. Language not being audience-oriented enough

Although Cantonese[4] is the mother tongue of most Hong Kong Chinese, it is a fact that Hong Kong subtitling is still primarily done in standard Chinese[5] or Putonghua

---

imposed on Sade but the latter ingeniously comes up with unnerving means to pen his prose. Magdeline, a laundry maid at the asylum, has smuggled his work out for publication. She worships the Marquis, who has fallen in love with her, but the person she adores is the Abbey, who is, alas, sexually repressed. An inmate of the asylum, upon listening to one of the Marquis's sadistic tales, slaughters her, and Coulmier, obliged by the psychiatrist, has the Marquis's tongue severed. Sade finally dies heroically while the Abbey becomes a lunatic inmate himself in place of the Marquis.

2. Examples from the Deltamac standard Chinese (vernacular) version and bibliographic information will be transliterated according to *Hanyu Pinyin* system and examples from a tripartite Chinese version suggested by the author will be transliterated according to the Cantonese Romanization Scheme of The Linguistic Society of Hong Kong (XIANGGANG YUYAN XUE Xuehui, 1997: xxi-xxii) as this version is supposed to be read in Cantonese. In order to distinguish between the two versions, the former will be printed in ordinary italics and the latter in bold italics.

3. This article will make some generalizations from the discussion about the Chinese subtitling of Western erotic dialogue so that subtitling-related people will benefit even when they are dealing with other subtitling issues than the subtitling of erotic dialogue.

4. A comparison may be drawn between Cantonese in Hong Kong and Catalan in Catalunya, Spain. Both have a long history. Catalan has a history of about one thousand years; Cantonese conserves ancient Chinese words and phonemes that can be dated back to the Zhou Dynasty (c. 11th century-256 B.C.). Both are being spoken by a large number of people. Catalan is the mother tongue of the citizens of Catalunya, which has a population of six million, just like Hong Kong, which has a population of around seven million. In Europe and Latin America, there are altogether 12 million people speaking Catalan while in China and Chinese communities overseas, there are altogether 70 million people speaking Cantonese. Both have to go through a process of standardization. Since the 19th century, the people of Catalunya had consciously worked for the standardization and institutionalization of their language. They published important literary works like Narcis Oller's *La febre d'or* and Víctor Català's *Solitud*; grammar books and dictionaries like those by Pompeu Fabra with which Catalan was given a unified and modern set of rules; and they campaigned for the teaching of Catalan for the language's use in government. Between 1939 and 1975, Franco banned the language but on his death, the local people began their struggle for Catalan to be recognized as an official language and finally succeeded in 1979 (Department de Cultura, Generalitat de Catalunya 2001: 5-17, *in passsim*).

   In Hong Kong, Cantonese is widely used. It is used as a spoken language in government, schools, television and so on. It has evolved an informal written form that is widely used in newspapers, magazines, advertisements, court records, in other words, day-today communications.

   However, as mentioned, Hong Kong people's attitude towards it is ambivalent and its status is ambiguous. This may be traced back to the colonial history of Hong Kong, which had been a

(the national language of China, originally the Beijing dialect). Major subtitling companies in Hong Kong vary their style of subtitling films according to the region to which films are to be distributed, e.g. Hong Kong, Taiwan, mainland China, and U.S. Chinatowns; Cantonese is already used in the subtitling of movies whose target audience speaks Cantonese, but in insignificant amounts. It is self-evident that this would alienate the audience from the movie. Examples of subtitles which could be considered alienating as a result of not adequately employing the mother tongue of the audience in Hong Kong are as follows:[6]

	English Original	**Standard Chinese Version by Deltamac**	**Version Suggested by the Author**
1	I have a tale, an *impure* tale	*Wo you ge gu-shi. Yi-ge zan gu-shi* [I have a story. A *dirty* story]	*ji-gaa gong go zi* laa-zaa *ge gu-zai* [Now I am telling a most *filthy* tale]
2	My glorious prose, filtered through the minds of the insane?	*Wan-mei pian-zhang yao jin* feng-zi *guo-lu* [My perfect prose has to be filtered by the *lunatics*?]	*ngo-ge zyut-sai man-zoeng¡Ajiu bei* din-lou *go-leoi* [My unparalleled prose has to be filtered by the *nuts*?]
3	As he *loosened* his manhood from beneath his robes,	*Ta la-kai shen-sheng de chang-pu,* lu-chu *xing-qi* [He pulled apart the robes on him, *exposing* his sexual organ]	*zyu-gaau cung pou-dai* ngam-*ceot joeng-geoi* [The bishop fished out his penis from beneath the robes]
4	*A kiss* for each page.	*Mei-yi-ye xu-yao* wen *yi-xia* [Each page calls for a kiss]	*mui-jip* sek *jat-taam* [For each page *kiss* once]

colony of Great Britain for 150 years. Before 1974, English was the only official language in Hong Kong. Chinese finally became an official language in 1974 but it has never been specified whether the Chinese language refers to Putonghua or Cantonese, or both. However, recently, certain people in the Hong Kong government and a businessman closely connected with the Beijing government, Tien Puk-sun proposed that the government replaced Cantonese with Putonghua as the medium of instruction in the school (CHEUNG and NG, 2001: 1). If implemented, this policy is likely to endanger the status of Cantonese in Hong Kong. Fortunately, the Linguistic Society of Hong Kong has published *Yueyu Pingyin Zibiu* [A Glossary of Cantonese Romanization] in 1997. Cheung Kwan-hin and Robert S. Bauer will publish *The Representation of Cantonese with Chinese Characters* in 2002. The author is preparing an anthology of written Cantonese Literature, which will consist of theoretical articles on the standardization of Cantonese, creative works written in Cantonese, and Cantonese translations of Western literature. He is also participating in the compilation of a Cantonese-English dictionary with Robert Bauer.

5. Written standard Chinese is mainly based on oral Putonghua but not identical to it. In schools in Hong Kong, standard written Chinese is taught in oral Cantonese.

6. Down below, the advantages of involving Cantonese in Hong Kong subtitling are illustrated by juxtaposing examples of problematic subtitling in the Deltamac version of *Quills* with my suggestions. The suggestions are hoped to be contributive to the improving of the Chinese subtitling standard, but are not a prescriptive solution. In other words, they are demonstrations for the reader's consideration, rather than self-promotion.

As a native speaker of Cantonese, the writer of this article can say for sure that standard Chinese or Putonghua expressions like *Zan gu-shi* [dirty story], *feng-zi* [lunatics], *lu-chu* [exposing], and wen *yi-xia [Each page calls for a kiss]* are definitely far less intimate and personal than their Cantonese counterparts, laa-zaa *ge gu-zai* [*filthy* tale], *din*[7]*-lou* [mad guy], ngam-*ceo* [fished out], and *sek jat-taam* [kiss once] respectively.

In example 1:	*laa-zaa* [filthy] can be found in *Rangwang Pian* [The Chapter about King Rang]» of *Zhuangzi*:[8] *kei laa-zaa ji-zi tin-hai* [He ruled the earth in a filthy way].
In example 2:	«*din* [mad]» often appears in classical Chinese literature, e.g., Han Wo's[9] «*Ganshi Sanshi Yun* [Thirty-four Situational Verses]»: «*wat-wat hung kong-giu, mei-mei gei beng-din* [in depression shouted desperately; in lowly quietude, became so sick as to verge on lunacy].
In example 3:	ngam-*ceo* [fished out] is a more accurate rendition of «loosening» than *lou-chu* [exposing]. *ngam* appears in *Guangyun*[10] [The Comprehensive Book of Phonology], which states that it means, «probe.»
In example 4:	*sek* means love or dote on according to the ancient linguistics book, *Shuo-wen*[11] [Explicating Language]. The extended sense now is «kiss.»

All in all, standard Chinese expressions like *zan gu-shi* and *feng-zi* are likely to make it difficult for the Cantonese audience of Hong Kong to emphasize with the characters or their utterances in the drama.

Robert Bauer sees the Hong Kong Chinese's attitude towards Cantonese as remarkably ambivalent. «On the one hand, many Hong Kong Cantonese-speakers openly acknowledge that Putonghua has higher prestige than Cantonese whose regional status they readily recognize. But on the other hand, they are still proud of being Hong Kong Cantonese-speakers» (1988: 285). Moreover, «overt disapproval of written Cantonese is offset by covert tolerance and even acceptance, since one finds it occurring in so many different places and with such a high frequency in relation to standard Chinese» (Bauer 1988: 287). This may at least partially explain why subtitlers in Hong Kong sometimes hesitate to use Cantonese to subtitle English-speaking movies though there is an increasing tendency to mix Cantonese with standard Chinese in English-Chinese subtitles in Hong Kong (cf. Chen Chapman 2001).

7. The word, «*din* [mad],» often appears in classical Chinese literature, e.g., Han Wo (A Tang poet [842 A.D. - 923 A.D.])'s «*Ganshi Sanshi Yun* [Thirty-four Situational Verses]» reads: «*wat-wat hung kong-giu, mei-mei gei beng-din* [in depression shouted desperately; in lowly quietude, became so sick as to verge on lunacy].
8. Written by the ancient Chinese philosopher, Zhuangzi (369-286 B.C.) and his disciples. Zhuangzi is one of the fathers of Daoism.
9. A Tang poet (842 A.D. - 923 A.D.)
10. *Guangyun* is a classical book on phonology written by Chen Pengnian in 1008.
11. *Shuowen*, written by Xu Sheng (c.58-c.147), is an important commentary and exegesis on the Confucian classics.

According to Zhou Zhaoxiang (Simon Chau), a text can only be used in a certain situation for a certain purpose in order to reach a certain effect and cannot possibly suit all situations and serve all purposes. Thus a text should be translated differently to suit the culture of different regions (1998: 9, 47). In Hong Kong, Chinese subtitling of films needs to involve the use of the local language, Cantonese,[12] to a significant extent in order to arouse greater empathy on the part of the local audience, who are mainly Cantonese-speaking. On the one hand, many Cantonese words and expressions are time-honored[13] and elegant; on the other hand, English vulgarities in movies had better be translated into Cantonese swearwords in order to convey the original spirit more vividly to the Hong Kong Cantonese audience. The use of more Cantonese will also make subtitling more concise.

1.2. Unidiomaticality in terms of elegance

The language employed, especially that of erotic dialogue, often appears plain and un-Chinese. In particular, due to cultural differences, certain Western metaphors, when translated literally, sound awkward, distant, or even incomprehensible to a Chinese audience. Sometimes, unnecessary neutralization of Western metaphors results in a loss of literary flavor. Examples of subtitles which could be considered aesthetically unpleasing are as follows:

	English Original	**Standard Chinese Subtitled Version by Deltamac**	**Version Suggested by the Author**
1	«Let me be your Tutor,» said he, «in *the ways of love*.»	*Ta shuo: rang wo jiao ni* ai-yu zhi-dao [He said: 'Let me teach you *the ways of love and lust*]	*keoi-waa dang-ngo gaau nei fong-zung zi soet* [He said: 'Let me teach you art of the bedchamber]
2	if you're obliging, then you'll *swallow*!	*Ruo ni bu-jie-yi,* tun-xia ba [If you don't mind, then *swallow*]	*nei ng gaai-ji¡Azau bong ngo* ham-ceon¡ [If you don't mind, help me by… *sucking the spring!*]
3	and you've *truffles down there*	*Ni* xia-mian you mei-wei de cao-gu [You *have delicious mushrooms down there*]	*ji loeng-zi haa-dai zau* wut-sik sang-hoeng [My bride, you *have lively color bringing forth fragrance down there*]

…/…

12. It is not the purpose of this article to uphold Cantonese at the expense of Putonghua, but to emphasize the important but often neglected role that Cantonese can play in Hong Kong Chinese subtitling, and the role of mother tongue in subtitling in general.
13. For example, Zhan Xianci's dictionary, *Guangzhouyu Benzi* (Source Words of Colloquial Cantonese), contains more than one thousand and four hundred entries of so-called colloquial Cantonese (either characters or phrases). Each of them is traced back to their origin in ancient Chinese texts which came out hundreds or even thousands of years ago. This goes to show that most Cantonese words and phrases are not cheap and unrefined at all!

…/…

	English Original	Standard Chinese Subtitled Version by Deltamac	Version Suggested by the Author
4	Or my succ… succ… succ… succulent *oyster*?»	*Feng-man de* hao [*rich oyster*]	*ding* seoi-mat-tou¡ [or *honey peach*]
5	«…he gazed upon Her *Venus mound*;	*Ta wang-zhe ta de* yin-fu [He gazed upon her *mons pubis*]	*gaau-sau jing-mong siu-neoi* juk-mun [The Professor gazed upon the girl's *jade gate*]
6	My *scepter awaits; how solid it grows*!	*Wo* na dong-xi yi bo-qi [*That thing* of mine *has already erected*]	*ngo zou-ji* gim-bat gung-zoeng [*My sword is long drawn and my bow stretched*]

In example 1: *ai-yu zhi-dao* [the ways of love and lust] is an un-Chinese expression, which is rarely used.

Regarding example 2: the verb *tun* [swallow] is not a very proper verb to denote sucking the male sexual organ.

Examples of direct transplantation of Western sexual metaphors, which would sound awkward to Chinese ears, include examples 3 and 4.

In example 3: «delicious mushrooms» is a strange genital symbol as far as the Chinese audience is concerned.

In example 4: to a non-English speaking audience, «a rich oyster» will not make them think of the female sexual organ, which is, however, what the metaphor means here.

Sometimes, the Deltamac version neutralizes Western erotic phrases even though appropriate Chinese equivalents are readily available.

In example 5: «Venus» in the original is the Roman goddess of love and beauty while *mons pubis* in the Deltamac version, is an anatomical term with no literary grace, totally missing the flavor of the original allusion.

In example 6: *na dong-xi* [that thing] is a plain neutralization of the phallic symbol, «scepter».

Due to spatial constraints,[14] subtitling has to be concise and condensed.[15] Classical Chinese is precisely concise and condensed and discrete integration of it into the subtitling language will make the tripartite language highly readable. In particular, it would be appropriate to incorporate classical amorous phrases with a luxuriant style from banned erotic literary work of the Ming and Qing dynasties to subtitle literary erotic utterances in English-speaking movies like *Quills*, especially excerpts from the Sade's works or passages imitating his style, since Marquis de Sade wrote underground or forbidden literature between eighteen and nineteenth centuries. Chapman Chen (2000) has adopted this approach in translating excerpts from Anais Nin's *Journal of Incest*. The negative examples quoted above may thus be improved in the following way:

In example 1: a proper dynamic equivalence of the original «the ways of love» is the classical Chinese phrase, «art of the bed chamber.» In ancient China sexology was actually very advanced and known as «art of the bed chamber.» For instance, in the Tang scholar, Bai Xingjian's *Tiandi Yinyang Jiaohuan Dale Fu* [A Rhapsody on the Happy Mating of Heaven and Earth, the Masculine and the Feminine Principles], we have «And yet he still indulges in the lust of the bed, practices the method of "nine shallow penetrations with a deep one» (1992: 365).

Regarding example 2: in Chinese, the most common and elegant verb phrase for fellatio is either *bansiu* [taste the flute] or *hamceon* [suck the Spring].

For example 3: it is suggested that «delicious mushrooms» be replaced by *wut-sik sang-hoeng*, a well-known classical as well as Cantonese idiom to describe inviting sexuality. The idiom also rhymes with the ending idiom of the last line as suggested by the author of this paper in example 6 — *gim-bat gung-zoeng*. This can only be appropriate as the two lines are part of a farcical and doggerel play within the movie.

Concerning example 4: in both ancient and contemporary Mandarin and Cantonese culture, a honey peach is a popular metaphor denoting the female genitalia (cf. Gulik 1951: 233).

14. According to Ou Jianlong, a maximum of two lines of subtitles in case of English subtitling, and one line in case of Chinese, should be presented at a time so that not too much of the screen image would be covered. And the number of characters per line should not exceed 13 characters (1991: 337). Actually, in films subtitled in Hong Kong, the subtitles are usually single-lined; the maximum number of characters per line of subtitles varies from 13 to 16.
15. According to Delabastita, «An important problem with subtitling derives from the fact that the film dialogues are usually delivered at a faster speed than a translation that is rendered graphically on the screen can keep up with; consequently, a certain compression or reduction of the text seems to be unavoidable» (1989: 203).

In example 5:	«jade gate» is an elegant classical Chinese term referring to vulva and vagina (cf. Gulik 1951: 231). It is therefore a more dynamic equivalent of «Venus mound.»
In example 6:	the Chinese idiom, «drawn sword and stretched bow,» is a more dynamic equivalent of the phallic symbol, «scepter.»

The inadequate incorporation of classical Chinese into Hong Kong subtitling may be partly due to the fact that the knowledge of classical Chinese has been dropping fast over the few decades as school syllabuses lay less and less stress on it, and students are required to memorize only a small number of classical Chinese texts.

1.3. Unidiomaticality in terms of vulgarity

English vulgarities tend to remain un-translated, translated literally, rendered into Putonghua swearwords,[16] or euphemized. Examples of under-translation of English swearwords are as follows:

	English Original	**Standard Chinese Version by Deltamac**	**Colloquial Cantonese Version Suggested by the Author**
1	For *fuck's* sake, Abbey	*Lao-tian, ma-de* [Goodness gracious, your mother's {cunt}]	*diu-nei* lou-mei [Fuck your pot-stewed meat]
2	I wanted to *fuck* her, that's all!	*Wo zhi xiang yu ta* shang-chuang [I only want to *go to bed* with her]	*ngo zing-hai soeng* duk *keoi* [I only want to *poke* her]
3	Don't you see, you moron? You self-righteous *fuck*	*Ni zhe zhi-yi-wei shi* fei-wu [You self-righteous *good-for-nothing*, don't you see?]	*nei-baan* ban-cat¡ *Azi ji-wai si¡Adim-zi* [You s*tupid dick*, always considering yourself right, won't expect…]
4	Is it *terribly erotic*?	Hen se-qing? [*very erotic*?]	Hou-gwai haam-sap [*hellishly salty and wet?*]
	Fiendishly so?	shi-fen-ji-qing [*most passionate*]	ham dou ceot-zap [*so salty that it oozes with juices*]

Example one:	The impact of the Putonghua swearword, *ma-de* [your mother's] on the Hong Kong Cantonese audience is probably less than that of the Cantonese swearword, *diu-nei lou-mei* [Fuck your pot-stewed meat {mother}].

16. Since the mother tongue of most Hong Kong citizens is Cantonese, translation of English swearwords into Putonghua swearwords would perhaps alienate the Hong Kong audience.

Example two:	In the opinion of the author of this article, *yu-ta shang-chuang* [go to bed with her] is too polite a phrase for «fuck her.»
Similarly, in example three:	*Fei–wu* [good-for-nothing] is too sanitized and mild as a rendition of «fuck.»
Example four:	*Se-qing* for «erotic» is all right but a little too formal given the context. Here, the first line is uttered by Madeline and the second by Sade. They are then in a humorous and joking mood.

Many experts in subtitling agree that swearwords should not be censored, and that they should be rendered in the mother tongue of the target audience.

One of the guidelines for subtitling proposed by the Greek scholar Fotio Karamitroglou, is: «Taboo words should not be censored unless their frequent repetition dictates their reduction for reasons of text economy» (1998: 12). Rachel Lung has pointed out that sexually suggestive elements are often omitted or mistranslated in English-Chinese subtitling, leading to loss of rhetorical impact (1998: 4).

According to the view of Abe Mark Nornes (1999), it is only by fully utilizing the power of the target language are we able to «intensify the interaction between the reader (audience) and the foreign,» which, is one of the most significant function of subtitling, and therefore, one of the greatest funs of going to the cinema.

According to a survey done by Lo Wai Yan on the attitude of the Hong Kong audience on using Cantonese in subtitles, more than 50 percent of 413 respondents considered that Cantonese, rather than standard Chinese, is better able to impart the flavor of the original English vulgar expressions (2001: 126). Movie fans writing in Internet chat rooms agree that Cantonese subtitles are «direct,» «familiar,» and since they can catch the original spirit, they make the audience feel more engaged and more pleasurable (2001: 138-39).

Finally, films do not get a Category III rating (see below) when f-words are spoken and heard in English, only when they are written and seen in Chinese. In fact, according to Chen Zemin, a veteran Hong Kong dramatist, although swearwords can be heard everywhere in everyday life, they appear much less frequently in Chinese literary works, which stress the importance of cleanness in the written language. However, swearwords can readily be seen in Western plays and scripts. Chen Zemin's book, which is a collection of short plays, therefore includes a certain amount of swearwords as a tool for accurately describing a particular class or a particular type of people (1999: 4). The phenomenon is obviously linguistic prejudice.

It is thus obvious that Cantonese swearwords are highly suitable as equivalents of English swearwords since they catch the original spirit most effectively and arouse the greatest empathy on the part of the native Hong Kong Cantonese-speaking audience. The negative examples quoted above could, therefore, be improved as follows:

For example one, *Lou-mei* is a homonymous euphemism of mother. Sade directs the rough expression to the Abbey. Since Sade regards the Abbey as his friend after all, we would think that if he were Cantonese, he would use the milder form of the swear-phrase, *diu-nei lou-mou* [fuck your old mother], against the Abbey even when he is here angry with the Abbey for blaming him for causing the death of Madeline.

Concerning example two, according to *Guangyun*, *duk* means hit or push; according to the ancient linguistics book, *Yupian*,[17] the word means prick or hit. Now, the Cantonese often use it colloquially to refer to poke or to penetrate with the penis. In the line concerned, *duk keoi* is more appropriate a rendition than *yu-ta shang-chuang* [go to bed with her] in terms of both conciseness and intensity.

Regarding example three, in the «subjective» opinion of the author of this article, the rendition of «fuck,» *Fei–wu* [good-for-nothing] is weak and inadequately abusive compared with the colloquial Cantonese swearword, *ban-cat* [stupid dick].

Concerning example four, *haam-sap* is a colloquial Cantonese term literally meaning salty and wet, and figuratively meaning obscene; *hou-gwai* [hellishly] makes the tone even more mischievous in a funny sense. As for *ham dou ceot-zap* [so salty that it oozes with juice],» the structure «so… that» reinforces the impact of the phrase, and «oozes with juice» is a humorous visualization of the degree of obscenity of the novel which Sade and Madeline are talking about.

The reason for the under-translation of English vulgarities in Hong Kong Chinese subtitling is three-fold.

a) Censorship: The Hong Kong system of film censorship divides films shown in Hong Kong cinemas into three categories:[18]

   I. Approved for exhibition to people of any age.
   IIa. Approved for exhibition to people of any age but subject to displaying the symbol «not suitable for children»;
   IIb. Approved for exhibition to people of any age but subject to displaying the symbol «not suitable for young persons and children»;
   III. Approved for exhibition for over 18 year old.

   Some film distributors argue that the box office is their greatest concern. For example, even one hard-core Cantonese swearword discovered in the dialogue or subtitles, will ensure that the movie will automatically be rated Category III, which is restricted to people of 18 years or above, putting it out of reach of teenagers, who account for a major proportion of moviegoers. As put by Gibert Fong (2001: 8), «subtitlers and their employers, the distributors, have to be particularly careful with subtitles in order not to suffer any loss in profit.»

   Nonetheless, hard-core English vulgarisms are often not rendered into their Cantonese equivalents even in Category III movies. So other factors apart from censorship and financial profit must be at work.

b. Poetics: Poetics is another factor causing the diluted translation of English vulgarisms in subtitles. According to Ivarsson and Carroll, swearwords seem more unacceptable when written than when spoken (1998: 83). This applies particularly well to Hong Kong (Chen Zemin 1999: 4).

17. A comprehensive dictionary compiled sometime between the Liang dynasty (502-557) and the Chen dynasty (557-589) by Gu Yewong.
18. Special considerations are given for «artistic, education, literary or scientific merit» in relation to «the intended exhibition of the film, the circumstances of such exhibition» (for instance, film festivals).

c. Socio-linguistics: Yet another factor must be socio-linguistic. As mentioned above, there is the local ambivalence towards Cantonese. Under such circumstances, as put by Gibert Fong (2001: 5), «some people are still not used to seeing Cantonese in written form [including subtitles], even though its use in newspapers and other print media is becoming more widespread.»

1.4. Inconciseness

Examples of subtitles which could be considered not concise enough are as follows:

	English Original	**Standard Chinese Subtitled Version by Deltamac**	**Version Suggested by the Author**
1	Do not inter her sweet body	Bie jiang ta ke-ai de *shen-qu* [Do not bury her lovely body] …	*mai zoeng keoi-ge* kiu-keoi [Do not bury her exquisite body] …
2	Stop, *I beg you! Have pity,* I say! *You're not my lover; you're a monstrous roué*!	*Qiu ni ting-zhi* ke-lian wo [I beg you to stop, *have mercy on me*] *ni bu-shi ai wo, zhi qiu e-mo ban de se-yu* [*You do not love me; you're only out to sate your monstrous lust*]	*Kau-nei* sik-juk lin-hoeng [I beg you to treasure the jade and pity the fragrant] *cit-mat* laat-sau ceoi-faa [*Don't ruin a flower ruthlessly*]
3	whom Nature equipped with a tight and downy *fissure between her thighs,*	*Liang-tui zhi jian tian-sheng you ge you-ren de xia-ti* ¨â» 兩腿之間天生有個誘人的下體...[between the thighs she's born with an enticing *lower bodily part*]	daai-bei laa *tin-sang jau zaak jau do-mou* 大腿縫天生又窄又多毛 [the fissure between her thighs is born narrow as well as hairy]
4	Of a man whose skill in the Art of Pain exceeded her own.	*Lao-yi ren de gong-fu bi ta gen* gao-ming [his skill of enslaving people is *better* than hers]	*go naam-jan joek-doi jan* zung lek *go keoi* [The man inflicted pain on people even more *brightly* than she]
5	My mother is not half as blind as you	*Ni bi wo-ma de yan* hai-yao *xia* [Your eyes are even blinder than my mother's]	*nei* zung maang *go ngo lou-mou* [You are even blinder than my old mum]
6	We inspected the body,	*Wo-meng* jian-yan *guo*[19] *ta de shen-ti* [We examined the body]	*ngo-dei* jim-*go*[20] *keoi tiu-si* [We checked the body]

Hong Kong Chinese subtitling is sometimes not concise enough because its standard Chinese language has not organically incorporated classical Chinese and

19. Putonghua past-tense suffix.
20. Cantonese past-tense suffix.

Cantonese to a sufficient degree. Due to spatial constraints,[21] subtitling has to be concise and condensed.[22] Classical Chinese fits the bill because of its conciseness and abundance of meaning. Discrete integration of it into the subtitling language will make the tripartite language highly readable. Moreover, the amount of monosyllabic phrases in Cantonese is much larger than that of standard Chinese, which is usually bi-syllabic. Monosyllabic Cantonese phrases are often short, sharp and intense, helping the subtitler to conserve words.

Examples 1 and 2 above demonstrate the inconciseness of standard Chinese compared with classical Chinese.

In example 1:	the length of *kiu-keoi* [exquisite body], a classical set phrase to describe the beauty of a female body, is only two-fifths that of the standard Chinese versionm, *ge-ai de shen-ti* [lovely body]. (Moreover, it is the «subjective» opinion of the author of this article that *ge-ai de shen-ti* as a rendition of «sweet body» is a little bit too prosaic, that *kiu-keoi* is more idiomatic and elegant.)
Example 2:	comes from the farcical play, *Les crimes de l'amour*, directed by Sade in the movie. The speaker is begging a sex monster to stop sexually ravaging her. It is the «subjective» opinion of the author of this article that the Deltamac version, notably the second line, is clumsy and unnatural, and that «*E-mo ban de se-yu* [monstrous lust]» is an un-Chinese expression. So it is suggested here that the two four-character idioms, *sik-juk lin-hoeng* [treasure the jade and pity the fragrant] and *laat-sau ceoi-faa* [ruin a flower ruthlessly], be used to render these two lines respectively. The Deltamac version consists of twenty characters whereas my version consists of only twelve. Moreover, the two Chinese idioms match the poetic language of the original. The metaphors of jade, fragrance, and flowers would immediately conjure in the mind of the Chinese audience the image of a helpless girl in the clutches of a sex maniac.
For example 3:	the Cantonese expression, «*daai-bei laa* [the fissure between her thighs],» consisting of three characters, is more concise than the standard Chinese or Putonghua expression, «*liang-tui zhi-jian… yao-ren de xia-ti* [between the thighs… an enticing lower bodily part],» consisting of nine characters. According to the comprehensive Chinese-Chinese dictionary, *Cihai*, «laa» means the crack of pottery,

21. According to Ou Jianlong, a maximum of two lines of subtitles in case of English subtitling, and one line in case of Chinese, should be presented at a time so that not too much of the screen image would be covered. And the number of characters per line should not exceed 13 characters (1991: 337). Actually, in films subtitled in Hong Kong, the subtitles are usually single-lined; the maximum number of characters per line of subtitles varies from 13 to 16.
22. According to Delabastita, «An important problem with subtitling derives from the fact that the film dialogues are usually delivered at a faster speed than a translation that is rendered graphically on the screen can keep up with; consequently, a certain compression or reduction of the text seems to be unavoidable» (1989: 203).

	and the extended meaning is any crack, fissure, or crevice, or loophole, e.g. the Tang scholar Han Yu's (768 A.D.-824 A.D.) «*Jinxue Jia* [On Schooling]»: «*bou-zaa laa-lau* [Plug the loophole].» As a native speaker of Cantonese, the author of this article is of the opinion that «daai-bei laa» is not only more succinct but also more accurate and vivid as a rendition of «a… fissure between her thighs» than the bookish expression, «*liang-tui zhi-jian… yao-ren de xia-ti.*»
In example 4:	the monosyllabic Cantonese expression, *lek* [bright/smart], is more localized and succinct than *gao-ming* [brilliant]. (Note that in this context «the art of pain» should mean the art of inflicting pain as correctly rendered by the Cantonese rather than enslaving people as rendered by the Deltamac version).
In example 5:	the monosyllabic Cantonese adverb, *zung* [even], is more straightforward than the disyllabic standard Chinese adverb, *hai-yao* [even]. In the Cantonese version, with the verb, *maang* [blind], we do not have to even mention the eyes, while in the standard Chinese version, both the noun, *yan* [eyes], and the verb, *maang*, are present so that the line is more wordy. *Zung* [even] often appears in classical Chinese literature, e.g., in *Gushi Shijiu Shou*[23] [Nineteen Ancient Poems], *hang-hang zung hang-hang* [walking and (still) walking] (see Rongruo, *Yueyu Guoyu Hao Shuangyu Yuepian* 4).
In example 6:	the monosyllabic *jim* [check] is more concise than the disyllabic *jian-yan* [examine].

1.5. Inappropriate Westernization

After a careful study of the Chinese subtitles of *Quills* as produced by Deltamac, it could be argued that Hong Kong Chinese subtitling of Western movies, due to inappropriate Westernization, needs improvement regarding the use of articles and word order.

a) Articles: The following example goes to show that many of the articles in the Deltamac version are redundant. If they are waived, words will be saved and the flow will be vastly improved. According to Si Guo, *yizhong* [a kind of] is terrible. *Yige* [a] is a flea in translation. In most cases, an article, either «the» or «a» or «an» is required before an English noun. But this is not needed in Chinese (Si Guo 1994: 157-158). Look at the ensuing example:

> There comes a time in *a* young lady's life (original)
> *Dui-yu* yi-ge *nian-qing lu-zi* [To a young lady]… (Deltamac)
> when she has to cast books aside, and learn from experience. (original)
> *You-si yao pao-kai su-ben, ji-qu shi-ji jing-yan* [Sometimes has to cast books aside, and absorb practical experience] (Deltamac)

23. Written during the Eastern Han Dynasty (25 - 220) by an anonymous poet.

Here, the article, *yige* [a], is uncalled for; so is *dui-yu* [to].

b. Word order: In good Chinese, the time clause is usually placed before the main clause; in English, the time clause may be put either before or after the main clause. In the following example from the Deltamac version, following the original English word order, translates the main clause before it translates the subordinate time clause. As a consequence, the question «what about my lips?» in the first line of subtitling has to be repeated in the second line as «why don't you taste my lips, too?» If we translate the time clause starting with «when» first, the repetition can be avoided and the flow will be more natural.

English Original	**Deltamac Version**	**Version Suggested by the Author of this Paper**
And what about my lips, would you sully them too,	*Dui-jing! Na wo shuang-chun ne*? [Right! What about my lips?]	*nei baak-mou gam-gei* [You fear no taboo]
When you have broken every taboo?	*Ni shen-me ye-shi, bu-xiang ye chang-chang shuang-chun* [You have tried everything, why don't you taste my lips, too?]	*wui-fau fong-go ngo zyu-seon jat-soeng*? [Would you let my lips off?]

Now comes the source of the inappropriate Westernization of the Chinese language. Westernization of the Chinese language took place during the late Qing dynasty and the early Republican Period, when the Qing government was forced to surrender the country's sovereign rights under humiliating terms to Western powers. Consequently, Chinese people began to lose confidence in the beauty and integrity of their own language and began to blindly worship the West. Around the time of May Fourth Movement (1919), scholars like Chen Xujing proposed the complete Westenization of the Chinese literature (see Liu Shuxiang 1998: 2); other Chinese intellectuals also introduced Western thoughts and literature into China through translation. Their translations and creative works tended to copy Western syntax and grammar so mechanically that they became difficult to articulate. Even the writings of renowned scholars like Hu Shi and Lu Xun are no exception. In 1949, the Chinese communists took over China, and the peasant sovereignty, in Tao Jie's words, «has been a rough chap taking the lead to destroy the Chinese language» (*Taifeng he Dao de Juehui* [*The Date of Typhoon with the Island*] 2001: 232). To quote Tao Jie again, during the Cultural Revolution (1967-1977), «Chinese intellectuals were even seen as stinking scum. After half a century's lies and empty talk, the language has lost its succinctness» («*Congxi le de Yuyan* [A Dilute Language]» D3). Hong Kong Chinese was not immune to this kind of influence, especially after its return to the Chinese Mainland in 1997. However, to be fair to the Deltamac version, the degree of its undesirable Westernization is not too high compared with other contemporary Chinese discourses in Hong Kong and the Chinese mainland.

Subtitling of Western movies should strive for the use of clear and fluent Chinese to maximize understanding of the movie's contents. (cf. Ou Jianlong 1991: 340; Delabastita 1989: 208). As regards how to avoid inappropriate westernization in English-Chinese translation and to write clear and fluent Chinese, Si Guo's works (1972; 1994) on English-Chinese translation are particularly useful.

1.6. Occasional inaccuracy

Based on the evidence that follows, it could be argued that Hong Kong Chinese subtitling sometimes distorts the original for no good reason (a good reason for «distortion» would be to suit the taste of the target culture). In the following example, the Deltamac version carelessly misinterprets inflicting pain or sadism as enslaving.

English Original	**Deltamac Version**	**Version Suggested by the Author of this Article**
Mademoisells Renard was granted full immunity to do just that	*Xiang-yao te-quan zhei-yang zuo* [enjoyed the privilege to do just that]	*Lai-no zing hoeng-jau dak-kyun,* [Lai-no exactly enjoyed this kind of privilege]
Inflicting pain and pleasure with equal zest	*Yi-bian* lao-yi *ren, yi-bian xun-huan zuo-le* [*enslaving* people and seek pleasure at the same time]	*Zoeng-cing* joek-doi, *zoeng-cing cam-fung* [could *torture* to her heart's content, could seek joy to her heart's content]

The heavy workload of Hong Kong subtitlers who only have two or three days to subtitle a film could be one reason for undesirable distortion of the original. According to Hong Kong movie magazine, *City Entertainment*, ten to fifteen VCD/DVDs of Chinese-subtitled western movies are issued every fortnight. A limited number of fulltime subtitlers and a much greater number of freelance subtitlers are employed to subtitle these pictures.

Improved working conditions and membership of a guild to protect their rights will provide them with the conditions enabling them sufficient time to review and polish their work and so avoid inaccuracy and distortion.

2. Organic tripartite

Based on the following reasoning and evidence, it is here suggested that English-speaking movies in general be subtitled for Hong Kong Chinese audience with a tripartite Chinese language organically combining classical Chinese, standard or vernacular Chinese, and Cantonese (including time-honored Cantonese phrases as well as colloquial Cantonese slang) in order to make the subtitling more readable, concise, and empathetic to the Hong Kong Chinese audience. This kind of language has a long history in China. It is also particularly appropriate for rendering English erotic or romantic dialogue with a literary flavor.

According to Rong Rou (2000: 20-24, *in passim*), since ancient times, Chinese literature has always employed some kind of tripartite language, consisting of classical Chinese, vernacular Chinese, plus one or more Chinese dialects.

Du Fu (721-770), the great Tang poet, used colloquial words and dialectal slang extensively in his poetry.[24] Bai Juyi (772-846), another great Tang poet, wrote poetry that even «low elderly women could comprehend.» If Bai's poetry had consisted of only the official language, but no dialectal language, how could such women have understood it? Song poetry, Yuan dramatic verses, and Ming and Qing fiction all use dialectal language extensively. For example, *Shuihu Zhuan*[25] [The Water Margin], *Xi Youji*[26] [Journey to the West], *Jin Ping Mei*[27] [The Golden Lotus] all combine vernacular, classical Chinese, and dialectal language, just that the dialectal language they use is not Cantonese. The late Qing poet, Huang Zunxian, advocated: «We write what we say» and made himself an example by using dialectal language in his poems. (For example, Hakka is used in *Shange* [Songs of the Fields] and *Xinjia Niang* [The Newly Wedded Bride].)

Hu Shi (1891-1962), the leading liberal intellectual in the May Fourth Movement[28] (1917-23), advocated using the vernacular, continuing the work left off by Huang Zunxian. In both of his *Wenxue Gailiang Chuyi* [A Preliminary Proposal on the Reformation of Literature] and *Jianshe de Wenxue Geming* [A Constructive Literary Revolution] (1917:70; 1918: 156), «non-avoidance of colloquial words and phrases» is included as one of the eight missions of the literary revolution. In *Guoyu Yundong yu Wenxue* [The National Language Campaign and Literature] (1922), he stresses: «A unified national language, even if attainable, is not necessarily good for our nation. In my opinion, apart from Mandarin literature, there are still two dialectal literatures which merit to be, and must be, developed in future.» These two dialectal literatures are Cantonese literature and Suzhou literature. Hu blamed the literary writers of Suzhou and Guangdong for neglecting their local literature. Hu thought that obliging them to conform to the national language would stifle and waste the literary and national spirit of China.

Before the Opium War (1839-42), Zhao Ziyong (1816; 1963) already composed many *Yueou* or Cantonese folk songs, e.g., *Jia Xinshi* [Relief from What is on the Mind] and *Diao Qiuxi* [Mourning Qiuxi].

Hong Kong has also been producing high-quality tripartite Chinese literature. From 1947 to 1948, *Huashang Bao* serially published Huang Guliu's novels, *Cunfeng Qiuyu* [Spring Wind and Autumn Rain], *Baiyun Zhuhai* [White Cloud and Pearl Sea], *Shanchang Suiyuan* [The Mountain Ranges are Long and the Rivers Far Off], which were well received by Hong Kong readers. Subsequently, these three novels were compiled into *Xiaqiu Zhuan* [A Biography of a Prawn Ball] (1985). In a literary magazine in 1948, Mao Dun[29] (1896-1981) publicized his view of supporting dialectal literature, and criticized «literature of the national language,

24. Hu Zhenheng gives examples in *Tangyin Guiqian* [Qui Notes on Tang Phonology] (see Rong Rou 21).
25. Written by Shi Naian (? A.D. - ? A.D.) in the Ming Dynasty (1272-1368).
26. Written by Wu Chengen (~1500 -~1582.) in the Ming dynasty.
27. Written by Xiao Xiao Sheng in the Ming dynasty.
28. Often referred to as the Modern Chinese Renaissance.
29. An important modern Chinese writer, best known as the naturalist author of *Ziye* (1933, *Midnight*), a massive novel about life in Shanghai, and the rural trilogy entitled *Chuncan* (1932-33, *Spring Silkworms*).

the national language of literature»[30] (see Rong Rou 2000: 21) for originating from totalitarianism and being of the same nature as unification by force.

From late 1940s to the early 1950s, Chen Xiazi published *guailun* [queer argumentations] and fiction using tripartite Chinese (*Jigong Xinzhuan* [A New Biography of Jigong the Mad Monk]) in *Chenbao*; Gao Xiong, also with tripartite Chinese, published queer argumentations (under the penname of Sansu) and a novel known as *Jingji Riji* [The Diary of an Agent].

In the 1960s, Rong Ruo was responsible for writing a column known as «Taishi Po Jiang Ershi Shi» [The Old Lady Court Historian Talking about the History of the Twenty-four Dynasties] in the supplement of *Jingbao* and a lot of readers from Hong Kong and even Taipei and Beijing wrote to praise the column.

In contemporary Hong Kong, a large number of playwrights and translators of Western plays use tripartite Chinese in their work. For example, Chen Junyun uses the form of Tang poetry, vernacular Chinese, and Cantonese to rewrite Edmond Rostand's *Cyrano de Bergerac* as the play, *Meiren Ruyu Jian Ruhong* [The Beauty is Like Jade and the Sword is Like Rainbow] (1990). Li Cuizhen (Jane Lai) (1987) uses Cantonese plus vernacular and classical Chinese to translate Sophocles' *Oedipus Rex*. Du Guowei uses the tripartite language to compose a number of popular plays, e.g., *Nanhai Shisi Lang* [The Thirteenth Son of the Southern Sea] (1995) and *Wo he Cuntian Yao ge Yuehui* [I Have a Date with Spring] (1995).

Now let us look at a few lines from the farcical play in the movie, *Quills*.

English Original	**Deltamac Standard Chinese Version**	**Tripartite Chinese Version Suggested by the Author of this Paper**
Hurry, Eugenie, for we must not tarry	*kuai-dian, ou-qin, bu-yao lang-fei shi-jian* [Hurry, Ou-qin, don't waste time]	*aa-zan¡Anei mai-go* lin-bou saan-saan [Aa Zan, don't *walk with lotus-strides*]
I'll deliver you now to the man you shall marry!	*song ni dao* wei-lai zhang-fu *na-li* [deliver you to your *husband-to-be*]	*Ngo jiu sung-nei heoi gin* faai-sai dung-cong [I have to bring you to meet your *smart bridegroom*]
Such gallantry in men is —sadly— a rarity;	*zhei-yang yin-qin* shi-zai shao-jian [this kind of gallantry is *rarely seen on earth indeed*]	*Jyu-ci jan-kan¡Asat-zoi* sai-gaan hei-hon [this kind of gallantry is indeed *rarified in the world*]
How lucky I am, to receive his charity	*neng jie-shou ta-de zhao-gu, wo zhen-shi* xing-yun [I am really *fortunate* to be able to receive his care]	*Gam-faan dak-fu kiu-muk¡ Azan-hai* jau-hang saam-sang [It is really *the fortune of three incarnations* that I can cling to you as a firm support]

30. Hu Shi advocated this during the May Fourth Movement. Later he realized that this contradicted «non-avoidance of colloquial words and slang» and abandoned it. Unfortunately, the Nationalist Party and the Communist Party successively seized upon this as a golden rule for exterminating the language.

Here, in the subjective opinion of the author of this article, the completely vernacular or standard modern Chinese translation in the Deltamac version, e.g., *bu-yao lang-fei shi-jian* [don't waste time], does not match the doggerel style of the original. In the tripartite Chinese translation suggested by the author, *mai-go* [don't] and *zan-hai* [really] are Cantonese; *jau-hang saam-sang* [It is really the fortune of three incarnations], *lin-bou saan-saan* [walk with lotus-strides], and *faai-sai dung-cong* [smart bridegroom], are classical Chinese idioms, which, are still regularly used in Cantonese daily conversation and Cantonese opera. *Ngo jiu sung-nei heoi gin* [I have to bring you] is vernacular Chinese as well Cantonese.

3. Conclusion

In conclusion, based on all the examples and evidence provided above, it could be argued that Hong Kong Chinese subtitles often appear to be unidiomatic enough and not audience-oriented enough, and that the use of the tripartite Chinese language combining classical Chinese, vernacular Chinese, and Cantonese could make Chinese subtitling of English-speaking movies in Hong Kong more readable, concise, and attractive to the audience. Erotic phrases with a luxuriant style from banned texts of ancient China could be used again to subtitle the erotic content of English-speaking movies. The working conditions of Hong Kong subtitlers must be bettered so that they will have more time to polish and revise their work and avoid inaccuracies. These measures could improve the standard of Chinese subtitling in Hong Kong and further enhance the status of the language.

Bibliography

BAI, Xingjian (1992). «*Tiandi Yinyang Jiaohuan Dale Fu* (A Rhapsody on the Happy Mating of Heavens and Earth, the Masculine and the Feminine Principles)». Gao Luopei (R. H. van Gulik), p. 363-372.

BAUER, Robert S. (2000). «Hong Kong Cantonese and the Road Ahead». In: LI, David C. S.; LIN, Angel; WAI KING TSANG (eds.). *Language and Education in Postcolonial Hong Kong.* Hong Kong: Linguistic Society of Hong Kong, p. 35-58.

— (1988). «Written Cantonese of Hong Kong». *Cahiers de Linguistique Asie Orientale,* XVII (2), p. 245-293.

CAO, Xueqin (1984). *Hunlou Meng* (The Dream of the Red Chamber). Taipei: Wenhua Tushu.

CHEN, Chapman (2000). «*Jinqin Lian Riji de Qingse Fanyi* (Translation of Erotic Passages in *Incest: A Journal of Love*)». *Journal of Translation Studies,* 4, p. 95-110.

— (2001). «A Critical Evaluation of a Chinese Subtitled Version of Hitchcock's *Spellbound*». International Conference on Dubbing and Subtitling in a World Context. Translation Department, Chinese University of Hong Kong, Hong Kong. 18-20 Oct.

— (2001). «On the Hong Kong Chinese Subtitling of English Swearwords.» FIT Third Asian Translators' Forum. Hong Kong Translation Society, The University of Hong Kong, and Lingnan University. 6-8 Dec. 2001.

CHEN, Junyun (1990). *Meiren Ruyu Jian Ruhong* (The Beauty is Like Jade and the Sword is Like Rainbow). Hong Kong: Youhe.

CHEN, Zemin (1999). Preface. *Shenming Buneng Chengsou de Gung - Shifen Xianggang Dubai* (The Unbearable Work in Life - Ten Hong Kong Monologues). Ed. Chen Zemin. Hong Kong: Wei Lan Tian, p. 2-9.

CHEUNG, Gary; NG KANG-CHUNG (2001). «Schools "Should Teach in English and Putonghua."» *South China Morning Post* (Hong Kong) 18 Nov. 2001, p. 1.

CHI, Daoren (1994). *Zhulin Yeshi* (An Unofficial History of the Forest). Zhonghe: Shuangdi Guoji.

DELABASTITA, Dirk (1989). «Translation and Mass-communication: Film and T.V. Transaltion as Evidence of Cultural Dynamics». *Babel* 35 (4), p. 193-218.

DONG, Xuanzhi (1992). *Dong Xuanzhi*. Gao Luopei (Gulik), p. 307-317.

DU, Guowei (1995a). *Nanhai Shisi Lang* (The Thirteenth Son of the Southern Sea). Hong Kong: Ci Wenhua Tang.

— (1995b). *Wo he Cuntian Yao ge Yuehui* (I Have a Date with Spring). Hong Kong: Ci Wenhua Tang.

FONG, Gilbert C. F. (2001). «The Two Worlds of Subtitling: The Case of Vulgarisms and Sexually Oriented Language». International Conference on Dubbing and Subtitling in a World Context. Translation Department, Chinese University of Hong Kong, Hong Kong, 19 Oct.

GAO, Luopei (R.H. van Gulik) (1992). *Mixi Tukao - Fulun Handao zhi Qingdao de Zhongguo Xing Shenghuo (Gongyuan Qian Erlinglu Nian zhi Gongyuan Yilu Shishi Nian)* [Erotic Colour Prints of the Ming Period - With an Essay on Chinese Sex Life from the Han to the Ching Dynasty, B.C.206 - A.D.1644]. Trans. Yangquan. Foshan: Guangdong Renmin.

GULIK, R. H. Van (1951). *Erotic Colour Prints of the Ming Period with an Essay on Chinese Sex Life from the Han to the Ch'ing Dynasty, B.C. 206- A.D. 1644*. Tokyo: Privately published.

HU, Shi (1922). «*Guoyu Yundong yu Wenxue* (The National Language Campaign and Literature)». *Chenbao*, 9 Jan., 1922.

— (1972). «*Jianshe de Wenxue Gemin Lun* (A Treatise on the Constructive Literary Revolution).» Zhao Jiabi, p. 155-168.

— (1972). «*Wenxue Gailian Chuyi* (A Preliminary Proposal about the Reformation of Literature)» Zhao Jiabi, p. 62-71.

HUANG, Guliu (1985). *Xia Qiuzhuan* (A Biography of Prawn Ball). Guangzhou: Guangdong Renmin.

IVARSSON, Jan; CARROLL, Mary (1998). *Subtitling.* Sweden: Simrishamn.

JIAN, Xianci (1995). *Guangzhou Yu Benzi* (The Source Words of Colloquial Cantonese). Hong Kong: The Chinese University Press.

KARAMITROGLOU, Fotios (1998). «A Proposed Set of Subtitling Standards in Europe.» *Translation Journal* (2) 2 April 1998.

LI, Cuizhen (Jane Lai) (1987). *Yidiposi Wang* [Oedipus Rex]. Hong Kong: Hong Kong Academy for Performing Arts.

LI, Xinkui (ed.) (1995). *Guangzhou Fangyan Yanjiu* [A Study of the Cantonese Dialect]. Guangzhou: Guangdong Renmin ChubanShi.

LIU, Shuxian (1998). «*Cong Dianfan Zhuanyi de Jiaodu Kan Dangdai Zungguo Zhexue Sixiang de Bianju* [Changes in Contemporary Chinese Philosophical Thoughts from the Perspective of Paradigm Shift]». *Zhexi Zazhi* [Philosophical Thoughts Magazine] 1.1.

LO, Wai Yan (2001). «Film Translation in Hong Kong: Cantonese Subtitles and Transparency.» Unpublished M. Phil. Thesis. Chinese University of Hong Kong.

LUNG, Rachel (1998). «On Mistranslating Sexually suggestive Elements in English - Chinese Screen Subtitling». *Babel* 44 (2), p. 97-109.

NORES, Abe Mark (1999). «For an Abusive Subtitling». *Film Quarterly,* Spring, p. 35-45.
OU, Jianlong (Au, Kenneth) (1991). «*Xianggang Dianshi Zhimo Fanyi Chutan* [A Preliminary Study of the Translation of Television Subtitles in Hong Kong].» LIU JINGZHI (ed.). *Fanyi Xinlun Ji* (New Essays on Translation). Hong Kong: Commercial Press, p. 335-346.
RONG, Rou (2000). «"*Shenjidi*" *Qiangnei Kaihua Qiangwai Xiang* [Tripartite Blooms Within the Walls and Spreads its Scent Without the Walls].» *Xiangang Bihui* (Hong Kong P.E.N.), 15, p. 20-24.
SI, Guo (1994). *Fanyi Xinjiu* [New Studies of Translation]. Taipei: Dadi Chubanshe.
— (1972). *Fanyi Yanjiu* [Translation Studies]. Taipei: Dadi Chubanshe.
TAO, Jie (2001). «C*ongxi liao de Yuyan* [A Diluted Language]». *Mingpao* 25 Nov. 2001.
— (2001). «Wei Huanbao, Yung Gongjiao [For the Sake of Environmental Protection, Use PubTran]» *Taifeng he Dao de Yuehui* [A Date of Typhoon with the Island]. Hong Kong: Huangguan Congshu, p. 230-232.
WEN, Yiduo (1992). «*Shi de Gelu* [The Rules and Forms of Poetry].» Wen Yidou. Wen Yidou Daibiao Zuo. Ed. Liu Fuyao. Henan Renmin Chubanshe.
XIANGGANG, Yuyanxue Xuehui (Linguistic Society of Hong Kong) (1997). *Yueyu Pingyin Zibiu* [A Glossary of Cantonese Romanization]. Hong Kong: Linguistic Society of Hong Kong.
ZHAN, Xianci (1995). *Guangzhouyu Benzi* (The Source Words of Colloquial Cantonese). Hong Kong: Chinese University of Hong Kong Press.
ZHAO, Jiabi (ed.) (1972). *Zhongguo Xin Wenxue Daxi*. Vol. 1. Hong Kong: Xianggang Wenxue Janziu She.
ZHAO, Ziyong (1963). *Yue Ou* [Cantonese Folk Songs]. Taipei: Shijie Shuju.
ZHENG, Zhenduo (1938). *Zhongguo Su Wenxue Shi* [A History of Popular Chinese Literature]. Shanghai: Shanghai Shudian.
ZHOU, Zhaoxiang (1998). *Fanyi yu Rensheng* [Translation and Life]. Beijing: Zhongguo Duiwai Fanyi Chuban Gongshi.