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*Original Paper*

## Culturalisation in Translating Otherness in Cantonese Opera: A Case Study on *Farewell my Concubine*

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### Abstract

Barriers could be found in the way of adapting foreign texts to the target culture because of the distinctive socio-cultural circumstance. How to culturalise the foreign work, namely, to accommodate a cultural product from other communities to the target society in a locally acceptable way needs the translator's serious consideration. Translating Cantonese opera thus to some extent indicates culturalisation of the caption, suggesting that the English audience may need to get the performance with the help of culturally acceptable scripts.

Centred on the translation of *Farewell my Concubine*, it finds that poetry-like scripts for speech or singing, the culture-specific terms related to supernature, and the heroine's special role are representative of cultural otherness. Stemmed from this, the study analyses the translator's strategies in making the otherness in the play adaptable to English culture. And it becomes evident that the translator mainly employs semantic translation, to simplify the textual form with key meanings distilled and the heroine's utterances represented, meshing the habitual English use. It finally implies future studies on translating Cantonese opera shall necessarily concentrate more on further improvement in its literary translation.

**Keywords:** culturalisation, otherness, Cantonese opera, *Farewell my Concubine*

### 1. Introduction

Cantonese opera enjoys massive popularity among southern China and even Cantonese communities abroad. It is always performed with singing combined with some dialogues between characters in Cantonese. Translating its manuscripts into English has been explored by scholars with English competence in recent years, along with the emphasis on the preservation of Cantonese dialects and its related theatrical art. How to transfer Cantonese scripts to another cultural community thence becomes the focus while also being demanding for the translator. Adapting Cantonese culture to make it comprehensible for the English community will be vitally important, especially concerning such a marginalised form of literature that should be rendered to a foreign lingual-cultural environment.

Whereas translating Cantonese opera is rarely developed at present, a subject that has not gained much concentration compared to that concerns with Chinese classics. The translation of Cantonese opera scripts is mainly used for subtitling the performance on screen, making it less worth deepening the cultural value of the translation outcome. However, the otherness in Cantonese opera, from the light of the English audience, is the obstacle in making sense under the English context, which therefore needs adaptation to kick it off via culturalizing original expressions into those acceptable for the target audience. In other words, the distance between Cantonese speech and English expression makes cultural adaptation a must, if the translator intends to take the Cantonese work to the English world, otherwise, the cultural interaction will become a failure due to the lack of acceptance.

What is more, accommodating to a strange cultural environment needs to cautiously take strategies. Hence two aspects shall be worth pondering. First, the target may not want to be offended by 'otherness', which requires the translator as an intervening being (Maier, 2007) to be respectful against different cultures and habitual language uses. It would be better to attract the target audience, on the

other, and to lead them to keep curious about the masterpiece from other cultural communities, which may be labelled as a minority so that the cultural transmission and further improvement of the translation could be sustainable.

## 2. Literature Review

### 2.1 Culture and Culturalisation

Culture as a key factor in the transformation of one language to another does give a crucial impact on a translator's language choice. Perhaps no translator could avoid being affected by culture through his or her practice.

'Culture' in general is denoted as the set of customs, traditions, and values of a society or community. The concept essentially connects with 'civilisation', indicating human-specific social behaviour and norms, which is presented via knowledge, beliefs, arts, customs, etc. (Jackson, 2006, p. 203). It also comprises both material ones like a technological appliance, architecture, and immaterial ones such as principles of social organisation, expressive means like art, music, literature, and the like (Macionis & Gerber, 2011, p. 53). A human community, not necessarily as specific as a region or a country, whilst can be a language community or an ethnic group, is therefore always affected by the dominant culture, for which the mindset, social norm, and even cognition of the member, may be characterised by the dominant culture and hardly be changed by cultures from other communities. Hence the interaction among human society, where different communities with different dominant cultures are participants under the context of globalisation, does need adjustment in communicative means, to bridge effective intercultural communication. Culturalisation thus generates from adapting specialised cultural forms to another cultural circumstance, as different people with distinctive cultural backgrounds may have different perceptions even towards the same issues.

Culturalisation, the full-scale adaptation from a symbolic and emotional perspective to the culture of another nation or people as some suggest (Tonkens & Duyvendak, 2016), can be defined as the accommodation to a new cultural environment and acquiring values and behaviours that are in accord with the society.

Further, the concept has widely applied in international business, where cross-cultural interaction frequently functions in marketing and brand promotion. Culturalisation is invaluablely crucial for brand success, catering for local users through 'tailoring' a brand (Olsen & Pracejus, 2020) in terms of cultural adaptation and customised services. Obviously, globally successful brands tend to vary their themes to satisfy people with different cultural backgrounds and geographies, meeting target customers' cultural expectations with the establishment of trust and authenticity.

In the meantime, translation is an important part of the process mentioned above, in which the linguistic transformation as a medium of intercultural exchange (Katan, 2013) is also regarded as a sub-ordinate product.

### 2.2 Culturalisation in Translation

Culturalisation of the text for commercial translation vitally meet the demand of globalisation. Translation as a product of language service for a commercial purpose is perhaps not a new concept. It can probably start with Nida's focus on the purpose of translation, raising a question to the translator that for whom the work should be done best (1976, p. 64) after he developed the principles of translation in the 19th century (Tytler, 2007, p. 9). What Nida proposes may pave a way for the development of translation strategies which direct to a more practical and purpose-oriented way as the rising impact of globalisation. For instance, the *Skopos* theory primarily highlights the result of translation, whose means should depend on the needed purpose (qtd. Nord, 1997, p. 28). Namely, the receiver and addressee of the translated text (henceforth TT) become the main factor of a translator's choices upon doing his job (Nord, 1997, pp. 29-30).

Similarly, House coins the term 'covert translation' to indicate the translator's adapting the source culture to the target one (1998), which implies that the translator would sometimes culturalise his TT to cater for the tastes and habits of the target reader. It to some extent echoes the 'adaptation' in translation studies (Baker & Saldanha, 2009, p. 3), which refers to an intervention by a translator that gives rise to

a text without 'translated footage' but is insomuch a recognised source text from the respect of target culture.

Culturalisation is now widely employed by those who devote themselves to the translation of video games. A term with a deep connection to it, 'localisation', has now broadly been applied in language services that are related to international product promotion, for instance, audio-visual translation, product pamphlet translation, etc. This sub-ordinate term is first and foremost used in the productivity of software, which highly requires that users' experience should be paramount. Afterwards, it extends to the 'game localisation' from serving the electronic field. And those who serve localisation describe it as a 'quasi-absolute-free' activity in transforming the audio-visual content in games, where the fidelity to the original is always discarded (Mangiron & O'Hagan, 2006). Also, the aim of adapting cultures and localising the service would be to 'share the enjoyment rather than language choice' (O'Hagan & Mangiron, 2004, pp. 1-2).

Besides, a service provider of translation as an audio-visual product tends to place an emphasis on the importance of cultural adaptation to avoid negative backlash with more locally friendly content (Kate, 2014), bypassing challenges from region ethnicity, geopolitics, and events that are historically sensitive, to neutralise as many conflicts as possible so that the culturalized service can be enjoyed by as many cultures as possible.

### *2.3 Cantonese Opera as Cultural Otherness*

Otherness, the quality, or act of being different, is a central sociological term in analysing how majority and minority identities are formed. Specific otherness is always a crucial representation of different groups within any given society that is controlled by groups that have a greater influential impact or political power. Namely, whether or not differences are acceptably portrayed may more or less depend on the dominant group, perhaps not necessarily the governing group but the mainstream culture or dominant populace.

Translation as part of sociological studies that follow the trend of humanities, in which the transfer of linguistic form from a specific socio-cultural community to another environment (House, 2016, pp. 14-17), does carry significant impact in the process of inter-cultural and inter-lingual interaction. And cultural speciality within a language and the text, which is always regarded as a cultural representation and one of the indicators to 'otherness' (Hallam & Street, 2013, pp. 4-5), should be a substantially unnatural form compared to the established linguistic order of another socio-cultural context. In other words, the uniqueness of the text in the source language is probably considered 'other' since it is distant from the 'normal' issues of the target language. By this, it could mean that the translation of a foreign work shall be introducing 'otherness' to the dominant group and founded order (ibid.) if we take translation as an activity with sociological significance, in which the involved cultures and languages are the representation of the 'superior group' and the 'other' one.

Cantonese works thus to a certain degree are 'outsiders' in the western literary field, translating which necessarily means that the translator is taking a stranger to the western cultural community. One of the prestigious representations of Cantonese art and literature, Cantonese opera, which is culturally famous not only in the Chinese community but around the world, its translation is deemed to be a challenging task for the translator that needs to acceptably transform it into and comprehensibly adapt it to western (most likely to be the English spoken) socio-cultural circumstance. Thence how the translator, especially he or she who comes from Chinese community with bilingual competence and comprehensive knowledge in Cantonese opera, culturalises the 'otherness' of Cantonese opera in terms of social values, characters with typical Chinese speciality, and social norms reflected by the story and characters, etc. would affect the target audience's understanding of the performance and may even determine whether the foreign addressee has further interest in such a cultural product from Chinese society.

On the other hand, knowing what characterises Cantonese will be fundamentally crucial for adapting its artwork to English culture. Cantonese on the whole is a rather 'old and well-preserved' dialect since it has been systematically generated from ancient China with the migration from the then Central Plains to Southern China. It has steadily developed because of the relatively peaceful circumstances where it

exists, for which the linguistic system has not distinctly changed through history. Then the mass written work in Cantonese appeared in Ming Dynasty, one of the masterpieces is the script of Cantonese opera (Snow, 2004, p. 6).

The Chinese language should be undoubtedly far away from English. However, albeit be a Chinese dialect that shares the written character, Cantonese does be 'other' to standard Chinese at some points, which makes it more remote by far with the English language.

Concerning phonetics as an apparent illustration, most of the classic Chinese pronunciation, like the entering tone, is retained in Cantonese (Snow, 2008), for which in Cantonese opera, some characters' feelings may be implied by their tones in their performance, swaying the translator's wording and semantic choices. Halliday also contends Cantonese expressions are characterised by their oral style (1956), hence commencing his early-stage research of the Chinese language with that of Cantonese regarding phonology, lexicon, and grammar (Halliday, 1955). He finds that the mood and interpersonal function in Cantonese is usually fulfilled by using particles at the end of a clause, and the tone can be likely to differentiate a speaker's attitude and emotion (Halliday, 1956). The finding is therefore helpful in coping with the meaning of Cantonese in actual use, saying that to transform Cantonese expressions does need, though it would be hard, to holistically present the meaning and additional emotions behind the utterance.

To singers of Cantonese opera, they combine stylistic gestures from other forms of opera to enrich the visual effect as some writers compose pieces for being sung only (Chan & Chen, 1991, p. 3). It wherefore requires the translator as a communicative mediatory (Wilss, 1999, pp. 149-150) provide a translated caption as effectively understandable as it can be, given that the theatrical performance is completely offbeat for the English audience, a culturalised caption for whom to comprehend the meaning of the performance shall be a must.

Overall, even the shared written system could sometimes fail Chinese people outside the Cantonese community to grasp Cantonese texts and expressions without training (Robins, 1964, pp. 64-66). And what differentiates Cantonese from other Chinese dialects may well be its fully-fledged written standard and grammatical system with all Chinese characters being incorporated (Yip & Matthews, 2000, pp. 1-3). Besides, although the heavy make-up of the performers in Cantonese opera conforms to western art standards and shares some common characteristics, so does the means of incorporating speech and song in the performance that contributes an aural Platte rich in variety (Yung, & Blacking, 1989, p. 1), the culturalization pointing at English audience is needed, which could mean that the translator should not only be competent in interpreting the performance in the opera but in presenting a culturally understandable subtitle as the explanation to what is casting on the stage or what the script is talking about.

### 3. Case Study

The paper is to take the English translation of *Farewell my Concubine*, a rather well-known masterpiece of Cantonese opera, as the analytical object. The translation is collected as one of the hard printed Cantonese opera scripts by Ng and Chan in 2013, whilst the translation is done by Jane from Hong Kong (2013, pp. 581-638).

*Farewell my Concubine* mainly talks about a story that happens around 207 BC when it comes towards the end of the Qin Dynasty. The King of Chu, Xiang Yu, is the strongest rebel against the Qin Empire and he is the protagonist of the play. He is beaten by another contender, the King of Han, because of his arrogance and refusal to the advice from his beloved Yu Ji in the play. The title of this Cantonese opera is set from the heroine, Yu Ji's perspective, who keeps persuading his lord to stay calm in the combat and at last she is forced to leave Xiang Yu after his leadership is lost.

Additionally, we could find that the singing and speech of *Farewell my Concubine* is performed in Cantonese, most of the script is nevertheless composed in the form of classic Chinese with prose and poetry. It insomuch could be handleable for both Cantonese and non-Cantonese speakers to understand the meaning via reading the manuscript. Whereas it would be hard for foreign language speakers if such cultural otherness is directly exposed to the unusual expressions without any cultural adaptation.

### 3.1 Simple Form for Culturalisation

Singing and speech in the form of poetry are some of the characteristics of Cantonese opera. Whereas English poetry is massively different from the Chinese one, the translator thus consciously avoids presenting the poetry in her TT. Instead, the singing poetry is simply translated into prose, with the core meaning being encapsulated in a simpler form. The translation of some scripts for singing while in poetry form can be an illustration:

一片风声与鹤唳，山川皆血腥，  
楚汉争，苦战未停，冒险进军一著差，  
垓下困，皆因贪胜造成，  
大王太自持授人以柄，  
汉军早布阵形，韩信败里取胜，

.....

The wind wails and birds fly screeching.

The hills and rivers are bleeding.

The struggle between Chu and Han

Has yet to end.

One rash attack

Ends in a trap,

The price of pride overweening.

The King's confidence turns into a flaw.

The Han army has set a trap

For HAN XIN to reverse his fate.

...

The original lines should be sung by the performer with specific tones to present the gloomy mood. Whereas the translator focuses on transferring the meaning with more lines and clauses and gives in the singing nature of the play since the singing in Cantonese opera could almost fail in the English language. The translator may want to employ semantic translation (Newmark, 2001, p.46) to represent the core meaning as translating some lyrics of foreign songs that only aims to trigger general understanding.

As for the form, the translator attempts to get the original textual structure close to a more English-acceptable one, as the two lines ‘楚汉争，苦战未停，冒险进军一著差，垓下困，皆因贪胜造成’，for instance, is transformed into five lines in English, where the rhythm and beat seem shorter and goes more harshly. Also, the form that three shorter lines in between could be more similar to English prose, which tends to be short in line and whose clauses are always separated for emotional emphasis, as in *Hamlet* (Dowden, 1899, p. 99):

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles,

And by opposing end them?

The translator, therefore, culturalises the text into English with the separation of subject, verb and object in a clause, attempting to make it formally and culturally relevant to English prose and literary structure.

Furthermore, some speeches and singing are composed in an antithesis-like form, significantly challenging the translator's wording and techniques:

伏望大王应慎重，切莫深宵再用兵。

韩信以逸待王劳，冒险进军难取胜。

I beg you that be cautious,

No march in the dead of night.

You are tired by battle,

HAN XIN sits and waits.

The risk favours not a victory.

The original parallel structure is transformed into five English clauses, with its main idea being encapsulated, probably showing that the translator intends to convey the general meaning as effectively as possible, which may to some extent make the original characteristics fade. While on the other hand, the shorter the Chinese poetry, the more complicated it is in decoding the meaning and implication. The meaning is perhaps hardly retained if the short parallel structure is formally reproduced in English. Hence the translator gives in representing the form but briefly provides the ideational meaning of the script (Halliday, 1964) by simple clauses, to assure the target audience could get what is fundamentally taken on by the performer.

### 3.2 Neutralisation for Cultural Adaptation

The translator will neutralise the cultural colour in the text if he attempts to 'distil' the essential meaning from the ST by semantic translation (Newmark, 2001, pp. 46-47). It may well be applicable in translating Cantonese opera where numerous culture-specific terms exist, and which would be barriers to inter-lingual transformation to a certain degree. For example:

阎王颁下勾魂令，叛臣今夜丧阴冥。

佢枉张网和设阱，笑他撼柱效蜻蜓。

Order from the underworld has come

To collect this, traitor's soul.

Whatever nets and snares he's set

He'll meet his death and pay his debt.

'阎王', '勾魂', '阴冥', etc. may be understandable for Chinese speakers, whilst these terms could be tagged as 'otherness' when they are introduced to the English world, due to the distinct perception towards worship and religion, for example, notions related to 'god', 'immortal'. The translator neither literally retains the original culture nor completely compromise with English culture concerning supernature but neutralises the original cultural uniqueness at a moderate stance. So, terms as 'underworld' and 'collect traitor's soul' are employed, not directly to mention supernatural power that is specific in Chinese culture, whose interpretation may become a failure under a different cultural insight regarding values of life and death, the origin of supernature, etc. For the rest, the Chinese idiom '撼柱效蜻蜓', which metaphorically refers to overconfidence and biting off more than one can once chew, is pragmatically translated into 'meet his death and pay his debt', directly revealing its implication and making the TT expressive enough. The translator wherefore deliberately avoids the potential cultural conflict and humbly adapts the cultural otherness to the target context, along with the specific rhyme scheme and cultural uniqueness being cast off.

Besides, the exaggeration in Chinese can be fulfilled by specific terms as the vehicle, a technique that is commonly used in the play probably for emotional emphasis and literary effect, which is demanding for representation. For instance:

三杯添我千钧力，留待今宵杀汉兵。  
 难将大事醉中忙，待孤抖睡片时，再把戎装整。

Three rounds boost my spirits and my heart,

Ready for the fight tonight.

The wine clouds not my fell intent.

I'll rest a while and arm for the fight.

‘钧’ is a measurement unit in Chinese for weight, ‘千钧’ (*a thousand of this unit*) is an exaggeration in the ST to show Xiang Yu has been vigorous and energetic. However, perhaps being aware of the different exaggeration means in Chinese and English, the translator employs a verb ‘boost’ to indicate Xiang Yu’s physical powerfulness, not to take on a culturally strange term for measurement which would bewilder the English audience. By doing so, we can suppose that the English audience could get the meaning as soon as they read through the neutralised wording. But to culturalise the text, making it adaptable to target language will in some cases need to approach the target culture, especially when translating terms that are target-culture-specific:

大王正义殊堪敬，灭秦除暴救生灵，  
 独惜佁与生俱来刚烈性，  
 遭人赚骗欠精明。愿乞皇天庇佑，  
 好待西楚大军离险境。

Our king is righteous

In saving us from Qin rule.

May heaven bless him,

And keep his army safe.

Again, the original long singing lines are distilled into several short sentences, with many terms and expressions related to Chinese history that are omitted, which is probably designed for simply transferring the personality of Xiang Yu. Then the wording could also make English audiences know about the time in their accustomed way without extra effort that may toughen their audio-visual experience. ‘Heaven’ and ‘watch’ can be illustrations, which are common in English culture. The former may necessarily connect with ‘god’ as the original term ‘皇天’ with immortals in China, and the transformation could insomuch enable English audience without additional explanation to know that the character is praying.

Whereas the latter is a common term in English that refers to a fixed period when people are asleep, during which someone watches over an area to warn for any danger. It could be regarded as a culturalized expression of ‘初更’ in the original, which is adaptable by nature as for the target groups based on their common acquisitions.

### 3.3 Culturalisation of the Heroine’s Personality

The heroine Yu Ji in *Farewell my Concubine* plays an active role in political participation, persuading the King and trying to intervene in his military strategy. Not only is her personality and action otherness regarding traditional Chinese culture but also the western one, where the female is positioned lower than men in the political context in feudal times. How to culturalise the heroine’s special personality thus could affect the acceptance and understanding amid English audience, for which the translator makes use of the shared habitual use of conveying demands:

大王对臣妾如此关怀，使我不胜感铭，此际但求稳守，谅韩信未敢攻坚，望大王派人查探地形，然后攻其要害，所谓知彼知己，方能百战百胜。

*I am grateful for your concern. This is time to rest and regroup, for HAN XIN wouldn’t dare to brave an attack. Your Majesty might send to scout the land, find their weakness and wipe out the*

pack. They say those who know the opponent as well as themselves, are invincible at the battle, no fortune lack.

Both English and Chinese would offer appreciation before the speaker's demanding or advising to maintain an appropriate relationship with each other and to properly keep distance (Bloor, T. & Bloor, M., 1995, pp. 110-111). Thus, the translator first places the heroine's gratitude with the first person, which shall be more acceptable in English compared to mentioning the other at first in Chinese as the original script. Then '望大王' is translated into '*Your Majesty might...*', which for the one thing, the title is culturally close to English context, to a great extent as reminding people of the feudal times to understand the cultural background of the original story, in the meantime corresponding to the target history. For the other, using the auxiliary modal verb '*might*' is always done by English speakers to convey their demands and advice, namely, to offer the choice to the addressee of taking action or not (ibid., pp. 96-98). Such an adjustment would be tiny though, it would perhaps significantly take effect in the English context due to its higher acceptance in expressive means.

Once more, other advice from Yu Ji to the King is also similarly reproduced:

大王，此际地形未熟，何必冒险夜袭，大王不去也吧。

*Your Majesty*, you have yet to study the terrain. *Why* risk a night attack. Stay.

Yu Ji's mood in her utterance here is rather tender and indirect, whose translation is also natural concerning English habitual use, with offering the choice to Xiang Yu and using interrogative mood to weaken her persuasive attempt as a female. The indirect and weak participation would be meshing the English context and well-accepted by the English audience as the translator may assume, saying that the female manner and conduct should be better concealed conforming to the cultural perception.

#### 4. Conclusion

The distance of etymology suggests that the translation from Cantonese to English a demanding inter-lingual and inter-cultural communication. And the distinct cultural background of the respective target audience makes Cantonese opera hard to be comprehensibly reproduced. Given that most English people have not learnt much about the play, it would be more practical that to represent the essential meaning of the original script without considering the cultural uniqueness, to moderate the cultural otherness as acceptably as possible.

In addition, since the translation of Cantonese opera has not fully unfolded so far due to its rather marginalised status, the translator with abundant knowledge about the play and performance as well as good English competence would hit the demand of culturalising Cantonese opera. Thus, the translator of *Farewell my Concubine* may almost, as the case study reflects, get the otherness in the script culturalised via deliberate choices in translation strategy.

Firstly, the translator cut off the complicated rhythm scheme and poetry-like singing, transforming them into English prose, which tends to be simple in structure and 'economical' in expressing main ideas. Albeit the singing nature as the theatrical performance necessarily disappears in English, the English audience could use the caption in combination with the performance for understanding the play as those game players experience in a video game from a foreign country with its localised captions (Mangiron & O'Hagan, 2006). After all, singing enjoyment may not be the paramount demand but grasping the general meaning of the speech and performance is fundamentally significant.

Secondly, cultural otherness such as culture-loaded terms in the original play tends to be neutralised. Those connect to supernature, immortal world, etc., behind which is the different value of life and religiously sensitive content, are neutralised by the translator with more culturally neutral ones. And the translator in the meantime consciously gets the original terms close to the target culture at times once she may find them culturally concordant in the English world. It thus provides the English audience with a way to set up signs to further learn about the play. As we may not be able to deny that without an audience-friendly caption in terms of lingual-cultural acceptance, the strange otherness will fail to attract any interest and therefore be blocked as soon as it annoys the addressee.



Then the heroine as a lover of Xiang Yu, not even married, plays a vital role in persuading him to carefully take actions through the story, which may be depicted for a dramatic effect in the original play. Yu Ji's personality can be significant otherness in the English context, thus requiring the translator culturalise her manner of utterance into that in concord with the female image that the target audience as they catch sight of the title. The audience may hope that the translator reproduces the concubine's speech with demand and suggestion into natural English form, so that the polite and indirect manner, as well as the title she addresses to Xiang Yu therein, can imply her position in the play via a perceivable portrayal.

In a nutshell, how to culturalise a foreign work with lingual-cultural otherness into the target cultural context can necessarily affect the acceptance, and whether the translation can attract further interest amidst target audience does partly depend on whether the original work is transformed understandably and acceptably enough, in that the first impression of the target audience can vitally determine the future of such translation mainly for audio-visual purpose. In *Farewell my Concubine*, the textual form, some culture-specific terms, and the manner and conduct of the heroine may be labelled as the otherness from the perspective of English literature. It would be culturally comprehensible to culturalise the otherness in Cantonese opera via semantic translation, a strategy employed by the translator in the case study, which can bypass unnecessary cultural conflicts whilst enabling the English addressee to grasp the essential meaning of the performance and the speech of performers. Further, the translation of Cantonese opera has merely been unfolded for subtitles on social media and video platforms so far (Ng & Chan, 2017, introduction). So, semantic translation without deep concerns over the academic meaning and cultural maintenance could be more pragmatic in spreading words and adapting the 'otherness' form of literature to the English cultural environment.

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